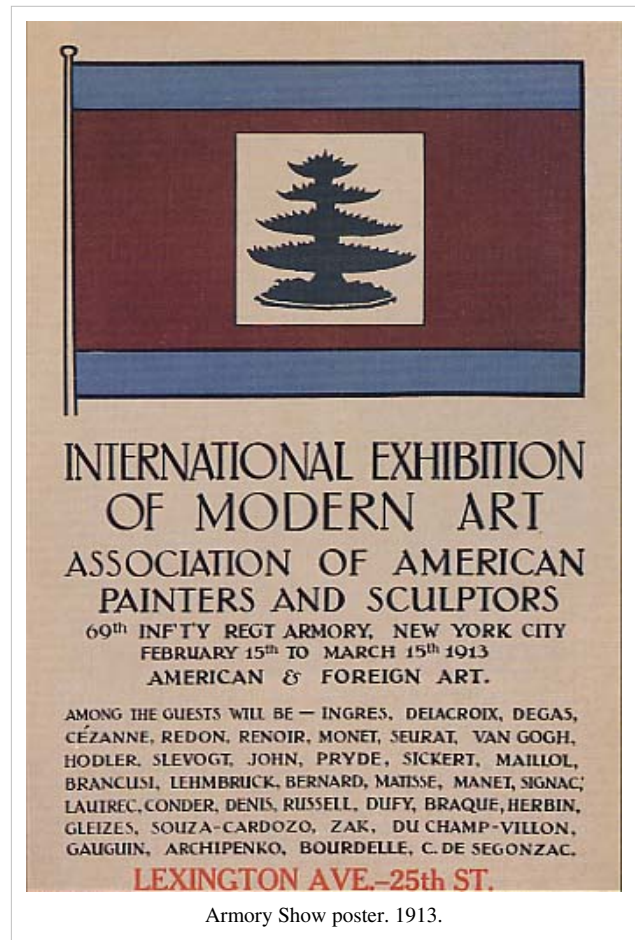
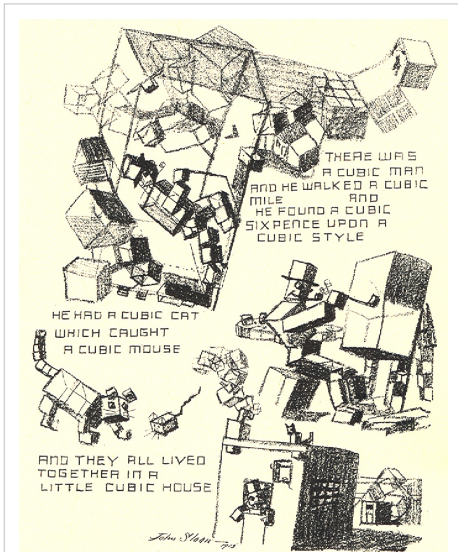


Armory Show

Many exhibitions have been held in the vast spaces of U.S. National Guard armories, but *the Armory Show* refers to the **International Exhibition of Modern Art** that was organized by the *Association of American Painters and Sculptors* and opened in New York City's 69th Regiment Armory, on Lexington Avenue between 25th and 26th Streets, on February 17, 1913, ran to March 15, and became a legendary watershed date in the history of American art, introducing astonished New Yorkers, accustomed to realistic art, to modern art. The show served as a catalyst for American artists, who became more independent and created their own "artistic language".



History



"A Slight Attack of Third Dementia Brought on by Excessive Study of the Much Talked of Cubist Pictures in the International Exhibition at New York," drawn by John French Sloan in April 1913.

The Armory Show was the first exhibition mounted by the *Association of American Painters and Sculptors* and was run by their president, Arthur B. Davies, Walt Kuhn the secretary and Walter Pach. It displayed some 1,250 paintings, sculptures, and decorative works by over 300 avant-garde European and American artists. Impressionist, Fauvist, and Cubist works were represented.^[1]

News reports and reviews were filled with accusations of quackery, insanity, immorality, and anarchy, as well as parodies, caricatures, doggerels and mock exhibitions. About the modern works, President Theodore Roosevelt declared, "That's not art!" The civil authorities did not, however, close down, or otherwise interfere with, the show.

