

lizza may david

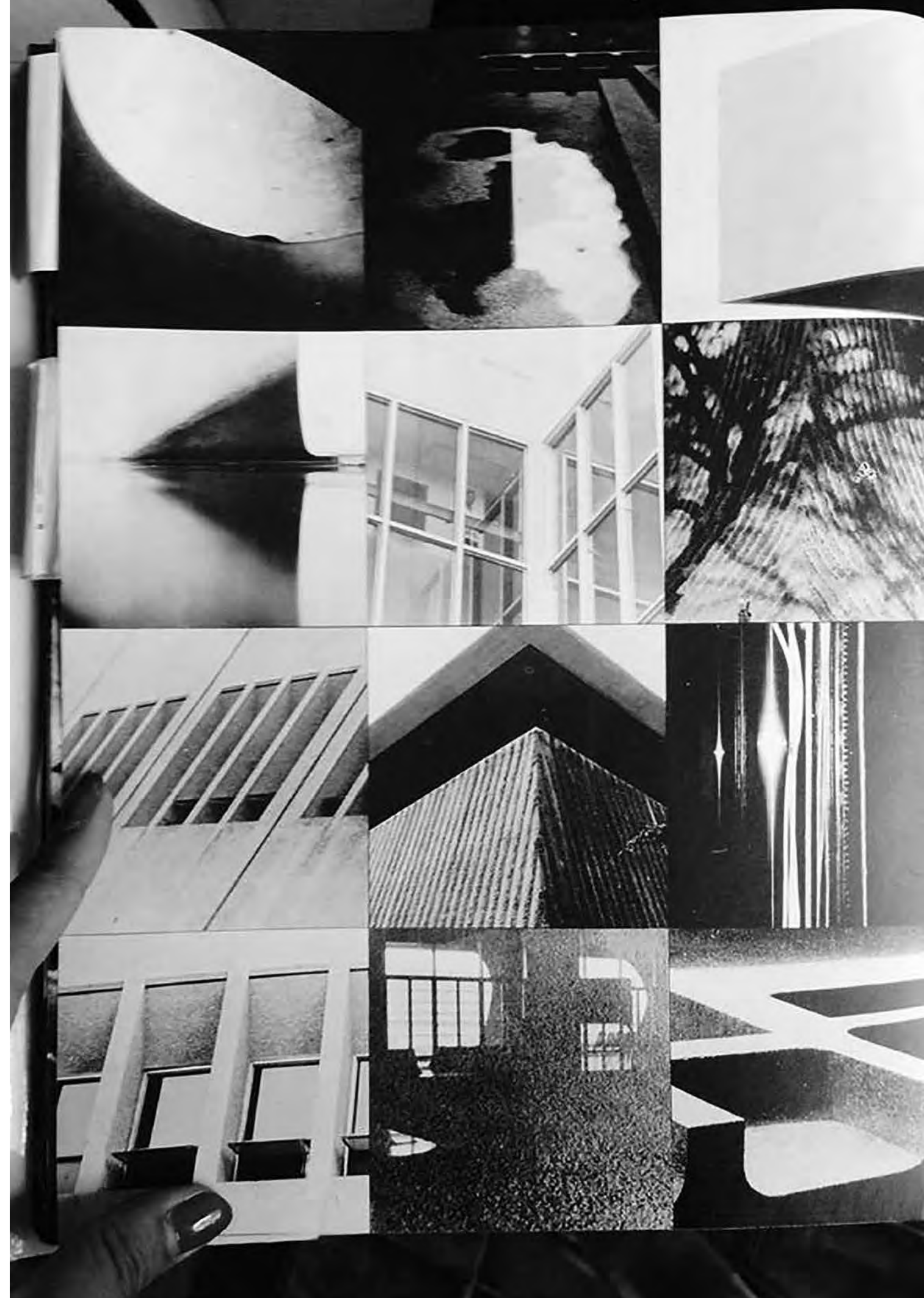
