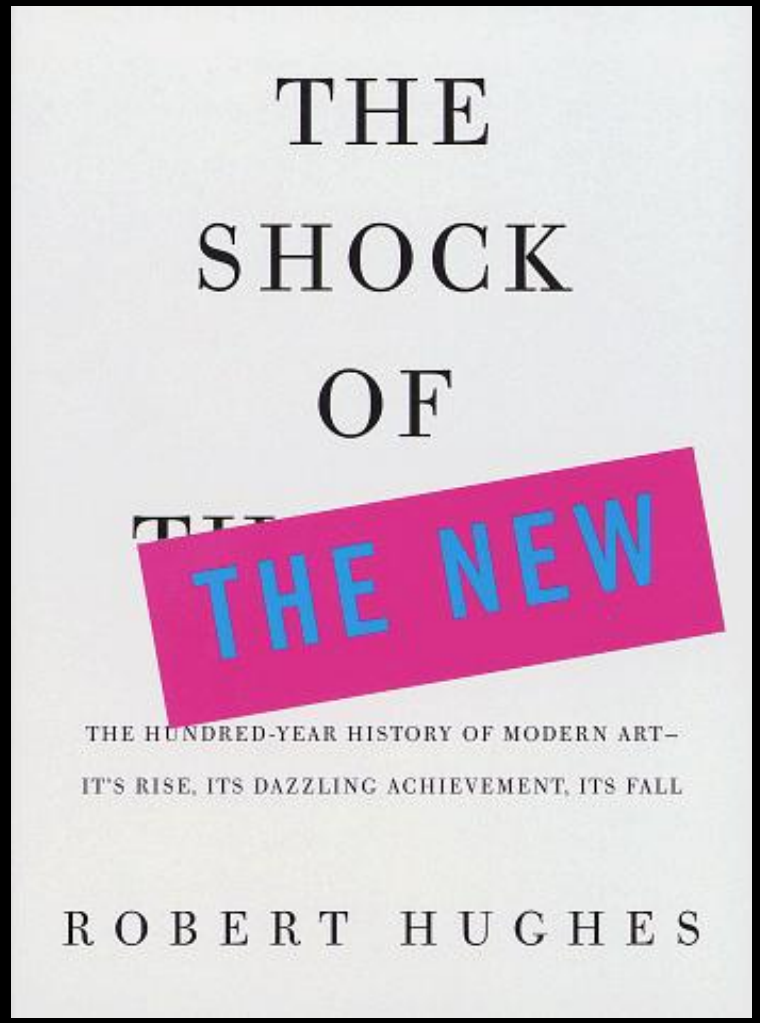
THE 1913 ARMORY SHOW

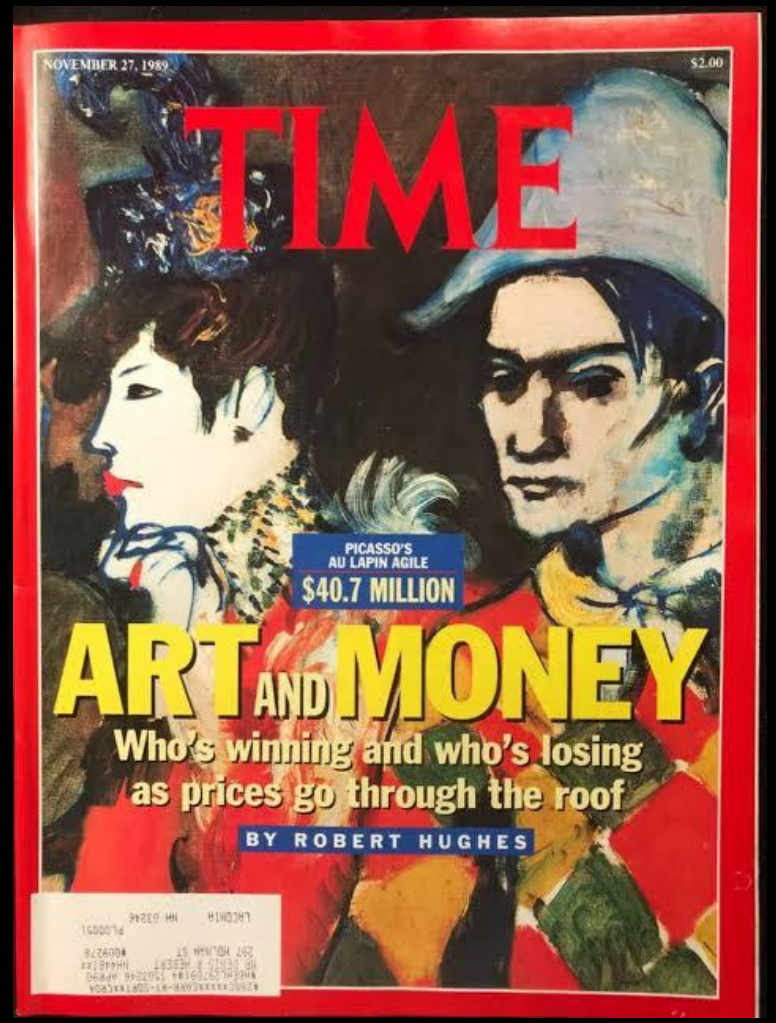
Anne Brack and Albert



ROBERT HUGHES' SHOCK OF THE NEW









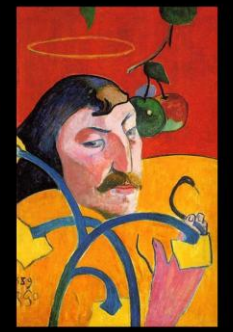








Gauguin's *Vision after the Sermon, 1888*

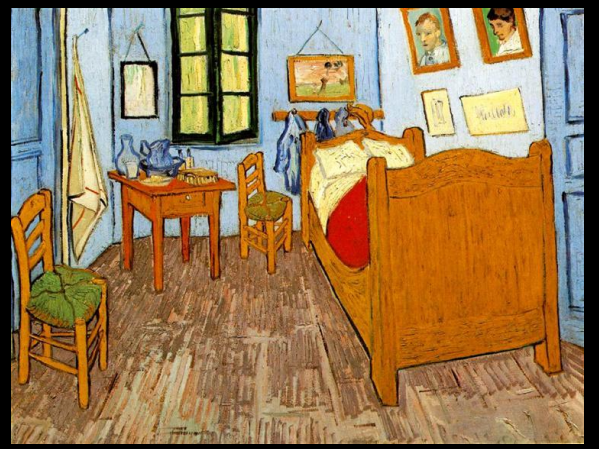


Self Portrait with Halo and Snake
Paul Gauguin 1889 Pont-aven, France















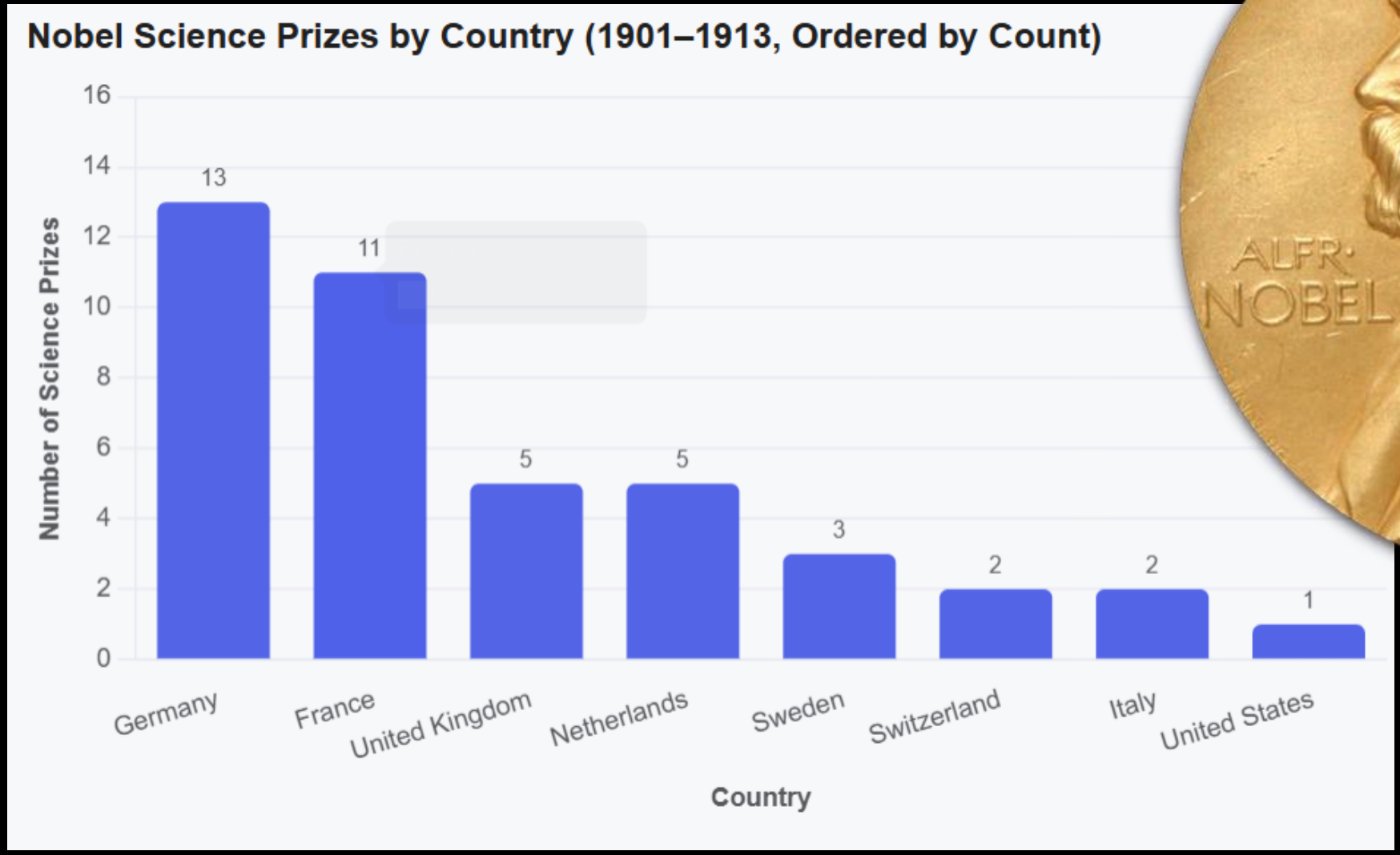




Musical Theme (Oriental Symphony)
Marsden Hartley
Date: 1913

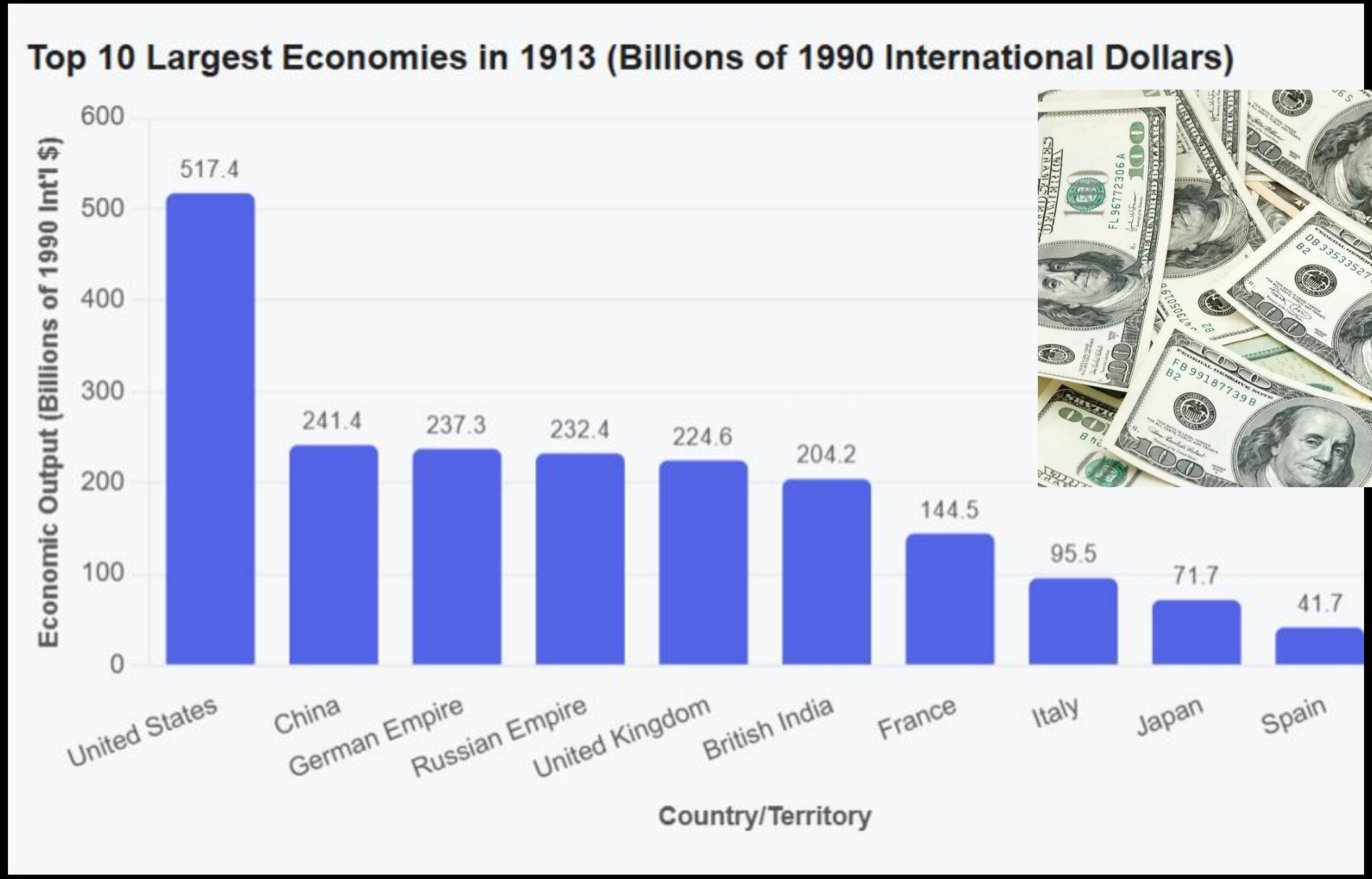
Artist	Country in Europe (1913)	City / Hub	Primary Style or Movement
Marsden Hartley	France & Germany	Paris, Berlin	Expressionism & Early Abstraction (*Der Blaue Reiter*)
Morgan Russell	France	Paris	Synchromism (Color Abstraction)
Stanton Macdonald-Wright	France	Paris	Synchromism (Color Abstraction)
Patrick Henry Bruce	France	Paris	Orphism & Geometric Abstraction
Arthur Burdett Frost Jr.	France	Paris	Orphism & Synchromism
Joseph Stella	France & Italy	Paris, Rome	Futurism, Fauvism, & Cubism
Alfred Henry Maurer	France	Paris	Fauvism & Early Cubism
Walter Pach	France	Paris	Post-Impressionism & Cubism
Lyonel Feininger	Germany	Berlin, Weimar	Cubism & German Expressionism
Katherine Sophie Dreier	United Kingdom & France	London, Paris	Abstract Painting
Morton Livingston Schamberg	France	Paris	Early Cubism & Precisionism