Among the scandalously radical works of art, pride of place goes to Marcel Duchamp's Cubist/Futurist style *Nude Descending a Staircase*, painted the year before, in which he expressed motion with successive superimposed images, as in motion pictures. Julian Street, an art critic, wrote that the work resembled "*an explosion in a shingle factory*," (this quote is also attributed to Joel Spingarn^[2]) and cartoonists satirized the piece. Gutzon Borglum, one of the early organizers of the show

who for a variety of reasons withdrew both his organizational prowess and his work, labeled this piece, *A staircase descending a nude* while J. F. Griswold a writer for the New York Evening Sun entitled it, *The rude descending a staircase (Rush hour in the subway)*.^[3]

However, the purchase of Paul Cézanne's *Hill of the Poor (View of the Domaine Saint-Joseph)*^[4] by the Metropolitan Museum of Art signaled an integration of modernism into the established New York museums, but among the younger artists represented, Cézanne was already an established master.

Duchamp's brother, who went by the "nom de guerre" Jacques Villon, also exhibited, sold all his Cubist drypoint etchings, and struck a sympathetic chord with New York collectors who supported him in the following decades.

The exhibition went on to show at the Art Institute of Chicago and then in Copley Hall in Boston, where, due to a lack of space, all the work by American artists was removed.^[5]

Floor plan

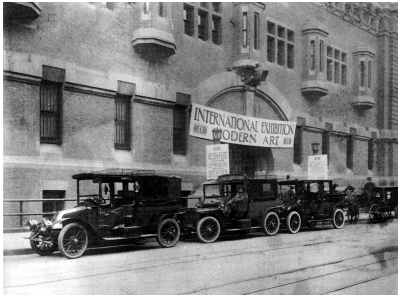
- Gallery A: *American Sculpture and Decorative Art*
- Gallery B: *American Paintings and Sculpture*
- Gallery C, D, E, F: *American Paintings*
- Gallery G: *English, Irish and German Paintings and Drawings*
- Gallery H, I: *French Painting and Sculpture*
- Gallery J: *French Paintings, Water Colors and Drawings*
- Gallery K: *French and American Water Colors, Drawings, etc.*
- Gallery L: *American Water Colors, Drawings, etc.*
- Gallery M: *American Paintings*
- Gallery N: *American Paintings and Sculpture*
- Gallery O: *French Paintings*
- Gallery P: *French, English, Dutch and American Paintings*
- Gallery Q: *French Paintings*



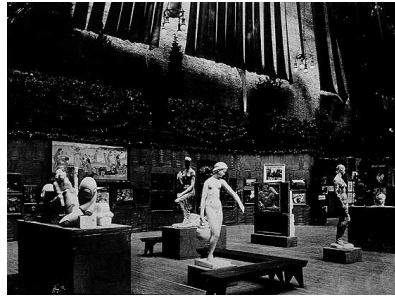
Three brothers, left to right: Marcel Duchamp, Jacques Villon, and Raymond Duchamp-Villon in the garden of Jacques Villon's studio in Pateaux, France, 1914, all three brothers were included in the exhibition.

- Gallery R: *French, English and Swiss Paintings*

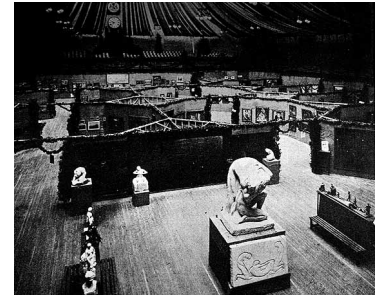
Images



Entrance of the Exhibition, 1913, New York City



Interior view of the exhibition, 1913, New York City



Interior view of the exhibition, 1913, New York City

List of the artists

Below is a partial list of the artists in the show. These artists are all listed in the 50th anniversary catalog as having exhibited in the original 1913 Armory show.^[6]

