

Minneapolis Institute of Art

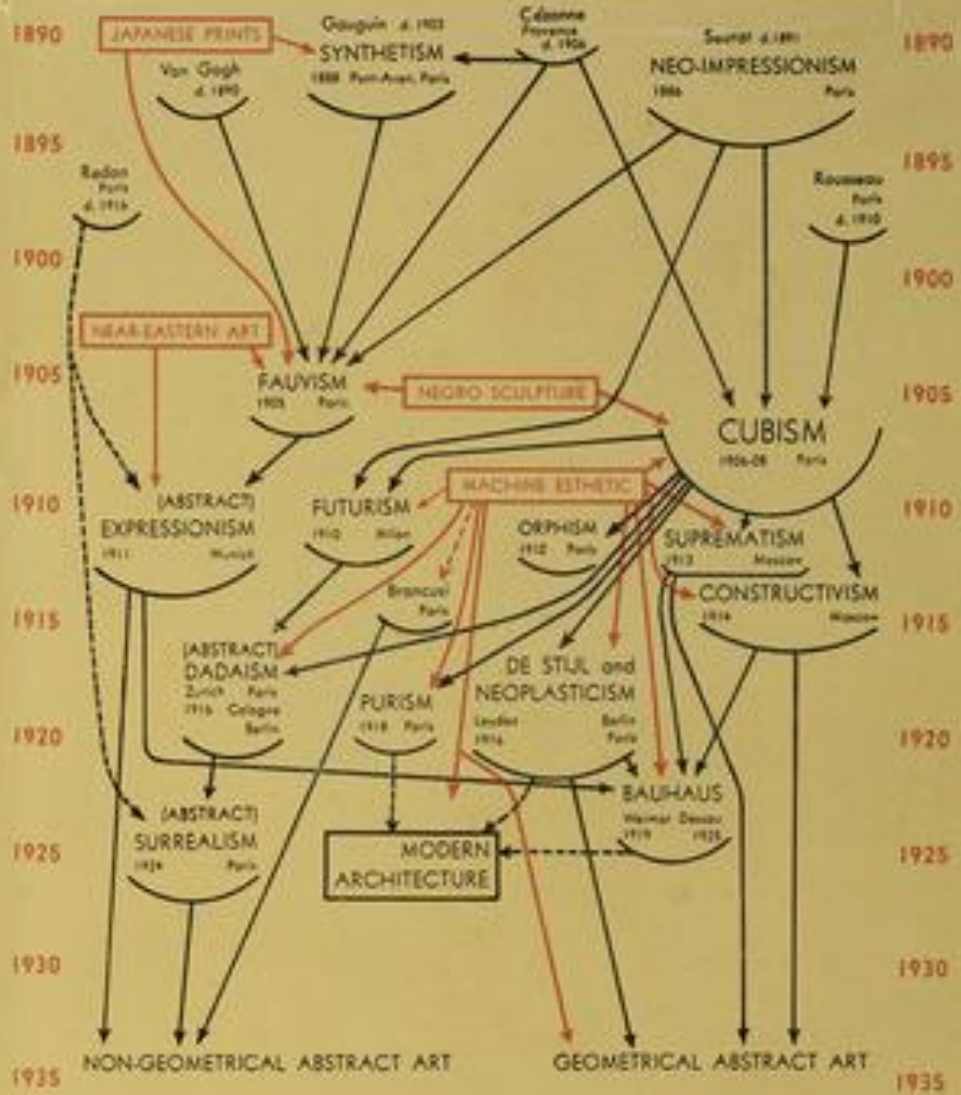
# American Modernism Armory Show to Midcentury

Robert Cozzolino

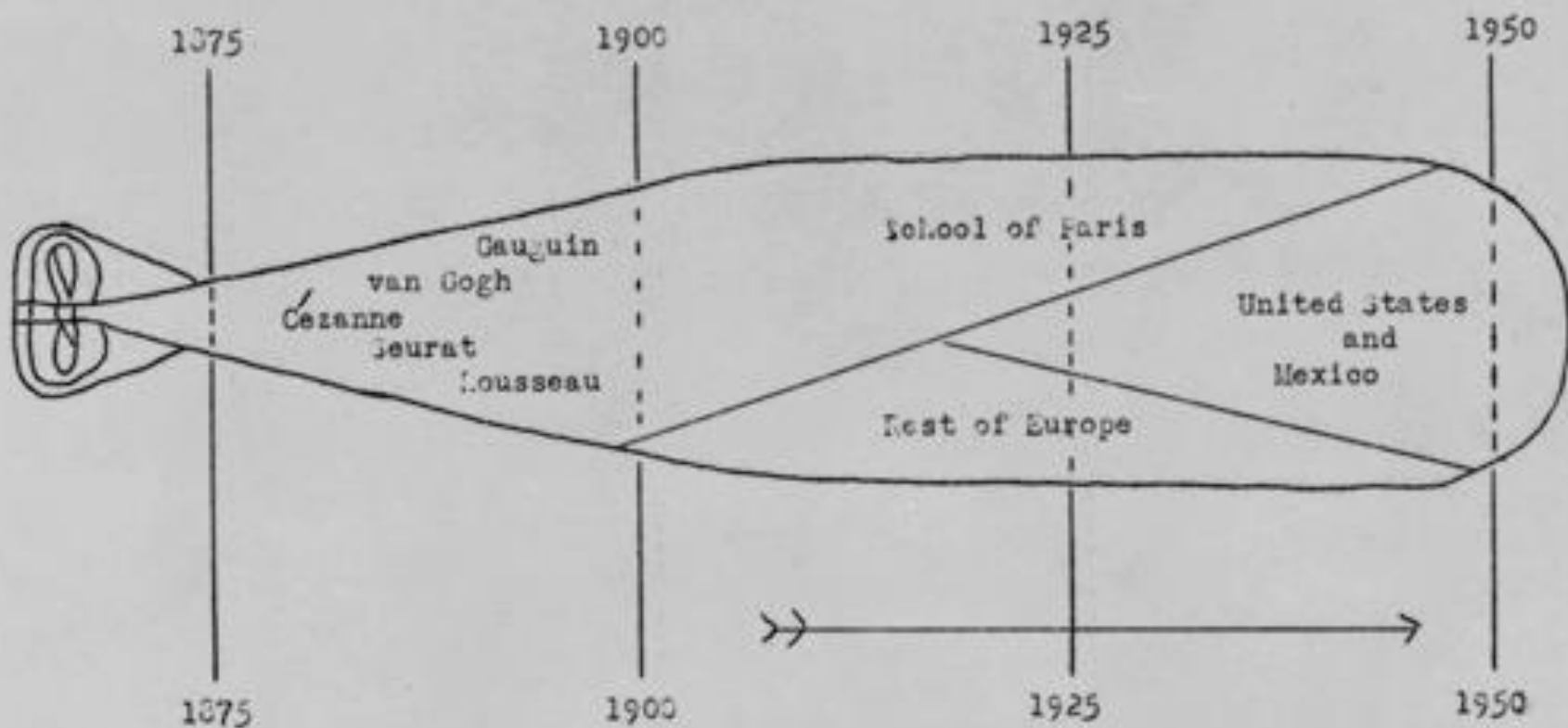
Patrick and Aimee Butler Curator of Paintings

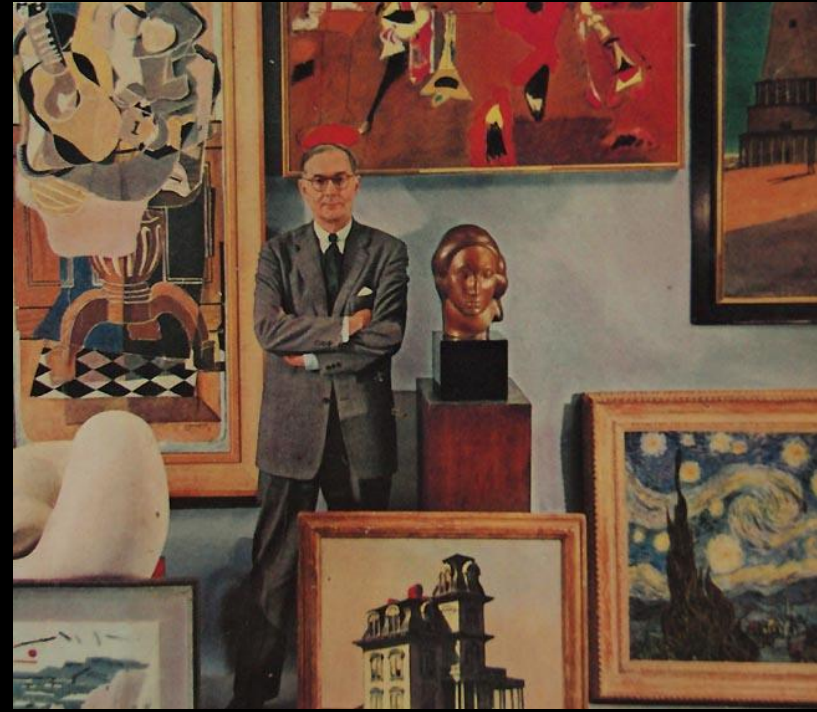
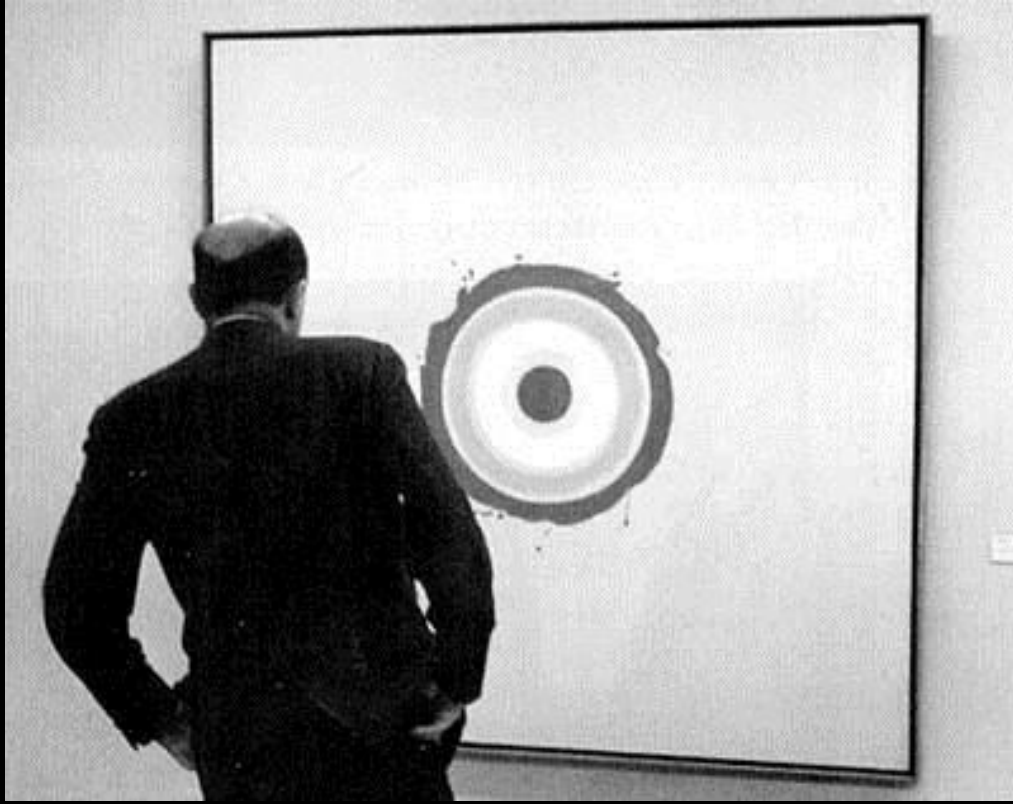
# Mia