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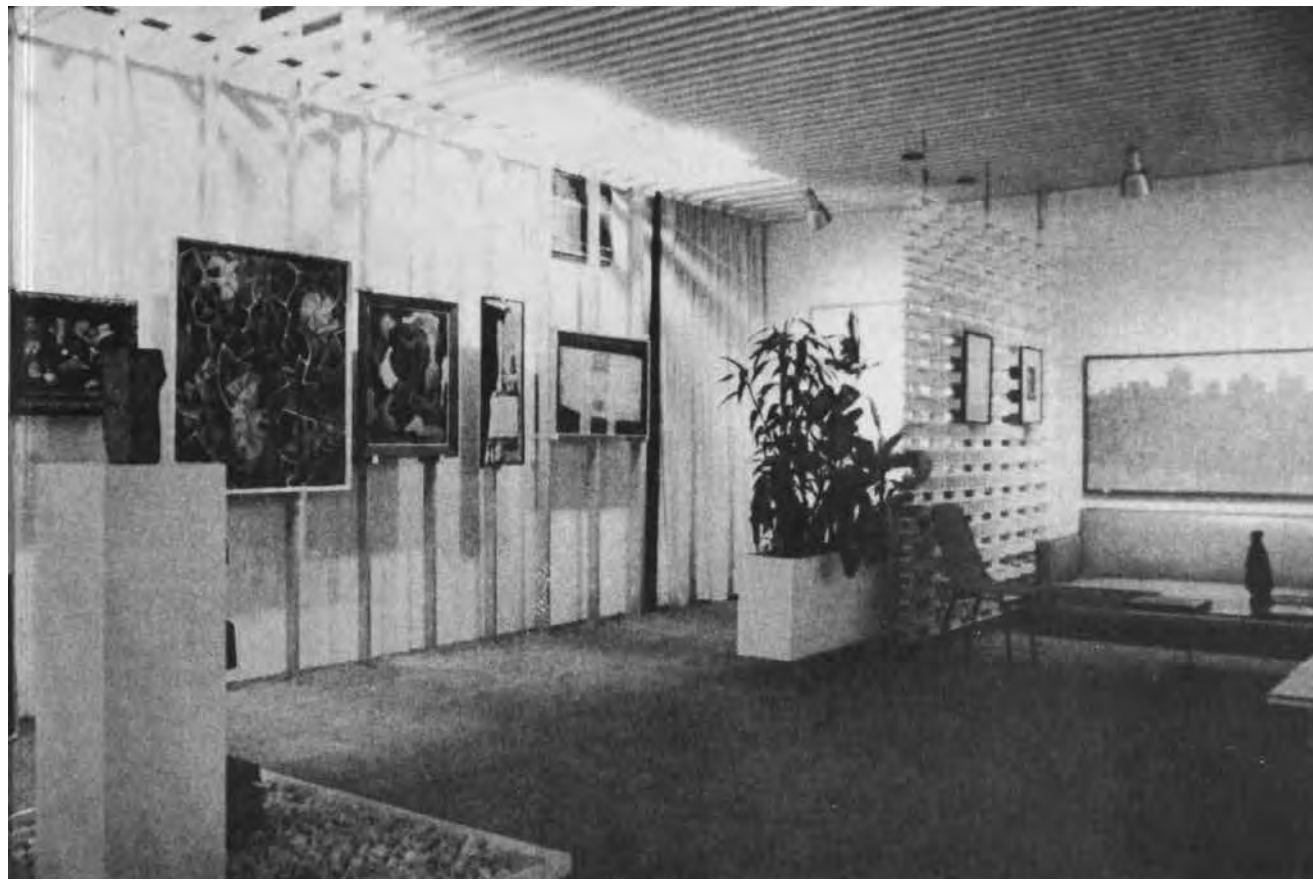




