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100
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Classroom Materials
for the Exhibition



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Since its founding in 1804, the New-York Historical Society (N-YHS) has been a mainstay of cultural life in New York City and a center of historical scholarship and education. For generations, students and teachers have been able to benefit directly from the N-YHS's mission to collect, preserve, and interpret materials relevant to the history of our city, state, and nation. N-YHS consistently creates opportunities to experience the nation's history through the prism of New York. Our uniquely integrated collection of documents and objects is particularly well suited for educational purposes, not only for scholars, but also for students, teachers, and the larger public.

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LETTER FROM THE PRESIDENT: DR. LOUISE MIRRER



Dear Educator:

The New-York Historical Society is proud to present this collection of educational materials and resources to accompany *The Armory Show at 100: Modern Art and Revolution*. The exhibition celebrates the 100th anniversary of the famous 1913 International Exhibition of Modern Art, known in New York as simply the Armory Show. It introduced the American public to European avant-garde painting and sculpture, and changed the way Americans thought about modern art. The New-York Historical Society's exhibition brings together approximately 100 works from the original 1913 show, along with documents, photos, film, and ephemera from the time, to explore how the Armory Show inspired seismic shifts in American culture, politics, and society. *The Armory Show at 100* is on view October 11, 2013 through February 23, 2014.

The content, classroom activities, and primary resources in the five units that make up these materials align with New York City and State standards for social studies and the arts, and support Com-

mon Core-aligned lessons. The materials were written and compiled for use by visual arts and social studies teachers and students. Elements within these classroom materials, including works of art, photographs, documents, audio and video, and a large poster, illustrate New York at a time when rapid change was occurring on many fronts, and the Armory Show was an important chapter in that story. The life stories contained in the units provide a close personal look into the lives of individuals and the roles they played in the Armory Show as well as in the politics and culture of 1913 New York.

The Education Division of the New-York Historical Society is committed to providing stimulating and useful materials and programming to enhance the teaching and learning of New York and American history in the classroom. This collection of materials and resources has been designed both to complement and extend school visits to the exhibition, and to help teachers and students from across the country address this formative moment in

art history and the history of our nation.

To learn more about school programs designed for *The Armory Show at 100* and all education programs at the New-York Historical Society, contact us at (212) 485-9293, or visit the Education Division online at www.nyhistory.org/education.

Sincerely,

Louise Mirrer, Ph.D.
President & CEO
New-York Historical Society

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ABOUT THE CURRICULUM



In February 1913, *The International Exhibition of Modern Art* opened in New York City in the 69th Regiment Armory, a vast structure that still fills the entire city block bordered by Lexington and Park Avenues, and by East 25th and 26th Streets. Popularly known as the Armory Show, the exhibition was a watershed moment, when modern art burst on the American scene before a surprised, delighted, sometimes befuddled, and even angry, audience. It was a historic, but not an isolated, event. Modernism was sweeping all across America, and across New York City in particular. From her skyline to her dance halls, from the topsy-turvy rides of Coney Island to the bohemian dives of Greenwich Village, New York was casting off whatever seemed old, and unimaginative, and dull, and restrictive. There were, of course, people who resisted change and clung to tradition, but the prevailing spirit of the city between 1900 and America's entrance into the Great War was modernism, a distinct sense of forward momentum.

In 2013, the New-York Historical Society commemorates the centennial of this

landmark event with *The Armory Show at 100: Modern Art and Revolution*. One hundred pieces from the 1913 exhibition are on display, including distinguished works of modern art that are now seen as masterpieces. In addition, the exhibition explores the political and cultural context of New York City, the broader story of sweeping modernism into which the Armory Show naturally fit.

The classroom materials for *The Armory Show at 100* are designed for middle and high school students in art and social studies. The Art Component includes Units 1-3. The Social Studies Component includes Units 4 and 5. However, the curriculum is designed for exchange between the disciplines. Suggestions for crossover activities and discussions are included with the classroom notes, but teachers are encouraged to explore all these materials to give their students a fuller understanding of modernism and the Armory Show.

The curriculum meets the New York State Social Studies Standards, the Common Core Learning Standards for Literacy in

History/Social Studies, and the Common Core Learning Standards for English Language Arts & Literacy for grades 8-12. In addition, Units 1, 2, 3, and 5 support the New York City Department of Education's *Blueprint for Teaching and Learning in the Visual Arts* (schools.nyc.gov/offices/teachlearn/arts/Blueprints/VAbp2007.pdf). Unit 4 supports the New York City Department of Education's *Blueprint for Teaching and Learning in Dance* (schools.nyc.gov/offices/teachlearn/arts/images/2007dancebp.pdf).

Included in the curriculum are forty primary resources, six life stories (short biographies), and, for each of the five units, a set of classroom notes for the teacher. For brief descriptions of the resources and life stories, see the Classroom Notes for each unit. These education materials are designed for maximum flexibility in the classroom. Please feel free to make use of them in the way that works best for your students.



ABOUT THE CURRICULUM *continued*

THE ART COMPONENT

The three units in the art curriculum mirror three categories of artwork in the Armory Show: American realism, Cubism, and Expressionism.

Observing the Urban American Scene

(Unit 1) focuses on the subject matter as well as the style of American realists, specifically the Ashcan School. The artists in this section, with one exception, were Americans who were alive and active during the period of the Armory Show. They were intrigued by city life and believed that a work of art should be an expression of its time, and that artists should remain ever relevant. Resources 1-9 are part of this unit, as is the Life Story of John Sloan.

The Spirit of Modernism: A New Way of Looking

(Unit 2) focuses on the Cubists and the artists associated with Cubism. Their works provoked strong reactions from the general public. One painting in particular, Marcel Duchamp's *Nude Descending a Staircase (No. 2)*, became both a subject of ridicule and the iconic image of the Armory Show. Resources 10-18 and the Life Story of Marcel Duchamp are included in this unit.

The Spirit of the Painting: The Expressive Use of Color, Line, and Shape (Unit 3) deals with artists who moved beyond realistic renderings of objects, landscapes, and figures in their quest to, as Henri Matisse noted, "submit to the spirit of the painting." By 1913, several of these artists had died, but their influence was strongly felt. Included in this unit are Resources 19-26 and the Life Story of Oscar Bluemner.

THE SOCIAL STUDIES COMPONENT

The Social Studies materials contain two units. One explores modernism in many arenas in New York City. The second examines selected pieces of Armory artwork in light of this wider study of modernism.

Modernism in New York, 1913

(Unit 4) is a large unit structured around four themes: The New, progressivism, cultural radicalism, and bodies in motion (a phrase that captures the dramatic increase in leisure-time physical activity, especially exercise and dance, that marked this period). Resources 26-40 are explored in this unit, which includes life stories of New York City's progressive mayor John Purroy Mitchel, art patron and salon hostess Mabel Dodge, and dance sensations Vernon and Irene Castle.

Armory Art in the Social Studies Classroom

(Unit 5) provides students with a rare opportunity to see art, politics, and culture as interrelated stories. In this unit, students explore selected resources from Units 1-4, combining them in new ways to address a new set of questions about America, and especially New York City, in the first two decades of the twentieth century. This effort may take students (and some teachers) out of their comfort zones, but it should give them a much better understanding of New York City at a particularly intense moment, just before the coming shock of World War I.

HOW TO USE THIS GUIDE

All classroom materials are contained on one disc, and can be reached from the Table of Contents by clicking on the page number. Individual resources can also be reached by clicking on the images or icons in the "Resources in This Unit" section in the Classroom Notes. To return to the Table of Contents from any page, click on the page number in the lower right-hand corner. The magnifying-glass icon will take you to a full-page version of a resource, minus the descriptive text. All full-page versions of the resources can be accessed together in the "Resources" folder on this disc. All URLs in the text are live.



THE 1913 ARMORY SHOW OVERVIEW

THE CAPITAL OF THE NEW CONFRONTS THE ART OF THE NEW



t the beginning of the twentieth century, New York was the country's largest metropolis. It was the capital of business, transportation, journalism, and culture, with a dynamic economy and a diverse population. In 1898, its five boroughs had been consolidated into one entity, with four of its boroughs increasingly

connected by a growing transportation system and an expanding grid of paved streets and avenues. It was a city in continual movement, both on the ground and in the space above, as the construction of new buildings constantly altered the landscape. New York was recognized as the capital of the new, and indeed New Yorkers were aware of the sense of "newness" in the air. New Yorkers considered themselves to be living in a city that was the center of a new dynamism that defined the first decades of the new century, epitomized by Grand Central Terminal and the Woolworth Building, both of which opened in 1913.

Set against this backdrop, on the wintry afternoon and evening of February 17, 1913, the Armory Show opened in the vast lofty spaces of New York City's 69th Regiment Armory. The choice of the Armory was not unprecedented; in 1908, the Baltimore

Armory was the site of a large exhibition of sculpture. Although it was not recognized as such in 1913, the Armory Show would later be hailed as the most important event in the history of art in America, forever changing how Americans view, consider, and make art. One art critic defined the first generation of modern artists as "those who came of age at the time of the Armory Show."

Catalogues and postcards were on sale. Buttons emblazoned with the official name of the show, "The International Exhibition of Modern Art," were given out all over the city as well as to the approximately 4,000 guests who visited on the opening day of the exhibition. The button was branded with the image of a pine tree, and beneath it were the words, "The New Spirit." Despite the overwhelming attention paid to European artists, approximately half of the works in the show were by Americans. The exhibition was organized by the Association of American Painters and



Sculptors, whose emblem was the pine tree, interpreted by some as an uprooted tree that symbolized "artistic upheaval." The pine tree was inspired by Revolutionary War flags, including the official flag of the Massachusetts Navy in 1776.

For a month, from February 17 to March 15, approximately 87,000 people formed a steady stream of visitors to the Armory Show. (This is an impressive number, considering the average monthly attendance at the Metropolitan Museum of Art in 1913 was approximately 70,000.) Approaching the corner of Lexington Avenue and East 25th Street, they were confronted with a squat building that had none of the elegance of the Metropolitan Museum of Art, sixty blocks to the north, with its imposing staircase, part of the museum's new façade that was added a decade earlier. They entered the Armory through a wide street-level entrance decorated with banners. The entrance opened immediately to a vast space subdivided into eighteen octagonal galleries with additional swags of greenery, some of which hung from the Armory balcony, echoing the motif of the buttons, invitations, and pamphlets used to promote the exhibition. In essence, this was an art exhibition in a parade ground, a display of nearly 1,400 European and American paintings and sculptures, including the works of the European Post-Impressionists, Fauves, and Cubists.



Visitors were primed for the galleries they were about to enter. They read the promotional releases of the show's organizers and were eager to see, in the words of Walter Kuhn, one of its major planners, "the starting point of the new spirit in art, at least as far as America is concerned." It was an opportunity to present art as an expression of the new. The show also exhibited art going back to the mid-nineteenth century in an attempt to show that early twentieth-century avant-garde art was part of a continuum of "new" art. This integration served as a reminder that when those mid-nineteenth-century works of art first appeared, they too were censured by the public, only to be considered masterful years later.

There were many opportunities to read about the Armory Show in the city's newspapers. Realizing the stories that would be generated by a huge exhibition of challenging—and in some cases confrontational—artwork, the press was eager to report on the Armory Show. The Sunday before the opening, *The New York Sun* ran an article noting that nothing on this scale had been attempted before, and that it "will stand alone in a special field for magnitude and importance."

There was another reason the press was eager to cover the exhibition. One mission of its planners, the American Society of Painters and Sculptors, was to contest the authority of the conservative National Academy of Design as the sole judge of what was artistically acceptable. The press too, op-

Image credits (left to right): Association of American Painters and Sculptors, Inc. International Exhibition of Modern Art Catalogue, Cover, 1913. New-York Historical Society International Exhibition of Modern Art, Button, 1913. 1 1/4 x 1 1/4 in. Walt Kuhn, Kuhn Family papers, and Armory Show records, Archives of American Art, Smithsonian Institution George P Hall & Son, 69th Regiment, Armory Building, ca. 1910. Gelatin silver print from glass plate negative, New-York Historical Society Overhead view of Armory installation, 1913. Walt Kuhn, Kuhn Family papers, and Armory Show records, Archives of American Art, Smithsonian Institution



THE 1913 ARMORY SHOW OVERVIEW *continued*

posed the authority of the Academy but for a different reason. Citing problems created by a lack of space for its school and gallery, the Academy had pushed to build new headquarters within Central Park and the



press, critical of a private institution encroaching on public property, was vehement in its disapproval. The fact that twenty-five artists, through private funds, had organized a huge eighteen-room spectacle of innovative art delighted the press. Consequently, New Yorkers had much to read about the Armory Show.

Reviews extended from high praise to derision and indignation. The many cartoons and parodies generated by the show zeroed in on Cubism and the public's reaction to it. The public, generally unfamiliar with the work of European modernists, would view the exhibition through this lens. Consequently, visitors to the Armory expected to be engaged with innovative work, but also to be shocked, outraged, and perhaps even amused.

**BEFORE THE ARMORY SHOW:
ART IN EARLY TWENTIETH-CENTURY
NEW YORK CITY**

To understand New Yorkers' reactions to the artwork, it's necessary to look beyond the "hype" and examine the mindset of the American public towards art in 1913.

If it were possible to travel back in time and enter the Metropolitan Museum of Art during the years leading up to the Armory Show, much would be seen that offered a sharp contrast to the works in the Armory Show: a memorial exhibition of the works of Winslow Homer, who died in 1910, sculptures by Auguste Rodin, and early Italian paintings. The year of the Armory Show, the museum honored J. Pierpont Morgan (who would die that year) with an exhibition of drawings by old masters and oil paintings, both drawn from his collection. A guide to the Morgan exhibition indicated the artistic interests of the times. As reported in the *Bulletin of The Metropolitan Museum of Art* of September 1914, devoted to reflecting on all aspects of the museum's operation in the previous year, the aim of the guide was to:

... give as briefly as possible the characteristics and extent of the collection, the material being arranged by periods. . . . [T]he volume becomes a treatise on the development of European art, from the classical, through the Byzantine, Gothic, Renaissance and 18th Century periods.

The average American's knowledge of art was grounded in realism. The general public, for the most part, was unaware of European modernism, though they may have read in the newspapers about the efforts of some American artists, including the urban realists now called the Ashcan School, to question the authority of the National Academy of Design. Up to this point the American public understood paintings to mean portraits, history paintings, religious paintings, rural landscapes, seascapes, and genre scenes. In general, sculpture followed the Beaux-Arts tradition of expressive and realistic interpretations of idealized figures in religion, mythology, literature, and history.

This focus found its parallel in the art education primary and secondary students received in New York City. In 1909, the School Art League was formed to support art education in the city's public schools. Most League members were teachers in New York City public schools, and the majority of them were art teachers from the elementary to the high school level. The work of the School Art League thus reflected arts instruction in the city schools and revealed the trends of the times.

In April of 1909, a *New York Times* article cited the League's gift to School 65 at Eldridge Street, near Canal Street, in memory of Mrs. John L. Wilkie, "one of the pioneers in the movement for placing good and suitable decorations in the public schools." Its dozens of classrooms of 5- to 12-year-

olds were "decorated" with a selection that included "cute little Dutch children prints . . . famous bits of foreign landscapes in the Alps . . . copies of Rosa Bonheur . . . American history pictures and prints . . . copies of the most famous 'American-hero' statues . . . colored prints of noted European cathedrals, and carbon copies of some of the best pictures in the Metropolitan Museum."

Traditional views were deep-rooted. Even in 1926—when European avant-garde artists had developed an audience among American dealers, collectors, and some artists—Helen Gardner, in the very first edition of *Art Through the Ages*, referencing European artists whose work stunned visitors in 1913, wrote that Henri Matisse "carries simplification of drawing—and his draughtsmanship is highly accomplished—to the point of distortion and unintelligibility. . . ." Musing on Pablo Picasso and Cubism, she wrote, "Great versatility—one wonders how often the purpose is merely to cause surprise and notoriety—is characteristic not only of Picasso but of many contemporary artists."



Today, a century later, the Armory Show is characterized as the exhibition that challenged the public's artistic sensibilities with the works of modern European artists, including Henri Matisse, Marcel Duchamp, and Pablo Picasso, and those of Euro-

J. F. Griswold, "The Rude Descending a Staircase (Rush Hour at the Subway)," *New York Evening Sun*, March 20, 1913. General Research Division, The New York Public Library, Astor, Lenox and Tilden Foundations



THE 1913 ARMORY SHOW OVERVIEW *continued*

pean artists a generation older, among them Paul Cézanne, Vincent van Gogh, and Paul Gauguin. Yet the 1913 Armory Show was the creation of a group of American artists whose mission also was to showcase, and introduce to the American public, the work of contemporary American artists. In doing so, they challenged the traditional National Academy of Design, which had positioned itself as an authority, accepting and rejecting artwork for its own exhibitions based on conventional standards of beauty and styles that were becoming outmoded.

1904–1911: THE AMERICAN ORIGINS OF THE ARMORY SHOW

While it had the grandest scale, the Armory Show was not the first controversial New York City exhibition planned by American artists. The origins of the Armory Show may be found in smaller exhibitions whose driving force, for the most part, were those very same artists who organized the Armory Show.

Noted artist and teacher, Robert Henri (pronounced HEN-rye), interested in depicting the realities of urban life and in promoting free artistic expression, attracted like-minded artists. Members of his circle were determined to challenge the Academy through exhibitions in New York City that would educate the public and promote an appreciation for a new, grittier realism.

Following a 1904 exhibition in the National Arts Club, Henri organized an exhibition in 1908 at the Macbeth Gallery on Fifth Avenue. All but one of The Eight, as they came to be called, would exhibit in the Armory Show, with several in the group becoming key players in its creation. (For more, see Unit 1.) The 1908 exhibition of “social realists, visionaries and impressionists” received a tremendous amount of publicity as a direct assault on the National Academy.

In 1910 the Exhibition of Independent Artists featured nearly 500 works by 103 American artists. The largest display of progressive American art to date, it was conceived by Henri, with much work done by Walter Pach and Walt Kuhn (students of Henri) and the urbane Arthur B. Davies. Davies had wanted the exhibition to have an international component. The idea was defeated, but his wish would be realized three years later at the Armory Show through the efforts of Pach, Kuhn, and Davies.

In December of 1911, a group of sixteen artists, officially organized as the Association of American Painters and Sculptors (A.A.P.S.), began to discuss the possibility of a New York City art exhibition vastly larger than those of the past decade. This was the origin of the group who would organize the Armory Show.

1912–1913: A NEW FOCUS AND THE RACE TO THE OPENING OF THE “BIG SHOW”

The creation of the Armory Show was a monumental achievement, exemplifying the can-do attitude of Americans, yet it has come to be overwhelmingly characterized by its displays of modern European art. A look into its development after that December 1911 gathering of the A.A.P.S. provides some insight.

By 1912, the A.A.P.S. had grown to twenty-five, with members ranging from conservatives to radicals. These would be the artists instrumental in the creation of the 1913 Armory Show, or The Big Show, as it was often called.

In January of 1912, Davies, an artist who worked in a traditional style but advocated the latest contemporary art, became A.A.P.S. president. His reputation as a successful, established artist was solidified in 1913, when the Metropolitan Museum of Art bought one of his works. Yet Davies often visited 291, a gallery created by photographer Alfred Stieglitz, one of America’s strongest supporters of European and American modernists. Under Davies’s leadership and that of Walt Kuhn, Walter Pach, and Elmer MacRae, the Armory Show would have a large display of American artists and what was initially a “rather tame” display of European art. However, the organizers’ at-

tention was soon redirected towards artists in the vanguard of European art. And it all began with an exhibition catalogue.

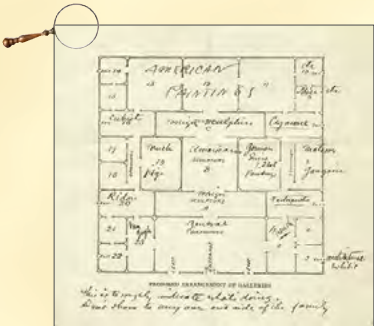
In the late summer of 1912, Davies came across a catalogue from a modern art exhibition held in Cologne, Germany. Excited by the opportunity to create a greater international component, he urged Kuhn to visit Cologne and then go to Paris to reconsider the focus of the exhibition. Between Cologne and Paris, Kuhn made stops at Düsseldorf, The Hague, Amsterdam, Berlin, and Munich, and by the time he arrived in Paris, he was sold on Davies’s plan. To view the map of Kuhn’s travels visit armoryshow.si.edu/2013/01/walt-kuhns-itinerary-through-europe-1912.html. Realizing the importance of what they were planning, Kuhn persuaded Davies to meet him in Paris, and the two met up with Walter Pach, then living in Paris with many connections to the European art world. It was the fall of 1912, and the race was on. Work was selected, insured, and shipped across the Atlantic Ocean to America.

In contrast to the manner in which European selections were made by Kuhn, Pach, and Davies, the call for work from American artists went out just two months before the opening of the Armory Show. It was an open invitation to professionals and non-profes-

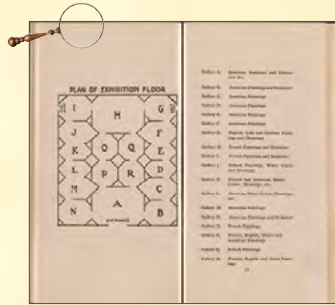


THE 1913 ARMORY SHOW OVERVIEW *continued*

sionals, urging them to submit their “most serious and noncommercial works.” The invitations were sent out by the exhibition’s Domestic Committee, created by Davies and composed of artists he felt would be open to the more progressive aspects of American art; Robert Henri and the other realists were excluded. Artists were to number their submissions according to preference, but the committee would only guarantee the selection of two. As word spread about the exhibition, other artists clamored to be involved, so the A.A.P.S. invited them to submit work for consideration. This resulted in the exhibition of the artwork of, among others, Oscar Bluemner, Stuart Davis, and Joseph Stella.



As further proof that there was now decidedly more interest in, and emphasis placed on, European moderns, on December 31, 1912, Davies issued *The Statement*, noting “the time has arrived for giving the public here the opportunity to see for themselves the results of new influences at work in other countries in an art way.” Referring to the “European Moderns,” he goes on to say “the Society has embarked on no propaganda. . . . Its sole object is to put the paintings, sculptures, and so on, on exhibi-



tion so that the intelligent may judge for themselves by themselves.” In addition, the Sunday before the opening of the Armory Show, *The New York Sun* noted that the European works of art would serve American artists well by expanding their artistic horizons. The reviewer wrote that “the aim of the international show . . . is to stimulate our American artists by showing them what the rest of the advanced world is about.”

The change in emphasis of the Armory Show is illustrated by two floor plans. The first, sketched out by Davies in October 1912, places the work of American artists in the large front and back rooms as well as in the most central gallery of the Armory. In the final floor plan, the first gallery was to be retained for American art, but the remaining central corridor, from the center to the back, was to be filled mostly with the work of French artists. Most of the American work was now to be placed in the side galleries. These were the plans that guided the exhibition’s Hanging Committee.

In January 1913, plans were underway to transform the Armory into a huge art gallery. From February 13 to 16, hundreds of art-

works were delivered, unpacked, and hung, just in time for the press opening at 2 PM on the sixteenth. After a formal opening on the evening of February 17, the International Exhibition of Modern Art opened to the public and remained on view until March 15. That first day, attendance reached a record of about 5,500, and reached 10,000 on the last day. A version of the exhibition (half the size of the New York show) was on view at the Art Institute of Chicago from March 24 to April 16, and from April 28 until May 14, a significantly smaller exhibition was held at the Copley Society in Boston.

It was reported in a *New York Times* article written on the fiftieth anniversary of the Armory Show that a visitor browsing through the 1913 guest book of the Armory Show found this comment: “Back in 2013 to reconsider the whole thing.”

THE VIEW FROM 2013

New scholarship suggests that the American artists in the Armory Show were not as eclipsed by the European modernists as previously thought. Walter Pach’s firsthand account, written on the twenty-fifth anniversary of the Armory Show, is questioned for its emphasis on French artists, and, as a result, its effect on the public’s perception of the role of American artists. Also questioned is the degree to which young American artists were influenced by, for example, the Fauve Matisse and the Cubists Duchamp, Picabia, and Picasso. Isn’t it reasonable to consider that this avant-garde work freed

young artists like Stuart Davis to find new avenues of expression, not that it imprinted a style on artists’ later works?

Additionally, American artists were not the naïfs that some accounts portray. Despite the lack of email, the Internet, and transatlantic telephone service, the connections between the New York and Paris art worlds were surprisingly strong. American artists were working and studying abroad in increasing numbers, and artists, dealers, and art institutions on both sides of the Atlantic had rich and complex relationships. And one could hardly discount the scores of American artists who visited the Parisian salon of Gertrude and Leo Stein in the early decades of the twentieth century.

Pach’s own meticulous notes on the Armory Show confirm that a sizable number of American works were sold to American collectors who later became important supporters of American modernists.

Was the work of American artists diminished by the overwhelming presence of European artists? Their work, for the most part, was physically marginalized in the show, occupying the side galleries. Were they metaphorically marginal as well? The answers to these questions continue to evolve, demonstrating the importance of reflection and reconsideration in the study of art history, as well as the importance of new evidentiary findings.



THE ARMORY SHOW AT 100: MODERN ART AND REVOLUTION



fficially known as the 1913 *International Exhibition of Modern Art*, the Armory Show is widely viewed as one of the most important exhibitions ever held in the United States. A turning point in the history of art in America, it introduced visitors to the European avant-garde. To mark the centennial year of this legendary event, the New-York Historical Society presents *The Armory Show at 100: Modern Art and Revolution*, on view from October 11, 2013 through February 23, 2014.

The Armory Show at 100 offers a unique opportunity to experience the reunion of one hundred masterworks from the show: artwork of European modernists such as Marcel Duchamp, Henri Matisse, Francis Picabia, Constantin Brancusi, and Pablo Picasso; works by the “triumvirate” of precursors to modernism—Paul Cézanne, Paul Gauguin, and Vincent van Gogh; and a diverse cross-section of work by American masters such as Impressionist Childe Hassam, urban realist Robert Henri, and visionary Albert Pinkham Ryder, who are often overlooked in accounts of the event even though roughly half of the works in the Armory Show were by American artists.

The most comprehensive exhibition about the event in 2013, *The Armory Show at 100* peels back layers of myth that have accumulated over the years, revealing a full, nuanced, and fascinating story of the exhibition and its impact on New York and on the American art world. The exhibition was curated by the New-York Historical Society’s Marilyn Kushner, Curator and Head, Department of Prints, Photographs, and Architectural Collections, and Kimberly Orcutt, Henry Luce Foundation Curator of American Art, with the exhibition’s Senior Historian Casey Nelson Blake, professor of history and American studies at Columbia University.

THE ART OF THE ARMORY SHOW

The selections from the Armory Show are displayed together in an expansive gallery that evokes the atmosphere of the original setting at the 69th Regiment Armory. This second-floor hall is laid out to suggest the thematic organization of the original show:

- ⌘ Visitors are greeted with a striking decorative screen by American artist Robert Chanler, one of the now-forgotten critically acclaimed “hits” of the Armory Show.
- ⌘ Almost half of the works in *The Armory Show at 100* are American, as was the case in 1913, and include now-revered masterworks of the Ashcan School, American Impressionists, and proto-modernists who were already influenced by the European avant-garde.
- ⌘ Works on paper, including watercolors, drawings, and prints, provide a rich and colorful display, with special emphasis given to the neo-Romantic Odilon Redon, the most warmly received artist of the 1913 exhibition.
- ⌘ A historical retrospective of iconic French and American artists from throughout the nineteenth century illustrates the artistic development that led to the avant-garde.
- ⌘ The climactic moment is dedicated to the controversial Cubist and Fauvist works for which the Armory Show is remembered, including Marcel Duchamp’s *Nude Descending a Staircase (No. 2)* and Henri Matisse’s *Blue Nude*.

For a list of the original Armory Show art exhibited in *The Armory Show at 100: Modern Art and Revolution*, [click here](#).



THE ARMORY SHOW AT 100: MODERN ART AND REVOLUTION *continued*

In related galleries, described below, the exhibition helps visitors understand how the Armory Show both meshed with the modernist spirit in New York, and clashed with long-established traditions in art and culture.

THE CLASSIC POINT OF VIEW

Though many of the works in the Armory Show are familiar and no longer shocking to us today, they represented a radical departure from the prevailing tastes of the New York art establishment in 1913. This gallery introduces visitors to the conservatism of the New York art world at the time of the Armory Show, with examples of contemporary pieces praised by traditional critics, and old master works that were collected by the well-to-do. This gallery allows visitors to experience the startling difference between the prevailing style in New York in 1913 and the avant-garde works on view at the Armory Show. An area of this gallery also explores the conflicted legacy of the Armory Show in American art.

In a small study space in this gallery, visitors can peruse the exhibition catalogue and explore the comprehensive exhibition website.

BEHIND THE SCENES IN 1913: ORGANIZING THE ARMORY SHOW

The Armory Show was conceived and planned by a group of passionate, dedicated American artists. The conflicts that arose within the group demonstrate a radical break in conceptions of the modern in American art, and also shaped its future.

This gallery examines the creation of the exhibition and its impact. It displays a visually rich array of documents, including letters, newspaper articles, catalogues from the show, pamphlets that were distributed in an attempt to explain the avant-garde, and postcards and photographs of the works on view.

THE CAPITAL OF THE NEW

The Armory Show reflected and embodied the social unrest, political tensions, and cultural shifts that were simmering in New York in the early teens. Among the ideas that are explored in this gallery:

- ⌘ The changing face of the city as seen in architectural initiatives like Grand Central Terminal and the Woolworth Building, which was the subject of controversial watercolors by John Marin (one of which is in the exhibition)
- ⌘ Modern developments in entertainment, especially film, music, and dance
- ⌘ The new sense of freedom that accompanied the thrills of Coney Island
- ⌘ Political movements, such as socialism and anarchism, often associated with labor unrest in New York and referenced in commentary about the Armory Show
- ⌘ The suffrage movement and the “New Woman,” which sought greater political and personal freedom for women

WORLD WAR I AND THE END OF A NEW YORK ERA

This gallery concludes the exhibition with an exploration of developments in the years following the Armory Show, including changes in literature and theater, the clampdown on socialism and freedom of speech, and the repercussions of the United States’ entrance into World War I. It includes responses to the Armory Show in the form of criticism, cartoons, and works of art that embraced the new movements.



THE EXHIBITION WEBSITE



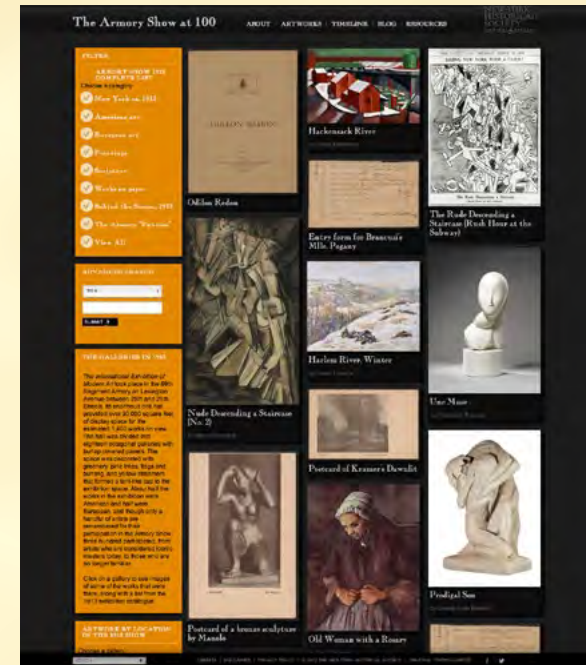
he website for *The Armory Show at 100: Modern Art and Revolution* (armory.nyhistory.org) is a permanent archive and dedicated online resource for the 1913 Armory Show in its historical and cultural contexts. Highlights of the site include first-time-ever access to a complete database of works in the 1913 Armory Show, a floor plan to help audiences see how the show was arranged, and zoomable high-resolution images of some 200 works from the original exhibition.

Like the exhibition and catalogue, the website re-examines long-held views about the Armory Show. An easy-to-use visual browser of key works of art from and related to the Armory Show allows sorting by artist, medium, date, gallery, price, owners, locations, or even 1913 catalogue numbers. Using the 1913 floor plan, visitors can also view key works gallery by gallery, with extended descriptions of each work's resonance within the context of New York and the United States in 1913.

The website includes links to other Armory Show websites, a selected bibliography, and magazine covers and newspaper articles to illuminate the social and political issues of the era. Reprints of

critics' and visitors' passionate reactions, and images of letters and ephemeral material, tell the backstory of the exhibition and illustrate the political struggles and heroic efforts that went into organizing the original show. Website visitors have the opportunity to respond to the images and texts, creating an online forum for discussion. Other features:

- ✂ Letters, posters, catalogues, and other ephemera, including images of the lively cartoons that vividly satirized the works in the 1913 exhibition.
- ✂ New-York Historical Society images of New York City in 1913.
- ✂ Timeline outlining artistic, political, and historic events leading to and immediately following the 1913 exhibition.
- ✂ A blog with contributions by exhibition co-curators Marilyn Kushner and Kimberly Orcutt, Senior Historian Casey Nelson Blake, researchers, and acclaimed scholars. Topics range from the political, social, and cultural movements that stirred the city, to the 1913 organizers' controversies behind the scenes, to new insights and discoveries from those developing the 2013 exhibition.



UNIT ONE • OBSERVING THE URBAN AMERICAN SCENE

CLASSROOM NOTES • BACKGROUND



The materials in this unit focus on American artists who exhibited at the 1913 Armory Show. Their paintings, and, in one case, a sculptural piece, reflect the complexity of life in New York City. In opposition to the National Academy of Design, an influential, fundamentally conservative association of artists who held annual exhibitions, the work of these artists promoted individuality and the necessity for art to be relevant in the contemporary world. The work of nineteenth-century French artist Honoré Daumier is included here because of the influence he had on several artists in this unit. His inclusion in the Armory Show was an attempt on the part of the show's organizers to demonstrate that art once seen as revolutionary might one day be considered a masterwork by an artist who had come to be revered.

The Armory Show of 1913 was planned to introduce New Yorkers to newer trends in American art. However, once it was decided that European modernists, such as the Fauves and the Cubists, and the older generation of Post-Impressionists would be added to the mix, it was these European artists who captured the greatest attention. Indeed, it is the Cubist work by French artist Marcel Duchamp, *Nude Descending a Staircase (No. 2)* (see Unit 2), that became the iconic image of this explosive show of modern art.

Yet, the explosion of art that was the 1913 Armory Show would not have happened without a series of fireworks orchestrated by a group of American artists beginning a decade earlier.

Robert Henri, noted portraitist and figure painter best remembered as a progressive art teacher, moved to New York in 1900. John Sloan, William Glackens, George Luks, and Everett Shinn, artists who had gathered around him in Philadelphia, coalesced around him once again in New York City. Henri had a philosophy that extended beyond the visual arts: individuals were free spirits entitled to express themselves in any way they wished.

By 1900, the United States had been an independent nation for 125 years. In the art world, however, its wish to lose colonial status was an ongoing battle. American artists appreciated and were influenced by European art, but wanted a genuine American style. Henri and like-minded artists articulated a desire to found an American style. They approached this through their subject matter. To promote a new, grittier realism that represented the vitality of urban American life, and especially to challenge traditional conventions of the National Academy of Design, these artists were instrumental in mounting key exhibitions in New York City that ultimately led to the Armory Show.



The 1904 loan exhibition in the National Arts Club organized by Henri exhibited works by Sloan, Glackens, Luks, Shinn, and Henri. It was followed by the 1908 landmark exhibition at the Macbeth Gallery. Some came to jeer the exhibition, but it was considered a financial success and the gallery ran out of catalogues. At Macbeth, the five artists were joined by Ernest Lawson, Maurice Prendergast, and Arthur B. Davies, and the group came to be known as The Eight.

The name Ashcan School is used to define the larger group that formed around Henri, and refers to the earthiness of their work. It became synonymous with The Eight, but it was Henri, Sloan, Luks, Glackens, and Shinn who were most in-

John Sloan (American, 1871–1951), *Sunday. Women Drying Their Hair*, 1912. Oil on canvas, 26¹/₈ × 32³/₈ in. (66.4 × 81.6 cm). Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, museum purchase, 1938.67. © 2013 Delaware Art Museum / Artists Rights Society (ARS), New York



UNIT ONE • OBSERVING THE URBAN AMERICAN SCENE

CLASSROOM NOTES • BACKGROUND *continued*

terested in telling the city’s vibrant story through the everyday lives of the working class. George Bellows also would become associated with the group. (The term “Ashcan School” was not given to the group in its heyday, and first appeared in 1934 in *Art in America* by Holger Cahill and Alfred H. Barr, Jr.)

In 1910, Henri was the force behind the much larger Exhibition of Independent Artists. This early non-juried show featured nearly 500 works by 103 American artists, which were hung alphabetically to underscore the impartiality of the event. This was an important contrast to the National Academy of Design’s practice of having works for the exhibition selected by a panel of jurors.

And so the stage was set for meetings in 1911 and throughout 1912 to plan for an exhibition of modern art vastly larger than anything ever done before. Of The Eight, Glackens, Luks, Lawson, and Arthur B. Davies were in on the early meetings, with Davies taking on the role as primary organizer of the exhibition.

Included in the Armory Show was Robert Henri’s *Figure in Motion* (Resource 1), a classically styled nude that Henri enlivened by depicting the larger-than-life-size figure seemingly walking off the canvas while brazenly gazing directly at the viewer.

Henri was a mentor to John Sloan, the most politically active in the group. The Life Story of John Sloan delves into his politics and how it found expressive outlets in his work. Sloan’s paintings *McSorley’s Bar* (Resource 2) and *Sunday, Women Drying Their Hair* (Resource 3) reflect the empathy he felt for his working-class subjects in much the same way as Daumier, one of his influences, showed in *Third-Class Carriage* (Resource 4). The young women on the tenement roof in *Sunday, Women Drying Their Hair* have their counterparts in *Servant Girls* (Resource 5) by Stuart Davis. Davis, not yet 21, is representative of the young American artists for whom the Armory Show was a life-changing event. His work would continue to be inspired by the contemporary scene, and by the 1920s, it would be comprised of abstract shapes and bold colors.

Working girls are also the subject of *Sweat Shop Girls in the Country* (Resource 6) by Edith Dimock. The sweetness of the seven red-cheeked young ladies belies the working conditions of these young women. The Triangle Shirtwaist Factory fire in Manhattan, which killed nearly 150 young women, occurred exactly two years before the Armory Show, in March 1911. (See Resource 6 for more about women and the art scene.)

The sculpture *White Slave* (Resource 7) by Abastenia St. Leger Eberle offers a sharp

contrast to these young women. The title refers to a specific type of enslavement of women and young girls. “White slavery” was the euphemism for forced prostitution.

Eberle was one of only approximately thirty women directly asked to exhibit their work in the Armory Show. She exemplified the growing number of women joining professional arts organizations, mounting their own exhibitions, and often raising money for causes such as woman’s suffrage.

Guy Pène du Bois, a student of Robert Henri, believed in the connection between life and art. His subjects were the upper crust of New York City society and, as in *Waiter!* (Resource 8), he saw them with a critical eye. Without directly painting the working class, he illustrates class difference in a very clever way.

Rounding out the group of artists who demonstrated the complex nature of New York City was George Bellows, another student of Henri. He is often grouped with the Ashcan artists, and his *Circus* (Resource 9) represents that group’s interest in the rich nightlife and amusements found in New York City after dark.



CLASSROOM NOTES • CLASSROOM SUGGESTIONS

These materials for the art classroom offer discussion topics for small and larger groups, art activities, and topics for research projects. Classroom suggestions, whether related solely to art making, art and language arts, or art and social studies, were informed by the Common Core Learning Standards: ELA attributes of students who are college and career ready. Chief among these attributes are:

- Demonstrating independence
- Building strong content knowledge
- Comprehending as well as critiquing
- Understanding other perspectives and cultures

In the art room, discussions of the artwork in the Armory Show should lead to student self-reflection:

- How does this make me think about my own process?
- How does this make me think about my own portfolio of artwork?

The overarching themes or big ideas are:

- Artists respond to their environment.
- Artists respond to other artists.
- Artists evolve.

NOTE: Teachers may wish to have students keep art writing journals for these units.

CLASSROOM DISCUSSIONS

✂ Print out Robert Henri’s treatise found at <http://digicoll.library.wisc.edu/cgi-bin/DLDecArts/DLDecArts-idx?type=div&did=DLDecArts.hdv18n02.i0006&isize=M>, or have students read it online. In small groups, have them reflect on how Henri’s thinking about art relates to their own practices. Using his writing as a model, ask group to think about some of their ideas about art and put them into a list format to share with the larger group.

✂ After a discussion about John Sloan’s connection to the Ashcan School, display an image of Sloan’s *McSorley’s Bar* (Resource 2). In an obituary of the writer Joseph Mitchell, it was noted, “He was to letters what the Ashcan School was to painting.” Below is an excerpt from an article that Joseph Mitchell wrote for *The New Yorker* in 1940. Give the excerpt to students.

Note: There are timeless qualities to each, but mention to students that the essay excerpted below was written nearly three decades after Sloan’s painting. Working in pairs, have one student read the excerpt while the other student examines the artwork. Partners switch roles and then discuss the similarities and differences between Sloan’s depiction of *McSorley’s Bar* and the excerpt.

Excerpt from “The Old House at Home”

It is equipped with electricity, but the bar is stubbornly illuminated with a pair of gas lamps, which flicker fitfully and throw shadows on the low, cobwebby ceiling each time someone opens the street door. There is no cash register. Coins are dropped in soup bowls—one for nickels, one for dimes, one for quarters, and one for halves—and bills are kept in a rosewood cashbox. It is a drowsy place; the bartenders never make a needless move, the customers nurse their mugs of ale, and the three clocks on the walls have not been in agreement for many years. The clientele is motley. It includes mechanics from the many garages in the neighborhood, salesmen from the restaurant-supply houses on Cooper Square, truck drivers from Wanamaker’s, internes from Bellevue, students from Cooper Union, and clerks from the row of second-hand bookshops just north of Astor Place.

The backbone of the clientele, however, is a rapidly thinning group of crusty old men, predominantly Irish, who have been drinking there since they were youths and now have a proprietary feeling about the place. Some of them have tiny pensions, and are alone in the world; they sleep in Bowery hotels and spend practically all their waking hours in McSorley’s.

Joseph Mitchell, “The Old House at Home,” *The New Yorker*, April 13, 1940.

✂ Ask students to think of ways in which *McSorley’s Bar* (Resource 2) and *Sunday, Women Drying Their Hair* (Resource 3) may be compared. Give students suggested categories for comparison (setting, characterization, lighting, private vs. public, expressive qualities of figures, application of paint, details or lack of details, compositional qualities).

✂ Ask students what the 1912 artwork and the excerpt of the 1940 article say about society. (Women were not allowed in McSorley’s until 1970, when a court order forced the bar to admit them.)

✂ Using *Servant Girls* (Resource 5), *Sweat Shop Girls in the Country* (Resource 6), and *Sunday, Women Drying Their Hair* (Resource 3), compare the artists’ representation of working-class women in these images. Ask students: What is each artist telling us about the subject? They are shown in groups, rather than individually. What might this suggest?

✂ Refer students to Resource 38, *The German Nurse Girl*, in which a young woman gives a description of herself. How might the young women represented in Resources 3, 5, and 6 describe themselves? How would each description compare with how each artist represented them?

✂ Relate Eberle’s *White Slave* (Resource 7) to another work by the artist, *Girl Skating*, a small bronze in the collection of the Metropolitan Museum of Art (www.metmuseum.org/toah/works-of-art/09.57). Ask students to compare both images. (The wretchedness of the young female prostitute and her cowering pose is made all the more sympathetic by this comparison with a young girl, also poor—she can only afford the one skate—yet free and joyous. Her outstretched arms help her to balance herself as she skates, but they also seem to be embracing life.)



CLASSROOM NOTES • CLASSROOM SUGGESTIONS *continued*

⌘ Compare Eberle’s *White Slave* with a work in the collection of the New-York Historical Society, *The Slave Auction* by John Rogers (<http://www.nyhistory.org/node/13749>). Although the Rogers work refers to an actual slave auction, and the Eberle work is a reference to the forced prostitution of women and children, the iconography offers interesting comparisons. Comparisons may elicit comments based on the composition and the style of *White Slave* that students might not have noticed when looking at just the single image.

⌘ Stuart Davis is one of the artists whose work in the exhibition is not representative of the larger body of work for which he is known. Davis wrote of the Armory Show:

I was enormously excited by the show, and responded particularly to Gauguin, van Gogh and Matisse, because broad generalization of form and the non-imitative use of color were already practices within my own experience.

Davis used Matisse as a model for his own intense palette. Have students consider one of these questions:

- » Which artists influence you? (Like Davis, would it be artists whose work relates to your own?)
- » Which artist could serve as your model?

ART ACTIVITIES

⌘ As a follow-up to the comparison between Mitchell’s writing and Sloan’s visual depiction of McSorley’s bar, invite students to write descriptions of local spots in their neighborhoods. Have students either illustrate their own descriptions, or trade them with a classmate, who then illustrates the text.