CUBISM AND ABSTRACT ART THE MUSEUM OF MODERN ART



# CUBISM AND ABSTRACT ART







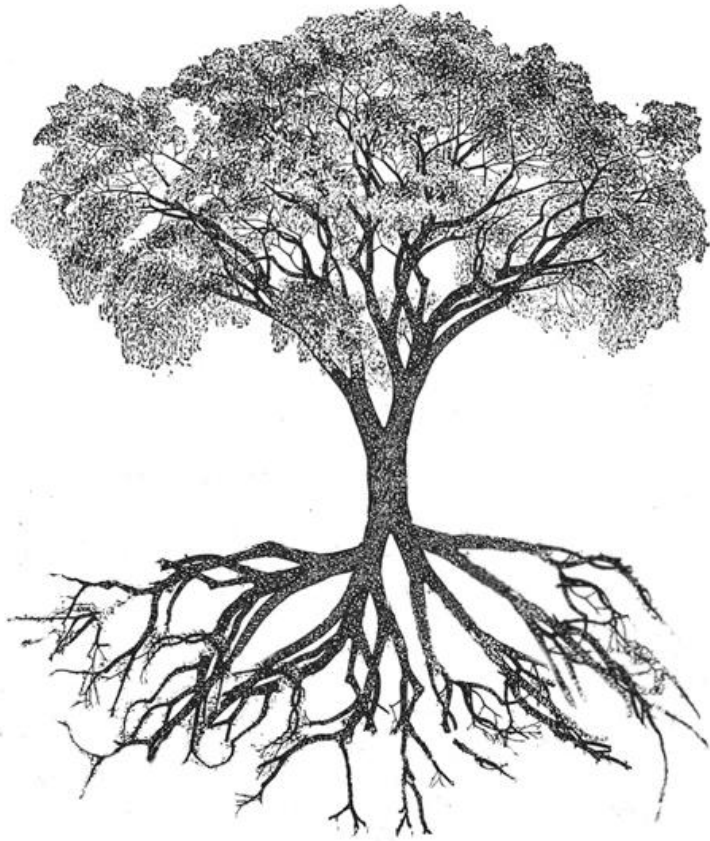




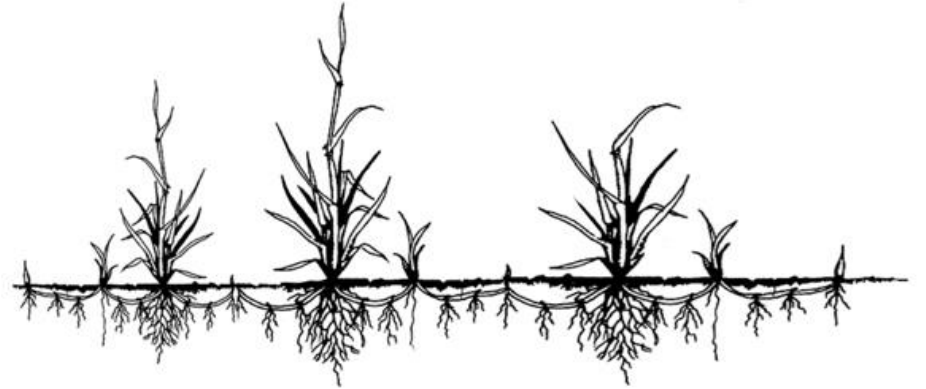






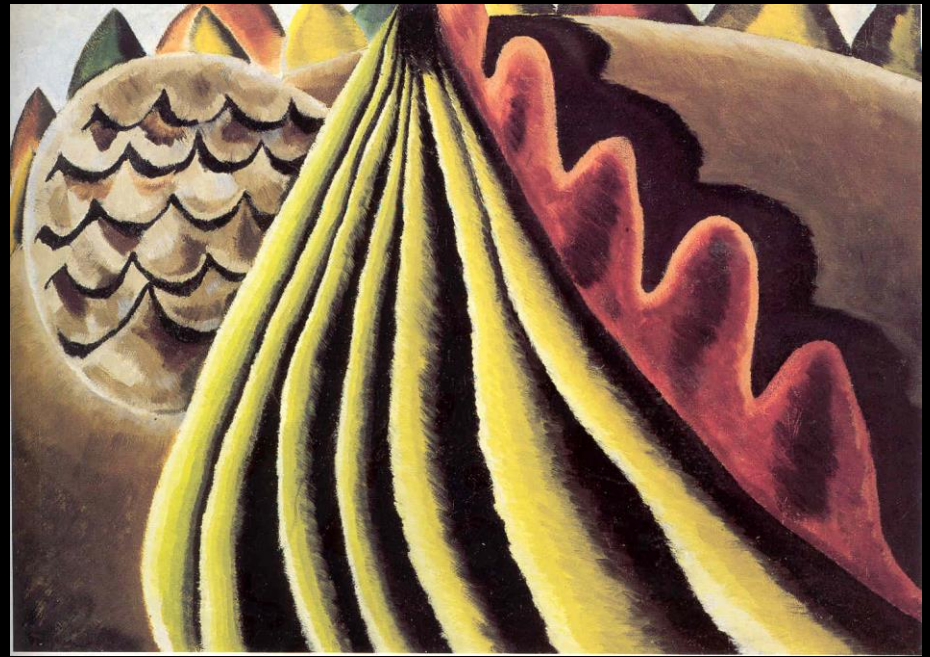


**Tree**

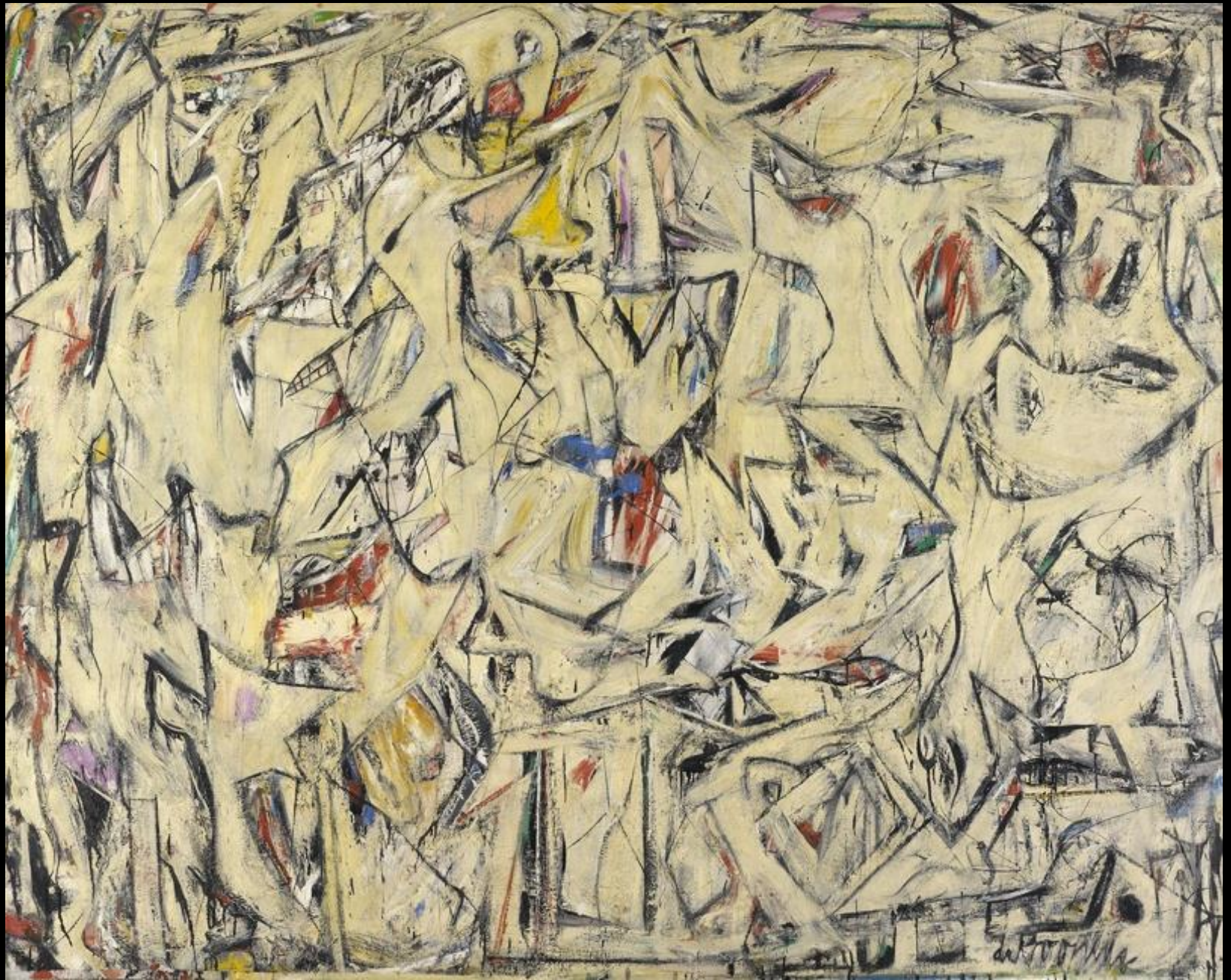


**Rhizome**













































*Hand mit Ringen*



PHYSIK. INSTITUT  
DER UNIVERSITÄT  
WÜRZBURG.

EXHIBITION  
OF  
PAINTINGS

BY

ARTHUR B. DAVIES  
WILLIAM J. GLACKENS  
ROBERT HENRI  
ERNEST LAWSON  
GEORGE LUKS  
MAURICE B. PRENDERGAST  
EVERETT SHINN  
JOHN SLOAN

FEBRUARY THIRD TO FIFTEENTH  
MCMVIII

MACBETH  
GALLERIES

450 FIFTH AVENUE  
NEW YORK





















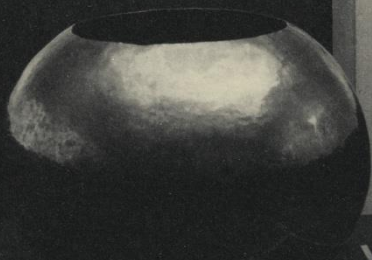
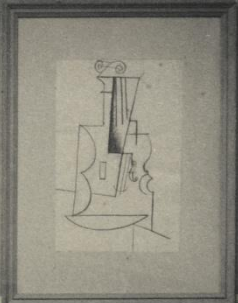
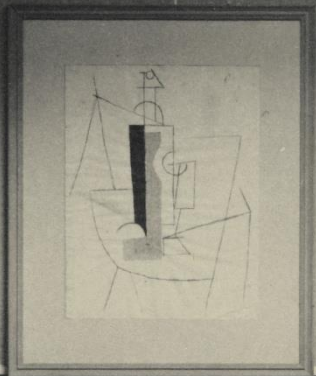