US THIRD TIER IN SCIENCE





AMERICA WAS THE WORLD'S ECONOMIC POWER HOUSE







Anna Sinton Taft
1850-1931



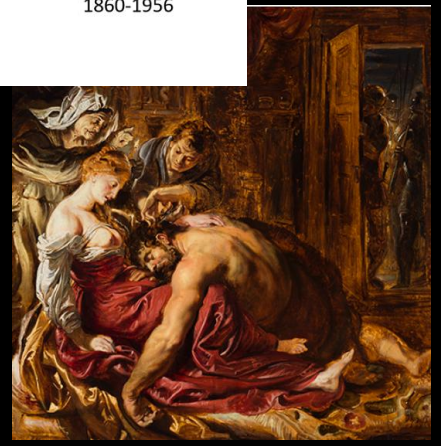
Mary Emery
1844-1927



Mary Hanna
1860-1956



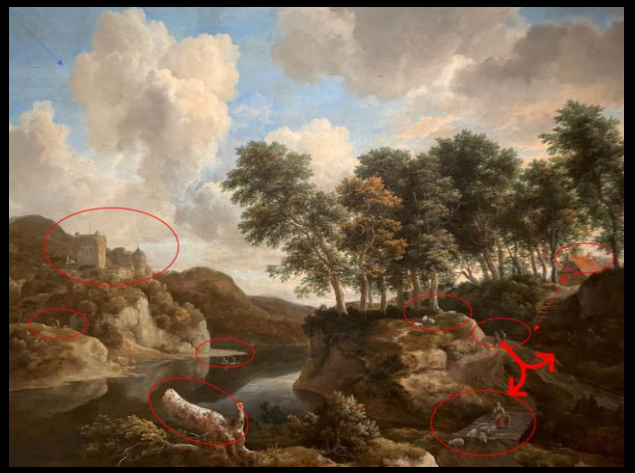


















The laughing cavalier
Frans Hals
1624, 83×67.3 cm

NATIONAL ACADEMY OF DESIGN



EIGHTY-EIGHTH ANNUAL EXHIBITION

MCMXIII

THE MACBETH GALLERY

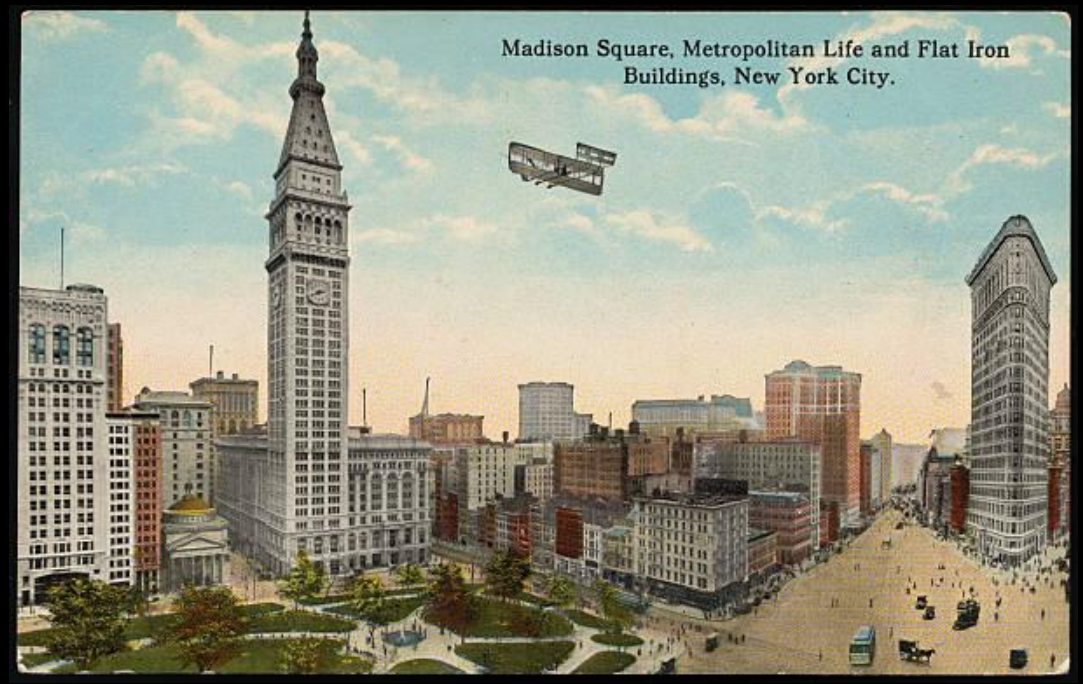
GALLERY 291

THE MADISON GALLERY

1908 “The Eight”

Robert Henri
John Sloan
George Luks
William Glackens
Everett Shinn
Maurice Prendergast
Arthur B. Davies
Ernest Lawson







William Glackens

(1870–1938)

The Shoppers, 1907

Oil on canvas · Chrysler Museum of Art, Norfolk

Gift of Walter P. Chrysler, Jr. · 71.651

Cat. no. 52



George Luks

(1867–1933)

Street Scene (Hester Street), 1905

Oil on canvas · Brooklyn Museum

Dick S. Ramsay Fund · 40.339

Probably cat. no. 37, Street Scene



Ernest Lawson

(1873–1939)

Winter on the River, 1907

Oil on canvas · Whitney Museum of American Art

Gift of Gertrude Vanderbilt Whitney · 31.280

Cat. no. 12, as Floating Ice · Whitney purchase



Everett Shinn

(1876–1953)

The Hippodrome, London, 1902

Oil on canvas · Art Institute of Chicago

Friends of American Art Collection; Goodman Fund · 1928.197

Cat. no. 8, The Hippodrome, London



Maurice Prendergast

(1858–1924)

Beach at St. Malo, c. 1907

Oil on canvas · Museo Nacional Thyssen-Bornemisza, Madrid

Carmen Thyssen Collection · CTB.1982.37

Probably cat. no. 25 or 36, Beach, St. Malo

ARTHUR B. DAVIES AND WALT KUHN





THE CONCEPT OF THE SHOW



Clara Davidge
(1858-1921)



The Madison Gallery







THE WOMEN BEHIND THE SHOW



Clara Davidge
(1858-1921)



Mabel Evans Dodge
1879 – 1962

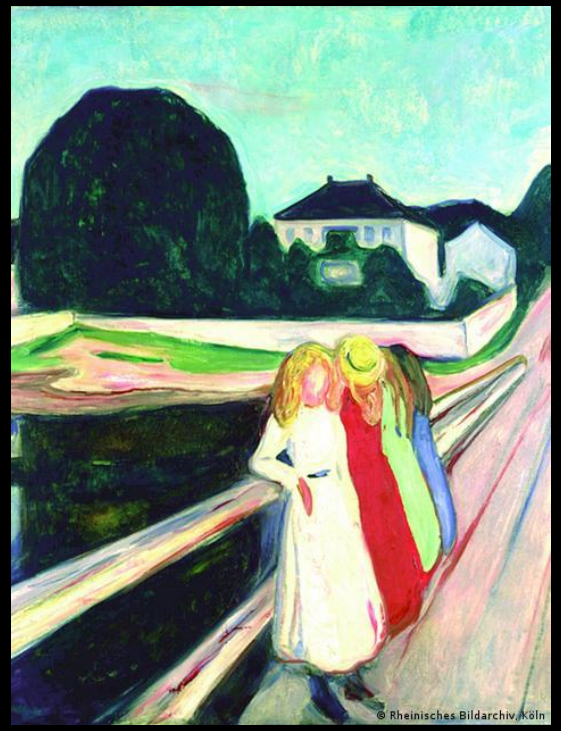


Gertrude Vanderbilt Whitney



Paul Cezanne





Edvard Munch



Ferdinand Hodler



Vincent Van Gogh



Egon Schiele's Mutter und Kind (II), 1912

WALTER PACH



69TH REGIMENT ARMORY, LEXINGTON AVE.







HEADQUARTERS
SIXTY-NINTH INFANTRY N.G.N.Y.
68 LEXINGTON AVENUE NEW YORK

April 19, 1913.

Mr. Walt Kuhn,
The American Painters & Sculptors,
308 Madison Ave.,
New York City.

Dear Sir:-

With reference to the interview had with you and Mr. Davies, I beg to submit below the terms under which the drill hall in the Armory of the 69th Infantry would be available for a period of one month, from February 1st or 15th to March 1st or 15th, 1913.

After very careful consideration of the matter, I would be willing to offer you, in addition to the use of the drill hall, the usual accommodations in connection therewith, such as Cloak Room for men and Dressing Room for ladies, for the period stated, at a rental of FIVE THOUSAND DOLLARS ($5,000.) - subject to a liberal down payment on signing a lease, and all provisions of the military law governing the rental of armories.

In the event of the Armory being so leased, it would be necessary to have at least six men engaged throughout the term of said lease primarily for the purpose of looking after Government, State and regimental property on storage in the building, and I figure that this cost at a minimum would be $600. for the term. It would be necessary should you decide to lease the premises, to draw up a supplementary agreement by which you would assume $600. of this expense, in addition to the rental charge above referred to, making the total charge for the premises $5600.

In making this proposal, I have taken into consideration, the desirable character of the purpose for which the premises would be used, and this special price is made in further consideration of the prestige that would accrue to the organization therefrom.

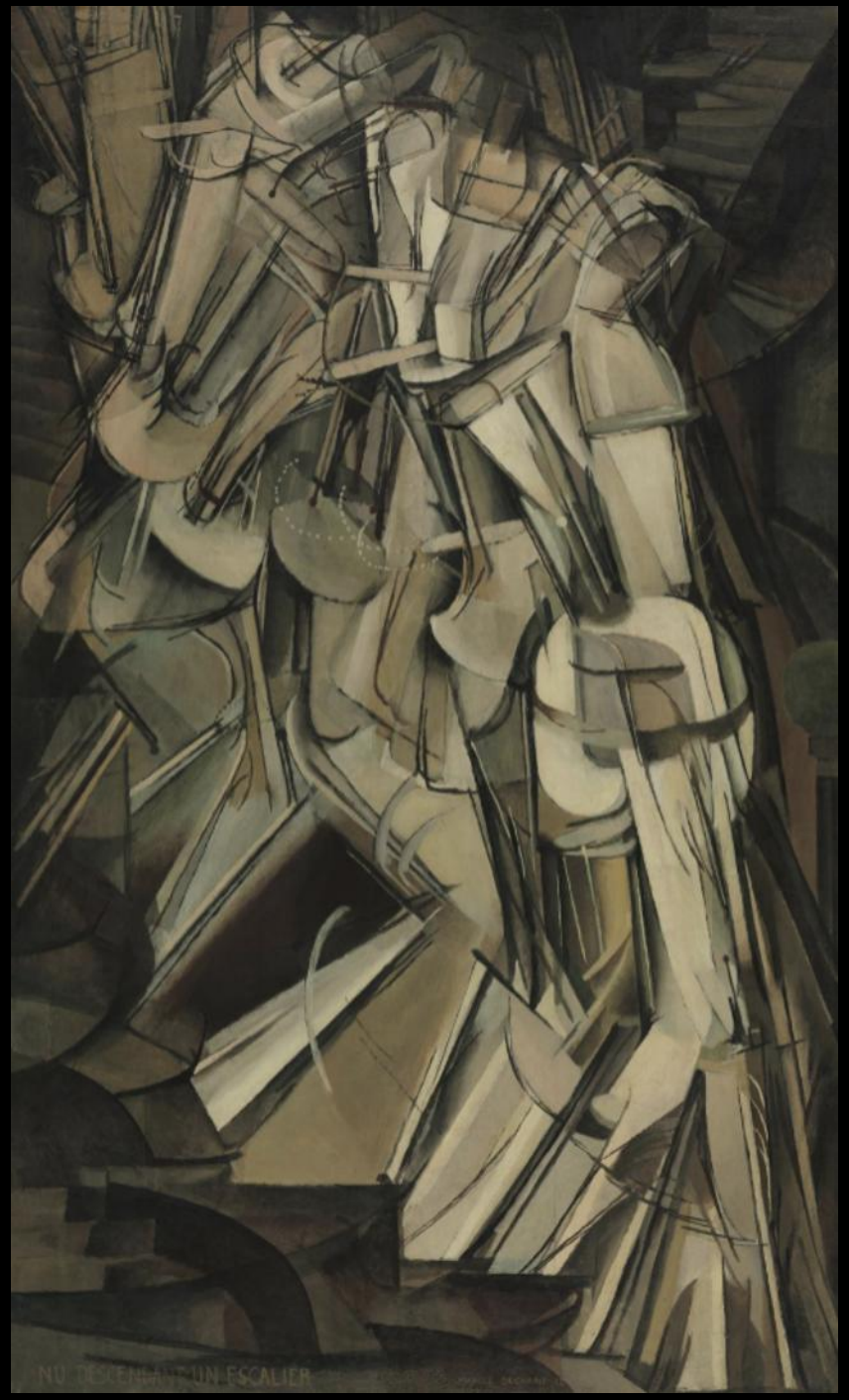
If you are inclined to look favorably on this proposal, I would ask that you kindly so advise me soon as convenient, and I would be pleased to have a legal representative of the command call upon you to discuss details, as to terms of the lease that would be required.