- | | | |
|-----------------------------|---------------------------------|-----------------------------|
| • Robert Ingersoll Aitken | • Raoul Dufy | • Edward Munch |
| • Alexander Archipenko | • Jacob Epstein | • Elie Nadelman |
| • George Grey Barnard | • Roger de La Fresnaye | • Walter Pach |
| • Chester Beach | • Othon Friesz | • Jules Pascin |
| • Gifford Beal | • Paul Gauguin | • Francis Picabia |
| • Maurice Becker | • William Glackens | • Pablo Picasso |
| • George Bellows | • Albert Gleizes | • Camille Pissarro |
| • Joseph Bernard | • Vincent van Gogh | • Maurice Prendergast |
| • Guy Pène du Bois | • Francisco Goya | • Odilon Redon |
| • Oscar Bluemner | • Marsden Hartley | • Pierre-Auguste Renoir |
| • Pierre Bonnard | • Childe Hassam | • Boardman Robinson |
| • Solon Borglum | • Robert Henri | • Theodore Robinson |
| • Antoine Bourdelle | • Edward Hopper | • Auguste Rodin |
| • Constantin Brâncuși | • Ferdinand Hodler | • Georges Rouault |
| • Georges Braque | • Jean Auguste Dominique Ingres | • Henri Rousseau |
| • Patrick Henry Bruce | • James Dickson Innes | • Morgan Russell |
| • Paul Burlin | • Augustus John | • Albert Pinkham Ryder |
| • Theodore Earl Butler | • Wassily Kandinsky | • André Dunoyer de Segonzac |
| • Charles Camoin | • Ernst Ludwig Kirchner | • Georges Seurat |
| • Arthur Carles | • Leon Kroll | • Charles Sheeler |
| • Mary Cassatt | • Walt Kuhn | • Walter Sickert |
| • Oscar Cesare | • Gaston Lachaise | • Paul Signac |
| • Paul Cézanne | • Marie Laurencin | • Alfred Sisley |
| • Pierre Puvis de Chavannes | • Ernest Lawson | • John Sloan |
| • Camille Corot | • Henri de Toulouse-Lautrec | • Amadeo de Souza Cardoso |
| • Gustave Courbet | • Fernand Léger | • Joseph Stella |
| • Henri-Edmond Cross | • Wilhelm Lehmbruck | • John Henry Twachtman |
| • Leon Dabo | • Jonas Lie | • Félix Vallotton |
| • Andrew Dasburg | • George Luks | • Raymond Duchamp-Villon |
| • Honoré Daumier | • Aristide Maillol | • Jacques Villon |

- Jo Davidson
- Arthur B. Davies
- Stuart Davis
- Edgar Degas
- Eugène Delacroix
- Robert Delaunay
- Maurice Denis
- André Derain
- Marcel Duchamp
- Édouard Manet
- Henri Manguin
- John Marin
- Albert Marquet
- Henri Matisse
- Alfred Henry Maurer
- Kenneth Hayes Miller
- Claude Monet
- Adolphe Monticelli
- Maurice de Vlaminck
- Édouard Vuillard
- Abraham Walkowitz
- J. Alden Weir
- James Abbott McNeill Whistler
- Jack B. Yeats
- Mahonri Young
- Marguerite Zorach
- William Zorach

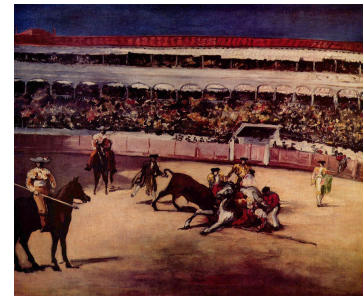
Selected works



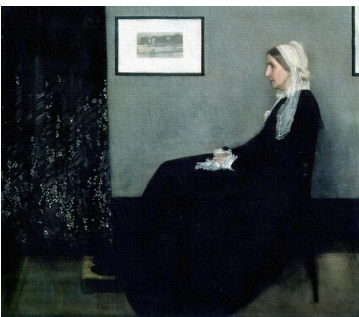
Eugène Delacroix, *Christ on the Sea of Galilee*, 1854