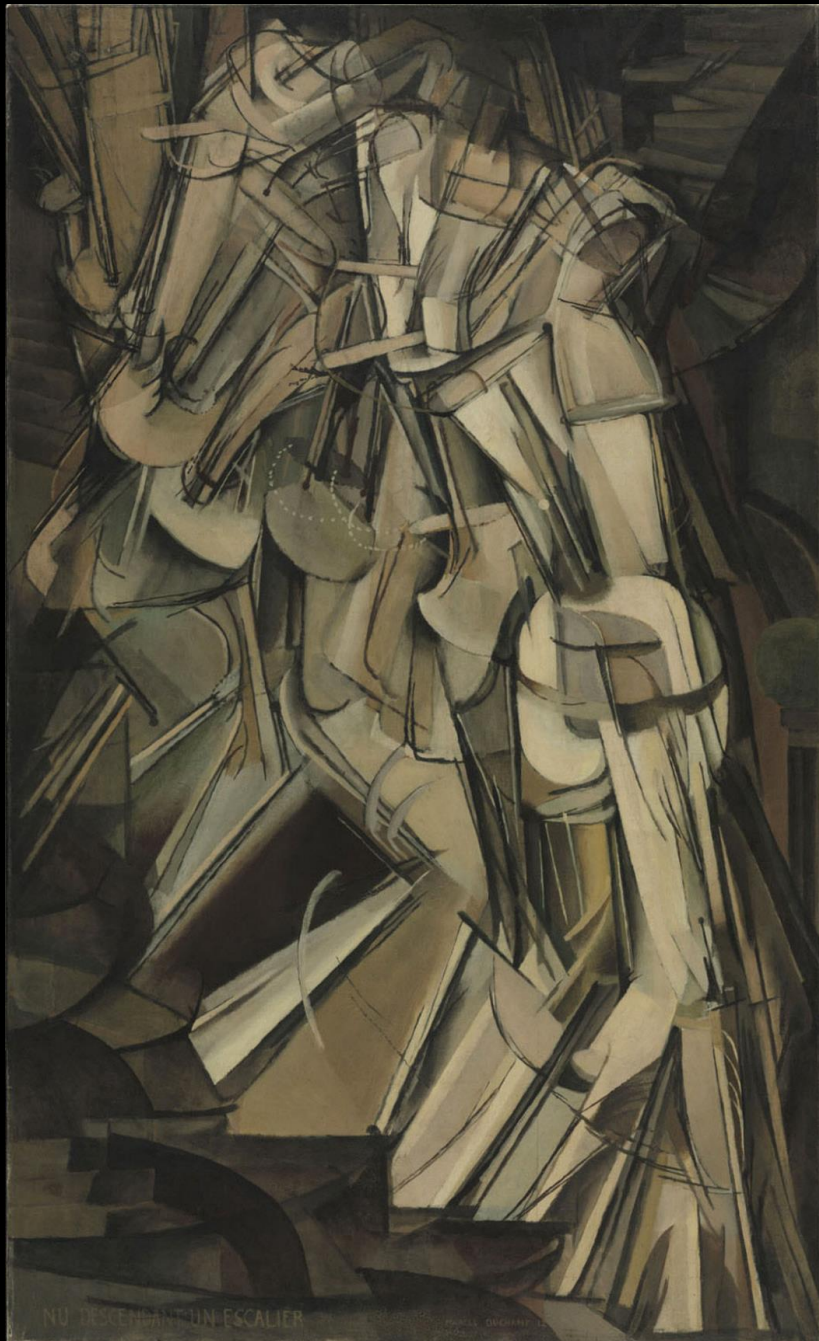






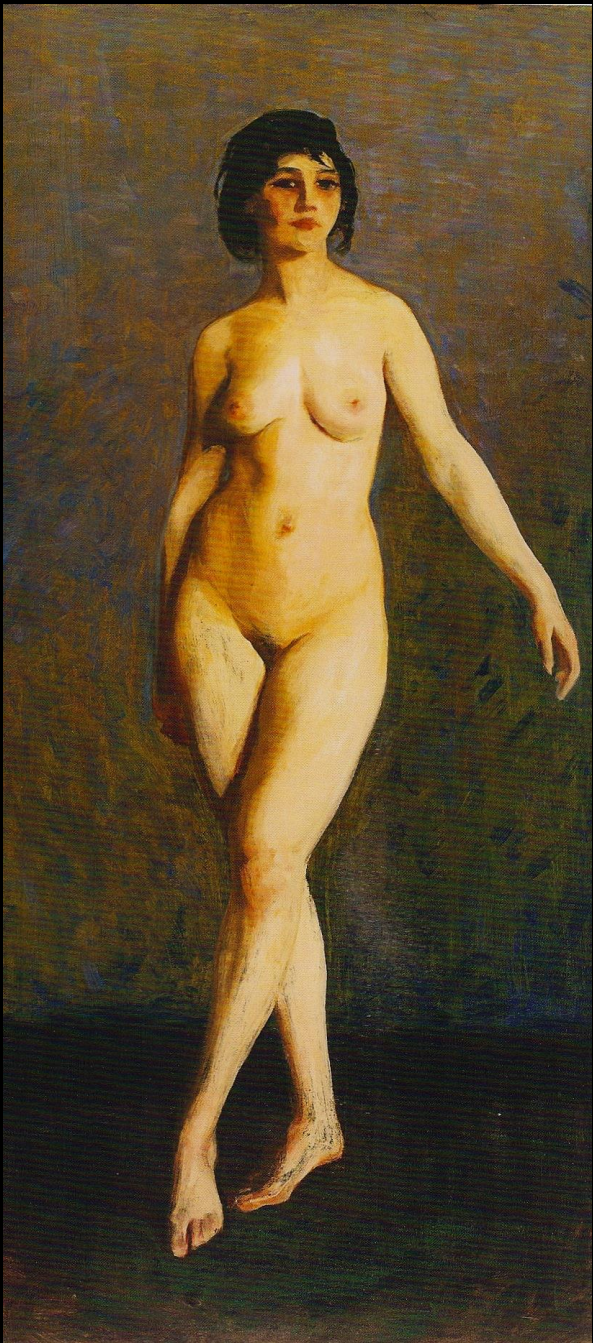




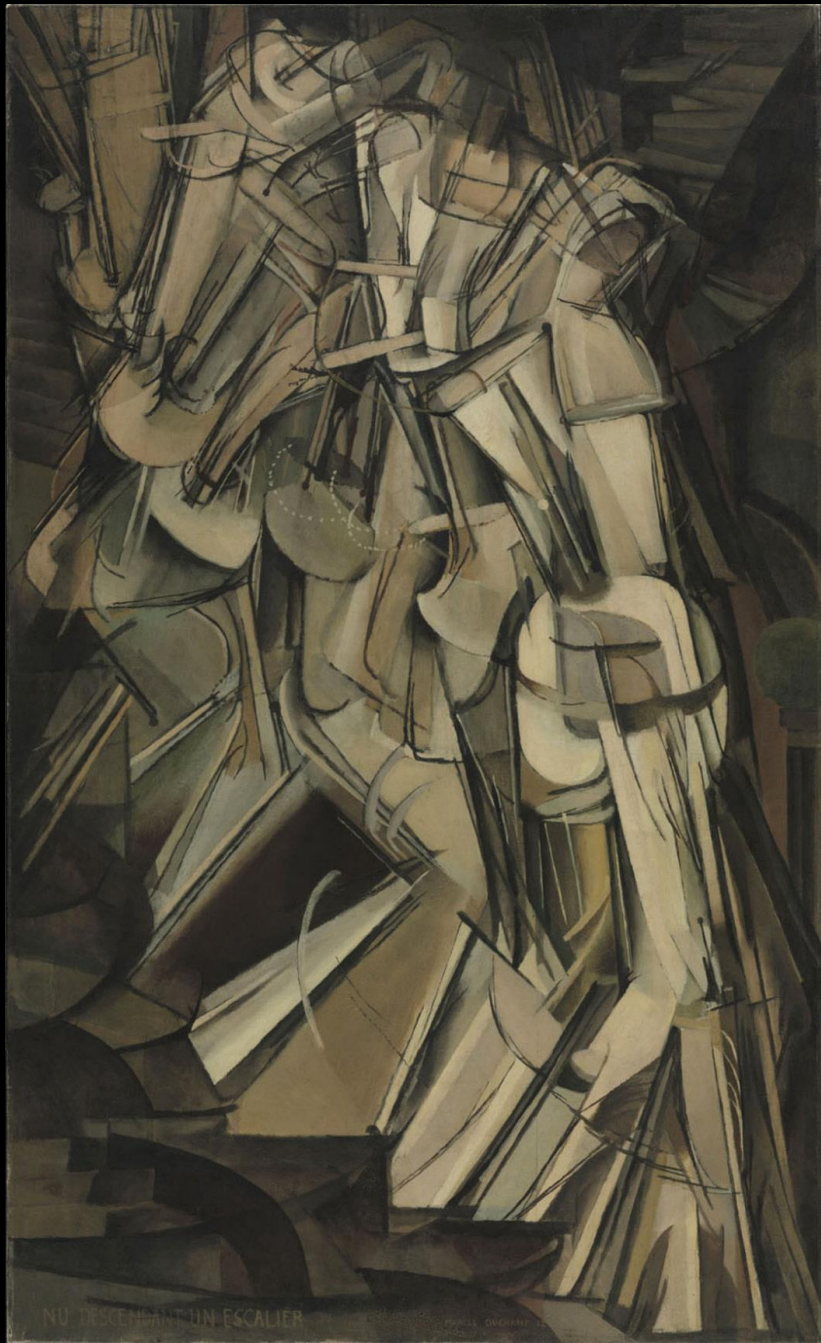
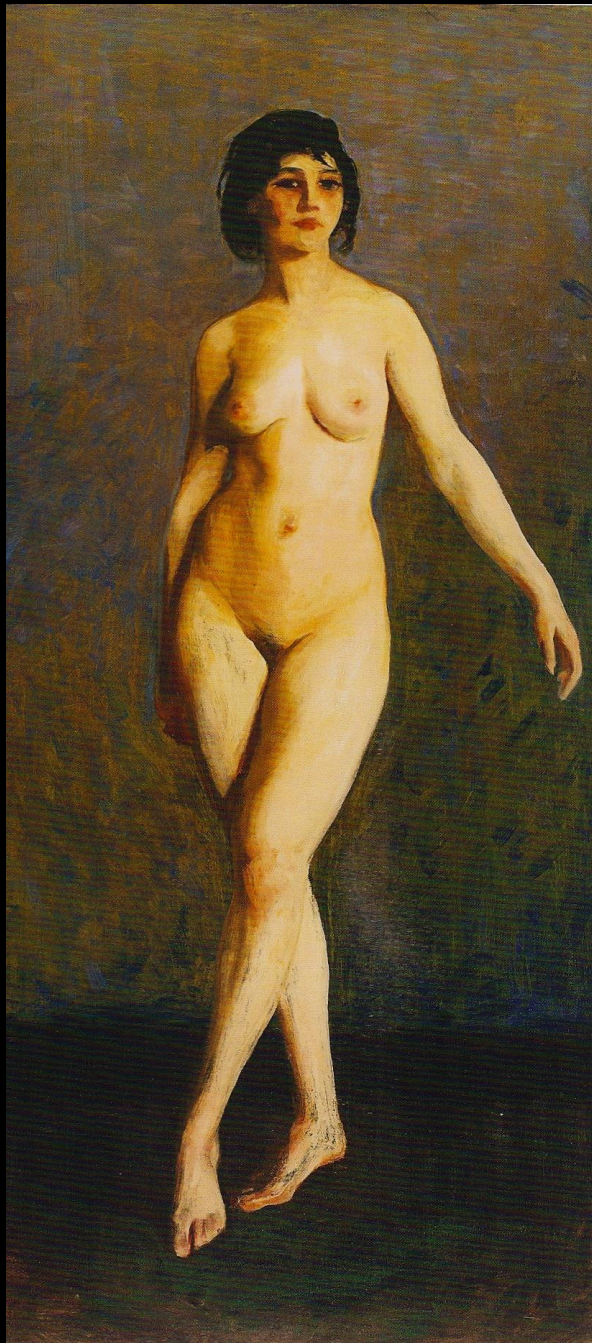


NU DESCENDANT UN ESCALIER

PAUL GAUGUIN









SEEING NEW YORK WITH A CUBIST



The Rude Descending a Staircase  
(Rush Hour at the Subway)



THE ORIGINAL CUBIST



# BEDLAM IN ART



From All Over the World the "Insurgents" Have Gathered in New York—the Cubists, the Futurists, the Post-Impressionists—All with Their Own Pet Ideas. It Promises to Be Worth Going Miles and Miles to See—and Hear.



POORTRAIT • BRANCUSI

# A Show That Clamors.



FRAGMENT • ON THE BEACH • MAURICE DENIS



BAS RELIEF BY J. DAVIDSON



PROCESSION BY PICABIA



DECORATION • ROBERT L. CHANLER



WOMAN WITH ROSARY • CEZANNE



DECORATION BY REDD



DECORATION • ROBERT L. CHANLER

BY HARRIET MONROE

It is impossible to see all the paintings of the show. The exhibition, however, is a masterpiece of organization. The arrangement of the pictures is a masterpiece of organization. The arrangement of the pictures is a masterpiece of organization.

The new exhibition has attracted more attention than any other in the history of the city. The new exhibition has attracted more attention than any other in the history of the city.

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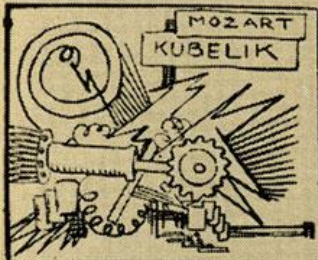
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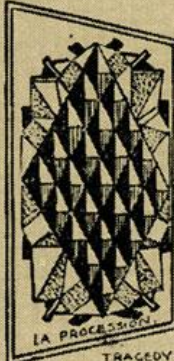
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# NOBODY WHO HAS BEEN DRINKING IS LET IN TO SEE THIS SHOW



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



LA PROCESSION



TRAGEDY



PEASANT WOMAN RESTING, OR VENUS LISTENING.



LA VIE FAMILIAL



THE UNSUSPECTING CRITIC DOES THE SHOW.

## He'd Have Bellevue for Next Stop After Futurist Art Exhibition, Scoffers Assert.

The preponderance of French gray in the otherwise magnificent mosaics and dry-points to be seen at the International Exhibition of Modern Art in the Sixty-ninth Regiment armory from tomorrow until March 15 induces an expert to assert that, but for this error in craftsmanship, the monotonous could be three days ahead of the Futur-

ist art in what seems to be the untutored a peculiar manner.

The squares of the Futurists are to the connoisseur the most enraging of the exhibits, and, if there were no limit on the space allotted to this critique, it would be possible to go into such intimate detail regarding them that, after reading it, the general public would be on its hind feet.

Particularly does painting No. 24 interest. It is labelled "My Descendant in Exile." A reporter for a newspaper that cares nothing about art surveyed the picture. He saw nothing but what resembled a fearful explosion in a lumber yard. Had he known French the inscription would have informed him that the painting was of a nude person ascending a ladder.

He began to worry. He removed his glasses and polished the lenses, he looked again. He felt awfully sorry for himself, for other persons came up to the picture and, after backing away, exclaimed, "Wonderful! Marvelous! Stamps him as a genius!"

The man in the frock coat became very red in the face. He was certainly disgusted with himself. Suddenly he withdrew about a yard, placed his silk hat on the floor, bent over and surveyed the picture backward through his legs.

The light of understanding was in his eyes when he resumed an erect position. "Show me," he half-shouted to an attendant, "show me what the Cubist has here. I am now Frank H. Ommitt himself!"