Yours very truly,

Colonel.



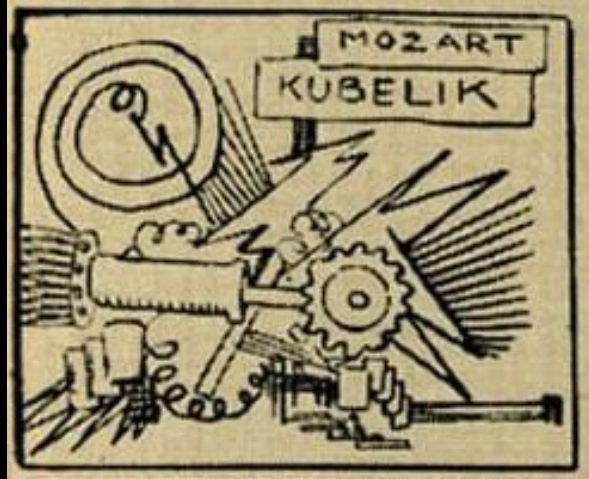
Marcel Duchamp’s Nude Descending a Staircase (No. 2)




SEEING NEW YORK WITH A CUBIST
The Rude Descending a Staircase
(Rush Hour at the Subway)



NOBODY WHO HAS BEEN DRINKING IS LET IN TO SEE THIS SHOW



THIS POST-IMPRESSION PORTRAIT OF KUBELIK PLAYING MOZARTIAN RAG-TIME IMPRESSED US MOST.



TRAGEDY

"AH! MON DIEU! THEY HAVE HANG HEEM, MY MASTERPIECE, UPSIDE DOWN."



PEASANT WOMAN RESTING, OR VENUS LISTENING.



LA VIE FAMILIAL



THE UNSUSPECTING CRITIC DOES THE SHOW.

ALEX JAY.



From a drawing by Abel Faivre, in the "Figaro"

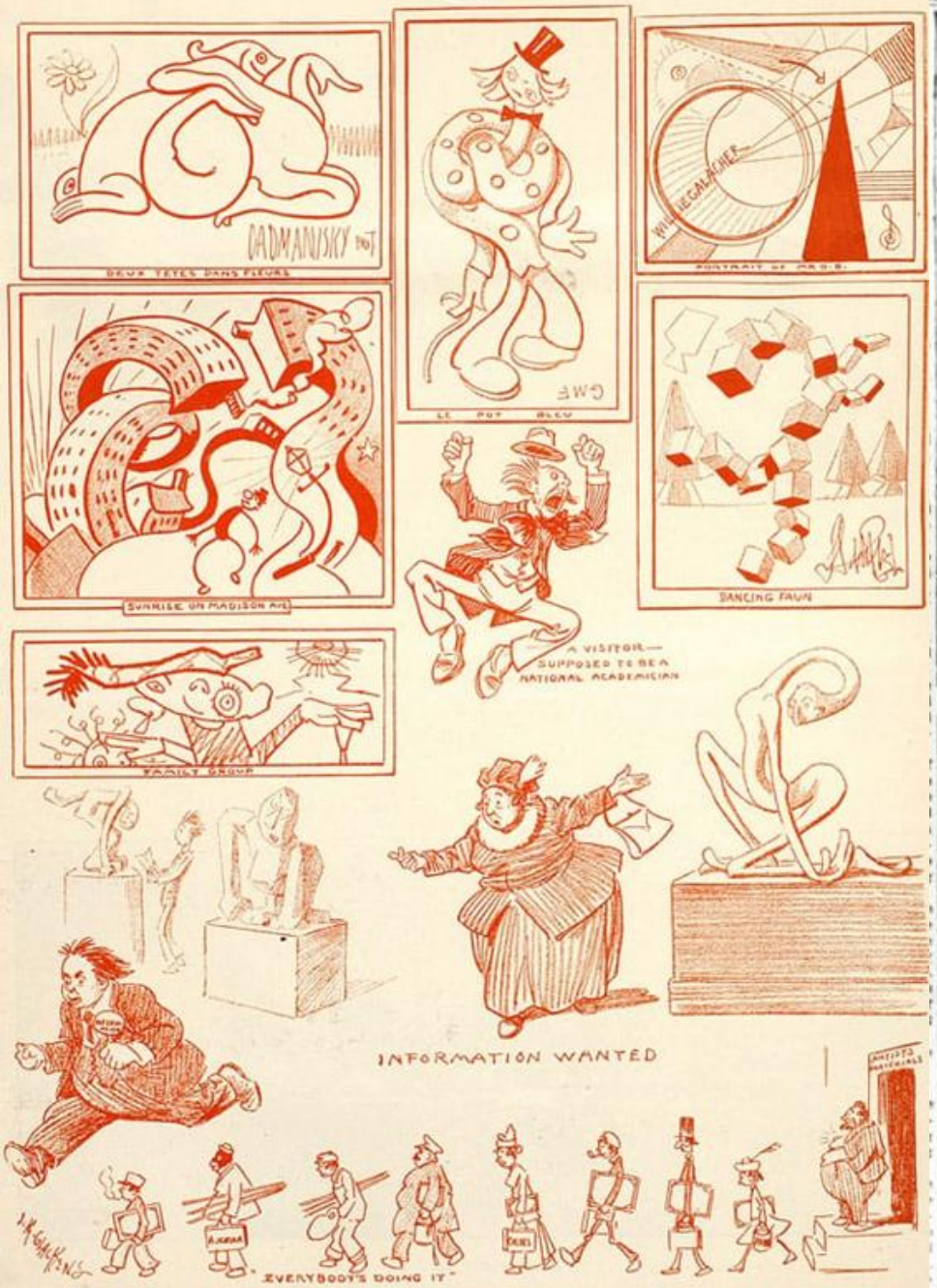
AT AN EXHIBITION OF "CUBIST," OR "FUTURIST," PICTURES

SHE: Perhaps it is a map of the Balkan Mountains?



THE ORIGINAL CUBIST

PUCK



WITH THE CUBISTS AND FUTURISTS.