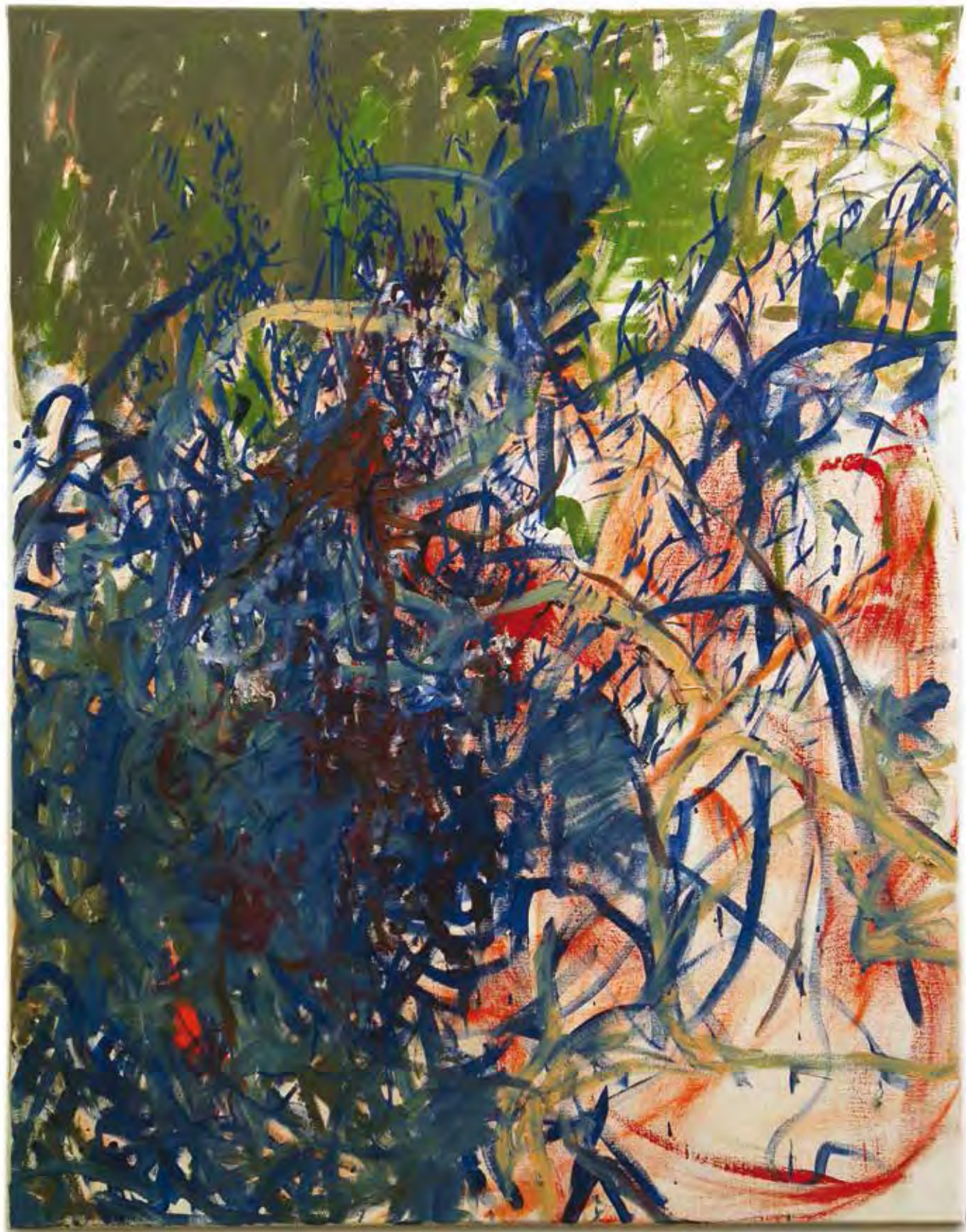
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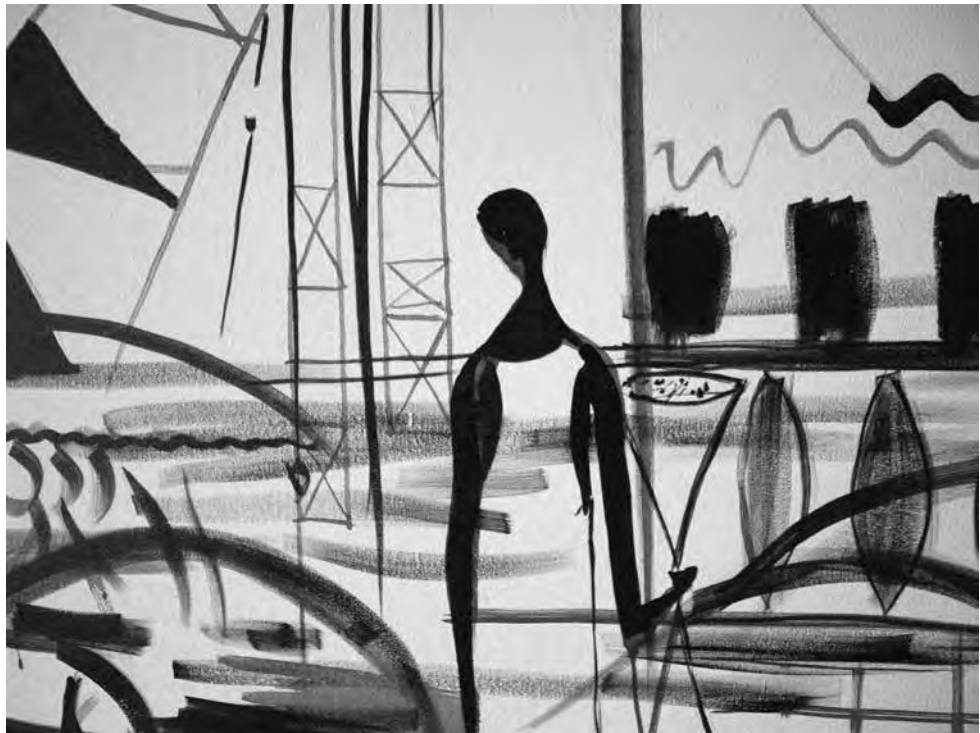