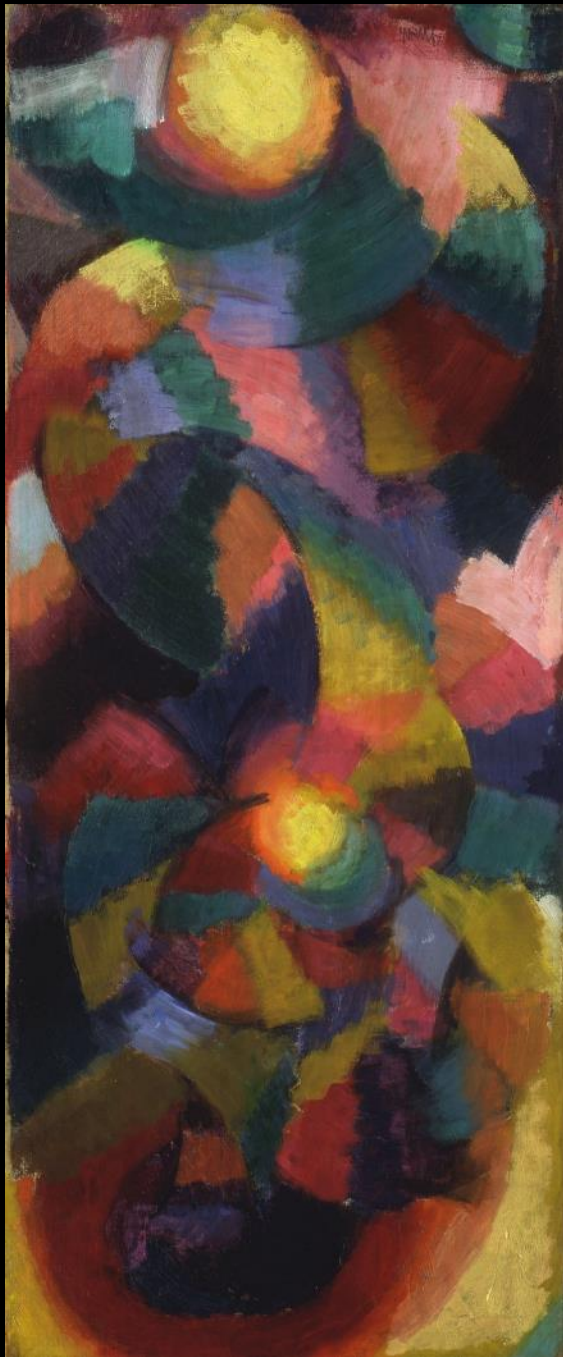


























THE AMERICAN SOLDIERS IN PRESENCE OF GAS - 42<sup>ND</sup> DIV. ESSAY-FR. 9-20-18



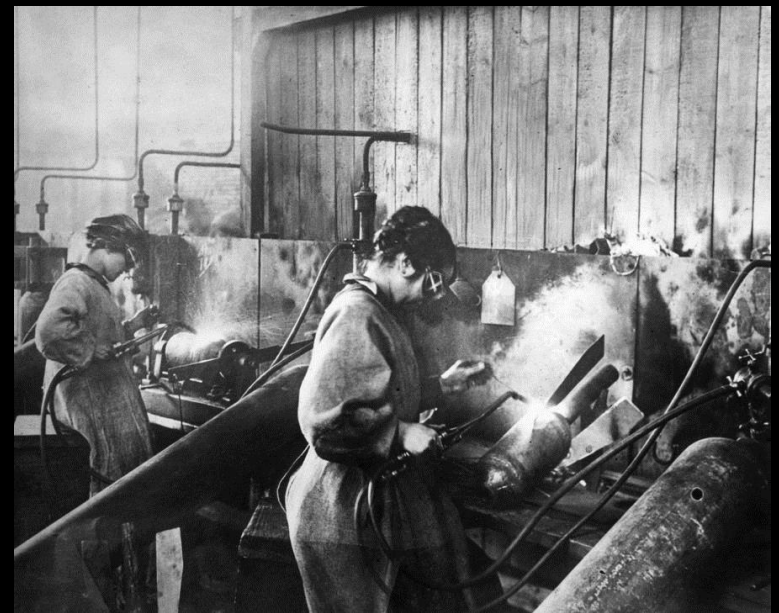
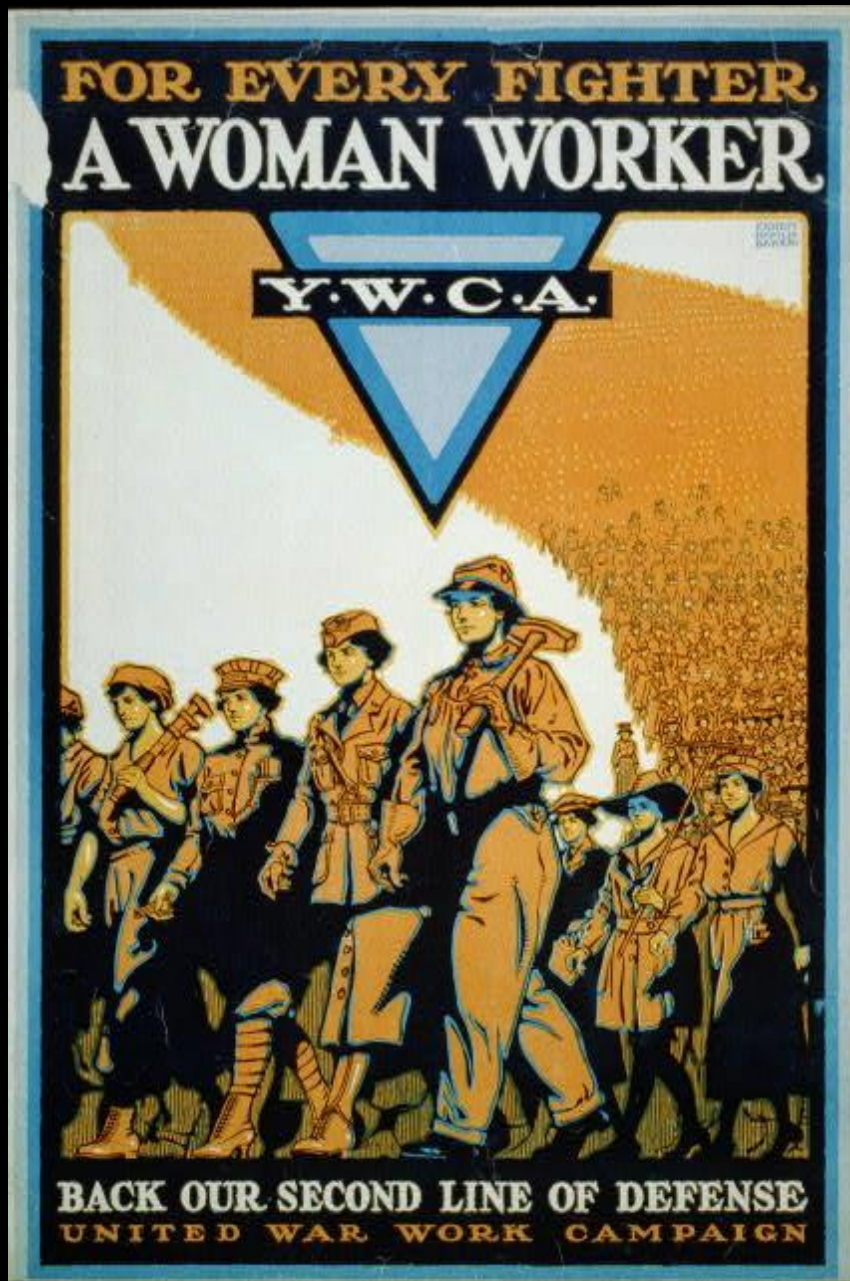




James VanDerZee (1886-1983), *369th Regiment ("Harlem Hellfighters") parading home after the Armistice, 1919,*  
Private Collection







Ernest Hamlin Baker (1889-1975), *For Every Fighter a Woman Worker*, 1918, Poster, Library of Congress





Man Ray (1890-1976), *AD 1914*, 1914, Oil on canvas; 36 7/8 x 69 3/4 in., Philadelphia Museum of Art





Marsden Hartley (1877-1943), *Himmel*, 1914-15, Oil on canvas; 47 ¼ x 47 ⅜ in., Nelson-Atkins Museum of Art, Kansas City



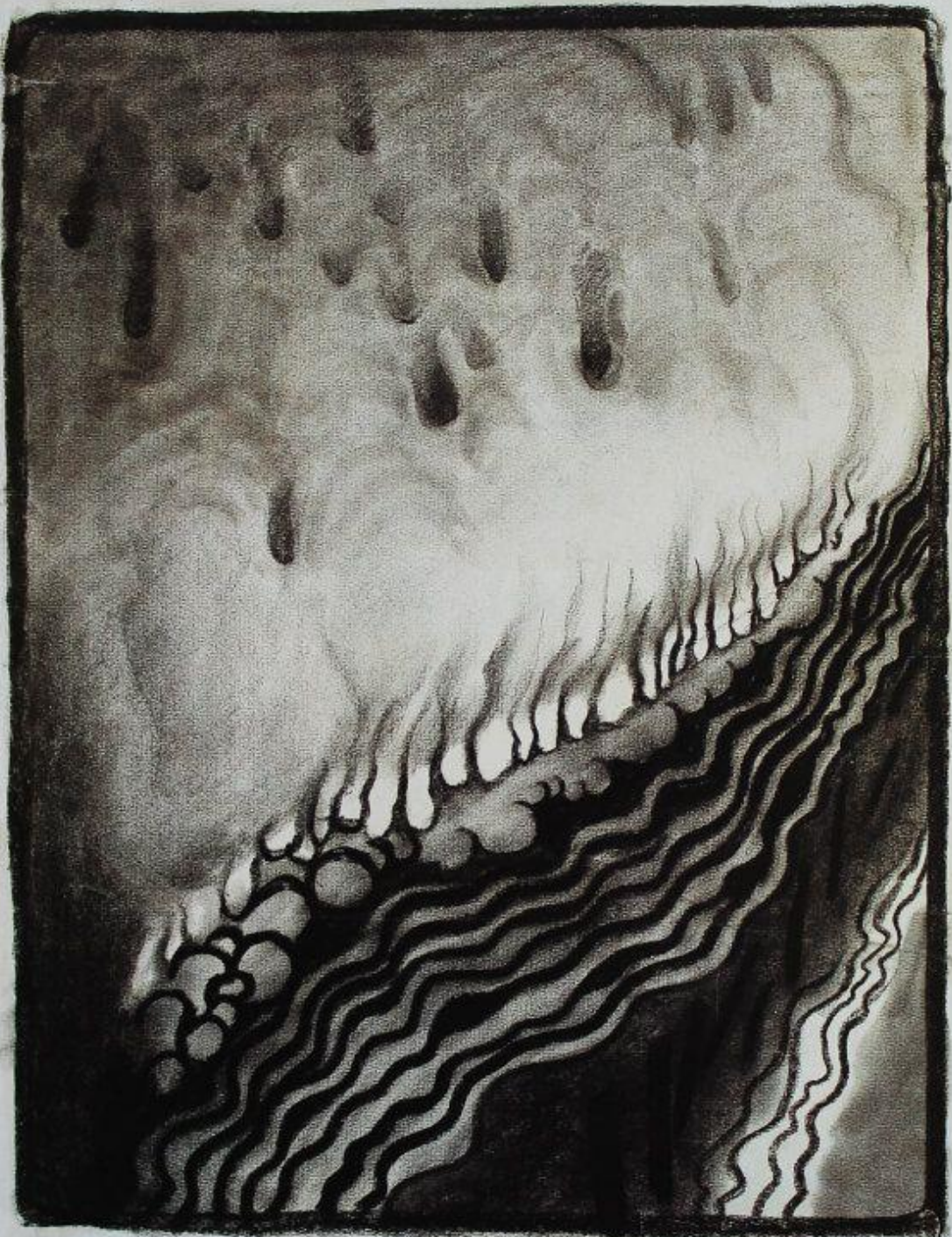






George Bellows (1882-1925), *The Germans Arrive*, 1918, Oil on canvas; 49 ½ x 79 ¼ in., National Gallery of Art





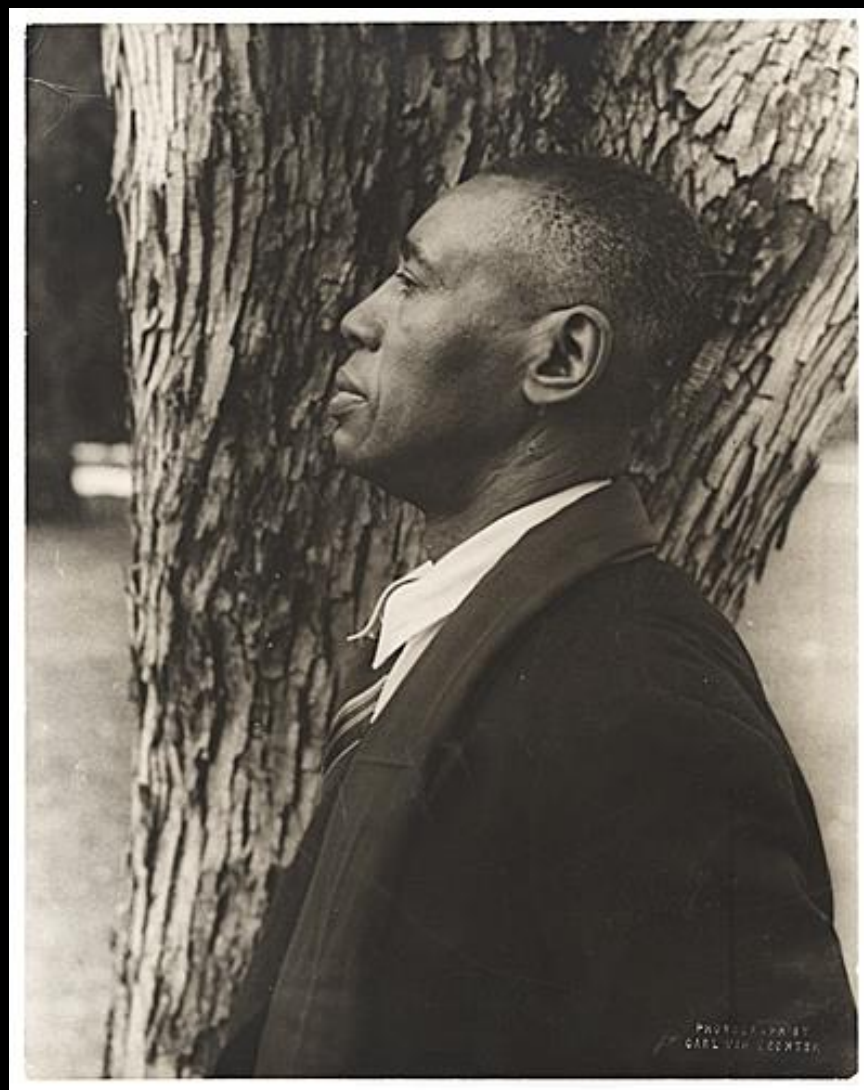
Georgia O'Keeffe, *No. 9 Special*, 1915,  
Charcoal on paper, 25 x 19 1/8 in., Menil  
Collection, Houston





Claggett Wilson (1887-1952), *Flower of Death* ("The bursting of a heavy shell – not as it looks, but as it feels and sounds and smells"), ca. 1918-19, Watercolor and pencil, Smithsonian American Art Museum





✓ Pippin, Horace 150 - 9  
(Surname) (Christian name) (Army serial number) \*White\* \*Colored.

