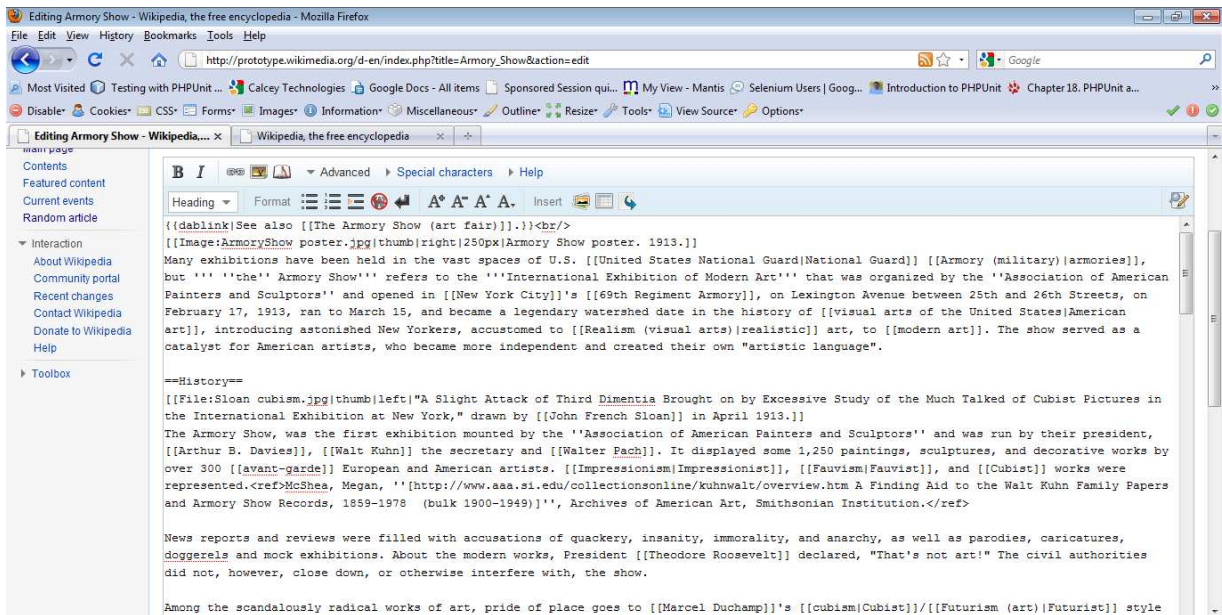


Select on a position few scrolls down and Click on Numbered list item



Screen position changes. When you scroll down the insert position is there. Cursor position is not changing.

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represented.<ref>McShea, Megan, ''[http://www.aaa.si.edu/collectiononline/kuhnwalt/overview.htm A Finding Aid to the Wait Ruhn Family Papers and Armory Show Records, 1859-1978 (bulk 1900-1949)]'', Archives of American Art, Smithsonian Institution.</ref>

News reports and reviews were filled with accusations of quackery, insanity, immorality, and anarchy, as well as parodies, caricatures, doggerels and mock exhibitions. About the modern works, President [[Theodore Roosevelt]] declared, "That's not art!" The civil authorities did not, however, close down, or otherwise interfere with, the show.

Among the scandalously radical works of art, pride of place goes to [[Marcel Duchamp]]'s [[cubism|Cubist]]/[[Futurism (art)|Futurist]] style ''[[Nude Descending a Staircase, No. 2|Nude Descending a Staircase]]'', painted the year before, in which he expressed motion with successive superimposed images, as in motion pictures. An art critic for the ''[[New York Times]]'' wrote that the work resembled ''"an explosion in a shingle factory,"'' and cartoonists satirized the piece.

# **Numbered list item**

However, the purchase of [[Paul Cézanne]]'s [http://www.metmuseum.org/Works\_of\_Art/viewOne.asp?dep=11&viewmode=1&item=13.66 ''Hill of the Poor (View of the Domaine Saint-Joseph)'' by the [[Metropolitan Museum of Art]] signaled an integration of modernism into the established New York museums, but among the younger artists represented, Cézanne was already an established master.

Duchamp's brother, who went by the "nom de guerre" [[Jacques Villon]], also exhibited, sold all his [[Cubist]] drypoint etchings, and struck a sympathetic chord with New York collectors who supported him in the following decades.

The exhibition went on to show in Chicago and Boston.