⌘ Have students access images from the Athenaeum website. Within the context of Robert Henri’s works found at <http://www.the-athenaeum.org/art/list.php?m=a&s=du&aid=663>, ask them to study *Figure in Motion* (Resource 1), created for the Armory Show. How is this work different from the artist’s other work? Consider why Henri would have painted this for the exhibition. Read or print out this excerpt from *The Art Spirit*, and ask students to apply it to *Figure in Motion*:

The effect of brilliancy is to be obtained principally from the oppositions of cool colors with warm colors, and the opposition of grave colors with bright colors. If all the colors are bright there is no brightness.

⌘ Have students experiment with this idea using oil pastels or paint. Examine the two works by John Sloan (Resources 2 and 3), and discuss the artist as an historian. Sloan has created two primary documents about life in New York around the time of the Armory Show. What can be learned

from them? Ask students to consider what they might want to capture in an image about New York City in the twenty-first century. Follow this up with a series of lessons that would fit into a unit on drawing, painting, collage, or photography.

⌘ Using Resources 2 and 3 from the above activity, compare their mood and tone with Sloan’s more political imagery (Resource 33), his graphic cover for an issue of *The Masses*, a left-wing magazine published in New York City. What has Sloan done to give this work a more strident political tone? Follow this investigation with a lesson that would fit into a unit on two-dimensional design. Beginning with a strong gestural drawing, and using a limited palette, design a poster or the front cover of a fictitious magazine with an overt political or social message.

⌘ Continuing with the concept of an artist’s use of gesture to send a message, have students examine *Waiter!* (Resource 8) by Guy Pène du Bois to illustrate how even a facial gesture can imply much about a person. Have students pose for each other in small groups, capturing either each other’s large figural gestures or small facial gestures by making quick sketches.

As indicated by the title of this unit, Observing the Urban American Scene, the artists in this section were keen observers of contemporary life, whether it was Daumier in mid-nineteenth-century Paris, or the early twentieth-century Ashcan artists, who were

inspired by Daumier. These next activities emphasize who and what artists respond to in their surroundings. Students are invited to replicate the process of these artists by sketching their own environment. They also may employ twenty-first-century technology and take pictures with their phones.

⌘ Examine Daumier’s *Third-Class Carriage* (Resource 4). Refer to the resource description of this work for background on the artist, and share it with students. Students should be made aware of Daumier’s sympathies for the working class and the empathy he has for the toil of their daily lives. Why does Daumier emphasize that these people are on a train? What role did the train play in daily life in Paris then? Invite students to create a sketch depicting similar elements from their environment. This may be done from memory, but for the greatest effect, using sketchbooks or cameras, students should capture an element of their local neighborhood. Work can be completed in the art room.

⌘ Conversely, ask students to examine *Circus* (Resource 9) by George Bellows. Although it looks like it may have been sketched in the moment and then painted in Bellows’s studio, in fact it was painted completely from memory. Discuss with students how Bellows might have accomplished this. What mental notes did he make to help him retrieve the image and paint it from memory? List students’ ideas, and ask students to use this list on their way to or from



school to mentally capture an image that they will recreate as a sketch in the classroom.

- ⌘ Have students compare Daumier’s work (Resource 4) with Sloan’s *Sunday, Women Drying Their Hair* (Resource 3). Describe how the working class is depicted in each. Does Sloan seem to have the same sympathies as Daumier? What is the evidence? Students may notice that the lighter palette and airiness of *Sunday, Women Drying Their Hair* correspond to the spirited quality of the group—young women enjoying each other’s company—while *Third-Class Carriage* has a more somber tone and a darker palette. Again, ask students, encouraging them to use sketchbooks or cameras, to capture a similar scene from their environment. Work can be completed in the art room.
- ⌘ Observe Daumier’s *Third-Class Carriage* in the collection of the Metropolitan Museum of Art (<http://www.metmuseum.org/Collections/search-the-collections/110000533?rpp=20&pg=1&ft=daumier&pos=1>). It is unfinished and squared for transfer with the grid lines apparent in the work. This can serve as an introduction to a lesson on grids in preparation for transfer, working in sepia tones, and/or the mood of a work of art.

TOPICS FOR RESEARCH PROJECTS

- ⌘ Research the history of the 69th Regiment Armory and how it was used before the Armory Show, transformed in 1913 to accommodate the exhibition, and how it has been used afterwards, including today.
- ⌘ Read about Robert Henri as a teacher, and decide on the best graphic model that would clearly demonstrate all the artists connected to Henri.
- ⌘ Artists’ styles evolve. This is evident in the work of Stuart Davis. Read Lowery Stokes Sims’s well-illustrated monograph *Stuart Davis*, and using the images document how Davis’s style evolved. To further emphasize this concept, follow up by looking at the work of African American artist William H. Johnson (1901–1970), whose style evolved from realism, to the painterly expressionism of Chaim Soutine, to a linear folk art style.

CLASSROOM GUIDE UNIT ONE • OBSERVING THE URBAN AMERICAN SCENE

CLASSROOM NOTES • RESOURCES IN THIS UNIT

(Except where noted, all artwork was done in oil paint.)



1 *Figure in Motion* by Robert Henri, painted in 1913 expressly for the Armory Show, was on view in Gallery N, to the left of the Armory's main entrance. Along with its location, the painting's imposing size—approximately six feet by three feet—made it all the more prominent to the visitor.



2 *McSorley's Bar* is a glimpse into the private world to which women were denied entry. It was painted in 1912 by John Sloan, a frequent patron of the bar.



3 *Sunday, Women Drying Their Hair* is another work Sloan did in 1912. He described it as "another of the human comedies which were regularly staged for my enjoyment by the humble roof-top players of Cornelia Street."



4 *Third-Class Carriage* is the work of nineteenth-century French artist and caricaturist Honoré Daumier, who was greatly admired by the Ashcan artists for the compassion his work displayed for the poor working class.



5 *Servant Girls*, a watercolor painted by Stuart Davis in 1913, shows a private moment during the working day of four young women. Davis did several versions of this work.



6 *Sweat Shop Girls in the Country*, a watercolor, gouache, and charcoal work, was painted circa 1913 by Edith Dimock. It was shown with several other watercolors, all of which were bought during the Armory Show.



7 *White Slave* was begun by Abastenia St. Leger Eberle in 1909 as one of her "protest bronzes," but set aside because of the artist's concern about its difficult subject matter. She felt differently four years later, when she sent it to be displayed at the Armory Show.



8 *Waiter!*, painted by Guy Pène du Bois in 1910, looks at the more elite of New York City, and, like much of the artist's work, it was done with a satirical eye. Pène du Bois's years as a critic for the *New York American* may have trained him to see society in this manner.



9 *Circus* was painted by George Bellows in 1912. It is one of the fourteen works that Bellows exhibited at the Armory Show and was reproduced in postcard form to be sold at the exhibition for ten cents.

LIFE STORY OF JOHN SLOAN



A member of the Ashcan School and the group of artists known as The Eight, John Sloan played many key roles in the Armory Show: as an organizer, a member of the Hanging Committee, and an exhibiting artist. Sloan was interested in the everyday lives of New Yorkers, and he painted his urban scenes from memory. Sloan also exhibited his social activism as the art editor of the left-wing magazine *The Masses*.

GENERAL INFORMATION ABOUT THE ARMORY SHOW

The New-York Historical Society

The website for *The Armory Show at 100: Modern Art and Revolution* is a rich source of information, where many topics in art and social studies can be explored in further detail.
armory.nyhistory.org

The Smithsonian Institution

The 1913 Armory Show: The Story in Primary Sources
<http://armoryshow.si.edu>

International Print Center

Brief bios of forty artists who exhibited at the Armory Show.
<http://www.ipcny.org/node/2078>

National Public Radio (NPR)

Listen to a 5 1/2-minute story about the Armory Show.
<http://www.npr.org/2013/02/17/172002686/armory-show-that-shocked-america-in-1913-celebrates-100>

Listen to Sara Fishko's piece *Culture Shock 1913*. It is one hour long, but may be used in segments.
<http://www.wnyc.org/shows/fishko/2012/dec/05/>

INFORMATION PERTAINING TO UNIT 1 - OBSERVING THE URBAN AMERICAN SCENE

The Delaware Art Museum

Related to the Delaware Art Museum's 2007 exhibition *Seeing the City: Sloan's New York*. View an interactive map that cites areas where John Sloan lived and worked. The map also locates places Sloan painted and links to the artwork. Site also offers a downloadable podcast of museum curator's walking tour of Sloan's New York.
http://www.johnsloansnewyork.org/new_york/tour.html

Digital Library for the Decorative Arts and Material Culture

The Craftsman, Vol. XVIII, No. 2, May 1910, "The New York Exhibition of Independent Artists: by Robert Henri"
<http://digicoll.library.wisc.edu/cgi-bin/DLDecArts/DLDecArts-idx?type=turn&entity=DLDecArts.hdv18n02.p0009&id=DLDecArts.hdv18n02&isize=M>

The Smart Museum of Art at the University of Chicago

In 2008 The Smart Museum hosted the Delaware Art Museum's John Sloan exhibition. Literature contains brief biography, topics for discussion, bibliography, and webography.
<http://freepdfdb.org/pdf/seeing-the-city-sloans-new-york-smart-museum-of-art-2101581.html>

Stuart Davis Memorial Exhibition at the Art Institute of Chicago.

Download the complete catalogue.
http://www.artic.edu/sites/default/files/libraries/pubs/1965/AIC1965SDavis_comb.pdf

UNIT TWO • THE SPIRIT OF MODERNISM: A NEW WAY OF LOOKING

CLASSROOM NOTES • BACKGROUND



New Yorkers in the early twentieth century recognized that they lived in the most dynamic and rapidly growing city in the United States. The increasing mix of peoples and cultures added to the cosmopolitan nature of New York City. Apartment houses, private homes, hotels, restaurants, office buildings, and schools were continually being added to the urban landscape. The Armory Show was bookended by two exemplars of more dynamic growth: the opening of Grand Central Terminal two weeks prior to the Armory Show, and the opening of the fifty-seven-story Woolworth Building a month after the show closed.

With the gift of hindsight, the twenty-first-century New Yorker may look at the works of art in this unit as perfect visual expressions of this urban dynamism. Marcel Duchamp's painting *Nude Descending a Staircase (No. 2)* (Resource 10), the Cubist work that became the iconic image of the Armory Show, may be viewed by some as reflecting the vitality and the energy of a city on the rise and on the move. Indeed, in 1913, the city had to pass its first jaywalking laws as a response to increased pedestrian and vehicular traffic.

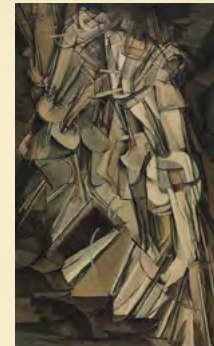
But to the average person on the street, Cubism was an enigma. The style pioneered by Pablo Picasso and Georges Braque in the first decade of the twentieth century required viewers to suspend all previous ways of looking at and ana-

lyzing a work of art. The Cubists' inspiration, Paul Cézanne, had demanded that of viewers two decades earlier.

The challenge to the Western artist had been to represent the three-dimensional world on a two-dimensional surface, the picture frame becoming a window through which to see an illusion of reality. Cézanne deliberately treated the canvas for what it was, a flat surface on which he created structural compositions based upon cones, cylinders, and spheres, building forms with flat areas of color. This is evident in *View of the Domaine Saint-Joseph* (Resource 11). Cubists were drawn to Cézanne by this technique and with his analytical approach to nature, but took it a step further. They reduced objects and natural elements to geometrical abstractions presented in multiple views.

Cubist work, particularly *Nude Descending a Staircase (No. 2)*, was broadly lampooned in articles and cartoons (see images at armory.nyhistory.org). These works, as well as those of the Fauves, gave a more cosmopolitan air to the exhibition, and many New Yorkers welcomed their presence. Duchamp's nude has continued to resonate through the years. Every major anniversary year of the Armory Show yields articles that invariably mention this work. In 1998, the U.S. government issued a series of stamps celebrating the decade of the 1910s. There, along with the Boy Scouts

of America and Charlie Chaplin, is a stamp commemorating the Armory Show (Resource 12). On it, a conservative-looking couple are seen inspecting—what else?—*Nude Descending a Staircase (No. 2)*.



Duchamp was greatly influenced by the motion studies of Etienne-Jules Marey and Eadweard Muybridge (Resource 13), who has been described as an inspiration for the invention of the motion picture.

Duchamp believed artists should represent contemporary life not by subject matter, but through artistic innovation. He took the traditional studio nude and, as trains, cars, and planes move the traveler through time, Duchamp's nude descends through time down a flight of steps.

Dances at the Spring by Francis Picabia (Resource 14) is a Cubist work representing two peasant girls dancing. (It was one of the artworks reproduced as a ten-cent postcard and sold at the exhibition.) Rather than moving through time like Duchamp's nude, it is a snapshot of one moment in time. Picabia is included in this unit to demonstrate the many influences on artists. Picabia was interested in Wassily Kandinsky's writing on the



UNIT TWO • THE SPIRIT OF MODERNISM: A NEW WAY OF LOOKING

CLASSROOM NOTES • BACKGROUND *continued*

relationship between painting and music, and was drawn to the mechanical interlocking blocks of Fernand Léger as seen in his *Bridge*.

The unique effect of Cubism is created by viewers balancing what they recall about an object or figure with what the artist has abstracted and fractured into multiple views. The sculpture *Mlle. Pogany I* (Resource 15) by Constantin Brancusi, while not offering multiple views of the subject, as in Cubist work, shows the abstracted essence of its subject.

Mlle. Pogany I was but one of the many works that Arthur B. Davies and Walt Kuhn, with Walter Pach's help, located on their European travels in 1912 to select work for the Armory Show. They had selected five Brancusi works, but *Mlle. Pogany I*, which some saw as little more than an egg, caused the most disapproval. It ranked with *Nude Descending a Staircase (No. 2)* and *Blue Nude* by Henri Matisse (discussed in Unit 3) as the most vilified objects in the Armory Show. It is included in this unit because of that fact. It is also included because Pach's support of this work, as well as Davies's purchase of a few of Brancusi's sculptures, points to the degree of loyalty the organizers of the Armory Show felt toward the artists and artwork in the exhibition. Pach supported

Brancusi, tried to shield him from criticism, and after the show closed, worked to get Brancusi's work shown in other Manhattan venues.

Gertrude Stein (Resource 16) is included. It was not in the 1913 exhibition, and at first glance, it is not a Cubist work, but it is important relative to the show for two reasons. First, it represents a woman who played a key role in the lives of many modernists in the Armory Show, including Picasso and Matisse. She and her brother Leo held salon gatherings weekly in their Paris apartment. Along with another brother, Michael, and his wife, the Steins were enthusiastic in their support of these artists and in collecting their work.

Gertrude Stein also merits inclusion because it documents Pablo Picasso's journey towards a Cubist breakthrough. It is one of those rich works of art that shows an artist's style evolving right before the viewer's eye. Compare the soft background and the gentle modeling of Gertrude's hands to her mask-like face, painted several months after the rest of the painting was completed in 1906, and before Picasso's 1907 seminal work, *Les Femmes d'Alger (O. J. R. Version O)*. With a twenty-first-century perspective, the viewer looks at *Gertrude Stein*, compares the softness to the hardened mask of a face,

and suddenly realizes what a 1906 Parisian could not have known: in that one portrait, Picasso has sown the seeds for the powerful impact of Cubism on twentieth-century art.

Rounding out this unit are representatives of two categories of American artists who exhibited in the Armory Show. John Marin, as demonstrated in *Woolworth Building, No. 28* (Resource 17) and in three other watercolors in his series on the Woolworth Building, was already working in a modernist style in 1913. This work is closer to Italian Futurism than Cubism, to which it was compared, and is as much about a skyscraper as it is about the process of creating it.

Joseph Stella, represented by the light-infused *Still Life* (Resource 18), created work afterwards that showed the huge influence of the modernists. A year after the Armory Show, he would create *Battle of Lights, Coney Island*, his first major art work to address the urban landscape. Stella and Stuart Davis (Resource 5) fall into the category Hilton Kramer described in *The Age of the Avant-Garde* as "men who came of age at the time of the Armory Show."



CLASSROOM NOTES • CLASSROOM SUGGESTIONS

These materials for the art classroom offer discussion topics for small and larger groups, art activities, and topics for research projects. Classroom suggestions, whether related solely to art making, art and language arts, or art and social studies, were informed by the Common Core Learning Standards: ELA attributes of students who are college and career ready. Chief among these attributes are:

- Demonstrating independence
- Building strong content knowledge
- Comprehending as well as critiquing
- Understanding other perspectives and cultures

In the art room, discussions of the artwork in the Armory Show should lead to student self-reflection:

- How does this make me think about my own process?
- How does this make me think about my own portfolio of artwork?

The overarching themes or big ideas are:

- Artists respond to their environment.
- Artists respond to other artists.
- Artists evolve.

NOTE: Teachers may wish to have students keep art writing journals for these units.

CLASSROOM DISCUSSIONS

⌘ Ask students to compare the photograph of the Armory (page 157) with a 1913 photo of the Metropolitan Museum of Art (see the Met’s Flickr page) and consider these questions: How would visitors approaching the Metropolitan Museum of Art expect to feel once they entered the museum? What would they expect to see? Direct students to answer those same questions as they look at the exterior photo of the 69th Regiment Armory, and compare their responses.

⌘ Show students Duchamp’s *Nude Descending a Staircase (No. 2)* (Resource 10), and give them the opportunity to share their opinions about the work. Ask them to read several critical responses to the work, and to explore several critical cartoons at <http://comicscomicsmag.com/tag/cubism>. For more Armory-related cartoons, go to armorymyhistory.org/category/artworks and choose “The Armory Funnies.” Questions: Why was it more challenging for people in 1913 to read this work? Why was it difficult for them to accept it as a serious work of art?

⌘ Resource 12 is a U.S. postal stamp that commemorated the Armory Show. Have students discuss the attitude of the couple on the stamp and how it compares to the reaction some members of the public had to Duchamp’s *Nude Descending a Staircase (No. 2)* (Resource 10). Ask students to compare it to *The Connoisseur* by Norman Rockwell, <http://www.nrm.org/thinglink/text/Connoisseur.html>. How was the creator of the stamp influenced by Rockwell? How

much was copied? Ask students what they think about this, possibly comparing it to the sampling that occurs in the music they listen to.

⌘ Working in pairs, ask students to compare Duchamp’s *Nude Descending a Staircase (No. 2)* (Resource 10) with Picabia’s *Dances at the Spring* (Resource 14) in terms of palette, sense of movement, and clarity of subject. Invite them to find other ways in which these works may be compared.

⌘ *The Gates* by Christo, the innovative 2005 art installation in Central Park, led people (who had never before articulated what art meant to them) to ask, “But is it art?” Similarly, Walter Pach, an organizer of the Armory Show and a supporter of Constantin Brancusi, welcomed the public’s reaction to Brancusi’s work, because it opened the doors for discussions about modern art serving as a point of entry into questioning academic art. Ask students, working in small groups, to select a contemporary work and confront their fellow students with the question, “But is it art?” and ask why or why not. Introduce background material on Brancusi (see Resource 15), as appropriate.

⌘ Read Theodore Roosevelt’s review of the 1913 Armory Show, “A Layman’s View of an Art Exhibition” in *Outlook*, March 29, 1913, <http://historymatters.gmu.edu/d/5565/>. Ask students to decide if this is a negative or positive review, or a mixed review. Ask them to cite evidence defending their opinions. Is the opinion of this particular “layman” important? Why or why not? Again, ask students to defend their opinions.

⌘ In 1926, Helen Gardner, in the very first edition of *Art Through the Ages*, referenced European artists whose work stunned visitors in 1913. Speculating on Pablo Picasso and Cubism, she wrote, “Great versatility—one wonders how often the purpose is merely to cause surprise and notoriety—is characteristic not only of Picasso but of many contemporary artists.” Share the quotation with students and ask them to identify works of art, musical performances, songs, and other artifacts of our culture, where this sentiment might apply. (Note: This quote is used for a different purpose in Topics for Research Projects.)

⌘ Italian-born Joseph Stella is an example of an artist for whom the Armory Show served as a catalyst. Returning to Europe and spending four years there before the Armory Show, he was exposed to Cubism, Fauvism, and Futurism, and primed to break from the academic style in which he had been drawing and painting. There are hints of the stylistic changes brewing in his *Still Life*, a lyrical, brightly lit composition of recognizable objects that would ultimately lead to the swirling pattern of lights in *Battle of Lights, Coney Island*, done just a year after the Armory Show. Compare *Still Life* (Resource 18) with his 1914 Futurist urban landscape found at <http://ecatalogue.art.yale.edu/detail.htm?objectId=44301>.



CLASSROOM NOTES • CLASSROOM SUGGESTIONS *continued*

ART ACTIVITIES

- ⌘ Focusing on *Dances at the Spring*, share the following with students:

When Picabia's grandfather predicted that color photography will replace painting, the artist responded, "You can photograph a landscape, but not the forms I have in my head."

With this quote in mind, ask students to describe the forms Picabia may have had in his head as he painted *Dances at the Spring*. Repeat the process by referencing Picabia's *New York* in the collection of the Museum of Modern Art, asking students what forms Picabia may have had in his head as he painted *New York*, http://www.moma.org/collection/provenance/provenance_object.php?object_id=34734. Invite students to recall either an urban or rural landscape in their heads and then sketch out a plan for a painting of it. (As an alternative, take it a step further and ask students to sketch this out using geometric forms similar to Picabia's work.)

- ⌘ John Marin wrote:

Shall we consider the life of a great city as confined simply to the people and animals on its streets and in its buildings? Are the buildings themselves dead? We have been told somewhere that a work of art is a thing alive. You cannot create a work of art unless the things you behold respond to something within you. Therefore, if these buildings move me, they too must have life. Thus the whole city is alive, and the more they move me, the more I feel them to be alive.

Compare the photograph of the Woolworth Building (Resource 26) with Marin's watercolor (Resource 17). How has Marin used his artistic vision to show that the building and "the whole city" are "alive"? How has the medium of watercolor helped him to represent this? Would he have been able to demonstrate this using oil pastels? Students experiment with this by sketching out a work that shows movement and replicating it in watercolor and then in oil pastels. As an extension, ask students to maintain written accounts of their experimentation.

- ⌘ Constantin Brancusi created images of Mlle. Pogany in 1913, 1920, and 1931, clearly fascinated by the essence of his subject. Other artists have redone or reworked a subject in several versions. How many times did van Gogh paint himself in a straw hat? Unlike van Gogh, Brancusi worked in a variety of media, creating Pogany in marble, in bronze, and in plaster. Ask students to select an image they enjoy drawing, perhaps even as a doodle, and recreate that image in a variety of mediums.

- ⌘ Again referring to Resource 12, the U.S. postal stamp that commemorated the Armory Show, discuss the design of the stamp. What are the criteria for a successfully designed stamp? List criteria, and invite students to create their own stamp that would commemorate the Armory Show (or an exhibition that has been on view within the year).

TOPICS FOR RESEARCH PROJECTS

- ⌘ In 1926, Helen Gardner, in the very first edition of *Art Through the Ages*, referenced European artists whose work stunned visitors in 1913. Speculating on Pablo Picasso and Cubism, she wrote, "Great versatility—one wonders how often the purpose is merely to cause surprise and notoriety—is characteristic not only of Picasso but of many contemporary artists." Read information about Picasso in the most recent edition of Gardner's *Art Through the Ages*. (The fourteenth edition was published in January 2012.) Write a short paper comparing the writing on Picasso in each edition. How can you explain the differences?
- ⌘ In The Metropolitan Museum of Art Bulletin of May 1913 (Volume VIII, No. 5, p. 108), an article on new acquisitions included information on the purchase of *View of the Domaine Saint-Joseph* (Resource 11), also known as *La Colline des Pauvres*: "At the International Exhibition of Modern Art held by the Association of American Painters and Sculptors in February and March the Museum bought *La Colline des Pauvres* by Paul Cézanne."

Bryson Burroughs, painting curator, had to convince the museum to purchase this work (see Resource 11.) Visit a New York City gallery, select a work of art that you admire, and prepare a short paper, making a pitch to a New York City art museum, explaining why this work would make an excellent purchase. (As an alternative, instead of an actual visit, students can search the web for a gallery and view works online.)



CLASSROOM GUIDE UNIT TWO • THE SPIRIT OF MODERNISM: A NEW WAY OF LOOKING

CLASSROOM NOTES • RESOURCES IN THIS UNIT

(Except where noted, all artwork was done in oil paint.)



10 *Nude Descending a Staircase (No. 2)* by **Marcel Duchamp** became the iconic image of the Armory Show. Painted in 1912, it goes beyond the analytical Cubism invented by Pablo Picasso and Georges Braque by simultaneously offering several angles of the figure in various stages of descent.



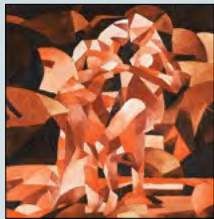
11 *View of the Domaine Saint-Joseph* by **Paul Cézanne** was painted in the late 1880s. It demonstrates the analytical approach to nature and surface treatment using geometric shapes and blocks of colors. This made Cézanne the forerunner of Cubism.



12 U.S. Postal **Stamp Commemorating the Armory Show**, issued on February 3, 1998 as part of the *Celebrate the Century* series.



13 *Ascending and Descending Stairs* by **Eadweard Muybridge**, 1857, is an example of Muybridge's success in analyzing the motion of human beings and animals.



14 *Dances at the Spring* by **Francis Picabia** was painted in 1912, and although this is a Cubist work representing two peasant girls dancing, it is reminiscent of the analytical Cubism of Picasso and Braque because, rather than moving through time as Duchamp's nude, it is a snapshot of one moment in time.



15 *Mlle. Pogany I* by **Constantin Brancusi** was sculpted in marble in 1912. The artist revisited this subject in 1920 and again in 1931, obviously intrigued by the elegant abstraction of a woman's face.



16 *Gertrude Stein* by **Pablo Picasso** was painted in 1906, just a year before his most famous Cubist work, *Les Femmes d'Alger (O. J. Version O)*, and to the careful observer, is a harbinger of things to come.



17 *Woolworth Building, No. 28* by **John Marin** was done in watercolor in 1912. It is one of a series of four watercolors of this building.



18 *Still Life* by **Joseph Stella** was done in 1912. Its lyrical, light-infused composition has hints of the stylistic changes Stella would make in his later work.

LIFE STORY OF MARCEL DUCHAMP



One of the most influential artists of his time and the artist most closely associated with the

Armory Show, Marcel Duchamp believed that artists should look beyond the more traditional roles of art and use their work to challenge the viewer's mind. His painting *Nude Descending a Staircase (No. 2)* established Duchamp as a provocateur to the American public during its exhibition in the 1913 Armory Show.



GENERAL INFORMATION ABOUT THE ARMORY SHOW:

The Armory Show at 100, New-York Historical Society
armorynyhistory.org

Armory Show 1913: The Story in Primary Sources. This site has a detailed, interactive timeline.
<http://armoryshow.si.edu>

International Print Center has brief bios of forty artists who exhibited at the Armory Show.
<http://www.ipcny.org/node/2078>

INFORMATION PERTAINING TO UNIT 2 - THE SPIRIT OF MODERNISM: A NEW WAY OF LOOKING

Background information for Paul Cézanne
http://www.metmuseum.org/toah/hd/pcez/hd_pcez.htm

John Marin, Metropolitan Museum of Art, New York
<http://www.metmuseum.org/toah/works-of-art/49.70.110>

Marin's Watercolors: A Medium for Modernism
<http://www.artic.edu/aic/collections/exhibitions/Marin/NewYork>

Site with basic information about John Marin and his 1912 watercolor *St. Paul's Lower Manhattan (Broadway, St. Paul's Church)* that makes an interesting comparison to *Woolworth Building, No. 28*.
<https://www.montclairartmuseum.org/John%20Marin.pdf>

Note to Teachers:

In the interest of conducting scientific studies, Eadweard Muybridge often used models who were nude, seminude, or draped in a thin fabric. Both sites below contain this imagery.

A Guide to the Eadweard Muybridge Collection, University of Pennsylvania, The University Archives and Record Center
<http://www.archives.upenn.edu/faids/upt/upt50/muybridgeguide.pdf>

Freeze Frame: Eadweard Muybridge's Photography of Motion
<http://americanhistory.si.edu/muybridge/>

UNIT THREE • THE SPIRIT OF THE PAINTING: EXPRESSIVE USE OF COLOR, LINE, AND SHAPE

CLASSROOM NOTES • BACKGROUND



ne goal of the 1913 Armory Show was to present the American public with new and innovative trends in art. To the Ashcan School artists (Unit 1), the “new” meant challenging the traditional ideals promoted by members of the National Academy of Design through their choices of urban subject matter while holding onto their beliefs in the freedom of self-expression. To Cubists (Unit 2) the “new” meant a unique way of looking, resulting in the reduction of objects and natural elements to geometrical abstractions presented in multiple views.

And to the artists presented in Unit 3, the “new” was all about expression—decorative and emotional. Moving beyond the realistic rendering of objects, figures, and landscapes, their primary interest was the expressive use of color, line, and shape. They can be categorized as artists who submitted, as Henri Matisse urged, “to the spirit of the painting.” In this pursuit, colors were vibrant, at times appearing shockingly where least expected, lines were often exaggerated, and shapes flattened, manipulated for expressive effects and to fit into the larger design of the painting.

Arthur B. Davies and Walt Kuhn, on their whirlwind tour of European cities in late 1912 to gather works for the Armory Show, refocused the direction of the exhibition to in-

clude many works by European modernists. (To access a map and itinerary of Kuhn’s trip, visit the Smithsonian Institution website, armoryshow.si.edu/2013/01/Walt-Kuhns-itinerary-through-europe-1912.html.)

This resulted in a rich representation of Post-Impressionists—seventeen paintings by Vincent van Gogh and ten by Paul Gauguin—and thirteen Fauvist works by Henri Matisse that would prove to be the most controversial of the show. These artists are represented in this unit along with American modernists Maurice Prendergast, Marsden Hartley, and Oscar Bluemner, a German-born American.

Note: The term “modernist” has been used in much Armory Show literature to describe the artists included in this unit as well as in Unit 2 (Cézanne and the Cubists). It denotes artists whose provocative ideas and innovative approaches to the uses of color, line, shape, and composition challenged the traditions of academic art.

Labeling van Gogh and Gauguin as practitioners of Post-Impressionism signifies their placement within the history of nineteenth-century European painting. Both, especially van Gogh, have also been grouped as Expressionists, defined as artists who through color, line, and shape present an emotional response to a subject, rather than its realistic depiction.

This is evident in van Gogh’s *Mountains at Saint-Rémy* (Resource 19), completed in 1889, a year before his death, while he was hospitalized after an episode of mental distress. The undulating lines of the mountains convey a sense of emotional turbulence, enhanced by van Gogh’s use of heavy impasto and dynamic brushstrokes.

Gauguin’s expressive style evolved with his visits to Brittany in northwest France, and flourished when he relocated to Tahiti in the South Seas in 1891. His flattening and simplification of shapes and his creative palette can be seen in *Faa Iheihe* (Resource 20), a work on canvas inspired by a Javanese sculptural frieze.

Works of van Gogh and Gauguin were among those shown in comprehensive exhibitions held between 1901 and 1906 in Paris. Noted were their shocking—some would say even violent—colors and bold distortions. Henri Matisse, who was moving away from a loose impressionistic style and was already on his search for structural composition through color and harmony of surface design, was especially impressed.

Considered the leader of the Fauves (which meant *wild beasts* and was first used as a derogatory term by French art critic Louis Vauxcelles), Matisse saw



UNIT THREE • THE SPIRIT OF THE PAINTING: EXPRESSIVE USE OF COLOR, LINE, AND SHAPE

CLASSROOM NOTES • BACKGROUND *continued*

painting as a rhythmic arrangement of colors, lines, and shapes on a flat surface as in his 1907 *Blue Nude* (Resource 21), which was misunderstood by most visitors to the Armory Show. Rather than look at the work based on the artist's theories, the public saw a distorted, shockingly colored image of a nude. *The Red Studio* (Resource 22), displayed directly to its right in Gallery H at the 1913 Armory Show, equally dismayed the viewer with its flat design and exaggerated forms—and it was completely red! Many did not understand that in *The Red Studio* Matisse achieved what he had hoped to: he had made color an independent compositional element.

For a certain group of American artists, the Armory Show was not a revelation but a validation for the work they were already doing. This group included Marsden Hartley and Maurice Prendergast.

Marsden Hartley was represented in the Armory Show by his 1912 painting *Still Life, No. 1* (Resource 23) and six colored drawings. His *Still Life, No. 2* also was exhibited, but its current location is unknown. The flattened perspective of the painting suggests the artist's interest in Cubism and Expressionism as well as the early still lifes of Cézanne. After a three-year stay in Europe, Hartley would assimilate both and incorporate personal symbols to achieve his unique style. Hartley's trip was partially underwrit-

ten by noted photographer Alfred Stieglitz, who was also a pioneer in promoting modernism and modernist artists in America. Hartley was just one of many artists who were nurtured and supported by Stieglitz, who owned the 291 gallery in Manhattan. The 291 gallery was a vibrant and important center for modernism in the early twentieth century, although Stieglitz only reached out to those whom he wanted in the gallery. Stieglitz, while not directly involved with the organization of the Armory Show, served as one of its honorary vice presidents.

Landscape with Figures (Resource 24) by Maurice Prendergast is representative of an artist who has been called America's first Post-Impressionist. He was one of the few Americans who understood and embraced a basic concept of European modernism, non-illusionistic space. Prendergast was included in The Eight's landmark 1908 Macbeth Gallery exhibition highlighting Ashcan artists, although his interests were not theirs. Prendergast preferred to paint joyful scenes of middle class life as it was played out in public places like city parks. *Landscape with Figures*, with its mosaic-like surface design, demonstrates the artist's affinity to Georges Seurat.

German-American Oscar Bluemner had already completed *Aspiration, Winfield* (Resource 25) before returning to his na-

tive country for a seven-month visit. In Cologne, he visited the massive Exhibition of Sonderbund. (The same exhibition had inspired Arthur B. Davies and Walt Kuhn to search out work of European modernists for inclusion in the Armory Show.) It advocated Expressionism, and for Bluemner, the work of the German Expressionists, as well as that of van Gogh and Gauguin, validated his own work. Possibly as a result of the Cologne exhibition as well as the Armory Show, Bluemner took many of his paintings created in 1911 and 1912, including *Aspiration, Winfield*, scraped off the paint, and redid them. It is also believed Bluemner may have done this because he couldn't afford to buy new canvases. The existing *Aspiration, Winfield* has been reworked from the original. Comparing the 1911 and 1917 sketches is informative.

The six artists in Unit 3 created some of the most evocative and provocative work in the Armory Show. Some critics wrote their work off as incompetence masquerading as innovation. The yardstick for academic acceptability was technical ability, and to these critics, Gauguin, Hartley, Prendergast, and Bluemner clearly had none. But the harshest criticism was directed at Matisse who had a reputation as a gifted draftsman. The critics wondered, didn't he know better?



CLASSROOM NOTES • CLASSROOM SUGGESTIONS

These materials for the art classroom offer discussion topics for small and larger groups, art activities, and topics for research projects. Classroom suggestions, whether related solely to art making, art and language arts, or art and social studies, were informed by the Common Core Learning Standards: ELA attributes of students who are college and career ready. Chief among these attributes are:

- Demonstrating independence
- Building strong content knowledge
- Comprehending as well as critiquing
- Understanding other perspectives and cultures

In the art room, discussions of the artwork in the Armory Show should lead to student self-reflection:

- How does this make me think about my own process?
- How does this make me think about my own portfolio of artwork?

The overarching themes or big ideas are:

- Artists respond to their environment.
- Artists respond to other artists.
- Artists evolve.

NOTE: Teachers may wish to have students keep art writing journals for these units.

CLASSROOM DISCUSSIONS

⌘ *Blue Nude* by Henri Matisse (Resource 21) was perhaps the most controversial work in the Armory Show, challenging the public's traditional ideas of the representation of the female nude. Other representations of the nude noted in Units 1, 2, and 3 differed from the conventional portrayal of the nude in art:

» *Figure in Motion* by Robert Henri (Resource 1)

» *White Slave* by Abastenia St. Leger Eberle, 1913 (Resource 7)

» *Nude Descending a Staircase (No. 2)* by Marcel Duchamp (Resource 10)

» *Faa Iheihe* by Paul Gauguin (Resource 20)

Begin by displaying *Marble Statue of Aphrodite*, first or second century A.D., in the collection of the Metropolitan Museum of Art at <http://www.metmuseum.org/Collections/search-the-collections/130015197>.

Ask students to discuss the work in terms of realism of portrayal, mood, pose, and what they think was the artist's message. Mix and match the five images noted above from the Armory Show. Distribute among small groups of students (two images per group of three to five students). Based on the statue of Aphrodite, have students compare each by discussing each pair in terms of realism of portrayal, mood, pose of figure(s), and artist's message. How does each image differ from the more traditional example of the female nude in art?

⌘ Have students focus again on *Blue Nude* by Henri Matisse (Resource 21) and *Nude Descending a Staircase (No. 2)* by Marcel Duchamp (Resource 10), considered by many in 1913 to be scandalous. The organizers of the 1913 Armory Show believed that as controversial as the artwork was, one day people would find these images acceptable. Are they? What makes them acceptable to viewers today? To make this more challenging, give this quotation to the students:

One of the most common defenses of the new movements was that they belonged to the tradition of artworks that were controversial in their time, only to become accepted and admired by later generations. The Armory Show organizers considered this to be their strongest and most convincing argument for the avant-garde, and it was their rationale for including works by revolutionary artists of the past, such as Claude Monet and other Impressionists, as well as Eugène Delacroix.

Kimberly Orcutt, "Public Verdict: Debating Modernism at the Armory Show." *The Armory Show at 100: Modernism and Revolution*.

⌘ Oscar Bluemner believed the combination of certain colors evoked emotion depending how they were used in a painting. He gave each color a meaning or an emotion, and, for some, noted where they should be used on the canvas. Before having students read his list, ask them to assign meaning and emotions to some or all of the following: black, white, gray, and the colors red, green, yellow, blue, and violet. Have students compare their lists to the following, as enumerated in Bluemner's own words. Are there any

similarities? Using online images of the artist's work, ask students to discuss them in light of Bluemner's descriptions. The following is a good source of images by the artist: <http://hoartcenter.org/wp-content/uploads/2010/10/Oscar-Bluemner-Curriculum-and-Lesson-Plans.pdf>

Red	Chief color and maximum of everything artistic; the strongest attraction, signal, warning, symbol of power, vitality, energy, life, fire, blood, sunball, passion, struggle . . . excitement to rage, advancing.
Green	Opposite of red, repose . . . mid- dleground.
White	Light, energy, snow, cold . . . purity.
Black	Darkness, foreground, sorrow . . . society.
Gray	Opposite of color, neutral . . . receding.
Yellow	Light, warmth, cheerful, heightened to orange and red, advancing, intelligence, opposite to blue.
Blue	Coolness, distance, space, passive, contrast to red, cheerfulness to depression.
Violet	Distinction, ceremonious, rarity, unrest, distance, light poor . . . closest to gray.

CLASSROOM NOTES • CLASSROOM SUGGESTIONS *continued*

ART ACTIVITIES

⌘ The Armory Show was branded in much the same way that today’s advertisers brand consumer products. Ask students to look at the design of the button and the cover of the International Exhibition of Modern Art catalogue (explain that this was the official name of the Armory Show) and analyze the imagery (see pages 155 and 156). The pine tree was the symbol of the organizers, the Association of American Painters and Sculptors, who were referencing the American Revolutionary War pine tree emblem. Why would they choose this as their logo? Some critics of the Armory Show interpreted this image as an uprooted tree. What could they have meant by that? Design a logo that you believe is suitable for the Armory Show and expresses your attitude toward it.

⌘ Artists in Unit 3 were interested in using color, line, and shape for expressive purposes. Ask students to compare the ways in which van Gogh used color for emotional impact in a rural scene like *Mountains at Saint-Rémy* (Resource 19) with Prendergast’s use of color in his mosaic-like *Landscape with Figures* (Resource 24). Extend this activity with a discussion on Bluemner’s interest in the emotional impact of color (see Classroom Discussions activity on Bluemner), comparing his use of colors in *Aspiration, Winfield* (Resource 25) with Hartley’s more decorative use of them in *Still Life, No. 1* (Resource 23). Then, ask students to create a work concentrating on either

the emotional or decorative qualities of color. Students should present their work, explaining their choices.

⌘ Gauguin used a highly original palette in many of his works. Share these additional suggested works by the artist, and discuss why his palette could be described as imaginative:

Haere Mai (Solomon R. Guggenheim Museum)
<http://www.guggenheim.org/new-york/collections/collection-online/artwork/1412>

Washerwomen (Museum of Modern Art)
http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A2098&page_number=2&template_id=1&sort_order=1

The Beautiful Angèle (Musée d’Orsay)
http://www.musee-orsay.fr/en/collections/works-in-focus/painting.html?no_cache=1&zoom=1&tx_damzoom_pi1%5BshowUId%5D=2338

Invite students to select an earlier work by Gauguin, and revisit the subject (still life, portrait, landscape) using a more imaginative palette. Discuss how the change in palette alters the interpretation of the work.

⌘ After viewing the Cubist artwork in the Armory Show, Oscar Bluemner reworked many of his original paintings to incorporate a greater level of simplicity and balance of color. This is seen in *Aspiration, Winfield*. Bluemner created sketches,

charcoal studies, and watercolors before rendering his art in oil paints. Have students begin with an observational drawing of a subject (still life, portrait, landscape) and render it in charcoal, pencil, or watercolor, paying close attention to framing, palette, and formal elements of design. Have students create a second rendering of their subject exploring one or more techniques used by the artists in the Armory Show to transform their composition. Students will address changes in materials, color, framing, and perspective. This can be repeated several times for different artistic styles.

⌘ Four years after the Armory Show, Stuart Davis did his own version of Matisse’s *The Red Studio*, entitled *Studio Interior*. Look at both images and discuss what Davis has taken from Matisse, and also how he has made the work his own. Discuss why this would not be considered copying. (Students should notice that Davis has infused the work with a golden glow and made the work as much about the golden tones as it is about the studio, taking from Matisse the *idea* of color as the main component of a painting.) Have students select *The Red Studio* or another image from the Armory Show, and create a work that is influenced by it but not copied.

For a thumbnail and information on *Studio Interior*, go to <http://www.metmuseum.org/Collections/search-the-collections/210006629?rpp=20&pg=1&ft=stuart+davis&pos=6>.

TOPICS FOR RESEARCH PROJECTS

⌘ In 1926, Helen Gardner, in the very first edition of *Art Through the Ages*, referencing European artists whose work stunned visitors in 1913, wrote that Henri Matisse “carries simplification of drawing—and his draughtsmanship is highly accomplished—to the point of distortion and unintelligibility. . . .” Compare this reference to Matisse with the way the artist is referenced in the latest edition of Gardner’s *Art Through the Ages*. (The fourteenth edition was published in January 2012.) How can the differences be explained? Prepare a presentation with artifacts.

⌘ During Gauguin’s first trip to Tahiti (1891–93), he kept a travel journal of his experiences, which he titled *Noa Noa*. Woodcuts from the journal and information about the journal may be found at <http://www.clevelandart.org/research/in-the-library/collection-in-focus/paul-gauguins-noa-noa>.

Many artists have kept notebooks, journals, and sketchbooks, including Oscar Bluemner, another artist in this unit. His work may be found at the Archives of American Art: Oscar Bluemner’s Papers, <http://www.aaa.si.edu/collections/oscar-bluemner-papers-5735>.

Using the Smithsonian Institution Archives of American Art, <http://www.aaa.si.edu/collections/online>, have students research and report on the types of journals kept by a variety of artists. Students should include the type of journal they



CLASSROOM NOTES • CLASSROOM SUGGESTIONS *continued*

are keeping and how it helps their artistic process. As an alternative, they can describe the type of journal they would keep as an artist and explain how this journal would help them.

Note: *Noa-Noa*, was banned from the Chicago venue of the International Exhibition of Modern Art for obscenity. This relates to Gauguin's descriptions of Tahitian women and his relationships with them. Teachers may wish to use only the references to Oscar Bluemner's journal and the others found in Smithsonian Institution Archives of American Art.

- ⌘ Select one artist in this unit and research his specific theories about color.
- ⌘ Use Unit 4 as an entry point to research key events in New York City during the time leading up to the Armory Show. Write a paper explaining why 1913 was an appropriate time to bring this exhibition of art to New York City.
- ⌘ Research the life of Alfred Stieglitz, a pivotal figure in bringing modernism to American art. Create a graphic to show the breadth of his influence by noting all of the American artists he supported.

⌘ The pine tree was selected as the logo for the Armory Show. Research the history of the pine tree as an American emblem (older than the United States). Illustrate research with images.

⌘ As a more challenging research project, read *Notes of a Painter* written by Henri Matisse in 1908. Select several passages that can be illustrated by some of the artist's work, and present them in a PowerPoint presentation.