Residence: 53 W Main St Goshen NEW YORK  
(Street and house number) (Town or city) (County) (State)

\* Enlisted ~~at~~ N. G. \* ~~at~~ Co ~~inducted at~~ New York NY June 9/17 on 19

Place of birth: West Chester Pa Age or date of birth: 29 3/12 yrs

Organizations served in, with dates of assignments and transfers:  
Co K 15 Inf NY NG (Co K 369 Inf) to Disch

Grades, with date of appointment:  
Pvt 1st Mar 22/19

Engagements:

Wounded in action (degree and date) Severely Oct 25 1918

Served overseas from Dec 12/17 to Jan 5/19, from † to †

\* Honorably discharged on demobilization: May 22 19 19  
(If separated for other cause give reason)

In view of occupation he was, on date of discharge, reported 75 per cent disabled.

Remarks:

PHOTOGRAPHER  
 CARL VAN LENTEN





Horace Pippin (1888-1946), *The End of the War: Starting Home*, 1930-33, Oil on canvas; 26 x 30 1/16 in., Philadelphia Museum of Art

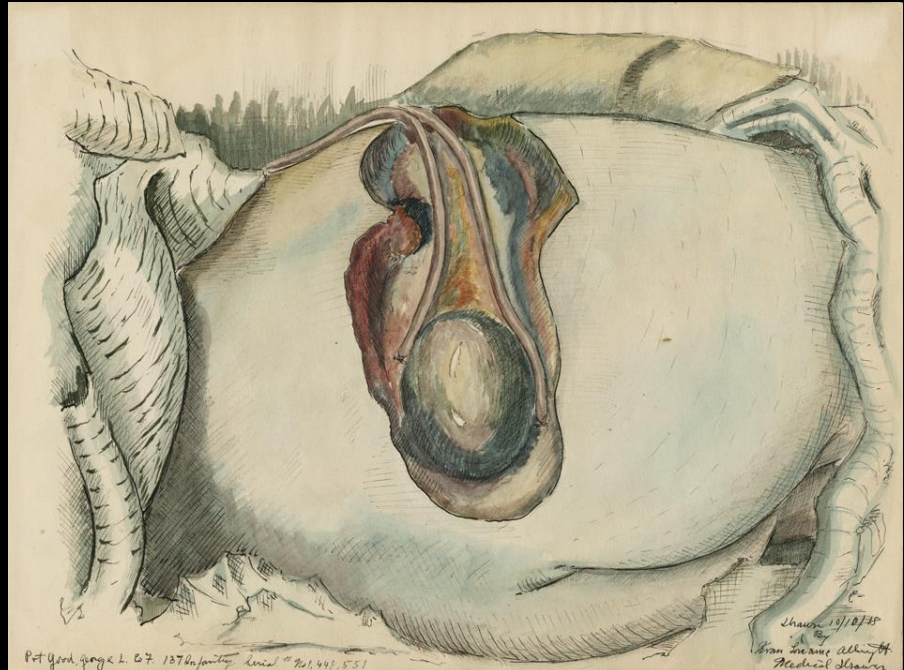




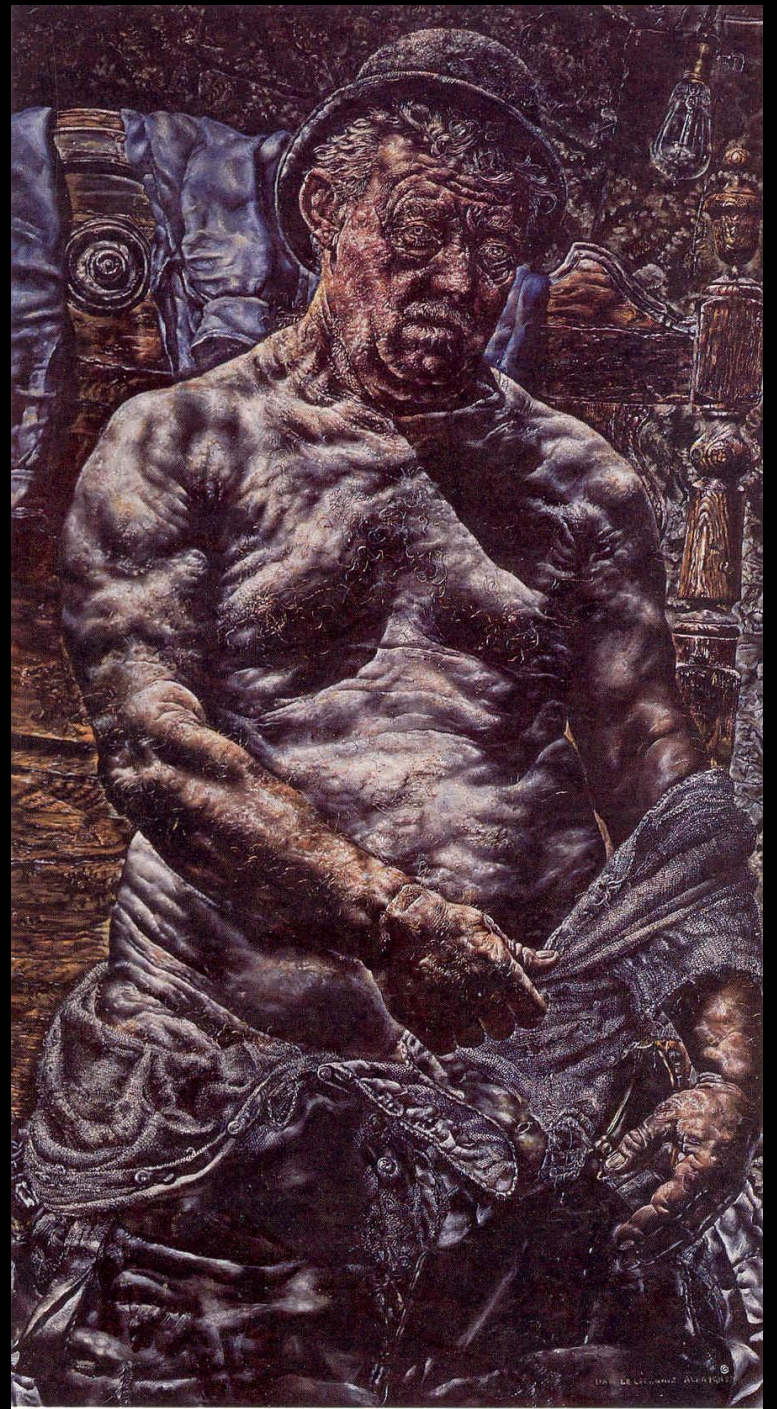
















John Singer Sargent (1856-1925), *Gassed: The Dressing Station at Le Bac-de-Sud, on the Doullens-Arras Road, August 1918*, 1919, Oil on canvas; 90 ½ x 240 in., Imperial War Museum, London

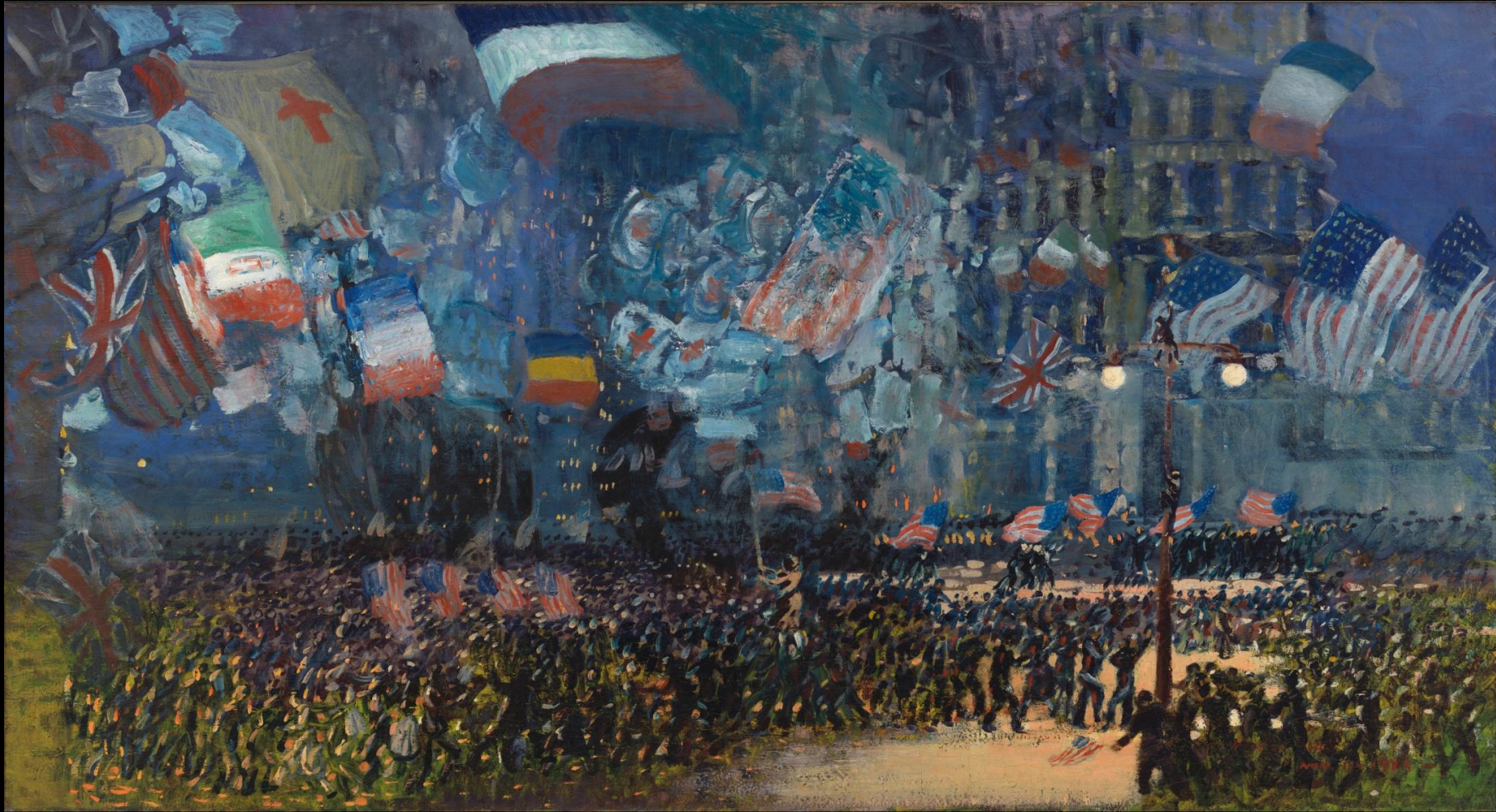












George Benjamin Luks (1866-1933), *Armistice Night*,  
1918, Oil on canvas; 37 × 68  $\frac{3}{4}$  in., Whitney Museum of  
American Art