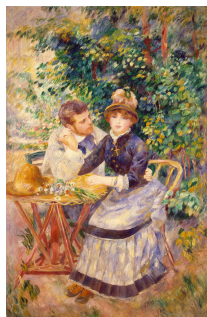
Honoré Daumier, *The Third Class Wagon*, 1862-1864



Édouard Manet, *The Bullfight*, 1866



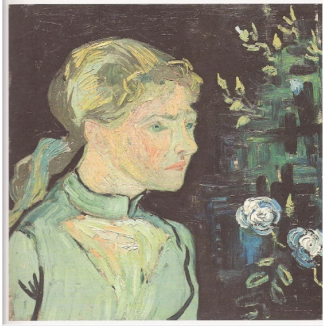
James Abbott McNeill Whistler, *Arrangement in Grey and Black: The Artist's Mother* 1871, popularly known as *Whistler's Mother*, Musée d'Orsay, Paris



Pierre-Auguste Renoir, *In The Garden* 1885, Hermitage Museum, St. Petersburg



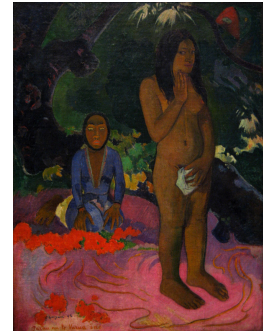
Georges Seurat, *The Models*, 1888



Vincent van Gogh, *Portrait of Adeline Ravoux* 1890, Cleveland Museum of Art



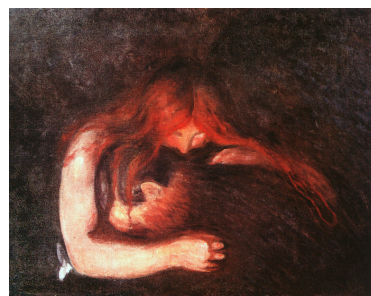
Albert Pinkham Ryder, *Seacoast in Moonlight*, 1890, the Phillips Collection, Washington, D.C.



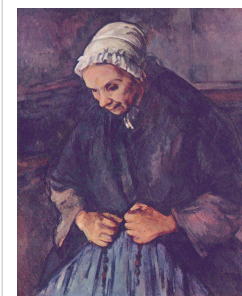
Paul Gauguin, *Words of the Devil*, 1892, National Gallery of Art, Washington, DC.



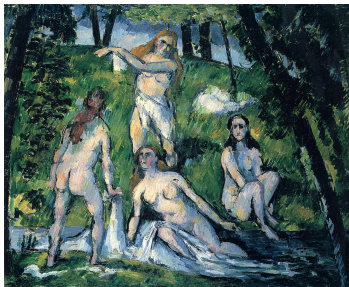
Henri Rousseau, *The Centenary of Independence*, 1892



Edvard Munch, *Vampire* 1893-94, Nasjonalgalleriet, Oslo



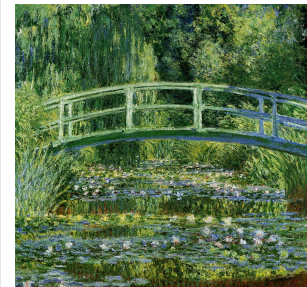
Paul Cézanne, *Old Woman with Rosary*, 1895-1896



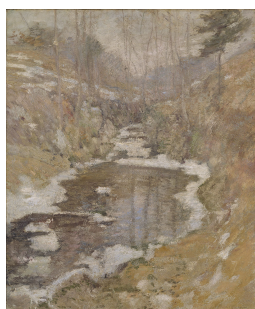
Paul Cézanne, *Baigneuses*, 1877-1878



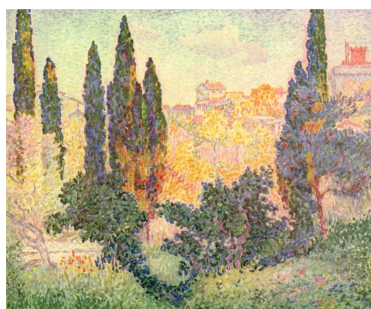
Julian Alden Weir, *The Red Bridge*, 1895