Vincent van Gogh (Dutch, 1853–1890), *Mountains at Saint-Rémy (Montagnes à Saint-Rémy)*, 1889. Oil on canvas, 28¼ × 35¾ in. (71.8 × 90.8 cm). Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Justin K. Thannhauser, 1978, 78.2514.24

CLASSROOM NOTES • RESOURCES IN THIS UNIT

(All artworks are oil paintings.)



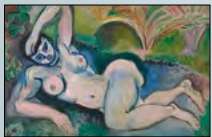
19 *Mountains at Saint-Rémy* by Vincent van Gogh was completed in 1889 on the grounds of the

hospital Saint-Paul-de-Mausole, where the artist voluntarily admitted himself after one of his periodic bouts of mental distress.



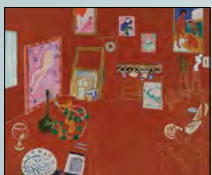
20 *Faa Iheihe* by Paul Gauguin

was painted in 1898 while the artist was in the South Seas. The title may be a misunderstanding of the Tahitian word *fa`ai`ei`e*, meaning to adorn and embellish, to make oneself beautiful for a special occasion.



21 *Blue Nude* by Henri Matisse, done in 1907, was one of the most controversial

works at the Armory Show. The model's pose had intrigued Matisse and is echoed in other paintings and in sculpture.



22 *The Red Studio* by Henri Matisse, painted in

1911, represents the artist's studio with a

retrospective of his most recent work. In this work, Matisse demonstrates how color itself becomes the subject of a painting and its main element.



23 *Still Life, No. 1* by Marsden Hartley, was done in 1912.

When it was exhibited at the Armory Show, Hartley was in Europe already creating new work in response to the influences of French and German artists.



24 *Landscape with Figures* by Maurice Prendergast, painted circa 1910-1912, is

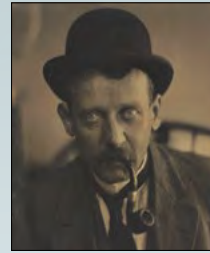
typical of his mosaic-like surfaces that flatten space, and, in the manner of Islamic design, all components occupying the same plane.



25 *Aspiration, Winfield* by Oscar Bluemner was done in 1911 and exhibited

in the Armory Show. Several years later, Bluemner scraped the paint off and redid the work based on new influences. The existing work is not an indication of what Bluemner was painting in 1912-13.

LIFE STORY OF OSCAR BLUEMNER



An architect and an artist, Oscar Bluemner displayed five works in the 1913 Armory Show. Bluemner's meticulous process has been chronicled by his detailed drawings and copious notes.

After the Armory Show, Bluemner scraped his paintings and repainted the canvases, further experimenting with his theories on color.

GENERAL INFORMATION ABOUT THE ARMORY SHOW

The Armory Show at 100, New-York Historical Society
armorynyhistory.org

Armory Show 1913: The Story in Primary Sources
<http://armoryshow.si.edu>

International Print Center has brief bios of forty artists who exhibited at the Armory Show.
<http://www.ipcny.org/node/2078>

INFORMATION PERTINENT TO UNIT 3 - THE SPIRIT OF THE PAINTING: EXPRESSIVE USE OF COLOR, LINE, AND SHAPE

Listen to a 6 1/2-minute excerpt from NPR's *Fresh Air* about MoMA's 2010 exhibit *A Look at a Pivotal Moment for Matisse*.
<http://www.npr.org/templates/story/story.php?storyId=129276580>

Oscar Bluemner Curriculum and Lesson Plans from the Hoyt Institute of Fine Arts, New Castle, Pennsylvania. Access many rich examples of Bluemner's work throughout his career as an architect and an artist.
<http://hoartcenter.org/wp-content/uploads/2010/10/Oscar-Bluemner-Curriculum-and-Lesson-Plans.pdf>

Archives of American Art: Oscar Bluemner's Papers
<http://www.aaa.si.edu/collections/oscar-bluemner-papers-5735>

Williams College has a large collection of the work of Maurice Prendergast and included on its website is part of the artist's sketchbook.
http://wcma.williams.edu/pasc_post/explore-prendergast-sketchbooks/

Hermitage Museum: Virtual Tour of The Matisse Room with *The Red Room (Harmony in Red)*
http://www.hermitagemuseum.org/html_En/08/hm88_0_2_70.html

UNIT FOUR • MODERNISM IN NEW YORK, 1913

CLASSROOM NOTES • BACKGROUND



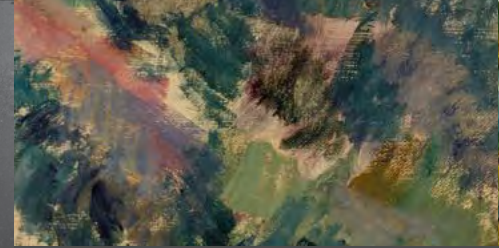
The materials in this unit explore modernism in New York City at the time of the Armory Show. The unit is organized around four themes: **The New, Progressivism, Radicalism, and Bodies in Motion**. It prepares students in social studies classrooms to study the Armory Show and modernism in art, the focus of Unit 5.

The New is the introductory theme, and it runs throughout all the materials. In the early 1900s, many people had the sense that the times had changed fundamentally, and mostly for the better. Everything seemed new: architecture, progressive politics, bohemian life, Coney Island, ragtime music, feminism, the foxtrot. This theme is introduced by Resource 26, a photo of the soaring Woolworth Building. (All the resources are described in detail below.)

Progressivism explores the widespread effort to move the country forward, out of the inequities and restrictions of the nineteenth century. United mostly by a shared belief that the federal government could resolve social issues, progressives pushed for new legislation and rules in a wide range of areas. Resources that explore this theme include a Progressive Party certificate (Resource 27), the cover to sheet music of a popular temperance

song (Resource 28), a photo of marchers in a women's suffrage parade (Resource 29), and a Lewis Hine photo of a newsboy (Resource 30). The Life Story of John Purroy Mitchel, New York's young mayor, explores some of the successes of, and conflicts within, progressivism.

Radicalism considers the far-reaching social, artistic, and political changes promoted by the radical thinkers centered in Greenwich Village. Radicals supported labor strikes, immigrant rights, and any challenge to tight Victorian mores. (The word "bohemian" applied more to unconventional lifestyles than to political thought, but all were radicals in different ways.) They supported suffrage as part of a much broader feminism, which they saw as the most pressing issue of the day. They believed that if women were free, the whole society would benefit, and that this was the key to all social change. Resources that explore this theme include a photo of Grace Godwin in her Greenwich Village restaurant (Resource 31), selections from the writing of radical thinker Randolph Bourne (Resource 32), artist John Sloan's cover illustration for *The Masses* (Resource 33), the W. E. B. Du Bois editorial on intermarriage (Resource 34), and a photo of Emma Goldman talking to a large crowd



about birth control (Resource 35). The Life Story of Mabel Dodge profiles the wealthy art patron who promoted radical thought by hosting a regular salon in her Greenwich Village apartment.

Bodies in Motion examines the fascination, especially among the middle class, with new forms of leisure-time physical activity in the two decades before World War I. People exercised, danced, and went to Coney Island to saunter on the boardwalk and ride the rides. In the process, they began to look, dress, and feel more modern, less tied to the past. Several resources explore this theme: a photo of Coney Island at night (Resource 36), a photo of dancer Isadora Duncan (Resource 37), an excerpt from a young German girl's description of dancing at Coney Island (Resource 38), a video clip of ballroom dance team Vernon and Irene Castle from their silent film *The Whirl of Life* (Resource 39), and audio clips of ragtime music by Scott Joplin and James Reese Europe (Resource 40). The Life Story of Vernon and Irene Castle looks at these dancers' lives and the changes they sparked in dance, culture, and women's dress.



CLASSROOM NOTES • CLASSROOM SUGGESTIONS

Unit 4 of the classroom materials for *The Armory Show at 100: Modern Art and Revolution* explores the modernist spirit in New York City politics and culture between 1900 and World War I. It supports the teaching of progressivism in Grade 8 and Grade 11 and meets the New York State Learning Standards for Social Studies and the Common Core Standards for Literacy in History/Social Studies for grades 8-12. In addition, Unit 4 supports the New York City Department of Education's *Blueprint for Teaching and Learning in Dance* (schools.nyc.gov/offices/teachlearn/arts/images/2007dancebp.pdf), in particular the strands entitled Developing Dance Literacy and Making Connections in the Grade 8 and Grade 12 benchmarks.

ACTIVITIES

To explore the four themes individually:

The New: Ask students to closely study Resource 26, which introduces the idea of The New with a 1913 photograph of the Woolworth Building. What does this photo capture about the contrast between the new and the old? Do you think the photographer saw the building as a positive addition to the city? What evidence are you drawing on in your answer? Use the Internet to find other early photographs of the building; How are they different from Resource 26? Do they give the building a different meaning? How were the different meanings a result of choices made by the photographers?

Progressivism: Resources 27-30 show some of the issues that inspired and energized progressives, and the Life Story of John Purroy Mitchel illustrates some of the conflicts within this big-umbrella movement. How did progressives define what was wrong in America? What similarities do you see across the different issues they fought for? What strategies did progressives use to effect change? Based on your classroom study of the Progressive Movement, did progressives fix the problems they set out to fix? What progressive issues are still being debated today? What are the lasting effects of the Progressive Movement?

Radicalism: Use Resources 31-35 and 37 with the Life Story of Mabel Dodge to explore some of the changes that radicals wanted to see in American thought and behavior. What were radicals' primary complaints against American government and culture? What kind of solutions did they propose? How were they different from progressives? Were the issues they cared about resolved, or do they remain issues today?

Bodies in Motion: Use Resources 36-40 and the Life Story of Vernon and Irene Castle to examine some of the new physical activities people enjoyed in their leisure time. Begin with dance: What made the new dances seem so new? How did they affect people's sense of what was fun and appropriate? Ask students to explore some of the nineteenth-century dances at the Library of Congress website, memory.loc.gov/ammem/dihtml/divideos.html#vc001. What made the earlier dances seemed old-fashioned to people in the early 1900s? How do people learn new dances today?

Continuing with **Bodies in Motion**, turn your focus to Coney Island. Ask students to compare the photo of Coney Island (Resource 36) with the German Nurse Girl's description of it (Resource 38), and write a letter that she might have written to a friend, describing the appeal of Coney Island at night. Ask them to watch *Rube and Mandy at Coney Island*, a short film at [memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(edmp+2725s3\)\)+@field\(COLLID+edison\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edmp+2725s3))+@field(COLLID+edison))). How does the film

portray physical activity at Coney Island? Analyze the film for evidence of gender differences in the way people behaved at this amusement park. Speculate about why only the male lead was identified as "the rube," which meant country bumpkin. Aside from the stars, most of the people in the film were not actors or extras, just people enjoying the park that day, so the film can function partly as a documentary. Have students pick a sequence, such as a particular ride or location, and analyze it in detail, noting both the action and the people shown.

To raise issues that span the themes:

In small groups, ask students to focus on either technology or fashion and make a timeline of changes they have seen in their own lives. Ask them to analyze their timelines. How fast has change happened? What change was most dramatic? How did it affect them personally? Ask them to select the first and last item in their timeline and make a list of what is positive and negative about each. Analyze several of the timelines and lists, and ask students to identify the key words used to describe the oldest vs. the newest item. Share the lists with the class and use them as evidence of the class's attitudes about The New. What does it indicate about how these students think and feel about the changes they've observed in their lives, and about the value and importance of new things? Use this activity to introduce the modernist spirit of the early 1900s, when excitement about The New was intense and widespread, though of course not universal. Does your class share that excitement today? In which areas?



CLASSROOM NOTES • CLASSROOM SUGGESTIONS *continued*

Grace Godwin, Irene Castle, Isadora Duncan, Mabel Dodge, Emma Goldman, and the German Nurse Girl were all thinking about women's freedom in the early 1900s. How did they agree? Disagree? Whose ideas still seem current today? Why?

To look at the issue of women's clothing, closely compare the photographs of Grace Godwin (Resource 31) and Isadora Duncan (Resource 37). Then do an online search for women's clothing circa 1913 and considering this evidence discuss how clothing affected the way women behaved and were viewed. What do these images suggest about the connections among clothing, comfort, attractiveness, and movement?

Each of the themes represents a need to break out of the past. In small groups, use the resources to generate a list of the words or short phrases that capture what seemed fresh and modern to people in the early 1900s. Generate a second list of what seemed old-fashioned in the early 1900s. Share the lists with the whole class, and analyze the results together. How do the lists illustrate attitudes about the past and the future? Compare this list with the ones generated in the student timeline activity above. Based on this evidence, what differences do students see between their own attitudes about The New and the attitudes of New Yorkers a century ago? (When you begin the study of World War

I, return to the early 1900s list and discussion to illustrate how dramatically the war collided with people's outlook and expectations.)

DISCUSSION QUESTIONS

- ⌘ What is appealing about new things? Why do people stand in long lines to buy the latest cell phone on the first day it's offered for sale?
- ⌘ Of all the modern changes in New York City between 1900 and World War I, which ones do you think most affected people your age? What connections do you see between you and people who were young 100 years ago?
- ⌘ Based on the materials you've read, how did New Yorkers in the 1910s feel about the past, and about the future? Do you think they were more optimistic than people today? Do you think they were naïve? What evidence are you using in your answers?
- ⌘ Freedom for women was on everyone's mind, whether they supported it or not—the right to vote, to wear less restrictive clothing, to dance or drink or smoke in public, to form relationships with whom-ever they wished. Why were these contentious issues? Are they still? How?

- ⌘ Historians look back and see a wide-spread spirit of modernism in the years before WWI. Why do you think it's important to understand how people were feeling then? How do you think this spirit might have affected attitudes toward the war, both before and after the U.S. entrance? How do you think future historians might label the first years of the twenty-first century?

RESEARCH PROJECTS

Grand Central Terminal, like the Armory Show and the Woolworth Building, celebrated its centennial in 2013. Research how the city's new transportation hub and electrified train system reflected the city's modern spirit and the theme of Bodies in Motion. This *New York Times* article is a good place to start: "100 Years of Grandeur: The Birth of Grand Central Terminal," January 20, 2013, www.nytimes.com/2013/01/20/nyregion/the-birth-of-grand-central-terminal-100-years-later.html?_r=0.

Ask family members if they have any items—jewelry, furniture, photographs—that are about 100 years old. If there are several, focus on one, and collect as much information from family members and the Internet as you can. Photograph it from two or three angles. Write and illustrate a story about the item. How was it used originally? Why was it saved? Is it still in use? Who owned it? Are

there stories behind it? What connections do you see between this item and the modernist spirit you've studied in this unit? Can you make a particular link to one resource or one life story?



CLASSROOM NOTES • RESOURCES IN THIS UNIT



26 The Woolworth Building. Photo of the new Woolworth Building from ground level, showing the contrast with old New York. This resource introduces the idea of The New in New York life in the 1910s. (See also Resource 17, John Marin's watercolor of this landmark building.)



27 Progressive Party Certificate. A receipt for a donation to the Progressive Party during the 1912 election, when Theodore Roosevelt led the party's ticket. However, Democrat Woodrow Wilson won the election, and Roosevelt spent Inauguration Day at the Armory Show, which he found both compelling and occasionally ridiculous. This resource supports The New and Progressivism.



28 "Father Dear Father Come Home." The cover to sheet music for a popular temperance song, written during the Civil War. The song was still popular during the Progressive Era push for prohibition. This resource supports The New and Progressivism.



29 Suffrage Parade, New York City, 1913. A photo of one of the many units in the 1913 suffrage parade in New York, one of five large-scale parades held in New York and Washington, D.C., from 1910 to 1913. This resource supports The New and Progressivism.



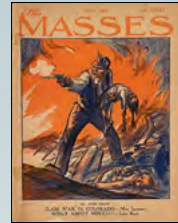
30 John Malanga, Newsie. A photograph of newsboy John Malanga with an armful of papers to sell in Manhattan. Photographer Lewis Hine took hundreds of photographs as part of the National Child Labor Committee's campaign against child labor. This resource supports The New and Progressivism.



31 Grace Godwin's Garret. A photo of Grace Godwin, owner of a small coffee house she called the Garret. She served the local bohemian clientele from Greenwich Village. This resource supports The New and Radicalism.



32 Randolph Bourne, Radical Thinker. Randolph Bourne was a young intellectual, writer, and political radical. He was also handicapped (his term). These four excerpts are drawn from Bourne's writings on handicaps, youth, immigrants, and war. This resource supports The New and Radicalism.



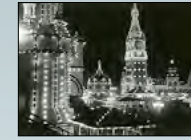
33 The Masses. The graphic cover to the socialist magazine published in New York City. The art editor was painter John Sloan, who helped organize and participated in the Armory Show. This resource supports The New and Radicalism.



34 "Intermarriage," An Editorial by W. E. B. Du Bois. *The Crisis: A Record of the Darker Races* was the magazine of the National Association for the Advancement of Colored People (NAACP), edited by W. E. B. Du Bois. In the issue published the same month the Armory Show opened, Du Bois addressed feminism from the African American perspective. This resource supports The New and Radicalism. (Note: The text of the editorial contains racial slurs and may not be appropriate for all classrooms.)



35 Emma Goldman (1869–1940). A photo of Emma Goldman, a socialist radical known for anarchism, labor organizing, and advocacy for women. She is addressing a large crowd of mostly men about birth control, which was illegal under anti-obscenity laws of the day. This resource supports The New and Radicalism.



36 Coney Island at Night. A nighttime photograph of Coney Island's Luna Park, ablaze with lights. It captures the flashy allure of Coney Island as a place to feel physically more free. This resource supports The New and Bodies in Motion.



37 Isadora Duncan (1877–1927). A photo of Isadora Duncan, one of the founders of modern dance, performing in her signature toga and bare limbs. This resource supports The New, Bodies in Motion, and Radicalism.



38 The German Nurse Girl. A 20-year-old German immigrant describes her passion for dancing at Coney Island, and the decisions she faces about marriage and independence. This resource supports The New, Bodies in Motion, and, although she was not a radical herself, the feminism issues raised in Radicalism.



39 The Whirl of Life. A short video clip from the finale of the silent film *The Whirl of Life*. Celebrated ballroom dancers Vernon and Irene Castle, stars of the film, are seen dancing at Castles by the Sea, the club they opened on Coney Island. This clip supports Bodies in Motion and the feminism ideas raised in Radicalism.





40 Ragtime Music. Two audio clips of ragtime music, recorded in the early 1900s.

"Maple Leaf Rag" was Scott Joplin's most famous song. "Castle House Rag" was written by James Reese Europe, who appeared with his band when Vernon and Irene Castle performed. This song may have been playing during the clip from *The Whirl of Life* (Resource 39). This resource supports *The New and Bodies in Motion*.

LIFE STORY OF JOHN PURROY MITCHEL



Known as "The Boy Mayor" of New York, Mitchel was only 34 when he was elected in 1913. His brand of progressivism concentrated on efficient, honest government, rather than so-

cial issues. This life story supports *The New and Progressivism*, and works in conjunction with Resources 27 and 29.

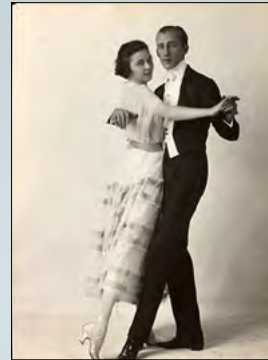
LIFE STORY OF MABEL DODGE



Art patron and salon hostess Mabel Dodge provided the celebrated venue where radicals and bohemians could share ideas about art and politics. Dodge was one of the

organizers of the Armory Show, and of the pageant at Madison Square Garden on behalf of the Paterson silk workers' strike. This life story supports *The New and Radicalism*, and works in conjunction with Resource 33 and with the Life Story of John Sloan.

LIFE STORY OF VERNON AND IRENE CASTLE



This husband-and-wife dancing team helped make African American dance steps acceptable for the middle- and upper-classes, and led the dance craze that swept the

nation before World War I. This life story supports *The New and Bodies in Motion*, and works in close conjunction with Resources 39 and 40.



The website for *The Armory Show at 100* (armory.nyhistory.org) is a rich source of information, where many topics in art and social studies can be explored in further detail. For more about this website, see About the Website.

PROGRESSIVE ERA

For more about the lives of the newsies, see the curriculum for the DiMenna Children's History Museum, pp. 32-36, at www.nyhistory.org/sites/default/files/DCHM-Teachers-Guide.pdf.

For the Library of Congress site about the 1913 suffrage parade in Washington, D.C., and for links to suffrage-related materials, go to memory.loc.gov/ammem/awhhtml/aw01e/aw01e.html.

For the files of the National Child Labor Committee, including the landmark child labor photographs of Lewis Hine, go to www.loc.gov/pictures/collection/nclc/.

To explore selected temperance-related images from the Library of Congress, go to www.loc.gov/rr/print/list/picamer/paTemper.html.

PATERSON STRIKE PAGEANT

For a blog posting by Casey Nelson Blake, Senior Historian for *The Armory Show at 100*, go to armory.nyhistory.org/a-new-social-art-the-paterson-strike-pageant.

RADICALISM

The Ludlow Massacre, the subject of *The Masses* cover (Resource 33), is explored in depth at the Colorado Coal Field War Project, www.du.edu/ludlow/index.html.

For a list of Greenwich Village locations around the time of the Armory Show, visit the Greenwich Village Society for Historic Preservation website at www.gvshp.org/_gvshp/events/barnet-03-03-09.htm.

BODIES IN MOTION

Dance

The Library of Congress site offers many videos of contemporary dancers demonstrating period dance, memory.loc.gov/ammem/dihtml/divideos.html#vc001. In the late nineteenth century category, the grand march and the waltz would give students a good sense of what was old in the world of dance in the early 1900s. For what was new, look at the ragtime category, and compare these films to the film clip of *The Whirl of Life*.

Scott Joplin is most famous for rags, but he also composed in other musical styles. To see contemporary dancers dancing to a Joplin waltz, go to lcweb2.loc.gov/musdivid/076c.mov.

For a film clip of Russian-born ballerina Anna Pavlova performing *The Dying Swan*, for which she was famous, go to www.youtube.com/watch?v=QMEBFhVMZpU.

Ragtime Music

For the Library of Congress Ragtime site: lcweb2.loc.gov/diglib/ihas/html/ragtime/ragtime-home.html.

To understand the challenge of playing Scott Joplin's "Maple Leaf Rag," see pianist Cory Hall's tutorial for piano. For the left hand: www.youtube.com/watch?v=W6qPy-hTaiK8. For the right hand: www.youtube.com/watch?v=LYtF29_WIR0. For both hands together: <http://www.youtube.com/watch?v=t-bRbsnzHgo8>. To see the original "Maple Leaf Rag" sheet music, go to www.mutopiaproject.org/ftp/JoplinS/maple/maple-a4.pdf.

For a piano-roll recording of Scott Joplin playing his "New Rag," go to www.loc.gov/item/ihas.100010753. To see pianist Cory Hall playing "New Rag," go to www.youtube.com/watch?v=NBaF5vQc44Q.

Coney Island

For a 1903 comedy produced by the Edison Manufacturing Company, see *Rube and Man-dy at Coney Island*, [memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(edmp+2725s3\)\)+@field\(COLLID+edison\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edmp+2725s3))+@field(COLLID+edison)).

For an 1896 film of Shooting the Chutes, one of Coney Island's popular rides, go to http://memory.loc.gov/cgi-bin/query/D?papr:1:/temp/~ammem_Wcwc:

New York City

A short silent film was shot on a windy corner near the Flatiron Building in 1903. It offers a documentary glimpse of how people dressed and moved, who was in the neighborhood at that moment, who walked with whom, etc., [memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(lc-mp002+m2a33981\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(lc-mp002+m2a33981))).

The New York City Municipal Archives Online Gallery (nycma.lunaimaging.com/luna/servlet) contains a huge database of images, as well as motion pictures and sound recordings. To search by location or date, go to nycma.lunaimaging.com/luna/servlet/browse-ByCategory.



UNIT FIVE • ARMORY ART IN THE SOCIAL STUDIES CLASSROOM

CLASSROOM NOTES • BACKGROUND



In Unit 4, students explored modernism in New York City during the early twentieth century. In Unit 5, they will study selected works of art from Units 1-3, sometimes combined with materials from Unit 4, for a better understanding of how the Armory Show reflected and contributed to the modernist spirit in New York City.

Most of the artwork in Unit 1 is American. (The exception is Resource 4, Daumier's *Third-Class Carriage*.) So when you examine these works in your classroom, you can make direct links to Unit 4, Modernism in New York City. Abastenia St. Leger Eberle, for example, was both a sculptor (Resource 7) and a committed suffragist. The Ashcan painters, like many Greenwich Village radicals, were fascinated by the lives of working-class immigrants on the Lower East Side.

Units 2 and 3 present a different challenge for social studies students. Both units feature European and American artists exploring dramatically new ways of seeing the world and making art. They were the vanguard of modernism, an international movement that began in Paris. So artists working there, like Duchamp, Picasso, and Matisse, were steeped in the spirit of modernism, probably more than their counterparts in any other city. For students who have studied Unit 4, there



may be an inclination to connect the work of these European artists to modernism in New York City. In particular, they may see a cause-effect link between American feminism and changing portrayals of women, especially nudes, in European art. There were certainly parallels between the social histories of European countries and the United States. European feminism roughly coincided with the American movement, and artists on both sides of the Atlantic were in close communication. But cultural differences between

Europe and America, and among various European countries, made each story unique. French women, for example, could not vote until World War II.

When you explore these works with your students, remind them that they cannot assume that developments in New

York City or America motivated European artists, or affected the subject matter they chose. But students *can* consider how this European artwork reverberated in New York City, which was witnessing an explosion of modernism in many arenas, from museums to dance halls. In your classroom work in Unit 5, your focus should be on the artwork itself, and how the Armory Show added to the broad picture of modernism in early twentieth-century New York City.

Edith Dimock (American, 1876–1955). *Sweat Shop Girls in the Country*, ca. 1913. Watercolor, gouache, and charcoal on paper, 8 × 9¼ in. (20.3 × 23.5 cm). Bernard Goldberg Fine Arts, LLC



ART AND OBSERVATION SKILLS

Middle and high school social studies students have experience reading historic texts and images, as well as narrative art that explores historic themes. They may be less familiar with looking at modern art, but these works are also primary source documents. Students should study these images for the history they reveal as well as for their artistic value. Why might the artist have chosen the theme of his or her image? What was occurring in New York at the time? John Marin’s *Woolworth Building, No. 28* (Resource 17) is a good way to begin this line of inquiry, especially paired with the photo of the Woolworth Building (Resource 26).

This unit is an opportunity to introduce students to modern art and help them develop their observational skills. Close observation can be done as a whole-class discussion or in small groups engaged in “thinking aloud” exercises. But you may want to encourage students to work individually and to make written notes. Writing will encourage them to engage in the work and notice subtleties, and will give them a record to return to later.

The basic process is to look closely, notice the details, think about the artist’s point of view, and let questions emerge. Following is an example of a written observation of Edith Dimock’s *Sweat Shop Girls in the Country* (Resource 6).

Unit 5 of the classroom materials for *The Armory Show at 100: Modern Art and Revolution* introduces social studies students to several works of modern art from the Armory Show. It supports the teaching of progressivism in Grade 8 and Grade 11 and meets the New York State Learning Standards for Social Studies and the Common Core Standards for Literacy in History/Social Studies for grades 8-12. In addition, Unit 5 supports the New York City Department of Education’s *Blueprint for Teaching and Learning in Visual Arts* (schools.nyc.gov/offices/teachlearn/arts/blueprints/VAbp2007.pdf).

Sample Observation of *Sweat Shop Girls in the Country*

Seven girls are walking in a row. They all look quite young—teenagers?—but the woman in red, in the center, may be older. Her height and red dress set her apart, and she’s not holding flowers. Could she be a chaperone? Would young girls have gone into the country by themselves?

It’s a nice summer day, maybe with the possibility of rain. The scene is quiet, peaceful. The girls don’t seem to be talking, except perhaps the two at the far left. But their expressions are similar and contented, as if they have done something together that they enjoyed. They’re flushed with color—maybe overheated from picking the flowers?

To 2013 eyes, there’s nothing to identify them as factory workers except the title. Would 1913 viewers see something we don’t? The use of “sweat shop” suggests the artist’s sympathy with the girls, and the very hard work they do. She didn’t call them “factory girls” or “mill girls,” which wouldn’t carry quite the same message of drudgery. But even as Dimock labeled them “sweat shop girls,” she chose to show them away from the factory, out in the fresh air, free.

The shoes are prominent, perhaps just reflecting skirt length. Anything else? Are the shoes a sign that they are just out for a pleasant walk, not a rigorous hike? Or would these girls have owned only a single pair of shoes?

It’s quite a small piece, a little smaller than a sheet of printer paper. The style of the illustration is playful, cheering, like drawings in children’s books. What were children’s book illustrations like in 1913?

The building (barn? house?) and picket fence are signs of rural civilization. So the girls are in the country, but not in the wilderness. If they were shown walking in the woods alone, they would look very vulnerable. Instead, they are alone but safe, well away from the city. Did they leave the city often? How did they travel? By train? Were there other options?

If the image is read like text, from left to right, then they are heading toward the future. They seem quite happy. Is there a suggestion of a wedding scene, with the first girl all in white, and all the armloads of flowers? Is that what the future holds? Would marriage mean they could leave their factory jobs?

ACTIVITIES

As social studies teachers, you should feel free to use whatever materials you wish from among the resources and life stories in Units 1-3. Following are suggestions for exploring a few selected works in combination with some of the social studies materials in Unit 4. There is no need to do all the activities, or all the parts of an activity.

For each of the resources in this curriculum, you have the option of printing them with or without the descriptive text, depending on

how much guidance your students will need as they examine the art.

Activity 1: Shocking Art

Much of the modern art at the Armory Show surprised visitors to the exhibition, but two works were particularly shocking: Marcel Duchamp’s Cubist painting, *Nude Descending a Staircase (No. 2)*, and Henri Matisse’s *Blue Nude* (Resources 10 and 21).

CLASSROOM NOTES • CLASSROOM SUGGESTIONS *continued*

Ask students to study each work closely and write their observations. In small groups, ask them to share the observations and make notes of details uncovered by close reading.

Ask students to read the 1913 *New York Times* article, “History of Modern Art at the International Exhibition Illustrated by Paintings and Sculpture” (Appendix B) and make a list of the terms and phrases that capture what this critic thought art should be. How did these two works break the rules?

For discussion: Do students find these two works shocking? If so, in what way? Can they “see” the nude descending the stairs? Most contemporary viewers easily see a person walking downstairs, though not necessarily a nude. Why can we see what people a century ago could not? What has changed?

Ask students to speculate about how some of the people they met in Unit 4 might have responded to each work. They might consider Vernon or Irene Castle, Isadora Duncan, the German Nurse Girl, etc. Have students write a letter to the show’s organizers in which one of these individuals responds to these paintings, pro or con, neutral or confused. Alternatively, divide the class into small groups, each representing a character introduced in Unit 4, and ask students to examine the artwork from that character’s perspective.

Introduce “The Armory Funnies” at armory.nyhistory.org/category/artworks/. Break the class into small groups and divide the cartoons among the groups. Ask each group to analyze what the cartoonists found funny. Ask them to select the cartoon that best captures public reaction to the Armory Show.

Activity 2: Focus on the Working Class

The Ashcan artists were Americans known for their interest in working-class people, especially the immigrant poor of New York. The word “ashcan” was a reference to the gritty ordinariness of their subjects.

Show students these paintings: *Sunday, Women Drying Their Hair* (Resource 3), *Servant Girls* (Resource 5), and *Sweat Shop Girls in the Country* (Resource 6). In small groups, ask students to read each work closely.

For discussion: How did the different painters see their female subjects? Why do you think these three painters chose not to show older women, or African American women, or women at work, or employers? Why would the artists set the works outdoors?

Ask students to read, or reread, the story of the German Nurse Girl (Resource 38), and imagine her as the girl in the background of *Servant Girls* kicking her foot. Ask students to use details from the story and the painting to write a short story, or a one- or two-page scene with dialogue, about the moment the artist chose to capture. What makes this moment a good subject for a painting? What are the women talking about? What has just happened? (Make sure students don’t overlook the flying shoe.)

Assign a storyboard activity: ask students to make *Servant Girls* one frame in a three-frame storyboard, and to draw the other two frames. This is a way to focus students’ imaginations on what happened just before or just after the moment the artist portrayed.

Introduce the Lewis Hine photograph of newsboy John Malanga (Resource 30). Ask

students to compare and contrast the photo to the Ashcan paintings. Did Hine and the painters have a similar view of the lives of the working class? What messages were they sending to their audience?

Activity 3: Point of View

This activity explores the same materials used in Activity 2, but with a new focus on point of view. You can use it as a follow-up to Activity 2, or on its own.

The Ashcan paintings (Resources 3, 5, and 6), and the German Nurse Girl’s story (Resource 38), were all produced by an artist or writer, usually from the middle class. Most viewed their subjects through the lens of a progressive or socialist point of view. These young women were not telling their own stories.

If students have not done so in Activity 2, ask them to read these works closely and record their observations.

To encourage students to focus on every aspect of an image, ask one student to describe a painting while others, without looking at the painting, try to draw it from the description alone.

Ask students to read “The Working Girls of New York,” Chapter 20 of *How the Other Half Lives* by Jacob Riis (www.bartleby.com/208/20.html), and identify what Riis sees as the worst aspects of working girls’ lives.

Make sure students understand that this chapter, while very different from the Ashcan paintings or the German Nurse Girl’s story, is also a view through a lens. But Riis was an immigrant who had once been homeless. He became a muckraking journalist

determined to expose the plight of the city’s poorest people. Ask students to speculate how Riis’s personal background might have influenced his work.

Drawing details from Riis’s chapter, ask students to write the dialogue (or thoughts) of the women in *Sweat Shop Girls in the Country* (Resource 6). They should focus on how the women themselves might have described their lives as they walked together on this summer day. Alternatively, ask students to sketch the painting as a cartoon, and add thought bubbles to express what the girls might have been thinking.

Ask students to write a short piece that integrates what they learn from all these sources about the lives of working-class women in the late nineteenth and early twentieth century. As they write, they should consider these questions: Was Riis’s journalistic account truer than the Ashcan paintings and the story of the German Nurse Girl? Were the Ashcan paintings and German Nurse Girl’s story too sentimental? Was Riis missing the pleasure and fun in the women’s lives?

Activity 4: Art with a Social Message

This activity examines the way that artists and writers try to expose and change social ills. The subject in this case is prostitution, which may not be appropriate for all classrooms.

Ask students to study *The White Slave* (Resource 7), and record their observations. Discuss why this work might have been shocking, even to audiences familiar with female nudes in art. Do students find it shocking today?



CLASSROOM NOTES • CLASSROOM SUGGESTIONS *continued*

Introduce a photo of John Rogers’s 1859 sculpture, *The Slave Auction* (<http://www.nyhistory.org/node/13749>). Ask students to compare the two sculptures in detail. For discussion: What differences do you see between Eberle’s and Rogers’s work? What emotions do you see portrayed in each person, especially in the two women? Why would Eberle use the motif of the slave auction for a sculpture about forced prostitution?

Ask students to read “Intermarriage,” An Editorial by W. E. B. Du Bois and identify Du Bois’s primary arguments against laws preventing interracial marriage.

For discussion: Drawing on evidence in the two works, what similarities and differences do you see between Eberle’s view and Du Bois’s? What audience do you think each was hoping to connect with? How does each combine emotion and politics to argue against a social evil? How is the artist’s vision different from the journalist’s?

DISCUSSION QUESTIONS

- ⌘ In the early 1900s, the focus on feminism and suffragism created a tension in women’s lives between independence and vulnerability. Many, especially young women, were eager to break old rules about what was allowed, where they could go, how much they could be alone, with whom they could associate. They pushed against boundaries, but sometimes this put them in dangerous situations. Which resources do you think best address this conflict between independence and vulnerability? Do young women today still face these issues? Do young men? How do students your age deal with them?
- ⌘ Art critic Helen Gardner, writing about Picasso and cubism in 1926, said that one “wonders how often the purpose is merely to cause surprise and notoriety.” What do you think she meant by “merely”? How do you think the artists might have responded to her comment? Is good art always surprising?
- ⌘ What art is shocking today? Focus on the art, including popular art, that you know best—music, dance, movies, animation, photography, paintings, sculpture, performance art, etc. Are artists today breaking rules? Which ones? Have you ever been offended by art? Are there rules you think should not be broken?

RESEARCH PROJECT

In 1999, the Brooklyn Museum of Art presented an exhibition titled *Sensation: Young British Artists from the Saatchi Collection*. One of the paintings in the exhibition, *The Holy Virgin Mary* by Chris Ofili, outraged many New Yorkers. The resulting controversy involved the mayor and the court, pitting free speech against cultural and religious values. Using online sources, research the controversy and the corresponding uproar over Marcus Harvey’s portrait of Myra Hindley, a child murderer, when the exhibition opened in London. (Ofili’s painting caused no upset in London.) Compare these episodes to the responses to the Armory Show art, particularly Henri Matisse’s *Blue Nude*.

LINKS

- To view brief video portraits of four contemporary artists and their particular views of art today, go to http://www.moma.org/learn/lectures_events/experiment#artists.
- For an online magazine that explores art and politics, go to www.guernicamag.com.
- The outdoor monuments of New York City provide an easily accessible way for students to consider the interplay of art, culture, and world events. For a complete list, go to <http://www.nycgovparks.org/art-and-antiquities/permanent-art-and-monuments>.
- To examine the history of *The Gates*, the 2005 outdoor art project in Central Park, go to <http://www.nyc.gov/html/thegates/home.html>. For a positive response to the installation, see “In a Saffron Ribbon, a Billowy Gift to the City,” by Michael Kimmelman. Other critical responses are easily found through a Google search.
- To read about *Loving v. Virginia*, the legal case that finally overturned anti-miscegenation laws in 1967, go to <http://www.npr.org/templates/story/story.php?storyId=10889047>. The story of Richard and Mildred Loving is also the subject of an HBO documentary, *The Loving Story*.



CLASSROOM GUIDE

FIGURE IN MOTION BY ROBERT HENRI, 1913

Figure in Motion by Robert Henri (pronounced HEN-rye) was one of the most arresting paintings in the Armory Show. Approximately six feet by three feet, its surface was completely taken up with the image of a nude woman. Placed prominently in the exhibition space near the entrance to the Armory Show, she appears to be in the process of walking brazenly off the canvas and into Gallery N, one of the eighteen galleries created in the Armory.

The charismatic and progressive Henri had a genuine interest in young artists and was an influential mentor and teacher to many, inspiring several generations of students. Henri had little influence in the planning of the Armory Show because of conflicts with its chief organizer, Arthur B. Davies, but he and many of his students had work in the show.

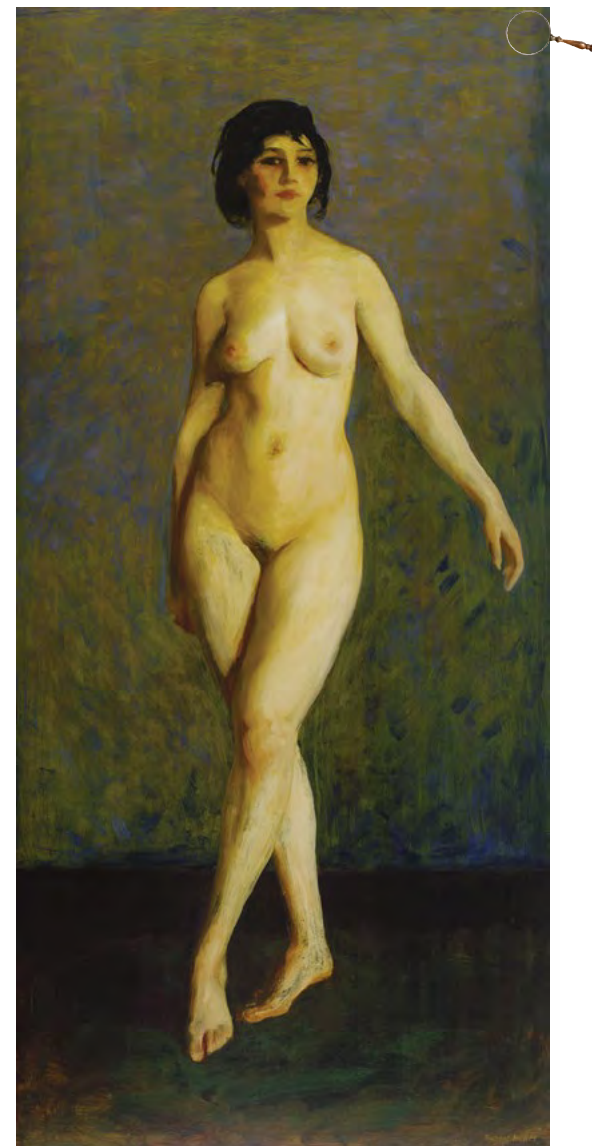
Henri was a leading proponent of American realism and the force behind the first generation of Ashcan School artists. His early canvases were characterized by urban subjects, executed in a bold painterly style. *Figure in Motion*, however, departs slightly from those works both in subject and technique.

In this graceful nude, painted specifically for the Armory Show, Henri deals with the traditional theme of the nude, with a nod to academic painting. Her pose alludes to classical Greek sculpture in its suggestion of a contrapposto stance: a figure at rest

with its weight on one leg. The figure is not executed in Henri's typical painterly manner, leading his friend John Sloan to comment that some may see it as "tight, as it has no brush facility."

However, true to the spirit that led Henri to confront the National Academy's rejection of progressive artworks, *Figure in Motion* is more innovative than academic. Rather than maintaining a static pose, Henri's work is indeed in motion. Contributing to the sense of motion is the undefined background with expressively applied swirls of color, reminiscent of Henri's scenes of city life.

The title, *Figure in Motion*, is revealing. Like Duchamp, Henri was acquainted with the concept of time as a continuum. He knew that Duchamp grappled with the visual representation of this in his *Nude Descending a Staircase (No. 2)*, a work Henri might have seen in on a trip to Paris in 1912. Indeed, with the graceful rhythm of the modern dancers Henri so admired, *Figure in Motion* is moving through time, but on Henri's terms.



Robert Henri (American, 1865–1929),
Figure in Motion, 1913. Oil on canvas,
 77¼ × 37¼ in. (196.2 × 94.6 cm).
 Terra Foundation for American Art,
 Chicago, Ill.,
 Daniel J. Terra Collection, 1999.69

CLASSROOM GUIDE

McSORLEY'S BAR BY JOHN SLOAN, 1912

John Sloan went into McSorley's Old Ale House on East 7th Street for an occasional drink and to observe and sketch the clientele in this men-only tavern. It wasn't until 1970, when forced by a court order, that women were allowed into McSorley's. The sight of ordinary men congregating around a hazily lit bar would have appealed to Sloan—associated with the Ashcan School, Sloan's themes focused on the everyday lives and surroundings of the average New Yorker. The modernity of the Ashcan artists is based upon their attention to these subjects.

Joseph Mitchell, in his essay "The Old House at Home," which appeared in *The New Yorker* in 1940 (and was later reprinted in the author's *McSorley's Wonderful Saloon*), described McSorley's:

It is equipped with electricity, but the bar is stubbornly illuminated with a pair of gas lamps, which flicker fitfully and throw shadows on the low, cobwebby ceiling each time someone opens the street door. There is no cash register. Coins are dropped in soup bowls—one for nickels, one for dimes, one for quarters, and one for halves—and bills are kept in a rosewood cashbox. It is a drowsy place; the bartenders never make a needless move, the customers nurse their mugs of ale, and the three clocks on the walls have not been in agreement for many years. . . .

Joseph Mitchell, "The Old House at Home," *The New Yorker*, April 13, 1940.

Along with the clocks, the saloon depicted by Sloan is decorated with paintings and sketches (some said to be Sloan's). Sculptured masks and a patrician bust add to the décor, lending a touch of culture to the room. Although the bar is not well-lit, there appears to be an open door or front window that lets in sunlight, indicating that the clientele has most likely taken a break from their daily activities and stopped in for a drink.

The four men at the bar represent varying degrees of engagement. The figure on the left is lost in thought as he smokes, his mug of beer in front of him. The waiter, in the long apron, is busy getting drinks for unseen patrons. The two men on the right are deeply involved in a conversation. Although young men frequented McSorley's, Sloan focused on a middle-aged and elderly clientele.

The man behind the counter is John McSorley, an exemplary model of the saloon-keeper of the day. Men in his position were known for their good business sense and the respected role they had as leaders in their communities. The saloon-keeper figured into the lives of working-class New Yorkers; he was the proprietor of what was essentially a working-class men's club. McSorley's was not a rowdy place; it closed at midnight and McSorley, who did not smoke or drink, would not tolerate drunks. One profile of the bar referred to it as a "working-class temple," with a "moral atmosphere." This is conveyed by Sloan in the pure white of the two central figures' shirts and of the waiter's apron.



At the close of Mitchell's essay he writes of the patrons departing the bar at the end of the evening:

[The men] start for home, insulated with ale against the dreadful loneliness of the old and alone. "God be wit' yez," Kelly says as they go out the door.