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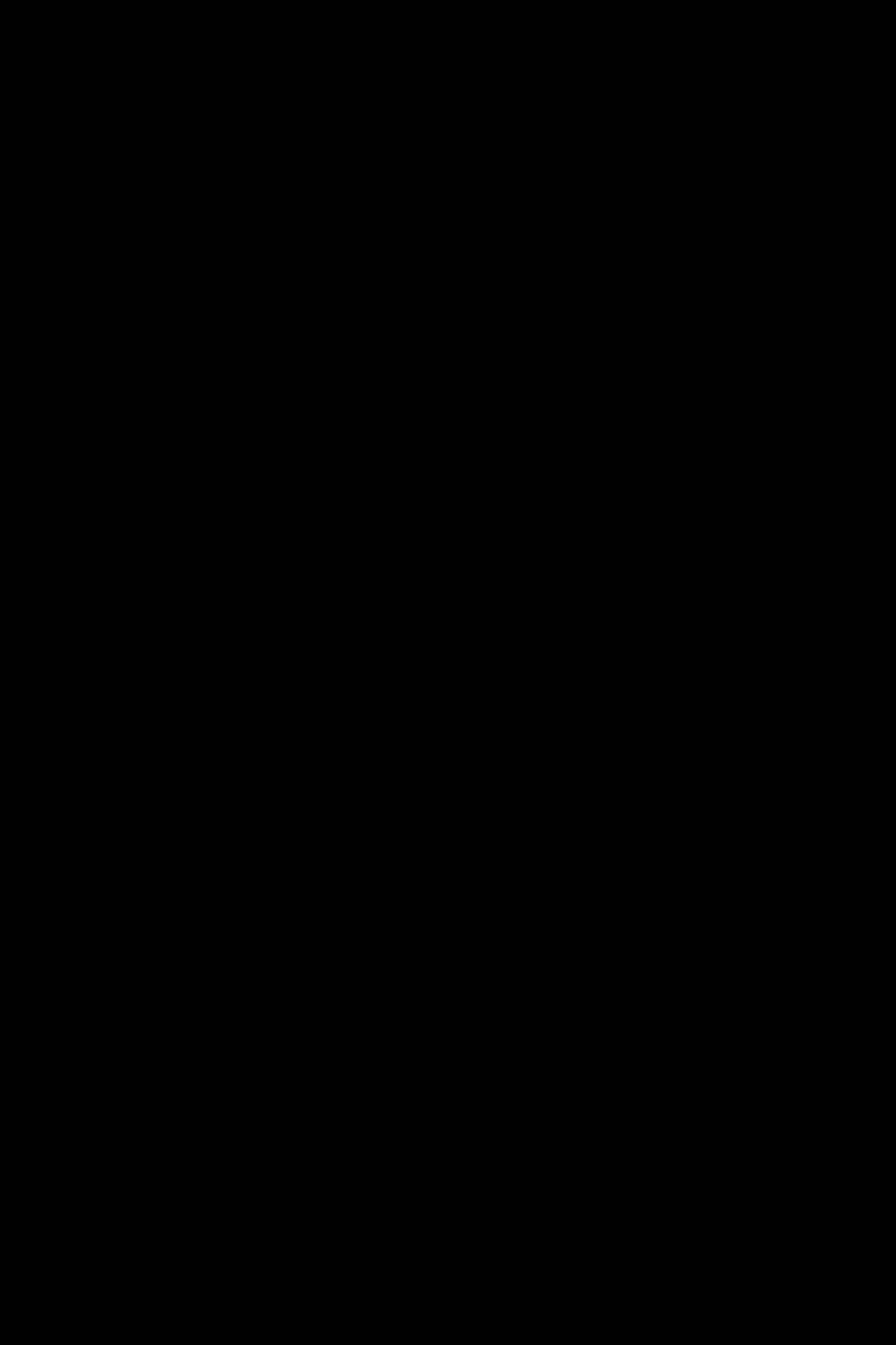


