

FOR IMMEDIATE RELEASE

DECENTER NY/DC

An Exhibition on the Centenary of the 1913 Armory Show

September 11 - December 20, 2013

The George Washington University Luther W. Brady Art Gallery

805 21st St., NW, Washington, D.C.

Gallery Hours: Tuesday - Friday 10:00 AM - 5:00 PM

Opening Reception September 25, 6-8 PM

Curated by Andrianna Campbell and Daniel S. Palmer

www.decenterarmory.com

Artists: Cory Arcangel, James Bridle, Tony Cokes, Douglas Coupland, David Kennedy Cutler, N. Dash, Jessica Eaton, Andrea Geyer, Ethan Greenbaum, Victoria Greising, Travis Hallenbeck, Corin Hewitt, John Houck, Butt Johnson, Barbara Kasten, Andrew Kuo, Liz Magic Laser, Douglas Melini, Brenna Murphy, John Newman, Gabriel Orozco, Ellington Robinson, Rafaël Rozendaal, Lisa Ruyter, Travess Smalley, Sara VanDerBeek, Letha Wilson

(Washington, D.C.) The George Washington University Luther W. Brady Art Gallery is proud to present *DECENTER NY/DC: An Exhibition on the Centenary of the 1913 Armory Show*, curated by **Andrianna Campbell** and **Daniel S. Palmer**. Opening September 11, 2013 and on view through December 20, the exhibition celebrates the legacy of the Cubist paintings and sculptures in the historic 1913 Armory Show by featuring a group of 27 emerging and internationally recognized contemporary artists, who explore the changes in perception precipitated by our digital age and who closely parallel the Cubist vernacular of fragmentation, nonlinearity, simultaneity, and decenteredness. The show exhibits a group of artworks in the gallery, and also features digital works displayed at www.decenterarmory.com.

This adaptation continues the themes of the exhibition held at Abrons Arts Center in New York City, which commenced on the 100th anniversary of the Armory Show, February 17. Although the 1913 exhibition traveled around the nation, but did not make it to DC. When President Theodore Roosevelt visited the 69th Regiment Armory, he belittled the artworks on display by suggesting that a “really good Navajo rug” in his bathroom was, “on any proper interpretation of the Cubist theory, is a far more satisfactory and decorative picture.” This portion of our exhibition has been augmented with works by artists of international renown that have strong ties to the DC area to further address the politics of perception and honor that important moment in our nation’s capitol.

At the 1913 Armory Show, the Association of American Painters and Sculptors showcased the “New Spirit” of modern art. A backlash of scathing criticism showed how baffled the general American public was by the seeds of abstraction in the Cubist artworks, which quickly became a shorthand expression for the structural changes brought about by modernity. They not only redefined artistic practice, but also altered our understanding of the process through which we perceive the world. On its 100th anniversary, we will celebrate the Armory Show by posing the question: What is the legacy of Cubism in the hundred years since the Armory Show’s radical display of modern art, and especially, how has this become relevant today?

Accordingly, this exhibition celebrates the centenary of the groundbreaking Armory Show by assembling artworks that analyze the digital revolution and the ways it has affected our perception of the world. Artists as varied as **Sara VanDerBeek**, **Gabriel Orozco**, **Liz Magic Laser**, and artists with ties to Washington, D.C. like **Lisa Ruyter** evoke the formal innovations of the historic avant-garde but differ through an embrace or flirtation with digital mediation. Artists today like **Andrew Kuo**, **Tony Cokes**, and **Cory Arcangel** are inspired by the inter-cultural circulation of images, ideas, and data in a worldwide network. While Pablo Picasso and fellow Cubists combined archaic Western forms and appropriated exotica to shatter inherited modes of representation, today ubiquitous computing and the digital image explosion create an intersection of the physical and the virtual, and in doing so, have decentered the locus of artistic praxis.

Although the far-reaching historical significance of the Armory Show was examined through a partial re-creation on its fiftieth anniversary in 1963 (sponsored by Henry Street Settlement, at which point they created this exhibition's previous venue – the Abrons Arts Center), even then, scholars acknowledged that the exhibition's social import could not be replicated simply by re-staging the show. In order to honor that “New Spirit,” and the collaborative process through which the 27 members of the Association of American Painters and Sculptors organized this radical exhibit, our 2013 show will display a group of artworks in the gallery, and also feature a corresponding online component of digital works. This web-based portion of the show has grown as artists have invited others to contribute in a process that highlights the diversity and expansiveness of the 1913 show's legacy as it relates to our world today.

Panel Discussion - The Legacy of the 1913 Armory Show

November 21, 2013

Decenter NY/DC: An Exhibition on the Centenary of the 1913 Armory Show

Free and open to the public

This event celebrates the 1913 Armory Show, exactly 100 years after its doors opened to the public. What is the legacy of the exhibition, and how has it been understood and misinterpreted? Is there a “new aesthetic” brought about by perceptual shifts in the digital era? How do these changes align with the formal innovations of the historic avant garde? This discussion, organized in conjunction with the Kreeger Museum on the occasion of the Luther W. Brady Gallery's *Decenter NY/DC: An Exhibition on the Centenary of the 1913 Armory Show*, will address the legacy of the 1913 Armory Show, and the ways that perception and artistic practice have been radically transformed by our digital era.

Curators:

Andrianna Campbell - campbell@deceterarmory.com

Andrianna T. Campbell is a doctoral student in Art History at the CUNY Graduate Center. She is the recipient of the Dean K. Harrison fellowship from 2008-2012 and the prestigious Graduate Teaching Fellowship. She specializes in American art of the nineteenth and twentieth centuries. In 2010, she received the Victorian Society in America fellowship to study in London. She earned a BFA in Printmaking and a concentration in Art History from the Rhode Island School of Design. As a student, she was awarded the Andrew Carnegie fellowship from the RISD museum. Subsequently, Andrianna was the Associate Curator at Forbes Inc. where she handled an international art collection. She currently teaches art history at Parsons, The New School for Design and Lehman College.

Daniel S. Palmer - palmer@decenterarmory.com

Daniel S. Palmer is a doctoral candidate in Art History at the CUNY Graduate Center. He specializes in modern American art and architecture and focuses on the art of New York City. He is the recipient of the Marlene Park Memorial Fellowship and was a 2011 Holocaust Educational Foundation Fellow at Northwestern University. He earned his M.Phil in 2012, and a BA with Highest Honors in Art History and English from Rutgers College in 2007. While there, he undertook a Henry Rutgers Honors Thesis on the public art of sculptor Andy Goldsworthy and received the Morse Scholarship, as well as, Aresty and Bzdak travel grants. Daniel has also has undertaken research on 20th century American Art for the Whitney Museum and has taught the history of art in Paris, York College in Queens, NY, and the Spitzer School of Architecture at City College, NY.