Mitchell's essay was written nearly three decades after Sloan's painting, but it's very likely that the men depicted by the artist in *McSorley's Bar* were sent into the night with that very same wish.

John Sloan (American, 1871–1951), *McSorley's Bar*, 1912. Oil on canvas, 26 × 32 in. (66 × 81.3 cm). Detroit Institute of Arts. Founders Society Purchase, General Membership Fund. © 2013 Delaware Art Museum / Artists Rights Society (ARS), New York

SUNDAY, WOMEN DRYING THEIR HAIR BY JOHN SLOAN, 1912

John Sloan was an advocate for social reform, and was the most politically active of the Ashcan artists in this regard. (In 1913, he made an unsuccessful bid for a seat in the New York State Senate as a Socialist.) However, he was wary of using his art as propaganda, carefully explaining to one critic, "I had no intention of working for any Socialist objects in my etchings and paintings. . . ."

Speaking specifically about *Sunday, Women Drying Their Hair*, he described it as "another of the human comedies which were regularly staged for my enjoyment by the humble roof-top players of Cornelia Street." Like his fellow artists William Glackens, Everett Shinn, and George Luks, who also started their careers as newspaper artists in Philadelphia, Sloan was drawn to the urban scene, recording it with relish. Following the urging of their mentor, Robert Henri, Sloan and the others sketched and painted everyday life directly and without idealizing the people and places.

Sunday, Women Drying Their Hair was painted a year before the Armory Show and captures a light-hearted moment on a tenement roof. It is a private moment. Sloan's work was not modern within the context of the Armory Show's displays of Post-Impressionist, Fauvist, and Cubist works; its modernity was in its subject matter that broke from the National Academy's conservative dictates.

His work, as well as that of other Ashcan artists, helped to loosen the Academy's grip on the contemporary New York art scene.

While the women are spatially separated from each other, their lines of vision hold them together as if by invisible threads. This is an easy, informal gathering: two of the figures familiarly lean into the woman on the left, the central figure has slipped out of her shoes, and there is a conversational tone to the work. The viewer, as Sloan, is a voyeur observing women in poses reserved for private moments. In contrast to the conventions of the day, with women usually depicted as silent and inactive, Sloan's women are joyous and full of life. This is an artistic manifestation of the growing social reality of the active "New Woman," viewed as a wage earner and not always as a homemaker. The freedom of the scene underscores the workaday lives of the women who most likely worked long hours six days a week, not unusual for the times.

There is a sentimental amiability and a warm, humorous tone to this work, reflecting Honoré Daumier's influence on John Sloan. The French artist and caricaturist, who worked in the mid-nineteenth century, was an inspiration to the Ashcan School of artists, who shared his interest in and empathy for the working class.



John Sloan (American, 1871–1951), *Sunday, Women Drying Their Hair*, 1912. Oil on canvas, 26 1/8 x 32 1/8 in. (66.4 x 81.6 cm). Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, museum purchase, 1938.67. © 2013 Delaware Art Museum / Artists Rights Society (ARS), New York

THIRD-CLASS CARRIAGE BY HONORÉ DAUMIER, 1856–1858



Honoré Daumier was an influential figure for the Ashcan artists because of his dedication to documenting the urban scene. His particular interest in the lives of the working class and the effects of industrialization on these poorest of Parisians resonated for these New York-based artists decades later.

There was no doubt as to Daumier's political outlook. It was apparent in his chronicling of modern urban life in mid-nineteenth

century Paris as a caricaturist, lithographer, painter, and sculptor. He was even briefly imprisoned for his caricature depicting King Louis-Philippe as Rabelais's *Gargantua* sitting on a throne gorging himself on coins taken from the poor masses.

Daumier's subjects included street entertainers, laundresses, refugees, and, as shown here, travelers in a third-class carriage. *Third-Class Carriage*, one of the oldest works in the Armory Show—along with works by

Goya, Delacroix, and Ingres—is known to be the first of numerous oil paintings that Daumier did of the subject. It was done between 1856 and 1858. Daumier produced lithographs about the hardships of rail travel as early as 1843, often focusing on the comedic element of crowded trains. However, the various oil paintings with this particular motif—the interior of a third-class carriage, with a family in the foreground and individual travelers in the background—have a somber and sympathetic tone.

Reading the figures from right to left, Daumier presents the viewer with four stages of life, poignantly underscoring the predetermined life of the little boy. In Paris, third-class carriages were unclean, crowded, open compartments. The sharp contrast of the blue skies with the dark interior further emphasizes the cramped, almost prison-like confinement of the lower classes of Parisian society. However, similar to the peasant farmers depicted by Jean-François Millet, Daumier depicts the modest circumstance of the family with a simple nobility that honors them. Given the political leanings of the artist, the look of resignation and fatigue on the faces of the old woman and the man seated to her left may have been meant to evoke the sympathies of the viewer for the working classes.

Some have questioned the narrative. Are the people in the painting leaving the countryside and going into the city for work? Where are they going and why? What is the significance of using the train as a mode of trans-

portation? Who are the people riding in the second- and first-class carriages? *Third-Class Carriage* was painted at a time when the steam engine brought people out of Paris and into the countryside for recreation. The areas around the city were affected by train travel; later, the Impressionists depicted trains going into the countryside—carrying people escaping those commercial centers whose industries grew as the result of the train.

This iconography was of great interest to Daumier. The Metropolitan Museum of Art has a similar Daumier entitled *The Third Class Carriage*. The figures are slightly different, but the format and the groupings are comparable. There are sharper contrasts between light and dark areas, and the palette is comprised of more earth tones. Evidence of an underlying grid attests to its unfinished state. A lithographic work on newsprint in the collection of the Brooklyn Museum entitled *Voyageurs Appréciant de Moins en Moins les Wagons de Troisième Classe Pendant L'hiver* (*Travelers Appreciating Third-Class Carriages Less and Less in Winter*) shows people huddled together clutching their thin winter coats as snow drifts into the carriage.

Honoré Daumier (French, 1808–1879), *Third-Class Carriage (Un Wagon de Troisième Classe)*, 1856–58. Oil on panel, 10¼ × 13¾ in. (26 × 33.9 cm). Fine Arts Museums of San Francisco, Museum purchase, Whitney Warren, Jr. Bequest Fund in memory of Mrs. Adolph B. Spreckels, Bequest funds of Henry S. Williams in memory of H. K. S. Williams, Magnin Income Fund, Art Trust Fund, Alexander and Jean de Bretteville Fund, Art Acquisition Endowment Income Fund in honor of Mrs. John N. Rosekrans, 1996.51

SERVANT GIRLS BY STUART DAVIS, 1913

Stuart Davis was not even 21 when *Servant Girls*, with four other watercolors, was exhibited at the 1913 Armory Show. That same year, he established a studio at 1931 Broadway in Manhattan and joined the staff of *The Masses*, a radical socialist magazine, producing drawings and covers for its art editor, John Sloan. As with other young artists, Davis's encounter with European modernists at the Armory Show was life-changing. In their work, he saw the possibilities of freedom of expression. He would later describe it as a great turning point in his life. Davis would develop into an artist interpreting contemporary American life through abstract shapes and color. For the viewer familiar with this later work, *Servant Girls*, painted just before the opening of the Armory Show, makes the impact of European modernists even more dramatic.

The watercolor reflects the condition of urban working-class women, relating it to the work of the Ashcan artists, among them Sloan, William Glackens, and George Luks. There is a certain symmetry in the fact that Davis's father, serving as the editor of the *Philadelphia Press* and later the *Newark Evening News*, was influential in hiring all three of these first generation Ashcan artists.

Servant Girls is a private moment during the working day of four young women. Their dress and the shadow on the wall of the house behind them indicate a bright summer day. Beginning with the head and outstretched arms of the top figure, the group is structured as a pyramid whose left side has been cropped. Yet the group is comprised of

four women, each literally and figuratively in her own space.

Based on the artist's political orientation, the exhausted face of the woman in the middle ground may allude to the long hours worked by young girls in domestic service. In contrast, the uppermost figure appears to be dancing, enjoying a brief respite from work. The male figure to the right is enigmatic. Is he a fellow servant, or perhaps the owner of the house?

Davis painted two other versions of servant girls positioned near the back windows of the houses in which they worked. The palettes of all three are similar, but in *Servant Girls*, rather than the window offering a look into the house, it is black, made all the darker by the contrast of the sunny atmosphere and the vase of flowers on the windowsill. During the early teens of the twentieth century, the women's rights and the workers' rights movements began to receive a lot of attention. In *Servant Girls*, Davis could be sending a message: there existed a barrier between the working-class and the upper-class that could not be penetrated.

This device would be employed by Jacob Lawrence in *New Jersey*, a work commissioned by the Container Corporation of America in 1946 for its United States Series. The dark door at the lower right indicates a barrier to Princeton University for the black farm workers depicted in the center of the work.



Stuart Davis (American, 1892–1964), *Servant Girls*, 1913. Watercolor, 14 $\frac{7}{8}$ × 11 in. (37.8 × 27.9 cm). Munson-Williams-Proctor Arts Institute, Utica, N.Y. Art © Estate of Stuart Davis/Licensed by VAGA, New York, NY

SWEAT SHOP GIRLS IN THE COUNTRY BY EDITH DIMOCK, ca. 1913

Edith Dimock, a wealthy New Englander who studied at the Art Students League with William Merritt Chase, had eight of her watercolors in the Armory Show. All were sold, including the two bought by John Quinn, the exhibition’s lawyer and a leading collector of modern art.

Dimock had exhibited in the New York Exhibition of Independent Artists, organized by Robert Henri in 1910. In Henri’s review of the exhibition, he described her work as “original and delightfully humorous water-color drawings,” and stated that the “amusement they evoke” causes the viewer to “warm to the subjects of her work.” It’s likely that these works were not dissimilar from the watercolors exhibited in the Armory Show.

The tone of *Sweat Shop Girls in the Country* is one of joy and camaraderie; these colorful young women are enjoying their one day off. The sweetness that infuses this work belies the working conditions of these young women—the Triangle Shirtwaist Factory fire in Manhattan, which killed nearly 150 young women, occurred exactly two years before the Armory Show, in March 1911. Reading Henri’s appraisal of Dimock’s art in light of this, the image is at odds with the working conditions that some women had to endure.

Dimock was one of fifty women, out of a total of roughly 300 artists, whose work was exhibited in the Armory Show. Thus, about 16 percent of the exhibiting artists



Edith Dimock (American, 1876–1955). *Sweat Shop Girls in the Country*, ca. 1913. Watercolor, gouache, and charcoal on paper, 8 × 9¼ in. (20.3 × 23.5 cm). Bernard Goldberg Fine Arts, LLC

were women, a surprisingly large number, especially considering that the American Association of Painters and Sculptors, planners of the Armory Show, was an all-male organization. Putting this into context, for the remainder of the twentieth century, women artists whose work was either exhibited in

or purchased by art museums did not come anywhere near that 16 percent figure.

There was a growing discontent among women chafing against the archaic rules of society, chiefly those denying them the right to vote. Bolstered by the formation

of their own art societies and the ability to mount their own shows like the 1913 Suffrage Art Exhibit, the exhibition at the MacDowell Club, and the Woman’s Art Club exhibit at the Macbeth Gallery (all held close to or coinciding with the Armory Show), many of the leading women artists in the feminist effort chose to have no interaction with the organizers of the Armory Show.

Although Dimock and her husband, fellow artist William Glackens, endorsed the suffrage movement and marched in suffrage parades, Dimock did not, as some women artists active in the suffrage movement, boycott the Armory Show.

CLASSROOM GUIDE

WHITE SLAVE BY ABASTENIA ST. LEGER EBERLE, 1913

Abastenia St. Leger Eberle, an American sculptor who found more supporters in the world of socialists than in the art world, created the sculpture that caused controversy at the Armory Show. *White Slave* was begun in 1909 and set aside due to Eberle's concern that it would be interpreted as an attempt at sensationalism. But after Eberle was invited to show her work at the Armory, it was completed within four weeks. Perhaps at this point in her career Eberle knew the ensuing publicity would provide her with greater visibility and thus more credibility in a male-dominated art world. For all its advocacy of radicalism in art, the Association of American Painters and Sculptors, organizers of the Armory Show, was an all-male club.

Eberle's "protest bronzes" dealt with some of the social issues of the day that were of great interest to her: the advancement of women's rights (Eberle was active in the suffrage movement and marched in the 1911 New York suffrage parade) and the abolition of prostitution. The title, *White Slave*, refers to a specific type of enslavement of women and young girls. "White slavery" was the euphemism for forced prostitution of women and girls, and the slave auction served as a metaphor for this abusive practice. The dramatic representation of a young nude girl cowering aside a raggedly-clothed man in the process of selling her was indeed too raw and emotionally charged for many Americans, and did bring Eberle a certain notoriety.

Similar to her small bronze statues of immigrants on New York's Lower East Side, *White Slave* represents Eberle's interest in the teeming life of New York City's poor. In this regard, a work such as this creates an interesting comparison to the paintings of the Ashcan School. Just as these painters challenged the National Academy of Design with their gritty views of urban life, Eberle's work challenged the tradition of cosmopolitan Beaux-Arts sculpture.

White *Slave* demonstrates expressive realism and mastery of the human form, both features of Beaux-Arts sculpture. However, Eberle's subject was far afield from those of Beaux-Arts sculptors whose works generally represented idealized figures from mythology, literature, and history.

The sculpture is a powerful work best analyzed through the sculptor's use of gesture and her positioning of the figures. The wretchedness of the girl's situation is made all the more touching when compared to Eberle's street urchins, such as *Girl Skating* in the collection of the Metropolitan Museum of Art. Again the subject is a poor young girl, but here she is represented as free and joyous. Her outstretched arms help her to balance herself as she skates, but they also seem to be embracing life.

Eberle wrote of the social function of art, stating that an artist "had no right to work as an individualist with no responsibility to others. [Artists] must see for people—reveal them to themselves and each other."



Abastenia St. Leger Eberle (American, 1878–1942), *White Slave*, 1913. Bronze, 19 $\frac{3}{4}$ × 11 $\frac{1}{4}$ in. (50.2 × 28.6 cm). Collection of Gloria and Larry Silver. Photograph by Glenn Castellano

WAITER! BY GUY PÈNE DU BOIS, 1910

A narrative painting freezes a moment in time. The couple in *Waiter!* would not have been pleased to be preserved in this manner.

As other American artists in the Armory Show, Guy Pène du Bois was a student of Robert Henri. He believed in the interrelatedness of art and life, and was interested in capturing contemporary urban America; he often zeroed in on a select group of people, the upper class. He was a sharp critic and satirist of society life, fascinated by its foibles and intrigues. This set Pène du Bois apart from Henri's other students, many of whom focused on the working class and were sympathetic in their depictions. Often Pène du Bois's work is ambiguous, leaving the viewer to wonder about the narrative. However, in *Waiter!* there is no doubt in the viewer's mind about the story and Pène du Bois's attitude toward the couple.

As in many of Pène du Bois's works, the figures are not completely defined. Their faces often read more as masks, perhaps suggesting social alienation beneath the sparkle of high society.

Waiter! is set on the terrace of a restaurant. The haziness of the background immediately draws the viewer's attention to the man's arrogance and the woman's indifference. However, the painting is as much about the server who is "off camera" as it is about the couple. The man's face may be slightly out of focus, but it is distinct enough to convey his

feeling of superiority over someone from a lower class.

There is a dispassionate quality to the work. As critical as Pène du Bois is of the pretensions of this class of people, there is a certain sense of the artist's distance from his subjects, who look like vague stand-ins for real people. Perhaps Pène du Bois's years as a critic for the *New York American* taught him to look objectively and with a certain reserve.



Guy Pène du Bois (American, 1884–1958), *Waiter!*, 1910. Oil on canvas, 16 × 10 in. (40.6 × 25.4 cm). Collection of the Stamford Museum and Nature Center, Stamford, Connecticut, Gift of Rebecca Shulman, the Herman Shulman Collection

CLASSROOM GUIDE

CIRCUS BY GEORGE BELLOWS, 1912

Nightlife was a favorite subject of the Ashcan School, the group with whom Bellows was closely identified. He was attracted to entertainment spectacles, and *Circus* certainly offered that to the viewer. This was a time when the American circus was characterized by its spectacular size and grandiosity of staging. *Circus* was one of fourteen paintings that the artist exhibited at the Armory Show, and was reproduced in postcard form for sale at the exhibition.

Circus has the feel of quick sketch, with the artist rapidly recording the scene to the beat of the crowd's excitement, but in fact Bellows created the painting from memory back in his studio. He had visited a circus performance with his wife in Montclair, New Jersey. His wife noted the circus was a financial flop, but her husband was inspired enough by the event to create two paintings based on it.

The energy of the scene is captured in Bellows's dynamic brushstrokes. For all its feel of spontaneity, *Circus* is actually an extremely structured work. Pinholes in the canvas suggest careful geometric planning, and, indeed, the work is all about balance. The focus is a woman balancing herself atop a circus horse. To her left are acrobats relying on their strength and balance to perform their daring feats. As subjects, they in turn are balanced by the acrobats to the right in poses of rest, probably having just completed their act. And the composition that Bellows has painted is balanced by his positioning of the crowds and the pure white horizontal area across the center of the picture.

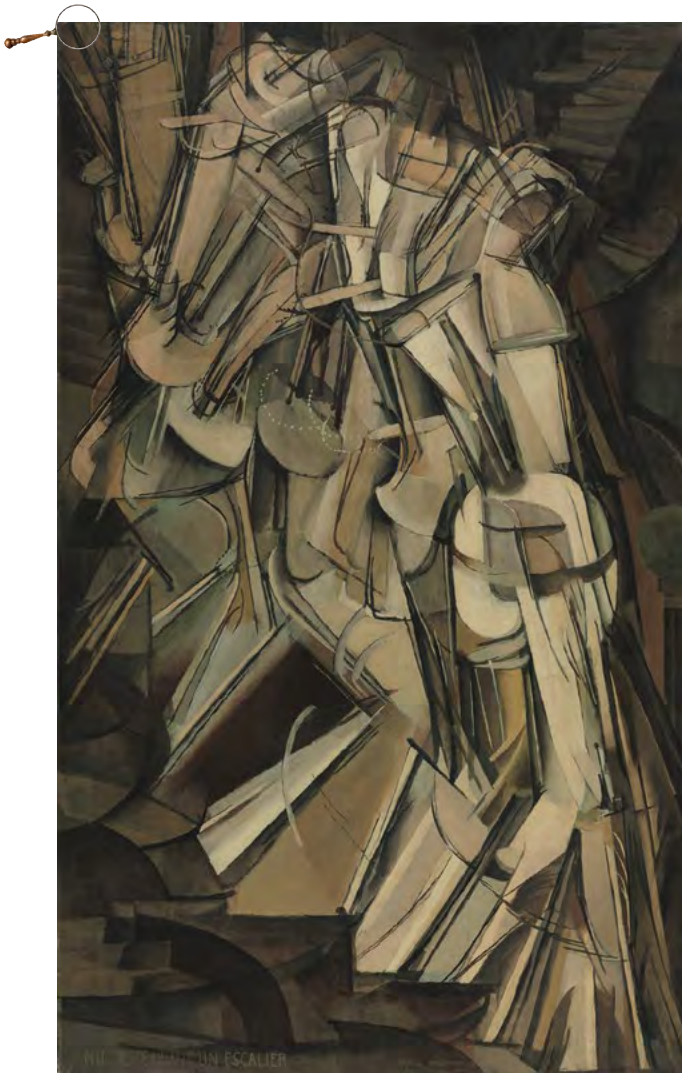


George Bellows (American, 1882–1925), *Circus*, 1912. Oil on canvas, 33⁷/₈ × 44 in. (86 × 111.8 cm). Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, Gift of Elizabeth Paine Metcalf

George Bellows was yet another artist who came to New York to study with Robert Henri and begin his career as an artist. Bellows, as other Ashcan School artists, relished in depicting the daily lives of ordinary people. He is particularly known for his depiction of sporting events, notably boxing matches,

where noisy crowds are always featured. (In his famous *Dempsey and Firpo*, in the collection of the Whitney Museum of American Art, he actually places himself in the crowd at the Polo Grounds.)

NUDE DESCENDING A STAIRCASE (NO. 2) BY MARCEL DUCHAMP, 1912



The name Marcel Duchamp and the event known as the Armory Show are often spoken in the same breath. Of the 1,400 works of art at the exhibition, his *Nude Descending a Staircase (No. 2)* drew the most attention and has become closely identified with the Armory Show. Visitors waited in line for almost an hour to view the work they had read so much about. Galleries were labeled using letters of the alphabet, and the almost five-foot by three-foot Duchamp work was located toward the back of the Armory in Gallery I, also called the Chamber of Horrors.

Nude Descending a Staircase (No. 2) was shown in 1912 in the Parisian Salon de la Section d'Or, where it was seen by Walter Pach, one of the key organizers of the Armory Show, and along with three other works by Duchamp, it was selected for exhibition in New York City in 1913. It's possible that the work was selected as representative of the Cubist

movement, and not because of any sensation it might cause. Could Pach have imagined the uproar the work would create? Perhaps.

Reviews of the Armory Show focused on this work above others, feeding into the shocked, and even humorous, reactions viewers were having to it. Newspapers contained a proliferation of articles, poems, and cartoons revolving around the Cubist works in general and *Nude Descending a Staircase (No. 2)* in particular. It did not suffer the abuse heaped on Matisse's *Blue Nude* (Resource 21), which was seen as undermining a style and subject the public knew quite well, the realistic rendering of the nude female form. Duchamp's interpretation of the form was so unlike anything the public had seen, people had nothing with which they could compare it. *Nude Descending a Staircase (No. 2)* challenged, puzzled, and even amused the viewer, but it did not offend as Matisse's nude did.

Pablo Picasso and Georges Braque pioneered Cubism five years earlier in Paris, and their work was represented in the Armory Show, but it was this work that introduced the American public to Cubism, a radical approach to representing three-dimensionality on a two-dimensional plane. Cubist works offered multiple, and often disorienting, views of an object by fracturing it into a variety of geometric components, reorganizing the space, and ultimately challenging the viewer with this spatial breakdown. The Cubist work of Picasso and

Braque represented the multiplicity of a single moment in time, as in Picabia's *Dances at the Spring* (Resource 14).

Nude Descending a Staircase (No. 2) further challenged the viewer by simultaneously offering several angles of the figure in various stages of descent. In the belief that the artists should represent contemporary life not by subject matter but through artistic innovation, Duchamp took the traditional studio nude, and as trains, cars, and planes move the traveler through time, had it descend through time down a flight of steps.

New Yorkers in 1913 found *Nude Descending a Staircase (No. 2)* challenging to decipher. (*American Art News* offered a ten-dollar reward to anyone who could "find the lady.") Because it was viewed as something to figure out, other aspects of the work were largely ignored, such as its palette, arrangement, and its influences, like the locomotion studies of Eadweard Muybridge, an American, and France's Etienne-Jules Marey. *Nude Descending a Staircase (No. 2)* suffers the same fate today. Having become such an iconic image to twenty-first century viewers, it is often difficult for the work to be analyzed with fresh eyes, unrelated to the hype and history associated with it.

Marcel Duchamp (French, 1887–1968), *Nude Descending a Staircase (No. 2)*, 1912. Oil on canvas, 57 $\frac{7}{8}$ × 35 $\frac{1}{8}$ in. (147 × 89.2 cm). Philadelphia Museum of Art: The Louise and Walter Arensberg Collection, 1950, 1950-134-59. © 2013 Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York

VIEW OF THE DOMAINE SAINT-JOSEPH BY PAUL CÉZANNE, 1887

Cézanne's *View of the Domaine Saint-Joseph* is important for a few reasons. First is the artist's influence on Cubism decades after he painted this landscape. A challenge to the Western artist has been to represent the three-dimensional world on a two-dimensional surface, the picture frame acting as a window into the illusion of reality. In *View of the Domaine Saint-Joseph*, Cézanne recognized the canvas for what it was—a flat surface on which he could create a composition by looking at nature analytically as spheres, cylinders, and cones, and building forms using rich planes of color. Cubists appreciated Cézanne's new way of seeing and his technique for representing what he saw.

In addition, this painting has a place of note in Cézanne's history. It became the first work by the artist to enter an American museum when the Metropolitan Museum of Art acquired it directly from the Armory Show in 1913. Finally, the work is important within the history of American collecting; the details of its purchase offer insights into the Manhattan art world at the time of the Armory Show.

The Met first opened to the public in 1870 in the Dodworth Building at 681 Fifth Avenue, briefly relocating to the Douglas Mansion at 128 West 14th Street before it opened at its present site in 1880. In 1913, its trustees were still debating whether or not to buy modern art, when Bryson Burroughs, painting curator, made his pitch to trustee John G. Johnson to purchase *View of the Domaine*



Paul Cézanne (French, 1839–1906), *View of the Domaine Saint-Joseph*, late 1880s. Oil on canvas, 25 $\frac{5}{8}$ × 32 in. (65.1 × 81.3 cm). The Metropolitan Museum of Art, New York, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1913 (13.66)

Saint-Joseph. He thought the \$8,000 asking price could be shaved and added, "It would be a popular purchase with a large number of our public and would make valuable friends for the museum." Johnson replied that although the work did not appeal to him, it was a matter of individual taste, adding, "I think it well, also, for any Museum

to have represented on its walls examples, as far as possible, of everyone who stands for something in art. Cézanne does thus stand."

At \$6,700 (approximately \$155,000 today), *View of the Domaine Saint-Joseph* was the most expensive painting purchased at the Armory Show.

Many areas of the canvas were left bare, but because this is one of the few paintings Cézanne signed, it is considered to be a finished work. Painted in 1887, the picture is a view of a hill, the Colline des Pauvres, on the road between Aix-en-Provence and the village of Le Tholonet. The Domaine Saint-Joseph was a group of buildings originally owned by the Jesuit order.

For The Metropolitan Museum of Art Bulletin of May 1913, Burroughs wrote a two-page article on the purchase of *View of the Domaine Saint-Joseph* that includes a detailed description and contextual information about Cézanne. Given the cost of the work, and that it is the museum's first such work, the article could be read as a defense of the purchase. The final words of the article bear repeating here. With these words, Burroughs recognized Cézanne as an artist with deep convictions who was not afraid to break with tradition and share his vision with others:

No artist was more sincere. His unwavering fealty to his own convictions results in a production widely unequal in merit. At times when the tradition is languid this is true of all those who follow the devices of their own hearts rather than the orthodox laws . . .

U.S. POSTAL STAMP COMMEMORATING THE ARMORY SHOW, 1998

On February 3, 1998, the United States Postal Service issued a thirty-two cent stamp celebrating the 1913 Armory Show. The stamp was part of the commemorative issue *Celebrate The Century—1910s*, honoring fifteen subjects that exemplified the decade. The series also included stamps with images of the Transcontinental Telephone Line, Boy Scouts of America, and Charlie Chaplin.

The image on the stamp shows a well-dressed couple at the 1913 Armory Show carefully examining Marcel Duchamp's *Nude Descending a Staircase (No. 2)*, which was one of the most controversial paintings of the exhibition. The woman steps back, thoughtfully appraising the work, while the man, hat held in his hands behind him, peers closely at the work, as if searching for the nude.

The incorporation of the Duchamp work into this series, issued almost eighty-five years to the day after the opening of the Armory Show, is a tribute to the exhibition and the work itself. It is evidence that *Nude Descending a Staircase (No. 2)*, a work once seen as symbolic of the degenerative nature of the “new art,” had entered into the popular visual dictionary of the American public. The pensive attitude of the 1913 couple is possibly a late twentieth-century conceit: some visitors to the Armory Show were likely to

approach the work as comic relief from the artwork that truly angered and outraged the public—that of Matisse and the other Fauvists.

The image is reminiscent of, and may very well have been influenced by, the Norman Rockwell painting *The Connoisseur*, painted thirty-six years earlier, in 1962. It shows a neatly dressed, graying gentleman carefully contemplating an Abstract Expressionist painting resembling those of Jackson Pollock, his hands behind his back grasping an umbrella and hat. The Armory Show stamp and the Rockwell painting, created for the January 13, 1962 cover of the then-popular weekly magazine *The Saturday Evening Post*, are similar in that they both were created for mass consumption. Stamps were sold nationwide, and *The Saturday Evening Post*, although in decline by the 1960s (having had at its peak a circulation of over three million), was still a popular magazine, sold and read across the country.



Celebrate The Century 1910s: 1913 Armory Show Stamp. © 1998 United States Postal Service All Rights Reserved. Used with permission

ASCENDING AND DESCENDING STAIRS BY EADWEARD MUYBRIDGE, 1887

Eadweard Muybridge was interested in analyzing the movement of animals and human figures. This interest resulted in scores of photographic studies of figures in motion that contributed to a new way of looking at the moving figure. *Ascending and Descending Stairs* is one of those studies.

Born in England but working in the United States, Muybridge was among the first to successfully analyze motion through the use of a sequence of photographs. He then reproduced them on a screen, thus earning Muybridge credit for being the inspiration for the invention of the motion picture.

Muybridge was commissioned by Leland Stanford, a former governor of California. Stanford wanted to prove that at some point in a horse's process of trotting, all four feet were off the ground at the same time. The 1873 photographs proved that Stanford was correct. It also led to the work that would gain Muybridge notice worldwide. By improving shutter speed and treating his photographic plates to allow them to capture images with much reduced exposure, Muybridge could analyze movement as no one had before. Later, he would line up first a battery of twelve and then twenty-four cameras. Strings attached to the cameras would be set off as they were tripped by a moving figure.

Photographs of Muybridge's work were produced not only in the United States but throughout Europe. In the 1880s, he toured Europe with the zoopraxiscope, or zoogyroscope, a device that could project drawings based on his photographs as moving pictures onto a screen.

Muybridge continued his motion studies at the University of Pennsylvania in 1884, and today the university has a large collection of his photographs. Twenty-thousand were published in his 1887 book, *Animal Locomotion*.

In France, Etienne-Jules Marey was conducting similar motion studies, producing consecutive stages of action that were visible on one negative. Both Marey's and Muybridge's work had a huge impact on the early twentieth century artists, and Marcel Duchamp certainly knew of the work of both men before he painted *Nude Descending a Staircase (No. 2)*.

In addition to photographers whose work related to *Nude Descending a Staircase (No. 2)*, there were advocates of "scientific management" who set the stage for Henry Ford's assembly-line plant that began to produce Model T's in 1914. Chief among these efficiency managers were Frank Gilbreth and his wife, Lillian Moller (whose lives were captured in the book *Cheaper by the Dozen*, written by their son in 1948). Their famous motion studies relate to the work of Muybridge and Marey.



Eadweard Muybridge (British, 1830-1904), *Ascending and Descending Stairs*, 1887. Photographic History Collection, Division of Culture and the Arts, National Museum of American History, Smithsonian Institution, Animal Locomotion, Plate 504, PG*3856.1091

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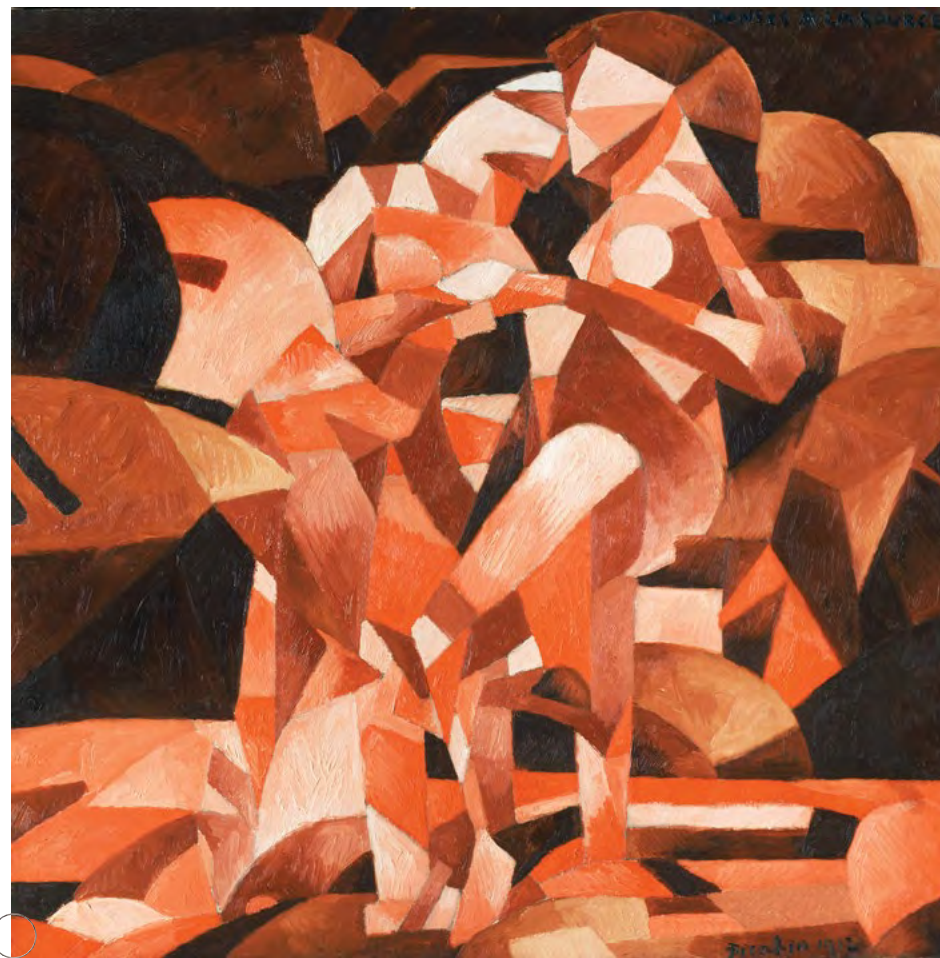
DANCES AT THE SPRING BY FRANCIS PICABIA, 1912

The wealthy French-Cuban artist Francis Picabia took advantage of the fact that he was the only foreign artist in the Armory Show who actually was in New York at the time of the exhibition. His presence, along with the striking size and color of his work, made him the expert for those Americans (and they were legion) who had no knowledge of the Cubist movement. He did not have nearly the international reputation of the Cubist giants Pablo Picasso or Georges Braque, but most New Yorkers did not realize that. He enjoyed the publicity and his role as the ambassador for Cubism.

Like other Cubist works, *Dances at the Spring* received much notice in the press and created its fair share of controversy. The work measures four feet square. Because of its large scale, it has been compared to history paintings—those works with historical (often instructive) narratives. This elevated the importance of its subject matter, perhaps because history painting generated great respect among traditional collectors. Done in tints and shades of red-orange, with varied application of the paint, it is a sunny rendition of a peasant dance Picabia saw while honeymooning in the Italian countryside. Its size also serves to promote the importance of the Cubist movement.

The faceted Cubist forms create a sense of movement reminiscent of Duchamp's *Nude Descending a Staircase (No. 2)*, but unlike it, *Dances at the Spring* captures one moment in time, reflecting the analytic Cubism of Picasso and Braque. It was one of the works that was issued as a postcard commemorating the Armory Show that could be purchased for ten cents. (The reverse was printed with the location, viewing times and dates of the exhibition.)

Besides the Cubist practitioners who influenced Picabia, two other artists interested Picabia in very different ways. The French artist Fernand Léger was working with brightly colored interlocking blocklike and tubular forms that informed Picabia's work, and the Russian artist Wassily Kandinsky's writing on the relationship between painting and music may have fueled Picabia's interest in the synthesis of these two art forms.



Francis Picabia (French, 1879–1953), *Dances at the Spring*, 1912. Oil on canvas, 47 ⁷/₁₆ × 47 ¹/₂ in. (120.5 × 120.6 cm). Philadelphia Museum of Art: The Louise and Walter Arensberg Collection, 1950, 1950-134-155. © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

Mlle Pogany I by Constantin Brancusi, 1912

She's a marble blank-eyed woman leaning on her slender hands, lost in thought. Or is she an egg? *Mlle Pogany I* ranked with Marcel Duchamp's *Nude Descending a Staircase (No. 2)* (Resource 10) and *Blue Nude* by Henri Matisse, (Resource 21) as one of the most controversial objects in the Armory Show. Many exhibition visitors failed to understand that Brancusi, who admired the formal simplicity of African sculpture, sought to pare down his work to its essential elements, believing that beyond the physical appearance of an object or person there existed some universal truth.

Brancusi famously stated, "There are imbeciles who call my work abstract; that which they call abstract is the most realist, because what is real is not the exterior form, but the idea, the essence of things."

Mlle Pogany I was but one of the many works that Arthur B. Davies and Walt Kuhn, with the help of Walter Pach, located on their European travels in 1912, gathering work for the Armory Show. Five Brancusi works were chosen for the Armory Show, but *Mlle Pogany I* caused the most condemnation. The *New York Sun* ran a derisive poem about the work. Just as Brancusi was deeply interested in representing the essence of his subject, the poem zeroed in on the essence of what Brancusi was all about. Ironically, in doing so, despite the barbs, the poet demonstrated a certain understanding of the work:

*Art is itself embodied in each curve!
The sculptor chisels life down to its core.
We know he's found the germ, for we observe
That it is but an egg and nothing more.*

Mlle Pogany I was modeled after Margit Pogany, a Hungarian artist who posed for Brancusi in Paris. He recreated her image several times, and besides marble, *Mlle Pogany* was portrayed in bronze and in plaster. Brancusi, a master carver known for his sensitive treatment of wood, stone, and metals, believed sculptors must respect the medium in which they are working. *Mlle Pogany I* was actually created from memory by the artist. *Mlle Pogany II* was created in 1919, and *Mlle Pogany III* was done in 1931, all demonstrating the artist's fascination with the image and the concept. The model was, for a time, Brancusi's lover, and that may account for a certain obsession with the image.

Brancusi's new vision of sculpture was indeed a new way of looking and the support he received from key figures in the New York art world represents the experience of many European artists. Pach understood Brancusi's concept of art and welcomed the public's reactions to it because it opened the doors for discussions about modern art and served as a point of entry into questioning academic art. He was adamant in his support of this innovative artist. Additionally, after the Armory Show, the photographer and modern art enthusiast and promoter, Alfred Stieglitz, organized the first solo exhibition of the sculptor's work at his 291 gallery in Manhattan. Davies was also one of his fans, and he purchased a number of items directly from Brancusi.



Constantin Brancusi (Romanian-French, 1876–1957), *Mlle Pogany I*, 1912. White marble; limestone block, 17½ × 9¼ × 9¼ in. (44.5 × 23.4 × 23.4 cm). Philadelphia Museum of Art: Gift of Mrs. Rodolphe Meyer de Schauensee, 1933, 1950-134-163. Réunion des Musées Nationaux / Art Resource, NY © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo by Philippe Migeat

GERTRUDE STEIN BY PABLO PICASSO, 1906

Gertrude Stein is one of those rich works of art that shows an artist's style evolving right before the viewer's eye. The Picasso work was not on display in the 1913 Armory Show, but is important relative to the show because it documents Picasso's Cubist breakthrough.

Artists well represented in the Armory show, including Picasso and Matisse, visited the salon gatherings that Stein, an American expatriate writer and poet, held weekly with her brother Leo in their Paris apartment. The Steins (including another brother, Michael, and his wife, Sarah) were enthusiastic both in their support of the artists of the avant-garde and in collecting their work.

Picasso's mistress, Fernande Olivier, wrote that Picasso "was so attracted to Mlle. Stein's physical presence that he suggested he paint her portrait, without even waiting to get to know her better." The portrait was begun in 1905, before Picasso's Cubist period. Stein, seated in a large armchair, is wearing a favorite brown velvet coat and skirt. Her impressive pose and massive body are reminiscent of the 1832 *Portrait of Monsieur Bertin* by Jean Auguste Dominique Ingres, with which Picasso was familiar.

Perhaps Stein's formidable personality and ego were the reasons, but after months of struggle in the winter of 1905–1906, and over ninety sittings, Picasso admitted defeat, painting Stein's head out of the portrait and famously telling her, "I can't see you any longer when I look." The body and background done in a soft, painterly style remained. After a trip to Spain in fall 1906, where the artist studied the archaic sculptural busts from his native Iberia, Picasso returned to the portrait. He did not invite Stein back for a sitting and completed the portrait without her. Stein's face now had the mask-like quality and heavy-lidded eyes of those archaic sculptures.

In 1907, Picasso completed the seminal *Les Femmes d'Alger*, the painting whose faceted female bodies and mask-like faces startled the art world. With a twenty-first century perspective, the viewer looks at *Gertrude Stein*, compares the soft, flesh-like hands to the hardened mask of a face, and suddenly realizes what a 1906 Parisian could not have known—in that one portrait, Picasso gives the viewer a glimpse into the monumental work he was to create in 1907, a work that set the stage for Cubism.

Pablo Picasso (Spanish, 1881–1973), *Gertrude Stein*, 1906. Oil on canvas, 39³/₈ × 32 in. (100 × 81.3 cm). The Metropolitan Museum of Art, New York. Bequest of Gertrude Stein, 1946 (47.106). © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York; Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY



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WOOLWORTH BUILDING, NO. 28 BY JOHN MARIN, 1912

The Armory Show exhibited hundreds of paintings and sculptures by American artists with only a few dozen that could be labeled as avant-garde. In contrast to the Ashcan School, whose modernity was in its subject matter and not in its style (see Unit 1), John Marin and artists like Marsden Hartley and Maurice Prendergast (see Unit 3) embraced formal innovations that linked them to the new movements in Europe.

For five years beginning in 1905, Marin lived in Paris, the center of modern art. He made a point of denying the influence of the French modernists, flippantly noting with equal emphasis that during his stay in Paris he made some etchings that were well received, and that he played a lot of pool.

Marin denied an awareness of Cézanne and Matisse, which is problematic; Marin was in Paris during the annual Salon des Indépendents and the Salon d'Automne that included the work of these artists. He may have isolated himself to work in his own manner, never attending the salons held by Gertrude and Leo Stein, but it's hard to accept his obliviousness to the work of these artists.

Woolworth Building, No. 28 is one of ten watercolors that Marin exhibited in the 1913 Armory Show, and one of six dealing with buildings on Broadway: one was of the Singer Building, one was of St. Paul's Church,

and four were of the Woolworth Building. The Woolworth Building works were part of a series that showed it becoming increasingly abstracted. Earlier in his career, Marin had worked as an architectural draftsman, and this may very well have sparked his captivation with buildings, particularly the Woolworth Building, the city's first skyscraper. He also was fascinated with the process of the tearing down of the old and the building up of the new—a constant in Manhattan. Marin witnessed the construction of the Woolworth Building, and this kinetic work may be read as a document of that process.

The dislocation and distortion of *Woolworth Building, No. 28* resulted in critics linking the work to the Cubist movement and deriding it as they did Duchamp's *Nude Descending a Staircase (No. 2)*. However, Marin's work might better resonate with the Italian Futurists (who were not represented at the Armory Show). In 1913, Marin published *The Living Architecture of the Future*, in which he wrote of great architectural forces at work ("pull forces") and the influences buildings had upon each other. It was as if he had personified the buildings, treating them as living organisms. This life is reflected in his dynamic watercolors of skyscrapers such as *Woolworth Building, No. 28*.



John Marin (American, 1870–1953). *Woolworth Building, No. 28*, 1912. Watercolor and graphite on paper, 18 ½ × 15 ¾ in. (47 × 39.6 cm). National Gallery of Art, Washington, Gift of Eugene and Agnes E. Meyer. © 2013 Estate of John Marin / Artists Rights Society (ARS), New York

STILL LIFE BY JOSEPH STELLA, 1912



Joseph Stella (American, 1877–1946), *Still Life*, 1912. Oil on canvas, 23¼ × 28¼ (59.2 × 71.6 cm). Curtis Galleries, Minneapolis, Minnesota

Italian-born Joseph Stella immigrated to the United States in 1896, when he was 19. Working as an illustrator, he demonstrated remarkable draftsmanship, and when he turned to painting, it was as an academic realist. *Still Life* retains some of the academic qualities, and is quite different from the work for which Stella is best known, such as his futuristic views of Coney Island and later, his sleek abstracted interpretations of that iconic image of New York City, the Brooklyn Bridge.

Stella represents all the artists whose experiences in the Armory Show served as a catalyst to bring their work to a new level. Previous to the exhibition, he had experienced the work of the modernists when he returned briefly to Italy in 1909 and later visited Paris in 1911. As Stella wrote in his usual florid style:

Fauvism, Cubism and Futurism were in full swing. There was in the air the glamor of a battle, the holy battle raging for the assertion of a new truth. My youth plunged full in it.

Still Life, in the eyes of the visitor to the Armory Show, especially when compared to the work of the Cubists and Fauvists, seemed rather tame; it is a lyrical brightly-lit recognizable still life. But there are hints of a stylistic change that led to the flat swirling pattern of lights in his Coney Island work and the sweeping lines of his Brooklyn Bridge images, and a comparison is instructive.

Still Life and the futuristic *Battle of Lights*, *Coney Island*, done just one year after the Armory Show, both live in compressed spaces that seem to push their contents towards the viewer. The palettes are not that dissimilar, and where there is a diffused sense of light in *Still Life*, *Battle of Lights*, *Coney Island* is composed of lights shining out at the viewer. Both are comprised of swirls and diagonals. Those of the still life help to describe the objects and define the space, while those in the cacophony that is Coney Island add to the expressive qualities of organized chaos and confusion.