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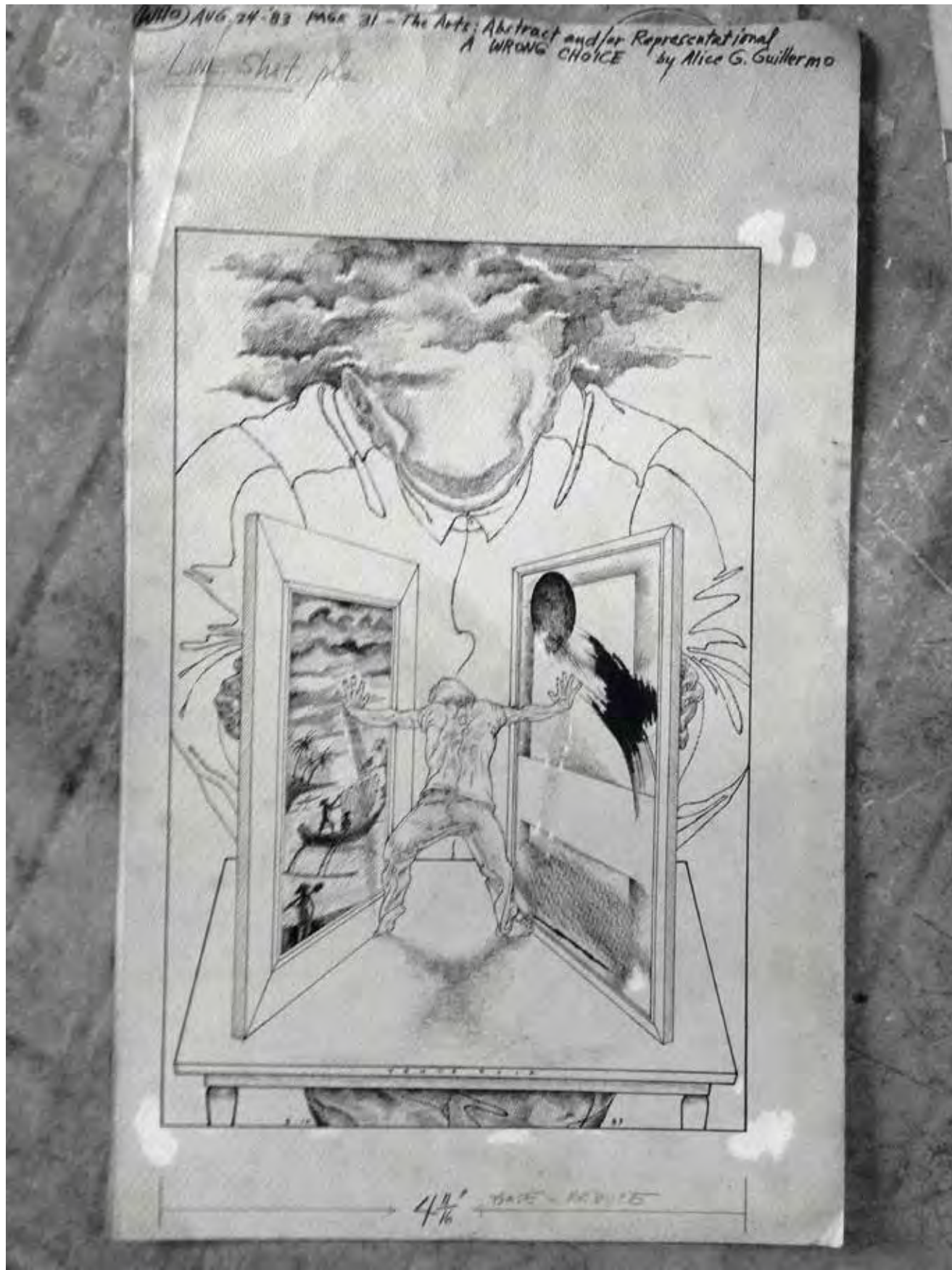