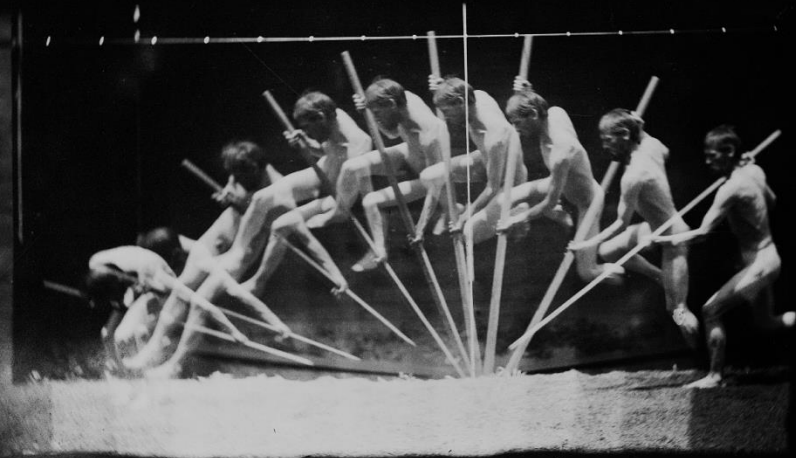
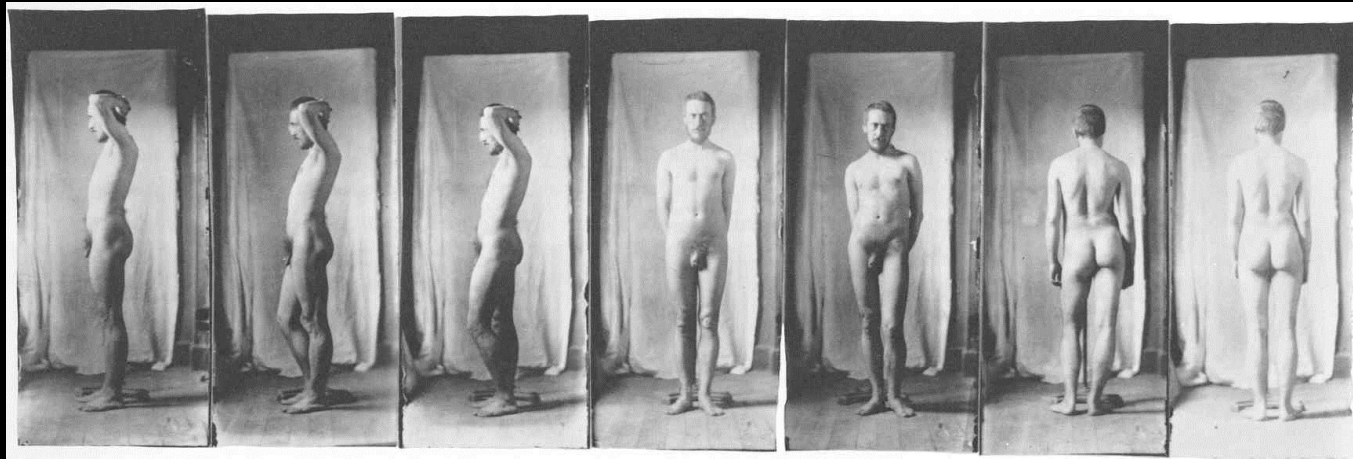




Carl Hoeckner (1883-1972), *The Homecoming of 1918*, 1918-19, Oil on canvas; 48 x 84 in., Private Collection



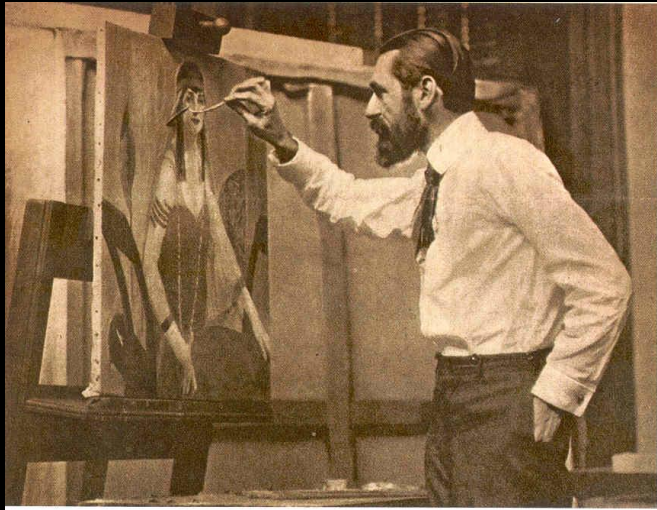




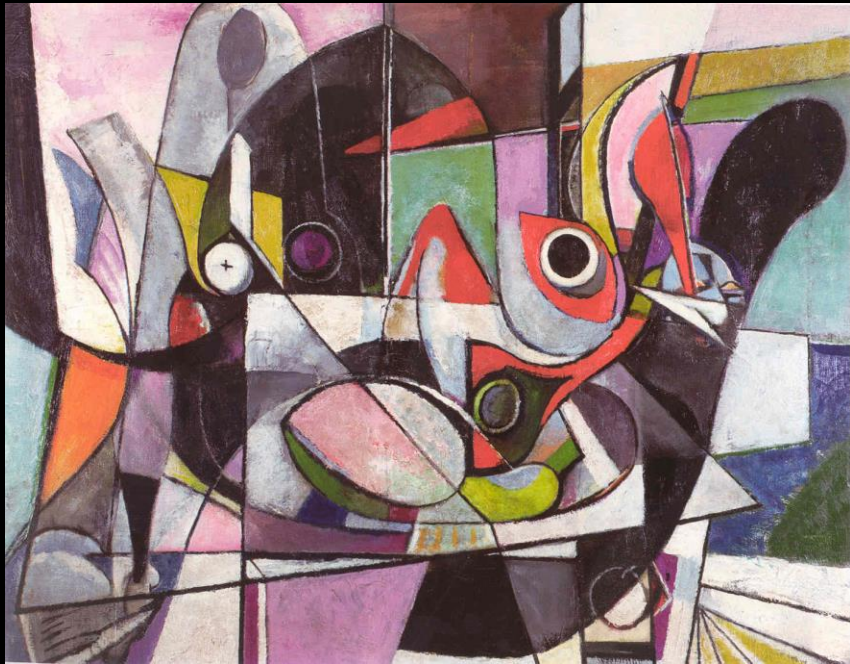
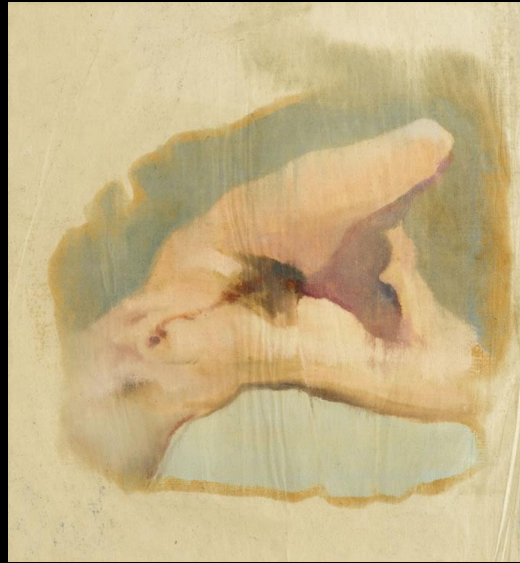