MOUNTAINS AT SAINT-RÉMY BY VINCENT VAN GOGH, 1889

To put it in some context, Vincent van Gogh painted this countryside scene, *Mountains at Saint-Rémy*, the same year the Eiffel Tower was built in Paris. Impressionists were fond of painting urban scenes, assuming the role of *flâneur* (a stroller) recording the passing scene. However, van Gogh saw the city, especially Paris, as an unhealthy environment, and he preferred to paint rural scenes, and paint them out of doors. He felt this was beneficial to his health.

The healthful benefits he believed were afforded by painting *en plein air* must have been on his mind as he painted *Mountains at Saint-Rémy*. Van Gogh painted this scene on the grounds of the hospital of Saint-Paul-de Mausole in the southern French town of Saint-Rémy, to which he had voluntarily admitted himself in 1889. He suffered from periodic bouts of mental distress, which ultimately led to his suicide a year later.

This low range of mountains—the Alpilles—was visible from the hospital grounds that van Gogh was free to wander. Expressionistic and executed in the artist's highly individual style, with bold lines and strong colors applied with thick paint, the work came not from his imagination, but directly from nature, as he saw it and as he *felt* it.

Van Gogh referred to this painting in one of his many letters to his brother Theo, noting that he felt the “somber greens” went well with the “ocher tones.” In the same letter, van Gogh wrote how somehow there was something sad in the scene, adding, “and that is why it does not bore me.”



Vincent van Gogh (Dutch, 1853–1890), *Mountains at Saint-Rémy* (*Montagnes à Saint-Rémy*), 1889. Oil on canvas, 28¹/₄ × 35³/₄ in. (71.8 × 90.8 cm). Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Justin K. Thannhauser, 1978, 78.2514.24

Van Gogh increasingly sought out scenes such as *Mountains at Saint-Rémy*. He found the countryside and its peasants comforting and reassuring. As the progressively industrialized, mechanized world was encroaching on this pastoral environment, Van Gogh treasured the countryside all the more.

FAA IHEIHE BY PAUL GAUGUIN, 1898

Paul Gauguin thought the Impressionists looked at nature too much like scientists, reasoning as they transcribed what they saw, and ignoring the sensations produced by color. And so, the soft colors, sense of light, and subject matter of Gauguin's early works, reminiscent of Impressionism, gave way to a more expressive style. This began with Gauguin's travels to Brittany in northwest France. It was reinforced on the South Pacific island of Tahiti, where the artist relocated in 1891 and where he remained for most of his life.

Faa Iheihe was painted in Tahiti, and is one of the eight Gauguin oils that were in the Armory Show, along with three watercolors, one sculpture, and a set of lithographs.

In both Brittany and Tahiti, the infusion of religion into daily life attracted Gauguin and offered him new motifs and rich iconography for his paintings. The modeling and perspective of his early works were replaced by flat simplified shapes with unnaturally bright colors. In the case of *Faa Iheihe*, a work on canvas inspired by a Javanese sculptural frieze, the entire scene is diffused with a golden glow, as if bathed in a sunset.

The careful placement of figures integrated into the lush vegetation creates a pattern that flattens out the surface and reads as a tapestry. The title is probably Gauguin's misunderstanding of the Tahitian word *fa'ai'e'i'e*,



which means to make oneself beautiful for a special occasion. This work is an important connection to Gauguin's writings in his journal, *Noa-Noa* (printed as a pamphlet for sale at the entrance to the Armory Show). In the journal, he grapples with the idea of beauty as seen in the South Seas and Western European cultures. This parallels Gauguin's efforts to reconcile his Christian beliefs with other faiths.

The composition creates a dualism as well. Westerners would most likely "read" the work from left to right, but the bold dark figure of a horse, enters the picture from the right, leading the viewer to read it right to left.

Paul Gauguin (French, 1848–1903). *Faa Iheihe*, 1898. Oil on canvas, 21¼ × 66¾ in. (54.3 × 169.5 cm). Tate Gallery, London. Presented by Lord Duveen, 1919. Tate London / Art Resource, NY

BLUE NUDE BY HENRI MATISSE, 1907

Even more polarizing than Marcel Duchamp, who painted *Nude Descending a Staircase (No. 2)*, Henri Matisse was viewed by some as the most radical and influential artist in the Armory Show. The strangeness, and even the humor, that the viewer found in Cubism might be ridiculed, but few were amused by the Fauve works of Matisse, which were met with the type of response described by one art historian as “psychotic in its ferocity.” Where Cubism presented something new that could not easily be compared with traditional works of art, *Blue Nude* was seen as undermining a style and subject the public knew quite well, the realistic rendering of the nude female form.

Blue Nude received the most vitriolic criticism. Characteristic of the bitter comments directed at this work is an excerpt from a *New York Times* writer in 1913. He began by comparing Matisse to Michelangelo in his ability to suggest life and movement, but later observed:

Here we have Post-Impressionism, the expression of movement, the expression of mass, denuded of all that has given joy to past generations in the relations of one form to another and one color to another. We enter a stark region of abstractions that are hideous to our unaccustomed eyes, whatever they may become to the vision of the future (For the full text of this article see Appendix B.)

When the exhibition moved on to Chicago in March of 1913, art students staged a mock trial for “Henri Hairmattress” and *Blue Nude* was burned in effigy.

Embedded in the *Times* article is a key reason for these negative reactions: viewers were unaccustomed to the distortion and bold, expressionistic use of colors in *Blue Nude*. Aside from those artists who frequented photographer Alfred Stieglitz’s 291 gallery, where his work was shown as early as 1908, Matisse was relatively unknown to the American public. Its first confrontational meeting with Matisse occurred in Gallery H at the Armory Show, where he was well represented by several drawings, one sculpture, and thirteen oil paintings that created “a wall of sheer color intensity that would have been otherworldly in its galvanizing power.”

William C. Agee, “Henri Matisse in the Armory Show—and Beyond,” *The Armory Show at 100: Modernism and Revolution*.

The general public could not be expected to understand what Henri Matisse was attempting through serious investigation and singularity of purpose. The viewer would have to have known that *Blue Nude* was painted at a time when Matisse was moving away from a loose impressionistic style to one with more solid structure, and that in his search for a way to create solid figures through color, Matisse traveled to Italy to study the work of Renaissance artists, including Piero della Francesca and Masaccio. Matisse’s research and experimentation were codified in his treatise *Notes of a Painter*, written in 1908, a year after painting *Blue Nude*. In the following excerpt, Matisse writes about composition. It may have helped the viewer to, perhaps not like, but better understand and appreciate *Blue Nude*:



The entire arrangement of my picture is expressive: the place occupied by the figures, the empty spaces around them, the proportions, everything has its share. Composition is the art of arranging in a decorative manner the diverse elements at the painter’s command to express his feelings.

The thoughtfulness of the expressive arrangement of *Blue Nude* was appreciated by only a small group of people familiar with the work of the European modernists. Lost on most was the energy created between the repainted position of an arm, leg, and breast, and their initial placement that Matisse left visible—indicating his process. Also lost to the average viewer was the careful placement of the background vegetation to echo, and thus emphasize, the curve of the woman’s buttocks and breast. Did

these viewers contemplate how captivating Matisse found the design possibilities of the woman’s pose, proven by the echoes of *Blue Nude* found in *The Red Studio*, directly to its right, or *Goldfish and Sculpture*, also in Gallery H, both done four years later? Chances are that most did not. But one hundred years later, we can appreciate what the average visitor to the Armory Show could not.

Henri Matisse (French, 1869–1954), *Blue Nude*, 1907. Oil on canvas, 36¼ × 55¼ in. (92.1 × 140.3 cm). The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.228. © 2013 Succession H. Matisse / Artists Rights Society (ARS), New York; Photography by Mitro Hood

THE RED STUDIO BY HENRI MATISSE, 1911

In *The Red Studio*, a painting that displays a retrospective of the artist's recent works, Matisse attacked three-dimensional illusionism head on. There are certain aspects of the painting that suggest depth, but minimally. The angle of the table and its objects on the left and the chair on the right seem to be inviting the viewer into a three-dimensional space. The placement of the two stools, chest of drawers, and grandfather clock all tell the viewer otherwise. This is compounded by the choice of red as the pervasive color. Red in its immediacy and primacy stands out for the viewer, pushing towards the surface—and the canvas is completely drenched with it (a great influence on the art of Mark Rothko years later).

Matisse was a great admirer of Islamic art and its equal treatment of all components of a design. It created surface patterning that resulted in a flattening of space. He had seen a display of Islamic art in Munich in the fall of 1910 that may have inspired *The Red Studio*. This inspiration was evident as early as 1908, when Matisse painted *The Red Room (Harmony in Red)*.

Beginning with his rejection of Impressionism and continuing with his dissatisfaction with some of his earlier Fauve work, Matisse was constantly searching for solid structure. *The Red Studio* is an interior structure built solely on the red that is soaked into the canvas. Matisse has made color the key element of this large work, which measures approximately six by seven feet.

In the Armory Show, the Hanging Committee placed *The Red Studio* to the right of *Blue Nude*. The titles alone conveyed what the organizers of the show deemed was important to Matisse. (Six years later, Stuart Davis would paint a work clearly influenced by *The Red Studio*, calling it *Studio Interior*, <http://www.metmuseum.org/Collections/search-the-collections/486415>.)

The Red Studio has been labeled as a post-Fauvist work. The Fauves portrayed three-dimensionality on a two-dimensional surface (as in *Blue Nude*), and *The Red Studio* clearly eliminates the illusion of depth.



Henri Matisse (French, 1869–1954), *The Red Studio*, 1911. Oil on canvas, 71¼ × 86¼ in. (181 × 219.1 cm). The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. © 2013 Succession H. Matisse / Artists Rights Society (ARS), New York. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

STILL LIFE, NO. 1 BY MARSDEN HARTLEY, 1912

Marsden Hartley is representative of the relatively small number of American exhibitors at the Armory Show for whom the show was not a revelation of modernist concepts, but instead a validation of their own work.

Hartley exhibited in Alfred Stieglitz's 291 gallery as early as 1909, when Stieglitz gave him a solo show. His story is an example of the type of support Stieglitz gave to modernist artists in an effort to promote avant-garde art in America.

During the run of the Armory Show, where *Still Life, No. 1* was shown, Hartley was in Europe on a trip partly paid for by Stieglitz, who understood how important it was for Hartley to be exposed to the latest trends in European art. He would remain there for three years. There he met Gertrude Stein, visited her weekly salon, and met American and European artists who were working in Paris. But it was in Germany where he felt the most affinity to the work being done by, among others, Wassily Kandinsky and Franz Marc, resulting in Hartley's later work executed in a more Expressionist style.

At the Armory Show, Hartley was represented by a number of drawings and two oil paintings, *Still Life, No. 1* and *Still Life, No. 2*, the current location of which is unknown. At the very time visitors to the exhibition were viewing *Still Life, No. 1*, Hartley, in Europe, was already in the process of rethinking his work. However, the traditional still-life subjects seen in this work are offset by the designs of the Navajo jug and the tapestries, heralding the symbols of Hartley's future work. The flattened perspective of the composition is also seen in Hartley's later work.

Still Life, No. 1 demonstrates that Hartley was primed to continue an exploration of Cubism and Expressionism during his time in France and Germany. This soon was proven out. By 1914, he created *The Aero* (on view in the National Gallery of Art), a work that demonstrates the great strides he made within a year (<http://www.nga.gov/content/ngaweb/Collection/art-object-page.52382.html>).



Marsden Hartley (American, 1877-1943), *Still Life No. 1*, 1912. Oil on canvas, 32½ × 25½ in. (82.3 × 65.1 cm). Columbus Museum of Art, Ohio; Gift of Ferdinand Howald, 1931.184

LANDSCAPE WITH FIGURES BY MAURICE PRENDERGAST, ca. 1910-1913

Major art collector Edward Wales Root, speaking of *Landscape with Figures*, told his biographer that he was excited by the work by Matisse and Duchamp, “but I felt it was my business to buy the Prendergast.” Placing Prendergast within the context of these two European modernists was significant and in fact Prendergast has been called America’s first Post-Impressionist and is recognized as one of the first American artists to understand and appreciate the importance of European modernism.

Maurice Prendergast exhibited at the 1908 Macbeth Gallery show, thus becoming part of The Eight, a group associated with urban realism, but he never considered himself a realist. Prendergast’s interests were not those of Robert Henri or the other Ashcan School artists who gathered around Henri.

Henri would later describe Prendergast’s work as showing “the happy vibration of light” that suggested “a vitality of life.” This is apparent in *Landscape with Figures*, a work that is representative of Prendergast’s style and interests. Prendergast preferred happy scenes of middle-class life played out in public places such as city parks. However, although there are people and elements of a park setting, *Landscape with Figures* is a non-narrative work. It is highly decorative with all components treated with an equal intensity of color. Prendergast’s technique resulted in a flattening of space; depth is inferred through the layering of people, land, water, and sky.

The equal treatment of trees, people, water, sky, and paths, all pushed to the surface, gives the painting the quality of Islamic art that Henri Matisse so admired, and Matisse is cited as one of Prendergast’s inspirations. Prendergast’s work also shows a great affinity to Paul Cézanne and Georges Seurat.



Maurice Brazil Prendergast (American, 1858–1924), *Landscape with Figures*, ca. 1910–12. Oil on canvas, 29 $\frac{5}{8}$ × 42 $\frac{7}{8}$ in. (75.2 × 108.9 cm). Munson-Williams-Proctor Arts Institute, Utica, New York, Edward W. Root Bequest, 57.212

ASPIRATION, WINFIELD BY OSCAR BLUEMNER, 1911–17

Although this is the same *canvas* that the public saw at the Armory Show, it is not the *painting* they saw on it in 1913. The painting exhibited in the Armory Show was one of several that Bluemner scraped and repainted in 1916–17. He created new sketches, charcoal studies, and watercolors before repainting each oil, searching for simplicity and a perfect balance of colors. It is included in Unit 3 because of the vision it offers of Bluemner’s methodical, thoughtful process.

Bluemner was deeply concerned about the durability and permanence of his work, and kept meticulous notes that included detailed sketches, thoughts on color theory and composition, and notations of his experimentation with a variety of materials to ensure the preservation of his work. To view Bluemner’s notebooks, visit <http://www.aaa.si.edu/collections/oscar-bluemner-papers-5735>.

Included in these records are sketches for *Aspiration, Winfield* from 1911 and 1917. Comparing the 1911 sketch (and based on Bluemner’s careful recordkeeping, it can be presumed that the painting was very similar to the sketch) with the painting as it now exists, it is clear that this second version of the painting has been simplified and altered, reflecting the change in Bluemner’s emphasis.

The road originally ended in a mass of trees, above which rose a field, buildings arranged in a skyline across the entire canvas, and, finally, sky. In the painting as it exists today,



Oscar Bluemner (German-American, 1867–1938), *Aspiration, Winfield*, 1911–17. Oil on canvas, 20 × 30 in. (50.8 × 76.2 cm). Private Collection; Courtesy of Barbara Mathes Gallery, New York

the skyline is gone, the trees rise up to touch the sky, and arcs of brilliant purple rise from the base of the painting, running off the upper edge of the canvas, unifying the entire surface.

Before 1917, Bluemner viewed the objects in his painting as distinct entities that shared the same landscape. After 1917, the artist saw these separate objects as part of continuum. *Aspiration, Winfield* is a perfect example of this change. The landscape is defined in a far more realistic

manner in the first version; the post-1913 Armory version is more dependent upon a Cubist structure defined by expressionistic color.

It is a far more modernist painting than the work displayed in 1913. Bluemner was most likely influenced by what he absorbed from the Armory Show in terms of color and Cubist form.

Note: See the Life Story of Oscar Bluemner (Unit 3) to learn more about the artist.

THE WOOLWORTH BUILDING

In the early 1900s, America became captivated by whatever seemed modern and up to date, and the word “new” was everywhere. Amy Lowell and Ezra Pound were called New Poets. Eugene O’Neill symbolized the New Theater movement. Gender and racial progress were captured in terms like the New Woman and the New Negro. The magazine *The New Republic* began publishing, and the New School for Social Research opened, both in New York. In many ways, the city was the nation’s capital of the new. New York was where you went if you wanted to see what the future looked like. One of the things you might notice first was Grand Central Terminal, a transportation hub built for the very modern electrically powered trains.

Like Grand Central Terminal, the soaring Woolworth Building was completed in 1913. It was the highest building in the world at that time. (The Eiffel Tower in Paris is taller, but is not considered a building because it is not enclosed.) Located on Broadway in Lower Manhattan, near City Hall, it was the vision of F. W. Woolworth, who paid the \$13.5 million construction bill in cash. He had made his fortune by founding the nation’s first chain of five-and-ten stores, so named because nothing cost more than a nickel or a dime. Woolworth wanted a dramatic

statement of his company’s success. He also wanted to rent out space to firms willing to pay top dollar for a prestigious address. The architect, Cass Gilbert, designed a building with a highly decorated exterior and many lavish interior rooms. Today’s sleek metallic style of modern architecture was still in the future, but the Woolworth Building thrust New York’s skyline into modern times, even as old New York, with its low brick buildings and rattling delivery wagons, remained alive at its feet.

Tenants began to move into the building even before it was completed, but the formal opening ceremony was held April 24, 1913, just weeks after the closing of the Armory Show. Mr. Woolworth hosted a candle-lit dinner on the twenty-seventh floor, with Thomas Edison among the 900 invited guests. Edison had provided the electric lighting throughout the building at no cost, perhaps because he recognized the marketing value of illuminating the city’s first skyscraper. By previous arrangement, at 7:30 that evening, President Woodrow Wilson flipped a switch in the White House to relay a signal that turned on every light in the Woolworth Building at once. Visible for miles, the building signaled the *new* New York: showy, optimistic, and aimed toward the future.



Apeda Studios (active 1906-1990), *Woolworth Building*, ca. 1913. Modern digital scan from negative. New-York Historical Society

PROGRESSIVE PARTY CERTIFICATE

Progressivism was so widespread in early twentieth-century America that it became the label for the age. But it did not mean the same thing to everyone. Some progressives were motivated by a moral concern for a fair or ethical society, and some by a passion for a particular issue. Some were conservative on cultural questions, others almost socialists when it came to economics. They didn't all fight the same battles, or agree on which battles should be fought. Many progressives, for example, did not support expanding rights for African Americans. What they shared was a belief that developments during the nineteenth century—immigration, industrialism, the growth of cities—created problems that could be solved by government action. They believed in new laws and regulations, even if it took decades to pass them. This is one way in which they were different from radicals, who had no patience for slow change.

Theodore Roosevelt (1858–1919) was president of the United States from 1901 to 1909. He ran again in 1912 on the Progressive Party ticket, nicknamed the Bull Moose Party after Roosevelt said he was as “fit as a bull moose.” The party certificate was part of their campaign fundraising. The 1912 campaign for president was a four-way race. Roosevelt ran against the incumbent, fellow Republican William Howard Taft, Democrat Woodrow Wilson, and the Socialist candidate, Eugene V. Debs. All four ran as

progressives, but defined it differently; as a case in point, neither the Democratic nor the Republican Party supported women's suffrage.

Despite Roosevelt's earlier reluctance, the Progressive Party favored women's right to vote. It also promoted an eight-hour work day for women and young persons, a six-day work week for all, immigrant rights, and conservation of natural resources. The platform summarized its ambitious reformist philosophy: *Unhampered by tradition, uncorrupted by power, undismayed by the magnitude of the task, the new party offers itself as the instrument of the people to sweep away old abuses, to build a new and nobler commonwealth.* In the end, however, Wilson won 42 percent of the popular vote, solidly defeating Roosevelt (27 percent) Taft (23 percent), and Debs (6 percent). The electoral vote was more lopsided, with Wilson taking 82 percent. The Progressive Party won a small number of congressional seats and survived until World War I, when some members rejoined the Republican Party and others became Democrats or independents.



Theodore Roosevelt celebrated Woodrow Wilson's inauguration day by attending the Armory Show in New York. When he wrote about his visit, he did not mention politics, but his progressive philosophy, and his taste in art, were clear. He singled out Marcel Duchamp's *Nude Descending a Staircase* (Resource 2), but misidentified the title. “It is vitally necessary,” he wrote, “to move forward and to shake off the dead hand, often the fossilized dead hand, of the reactionaries; and yet we have to face the fact that there is apt to be a lunatic fringe among the votaries of any forward movement. In this recent art exhibition the lunatic fringe was fully in evidence, especially in the rooms devoted to the Cubists and the Futurists, or Near-Im-

pressionists. . . . Take the picture which for some reason is called ‘A naked man going down stairs.’ There is in my bath-room a really good Navajo rug which, on any proper interpretation of the Cubist theory, is a far more satisfactory and decorative picture.”

Receipt for \$1 Contribution to the Progressive Party Campaign, 1912. Offset photography and typeset. New-York Historical Society

"FATHER DEAR FATHER COME HOME"

This song was first published in 1864, subtitled "the song of little Mary, standing at the bar-room door." In the lyrics, Mary pleads with her father to return: "Mother's been watching since tea/ With poor brother Benny so sick in her arms/ And no one to help her but me." By the third verse, Benny has died and the father is still in the bar. Numerous versions of the song appeared over the years. (To hear a 1969 a cappella recording, go to maxhunter.missouri-state.edu/songinformation.aspx?ID=880.)

Americans had been heavy drinkers since colonial days. By the 1820s, when the temperance movement formed, alcohol consumption peaked at seven gallons per year for every American of drinking age. (By comparison, the 1998 figure was 2.2 gallons.) Along with abolition, temperance was one of the primary reform causes of the nineteenth century. After the Civil War, with slavery abolished, the anti-alcohol sentiments strengthened. The Women's Christian Temperance Union was founded to prevent abuse by alcoholic husbands and fathers, and the goal was moderation. The Prohibition Party also formed in the decade after the Civil War, had a more aggressive goal: outlawing liquor sales completely.

The major and ultimately successful push for prohibition came with the Progressive Era, although some progressives, including

Theodore Roosevelt, were less than committed. Alcoholism was blamed for many social ills—poverty, crime, laziness, abuse of women and children. Prohibition was a particular cause of middle-class people from the Midwest. Their focus was urban immigrants, people who were already poor and whose food money, prohibitionists argued, was being spent in saloons. When this sheet music was reissued fifty years after its first publication, the lives of children, especially poor children, was an important progressive cause. Poor city children were felt to be at special risk—of child prostitution, of homelessness, of unscrupulous employers, and of neglect and abuse from alcoholic parents, particularly fathers. The illustrator of this sheet-music cover used a familiar "stages of life" motif, dropped "Little Mary," and visually issued a new warning: The small boy sipping beer in the lower right corner will, over time, become the drunkard in the gutter. The angel and devil in the upper corners are reminders of the moral and religious weight behind the argument. The boy needed to be saved, and prohibition was the way to do it.

At the time of its passage in 1919, the Eighteenth Amendment, outlawing the manufacture, sale, and transportation of alcohol in the United States, was considered one of the great successes of the Progressive Era. By the 1930s, it was seen as a failure and repealed.



Unknown artist, "Father Dear Father Come Home, or, Come Home Father," 1913. Offset lithograph. New-York Historical Society

SUFFRAGE PARADE, NEW YORK CITY, 1913

The demand for the vote was part of the women's movement from the beginning. It was a central resolution of the Seneca Falls Convention in 1848, when it seemed a far-off dream. The next decades saw one defeat after another, but the reformist spirit of the Progressive Era gave new energy to the cause. Women, and the men who supported them, were becoming more aggressive in their demands, and drawing on new progressive strategies for winning over the public. The large-scale parade was one of those strategies. Organizer Harriet Stanton Blatch, daughter of Seneca Falls firebrand Elizabeth Cady Stanton, said the purpose of the parade was to "carry the idea of political freedom of women into many obtuse minds." Mrs. Blatch gave this advice to participants: "March with head erect. Eyes to the front. Remember, you march for the mightiest reform the world has ever seen."

Four big suffrage parades took place in New York City between 1910 and 1913, under the direction of Mrs. Blatch. Another was held in the nation's capital on March 3, 1913, the day before Woodrow Wilson's inauguration. The Washington parade was organized by militant suffragist Alice Paul and her National Women's Party, who sought to use the inauguration to make the political argument for women's suffrage. As the 5,000 marchers paraded down Pennsylvania Avenue, spectators, nearly all men, grew unruly. They closed in on the marchers, blocking their way, heckling and shoving them. Police seemed to

side with the crowd, and federal troops ultimately restored order. Most of the participants made it to the finish line, but one hundred marchers were taken to local hospitals.

This photo was taken two months later, on May 3, 1913, when New York City held its fourth annual parade, the biggest one to date. Ten thousand marchers, including 500 men, proceeded up Fifth Avenue. For this parade, the New York organizers had decided to focus less on convincing politicians, and more on winning over male voters. A special reviewing stand was set up in front of the New York Public Library, for men only, to encourage recruits. One of the men on the stand was the president of the Board of Aldermen, John Purroy Mitchel, who would enter the race for mayor in July, and win in November.

The message of the 1913 New York parade was that, according to organizers, "women were out in the world of work, facing life exactly as men face life, and that women needed, as men had found they needed, political power for their protection." *The New York Times* reported that the parade was orderly and that any rowdy spectators were well controlled by police.



Unknown photographer, Bookkeepers and Stenographers at the Women's Suffrage Parade, 1913. Gelatin silver print. New-York Historical Society

CLASSROOM GUIDE

JOHN MALANGA, NEWSIE

Unless they were rich, American children had always worked—on their family’s farms, or as apprentices or indentured servants. But with industrialism, immigration, and city poverty, the work of children changed in the late 1800s, and so did people’s attitudes about youngsters at work. Ending child labor became one of the signature crusades of the Progressive Era.

The effort was spearheaded by the National Child Labor Committee, located in New York City. In 1908, to build public support, the committee hired photographer Lewis Wickes Hine to document the lives of working children. Now recognized as one of the founders of social documentary photography, Hine went to mills throughout the South, taking pictures of tiny barefoot children tending enormous looms. In New York City, he photographed immigrant families around the kitchen tables in their tenement apartments, shucking nuts or making artificial flowers to sell. Some of the children were still in high chairs.

Hine also photographed the children who sold newspapers on street corners in New York. Known as newsies, many were orphans and homeless. New York State tried to keep the youngest children out of this business. It required that newsies carry a badge at all times, and issued the badges only to boys over 10 and girls over 16. Hine’s typed caption, printed with this photograph of newsboy John Malanga, shows how easily children could duck the law, and how far this young boy traveled from home to sell his papers. (There were several armories in New York. The one in the background of this photo was not the location of the Armory Show.)

As the committee predicted, the public was outraged by Hine’s photos. It was one thing for children to help their parents with the crops, but something else entirely when vulnerable youngsters worked long hours in dangerous conditions. Even the life of newsies, which had a certain romance and independence to it, no longer seemed right for the smallest children. But despite growing public agitation, child labor was not outlawed in the United States until the 1938 Fair Labor Standards Act.



Lewis Wickes Hine (American, 1874-1940), *John Malanga*, ca. 1910. Gelatin silver contact print. From Lewis Wickes Hine New York City Newsboys album, New-York Historical Society, Gift of Charles Schwartz

GRACE GODWIN'S GARRET

The guitar-playing woman is Grace Godwin, shown here in the coffee house she ran. Grace Godwin's Garret was known as the place where lonesome people could always find a welcome. Located on the second floor of a small, two-story building at 58 Washington Square South, it catered to the artists, intellectuals, and radicals who congregated in Greenwich Village. Bohemian life often centered in compact, tucked-away places that were inexpensive to rent, like garrets (typically attic spaces) or basements. (A bohemian was a person with unconventional or informal social habits, often an artist or writer interested in modern art and literature or advanced ideas about sexuality and marriage.)

Many Americans in the 1910s favored women's suffrage. The feminists of Greenwich Village, male and female, supported it, too, but they wanted a much more profound liberation for women—economically, sexually, and personally. They saw freeing women as the key to freeing the entire society of restrictive, worn-out rules. Their model was the New Woman, and their hero was Isadora Duncan. Radical women dispensed with corsets, smoked and drank in public, spoke their minds, had sexual relationships as they pleased, and kept their own names if they married (which many did not). Their thinking went too far for many outside Greenwich Village, but in this bohemian enclave, it was widely shared, and it affected not only everyday life, but the work of

American artists like John Sloan. (Godwin's ideals about freedom, like those of most radicals and bohemians, did not extend to African Americans. She was once fined for refusing to serve four black patrons, in violation of city law. For more, see Resource 34.)

This photo evokes the sense of freedom that feminists were seeking—the right to be alone, to feel relaxed, to be creative and independent, to dress as they wished. On the wall above Godwin's head is a large, detailed sketch. It shows a crowded restaurant or club significantly larger than the dining room in the Garret. People are arriving and looking for a table, two well-dressed men on the right, and a man and woman on the left. It's a sketch of well-off, uptown New Yorkers out for the evening. "This Place Ain't Bohemian," reads the note someone has tacked to the wall. The contrast between Godwin and the woman on the left of the sketch is particularly sharp.

The photo was taken by Jessie Tarbox Beals, America's first woman news photographer. Her first major commission was to photograph prominent artists for *American Art News*, now *ARTnews*. She was drawn to the bohemian life of Greenwich Village, and opened a tea room and art gallery there in 1917. To see other Beals photos of the Village, go to <http://pinterest.com/nyhistory/beals-nyc-bohemia/>.



Jessie Tarbox Beals (American, 1870-1942), *Grace Godwin with Guitar*, 1917-1918. Gelatin silver Print. New-York Historical Society

RANDOLPH BOURNE, RADICAL THINKER



Like other radical thinkers in the early 1900s, Randolph Bourne (1886–1918) was impatient with American culture, and with

the past. He wanted a remade country, bold and new. His sympathies lay with people who were being left out or kept down: immigrants on the Lower East Side, the working class, women, young people. He attributed much of his philosophy to what he called his handicap. At the time of his birth, doctors often used a tong-like tool called a forceps to grasp a baby’s head and pull the infant out of the birth canal. The process damaged some newborns, including Randolph Bourne, whose head and face were permanently disfigured. A bout of tuberculosis when he was 4 left him stunted and hunchbacked. All his life he was aware that people looked away in embarrassment or distaste when they came upon him, but he was more bothered by their assumption that he had nothing important to say. His writing on life as a person with handicaps anticipated what is today known as the disability rights movement.

Bourne grew up in Bloomfield, New Jersey, hating small-town life. As a young adult he worked at odd jobs before being admitted to Columbia University on scholarship, and he began publishing essays as a college student. He wrote about art, politics, education, and his own life. He believed that young people had the energy and brilliance the country

needed, and his writing on youth captured the modern, future-focused spirit of the time.

Bourne was a key figure in the radical life that thrived in Greenwich Village in the 1910s. He was one of the few men regularly invited to the salon hosted by Alyse Gregory, a feminist and suffragist, and was a staunch defender of women’s rights. He lived a busy, productive life, rich with intellectual conversation and community. But it was sometimes a lonely and painful one. Women enjoyed his friendship, but shied away from a romantic relationship with him. Even his professional life was sometimes affected by his appearance. Poet Amy Lowell said he wrote like a “cripple. Deformed body, deformed mind.”

Bourne wrote on many topics, and was published in national magazines like *The Atlantic* and *The New Republic*. One of his major themes, which he explored in “Trans-National America,” was that immigrants should have an active role in creating a new American identity. Another recurring Bourne topic was the unjustness of war. When World War I began in Europe in 1914, Bourne was bitterly opposed. He wrote against the war in *The Seven Arts*, one of several magazines that encouraged experimental thinking and writing, lashing out at American intellectuals who supported a U.S. role. The most important antiwar writer of his day, Bourne was also, ironically, a victim of one of the war’s side effects, the easy spread of the deadly influenza virus as the troops returned home. Bourne died of the disease about a month after the Armistice went into effect. He was 32.

RANDOLPH BOURNE, RADICAL THINKER

On Handicaps: If the handicapped youth is brought into harsh and direct touch with the real world, life proves a much more complex thing to him than to the ordinary man. . . . He has practically to construct anew a world of his own, and explain a great many things to himself that the ordinary person never dreams of finding unintelligible at all. He will be filled with a profound sympathy for all who are despised and ignored in the world. When he has been through the neglect and struggles of the handicapped and ill-favored man himself, he will begin to understand the feelings of all the horde of the unrepresentable and the unemployable, the incompetent and the ugly, the queer and crotchety people who make up so large a proportion of human folk. [Randolph S. Bourne, “A Philosophy of Handicap,” *Youth and Life* (Boston: Houghton Mifflin Company, 1913), 349-350.]

On Youth: Old men cherish a fond delusion that there is something mystically valuable in mere quantity of experience. Now the fact is, of course, that it is the young people who have all the really valuable experience. It is they who have constantly to face new situations, to react constantly to new aspects of life, who are getting the whole beauty and terror and cruelty of the world in its fresh and undiluted purity. It is only the interpretation of this first collision with life that is worth anything. For the weakness of experience is that it so soon gets stereotyped; without new situations and crises it becomes so conventional as to be practically unconscious. Very few people get any really new experience after they are twenty-five, unless there is a real change of environment. [Randolph S. Bourne, “Youth,” *Youth and Life* (Boston: Houghton Mifflin Company, 1913), 12-13.]

On Immigrants: As long as we thought of Americanism in terms of the “melting pot,” our American cultural tradition lay in the past. It was something to which the new Americans were to be moulded. . . . America is coming to be, not a nationality but a trans-nationality, a weaving back and forth, with the other lands, of many threads of all sizes and colors. Any movement which attempts to thwart this weaving, or to dye the fabric any one color, or disentangle the threads of the strands, is false to this cosmopolitan vision. I do not mean that we shall necessarily glut ourselves with the raw product of humanity. It would be folly to absorb the nations faster than we could weave them. . . . [T]he attempt to weave a wholly novel international nation out of our chaotic America will liberate and harmonize the creative power of all these peoples. [Randolph S. Bourne, “Trans-National America,” *Atlantic Monthly*, 118 (July, 1916), 86-97.]

On War: Socialists, college professors, publicists, new-republicans, practitioners of literature, have vied with each other in confirming with their intellectual faith the collapse of neutrality and the riveting of the war-mind on a hundred million more of the world’s people. . . . No one is left to point out the undemocratic nature of this war-liberalism. In a time of faith skepticism is the most intolerable of all insults. . . . We manufacture consolations here in America while there are probably not a dozen men fighting in Europe who did not long ago give up every reason for their being there except that nobody knew how to get them away. [Randolph S. Bourne, “The War and the Intellectuals,” *The Seven Arts* 2 (1917), 133-136.]

Unknown photographer, Randolph Bourne, n.d. Randolph Bourne Papers, Columbia University, MS #0138, box 8. Rare Book and Manuscript Library, Columbia University in the City of New York



THE MASSES

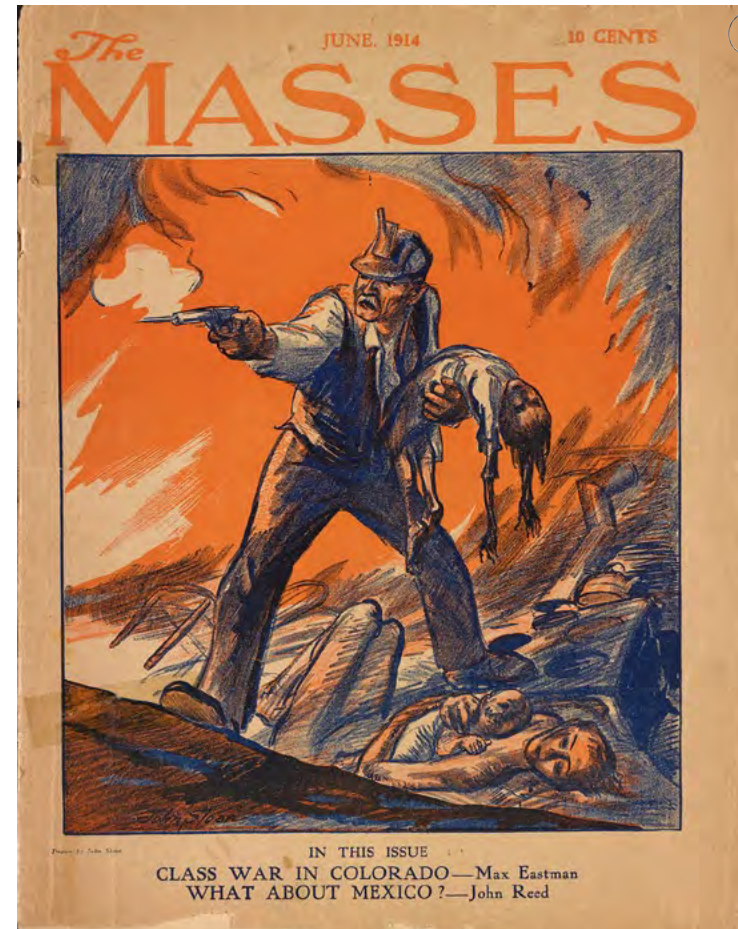
The *Masses* was a short-lived socialist magazine founded in Greenwich Village in 1911, when New York was the center of socialism in America. It became more militant after Max Eastman took over as editor in 1912, proclaiming itself “a magazine with a sense of humor and no respect for the respectable . . . a magazine whose final policy is to do as it pleases.” Eastman and assistant editor Floyd Dell published some of the city’s most radical writers and thinkers as well as avant-garde artists. The magazine was like a printed version of Mabel Dodge’s salon: it pushed the boundaries of politics and literature. It did not appeal much to the working-class public implied by the magazine’s title.

The art editor was John Sloan, a painter whose works were in the Armory Show. He called on other artists to supply work for the magazine, including Stuart Davis (see Resource 5). He also created several of the magazine’s covers, including this one for the June 1914 issue. The event behind this illustration was known as the Ludlow Massacre. In Ludlow, Colorado, coal miners struck against the Colorado Fuel and Iron Company, part of a larger strike against mines in the region. Evicted from company housing, strikers were living in tent colonies with their families. On April 20, 1914, seven months into the strike, the Colorado National Guard appeared at the request of mine-owner John D. Rockefeller. Soon bullets were flying, and then the tents caught fire, probably sparked by the Guard. Women and children tried to hide, but two miners’ wives and eleven children died. Sloan’s

drawing captures the moment when the strikers find the bodies and retaliate in rage, beginning a ten-day war that was calmed only by the arrival of federal troops. Max Eastman arrived in Ludlow the day after the massacre and wrote the cover story for the June issue. In July, *The Masses* published a follow-up article by John Reed, the magazine’s best-known contributor (and the subject of the 1981 film, *Reds*). When the strike finally ended in December 1914, the strikers were defeated. But extensive press coverage had turned public opinion against the mine owners, Rockefeller in particular.

Artists who made radical art did not always believe in radical politics. But *The Masses* was one arena where the two overlapped. Sloan painted in a bold but realistic style, and his focus on workers’ problems was a sign of what was new and modern in American art in the years leading up to the Armory Show. Rarely before had artists been interested in the lives of ordinary people. For socialist writers and artists, conflict between working class people and established wealth was essential, the only way that society would change.

As World War I approached, *The Masses* took an antiwar position, which it continued after the United States entered the conflict in April 1917. Under the Espionage Act, expressing antiwar sentiments became a crime. Charges were brought against *The Masses* staff, and the magazine closed down at the end of 1917 as the editors focused on their defense.



John Sloan (American, 1871–1951), *Class War in Colorado*, cover of *The Masses*, June 1914. The Modernist Journals Project. Brown and Tulsa Universities, ongoing. <http://www.modjourn.org>.

"INTERMARRIAGE," AN EDITORIAL BY W. E. B. DU BOIS

For all their new thinking about how society should change, white middle-class progressives and Greenwich Village radicals rarely addressed the evils of racism. Randolph Bourne was thinking of *European* immigrants when he wrote glowingly of “trans-national America.” Grace Godwin was once found guilty of refusing to serve four black customers at her Garret, in violation of New York City law. And when some marchers objected to the inclusion of African American women in the 1913 suffrage parade in Washington, D.C., the organizers decided that the black women’s units would walk at the end of the procession, after the white marchers.

But within the African American community, radical thought was alive in New York City. *The Crisis*, the newspaper of the National Association for the Advancement of Colored People (NAACP), was published from offices on Vesey Street. The editor was W. E. B. Du Bois, who had helped found the organization in 1909 with a number of other activists, both black and white. The original aim of the NAACP was to combat racial segregation—one of the organization’s secretaries was among the four diners who challenged the racial policy at Grace Godwin’s Garret (Resource 31).

The February 1913 issue of *The Crisis* appeared just as the Armory Show stunned New Yorkers with avant-garde art, and in the midst of feminist and suffrage activism. In his editorial, Du Bois addressed feminism from the black perspective and went straight to the heart of American racial realities:

the threat to black women posed by laws that prohibited marriage between people of different races, even as many white men took black mistresses including, apparently, the Virginia governor’s brother. Known as anti-miscegenation laws, they were still on the books in many states until they were ruled unconstitutional by the U.S. Supreme Court in 1967.

The case over which people “yelled themselves purple” involved Jack Johnson. The first African American heavyweight champion of the world, Johnson was often seen with white women, including 18-year-old Lucille Cameron. Cameron’s mother went to the police, saying, “I would rather see my daughter spend the rest of her life in an insane asylum than see her the plaything of a nigger.” Johnson was charged under the White Slave Traffic Act—known formally as the Mann Act for its legislative sponsor James Robert Mann (unrelated to the Virginia governor). The act was an important piece of progressive legislation designed to prevent forced prostitution, but it was broadly applied. Lucille Cameron refused to testify against Johnson—she soon married him—but one of Johnson’s former lovers agreed. He was convicted and sent to prison. A Georgia Congressman responded to the Johnson case by introducing an amendment to the U.S. Constitution that would have banned interracial marriage nationally, and many politicians argued for similar laws in states that did not yet have them.

"INTERMARRIAGE," AN EDITORIAL BY W. E. B. DU BOIS

Few groups of people are forced by their situation into such cruel dilemmas as American Negroes. Nevertheless they must not allow anger or personal resentment to dim their clear vision.

Take, for instance, the question of the intermarrying of white and black folk; it is a question that colored people seldom discuss. It is about the last of the social problems over which they are disturbed, because they so seldom face it in fact or in theory. Their problems are problems of work and wages, of the right to vote, of the right to travel decently, of the right to frequent places of public amusement, of the right to public security.

White people, on the other hand, for the most part profess to see but one problem: “Do you want your sister to marry a Nigger?” Sometimes we are led to wonder if they are lying about their solicitude on this point; and if they are not, we are led to ask why under present laws anybody should be compelled to marry any person whom she does not wish to marry?

This brings us to the crucial question: so far as the present advisability of intermarrying between white and colored people in the United States is concerned, both races are practically in complete agreement. Colored folk marry colored folk and white marry white, and the exceptions are very few.

Why not then stop the exceptions? For three reasons: physical, social and moral.

1. For the physical reason that to prohibit such intermarriage would be publically to acknowledge that black blood is a physical taint—a thing that no decent, self-respecting black man can be asked to admit.
2. For the social reason that if two full-grown responsible human beings of any race and color propose to live together as man and wife, it is only social decency not simply to allow, but to compel them to marry. Let those people who have yelled themselves purple in the face over Jack Johnson just sit down and ask themselves this question: Granted that Johnson and Miss Cameron proposed to live together, was it better for them to be legally married or not? We know what the answer of the Bourbon South is. We know that they would rather uproot the foundations of decent society than to call the consorts of their brothers, sons and fathers their legal wives. We infinitely prefer the methods of Jack Johnson to those of the brother of Governor Mann of Virginia.
3. The moral reason for opposing laws against intermarriage is the greatest of all: such laws leave the colored girl absolutely helpless before the lust of white men. It reduces colored women in the eyes of the law to the position of dogs. Low as the white girl falls, she can compel her seducer to marry her. If it were proposed to take this last defense from poor white working girls, can you not hear the screams of the “white slave” defenders? What have these people to say to laws that propose to create in the United States 5,000,000 women, the ownership of whose bodies no white man is bound to respect?

Note these arguments, my brothers and sisters, and watch your State legislatures. This winter will see a determined attempt to insult and degrade us by such non-intermarriage laws. We must kill them, not because we are anxious to marry white men’s sisters, but because we are determined that white men shall let our sisters alone.

W. E. B. Du Bois, “Intermarriage,” *The Crisis: A Record of the Darker Races*, Vol. 5, No. 4, February 1913.



EMMA GOLDMAN (1869–1940)

As a young Russian immigrant living with her sister in Rochester, New York, Emma Goldman chafed at the smallness of her life. She thought a move to New York City would be liberating, and she was right. She later began her autobiography with this dramatic moment: “I was twenty years old. All that had happened in my life until that time was now left behind me, cast off like a worn-out garment. A new world was before me, strange and terrifying. But I had youth, good health and a passionate idea. Whatever the new held in store for me I was determined to meet unflinchingly.”