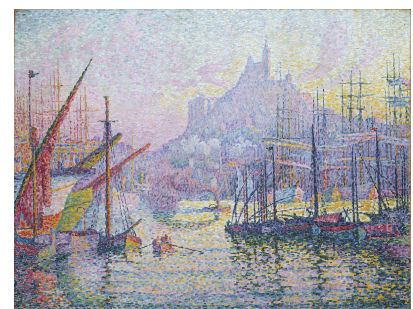
Claude Monet, *Water Lilies and Japanese Bridge*, 1897-1899



John Twachtman, *Hemlock Pool*, c.1900



Henri-Edmond Cross, *Cypresses at Cagnes*, c.1900



Paul Signac, *Port de Marseille*, 1905, Metropolitan Museum of Art



André Derain, *Landscape in Provence (Paysage de Provence)* (c. 1908), Brooklyn Museum, Brooklyn



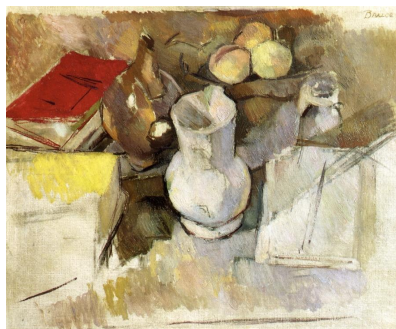
Odilon Redon, *Roger and Angelica*, 1910



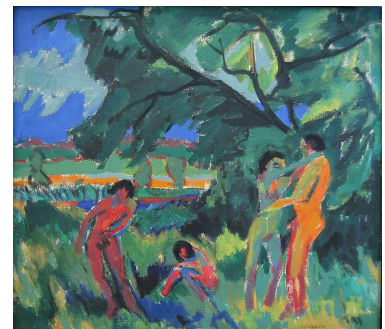
George Bellows, *Both Members of This Club*, 1909



Amadeo de Souza Cardoso, *Saut du Lapin*, 1911



Patrick Henry Bruce, *Still Life*, ca. 1912



Ernst Ludwig Kirchner, *Naked Playing People*, 1910



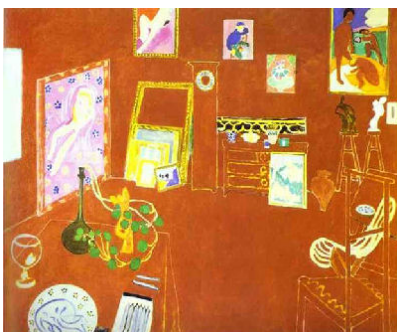
Maurice Prendergast, *Landscape With Figures*, 1913



Arthur B. Davies, *Reclining Woman (Drawing)*, 1911, Pastel on gray paper



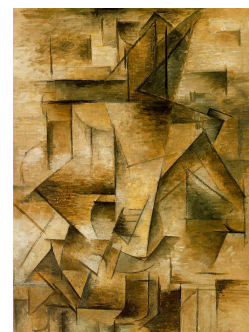
Henri Matisse, *Blue Nude (Souvenir de Biskra)*, 1907, Baltimore Museum of Art



Henri Matisse, *L'Atelier Rouge*, 1911, oil on canvas, 162 x 130 cm., The Museum of Modern Art, New York City



Georges Braque, *Violin and Candlestick*, 1910, San Francisco Museum of Modern Art



Pablo Picasso, *Le guitariste*, 1910, Musée National d'Art Moderne, Centre Georges Pompidou, Paris

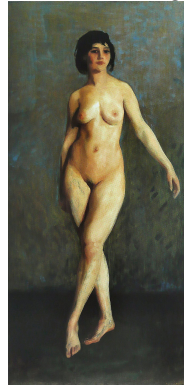
Legacy



- Marcel Duchamp, *Nude Descending a*



69th Regiment Armory in New York City



Staircase, No. 2, 1912, Philadelphia Museum of Art.