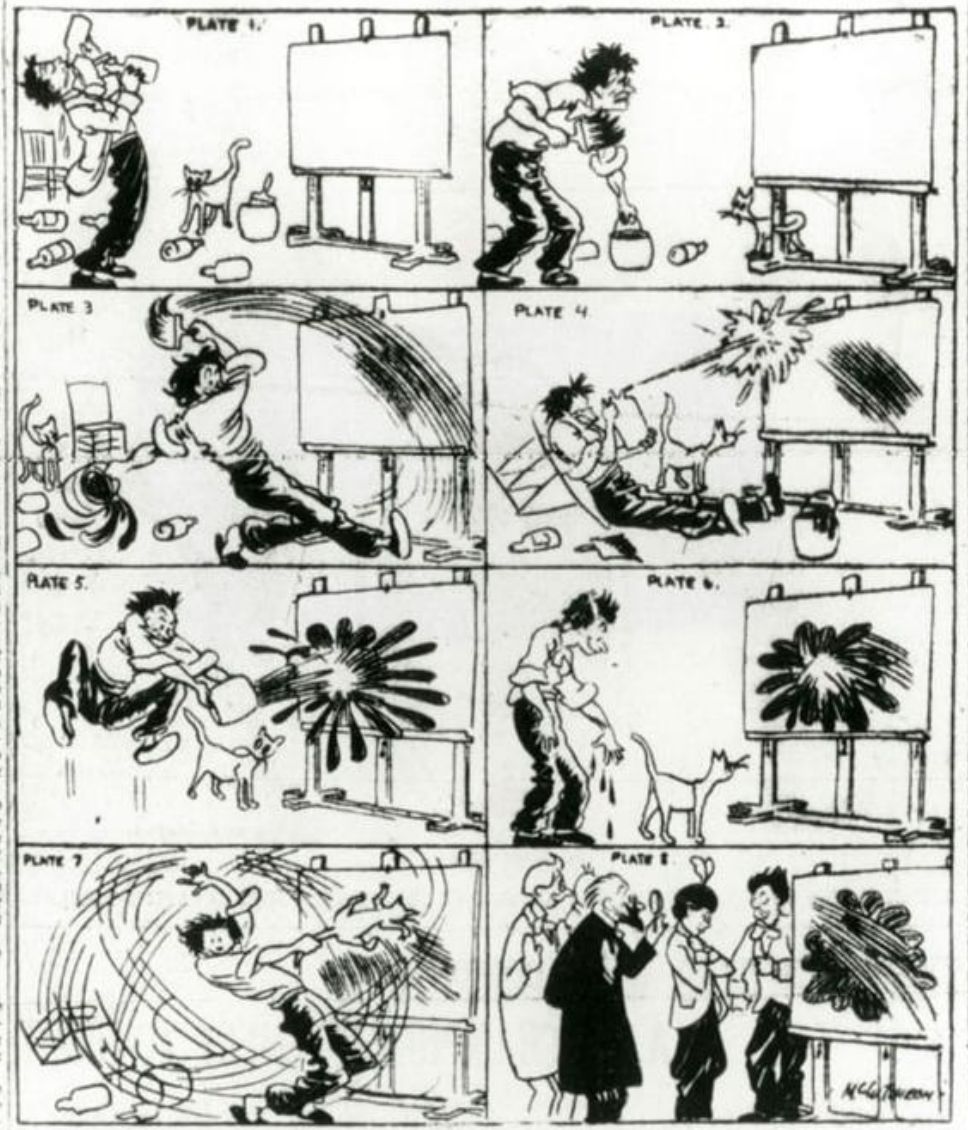
THERE'S NOTHING HALF SO WEIRD IN LIFE AS ART'S YOUNG DREAM.

THE EVENING SUN, THURSDAY, MARCH 6, 1913.

How to Become a Post-Impressionist Paint Slinger

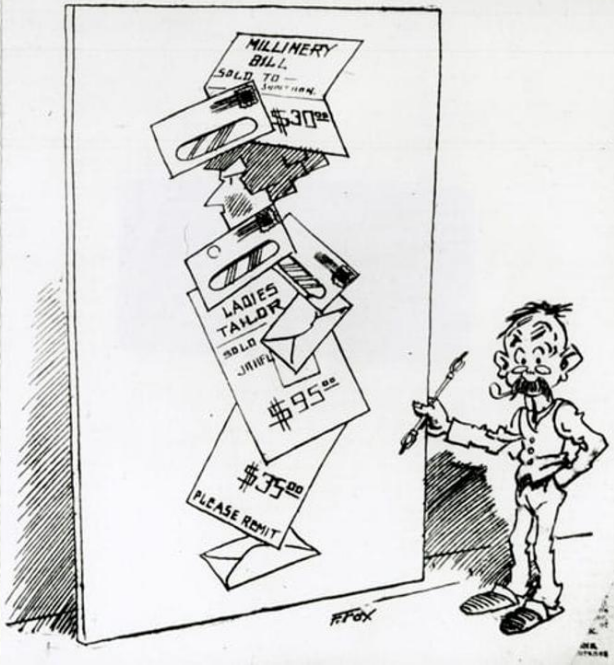
By John T. McCutcheon.

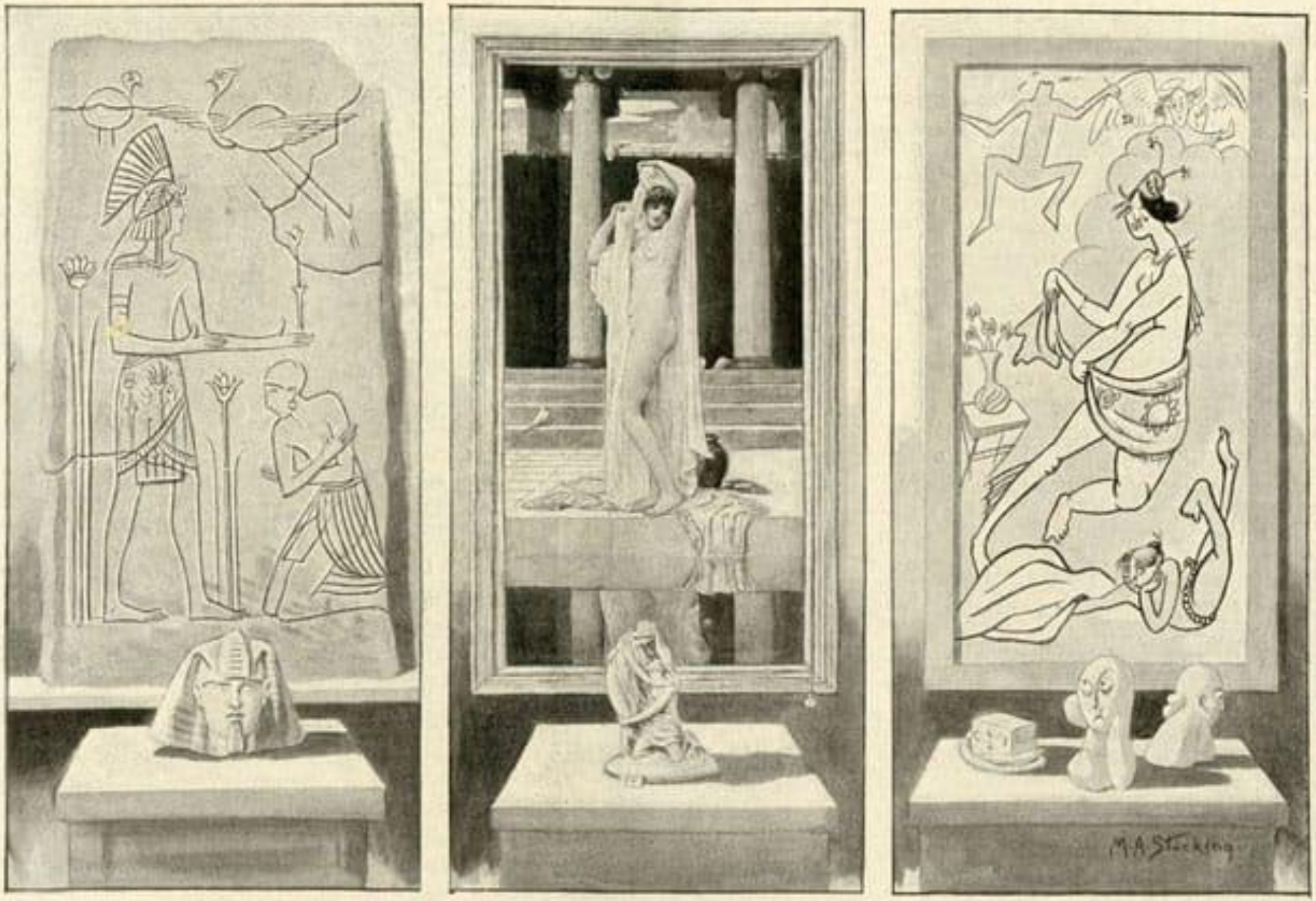
Copyright, 1913, by John T. McCutcheon.



First imbibe eight (8) quarts of absinthe quickly (see plate 1). Then approach your canvas with undoubted and unerring aim (see plate 2); apply your brush with vigor, endeavoring to get a wide sweep of color (see plate 3). Add other media, whatever is convenient (plate 4). Add some more media (plate 5), and then look around for some more media (plate 6), which you should apply with broad, dashing strokes (plate 7). Then when the painting is finished call it "The Aurora Borealis on Mount Chimborazo" or "Twilight in the Zoo," and the critics will rave about it.

Cubisto Picture Composed by Dad, Under the Inspiration of the Incoming Bills for the Ladies' Spring Purchases





ART

PAST PRESENT AND FUTURE

ORGANIZERS DINNER HONORING THE PRESS



International Exhibition Modern Art
New York

To our
Friends and Enemies
of the Press

The Association of
American Painters and
Sculptors, Inc.

March 8th BEEFSTEAK DINNER 1913
Healy's—66th St. and Columbus Ave.