Goldman’s passionate idea was anarchism. She believed government should be abolished and society should exist without hierarchy. All her political positions grew from this foundation. She was in favor of free speech, and the rights of workers and women. She believed that no state had the right to make war. Like many American anarchists, she thought murder for a good cause was justified, and she was implicated, though not charged, in the attempt to assassinate the head of a Pittsburgh steel plant where workers were striking. Goldman argued her positions fiercely, in person and in writing. Even fellow radicals sometimes found her frightening. J. Edgar Hoover, director of the FBI, later called her the most dangerous woman in America.

Goldman’s “office” was Justus Schwab’s Saloon on the Lower East Side, an informal headquarters for radicals and bohemians (and a target for the temperance movement). On May 20, 1916, she traveled a few blocks uptown to Union Square to speak in favor of birth control, a cause she and Margaret Sanger both championed. At the time, federal law prohibited the distribution of birth control devices or information, which was considered obscene, and Goldman had recently been jailed for doing so. But the city’s district attorney had promised not to intervene in an orderly meeting. The crowd was made up of garment workers who, judging from the hats, were mostly men. Poor people of both genders were eager to limit the size of their families. Goldman said on this occasion that offices would soon open to dispense birth control information. These offices were the beginning of Planned Parenthood, the organization founded by Sanger, who was jailed as a result.



Unknown photographer, Emma Goldman Speaks about Birth Control at Union Square, May 21, 1916. Image by © Bettmann/CORBIS

CONEY ISLAND AT NIGHT

In a ten-year stretch beginning in the 1890s, Coney Island evolved from a quiet beach resort to a glittering extravaganza by the sea—many acres of amusement rides, food stands, dance halls, boardwalks, fresh air, warm sand, and cooling ocean. People couldn't get enough of it, day or night. This photo shows the skyline of Luna Park, which opened in 1903 and became one of the most popular amusement parks on Coney Island.

In the beginning, Coney Island appealed especially to working-class New Yorkers, and it fit their wallets. Getting there was easy and inexpensive, and most of the amusement park rides were only a dime, with bargain prices often available. Working people went to Coney on their day off, which for most of them was Sunday. Otherwise, they put in ten-hour days, six days a week, and brought home about \$600 a year. Coney was their break from routine. In the early 1900s, with the opening of the Luna Park and Dreamland, middle-class people began discovering the pleasures of Coney Island, too.

In their regular lives, these people lived with strict rules. Women were expected to be ladylike and modest. Their clothing was heavy, even in summer, the skirts and sleeves long, and the collars high. Many women still wore corsets. Most unmarried people lived at home with older relatives. Privacy was a luxury, and time alone with someone of the opposite sex was considered risky, almost shocking. The rules may have been looser in the poorest families, and men generally had more freedom than women. But everyone

lived with restrictions on what was considered proper and acceptable.

Except at Coney Island. It was impossible to ride the giant curving slide of the Helter Skelter in a dignified way. Skirts flew. People squealed and threw their arms out. Rules were abandoned. Along the Boardwalk, a young couple could saunter along eating ice cream, alone in the crowd. Groups of teenagers could roam around the park without chaperones, just having fun. People of any age (and any body type) could change into bathing suits that look old-fashioned and heavy to us today, but those outfits allowed them to relax on the beach, go for a dip, cavort with the freedom of children.

Coney Island succeeded because it provided a few hours of liberation, and because that sense of liberation, or a longing for it, was inching into people's lives already. Modern times were coming to New York, and Coney Island pushed them along.



Robert A. Knudtsen, *Luna Park, Coney Island at Night*, July 4, 1922.
New-York Historical Society

ISADORA DUNCAN (1877–1927)

In her late teens, Isadora Duncan was in Chicago to begin her life as a dancer. One club manager watched her audition, called her movements beautiful, and then asked for “something with skirts and frills and kicks.” Duncan had no use for frills and kicks, or for any of the dances other people were doing. She dismissed ballet as unnatural, and ballerinas as “deformed skeletons.” She found old-fashioned ballroom dances sickly sentimental, and called jazz an expression of the “primitive savage.”

Duncan had a new way of dancing, and a new way of thinking about dance. She believed it was an art, a way to express spiritual and emotional truth through the body. Her dancing costume was new, too. Fascinated by ancient Greece, she performed in toga-like dresses, with her limbs and feet bare. Her gestures were sweeping and lyrical, but always based on the natural movements of her body. Many found her shocking, while others felt free just watching her. Mabel Dodge, celebrated salon hostess of Greenwich Village, wrote that Duncan, on stage, was “the most truly living being I had ever seen. [She made] one know more deeply and vividly the splendid and terrible potentialities one bore within oneself.”

Duncan is considered one of the founders of modern dance, but her influence went well beyond her art. She was a fixture among the radicals and bohemians of Greenwich Village. Many people saw her as the model of the Modern Woman—personally, artistically, and politically liberated. She broke the rules about how women were expected to behave

and dress and think. She had female lovers, lived openly with several men, and bore two children without marrying. She said what was on her mind, on any subject. She was admired, despite—and because of—her behavior.

But breaking the rules can be costly. In her profile of Isadora Duncan in *Movers and Shakers*, Mabel Dodge recounted that she and some friends, including journalist Walter Lippmann, had once invited Mayor John Purroy Mitchel to Duncan’s studio so she could ask him for a favor. She wanted space in one of the city armories for a dancing school for poor children. When the mayor arrived, Duncan made no mention of the school. Instead, she lashed out at the young politician, already uncomfortable enough in her presence, about a woman imprisoned for murdering her children. Mitchel had no control over the legal case, but Duncan thought the sentence was unjust, and she badgered the mayor until he was able to make his escape. Her friends were mortified. Lippmann wrote an angry note to Dodge: “I’m utterly disgusted. If this is Greece and Joy and the Aegean Isles and the influence of Music, I don’t want anything to do with it. . . . She is obviously the last person who ought to be running a school.” Years later, Dodge ended her profile of Duncan by wondering: “What was there about her that was so upsetting and disturbing?”

Duncan was fed up with America, too. She supported the Bolshevik Revolution, and was making plans to start a school in Russia when she died in a car accident at the age of 50.



Arnold Genthe (German-American, 1869–1942). *Isadora Duncan*, 1916–1918. Courtesy of the Library of Congress, Prints and Photographs Division, LC-G4085-0009

THE GERMAN NURSE GIRL

This 20-year-old immigrant was a “nurse” in the sense that she took care of a family’s young children. She had managed to bank \$485, well over a year’s salary. Her name was Agnes, and though she did not much like caring for children, she did love to dance. She was not alone. America was going dance crazy.

In 1903, when Agnes told her story to a journalist, there were hundreds of dance halls in New York, and eight large, open-air dance pavilions on the piers and beaches of Coney Island. The music was ragtime, the lively, syncopated African American music that was not yet popular with middle-class whites. The dances were probably from black culture as well—the turkey trot, the Texas Tommy, the bunny hug. And there was a new dance fad called *spieling*, or pivoting, described by someone watching a couple at Coney Island: “Julia stands erect, with her body as rigid as a poker and with her left arm straight out from her shoulder like an upraised pump-handle. Barney slouches up to her, and bends his back so that he can put his chin on one of Julia’s shoulders and she can do the same by him. Then, instead of dancing with a free, lissome, graceful, gliding step, they pivot or spin, around and around with the smallest circle that can be drawn around them.”

The women at the dance halls were very young. At 20, Agnes was one of the oldest. Courtship and marriage put an end to dancing. For these young girls, dance halls could be dangerous places. Many were known for

gambling and prostitution. Even women who avoided the worst places often expected to pair off with a man at some point during the evening. They would dance, he would pay for food and drinks, and often he expected favors in return.

Agnes did not mention where she danced at Coney Island, but she did say that she was having a good time, and weighing important questions about her life. For her, dance, Coney Island, her friends, Herman, and the marriage question were linked by a common theme: her freedom. In this way, this spirited young woman was also quite modern. For many middle-class women, freedom meant the right to vote. For Agnes, freedom was personal, and vitally important. She was well aware of what marriage might cost her, but she was living at a time when being an unmarried working-class woman often meant a life of hard work and loneliness.

Agnes’s story, excerpted here, was one of many printed in *The Independent*, a progressive magazine, under the title “The Life Stories of Undistinguished Americans, As Told by Themselves.” The editor was Hamilton Holt, who later published a collection with the same title. All of the stories are in the first person, but they were written by the journalists who interviewed each subject, probably with some editing and rewriting to reflect the magazine’s liberal perspective. For middle-class readers, these stories provided sympathetic portraits of real people among the masses of immigrants in New York City and beyond.

Excerpt from “Story of a German Nurse Girl”

I like this country. I have a great many friends in New York and I enjoy my outings with them. We go to South Beach or North Beach or Glen Island or Rockaway or Coney Island. If we go on a boat we dance all the way there and all the way back, and we dance nearly all the time we are there.

I like Coney Island best of all. It is a wonderful and beautiful place. I took a German friend, a girl who had just come out, down there last week, and when we had been on the razzle-dazzle, the chute and the loop-the-loop, and down in the coal mine and all over the Bowery, and up in the tower and everywhere else, I asked her how she liked it. She said:

“Ach, it is just like what I see when I dream of heaven.”

Yet I have heard some of the high people with whom I have been living say that Coney Island is not tony. The trouble is that these high people don’t know how to dance. I have to laugh when I see them at their balls and parties. If only I could get out on the floor and show them how – they would be astonished.

Two years ago, when I was with a friend at Rockaway Beach, I was introduced to a young man who has since asked me to marry him. He is a German from the Rhine country, and has been ten years in this country. Of course he is a tall, dark man, because I am so small and fair. It is always that way. Some of our friends laugh at us and say that we look like a milestone walking with a mile, but I don’t think that is any of their business and tell them so. Such things are started by girls who are jealous because they have no steady company.

I don’t want to get married yet, because when a girl marries she can’t have so much fun – or rather, she can’t go about with more than one young man. But being engaged is almost as bad. I went to the theater with another young man one night, and Herman was very angry. We had a good quarrel, and he did not come to see me for a week.

A good-looking girl can have a fine time when she is single, but if she stays single too long she loses her good looks, and then no one will marry her.

Of course I am young yet, but still, as my mother used to say, “It’s better to be sure than sorry,” and I think that I won’t wait any longer. Some married women enjoy life almost as much as the young girls.

Herman is the assistant in a large grocery store. He has been there nine years, and knows all the customers. He has money saved, too, and soon will go into business for himself.

And then, again, I like him, because I think he is the best dancer I ever saw.

The Life Stories of Undistinguished Americans, As Told by Themselves, Hamilton Holt, ed. (New York: Routledge, 1906, 1990), 77.

THE WHIRL OF LIFE

The first films appeared in the mid-1880s. Only a few seconds or minutes long, they showed either vaudeville acts or real events. One early movie immortalized a man sneezing. People watched these films on individual machines in storefronts called nickelodeons. By 1915, change was underway. Films were getting longer, and were more focused on telling a story. The big movie theaters, with elaborate marble lobbies, were beginning to appear in major cities. New York City's first movie palace was the Regent, which opened the same month as the Armory Show, February 1913.

The dancers in this clip were Vernon and Irene Castle, and the movie was *The Whirl of Life*. Vernon Castle had written the script—in about three hours, according to Irene. It was based partly on their real lives, with a made-up adventure tale thrown in. The dance in this clip, edited from two separate sequences in the film, was part of the happily-ever-after finale, once Vernon has rescued Irene from the villain. We see them in their elegant garb, dancing at the new club they had opened in Coney Island, called Castles by the Sea. (This club was one of the true parts of the story, and a bit of added advertising for the Castles.)

Like all films of this period, *The Whirl of Life* was silent, but the experience of watching it was not. A piano player, or sometimes a small band, played live music for each showing in the theater. Filmmakers provided musicians with song cues, telling them what to play when. The piano player or band leader watched the screen to keep the tempo in time with the action. For the audience, the music was essential, whether it thundered out a heart-stopping pulse during a chase scene or provided the jaunty syncopation for a couple dancing. During the dance sequences in *The Whirl of Life*, the Castles' regular band—James Reese Europe's Society Orchestra—was playing. (The band is briefly visible in the clip, though without Europe himself.) The original music cues have been lost, but the song behind this clip was most likely either "Castle House Rag" or "Too Much Mustard."

The Castles appeared on the scene just as New Yorkers became fascinated with new forms of physical activity during their non-working hours. People went out dancing, and the music they danced to was lively and quick. They exercised for health, partly inspired by the very active President Theodore Roosevelt. They went to Coney Island to be tossed around on the loop-the-loop. They crowded Times Square to see Houdini hang by his feet. They sold the horse and buggy and sped around in motor cars. The movies themselves were part of this trend, capturing motion on film just when motion itself seemed new.



Oliver D. Bailey, director, *Whirl of Life*, 1915. Film clip courtesy of the Jerome Robbins Dance Division, New York Public Library for the Performing Arts, from a gift of the Museum of Modern Art, Department of Film

CLASSROOM GUIDE

RAGTIME MUSIC

During a reception at the White House in the early 1900s, President Theodore Roosevelt's daughter Alice, then about 20 years old, asked the U.S. Marine Band to play the new "jazz music." The band responded with a song it had never played before, Scott Joplin's "Maple Leaf Rag." In 1906, the Marine Band made the earliest known recording of the song. The banjo version heard in this clip was recorded the following year by Vess Ossman's Banjo Orchestra. Ossman (1868–1923) was a white musician and ragtime hit machine, popular in part because the banjo sounded better in early recordings than many other instruments.

Whites had long been fascinated by black music, and blackface minstrelsy (sometimes performed by African Americans) was the most important genre in popular culture in the nineteenth century and into the twentieth. Ragtime was quite different, however, a music created by African Americans without the racist message of minstrel shows. It arrived on the scene around 1900, as the new century opened many people to the idea of a fresh start and a fresh sound. So Alice Roosevelt may have been a trendsetter, but her request was also a sign of changing times. Scott Joplin, quickly dubbed the King of Ragtime, was an African American composer whose use of motifs from Western classical music made his work sound sophisticated, even when it was also infectious and fun. His "Maple Leaf Rag," written in 1899, became his most famous song and the model for untold numbers of knock-offs. The distinctive feature of all these songs was the "ragged" beat—the uneven, syncopated tempo that gave the music its bounce.

People heard Joplin's music performed live at concerts and in dance halls, and on recordings played on a player piano or phonograph. Many bought the sheet music to play at home on the family piano, and often they ran into problems. Joplin's music was complex and demanding, easy on the ear, but hard to play. This difficulty, and lingering resistance to "black music," created an opening for simpler rags, many written by white composers like Irving Berlin. These lighter tunes quickly seized the market, and by 1910, Joplin was out of the limelight.

Some black rag musicians were more fortunate. James Reese Europe, an African American composer and band leader, was commissioned to write and play for the popular dancers Vernon and Irene Castle. He composed rags especially for them (often with "Castle" in the title), and played when they performed. During their two dance sequences in the silent movie *The Whirl of Life*, Europe's band probably played "Castle House Rag," and "Too Much Mustard." (The band, minus the bandleader, is seen briefly in Resource 39.) Specific music cues have not survived, so it is not clear now which song was meant for which dance. But the musical accompanist in the movie theater knew and played the right tune at the right time, thrilling the audience.

Both of these clips were recorded on very early equipment that did not capture the true sound of the music. But when musicians played live, it sounded the way live music sounds today.



"Maple Leaf Rag"



"Castle House Rag"

Scott Joplin (American, 1868–1917), "Maple Leaf Rag," Vess L. Ossman's Banjo Orchestra. Columbia Records, 1907. MP3 file, downloaded 8/16/13, <http://archive.org/details/VessL.OssmansBanjoOrchestra-MapleLeafRag1907columbia78rpm>. Courtesy of Sony Music Entertainment

James Reese Europe (American, 1881–1919), "Castle House Rag" (also known as "The Castles in Europe"). Europe's Society Orchestra. Victor, 1914. Library of Congress, <http://www.loc.gov/jukebox/recordings/detail/id/3728>. Courtesy of Sony Music Entertainment

JOHN SLOAN

JOHN SLOAN (1871–1951)

John Sloan was an essential member of the Ashcan School, dubbed by his student Guy Pène du Bois as the historian of Sixth Avenue, Fourteenth Street, Union Square, Madison Square. *McSorley's Bar* (Resource 2) and *Sunday, Women Drying Their Hair* (Resource 3) are examples of Sloan's deep interest in the daily life of the inhabitants of New York City.

Sloan grew up in Philadelphia, and in 1888, as a teenager, he left school to help support his family. The sketches he did in his spare time working for sellers of books and fine prints became his earliest surviving work. For Sloan, 1892 was a pivotal year: he began working as an illustrator for *The Philadelphia Inquirer* and taking art classes at the Pennsylvania Academy of the Fine Arts, where he met Robert Henri, who shared his artistic outlook and became his mentor and close friend. He also met fellow newspaper artists William Glackens, George Luks, and Everett Shinn. All would become part of the first generation of Ashcan artists.

In 1898, after a brief stay in New York City, Sloan began his second stint working for the *Philadelphia Press* with a schedule that allowed him time to paint. Ever the artist-reporter, Sloan was intrigued by the city and walked through its neighborhoods observing theaters, markets, and dance halls, then returned to his studio to paint from memory. This remained his usual practice. Despite Henri's urging to paint spontaneously, Sloan preferred a more deliberate approach, caus-

ing Henri to quip that "Sloan" must be the past participle of "slow."

Henri moved to New York in 1900. Four years later, Sloan and his wife Dolly followed, two of approximately 100,000 people moving into New York City that year. They settled in Chelsea, which Sloan liked to observe, in his words, "the busy throng on 23rd Street." These people would become subjects for his prints and paintings. His professional interest in the neighborhoods of Philadelphia had developed into a more personal interest; Sloan now turned his attention to the people of New York City.

From the rear window of his top floor studio, he could see the backs of tenement row houses, where each day the small dramas of daily life unfolded. Sloan was there to immortalize these scenes as he did in his painting of a bright Sunday, where three young girls, lounging on a rooftop free from the workaday world, enjoyed each other's company as they dried their hair in the summer sun. On the street level, he patrolled the neighborhood, observing dust storms, looking into stores, and visiting local bars, one of which is preserved forever in Sloan's *McSorley's Bar*.

Sloan joined a small circle of artists interested in expressing the dynamic life of the city through their urban subject matter and exuberant use of paint. This included Henri, Glackens, Luks, and Shinn. Their growing dissatisfaction with the dom-



inating National Academy of Design led to a landmark exhibition in 1908 at the Macbeth Gallery in New York, in which all took part. With Maurice Prendergast, Ernest Lawson, and Arthur B. Davies added to the group, they were loosely formalized as The Eight, and became part of a powerful movement for change in American art. The Ashcan School's perspective on art, although not modern within the context of the Post-Impressionism, Fauvism, and Cubism of the

European avant-garde, was modern in the sense that it was a break from the National Academy in its subject matter and social reformist messages. Nevertheless, Sloan and the others ultimately helped set the stage for the defining art event of their time, the 1913 Armory Show, where their work would be seen along with the European modernists.

There is a sentimental amiability and, at times, a humorous, satirical tone to Sloan's

Alfredo Valente, *John Sloan*, ca. 1930. Alfredo Valente Papers, Archives of American Art, Smithsonian Institution

JOHN SLOAN

works, reflecting Honoré Daumier’s influence upon him. This is evident in a diary entry written in 1906 after one of his walks on the Lower East Side:

Doorways of tenement houses, grimy and greasy door frames looking as though huge hogs covered with filth had worn the paint away and replaced it with matted dirt in going in and out. Healthy faced children, solid legged, rich full color to their hair. Happiness rather than misery in the whole life. Fifth Avenue faces are unhappy in comparison.

Sloan was an advocate for social reform and was the most publicly active of the Ashcan artists in this regard. (In 1913, he made an unsuccessful bid for a seat in the New York State Senate as a Socialist.) However, he was wary of using his art as propaganda, carefully explaining to one critic, “I had no intention of working for any Socialist objects in my etchings and paintings. . . .”

And, indeed, Sloan’s paintings of city life, no matter how gritty, are not his works to turn to for any references to his social activism. Sloan’s activist sentiments were reserved for the illustrations and covers he did for *The Masses*. In 1912, Sloan became the art editor of *The Masses*, a left-wing magazine of social commentary, and contributed antiwar and anti-capitalist artwork to other publications as well.

It has been reported that Sloan was involved in the Paterson Strike Pageant, held in Madison Square Garden in June of 1913—

with over 1,000 striking workers dramatizing their plight and demands before an audience of 15,000. Sloan may have assisted Robert Edmond Jones with set design, which included a 200-foot-long backdrop for the performance. Radicals like John Reed, a writer for *The Masses*, Greenwich Village’s Mabel Dodge, and birth-control advocate Margaret Sanger were supporters of the striking workers and also helped organize the pageant.

Sloan had been active in the organization of the Armory Show and as a member of the Hanging Committee spent much time at the exhibition. What Sloan saw there, along with his knowledge of color theories and a compositional method known as Dynamic Symmetry, resulted in his moving beyond pictorial reporting. Around 1915, Sloan’s work shows evidence of his experimentation with color, reflecting the influence of Post-Impressionist paintings that he saw at the Armory Show. His observational skills were now melded with a focus on dynamic composition and a more imaginative palette.

In the 1920s, Sloan began to experiment with a variety of techniques and painting materials. He continued with his printmaking and by 1925 had become known as one of America’s most accomplished in the medium. He was elected president of the Society of Independent Artists in 1918, and held the post for twenty-six years. In dramatic contrast to the urban subjects of the Ashcan School, Sloan found new inspiration for his paintings in Santa Fe, New Mexico. Beginning in 1919, he would spend the next

thirty summers out west capturing Southwestern landscapes and scenes of a quiet desert town.

As one of the country’s most respected artists, Sloan continued to paint and to experiment with printing techniques into old age. Perhaps because his artwork seemed out of step with developments in contemporary art, Sloan sold few works in his lifetime. In 1971, twenty years after his death, the National Gallery of Art held a retrospective of his work.



MARCEL DUCHAMP

MARCEL DUCHAMP (1887–1968)

Acclaimed as one of the most influential artists of the twentieth century, Marcel Duchamp was once described by Willem de Kooning as a one-man movement. Although Duchamp's controversial Cubist work *Nude Descending a Staircase (No. 2)* made him the artist most closely associated with the Armory Show, de Kooning's reference extended beyond any one style. It encompassed Duchamp's philosophy of art that evolved after the Armory Show, one that rejected much of the artwork created by his peers as "retinal art" meant to please the eye but not challenge the mind, and upheld the notion that artists "put art back in the service of the mind."

Duchamp was born in Normandy, France, and began painting when he was 15. It would have been difficult to imagine otherwise; his grandfather was a painter, as were his two older brothers, Jacques Villon and Raymond Duchamp-Villon. Duchamp's early works, influenced by Paul Cézanne's arrangement of constructed forms and the bold colors of the Fauves, were first shown in Paris in 1909 at the Salon des Indépendants and the Salon d'Automne.

By 1911, Duchamp and his brothers, major contributors to the Cubist movement, were meeting regularly with like-minded artists such as Albert Gleizes and Jean Metzinger at the home-studio of Duchamp-Villon in the Paris suburb of Puteaux. In 1912, the Puteaux Group organized two exhibits in Paris, and it was at the second, the Salon de la Section d'Or, where *Nude Descending a Staircase (No. 2)* made its debut. It was seen by Walter

Pach, key organizer of the Armory Show and, along with three other works by Duchamp, was exhibited in New York City in 1913.

Although Duchamp quickly moved beyond Cubism, *Nude Descending a Staircase (No. 2)* established his reputation as a provocateur, and when at last he came to America in 1915, having been released from military service for health reasons and his self-identification as an antiwar pacifist, Duchamp was a well-established figure in the art world.

Controversy followed Duchamp, perhaps because he courted it with his rebellion against accepted approaches to artistic expression and production, testing the limits of public taste. In 1917, he introduced the concept of the "readymade," a subversive idea that was one of the century's most significant developments in art. *Fountain*, an upside-down white porcelain urinal, was declared a work of art by the mere fact that Duchamp said it was. Whether it was a bicycle wheel, a snow shovel, or a typewriter, objects were chosen because they were the stuff of everyday life. It was the display of the object and the declaration of it as a work of art, and not the artist's technique or skill, that made it a work of art. This adaptation of mundane manufactured objects as art was due in part to Duchamp's fascination with the industrial process and its products, and in part to his conviction that to accurately capture and comment on contemporary life, artists had to look beyond traditional modes of art.



In the 1920s, Duchamp, ever the iconoclast, abandoned art making to pursue his love of chess, but remained in the forefront of modernism as an artist-provocateur. Single-handedly, Duchamp forever changed the way art is viewed. From this point on, artists would feel free to mine the industrial world for their inspiration, and would understand that a work of art could be the manifestation of a concept or theory. Thus, Duchamp, that one-man movement, along with being associated with Cubism, Dadaism, and Surrealism, paved the way for Precisionism, Pop Art, and Conceptualism, movements that defined modern art as the century progressed. Artists influenced by Duchamp include Andy Warhol and Robert Rauschenberg.

In 1963, the fiftieth anniversary of the Armory Show was celebrated with an exhibition at the Munson-Williams-Proctor Arts Institute in Utica, New York. Marcel Duchamp was the only 1913 Armory Show exhibitor who attended.

OSCAR BLUEMNER

OSCAR BLUEMNER (1867–1938)



Early in his career, Oscar Bluemner seemed to make important decisions on the spur of the moment. Just before setting sail in Liverpool, England, on the SS *Chester*, Bluemner wrote to his friends and family in Germany, announcing his deci-

sion to emigrate to America. It was 1892 and Bluemner was 25 years old. He was an architect, and that, too, had been a sudden decision. Just before he graduated from Elberfeld Gymnasium in Germany, where in 1885, at the age of 18, he had a one-man exhibition of his artwork, Bluemner switched his major from art to architecture.

His next big decision was not made as quickly. In America, Bluemner had worked for architectural firms in Chicago (as a draftsman for the World's Columbi-

an Exposition) and then in New York. Finally, in 1907, after fifteen years of sketching and visiting art museums in his spare time while he worked to build his career as an architect, Bluemner embarked on a four-year period of self-education in art practice, aesthetic

theory, and art history, preparing himself for a career as a full-time artist.

He began to keep meticulous detailed drawings and copious notes (in German, English, and Latin) related to his process. Bluemner maintained this practice for the rest of his life in journals, diaries, and sketchbooks (see http://www.aaa.si.edu/collections/oscar-bluemner-papers-5735/more#section_3). His writing reveals the complex mind of a critical thinker and an art theorist who wrote down every aspect of his process, which included experimentation with a variety of art materials.

Bluemner returned to Germany for a seven-month stay in 1912, which turned out to be a watershed year for him. He visited the massive International Exhibition of Sonderbund in Cologne, the very exhibition that inspired Arthur B. Davies and Walt Kuhn in their shaping of the Armory Show. It was an exhibition that advocated Expressionism, and had, among other works, large retrospectives of the work of van Gogh and Gauguin. Bluemner saw it as a validation for the direction in which his art was headed. And, indeed, his color drawings of New York and New Jersey in 1911 and 1912 have been likened to the work of the Post-Impressionists, particularly van Gogh.

By 1912, Bluemner had met Alfred Stieglitz and joined the impassioned discussions of modern art at Stieglitz's 291 gallery in Manhattan. (Later, he and Stieglitz would part company, but their friendship of twenty

years proved to be professionally as well as personally fulfilling for Bluemner.) And in 1912, Bluemner gave up architecture—returning to it only when he was in dire financial straits—and devoted his full attention to painting.

Bluemner exhibited five works in the 1913 Armory Show, including *Aspiration, Winfield* (Resource 25), although this work as it exists today is not what the public saw in 1913. In the years following the Armory Show, Bluemner took many of his paintings from that period, scraped off the paint and repainted the canvas. This is proven out by comparing the 1911 sketch and the 1917 sketch. (See Resource 25 for greater detail.) It is quite remarkable that sketches can be used for such an in-depth study of Bluemner's paintings. He carefully plotted out each painting through sketches and notations, and each sketchbook page is a work of art in itself, testifying to his meticulous technique. But this was more than an artist working out the plans for his artwork. Bluemner was looking for what has been described as durability and permanence. He was driven by the need to preserve his paintings and the process through which he achieved his brilliant results.

In response to some of the negative accounts of the Armory Show, in June of 1913 Bluemner wrote an article for *Camera Work*, a periodical founded by Stieglitz in 1903. Artists, he argued in the article, rather than imitating what they saw in nature, should be selective in what they represent, and



OSCAR BLUEMNER

through emotional expression, transform that selective view. He later would write that color was the dominant element over line and form. This was not a wholesale endorsement of abstract art; Bluemner believed painting with no reference to nature, or to any aspect of the artist's environment, took the very life out of a painting.

Bluemner was a color theorist interested in the emotional and psychological impact of pure color, often using bold color combinations to evoke a mood. His early work depicted block-like buildings and abstracted landscapes in brilliant colors that seemed to have an inner intensity, as seen in *Aspiration, Winfield*. His later work focused more on the forces of nature, as in the watercolor *Sun Storm*, in the collection of the Museum of Modern Art (http://www.moma.org/collection/browse_results.php?object_id=33689). Bluemner once wrote for an exhibition catalogue that, with his stance as an observer, he should have been a writer or a composer, but "being only retina, I saw it all as color."

World War I was a trying time for Bluemner. As an émigré, he faced anti-German sentiment. (Once, the Navy Department investigated him based on a neighbor's suspicion that Bluemner was storing materials for explosives in his paint jars.) Bluemner must have felt vindicated in some way when, a decade later, he was deemed an important enough figure in American art to merit several one-man shows at the Whitney Studio Galleries, later the Whitney Museum of American Art. The pre-World War II years would bring another wave of cultural nationalism, with Bluemner once again the occasional target.

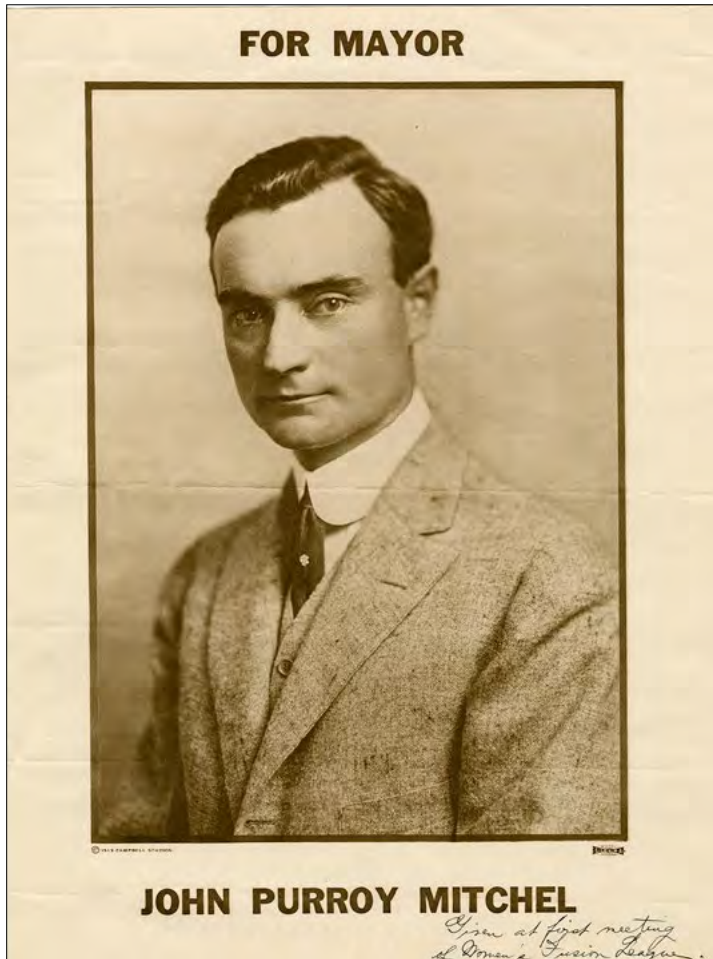
In the 1930s, Bluemner had financial difficulties. It was the Depression, and for a while, through a friend, he found work in the Public Works of Art Project (PWAP), created by the Roosevelt administration to employ artists. Bluemner had developed a reputation as a bit of an eccentric with a difficult personality, which did not help him secure these jobs. In addition, Bluemner's compositions, comprising bright, often lurid, blocks of color, were out of sync with the call for heroic images that glorified work and community. He did, however, work briefly in 1934 for the PWAP, and later for the Federal Art Project. In 1935, he was included in an important exhibition at the Whitney, and that same year had a solo exhibition, *New Landscape Paintings: Compositions for Color*, at the Marie Harriman Gallery in New York.

On the third day of the exhibition, emerging from that gallery, he was struck by a car, and the injuries he suffered aggravated other medical conditions. In 1938, failing in health and losing his vision, Bluemner took his own life.

Life is fragile, but, as was his wish, Bluemner's art is durable. Through his experimentation with materials and his remarkable sketchbooks, journals, and diaries, Bluemner guaranteed that his work would live on.

JOHN PURROY MITCHEL

JOHN PURROY MITCHEL (1879–1918)



Irish and Germans. But the corruption and graft of the Tammany machine were well known, and the Progressive Era brought a new level of outrage, and a new commitment to reform.

In 1913, the anti-Tammany forces, a coalition of Republicans, disaffected Democrats, and independent progressives, operated under the banner of the Fusion Party. They selected John Purroy Mitchel as their mayoral candidate. There were many differences within this group, and Mitchel was a compromise, but a promising one. In 1907, he had been appointed by Mayor Gaynor, a

Tammany politician, to investigate another round of corruption charges lodged by one of the local papers. Gaynor may have expected a fake probe and a whitewashing, but Mitchel did a real investigation that ultimately brought down several powerful city officials.

Soon after, Mitchel was appointed to the office of commissioner of accounts, and then elected to the Board of Aldermen, the forerunner of today's City Council. In each position, he argued for good management and efficiency as the best weapons against corruption. He instituted new practices, like time sheets for employees and better auditing methods. After decades of under-the-table graft, which thrived on confusion, these reforms made it harder for corrupt politicians to cheat. Mitchel seemed like a man who knew what he was doing. He looked courageous, independent, and honest.

He also looked *modern*. Only 34 years old in 1913—he was later dubbed “The Boy Mayor”—he was slim and fit and active. Photos showed him in fencing gear from his college days, canoeing with his wife in the Adirondacks, traipsing around a winter landscape with his snowshoes. Like many people his age, he loved to dance, especially the foxtrot and the tango. He was informal and straightforward. One reporter called him elegant. The contrast with his opponent, Edward Everett McCall, could hardly have been more glaring. McCall, a Tammany man, bore a striking resemblance to the political-cartoon version of Tammany corruption: middle-aged men whose giant stomachs symbolized both their gluttony and their greed.

Mitchel had the support of the Fusion Party, but he also appealed to some voters who might otherwise have backed McCall. His grandfather, John Mitchel, was the celebrated hero of the 1848 Irish rebellion against the British, and his uncle Henry

Purroy was a Tammany insider, though often publicly critical of the worst abuses of the machine. Mitchel won by an overwhelming majority and began his term as mayor on January 1, 1914.

Mitchel did not campaign as a social reformer. He believed that if he could clean up the government, other problems would solve themselves. He did not share the moral and ethical passion of many progressives to right social wrongs and improve life for ordinary people. In fact, he was afraid of the public. He cancelled meetings with constituents at the last minute. When he spoke in public, he wasn't friendly, didn't crack jokes. He was well-off and well-educated, and couldn't connect with the working-class people who made up the majority of New York's population. They tried to connect with him, though. He received hundreds of letters from people asking for jobs, or advice, or help finding a good husband or wife. His staff answered them.

Women could not vote, but they were active in the election. A *New York Times* headline announced that “suffragists helped get vote out early.” The accompanying article reported that the Women's Fusion League for Good Government, a new bipartisan group, provided eleven hundred sandwiches for men working the polls on Election Day. Judging from the handwritten note on this campaign photo, Mitchel attended the group's first meeting.

Campbell Studios, *For Mayor, John Purroy Mitchel*, 1913.
New-York Historical Society

By the early 1900s, New York City had been in the grip of Tammany Hall Democrats for more than half a century. Now and then knocked out of power for brief periods of reform, Tammany politicians bounced back with the help of working-class immigrant voters, especially the

JOHN PURROY MITCHEL

There were early signs that Mitchel might support women's suffrage, a favorite progressive cause. He appointed a woman, Dr. Katherine Bement Davis, to a post in his administration, a first for any American city. He and Dr. Davis attended the annual Suffrage Ball during his first month in office, as the guests of honor. Mitchel was a member of the Men's League for Women's Suffrage. So on May 2, 1914, when he addressed a major suffrage meeting held at Carnegie Hall, everyone stood in his honor. He was introduced by Harriot Stanton Blatch, a prominent suffragist.

The mayor's talk was brief. After a gracious beginning, he said: "I, myself, am convinced that women do not require the suffrage to achieve entrance into public life. Suffrage for women is a question that men will decide according to the demands of women. When enough women want it and want it enough they will get it. Until then my experience does not lead me to believe that they will suffer materially for lack of it." When the speech ended, someone at the back of the hall began to clap politely, but everyone else sat in stony silence. Later, Mrs. Blatch said that the mayor had not expressed a single modern thought, and that his speech sounded as though it had been written 100 years earlier. It was a stinging rebuke for a progressive mayor. The following day, Mitchel acknowledged that his wife was pro-suffrage, and tried to clarify his meaning. "They seem to assume that I'm opposed to woman suffrage. I'm not, but I am by no means an enthusiastic supporter of it." The newspapers covered the whole story in detail.

As his term went on, many people began to think the mayor only cared about efficiency and budgets, not about people, or poverty, or unfairness, or using government to address social ills. He didn't mind if the public disliked him; he just wanted to do what he saw as his duty and reform the government. When he came out in support of American intervention in the Great War, he outraged New York, where antiwar sentiment was strong and widespread. In 1917, he was defeated for re-election by the Tammany-nominated candidate. He enlisted in the war, became a pilot, and was killed in a bizarre accident. Investigators determined that he had neglected to wear his seat belt, and had fallen out of his plane.

Although not a traditional progressive, Mitchel accomplished much of what he set out to do. His clean-government reforms helped rein in the Tammany machine when it returned to power, and he is credited with paving the way for the city's celebrated twentieth-century reform mayor, Fiorello La Guardia.

MABEL DODGE

MABEL DODGE (1879–1962)



Mabel Dodge moved to New York with her husband and son in 1912. They had been living in Italy, where they had met and socialized with artists and intellectuals. Mrs. Dodge was neither—she was an heiress from Buffalo, New York—but she found that company thrilling. So instead of looking for a fine house in Upper

Manhattan, Mrs. Dodge headed for Greenwich Village, the most radical neighborhood in New York, and perhaps in the country. She rented a large, elegant apartment, which she decorated in pale pastels. Her bed was draped with white silk. She was trying, she said later, to make New York stay outside on the street. “But . . . no sooner was this peaceful fortress completed than I opened the door of it and let the town pour in!”

If she was uncertain at first, within months of arriving in New York, Mrs. Dodge knew what she wanted—a role in the artistic and intellectual life of the Village. She ended her marriage—she would ultimately have four

husbands—and when she began hosting get-togethers in her home, her genius found an outlet. She called them Evenings at first, and let anyone come who wished to. These nights became overcrowded and unruly, and at her friend Walter Lippmann’s suggestion, she began to admit only the people she invited. These get-togethers became known

as her salon, a popular European term that signaled high-level conversation guided by an inspirational host. Her guests included artists Alfred Stieglitz, Andrew Dasburg, and John Sloan; Big Bill Haywood, head of the Industrial Workers of the World (the Wobblies); journalists Walter Lippmann, Max Eastman, Lincoln Steffans, and Dodge’s good friend Hutchins Haggood; socialists Emma Goldman and John Reed; birth-control advocate Margaret Sanger; and many others Mrs. Dodge later dubbed “movers and shakers.”

Greenwich Village was home to some 45,000 people, a tiny portion of the city’s 5 million. Many of those on Mrs. Dodge’s guest list called it home. Borrowing European terms for similar communities in France and elsewhere, the artists and writers were called *avant-garde*, or bohemians. The political activists were called radicals. Together, they gave the Village its rebellious character. They shared a need to break away from the past, which they saw as dead weight that hindered real progress. They wanted the new, the experimental, the free, the untested, and they wanted it *now*. In this group, there was a good deal of talk about dynamite, about blowing up whatever was old and encrusted, clearing it away in one powerful blast. (Usually, they meant “spiritual dynamiting,” although Big Bill Haywood had been tried and acquitted in the bombing death of Frank Steunenberg, the union-busting former governor of Idaho.)

In this crowd, rules were meant to be broken. Come-as-you-are clothing was fine. So was sitting cross-legged on the floor, or

leaning against the very expensive draperies. Heated discussions, even arguments, were more than fine—they were the point of the evening. Mrs. Dodge, who did not usually join in, wanted conversation that would make people think deeply and creatively about what was new and modern, even if it was uncomfortable. She no doubt applauded when socialist Big Bill Heywood asked some young painters just what they thought their role would be in a society where the workers truly ruled. She expected all the conversation to be civil, even polite, and above all, interesting and challenging. Boring people were not asked back. Mrs. Dodge was cooking up a spicy dish, a new one every week, and each ingredient mattered.

Dodge was trying “to loosen up thought by means of speech.” She was not thinking of random exchanges, party small talk, but of fully engaged thoughtful dialogue. She believed that conversation gave direction and meaning to all the currents of change then boiling in the Village. And it shattered decades of Victorian restraint and silence. Honest, open, free talk was brand new, and a creative activity. Dodge knew this in her bones. “It was as if men said to other men: ‘Look, here is a new way to see things . . . and a new way of saying things. Also new things to say.’” Communication, she said, was the essence of it all.

Just as Mrs. Dodge was planning the first of her Evenings, she was contacted by the organizers of the 1913 Armory Show and asked to write a profile of her friend Gertrude Stein, whom she had met in Europe.



MABEL DODGE

They also requested her help locating and collecting artwork, and providing some cash. Her name became associated with the show, which was widely covered in the press, and suddenly she found herself known as a city personality. As she said herself, this was when Mabel Dodge became “Mabel Dodge,” the woman whose name would appear in the headlines of *The New York Times*. Her salon, with its notable guests and inspired talk, only added to her fame.

Dodge loved her part in the Armory Show, which she called “the most important public event . . . since the signing of the Declaration of Independence.” But in her writing, she overstated the role she played. She was more central in a simultaneous but unrelated event, the huge pageant held to publicize and finance the striking silk workers in Paterson, New Jersey. The pageant was her idea, and her friendship with Big Bill Haywood was the critical connection between Paterson and Greenwich Village. Haywood’s Wobblies were supporting the months-old strike. Dodge, Haywood, and John Reed, all veterans of the salon, planned a theatrical extravaganza at Madison Square Garden. Reed coached the more than 1,100 Paterson workers who would re-enact critical moments from the strike for the New York audience. This idea was groundbreaking: ordinary people on stage telling their own story.

The pageant organizers seized every opportunity for publicity. They ordered a special train to deliver the strikers from Paterson to Hoboken. This contingent proceeded to

Manhattan and was joined in Union Square by 800 sympathizers from New York and elsewhere, and the entire group marched up Fifth Avenue singing the “Marseillaise,” the fiery anthem of the French Revolution, and the Communist “Internationale.” Once inside Madison Square Garden, the strikers marched down the aisles, merging with the audience in ways that signaled a new approach to theater itself. They stood against a huge backdrop of the factory town, reportedly painted by John Sloan, and re-created the drama of the still on-going strike. At one point Haywood stopped the action and asked for donations from the audience of 15,000. The strike ultimately ended in defeat for the workers, but the pageant left a lasting mark. The use of spectacle and publicity, the crossing of boundaries between Greenwich Village radicals and New Jersey factory workers, and the blurring of the lines between performers and audience, were all signs of a changing world.

Mrs. Dodge and her salon continued to be at the center of Greenwich Village life until 1917, when she relocated to the growing artist community in Taos, New Mexico.



Unknown photographer, Mabel Dodge's Washington Square Apartment, 1916. Mabel Dodge Luhan Papers, Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University

VERNON AND IRENE CASTLE

VERNON AND IRENE CASTLE (1887–1918 & 1893–1969)



George Moffett, *Irene and Vernon Castle Partnering Each Other*, 1915. Jerome Robbins Dance Division, The New York Public Library for the Performing Arts, Astor, Lenox and Tilden Foundations

The Castles did not set out to revolutionize American dance. They did not set out to be dancers at all. Vernon was a British immigrant, working as a stage comic, when he met Irene in New Rochelle, New York, in 1910. Like Vernon, Irene loved the theater and had grown up taking dancing lessons. He was 24 when they were married, and she was 18. They went as newlyweds to Paris, where Vernon tried to make his beginner French and rail-thin body funny. The French audience did not get the slapstick humor, but they loved the dance Vernon and Irene had put together. Irene later remembered their first performance as improvised, rough, and acrobatic, part Texas Tommy and part grizzly bear, two American dances the French had not seen. Irene sent copies of the ecstatic reviews to theater people in New York, and when the Castles returned to the United States, they were on their way to stardom.