Robert Henri, *Figure in Motion*, 1913, Art Institute of Chicago.

The 1913 Armory Show contained approximately 1300 works by 300 artists. Many of the original works have been lost and some of the artists have been forgotten. The initial premise of the show was to bring the best avant-garde and recent European art to an American audience in New York City, Chicago and Boston, and to exhibit the works side by side with the best works of American artists.

The original exhibition was an overwhelming success. However the conditions that made the show so shocking and so revolutionary cannot be duplicated in this modern era and there will never be a repeat of what was. Although there have been several exhibitions that were celebrations of its legacy throughout the 20th century.^[6]

In 1944 the Cincinnati Art Museum mounted a smaller version, in 1958 Amherst College held an exhibition of 62 works, 41 of which were in the original show, and in 1963 the Munson-Williams-Proctor Arts Institute in Utica, New York organized the *1913 Armory Show 50th Anniversary Exhibition* sponsored by the Henry Street Settlement in New York which included more than 300 works.^[6]

Experiments in Art and Technology (E.A.T.) was officially launched by the engineers Billy Klüver and Fred Waldhauer and the artists Robert Rauschenberg and Robert Whitman when they collaborated in 1966 and together organized *9 Evenings: Theatre and Engineering*. A series of performance art presentations that united artists and engineers. Ten artists worked with more than 30 engineers to produce art performances incorporating new technology. The performances were held in New York City's 69th Regiment Armory, on Lexington Avenue between 25th and 26th Streets as an homage to the original and historical 1913 Armory show.^{[7] [8]}

In February 2009 The Art Dealers Association of America (ADAA) presented its 21st annual *Art Show* to benefit the Henry Street Settlement, at the Seventh Regiment Armory, located between 66th and 67th Streets and Park and Lexington Avenues in New York City. The exhibition began as a historical homage to the original 1913 Armory Show. Starting with a small exhibition in 1994, by 2001, the "New" New York Armory Show, held in piers on the Hudson River, evolved into a "hugely entertaining" (*New York Times*) annual contemporary arts festival with a strong commercial bent. The 2008 and 2009 Armory Shows did not hold back on the more crude and vulgar works, which are not unknown for the show, which has been less tame in past years. With the 100th anniversary in 2013 on

the immediate horizon it is possible that the centennial of the original Armory Show will be celebrated in the 21st century.

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- [2] Joel Spingarn p. 110
- [3] Brown, Milton W., *The Story of the Armory Show* Joseph H Hirshhorn Foundation, NY 1963 p. 110
- [4] http://www.metmuseum.org/Works_of_Art/viewOne.asp?dep=11&viewmode=1&item=13.66
- [5] Brown, Milton W., *The Story of the Armory Show* Joseph H Hirshhorn Foundation, NY 1963 pp. 185-186
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- [7] *Vehicle*, online (<http://www.fondation-langlois.org/html/e/page.php?NumPage=1734>). Retrieved September 25, 2008.
- [8] documents, history online (<http://www.fondation-langlois.org/html/e/page.php?NumPage=396>). Retrieved September 25, 2008.
- [9] <http://www.aaa.si.edu/collectionsonline/pachwalt/index.cfm>

External links

1913 Armory Show

- Virtual re-creation of the Armory Show (<http://xroads.virginia.edu/~MUSEUM/Armory/armoryshow.html>) from the American Studies Programs at the University of Virginia
- 1913 news and reviews of the Armory Show have been digitized and posted online as the Walt Kuhn, Kuhn Family Papers, And Armory Show Records (<http://www.aaa.si.edu/collectionsonline/kuhnwalt/>) at the Archives of American Art, Smithsonian Institution.

Armory shows after 1913

- The "New" Armory Show (<http://www.thearmoryshow.com>)
- Artkrush.com feature on the 2006 Armory Show (March, 2006) (<http://www.artkrush.com/mailler/issue27/>)
- 2010 Armory Show (<http://www.thearmoryshow.com/cgi-local/content.cgi>)

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