MENU

ALL YOU CAN EAT AND DRINK







Le Luxe II



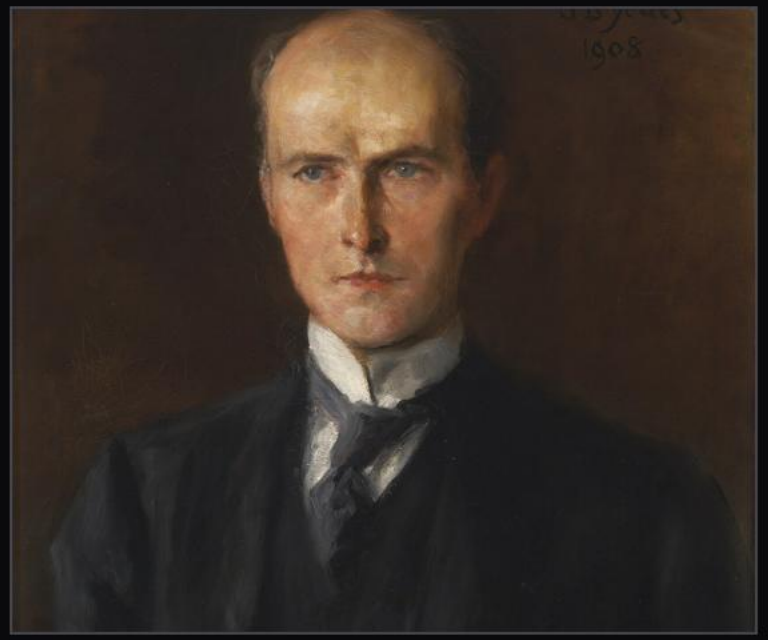


Goldfish and Sculpture

THE BIG BUYERS

ARMORY SHOW · NEW YORK 1913 · 25-CENT ADMISSION, NO REFUNDS

$17,397 COMBINED IN 1913 DOLLARS ≈ $566,000 OF 2025 PURCHASING POWER (x32.5195 CPI-U)



JOHN QUINN

NY lawyer · biggest buyer & biggest lender

$5,808.75 → ≈ $188,900 (2025)

8 oils, 3 sculptures, plus prints & drawings
Derain · Redon · Villon · Manolo
Duchamp-Villon · Epstein · Segonzac · Pascin
Cézanne & Gauguin prints — from $6 apiece

NOW: scattered by 1926–27 estate sales worldwide; Villon's Girl at the Piano landed at MoMA



ARTHUR J. EDDY

Chicago lawyer · the boldest buyer in either city

$4,888.50 → ≈ $159,000 (2025)

18 paintings + 7 lithographs (NY & Chicago)
Duchamp ×3 · Gleizes · Picabia · Villon
Derain · Vlaminck · Souza Cardoso
Gleizes' Man on a Balcony: $540 ≈ $17,600

NOW: Duchamps & Gleizes → Philadelphia Museum (via the Arensbergs); memorial group → Art Institute of Chicago



THE MET

Institution · the largest single check of the show

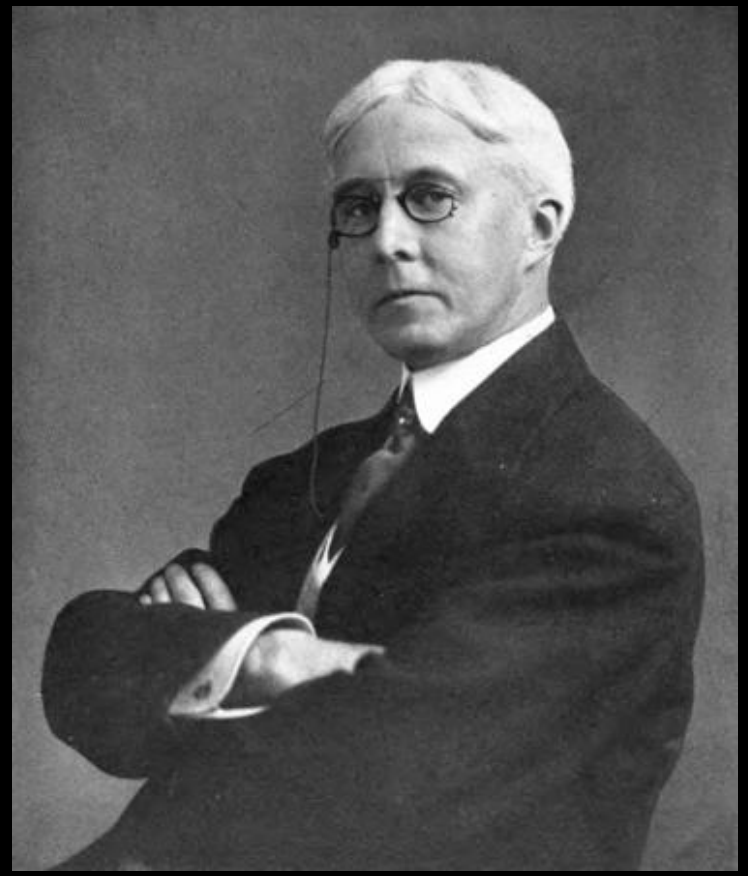
$6,700 → ≈ $218,000 (2025)

1 painting — the show's top price
Cézanne: View of the Domaine Saint-Joseph
Asked $8,000 — closed at $6,700
First Cézanne into a U.S. public collection

NOW: exactly where it has been since 1913 — hanging at the Metropolitan Museum of Art

Nominal 1913 USD x 32.5195 (CPI-U annual average, 1913→2025, BLS) — purchasing power, not today's art-market value.

Sources: Walter Pach sales ledger · The Magazine Antiques · Portraits: J.B. Yeats (Quinn) · Whistler (Eddy, Art Institute of Chicago) · Cézanne: Met open access — all public domain.



ARTHUR JEROME EDDY



THE KING AND QUEEN SURROUNDED BY SWIFT NUDES
MARCEL DUCHAMP 1912



FOREST AT MARTIGUES
ANDRE’ DERAIN
1908



VILLAGE
MAURICE DE VLAMINCK





Paul Cézanne (French, 1839–1906). View of the Domaine Saint-Joseph, late 1880s.

MAKING SENSE OF MODERN ART
CLASS 6:

- Experiencing the 1913 Armory show
- Women in the show
- Did the show matter?

THE FOOFARAW

The President and Members of the
Association of American Painters and Sculptors
invite you to be present
at the formal opening of the
International Exhibition of Modern Art
Monday afternoon February seventeenth, 1913
from three to seven o'clock
at the Armory
69th Regiment of Infantry, N.G.N.Y.
Lexington Avenue, 25th and 26th Streets

On Sale at the Entrance Booths

FINE PHOTOGRAPHIC REPRODUCTIONS
COLOR PRINTS
POST CARDS BEARING REPRODUCTIONS OF IMPORTANT EXHIBITS
PAMPHLETS ON CEZANNE, REDON, GAUGUIN
THE ARCHITECTURES OF
RAYMOND DUCHAMP VILLON, Etc.

(Published by the Association and appearing for the first time in America)

International Exhibition Modern Art
New York

To our Friends and Enemies of the Press

The Association of American Painters and Sculptors, Inc.

March 8th **BEEFSTEAK DINNER** 1913

Healy's—66th St. and Columbus Ave.