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Eine Mauer trennt Garage und aussere Küche.

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NEW YORK WORLD—PORTRAYED CRITIC COLLAPSING ON SEENING ARMORY ART

THE GREAT ARMORY SHOW OF 1913

THE MOST IMPORTANT ART EVENT OF THE CENTURY THREW THE PEOPLE OF THE U.S. INTO AN UPROAR



In the early 1900s the U.S. art world lay in a smug and stifling calm. The lush salons of New York carried on a safe and fashionable trade in the slick styles practiced prosperously by artists like William Merritt Chase and Albert Bierstadt. Even honestly realistic painting was unacceptable and when in 1908 a group of eight artists, including John Sloan and Robert Henri, exhibited their frank portrayals of American life, they were denounced as vulgar saloon painters. In fact most Americans were so remote from art affairs that they had not even heard of the wild experiments of the European modernists which had already erupted abroad. But in 1913 a small band of artists in New York decided to set up their own exhibit hall and to expose the unsuspecting public not only to the works of advanced foreign Americans but also to the modern art of Europe. Guided by a wealthy patron named Arthur H. Davies, who raised the money for the enterprise, they assembled 1,300 paintings and statues. Then, on Feb. 17, 1913 at the armory of the 68th Regiment, they opened the International Exhibition of Modern Art, filled with baffling checkers from France, the Armory Show, as it was called.

to be raised from 25¢ to a dollar to relieve congestion. Notable came to view in the moment. Enrico Caruso sat on a stool and caricatures of the reddest works which led to laughing crowds. Even a blind man walked an abstract statue with his fingers. Kipling something called the "Academy of the Art", put on a mock Armory Show. This evening night a fire and drum corps paraded through the armory, led by a huge drum major who skin cap and followed by lines of white cloth. Armory enthusiasts sporting fake mustaches, symbols of the American Revolution. But the show was not over. It had such such a sensation that it was taken to Chicago and Boston. In Chicago 400,000 came to see it—45,000 in one weekend. Art lovers took their students through a museum that was not to paint. School children crowded to see a book, a proclamation which announced, perhaps for the first time in the history of art, a stream of native underworld artists were looking for stumpy pictures to put on the line. By the time the show reached Boston it had such a scandalous reputation that it













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We gave the 1000S a new action-stopping shutter speed of 1/1000 second. Added a delayed shutter release. Put a depth-of-field preview lever on the camera body. And added a locking shutter speed dial.

What we didn't change is also important. The M645 1000S has all the appeal of the original M645.

Both cameras are compact, lightweight and easy-to-handle like a 35mm SLR, but deliver almost three times

the image size. And both are part of a true SLR system. This system is available now with 2 bodies, a complete line of 11 multicoated lenses including a fast f/1.9 normal lens, 6 viewfinders (2 are PD prism finders) and 5 focusing screens. M645 1000S: the latest addition to Mamiya's versatile medium-format system.

BHMC

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M645: It could well be the
Ultimate Camera System.



Actual sizes: M645 vs. 35mm

Mamiya

For more information on the M645 1000S, write A. Metz, Dept. MP-187 Bell & Howell/Mamiya Company, 7100 McCormick Rd., Chicago, IL 60645









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