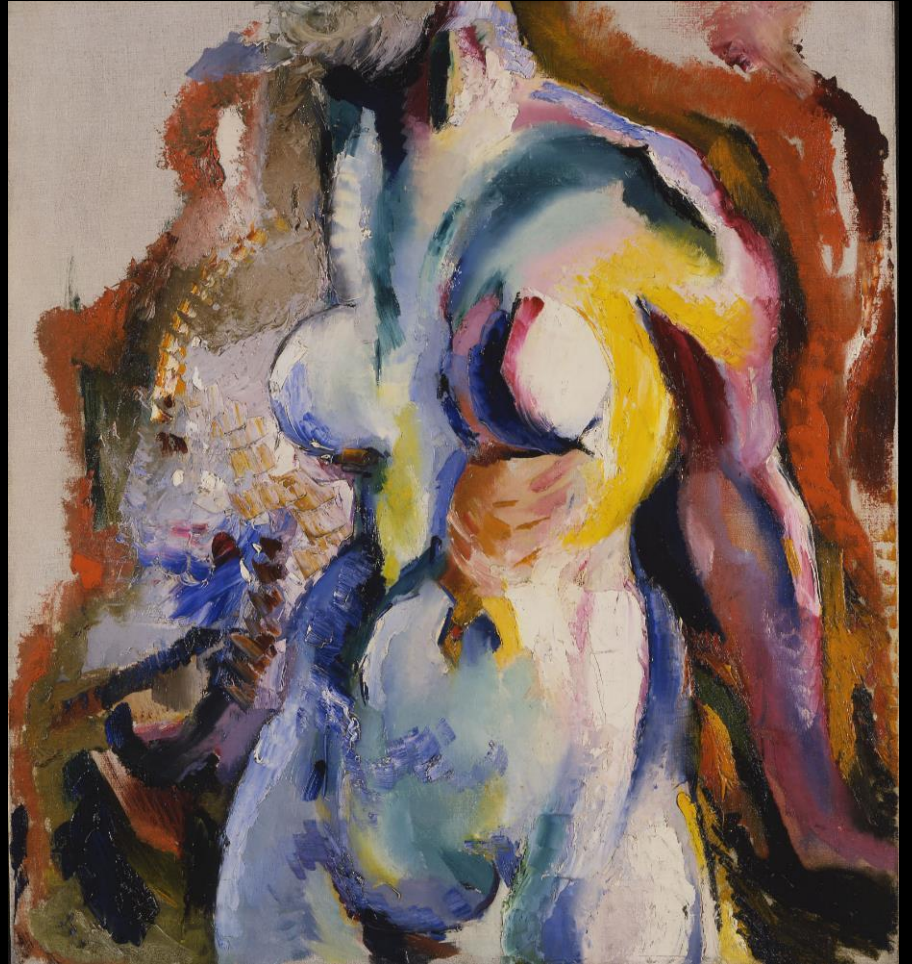




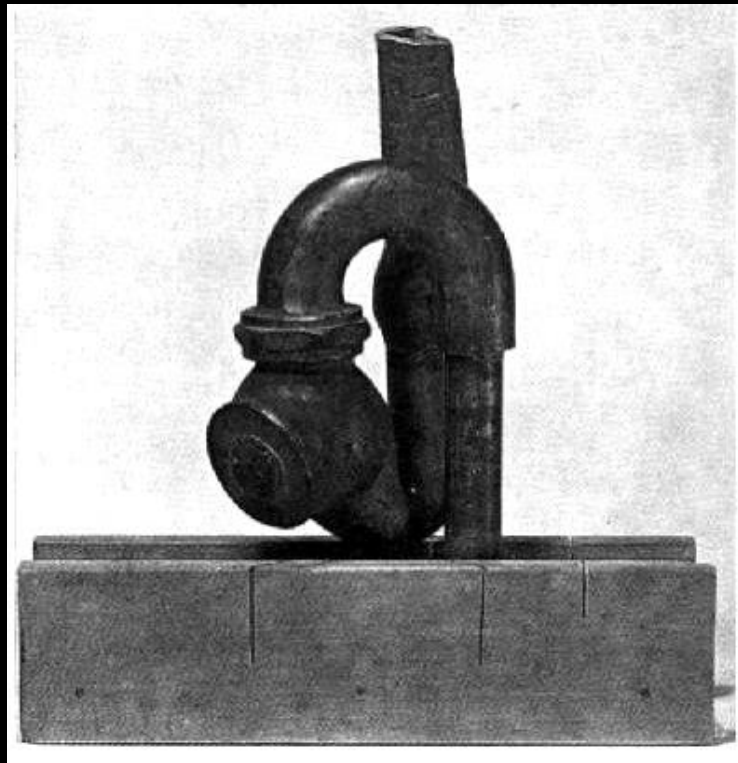


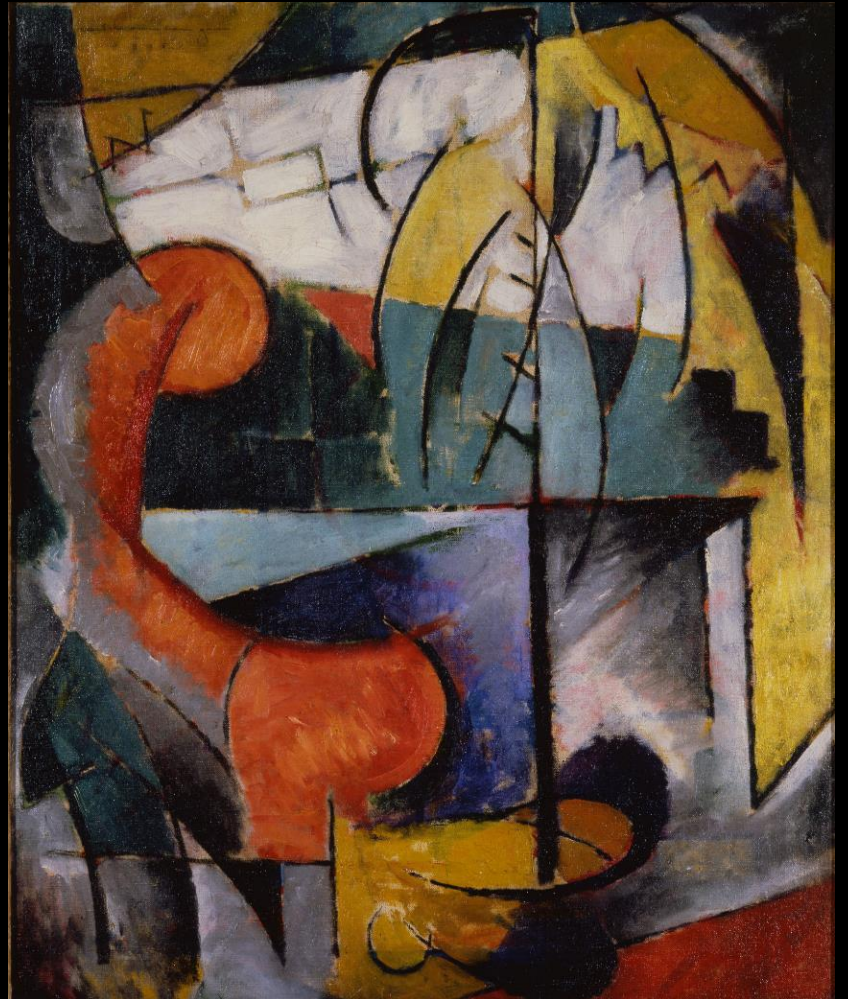














Smart Things 46

NEW YORK BRIDGE COUNTY  
Published Daily Except Sundays  
ESTABLISHED 1880

# EVENING JOURNAL SPORTS

## CLASSY FIELD OPPOSES RAY IN 3,000 METERS

Outdoor Sports

By TAD



THEY WERE IN THE  
MIDDLE OF THE

THEY WERE IN THE  
MIDDLE OF THE



SPORT

STUART DAVIS 1922