MENU

ALL YOU CAN EAT AND DRINK

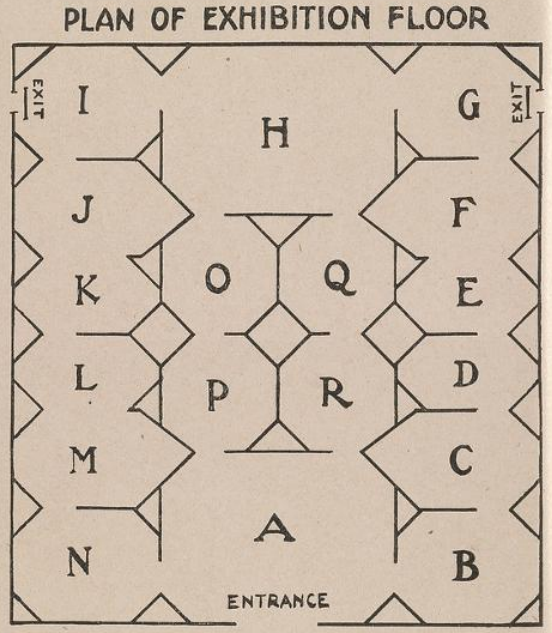


1913 ARMORY SHOW LAYOUT, NYC



PROPOSED ARRANGEMENT OF GALLERIES

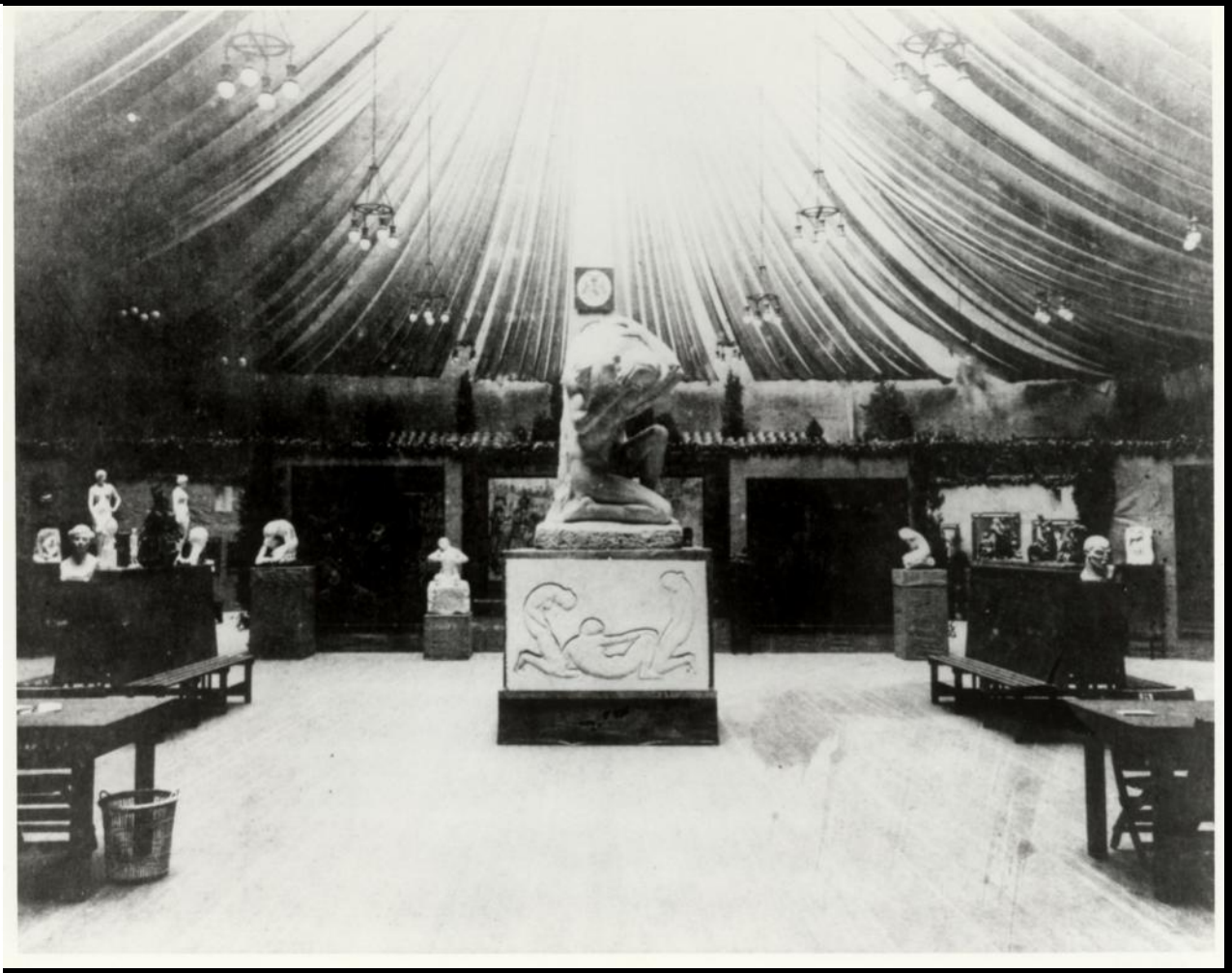
This is to roughly indicate what's doing.
Don't show to any one out side of the family



Gallery A.	American Sculpture and Decorative Art
Gallery B.	American Paintings and Sculpture
Gallery C.	American Paintings
Gallery D.	American Paintings
Gallery E.	American Paintings
Gallery F.	American Paintings
Gallery G.	English, Irish and German Paintings and Drawings
Gallery H.	French Paintings and Sculpture
Gallery I.	French Paintings 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
Gallery R.	French, English and Swiss Paintings

GALLERY A – MAIN ROOM OF AMERICAN





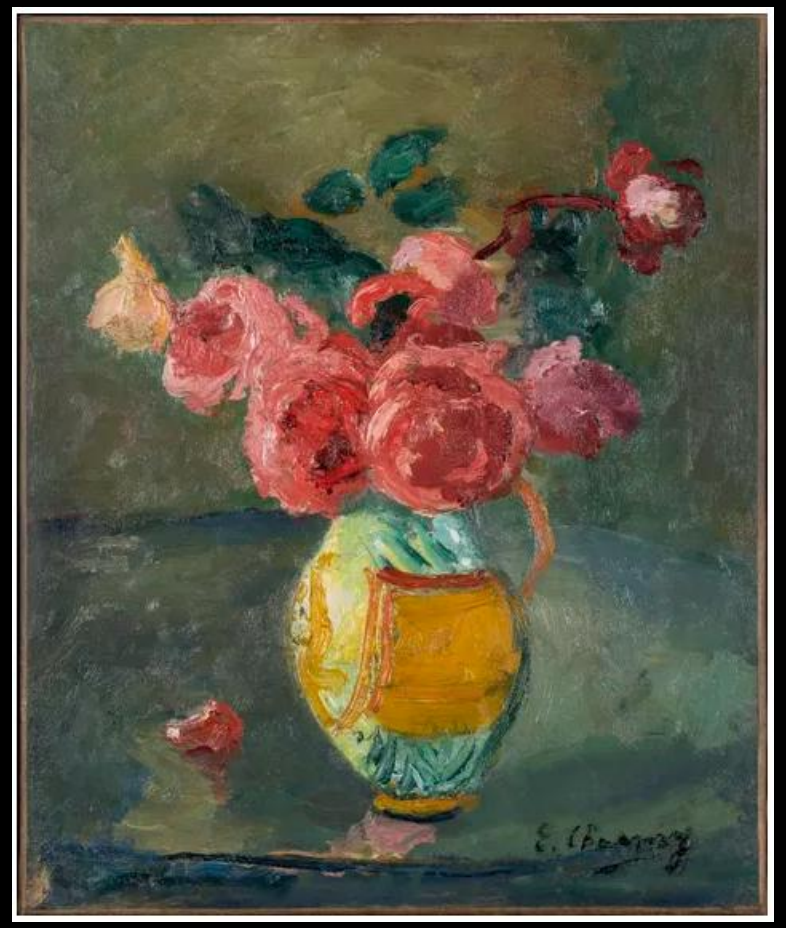
BUILDING ENTRANCE AND GALLERY H, THE FRENCH





EMILIE CHARMY 1878-1974, FRANCE

- Worked with Matisse, Marquet, Camoin
- Berthe Weill, a gallerist (first to see Picasso's work in Paris) supported her
- Only female Fauve
- Vauxcelles (same critic who named Fauvism) called her one of the most remarkable women of our time, the epitome of the "New Woman."



Roses, c. 1912-14
18 1/4 x 15 1/8 in, 46.5 x 38.5 cm

JACQUELINE MARVAL (1866-1932), FRANCE

- Pseudonym for Marie Josephine Vallet
- After her son died in 1891, she left her husband, moved to Paris with one painter, met Les Nabis, then fell in love with Jules Flandrin, a student of Moreau.
- Primarily a painter for 20 years.
- Possibly inspired Picasso's Demoiselles d'Avignon



Les Odalisque, 1902

OLGA OPPENHEIMER 1886-1941, GERMAN

- Avant Garde, Expressionist
- Artist from 1907-1916, founded GereonsKlub, an art school for modern art in Cologne which ran 1911-1913.
- Only female German in the armory show. Van Zanten's Happy Time 1908 translation, 6 Woodcuts in same gallery as Munch.
- Fell ill in 1916, went to sanitorium for depression in 1918.
- Murdered at the Hadamar killing center in the Aktion T4 program.
- Only 10 artworks remain.



Olga Oppenheimer, Ernte
1907

GWEN JOHN 1876-1939, WELSH

- Post impressionist, most portraits done with one or two sittings. She arranges the models.
- Sister of Augustus John
- Student of Whistler in Paris
- Moved to France 1903, Involved with Rodin, also his model



Girl Reading at a Window at MoMa c. 1911
16 1/8 x 10" (40.9 x 25.3 cm)

BESSIE MARSH BREWER (1884-1952) CANADIAN/AMERICAN

- 3 works in the show
- Painter, printmaker, sculptor, teacher, magazine illustrator.
- Student of Robert Henri and John Sloan
- Mother of Sam Pope Brewer, Times correspondent