A decade or two earlier, the dances the Castles premiered in France were considered too low-class for mainstream America. Among the upper classes, young people learned social dancing as part of their training in good manners. They danced at private parties, where they were well-supervised as they waltzed, and partners held each other at a respectful six-inch distance. An entirely different world existed lower on society's rungs. African Americans, immigrants, working girls, and poor New Yorkers in general danced in public dance halls, where the music was the lively, syncopated rhythm of ragtime, and the dance names suggested frolicking animals—the grizzly bear, the turkey trot, the bunny hug. Some of the dance halls held a few hundred people and had live bands. Others

were just a hole-in-the-wall, where men paid to dance with young women. Gambling and prostitution were not unheard-of in these establishments. “Nice” girls were warned to stay away from all of them.

But by 1910, dance-hall culture was starting to move into the mainstream. The era of African American ragtime and its great master, Scott Joplin, had peaked. The new ragtime composers tended to be white, and the compositions simpler. The dance music the Castles had chosen in Paris—“Alexander’s Ragtime Band”—was written in 1911 by a Jewish immigrant named Irving Berlin. It became the breakout hit of the day, neither the first nor the last time that black culture was repackaged for a white audience. Vernon and Irene Castle accelerated this transition. A young white couple, they were attractive, stylish, and fabulous dancers. The public adored them from the start.

The Castles saw their opportunity. Knowing of dance’s unsavory reputation, they aimed to show dance as both fun and respectable, and to win over the elite. In 1913, they hired Elisabeth Marbury as their agent. Born to New York’s aristocracy, she promoted their dancing and their style aggressively. Late in 1913, the Castles opened Castle House, a dancing school and club on the East Side, across from the Ritz Hotel. Over the course of the next two years, they opened a nightclub called Sans Souci, and a resort and dancing school they named Castles in the Air. They made plans for another club, this one at Coney Island, called Castles by the Sea. They took a whirlwind

VERNON AND IRENE CASTLE

month-long tour of thirty-two cities from Massachusetts to Nebraska, showing all the latest dances—the tango, the fox trot, and their signature variation on the one-step, the Castle Walk. They appeared in three silent movies, including *The Whirl of Life*, which combined some of their biography with a wildly fictionalized adventure tale in which Vernon rescued Irene from a bad guy with a mustache. Their personalities were part of their appeal. Vernon especially made a point of not taking himself too seriously. He acknowledged that some of the dances were silly; that, he said, was why people liked them.

The Castles were just rebellious enough to look exciting and modern. Irene’s very short hair was a shock at first. So was their African American band, led by James Reese Europe. In their book, *Modern Dancing*, they made it all respectable and appealing, and distinguished their elegant new dancing from the uninhibited moves seen in the worst dance halls. The problem, Vernon said, was not ragtime music, which he loved. “The Waltz is beautiful, the Tango is graceful, the Brazilian Maxixe is unique. One can sit quietly and listen with pleasure to them all; but when a good orchestra plays a ‘rag’ one has simply *got* to move.” The problem in dance halls was the jerky, suggestive moves some people were doing to ragtime. Dance, he said, should be “the poetry of motion.” Ignoring their own debut in Paris, and distancing themselves from the African American roots of the dances that made them famous, the Castles advised dancers not to wriggle the shoulders, shake the hips, twist the body, flounce the elbows, or pump the arms. “Remember you are at a social gathering, and not in a gymnasium.

Drop the Turkey Trot, the Grizzly Bear, the Bunny Hug, etc. These dances are ugly, ungraceful, and out of fashion.”

The Castles changed the way upper- and middle-class people danced and thought about dance. But their influence went well beyond this. They promoted dance as healthful exercise, and exercise itself as good for the body and mind. They stated flatly that dancers drink less and do not become “torpid around a card-table.” Aside from their dance steps, their most dramatic impact may have been in the world of women’s clothing, driven by Irene’s pared-down stylishness. In her chapters for *Modern Dancing*, she waved off the “long, cruel corsets and garters that trussed [women] like fowls for the roasting.” She advised women to wear more forgiving elastic undergarments (but not to dispense with them completely). She encouraged comfortable shoes, ankle-length skirts cleverly cut to allow the legs to move and show a pretty ankle, and haircuts that would not become untidy on the dance floor. But Irene had her own rules about what was proper. White gloves were always required, she said, and “in the evening one’s slippers and hose should match the costume, but in the daytime only black or bronze are permissible.”

World War I brought the whirl of the Castles’ lives to a halt. Their marriage was rockier than it appeared to their fans, and Vernon returned to England in 1915 to join the Royal Flying Corps. He died in an airplane accident in Texas in February 1918 while training American pilots for the war. Irene lived another fifty years and served as an advisor to *The Story of Vernon and Irene Castle*, a 1939 movie starring America’s other wildly popular dance team, Fred Astaire and Ginger Rogers.

CLASSROOM GUIDE APPENDIX A • ARMORY ART AT THE NEW YORK HISTORICAL SOCIETY

The following works of art, shown at the 1913 Armory Show, are reunited in the New-York Historical Society exhibition, *The Armory Show at 100: Modern Art and Revolution*, October 11, 2013–February 23, 2014.

Alexander Archipenko (Ukrainian-American, 1887–1964)
Repose, 1911
Painted plaster
13 ½ × 15 ¼ × 9 ¾ in.

George Grey Barnard (American, 1863–1938)
The Mystery of Life, 1895–97
Marble
21 ¼ × 14 ⅞ × 9 ½ in.

George Bellows (American, 1882–1925)
Circus, 1912
Oil on canvas
33 ⅞ × 44 in.

Émile-Antoine Bourdelle (French, 1861–1929)
L'Observatoire de Meudon, ca. 1905
Oil on canvas
24 ½ × 33 in.

Constantin Brancusi (Romanian-French, 1876–1957)
Mlle Pogany I, 1912
White marble; limestone block
17 ½ × 9 ¼ × 9 ¼ in.

Constantin Brancusi (Romanian-French, 1876–1957)
A Muse, 1912
Plaster
h. 18 in.

Constantin Brancusi (Romanian-French, 1876–1957)
Sleeping Muse (Muse endormie), 1910
Plaster
11 × 7 in.

Georges Braque (French, 1882–1963)
The Port of Antwerp (Le Port d'Anvers), 1906
Oil on canvas
19 ⅞ × 24 ¼ in.

Paul Cézanne (French, 1839–1906)
View of the Domaine Saint-Joseph, late 1880s
Oil on canvas
25 ⅞ × 32 in.

Paul Cézanne (French, 1839–1906)
The Dark Blue Vase II (Le Vase Bleu Sombre, II), ca. 1880
Oil on canvas
13 ⅞ × 11 ¼ in.

Paul Cézanne (French, 1839–1906)
The Bathers, large plate (Les baigneurs, grand planche), 1896–97
Lithograph
16 ¾ × 20 ¼ in.

Paul Cézanne (French, 1839–1906)
The Bathers, small plate (Les baigneurs, petit planche), 1897
Lithograph
11 ⅞ × 14 ⅞ in.

Robert W. Chanler (American, 1872–1930)
Leopard and Deer, 1912
Gouache or tempera on canvas, mounted on wood
76 ½ × 52 ½ in.

Honoré Daumier (French, 1808–1879)
Third-Class Carriage (Un Wagon de troisième classe), 1856–58
Oil on panel
10 ¼ × 13 ⅞ in.

Arthur B. Davies (American, 1862–1928)
A Line of Mountains, ca. 1913
Oil on canvas
18 × 40 ½ in.

Stuart Davis (American, 1892–1964)
Babe La Tour, 1912
Watercolor and pencil on paper
15 × 11 in.

Stuart Davis (American, 1892–1964)
Servant Girls, 1913
Watercolor
14 ⅞ × 11 in.

Edgar Degas (French, 1834–1917)
Jockeys on Horseback Before Distant Hills, 1884
Oil on canvas
17 11/16 × 21 5/8 in.

Eugène Delacroix (French, 1798–1863)
Christ on the Lake of Genesareth, ca. 1853
Oil on canvas
17 ¾ × 21 5/8 in.

Maurice Denis (French, 1870–1943)
Twilights Have the Sweetness of Old Painting (Les Crépuscules ont une douceur d'ancienne peinture), 1892–99
Color lithograph on wove paper
16 ¼ × 11 ¾ in.

Maurice Denis (French, 1870–1943)
Attitudes are Easy and Chaste (Les Attitudes sont faciles et chastes), 1892–99
Color lithograph on wove paper
15 ½ × 11 in.

André Derain (French, 1880–1954)
Forest at Martigues, ca. 1908–9
Oil on canvas
32 × 39 ½ in.

Edith Dimock (American, 1876–1955)
Mother and Daughter, ca. 1913
Watercolor, gouache, and charcoal on paper
8 × 9 ¼ in.

Edith Dimock (American, 1876–1955)
Sweat Shop Girls in the Country, ca. 1913
Watercolor, gouache, and charcoal on paper
8 × 9 ¼ in.

Edith Dimock (American, 1876–1955)
Florist, ca. 1913
Watercolor, gouache, and charcoal on paper
8 × 9 ¼ in.

Edith Dimock (American, 1876–1955)
Fine Fruits, ca. 1913
Watercolor, gouache, and charcoal on paper
8 × 9 ¼ in.

Edith Dimock (American, 1876–1955)
Three Women, ca. 1913
Watercolor, gouache, and charcoal on paper
8 × 9 ¼ in.

Edith Dimock (American, 1876–1955)
Bridal Shop, ca. 1913
Watercolor, gouache, and charcoal on paper
8 × 9 ¼ in.

CLASSROOM GUIDE **APPENDIX A** • ARMORY ART AT THE NEW YORK HISTORICAL SOCIETY *continued*

Katherine Sophie Dreier (American, 1877–1952)
Landscape with Figures in Woods, ca. 1911–12
Oil on canvas
27 ¼ × 19 in.

Marcel Duchamp (French, 1887–1968)
Nude Descending a Staircase (No. 2), 1912
Oil on canvas
57 ⅞ × 35 ⅞ in.

Raymond Duchamp-Villon (French, 1876–1918)
Torso of a Young Man, 1910–11/cast 1912
Plaster
23 ¾ × 13 × 12 ¼ in.

Abastenia St. Leger Eberle (American, 1878–1942)
White Slave, 1913
Bronze
19 ¾ × 11 ¼ in.

Paul Gauguin (French, 1848–1903)
Faa Iheihe, 1898
Oil on canvas
21 ¼ × 66 ¾ in.

Paul Gauguin (French, 1848–1903)
Parau na te Varua ino (Words of the Devil), 1892
Oil on canvas
36 ⅞ × 26 ⅞ in.

Paul Gauguin (French, 1848–1903)
Les vieilles Filles à Arles (Old Maids of Arles), 1889
Zincograph on yellow paper
7 ⅞ × 8 ¼ in.

Paul Gauguin (French, 1848–1903)
Les Cigales et les Fourmis. Souvenir de la Martinique (Grasshoppers and Ants: A Memory of Martinique), 1889
Zincograph on yellow paper
7 ⅞ × 10 ¼ in.

Paul Gauguin (French, 1848–1903)
Les Drames de la Mer. Une Descente dans le Maelstrom (Dramas of the Sea: Descent Into the Maelstrom), 1889
Zincograph on yellow paper
7 ⅞ × 10 ⅞ in.

Paul Gauguin (French, 1848–1903)
Bretonnes à la Barrière (Breton Women Beside the Fence), 1889
Zincograph on yellow paper
6 ⅞ × 8 ⅞ in.

Wilhelm Gimmi (Swiss, 1886–1965)
Musikanten, 1913
Oil on canvas
24 × 19 ⅞ in.

Albert Gleizes (French, 1881–1953)
Man on a Balcony (Portrait of Dr. Theo Morinaud), 1912
Oil on canvas
77 × 45 ¼ in.

Marsden Hartley (American, 1877–1943)
Still Life No. 1, 1912
Oil on canvas
32 ½ × 25 ⅞ in.

Childe Hassam (American, 1859–1935)
Vesuvius, 1897
Oil on canvas mounted on wood
25 ½ × 31 in.

Robert Henri (American, 1865–1929)
Figure in Motion, 1913
Oil on canvas
77 ¼ × 37 ¼ in.

Charles Hopkinson (American, 1869–1962)
Three Girls (Group of Children), 1911
Oil on canvas
46 × 33 ¼ in.

Augustus E. John (Welsh-British, 1878–1961)
The Way Down to the Sea, 1909–11
Oil on canvas
29 ⅞ × 26 ⅞ in.

Walt Kuhn (American, 1877–1949)
Morning, 1912
Oil on canvas
33 × 40 in.

Ernest Lawson (Canadian-American, 1873–1939)
Harlem River, Winter, 1910
Oil on canvas
40 × 50 in.

Arthur Lee (American, 1881–1961)
Ethiopian, 1912
Bronze
h. 27 ¾ in.

Wilhelm Lehbruck (German, 1881–1919)
Standing Woman, 1910 (cast 1916–17)
Bronze
75 ⅞ in. high including bronze base 3 ⅞ × 20 ½ in. in diameter

Elmer L. MacRae (American, 1875–1953)
Battleships at Newport, 1912
Oil on canvas
30 × 39 ⅞ in.

Henri Manguin (French, 1874–1949)
La Naiade. Cavalière, 1906
Oil on canvas
28 × 35 in.

John Marin (American, 1870–1953)
Woolworth Building, No. 28, 1912
Watercolor and graphite on paper
18 ½ × 15 ⅞ in.

Henri Matisse (French, 1869–1954)
Blue Nude, 1907
Oil on canvas
36 ¼ × 55 ¾ in.

Alfred Maurer (American, 1869–1954)
Autumn, ca. 1911–12
Oil on canvas
18 × 15 in.

David B. Milne (Canadian, 1882–1953)
Fifth Avenue, Easter Sunday, 1912
Watercolor on illustration board
22 × 17 in.

John Mowbray-Clarke (American, 1869–1953)
Spring, 1913
Bronze
13 × 7 × 6 ½ in.

Edvard Munch (Norwegian, 1863–1944)
Madonna, 1895–1913/14
Color lithograph in black, red, and olive, and sawn woodblock or stencil in blue, hand touched, on thick white japan paper
21 ⅞ × 13 ¼ in.

Edvard Munch (Norwegian, 1863–1944)
Moonlight, 1896–1901
Lithograph
15 ⅞ × 18 in.

CLASSROOM GUIDE **APPENDIX A** • ARMORY ART AT THE NEW YORK HISTORICAL SOCIETY *continued*

Edvard Munch (Norwegian, 1863–1944)
Vampire, 1896–1902
Lithograph, four colors
15 ½ × 21 in.

Ethel Myers (American, 1881–1960)
Portrait Impression of Mrs. D. M., 1913
Bronze
9 ½ in. high

Walter Pach (American, 1883–1958)
Portrait of Gigi Cavigli of Arezzo, 1912
Oil on canvas
23 ¾ × 17 ¾ in.

Walter Pach (American, 1883–1958)
Casentino Mountains, 1912
Oil on canvas
12 ¼ × 18 in.

Agnes Pelton (American, 1881–1961)
Vine Wood, ca. 1910
Oil on canvas
18 × 14 in.

Guy Pène du Bois (American, 1884–1958)
Interior, 1912
Oil on canvas
15 ½ × 11 ¼ in.

Guy Pène du Bois (American, 1884–1958)
Waiter!, 1910
Oil on canvas
16 × 10 in.

Francis Picabia (French, 1879–1953)
Dances at the Spring, 1912
Oil on canvas
47 ⅞ × 47 ½ in.

Pablo Picasso (Spanish, active in France,
1881–1973)
Head of a Woman (Fernande), 1909
Bronze
16 ⅛ × 9 ⅞ × 10 ⅞ in.

Camille Pissarro (French, 1830–1903)
Neige, soleil couchant, Eragny, 1894
Oil on canvas
24 × 32 ½ in.

Maurice Brazil Prendergast (American,
1858–1924)
Landscape with Figures, ca. 1910–12
Oil on canvas
29 ⅝ × 42 ⅞ in.

Pierre Puvis de Chavannes (French,
1824–1898)
The Beheading of Saint John the Baptist, 1869
Oil on canvas
49 × 65 ½ in.

Pierre Puvis de Chavannes (French,
1824–1898)
*Le Verger, Les Enfants au verger, L'Automne
(Orchard, Children in an Orchard, Autumn)*,
ca. 1885–89
Oil and pencil on canvas
31 ½ × 39 in.

Odilon Redon (French, 1840–1916)
Light (Lumière), 1893
Lithograph
15 ⅞ × 10 ¾ in.

Odilon Redon (French, 1840–1916)
Head of Orpheus, ca. 1903–10
Pastel on paper
27 ⅞ × 22 ⅞ in.

Odilon Redon (French, 1840–1916)
Silence, ca. 1911
Oil on prepared paper
21 ½ × 21 ¼ in.

Odilon Redon (French, 1840–1916)
Captive Pegasus (Pégase captif), 1889 (pub-
lished 1891)
Lithograph on chine appliqué
13 ⅞ × 11 ⅞ in.

Odilon Redon (French, 1840–1916)
Druidess (Druidesse), 1891
Lithograph on chine appliqué
10 ⅞ × 9 ⅞ in.

Odilon Redon (French, 1840–1916)
Initiation to Study – Two Young Ladies, ca.
1905
Oil on canvas
36 ¾ × 25 ⅝ in.

Pierre-Auguste Renoir (French, 1841–1919)
Algerian Girl, 1881
Oil on canvas
20 × 16 in.

Theodore Robinson (American, 1852–1896)
In the Orchard, 1872–96
Oil on canvas
20 ⅞ × 16 ⅞ in.

Henri Rousseau (French, 1844–1910)
House on the Outskirts of Paris, ca. 1905
Oil on canvas
13 × 18 ¼ in.

Albert Pinkham Ryder (American, 1847–
1917)
Moonlit Cove, early to mid-1880s
Oil on canvas
14 ⅞ × 17 ⅞ in.

Albert Pinkham Ryder (American, 1847–
1917)
Pastoral Study, 1897
Oil on canvas mounted on fiberboard
24 × 29 ⅞ in.

Morton Livingston Schamberg (American,
1881–1918)
Study of a Girl (Fanette Reider), ca. 1912
Oil on canvas
30 ⅞ × 23 ⅞ in.

André Dunoyer de Segonzac (French,
1884–1974)
Paysage No. 1, ca. 1912
Oil on canvas
29 × 36 in.


Charles R. Sheeler (American, 1883–1965)
The Mandarin, 1912
Oil on panel
10 × 13 ¾ in.

John Sloan (American, 1871–1951)
McSorley's Bar, 1912
Oil on canvas
26 × 32 in.

John Sloan (American, 1871–1951)
Sunday, Women Drying Their Hair, 1912
Oil on canvas
26 ⅞ × 32 ⅞ in.

John Sloan (American, 1871–1951)
Girl and Beggar, 1910
Etching
4 ⅞ × 5 ¾ in.

Amadeo de Souza-Cardoso (Portuguese,
1887–1918)
The Stronghold, 1912
Oil on canvas
36 ⅞ × 24 in.



CLASSROOM GUIDE APPENDIX A • ARMORY ART AT THE NEW YORK HISTORICAL SOCIETY *continued*

Joseph Stella (American, 1877–1946)
Still Life, 1912
Oil on canvas
23 ¼ × 28 ¼

Henri de Toulouse-Lautrec (French,
1864–1901)
Le Divan Japonais, 1892–93
Color lithograph
31 ⅝ × 23 ⅞ in.

John H. Twachtman (American, 1853–1902)
Hemlock Pool, ca. 1900
Oil on canvas
29 ⅞ × 24 ⅞ in.

Vincent van Gogh (Dutch, 1853–1890)
*Mountains at Saint-Rémy (Montagnes à
Saint-Rémy)*, 1889
Oil on canvas
28 ¼ × 35 ¾ in.

Jacques Villon (French, 1875–1963)
Young Girl, 1912
Oil on canvas
57 ⅞ × 45 in.

Abraham Walkowitz (American, 1878–1965)
At the Opera, 1908
Oil on canvas
17 ⅝ × 14 ⅓ in.

J. Alden Weir (American, 1852–1919)
The Factory Village, 1897
Oil on canvas
29 × 38 in.

James Abbott McNeill Whistler (American,
1834–1903)
Study in Rose and Brown, ca. 1895
Oil on canvas
20 ¼ × 12 ½ in.

Charles Henry White (Canadian, 1878–1969)
The Condemned Tenement, 1906
Etching
4 ⅓ × 6 ⅞ in.

Charles Henry White (Canadian, 1878–1918)
Valley of Unrest, Pittsburgh, Pennsylvania,
1907
Etching on paper
5 ⅜ × 9 ⅞ in.

Eugene Zak (Polish, 1884–1926)
The Shepherd, 1910–11
Oil on canvas
46 × 32 ½ in.



CLASSROOM GUIDE APPENDIX B • THE NEW YORK TIMES REVIEW OF THE ARMORY SHOW

This unsigned review appeared in the “Art at Home and Abroad” column of the *The New York Times*, six days after the Armory Show opened.

History of Modern Art at the International Exhibition Illustrated by Paintings and Sculpture

It cannot be denied that the Post Impressionists and Cubists predominate at the Armory Exhibition. Their numbers may not be greater than the combined numbers of the older and more familiar schools, but aggressiveness is of the very essence of their quality, and the size of their separate contributions and the force of their often violent and always powerful color in the same exhibition with the tender shimmer of Monet and Corot gives the impression of an equal number of bass drums and violins playing at the same moment. The exhibition is Wagnerian in scope, and it is Rienzi, not Parsifal. It makes a great deal of noise.

In studying it from the simple point of view of a person who “wants to know,” however, it offers an unusual opportunity. We can see, if we care to take the trouble, how the art of painting developed from Ingres down to Seurat, and we can observe the sudden backward jump toward savage art in the work of Matisse and the Cubists. Luckily for the critic, there is no such thing as taking sides. In the presence of such a polyhedron as modern art he would be in trouble though. He can heartily and with all his emotional being detest the eccentricities of a Matisse, and he can find

his soul moved to something approaching ecstasy by the serene and noble rhythms of Puvis de Chavannes, but so can any one of us. His more dispassionate, although less simple, task is to try to discover what addition each of the innovators in the various schools has made to the sum of artistic achievement, what change each one has made in the prevailing taste of his time, and what step he has taken to broaden our perceptions.

Most of us who have followed the history of art with any degree of interest are reasonably familiar with the earlier work of the men who came immediately after Ingres.

Ingres himself was a great master and a revolutionary, although to-day he seems to the casual observer the embodiment of the academic. So calm, so healthful, so unruffled he is that one properly may apply to him the misused term “classic.” He really expressed something of the Greek spirit, something of its love of reality and reasoning. His color was cool and thin but his line pulsed with life. There are a couple of drawings by Ingres in the exhibition which are not yet in place and Whistler’s copy of his “Andromeda,” a very insufficient representation certainly, but a starting point.

Then came Delacroix, organizing color harmonies and turning the serenity of Ingres into drama that verges on melodrama. He was tagged “romantic,” and he used color to convey emotion.

In Daumier we have the healthfulness of Ingres and the dramatic instinct of Delacroix without the coldness of the former or the unreality of the latter.

In looking now at the work of Daumier and Corot the likeness of these two friends, at first view so widely separated, becomes apparent. Behind the vaporous atmosphere of Corot lies an appreciation as sound as Daumier’s of the solid substance of material things. The plastic effect is always there even when masked by the lightest veils of tone. And Daumier, so obviously a master of plastic effect is equally respectful of the envelope of air by which all objects are surrounded, never presenting his forms detached from this envelope. Corot concerns himself most, however, with the movement of air and its delicate elasticity at moments when nature is at peace, and Daumier concerns himself most with the more powerful rhythms of nature and with the full expression of dynamic forces.

Degas leads us quietly enough from these comrades toward the new thought of the Impressionists, but he has more in common with Daumier than with Monet, whose name so often is associated with his. We are fortunate in having two excellent examples of his work in the present exhibition, and it is easy to see in them both his mastery of the line with which Ingres labored and Daumier played, and the effects of light which the later school continually attempted and occasionally achieved. Degas, old and cross, and contented with a manner of life that seems the quintessence of poverty to a New York artist, is known at his true value by the modern connoisseur. Not a pearly flake of his wonderful crayon escapes their acclaim, not a single line of that sullen truth which he tells about humanity as seen by him in all its beauty of ugliness. He is greater than most of the people in this present company, because he

is so fierce a critic of himself. With what cold indifference to self-love he has put to himself problems that no one else had solved, because he knew that his mind would be forced to independent work thereby. What he could win easily did not interest him. The beautiful contours of the professional model over which Ingres would have lingered with unwearied joy would have seemed to Degas stupid, but his courage rose at sight of the highly developed muscles of a dancing girl, finding in these something upon which to spend original research. Degas, Ingres, and Daumier belong to the limited class of expressionists. They seek in their drawing to reveal every significant feature of their model. In their studies of the figure the contours tell the story of the ages, the relaxation or the nervous tension, the race and type and physical training of the model. In their draped figures every fold of the costume has its cause in the pose and gesture of the body. Everything belongs to everything else; no line hangs loose from the general structure. One notes in the drawing of a back by Degas in Gallery R the thickness of the body, the movement of the shoulders, the relationship of the head to the rest of the figure. Nothing has been done according to a recipe. It is all first-hand observation and the philosophic sifting of facts for those that express what it is valuable to show. In the same gallery is a nude by Matisse, an early work, we should judge. It tells us that Matisse also knows the trick, so difficult to learn, of placing the limbs in their sockets so that they may move with the motion of life. He also has studied the muscular development of the body and can give that great twist at the waist which Michael Angelo taught us to look for and which the weak draughtsmen avoid as they would the plague.





CLASSROOM GUIDE APPENDIX B • THE NEW YORK TIMES REVIEW OF THE ARMORY SHOW *continued*

But Matisse has put his truly remarkable talent at the service of a schematic art, while Degas has remained free. Hence, we believe, the to us immense superiority of the earlier man.

Following the people who have used line and mass and color to express personal emotion in the presence of nature, or at least to reproduce those characteristics of nature which heighten emotion in us, come the Impressionists with their objective temper, their clear science, their pursuit of externalities. They are the analysts who observe and seek to know through study rather than intuition. They chase the moment in its flight to record the exact transition between it and the next moment. They strive to paint mobility from without instead of giving expression to the dynamic force within that causes mobility. Thus Monet and Pissarro and Sisley and their company see nature in arrest. With them it is always “I am,” not “I am becoming.”

This quaintly static art, so nobly pursued, naturally is restful. We see how restful it is as we pass from the group of Monets in the present exhibition to the halls beyond, where the air is troubled by the violence of the new movement. And it is healthy art, just as a soul concerned with its environment rather than with its inner emotions is a healthy soul. And it is a sensitive art, because it seeks to record the most delicate aspects of nature. Monet was concerned less with the facts of the solid earth than with the facts of its impalpable envelope of atmosphere, suffused with light. He analyzed light, and he and his followers resolved the colors of nature back into the bands of the spectrum, and then reproduced them on the canvas by dots of pure pigment,

and these dots, at sufficient distance, combine their hues in the eye with the effect of colored light. And Delacroix had done almost this, with an equally scientific intention, as early as 1825, using little wafers of color to produce his effect, and experimenting with the reactions of complementary colors. Probably the science of color relations will not again be banished from art.

But here, side by side, with Monet and Seurat, we find these Post-Impressionists who are in love with science but not with objective reality, and who have added to the science of color, which they employ in a different way from that of the Impressionists, the element of symbolism. Let us turn back a moment to that quiet room in which Augustus John, the Englishman, is side by side with Puvis de Chavannes, from whom he has so obviously derived, and in which, from another corner, Matisse leers, in commingled savagery and sophistry of mood. Puvis is placed by many historians among the symbolists, but he is not one. He illustrates legends and decorates spaces. He wrote once: “A picture should always be looked at from in front, and peacefully; never from behind, where the painter has hidden nothing.” How can we do otherwise in the case of his Hellenic decoration than look peacefully and be content with what we see? There is no trouble in those large, wholesome figures. There is no storm brewing in those turquoise skies. That sweet landscape, abounding in all the fair fruits of the earth and in the daintiest of earth’s blossoms, invites us to indolence and bliss. Maurice Denis is the immediate follower of this “serene and happy sage,” but Denis adds to his master’s cheerful pagan art a no less cheerful Christianity. He paints in a high key, like the Impressionists, and uses purer color than Puvis, and he paints

illustrations to legends in a calm spirit, as Puvis does, but they are Christian legends, and into his decorations creeps the personal joy in spiritual life of the devout Christian. Denis is well represented in the exhibition, and the observer, hovering between his old belief in reality and his new concern with symbolism, will find something comforting in the little ugly, stupid mothers, who caress little ugly, stupid children with that passion of maternity which sees no ugliness and feels no lack of wit or grace. By way of Denis we come, reluctantly and holding back, to Matisse. Here we have Post-Impressionism, the expression of movement, the expression of mass, denuded of all that has given joy to the past generations in the relations of one form to another and one color to another. We enter a stark region of abstractions that are hideous to our unaccustomed eyes, whatever they may become to the vision of the future. Here and there we see a decorative placing of a great shape of color with another great shape, and see something that would please us in a piece of Indian weaving. But it seems to us to be written in art that a man cannot successfully combine crudity with sophistication. M. Matisse gets back some of the force, some of the decorative value of the work done by savage races, but he presents it with a sophistication that mitigates its effect. He will neither cut loose from nature nor from convention, but his convention is not conventional enough and his nature is not natural enough to reconcile us to his method. What he has added to the art of the present, however, is force of color. It will be long before we can again work with a weak palette.

Matisse has been freely called a charlatan, which implies willful eccentricity in pursuit

of sensation, but our business is not with his motives. We have not even anything to do with his avowed intentions. All that concerns us is what he has done that is different from the work of his predecessors and that is at the same time worthy of consideration. We may as well say in the first place that his pictures are ugly, that they are coarse, that they are narrow, that to us they are revolting in their inhumanity. His simplifications are so extreme that the lines at which he finally stops as expressing the essential contours are to the ordinary observer no more suggestive of the human face and figure than the paintings of animals in the palaeolithic age are suggestive of the originals. Nevertheless he has found in the human structure the basic lines which he throws so brutally upon his canvas. They are not created out of nothing, and it is here that we feel their defect most strongly.

Humanity grows richer and more interesting in its complexity as civilization advances. To throw over that complexity, which a great artist like Cézanne synthesizes into a significant and intense simplicity, in order to return to the primal simplicity empty of spiritual interest which satisfied the savage, seems to us to subtract from the resources of art instead of adding to them. If we look long at caricatures we end by seeing their sources in the faces and forms about us until in time we see nearly everything in terms of caricature—we see it, that is, with the essential forms and the idiosyncratic features emphasized and exaggerated. If the caricaturist is a great artist, as Daumier was, he pursues this emphasis and exaggeration only so far as the boundaries of psychological suggestion permit him to go. His human beings remain human beings with interesting



minds and souls. Matisse, up to the point of our present familiarity with him, seems to have thrown psychology, the artist's last great opportunity, quite over, or else to have reduced it to a purely animal significance. This seems to us the real reason why his paintings are repellant to us and to many others, the turning of humanity back toward its brutish beginnings. The task, as he has performed it, is not an easy one. He has shown great skill and power, but we do not see before him a goal worth striving for. We repeat, however, that he has made it possible for the younger school of artists to revitalize their color and achieve combinations even of pale tints that have force.

What the Cubists are doing is very different from what Matisse is doing. They are asking us to accept a new formula for the representation of nature, and in that formula they insist upon the third dimension and upon angles. Think back. Ingres drew human beings so that we felt their material substance. They had thickness as well as length and breadth. Later generations called that method of painting "vulgar round modeling"; but in the hands of Ingres it was not vulgar, although it was emphatically round. Wherever Ingres could emphasize a curve he did so, and his long, languid curves were a part of the beauty of [hi]s painting. But first and foremost he made his figures stand out from their background. When Manet came along, he adopted the flat modeling that he had admired in Velasquez, only, of course, he carried it further than Velasquez had carried it. If his figures seem to have thickness, it is because he has so carefully observed and so justly stated the color and tone relations of the various planes, and not because he used light and shade to create the illusion of the third dimension.

Now the Cubists are creating this illusion

with cubes and angles. Picabia goes further still. He is more scientific in his method and more logical. He does not try at all for representation, but he tries to arrange abstract forms with their appropriate colors in such a way as to convey the same sensation or emotion that is conveyed to him by the reality he starts from. He tries, that is, to express the motive power that results in movement without asking us to recognize the moving object. This is very theoretic and an entertaining experiment, demanding intellectual activity and balance. But it is terribly confused by the habit which Picabia and Picasso and all the others share, the habit of trying to explain themselves by titles. If their work is music it is programme music, and the programme plays an important part in their conception. Masterpieces are independent of programme, and we see no chance for the new school until it throws over the literary element and stands alone. So long as it prates of people coming down stairs and dancing and walking in a procession, it is contradicting itself and inviting ridicule.

The exhibition contains many things of which we have not written in this crude attempt to discriminate its main lines of direction. In the classic phrase of the composing room there is "more to follow."

The New York Times, February 23, 1913.

OVERVIEW:

Robert Henri, "The New York Exhibition of Independent Artists," *The Craftsman*, Vol. XVIII, No. 2 (May 1910), 160-172; Kenyon Cox, Arthur B. Davies, Elie Faure, Paul Gauguin, Frederick James Gregg, Jr. Frank Jewett Mather, Walter Pach, Francis Picabia, Theodore Roosevelt and Vincent van Gogh, *Documents of the 1913 Armory Show: The Electrifying Moment of Modern Art's American Debut*, trans. Walt Kuhn (Tucson, AZ: Hol Art Books, 2009); *The Metropolitan Museum of Art Bulletin*, March 1914, Vol. IX, No. 3; *The Metropolitan Museum of Art Bulletin*, September 1914, Vol. IX, No. 9; Milton Brown, *The Story of the Armory Show*, 2nd. ed. (New York: Abbeville Press, 1988); John Cauman and Henri Matisse, "Henri Matisse's Letters to Walter Pach," *Archives of American Art Journal*, Vol. 31, No. 3 (1991); "Wolves That Stalk the Academic Sheepfold Academy Threatened by a Realistic Eight Is Advised How to Meet the Enemy and Make Them Friends," *The New York Times*, May 19, 1907; Robert Hughes, *American Visions: The Epic History of American Art* (New York: Alfred A. Knopf, 1997); Robert Hughes, *The Shock of the New* (New York: Alfred A. Knopf, 1981); Hilton Kramer, *The Age of the Avant-Garde: An Art Chronicle of 1956-1972* (New York: Farrar, Straus, and Giroux, 1973); Macbeth Gallery scrapbooks, 1838-1968, Archives of American Art, Smithsonian Institution (<http://www.aaa.si.edu/collections/macbeth-gallery-records-9703>); Laurette E. McCarthy, "American artists in the Armory Show in The New Spirit: American Art in the Armory Show," *The New Spirit: American Art in the Armory Show, 1913* (The Pennsylvania State University Press, 2013); "How the School Art League Teaches Pupils and Teachers," *The New York Times*, January 26, 1913; "63 Armory Display Closes Its Doors," *The New York Times*, April 29, 1963; Barbara Rose, *American Art Since 1900: A Critical History* (New York: Praeger, 1968); Lowery Stokes Sims, *Stuart Davis American Painter* (New York: MMA, distributed by Abrams, 1991); "Notable International Art Show Now Ready," *The New York Sun*, February 16, 1913; "The 1913 Armory Show: The Story in Primary Sources," The Smithsonian Institution, <http://armoryshow.si.edu/2013/01/walt-kuhn-s-itinerary-through-europe-1912.html> (accessed 7-1-13 by K. Rosner); Gail Stavitsky, Laurette E. McCarthy and Charles H. Dutton, *The New Spirit: American Art in the Armory Show, 1913* (The Pennsylvania State University Press, 2012).

UNIT 1
Life Story of John Sloan

Robert Hughes, *American Visions: The Epic History of American Art* (New York: Alfred A. Knopf, 1999); "Introduction: Seeing the City: Sloan's New York," Delaware Art Museum, http://www.johnsloansnewyork.org/new_york/index.html (accessed 7-29-13 by K. Rosner); "The Armory Show Revisited: The Artists," International Print Center of New York, <http://www.ipcny.org/node/2078> (accessed 7-29-13 by K. Rosner); John Sloan, "The Jitney" (c. 1915), in *Heilbrunn of Art History*, The Metropolitan Museum of Art, oil on canvas, <http://www.metmuseum.org/toah/works-of-art/40.122> (accessed 7-29-13 by K. Rosner); Bennard B. Perlman, *Painters of the Ashcan School: The Immortal Eight* (Dover Fine Art, History of Art, 1988); Patterson Sims, *Whitney Museum of American Art: Selections from the Permanent Collection* (New York: Whitney Museum of American Art in association with W.W. Norton & Company, 1985).

Resource 1: Figure in Motion

Kimberly Orcutt, "Robert Henri's Manifesto," in Marilyn Kushner and Kimberly Orcutt, eds., *The Armory Show at 100: Modernism and Revolution* (New-York Historical Society in association with D Giles Limited, 2013), 267-273; Robert Hughes, *American Visions: The Epic History of Art in America* (New York: Alfred A. Knopf, 1999); Barbara Rose, *American Art Since 1900, A Critical History* (New York: Praeger, 1967).

Resource 2: McSorley's Bar

Hutchins Hapgood, "McSorley's Saloon," *Harper's Weekly*, October 25, 1913; Robert Hughes, *American Visions: The Epic History of Art in America* (New York: Alfred A. Knopf, 1999); Michael A. Lerner, *Dry Manhattan: Prohibition in New York City* (Harvard University Press, 2007); Joseph Mitchell, "The Old House at Home," *McSorley's Wonderful Saloon* (New York: Random House, 1943).

Resource 3: Sunday, Women Drying Their Hair

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Resource 4: Third-Class Carriage

Sarah Bailey Hogarty, FRAMEWORK: Third Class Carriage by Honoré Daumier (May 25, 2011), *FAMSF blog*, de Young Museum, <http://deyoung.famsf.org/blog/framework-third-class-carriage-honor>

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Resource 5: Servant Girls

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Resource 7: White Slave

Susan P. Casteras, "Abastenia St. Leger's 'White Slave,'" *Woman's Art Journal*, Vol. 7, No. 1 (Spring-Summer 1986), 32-36; Charles Musser, "1913: A Feminist Moment in the Arts," in Marilyn Kushner and Kimberly Orcutt, eds., *The Armory Show at 100: Modernism and Revolution* (New-York Historical Society in association with D Giles Limited, 2013), 169-179; Gail Stavitsky, Laurette E. McCarthy and Charles H. Dutton, *The New Spirit: American Art in the Armory Show, 1913* (The Pennsylvania State University Press, 2012); Abastenia St. Leger Eberle, "Girl Skating" (1906), in *Heilbrunn Timeline of Art History*, The Metropolitan Museum of Art, bronze, <http://www.metmuseum.org/toah/works-of-art/09.57> (accessed 7-1-13 by K. Rosner).

Resource 8: Waiter!

Milton W. Brown, *American Painting from the Armory Show to the Depression* (Princeton University Press, 1955); Karen A. Sherry and Margaret Stenz, *American Moderns 1910-1960: From O'Keefe to Rockwell* (Pomegranate Communications, Inc. in collaboration with the Brooklyn Museum, 2012).

Resource 9: Circus

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UNIT 2
Life Story of Marcel Duchamp

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Paul Gauguin (French, 1848–1903), *Faa Iheihe*, 1898. Oil on canvas, 21¼ × 66¾ in. (54.3 × 169.5 cm). Tate Gallery, London, Presented by Lord Duveen, 1919. Tate London / Art Resource, NY

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Detail: Maurice Brazil Prendergast (American, 1858–1924), *Landscape with Figures*, ca. 1910–12. Oil on canvas, 29 × 42 in. (75.2 × 108.9 cm). Munson-Williams-Proctor Arts Institute, Utica, New York, Edward W. Root Bequest, 57.212

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Detail: Vincent van Gogh (Dutch, 1853–1890), *Mountains at Saint-Rémy (Montagnes à Saint-Rémy)*, 1889. Oil on canvas, 28¼ × 35¾ in. (71.8 × 90.8 cm). Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Justin K. Thannhauser, 1978, 78.2514.24

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Detail: John Marin (American, 1870–1953), *Woolworth Building, No. 28*, 1912. Watercolor and graphite on paper, 18½ × 15 9/16 in. (47 × 39.6 cm). National Gallery of Art, Washington, Gift of Eugene and Agnes E. Meyer. © 2013 Estate of John Marin / Artists Rights Society (ARS), New York

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Detail: Paul Cézanne (French, 1839–1906), *View of the Domaine Saint-Joseph*, late 1880s. Oil on canvas, 25 × 32 in. (65.1 × 81.3 cm). The Metropolitan Museum of Art, New York, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1913 (13.66)

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Detail: Paul Gauguin (French, 1848–1903), *Faa Iheihe*, 1898. Oil on canvas, 21¼ × 66¾ in. (54.3 × 169.5 cm). Tate Gallery, London, Presented by Lord Duveen, 1919. Tate London / Art Resource, NY

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abstract art The depiction of subject matter in a non-representational manner*; a style of art developed in the twentieth century that breaks away from traditional representation of external, recognizable reality and seeks to achieve its effect using shapes, forms, colors, and textures.

academic painting A style of painting influenced by the standards of the French Academie des Beaux-Arts and the Neoclassicism and Romanticism movements. Academic art was figural, often depicting historical and religious themes through portraiture and narrative painting.

avant-garde Art that is intended to provoke an audience to consider a nontraditional idea.*

bohemian (also Bohemian) A person with artistic or literary interests who lives and acts without regard for conventional rules and practices; a native or inhabitant of Bohemia; a gypsy.

caricature The depiction of a person in which selected features are exaggerated.*

contrapposto A standing pose in which weight is shifted to one leg, causing the hip and shoulder lines to counterbalance each other.*

Cubism A style developed in the early twentieth century that depicts the simultaneous presentation of various views of an object.*

Fauvism A style of painting in early twentieth-century France based upon studies of color theories, characterized by excessive use of colors, bold brushwork, and simplified shapes; derived from the French *les fauves*, meaning wild beasts.*

feminism A distinct movement that emerged from suffragism in the early twentieth century. At the time of the Armory Show, feminist issues included sexual freedom, egalitarian relationships with men, and jobs outside the home.

flâneur Derived from the French term *flâneur*, which means an idler, loungeur, or stroller. The *flâneur* was an essential iconic figure found in paintings of Parisian city streets. This archetypal character, originating from nineteenth-century French literature, was associated with urban leisure and exploration.

Futurism An early twentieth-century movement originating in Italy, characterized by the illusion of dynamic motion; a comment on the mechanization of modern life.*

genre painting Art that depicts everyday life.*

Impressionism A painting movement originating in France around 1870 loosely based on developing industry and technical advances including the increase of railroads throughout the French countryside. Impressionist artists sought to capture the transitory effects of light on subjects in nature.

Italian Futurism A movement in art, music, and literature originating in Italy around 1909 that is characterized by an effort to give formal expression to the dynamic energy and movement of mechanical processes.*

landscape Art that depicts the natural environment.*

modern art A movement of art characterized by a tendency to reject traditional, historical, or academic forms and conventions, and emphasize individual experimentation and sensibility. The height of the modern art movement was between the 1870s and the 1970s.

narrative art Art that tells a story.*

painterly A term popularized by Swiss art historian Heinrich Wölfflin used to describe the opposite of linear, plastic, or formal linear design. A painting with visual brushstrokes created by applying paint in a less than completely controlled manner can be described as painterly.

