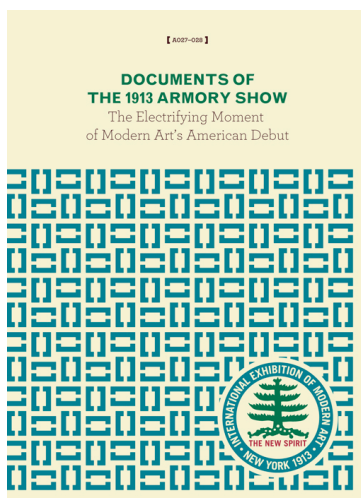




For Immediate Release

**ORIGINAL DOCUMENTS FROM A LEGENDARY EXHIBITION—
*DOCUMENTS OF THE 1913 ARMORY SHOW***



Collected in this new volume are the original publications from one of the most important exhibitions in the history of American art—the 1913 Armory Show. Opening on February 17, 1913, in New York and traveling to Chicago and Boston, the Armory Show was meant to be a simple exhibition of the new abstract and cubist art coming out of Europe. What it ultimately became was a sprawling showcase of some of the most groundbreaking (and many said subversive) art America had ever seen. Sensational to crowds, controversial among critics, and inspirational for artists, the Armory Show radically changed the face of art in America. **Documents of the 1913 Armory Show** collects and reprints the fascinating original publications that were originally produced for this show.

In an effort to educate visitors, four pamphlets were published and sold at the 1913 Armory Show in New York (February 17–March 15) by the show's organizers, the Association of American Painters and Sculptors. The small booklets comprised of *Noa-Noa*, excerpts from artist Paul Gauguin's Tahitian journal; *Odilon Redon and A Sculptor's Architecture*, both by Association member and show organizer, Walter Pach; and *Cézanne* by noted French art historian Élie Faure. Printing a reported 5,000 copies of each, the Association sold the pamphlets—along with postcard reproductions of many of the works on display—at the entrance booths to the exhibition.

When the exhibition moved to Chicago (March 24–April 16), the semi-provocative *Noa-Noa* was withdrawn from circulation by the local exhibition directors on “moral grounds”. Along with the city's decidedly more conservative atmosphere, press coverage was also lighter and arguably less balanced than it had been in New York. This in mind, organizers Walter Kuhn and Frederick James Gregg (acting as the show's public relations director) decided to publish a fifth pamphlet, *For and Against*.

Referred to as the “Red Pamphlet” for the color of its cover, *For and Against* gathered

essays both for and against the new art. Most of the included pieces had been first published in magazines and newspapers during the show's New York run. Taking the position of "for" the new art were Frederick James Gregg, Walter Pach, and artist Francis Picabia. Representing the "against" faction were artist Kenyon Cox and critic Frank Jewett Mather, Jr. Somewhere in between the two camps, and lending a local perspective, came *The Chicago Evening Post*. Once again, 5,000 copies were printed and sold at the show entrance.

In all, the idea that an exhibition's organizers would publish texts in support of the art works and artists they were showing is not a surprise. It's a practice that thrives to this day in exhibition catalogues, gallery handouts and museum learning guides. But to also voluntarily publish views against those same art works and artists, is as radical a proposition as one could hope to expect from this legendary show.

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Publication Details: Reprint Edition. First published in 1913 as a series of pamphlets by the Association of American Painters and Sculptors. This e-book edition includes two bonus essays not previously published with the original pamphlets: "*A Layman's Views of an Art Exhibition*" by Theodore Roosevelt, and selections from Van Gogh's letters, "Letters of a Post-Impressionist".

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**Documents of the 1913 Armory Show:
The Electrifying Moment of Modern Art's American Debut**

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