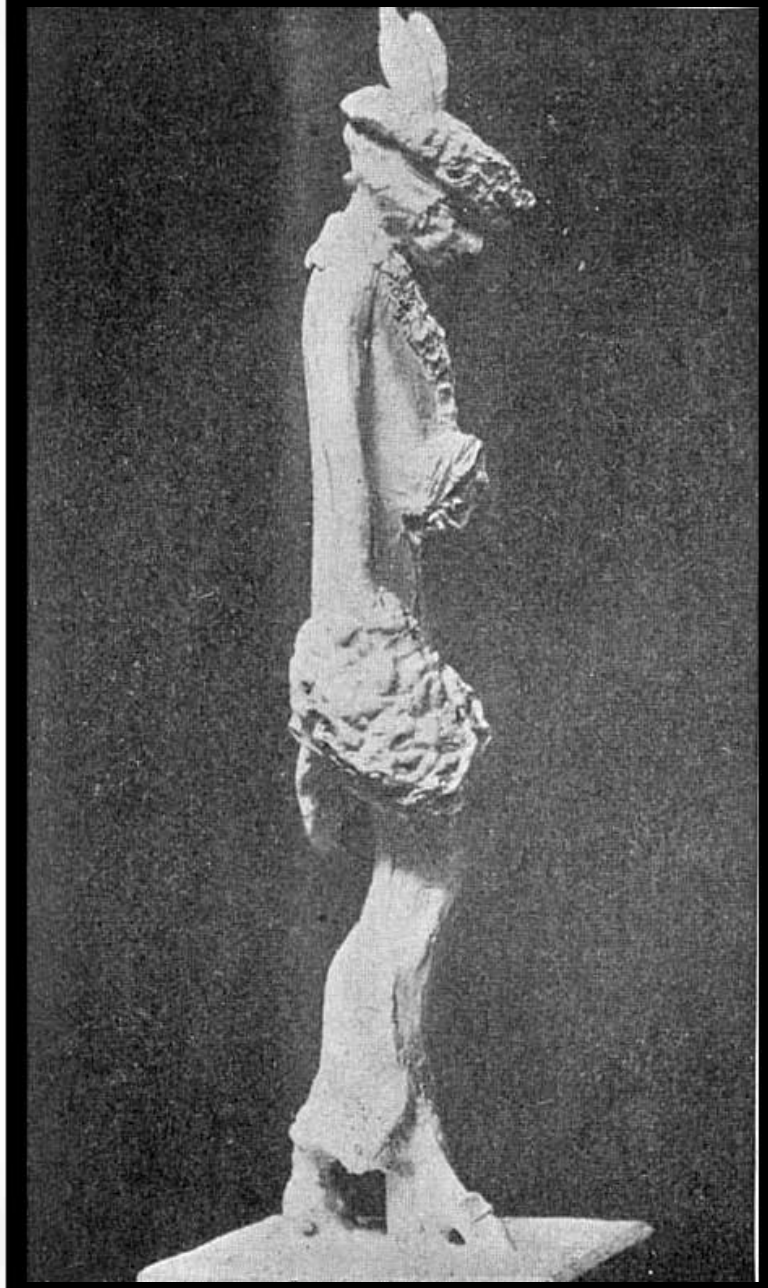


Provincetown, 1912

ETHEL MYERS (1881-1960) BROOKLYN

- 9 works in the show
- Married to painter Jerome Myers (also in the show) and had a daughter.
- Student of Robert Henri, Ashcan style, then became bronze sculptor, then fashion designer.
- Ashcan – daily life in NY, inspired by Leaves of Grass. The Apostles of Ugliness
- Moved to Paris in 1914 at Jerome's urging because he was sure art was going to Europe and away from US. Got stranded because of WW1 and moved back to US at American Embassy urging. Ethel supported the family with fashion design.





Fifth Avenue Girl, Bronze sculpture by Ethel Myers

EDITH DIMROCK (1876-1955), CT



Sweat Shop Girls in the Country; , 1913, watercolor, gouache and charcoal on paper, 8 x 9¼ in. (20.3 x 23.5 cm.)

- 8 works in show
- Daughter of silk merchant, grew up in Vanderbilt Hill mansion, married William Glackens (3 works in show), had 2 children
- Student of Chase at NY School of Art
- Suffragette on national level and in NY

WOMEN BY THE NUMBERS FOR THE 1913 ARMORY SHOW

- ~49 women in the show, 108 artworks
- 7 not from US
- Most were Modern art (vs decorative or traditional)
- Average age was 36 at the show
- 30 were invited, 20 made it in by application.
- 22 had only 1 work in the show.

First	Name	# works	Country	Age at show	Style / medium
Jacqueline	Marval	1	France	47	Post-Impressionism, Fauve influence
Olga	Oppenheimer	1	Germany	27	Expressionism
Marjorie	Organ	1	Ireland / USA	27	Illustration, graphic art
Florence Howell	Barkley	1	USA	33	Impressionistic landscape
Fannie Miller	Brown	1	USA	57	Embroidery, textile art
Edith Woodman	Burroughs	1	USA	42	Neo-Baroque sculpture
Kate	Cory	1	USA	52	Realism, Southwestern subjects
Jean	Eells	1	USA		Hand-painted china, decorative arts
Lily	Everett	1	USA	24	Landscape painting
Mary	Foote	1	USA	41	Realism, portraiture
Sherry E.	Fry	1	USA	34	Beaux-Arts, classical sculpture
Margaret	Hoard	1	USA	33	Realist sculpture
Margaret Wendell	Huntington	1	USA	47	Modernism, realist landscape
Carolyn Campbel1	Mase	1	USA	33	Pastel, landscape
Helen J.	Niles	1	USA		Impressionism portrait
Harriet Sophia	Phillips	1	USA	64	Painting
Louise Josephine	Pope	1	USA	41	Futurism, Cubist influence
May Wilson	Preston	1	USA	40	Impressionism, illustration
Katharine Nash	Rhoades	1	USA	28	Modernism, Dada influence
Mary C.	Rogers	1	USA	31	American modernism, watercolor
Frances Simpson	Stevens	1	USA	19	Futurism, modernism
Marguerite	Zorach	1	USA	26	Fauvism, Post-Impressionism
Marion H.	Beckett	2	USA	27	Modernist portraiture
Myra Musselman	Carr	2	USA	42	Modernist sculpture
Mary	Cassatt	2	USA	69	Impressionism
Katherine S.	Dreier	2	USA	36	Modernism, abstraction
Florence	Dreyfous	2	USA	45	Realism, watercolor
Abastenia	Eberle	2	USA	35	Social realism, sculpture
Florence	Esté	2	USA	53	Impressionism, landscape
Anne	Goldthwaite	2	USA	44	Modernism, Post-Impressionism
Edith	Haworth	2	USA	35	Realism, Impressionist influence
Kathleen	McEnery	2	USA	28	Ashcan School, modern realism
Charlotte	Meltzer	2	USA		Figurative modernism
Agnes Lawrence	Pelton	2	USA	32	Symbolism, later abstraction
Hilda	Ward	2	USA	35	Expressionism
Enid	Yandell	2	USA	44	Beaux-Arts, classical sculpture
Gwen	John	2	Wales / UK	37	Post-Impressionism
Bessie Marsh	Brewer	3	Canada / USA	29	Realism, Ashcan influence
Nessa	Cohen	3	USA	28	Figurative sculpture
Aileen King	Dresser	3	USA	23	Painting, landscape
Josephine	Paddock	3	USA	28	Watercolor, tonalism
Bessie Potter	Vonnoh	3	USA	41	Impressionist sculpture
Émilie	Charmy	4	France	35	Fauvism, Post-Impressionism
Grace Mott	Johnson	4	USA	31	Modernist animal sculpture
Amy	Londoner	4	USA	38	Ashcan School
Edith L.	King	5	USA	29	Painting, theatrical design
Marie	Laurencin	7	France	30	Cubist influence, modernism
Edith	Dimock	8	USA	37	Watercolor, social observation, realism
Ethel	Myers	9	USA	32	Sculpture, satirical figurative work

DID IT MATTER, 25 YEARS LATER? WALT KUHN SAYS YES!

TWENTY-FIVE YEARS AFTER

In the course of years, since that wild time in 1913, my feelings have turned first hot, then cold, as to what the whole thing has really meant to us Americans. How did we benefit, if at all?

The late President Coolidge once said, "America's business is business." Therein lies the answer. We naive artists, we wanted to see what was going on in the world of art, we wanted to open up the mind of the public to the need of art. Did we do it? We did more than that. The Armory Show affected the entire culture of America. Business caught on immediately, even if the artists did not at once do so. The outer appearance of industry absorbed the lesson like a sponge. Drabness, awkwardness began to disappear from American life, and color and grace stepped in. Industry certainly took notice. The decorative elements of Matisse and the cubists were immediately taken on as models for the creation of a brighter, more lively America. The decorative side of Brancusi went into everything from milliners' dummies to streamliner trains. The exhibition affected every phase of American life—the apparel of men and women, the stage, automobiles, airplanes, furniture, interior decorations, beauty parlors, advertising and printing in its various departments, plumbing, hardware—everything from the modernistic designs of gas pumps and added

color of beach umbrellas and bathing suits, down to the merchandise of the dime store.

In spite of the number of admittedly first class pieces of "fine art" in the Armory Show, the thing that "took" was the element of decoration. American business, perhaps unconsciously, absorbed this needed quality and reached with it, into every home and industry and pastime.

At a dinner given to the press by the Association's press committee, one of the conservative critics said with good humor, "Men it was a bully show, but don't do it again." We did not have to do it again. It kept right on going and is going better than ever today. Many great exhibitions since then could not have appeared without it. The Museum of Modern Art in New York would never have been possible. For years Davies and the writer urged Miss Lillie Bliss, probably one of the truly disinterested collectors of her time, and a staunch supporter of the Armory Show, to establish just that sort of a permanent place for contemporary art, but she wasn't ready. After the death of Davies I kept up the pleading. Finally she decided and called me to steer the ship. I felt it was not my place and turned it over to another, who now is doing a good job. I was not made for that sort of thing. Perhaps I was after all, as old Mr. Montross used to call me, just a "war secretary".

SLOW LOOKING EXERCISE

- Look at the work for at least 30 seconds.
- Describe what you see (Elements and Principles).
- What do you think is happening?
- What evidence are you using?



Mère et enfant, Mary Cassatt, circa 1903
Aka *Reine Lefebre and Margot before a Window*