Post-Impressionism An umbrella term used to cover the developments after and arising from Impressionism; included are color-study paintings of Seurat, structural landscapes of Cézanne, expressive work of van Gogh, and the flat-color Symbolism of Gauguin.

progressivism A broad political philosophy based on the notion that advances in science, technology, economic development, and social organization can improve the human condition.

radicalism A political philosophy that favors immediate, revolutionary, and sometimes extreme change in government and society.

realism A style of painting and sculpture developed in the 1830s–1870s that depicted familiar scenes and events; a doctrine that art should represent subjects without idealization.*

salon A conversational gathering, usually of intellectuals, literary figures, artists, and statesmen, held by custom at the home of a prominent person; a hall for exhibition of art.

suffragist One who advocates the extension of political voting rights, especially to women. The term “suffragette” applied to British suffragists.

symbolism A late nineteenth-century movement originating in France and Belgium characterized by the incorporation of symbols and ideas, usually spiritual or mystical in nature, representing the inner life.*

**These terms were taken from the New York City Department of Education’s Blueprint for Teaching and Learning in Visual Arts, Grades PreK–12.*

PRONUNCIATION GUIDE

Robert Henri

Name: Robert
Phonetic Pronunciation: RAH-burt
Name: Henri
Phonetic Pronunciation: hen-RYE

Honoré Daumier

Name: Honoré
Phonetic Pronunciation: aw-naw-rey
Name: Daumier
Phonetic Pronunciation: doh-myey

Guy Pène du Bois

Name: Guy
Phonetic Pronunciation: gy
Name: Pène
Phonetic Pronunciation: pen
Name: du Bois
Phonetic Pronunciation: due-BWAH

Paul Cézanne

Name: Paul
Phonetic Pronunciation: pall
Name: Cézanne
Phonetic Pronunciation: say-ZAHN

Vincent van Gogh

Name: Vincent
Phonetic Pronunciation: VIN-suhnt
Name: van Gogh
Phonetic Pronunciation: fon-GAWCH

Abastenia St. Leger Eberle

Name: Abastenia
Phonetic Pronunciation: ah-bah-STEE-nee-ah
Name: St.
Phonetic Pronunciation: sa(n)
Name: Leger
Phonetic Pronunciation: lay-zhay
Name: Eberle
Phonetic Pronunciation: EB-er-lee

Marcel Duchamp

Name: Marcel
Phonetic Pronunciation: mahr-SELL
Name: Duchamp
Phonetic Pronunciation: Duh-SHAHMP

Eadweard Muybridge

Name: Eadweard
Phonetic Pronunciation: ED-wurd
Name: Muybridge
Phonetic Pronunciation: MY-brij

Paul Gauguin

Name: Paul
Phonetic Pronunciation: pall
Name: Gauguin
Phonetic Pronunciation: go-GAN

Henri Matisse

Name: Henri
Phonetic Pronunciation: ahn-REE
Name: Matisse
Phonetic Pronunciation: mah-TEESS

Oscar Bluemner

Name: Oscar
Phonetic Pronunciation: AHS-kur
Name: Bluemner
Phonetic Pronunciation: BLOOM-ner

COMMON CORE STATE STANDARDS

Literacy in History/Social Studies - Grade 8

Key Ideas and Details	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
1) Cite specific textual evidence to support analysis of primary and secondary sources.	X	X	X	X	X
2) Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.	X	X	X	X	X
Craft and Structure					
4) Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.	X	X	X	X	X
6) Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).	X	X	X	X	X
Integration of Knowledge and Ideas					
7) Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.	X	X	X	X	X
8) Distinguish among fact, opinion, and reasoned judgment in a text.					X
9) Analyze a case in which two or more texts provide conflicting information on the same topic, and identify where the texts disagree on matters of fact or interpretation.		X			X

COMMON CORE STATE STANDARDS

Literacy in History/Social Studies - Grade 11					
Key Ideas and Details	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
1) Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.	X	X	X	X	X
2) Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.	X	X	X	X	X
3) Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.	X	X	X	X	X
Craft and Structure					
4) Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No. 10).	X	X	X	X	X
6) Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.		X			X
Integration of Knowledge and Ideas					
7) Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.	X	X	X	X	X
8) Evaluate an author's premises, claims, and evidence by corroborating or challenging them with other information.	X	X	X	X	X
9) Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.	X	X	X	X	X

BLUEPRINT FOR TEACHING AND LEARNING IN THE VISUAL ARTS

Middle School and the Grade 8 Benchmarks					
Benchmark: Through close observation and sustained investigation, students develop individual and global perspectives on art; solve design problems; and explore perspective, scale, and point of view.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Painting	X	X	X		
Drawing	X	X	X		X
Printmaking		X			
Collage	X	X			
Sculpture		X			
Two-Dimensional Applied Design	X	X	X		
Media Technology		X			
Benchmark: Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; interpret artwork by providing evidence to support assertions; and reflect on the process of making art.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Looking at and Discussing Art	X	X	X		X
Developing Visual Arts Vocabulary	X	X	X		X
Reading and Writing About Art	X	X	X		X
Problem Solving: Interpreting and Analyzing Art	X	X	X		X
Benchmark: Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Recognizing the Societal, Cultural, and Historical Significance of Art; Connecting Art to Other Disciplines	X	X	X		X
Observing and Interpreting the World	X	X	X		X
Benchmark: By working with a variety of school staff, students access primary resources in the community, the borough, and the city to extend their learning beyond the classroom.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Cultural Institutions	X	X	X	X	X
Online Resources and Libraries	X	X	X	X	X

BLUEPRINT FOR TEACHING AND LEARNING IN THE VISUAL ARTS

High School and the Grade 12 Benchmarks					
Benchmark: In a three-year major art sequence, students master various materials and techniques to develop a portfolio that reflects a personal style and the awareness of the power of art to illuminate, inform, and influence opinion.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Painting	X	X	X		
Drawing	X	X	X		X
Printmaking		X			
Collage	X	X			
Sculpture		X			
Two-Dimensional Applied Design	X	X	X		
Media Technology		X			
Benchmark: Students hone observation skills and discuss works of art; develop visual arts vocabulary to describe art making, the tools and techniques used to produce art, and the elements and principles of design; read and write about art to reinforce literacy skills; interpret artwork by providing evidence to support assertions; and reflect on the process of making art.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Looking at and Discussing Art	X	X	X		X
Developing Visual Arts Vocabulary	X	X	X		X
Reading and Writing About Art	X	X	X		X
Problem Solving: Interpreting and Analyzing Art	X	X	X		X
Benchmark: Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Recognizing the Societal, Cultural, and Historical Significance of Art; Connecting Art to Other Disciplines	X	X	X		X
Observing and Interpreting the World	X	X	X		X
Benchmark: By working with a variety of school staff, students access primary resources in the community, the borough, and the city to extend their learning beyond the classroom.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Cultural Institutions	X	X	X	X	X
Online Resources and Libraries	X	X	X	X	X

BLUEPRINT FOR TEACHING AND LEARNING IN DANCE

Middle School and the Grade 8 Benchmarks

Benchmark: Through critical and practical investigation, students develop the vocabulary and concepts to discuss dances and dance making in terms of style, structure and design. They expand their understanding of the origins of and connections between dance styles in the ongoing evolution of the art form.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Understanding Dance as a Means of Expression and Communication				X	
Apply Dance Vocabulary, Terminology and Symbols				X	
Analyze, Critique and Communicate About Dance				X	
Identify and Compare Dance Styles, Genres, Major Works and Artists				X	
Benchmark: Through research and analysis, students gain a sense of the development of dance styles through history. They increase their understanding of musical structures and qualities in relation to dance, and integrate other art forms in the creation of dance pieces. They expand their use of technology to research and create dance, and relate dance to nutrition and physical development.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Understanding Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual and Social Dance)				X	
Connect Dance to Other Arts and Disciplines				X	
Utilize Technology in Connection With Dance				X	
Benchmark: Students broaden their perspective about dance through school partnerships offering more diverse experiences with professional dance artists both on and off-site. They cultivate a wider acquaintance with dance performance venues in New York City, and increase their use of libraries and the Internet for research in dance.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Engage With Community and Cultural Institutions, Colleges and Universities				X	
Use Dance Research Resources				X	
Share Dance Experience in and Between Schools				X	

BLUEPRINT FOR TEACHING AND LEARNING IN DANCE

High School and the Grade 12 Benchmarks					
Benchmark: Through critical analysis and comparison, students gain verbal, written and practical fluency in dance styles and concepts, incorporating their understanding into their work as emerging choreographers and performers. A familiarity with both historical and current dance artists lends perspective to their critical responses to dance performance.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Understanding Dance as a Means of Expression and Communication				X	
Apply Dance Vocabulary, Terminology and Symbols				X	
Analyze, Critique and Communicate About Dance				X	
Identify and Compare Dance Styles, Genres, Major Works and Artists				X	
Benchmark: By charting the course of dance development, students understand the history and variety of theatrical dance styles, the functions of ritual and social dances, and interplay between theatrical and non-theatrical dance forms. They engage in interdisciplinary collaborations and interactive computer programs to extend their dance expression. They maintain healthful practices in dance.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Understanding Dance History and the Social and Cultural Significance of Dance (Theatrical, Ritual and Social Dance)				X	
Connect Dance to Other Arts and Disciplines				X	
Utilize Technology in Connection With Dance				X	
Benchmark: Students attend performances through school partnerships and independently, learn and create choreography through partnerships with professional dance artists, familiarize themselves with dance studios and programs, serve as interns to dance organizations, and take full advantage of the cultural resources New York City offers for dance study, performance and enjoyment.	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Engage With Community and Cultural Institutions, Colleges and Universities				X	
Use Dance Research Resources				X	
Share Dance Experience in and Between Schools				X	

NEW YORK STATE LEARNING STANDARDS FOR SOCIAL STUDIES

HISTORY OF THE UNITED STATES AND NEW YORK

Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, era, themes, developments, and turning points in the history of the United States and New York.

Key Idea 1: The study of New York State and United States history requires an analysis of the development of American culture. Students will . . .

Intermediate:	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Explore the meaning of American culture by identifying the key ideas, beliefs, and patterns of behaviors and traditions that help define it and unite all Americans.	X	X	X	X	X

Commencement:

Analyze the development of American culture, explaining how ideas, values, beliefs, and traditions have changed over time and how they unite all Americans	X	X	X	X	
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Key Idea 2: Important ideas, social and cultural values, beliefs, and traditions from New York State and United States history illustrate the connections and interactions of people and events across time and from a variety of perspectives. Students will . . .

Intermediate:	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Investigate key turning points in New York State and United States history, and explain why these events or developments are significant.	X	X	X	X	X

Commencement:

Develop and test hypotheses about important events, eras, or issues in New York State and United States history, setting clear and valid criteria for judging the importance and significance of these events, eras, or issues.	X	X	X	X	X
Compare and contrast the experiences of different groups in the United States.	X			X	X

Key Idea 3: The study about the major social, political, economic, cultural, and religious developments in New York State and United States history involves learning about the important roles and contributions of individuals and groups. Students will . . .

Intermediate:	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Gather and organize information about the important achievements and contributions of individuals and groups living in New York State and the United States.	X	X	X	X	X
Describe how ordinary people and famous historic figures in the local community, state, and the United States have advanced the fundamental democratic values, beliefs and traditions expressed in the Declaration of Independence, the New York State and United States Constitutions, the Bill of Rights, and other important historic documents.				X	
Classify major developments into categories, such as social, political, economic, geographic, technological, scientific, cultural, or religious.				X	

Commencement:

Prepare essays and oral reports about the important social, political, economic, scientific, technological, and cultural developments, issues, and events from New York State and United States history.	X	X	X	X	X
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Key Idea 4: The skills of historical analysis include the ability to: explain the significance of historical evidence, weigh the importance, reliability, and validity of evidence, understand the concept of multiple causation, and understand the importance of changing and competing interpretations of different historical developments.

Intermediate:	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5
Consider the sources of historic documents, narratives, or artifacts, and evaluate their reliability.	X	X	X	X	X
Understand how different experiences, beliefs, values, traditions, and motives cause individuals and groups to interpret historic events and issues from different perspectives.	X	X	X	X	X
Compare and contrast different interpretations of key events and issues in New York State and United States history, and explain reasons for these different accounts.	X	X	X	X	X
Describe historic events through the eyes and experiences of those who were there.	X	X	X	X	X
Commencement:					
Analyze historical narratives about key events in New York State and United States history to identify the facts and evaluate the authors' perspectives	X	X	X	X	X
Consider different historians' analyses of the same event or development in United States history to understand how different viewpoints and/or frames of reference influence historical interpretations	X	X	X	X	X
Evaluate the validity and credibility of historical interpretations of important events or issues in New York State or United States history, revising these interpretations as new information is learned and other interpretations are developed. (Adapted from National Standards for United States History)	X	X	X	X	X





CLASSROOM GUIDE • RESOURCES FOR CLASSROOM DISTRIBUTION

Note: To print the following pages with the correct portrait orientation, make sure you select Auto-Rotate in your print dialog box. Otherwise the resources will print horizontally, and the edges of some images may be missing.



Resource 1: *Figure in Motion*

Robert Henri (American, 1865–1929), *Figure in Motion*, 1913. Oil on canvas, 77¼ × 37¼ in. (196.2 × 94.6 cm). Terra Foundation for American Art, Chicago, Ill., Daniel J. Terra Collection, 1999.69

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Resource 2: *McSorley's Bar*

John Sloan (American, 1871–1951), *McSorley's Bar*, 1912. Oil on canvas, 26 × 32 in. (66 × 81.3 cm). Detroit Institute of Arts. Founders Society Purchase, General Membership Fund. © 2013 Delaware Art Museum / Artists Rights Society (ARS), New York

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Resource 3: Sunday, Women Drying Their Hair

John Sloan (American, 1871–1951), *Sunday, Women Drying Their Hair*, 1912. Oil on canvas, 26 $\frac{1}{8}$ × 32 $\frac{1}{8}$ in. (66.4 × 81.6 cm). Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, museum purchase, 1938.67. © 2013 Delaware Art Museum / Artists Rights Society (ARS), New York

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Resource 4: *Third-Class Carriage*

Honoré Daumier (French, 1808–1879), *Third-Class Carriage (Un Wagon de Troisième Classe)*, 1856–58. Oil on panel, 10¼ × 13¾ in. (26 × 33.9 cm). Fine Arts Museums of San Francisco, Museum purchase, Whitney Warren, Jr. Bequest Fund in memory of Mrs. Adolph B. Spreckels, Bequest funds of Henry S. Williams in memory of H. K. S. Williams, Magnin Income Fund, Art Trust Fund, Alexander and Jean de Bretteville Fund, Art Acquisition Endowment Income Fund in honor of Mrs. John N. Rosekrans, 1996.51

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Resource 5: *Servant Girls*

Stuart Davis (American, 1892–1964), *Servant Girls*, 1913. Watercolor, 14⁷/₈ × 11 in. (37.8 × 27.9 cm). Munson-Williams-Proctor Arts Institute, Utica, N.Y. Art © Estate of Stuart Davis/Licensed by VAGA, New York, NY

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Resource 6: *Sweat Shop Girls in the Country*

Edith Dimock (American, 1876–1955), *Sweat Shop Girls in the Country*, ca. 1913. Watercolor, gouache, and charcoal on paper, 8 × 9¼ in. (20.3 × 23.5 cm). Bernard Goldberg Fine Arts, LLC

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Resource 7: White Slave

Abastenia St. Leger Eberle (American, 1878–1942), *White Slave*, 1913.
Bronze, 19³/₄ × 11¹/₄ in. (50.2 × 28.6 cm). Collection of Gloria and Larry Silver.
Photograph by Glenn Castellano

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Resource 8: *Waiter!*

Guy Pène du Bois (American, 1884–1958), *Waiter!*, 1910. Oil on canvas, 16 × 10 in. (40.6 × 25.4 cm).
Collection of the Stamford Museum and Nature Center, Stamford, Connecticut, Gift of Rebecca Shulman, the
Herman Shulman Collection

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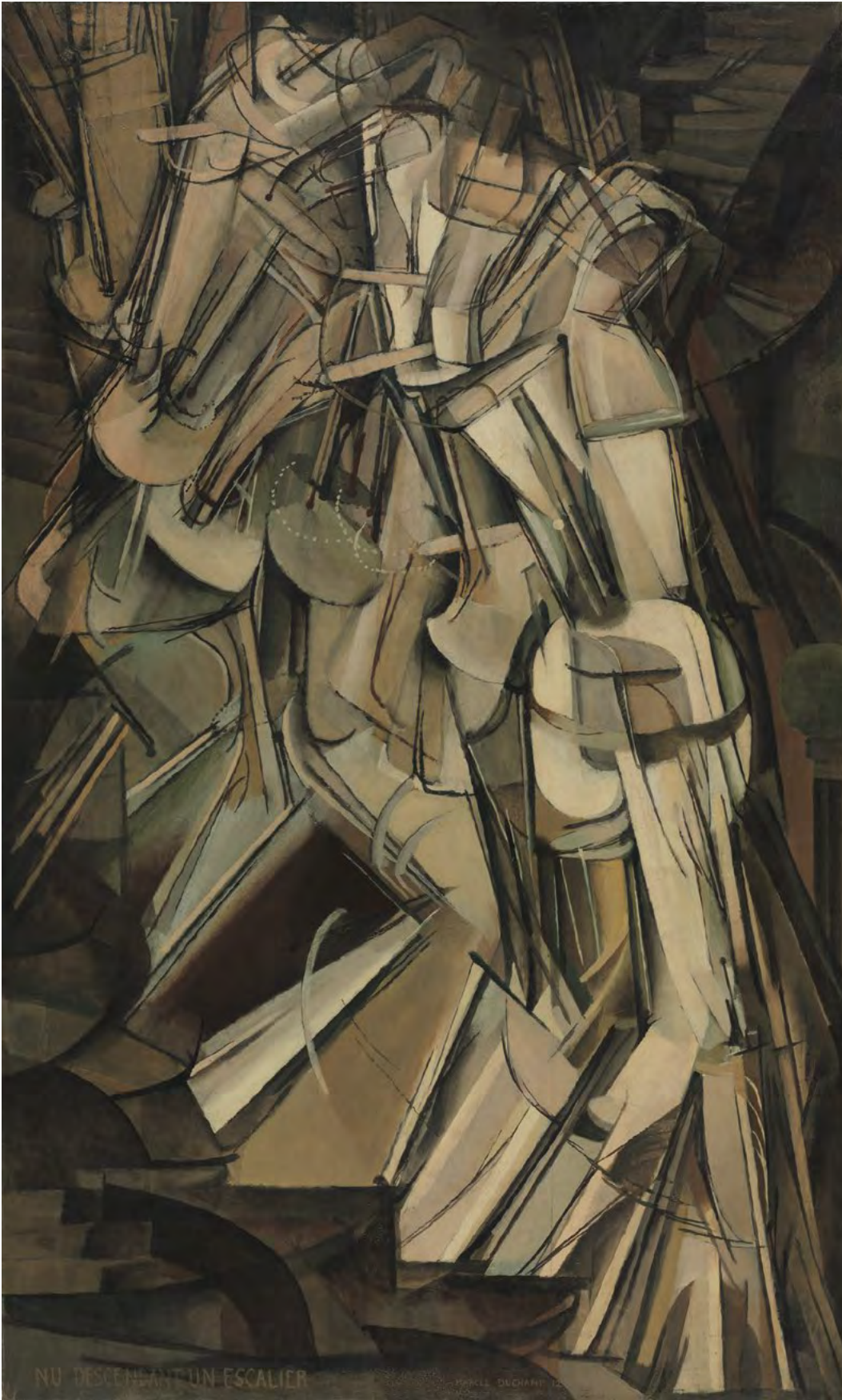


Resource 9: Circus

George Bellows (American, 1882–1925), *Circus*, 1912. Oil on canvas, 33⁷/₈ × 44 in. (86 × 111.8 cm). Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, Gift of Elizabeth Paine Metcalf

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Resource 10: *Nude Descending a Staircase (No. 2)*

Marcel Duchamp (French, 1887–1968), *Nude Descending a Staircase (No. 2)*, 1912. Oil on canvas, 57⁷/₈ × 35¹/₈ in. (147 × 89.2 cm). Philadelphia Museum of Art: The Louise and Walter Arensberg Collection, 1950, 1950-134-59. © 2013 Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York

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Resource 11: *View of the Domaine Saint-Joseph*

Paul Cézanne (French, 1839–1906), *View of the Domaine Saint-Joseph*, late 1880s. Oil on canvas, 25⁵/₈ × 32 in. (65.1 × 81.3 cm). The Metropolitan Museum of Art, New York, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1913 (13.66)

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Resource 12: U.S. Postal Stamp Commemorating the Armory Show

Celebrate The Century 1910s: 1913 Armory Show Stamp, © 1998 United States Postal Service All Rights Reserved. Used with permission



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Resource 13: Ascending and Descending Stairs

Eadweard Muybridge (British, 1830-1904), *Ascending and Descending Stairs*, 1887. Photographic History Collection, Division of Culture and the Arts, National Museum of American History, Smithsonian Institution, Animal Locomotion, Plate 504, PG*3856.1091

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Resource 14: *Dances at the Spring*

Francis Picabia (French, 1879–1953), *Dances at the Spring*, 1912. Oil on canvas, 47 ⁷/₁₆ × 47 ¹/₂ in. (120.5 × 120.6 cm). Philadelphia Museum of Art: The Louise and Walter Arensberg Collection, 1950, 1950-134-155.
© 2013 Artists Rights Society (ARS), New York / ADAGP, Paris

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Resource 15: *Mlle Pogany I*

Constantin Brancusi (Romanian-French, 1876–1957), *Mlle Pogany I*, 1912. White marble; limestone block, 17½ × 9¼ × 9¼ in. (44.5 × 23.4 × 23.4 cm). Philadelphia Museum of Art: Gift of Mrs. Rodolphe Meyer de Schauensee, 1933, 1950-134-163. Réunion des Musées Nationaux / Art Resource, NY © 2013 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo by Philippe Migéat



Resource 16: Gertrude Stein

Pablo Picasso (Spanish, 1881–1973), *Gertrude Stein*, 1906. Oil on canvas, 39³/₈ × 32 in. (100 × 81.3 cm). The Metropolitan Museum of Art, New York. Bequest of Gertrude Stein, 1946 (47.106). © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York; Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY

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Resource 17: Woolworth Building, No. 28

John Marin (American, 1870–1953), *Woolworth Building, No. 28*, 1912. Watercolor and graphite on paper, 18 ½ × 15 ⅞ in. (47 × 39.6 cm). National Gallery of Art, Washington, Gift of Eugene and Agnes E. Meyer. © 2013 Estate of John Marin / Artists Rights Society (ARS), New York

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Resource 18: Still Life

Joseph Stella (American, 1877–1946), *Still Life*, 1912. Oil on canvas, 23¼ × 28¼ (59.2 × 71.6 cm). Curtis Galleries, Minneapolis, Minnesota

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Resource 19: Mountains at Saint-Rémy

Vincent van Gogh (Dutch, 1853–1890), *Mountains at Saint-Rémy* (*Montagnes à Saint-Rémy*), 1889. Oil on canvas, 28¼ × 35¾ in. (71.8 × 90.8 cm). Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Justin K. Thannhauser, 1978, 78.2514.24

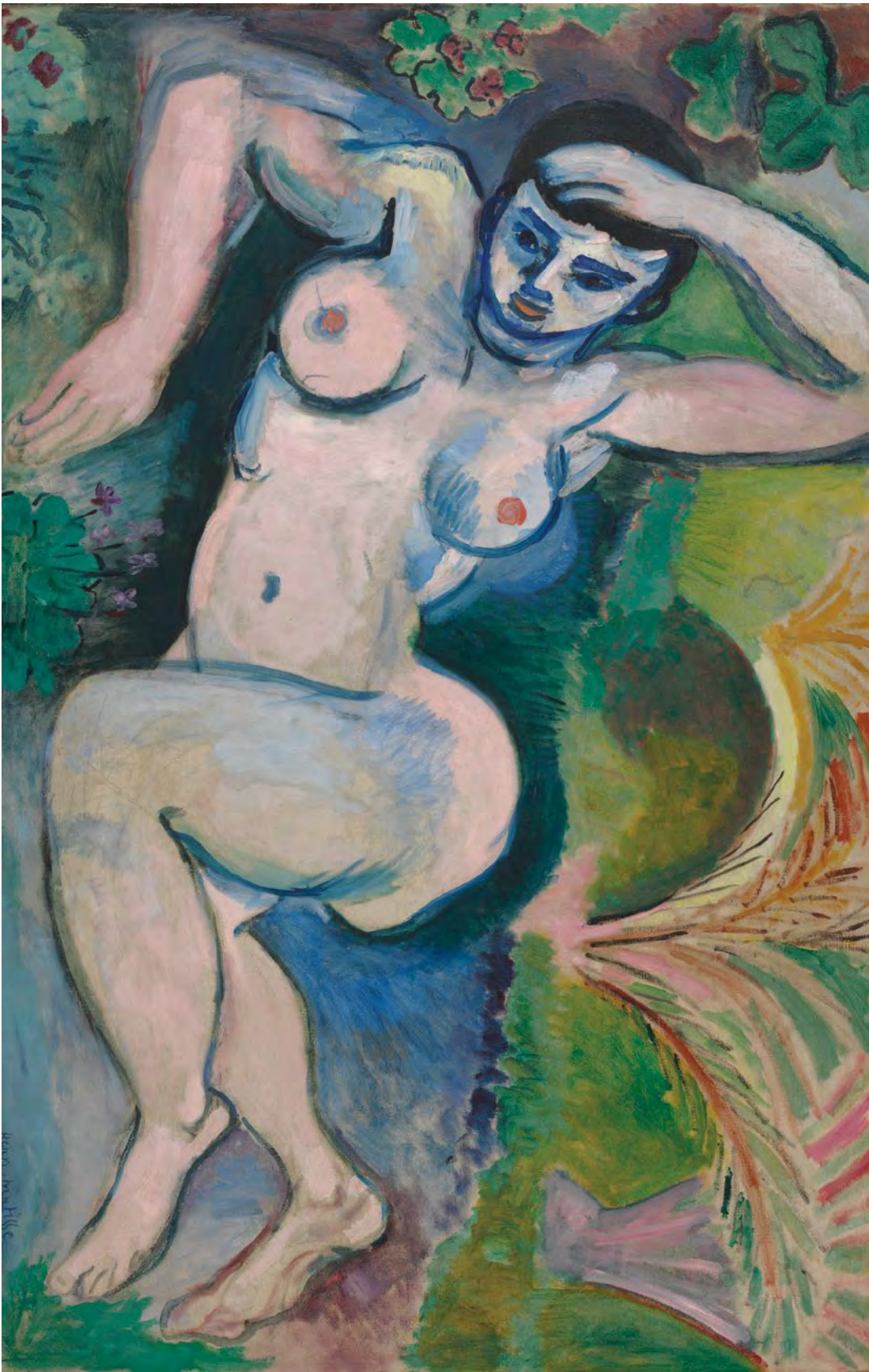
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Resource 20: Faa Iheihe

Paul Gauguin (French, 1848–1903), *Faa Iheihe*, 1898. Oil on canvas, 21¹/₄ × 66³/₄ in. (54.3 × 169.5 cm). Tate Gallery, London, Presented by Lord Duveen, 1919. Tate London / Art Resource, NY



Resource 21: Blue Nude

Henri Matisse (French, 1869–1954), *Blue Nude*, 1907. Oil on canvas, 36¼ × 55¼ in. (92.1 × 140.3 cm). The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.228. © 2013 Succession H. Matisse / Artists Rights Society (ARS), New York; Photography by Mitro Hood

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Resource 22: *The Red Studio*

Henri Matisse (French, 1869–1954), *The Red Studio*, 1911. Oil on canvas, 71¼ × 86¼ in. (181 × 219.1 cm). The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. © 2013 Succession H. Matisse / Artists Rights Society (ARS), New York. Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

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Resource 23: Still Life No. 1

Marsden Hartley (American, 1877-1943), *Still Life No. 1*, 1912. Oil on canvas, 32½ × 25⅝ in. (82.3 × 65.1 cm). Columbus Museum of Art, Ohio; Gift of Ferdinand Howald, 1931.184

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Resource 24: Landscape with Figures

Maurice Brazil Prendergast (American, 1858–1924), *Landscape with Figures*, ca. 1910–12.
Oil on canvas, 29⁵/₈ × 42⁷/₈ in. (75.2 × 108.9 cm). Munson-Williams-Proctor Arts Institute, Utica, New York,
Edward W. Root Bequest, 57.212

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Resource 25: *Aspiration, Winfield*

Oscar Bluemner (German-American, 1867–1938), *Aspiration, Winfield*, 1911–17. Oil on canvas, 20 × 30 in. (50.8 × 76.2 cm). Private Collection: Courtesy of Barbara Mathes Gallery, New York

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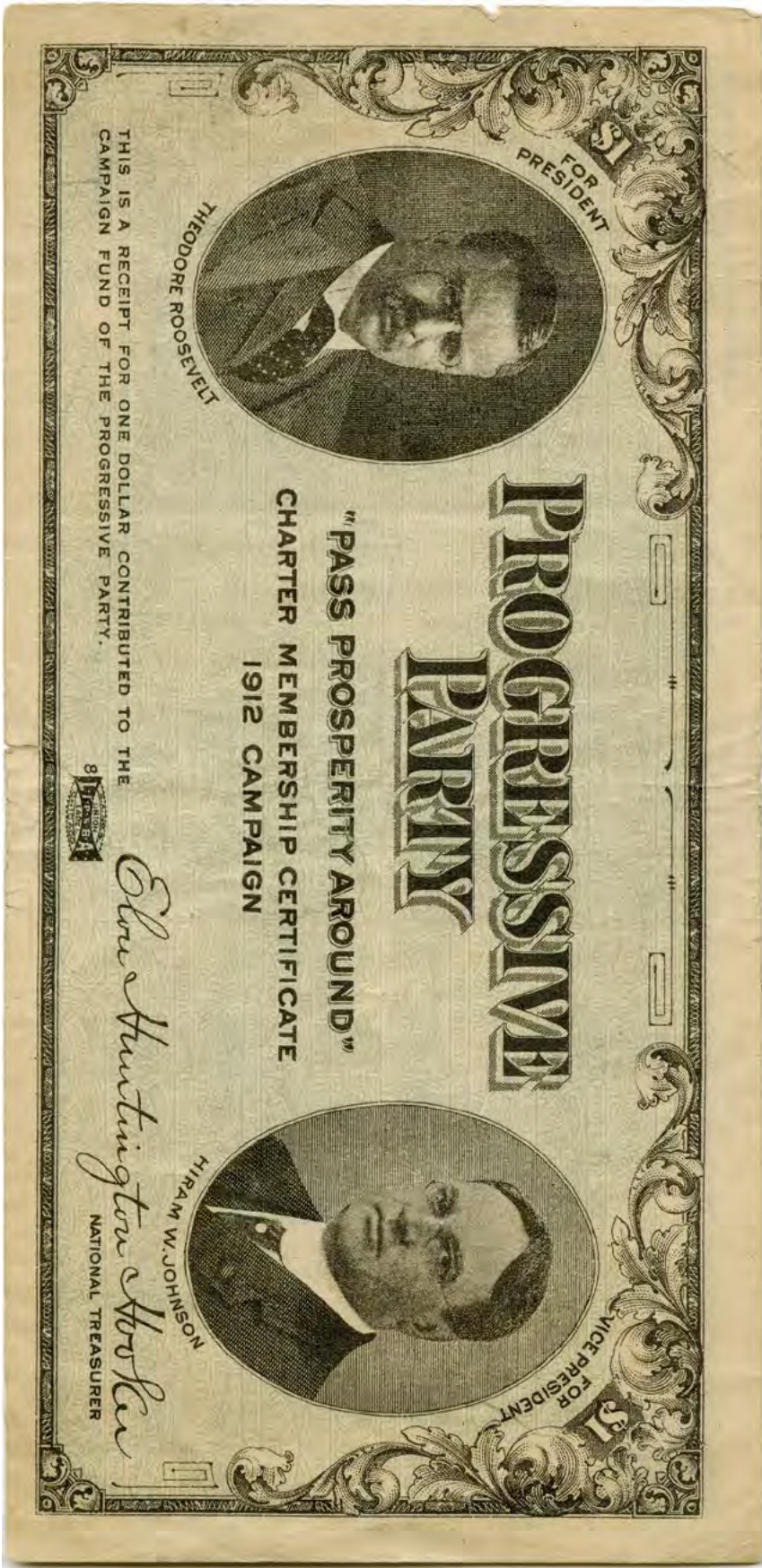


Resource 26: Woolworth Building

Apeda Studios (active 1906-1990), *Woolworth Building*, ca. 1913. Modern digital scan from negative.
New-York Historical Society

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Resource 27: Progressive Party Certificate

Receipt for \$1 Contribution to the Progressive Party Campaign, 1912. Offset photography and typeset.
New-York Historical Society

FATHER DEAR FATHER COME HOME

or

"COME HOME FATHER"

The most effective Temperance Song ever published



"WHO HATH WOE?"

Words and Music by

HENRY CLAY WORK

Revised and edited by

DUNCAN J. MUIR

(40)

Published
by

The S. Brainard's Sons Co.

New York
Chicago



Resource 28: "Father Dear Father Come Home"

Unknown artist, "Father Dear Father Come Home, or, Come Home Father," 1913. Offset lithograph.
New-York Historical Society

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Resource 29: Suffrage Parade, New York City, 1913

Unknown photographer, Bookkeepers and Stenographers at the Women's Suffrage Parade, 1913. Gelatin silver print. New-York Historical Society



John Malanga
225 W. 148th St.
10 years old. No badge.
Very small - appears only
8 or 9 years of age. Said
brother had his badge.
Photo taken 33rd St. in front
of Armory.
2/5

Resource 30: John Malanga, Newsie

Lewis Wickes Hine (American, 1874-1940), *John Malanga*, ca. 1910. Gelatin silver contact print. From Lewis Wickes Hine New York City Newsboys album, New-York Historical Society, Gift of Charles Schwartz



Resource 31: Grace Godwin's Garret

Jessie Tarbox Beals (American, 1870-1942), *Grace Godwin with Guitar*, 1917-1918. Gelatin silver Print. New-York Historical Society

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Resource 32: Randolph Bourne, Radical Thinker (photo)

Unknown photographer, Randolph Bourne, n.d. Randolph Bourne Papers, Columbia University, MS #0138, box 8. Rare Book and Manuscript Library, Columbia University in the City of New York

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RANDOLPH BOURNE, RADICAL THINKER

On Handicaps: If the handicapped youth is brought into harsh and direct touch with the real world, life proves a much more complex thing to him than to the ordinary man. . . . He has practically to construct anew a world of his own, and explain a great many things to himself that the ordinary person never dreams of finding unintelligible at all. He will be filled with a profound sympathy for all who are despised and ignored in the world. When he has been through the neglect and struggles of the handicapped and ill-favored man himself, he will begin to understand the feelings of all the horde of the unrepresentable and the unemployable, the incompetent and the ugly, the queer and crotchety people who make up so large a proportion of human folk.

-Randolph S. Bourne, "A Philosophy of Handicap," *Youth and Life* (Boston: Houghton Mifflin Company, 1913), 349-350.

On Youth: Old men cherish a fond delusion that there is something mystically valuable in mere quantity of experience. Now the fact is, of course, that it is the young people who have all the really valuable experience. It is they who have constantly to face new situations, to react constantly to new aspects of life, who are getting the whole beauty and terror and cruelty of the world in its fresh and undiluted purity. It is only the interpretation of this first collision with life that is worth anything. For the weakness of experience is that it so soon gets stereotyped; without new situations and crises it becomes so conventional as to be practically unconscious. Very few people get any really new experience after they are twenty-five, unless there is a real change of environment.

-Randolph S. Bourne, "Youth," *Youth and Life* (Boston: Houghton Mifflin Company, 1913), 12-13.

On Immigrants: As long as we thought of Americanism in terms of the "melting pot," our American cultural tradition lay in the past. It was something to which the new Americans were to be moulded. . . . America is coming to be, not a nationality but a trans-nationality, a weaving back and forth, with the other lands, of many threads of all sizes and colors. Any movement which attempts to thwart this weaving, or to dye the fabric any one color, or disentangle the threads of the strands, is false to this cosmopolitan vision. I do not mean that we shall necessarily glut ourselves with the raw product of humanity. It would be folly to absorb the nations faster than we could weave them. . . . [T]he attempt to weave a wholly novel international nation out of our chaotic America will liberate and harmonize the creative power of all these peoples.

-Randolph S. Bourne, "Trans-National America," *Atlantic Monthly*, 118 (July, 1916), 86-97.

On War: Socialists, college professors, publicists, new-republicans, practitioners of literature, have vied with each other in confirming with their intellectual faith the collapse of neutrality and the riveting of the war-mind on a hundred million more of the world's people. . . . No one is left to point out the undemocratic nature of this war-liberalism. In a time of faith skepticism is the most intolerable of all insults. . . . We manufacture consolations here in America while there are probably not a dozen men fighting in Europe who did not long ago give up every reason for their being there except that nobody knew how to get them away.

-Randolph S. Bourne, "The War and the Intellectuals," *The Seven Arts* 2 (1917), 133-136.

JUNE, 1914 10 CENTS

The MASSES



Drawn by John Sloan.

IN THIS ISSUE
CLASS WAR IN COLORADO—Max Eastman
WHAT ABOUT MEXICO?—John Reed

Resource 33: *The Masses* cover

John Sloan (American, 1871–1951), *Class War in Colorado*, cover of *The Masses*, June 1914.
The Modernist Journals Project. Brown and Tulsa Universities, ongoing. <http://www.modjourn.org>.

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"INTERMARRIAGE," AN EDITORIAL BY W. E. B. DU BOIS

Few groups of people are forced by their situation into such cruel dilemmas as American Negroes. Nevertheless they must not allow anger or personal resentment to dim their clear vision.

Take, for instance, the question of the intermarrying of white and black folk; it is a question that colored people seldom discuss. It is about the last of the social problems over which they are disturbed, because they so seldom face it in fact or in theory. Their problems are problems of work and wages, of the right to vote, of the right to travel decently, of the right to frequent places of public amusement, of the right to public security.

White people, on the other hand, for the most part profess to see but one problem: "Do you want your sister to marry a Nigger?" Sometimes we are led to wonder if they are lying about their solicitude on this point; and if they are not, we are led to ask why under present laws anybody should be compelled to marry any person whom she does not wish to marry?

This brings us to the crucial question: so far as the present advisability of intermarrying between white and colored people in the United States is concerned, both races are practically in complete agreement. Colored folk marry colored folk and white marry white, and the exceptions are very few.

Why not then stop the exceptions? For three reasons: physical, social and moral.

1. For the physical reason that to prohibit such intermarriage would be publically to acknowledge that black blood is a physical taint—a thing that no decent, self-respecting black man can be asked to admit.

2. For the social reason that if two full-grown responsible human beings of any race and color propose to live together as man and wife, it is only social decency not simply to allow, but to compel them to marry. Let those people who have yelled themselves purple in the face over Jack Johnson just sit down and ask themselves this question: Granted that Johnson and Miss Cameron proposed to live together, was it better for them to be legally married or not? We know what the answer of the Bourbon South is. We know that they would rather uproot the foundations of decent society than to call the consorts of their brothers, sons and fathers their legal wives. We infinitely prefer the methods of Jack Johnson to those of the brother of Governor Mann of Virginia.

3. The moral reason for opposing laws against intermarriage is the greatest of all: such laws leave the colored girl absolutely helpless before the lust of white men. It reduces colored women in the eyes of the law to the position of dogs. Low as the white girl falls, she can compel her seducer to marry her. If it were proposed to take this last defense from poor white working girls, can you not hear the screams of the "white slave" defenders? What have these people to say to laws that propose to create in the United States 5,000,000 women, the ownership of whose bodies no white man is bound to respect?

Note these arguments, my brothers and sisters, and watch your State legislatures. This winter will see a determined attempt to insult and degrade us by such non-intermarriage laws. We must kill them, not because we are anxious to marry white men's sisters, but because we are determined that white men shall let our sisters alone.



Resource 35: Emma Goldman

Unknown photographer, Emma Goldman Speaks about Birth Control at Union Square, May 21, 1916.
Image by © Bettmann/CORBIS

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Resource 36: Coney Island at Night

Robert A. Knudtsen, *Luna Park, Coney Island at Night*, July 4, 1922. New-York Historical Society

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Resource 37: Isadora Duncan

Arnold Genthe (German-American, 1869–1942). *Isadora Duncan*, 1916–1918.
Courtesy of the Library of Congress, Prints and Photographs Division, LC-G4085-0009

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Excerpt from “Story of a German Nurse Girl”

I like this country. I have a great many friends in New York and I enjoy my outings with them. We go to South Beach or North Beach or Glen Island or Rockaway or Coney Island. If we go on a boat we dance all the way there and all the way back, and we dance nearly all the time we are there.

I like Coney Island best of all. It is a wonderful and beautiful place. I took a German friend, a girl who had just come out, down there last week, and when we had been on the razzle-dazzle, the chute and the loop-the-loop, and down in the coal mine and all over the Bowery, and up in the tower and everywhere else, I asked her how she liked it. She said:

“Ach, it is just like what I see when I dream of heaven.”

Yet I have heard some of the high people with whom I have been living say that Coney Island is not tony. The trouble is that these high people don’t know how to dance. I have to laugh when I see them at their balls and parties. If only I could get out on the floor and show them how – they would be astonished.

Two years ago, when I was with a friend at Rockaway Beach, I was introduced to a young man who has since asked me to marry him. He is a German from the Rhine country, and has been ten years in this country. Of course he is a tall, dark man, because I am so small and fair. It is always that way. Some of our friends laugh at us and say that we look like a milestone walking with a mile, but I don’t think that is any of their business and tell them so. Such things are started by girls who are jealous because they have no steady company.

I don’t want to get married yet, because when a girl marries she can’t have so much fun – or rather, she can’t go about with more than one young man. But being engaged is almost as bad. I went to the theater with another young man one night, and Herman was very angry. We had a good quarrel, and he did not come to see me for a week.

A good-looking girl can have a fine time when she is single, but if she stays single too long she loses her good looks, and then no one will marry her.

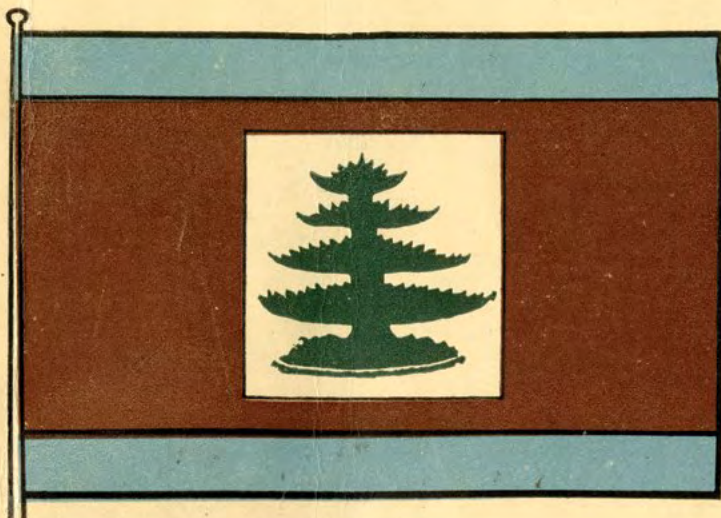
Of course I am young yet, but still, as my mother used to say, “It’s better to be sure than sorry,” and I think that I won’t wait any longer. Some married women enjoy life almost as much as the young girls.

Herman is the assistant in a large grocery store. He has been there nine years, and knows all the customers. He has money saved, too, and soon will go into business for himself.

And then, again, I like him, because I think he is the best dancer I ever saw.

Resource 38: The German Nurse Girl

The Life Stories of Undistinguished Americans, As Told by Themselves, Hamilton Holt, ed. (New York: Toutledge, 1906, 1990), 77.



NEW YORK

1913

International Exhibition
of Modern Art

Association of American Painters
and Sculptors, Inc.

February Seventeenth to March Fifteenth

Catalogue 25 Cents

The 1913 Armory Show: Overview

Association of American Painters and Sculptors, Inc.
International Exhibition of Modern Art Catalogue, Cover, 1913. New-York Historical Society

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The 1913 Armory Show: Overview

International Exhibition of Modern Art, Button, 1913. 1 1/4 x 1 1/4 in. Walt Kuhn, Kuhn Family papers, and Armory Show records, Archives of American Art, Smithsonian Institution

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The 1913 Armory Show: Overview

George P. Hall & Son, 69th Regiment, Armory Building, ca. 1910. Gelatin silver print from glass plate negative, New-York Historical Society

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The 1913 Armory Show: Overview

Overhead view of Armory installation, 1913. Walt Kuhn, Kuhn Family papers, and Armory Show records, Archives of American Art, Smithsonian Institution

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SEEING NEW YORK WITH A CUBIST



The Rude Descending a Staircase
(Rush Hour at the Subway)

The 1913 Armory Show: Overview

J. F. Griswold, "The Rude Descending a Staircase (Rush Hour at the Subway)," *New York Evening Sun*, March 20, 1913. General Research Division, The New York Public Library, Astor, Lenox and Tilden Foundations

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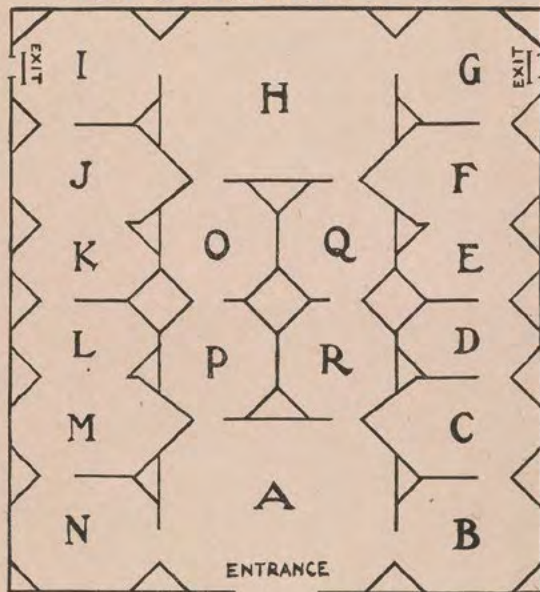


PROPOSED ARRANGEMENT OF GALLERIES

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

The 1913 Armory Show: Overview
Arthur B. Davies (American, 1862-1928). A drawing of the Armory Show floor plan, October 1912. Walt Kuhn, Kuhn Family papers, and Armory Show records, Archives of American Art, Smithsonian Institution

PLAN OF EXHIBITION FLOOR



- 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

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The 1913 Armory Show: Overview

The exhibition floor plan in the *International Exhibition of Modern Art* catalogue, 1913. Walt Kuhn, Kuhn Family papers, and Armory Show records, Archives of American Art, Smithsonian Institution

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