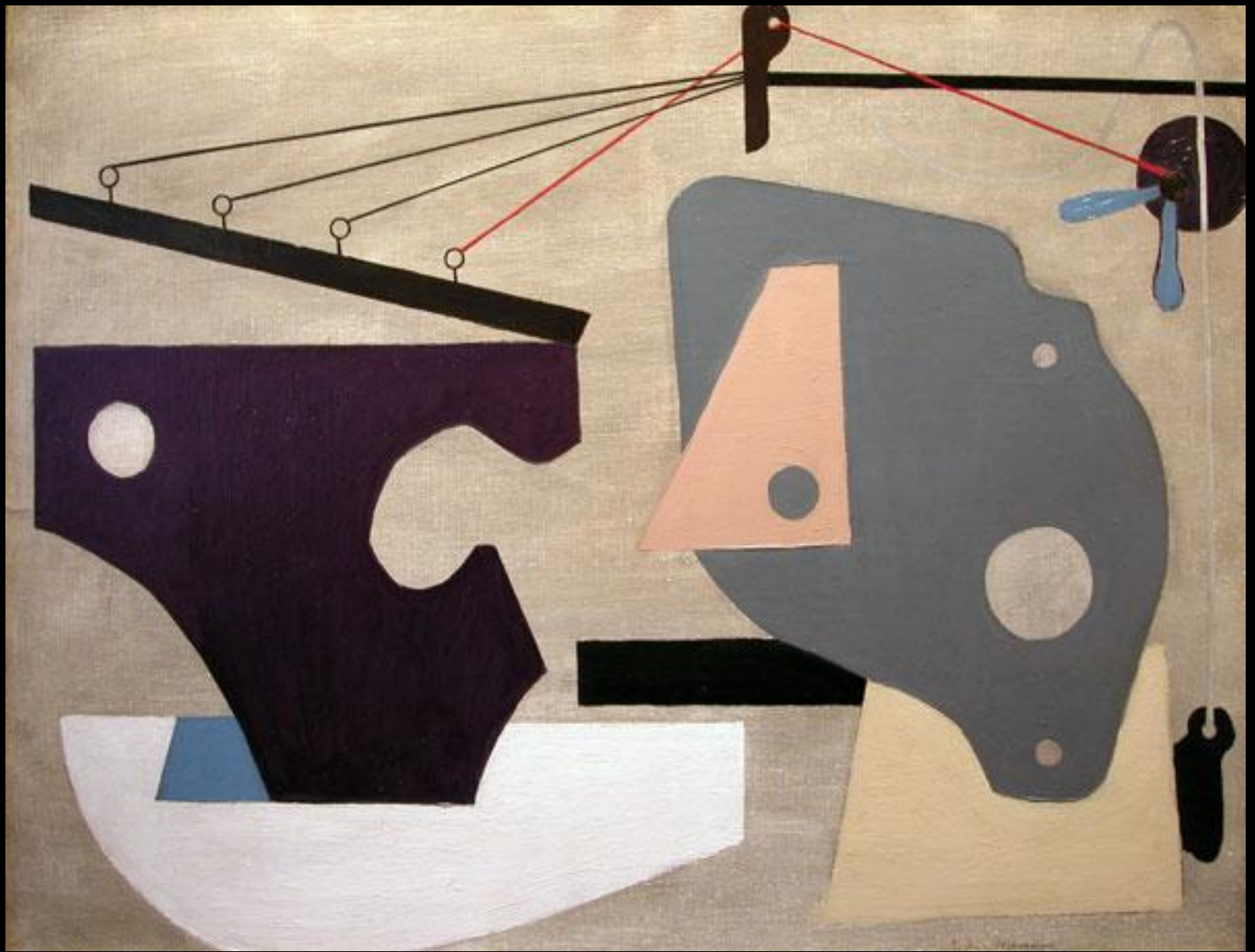




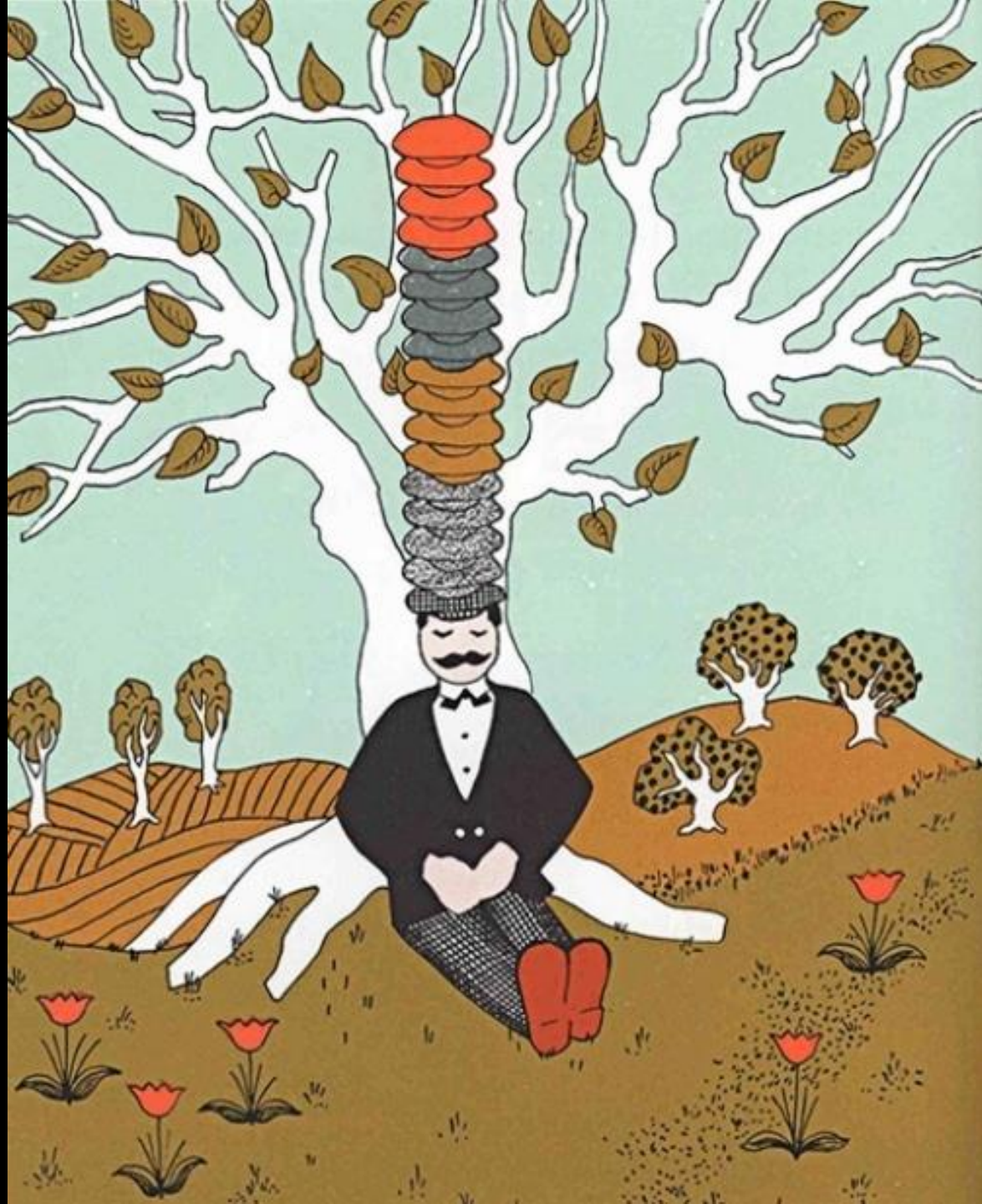






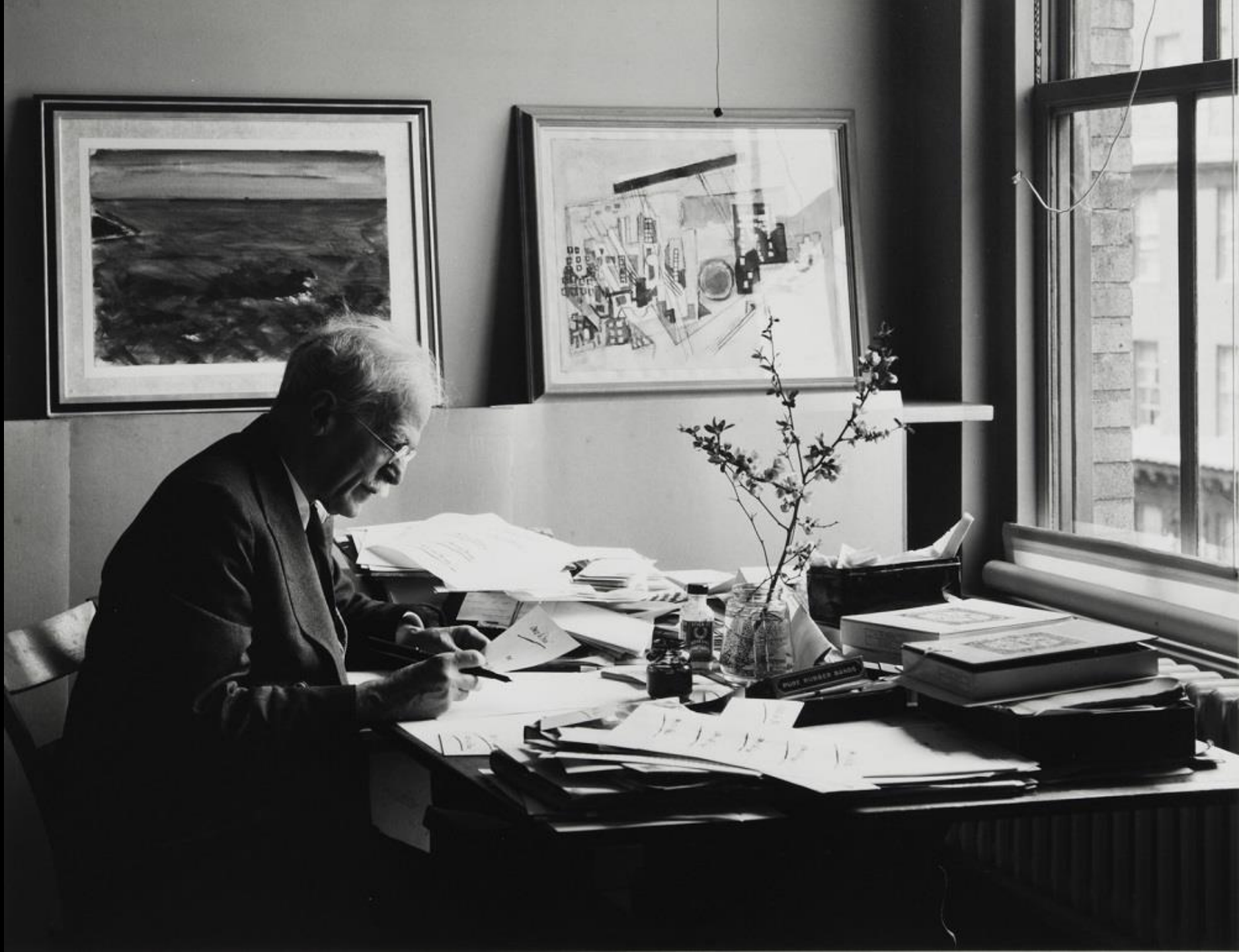






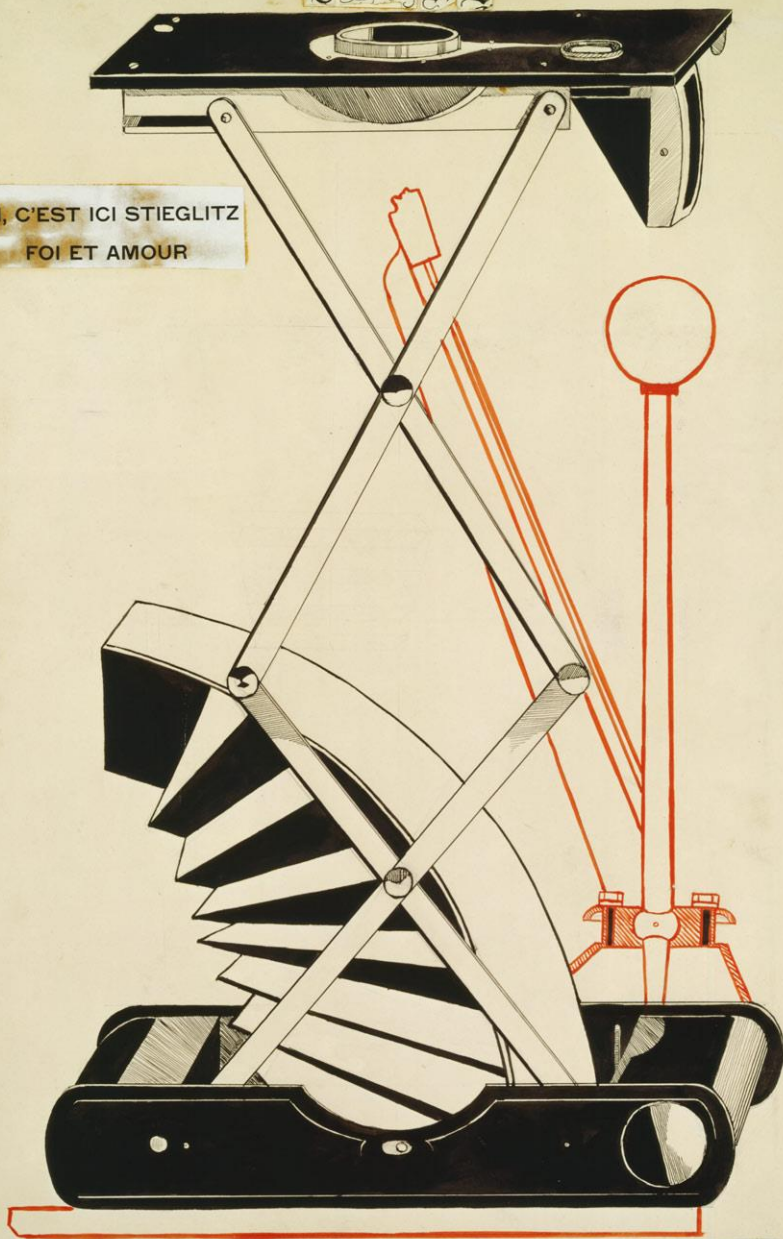






S D L A Z

ICI, C'EST ICI STIEGLITZ  
FOI ET AMOUR



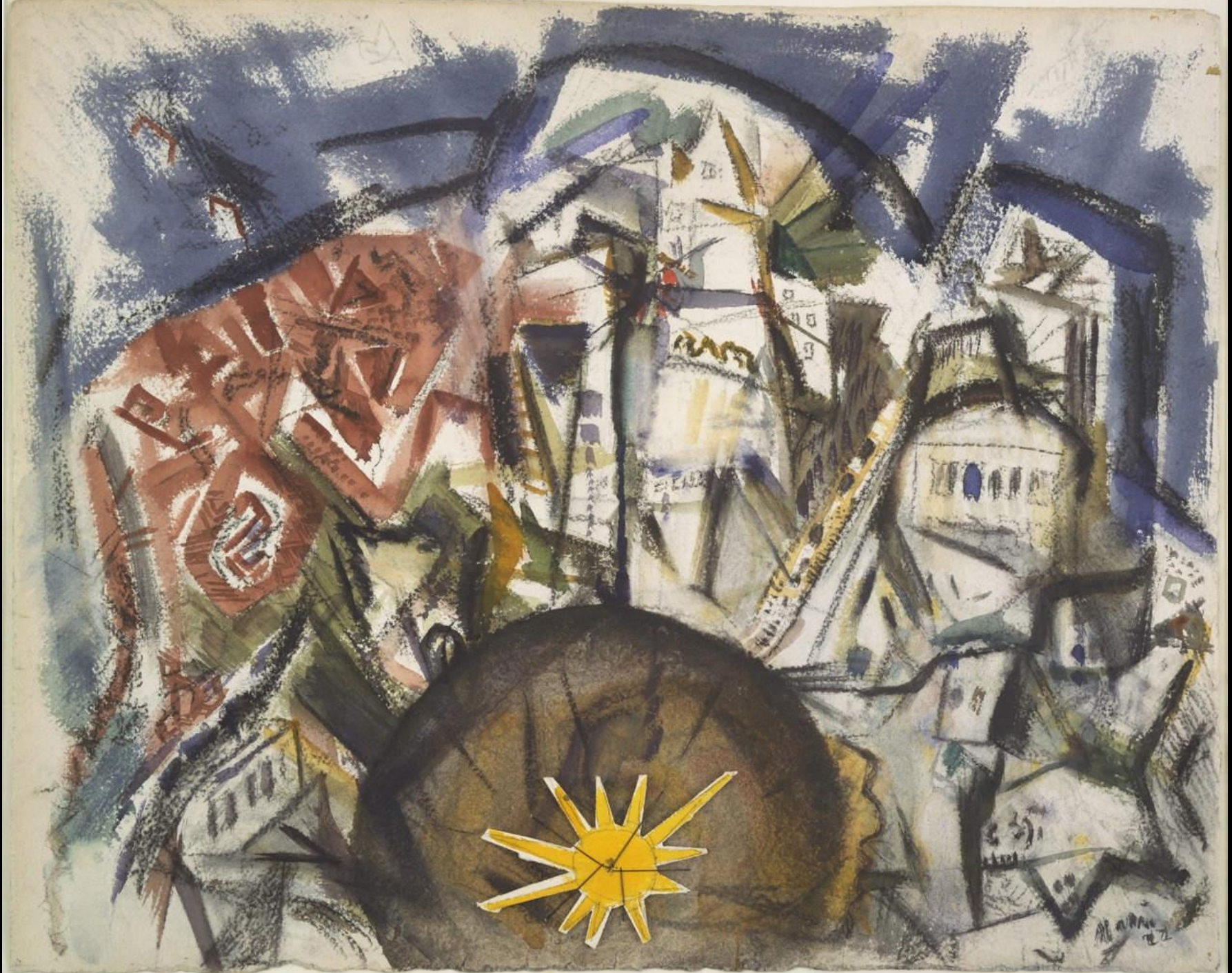
F. Picabia  
1915  
New York













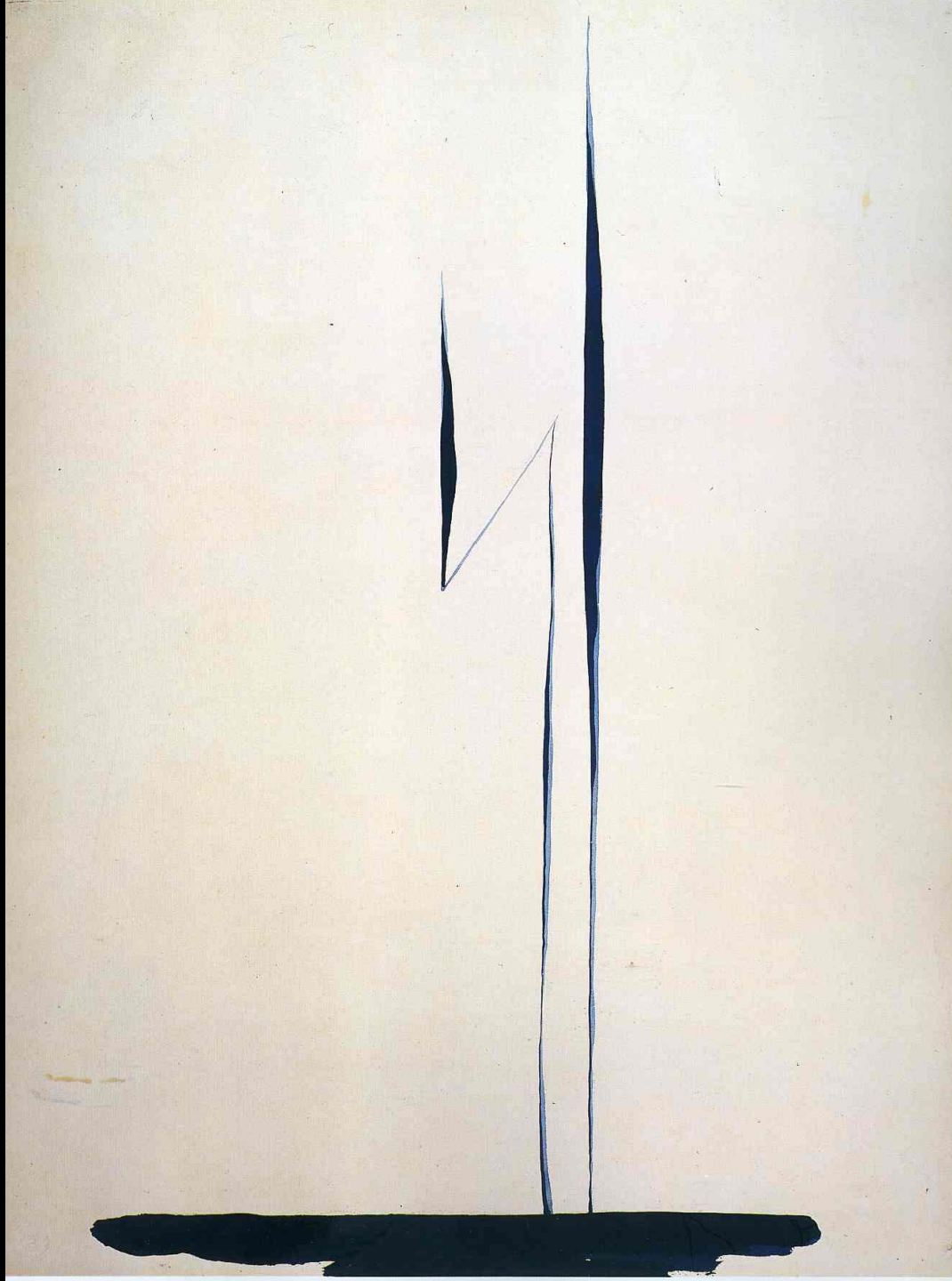












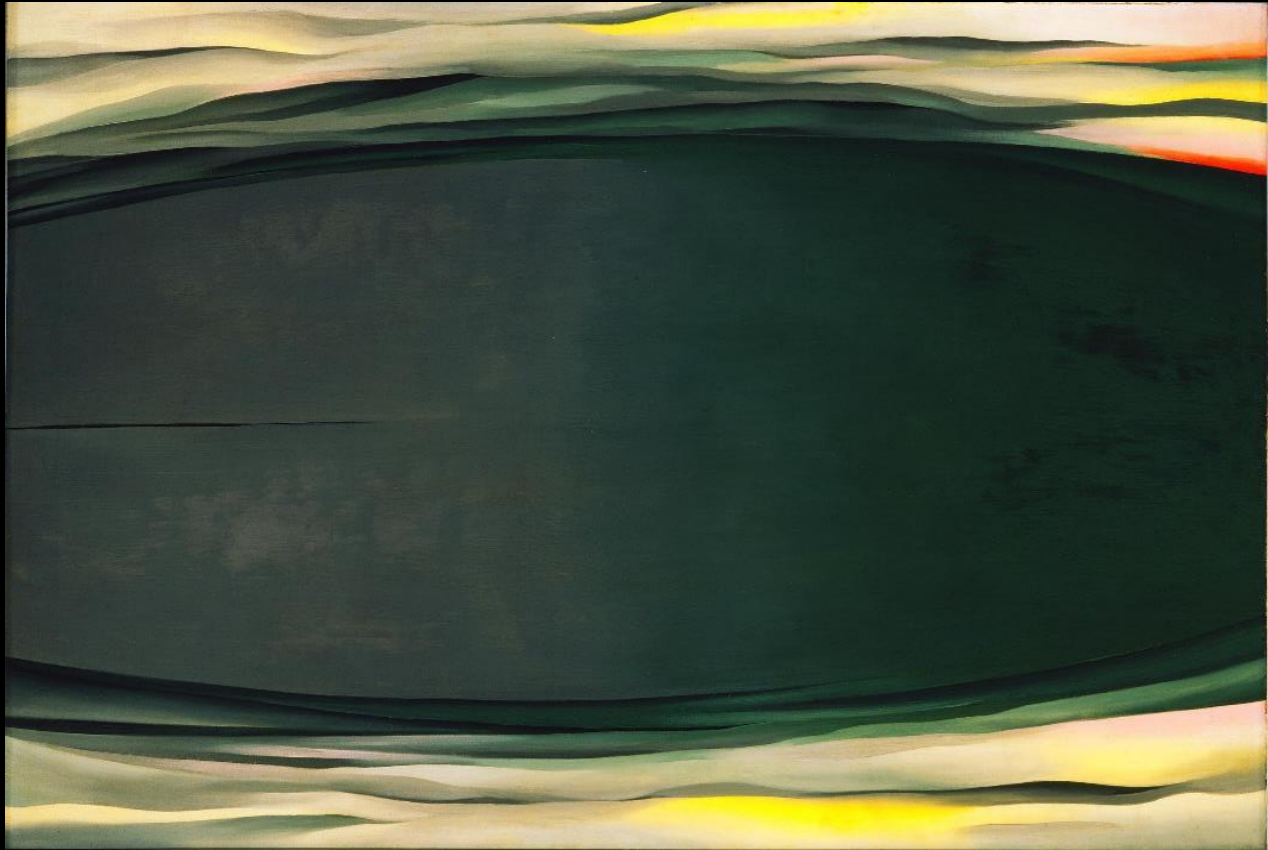














BILL

CARLO

No.

5

ART Co.

C.D.

W.C.W.



