

The Magazine
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It is unfortunate that Walt Kuhn is best known as one of the principal organizers of the 1913 Armory Show because that part of his biography has unjustly overshadowed his reputation as a painter. An exhibition opening at DC Moore in February,

**Walt Kuhn
at DC Moore**

drawn from museum loans and private collections, is, astonishingly, the first devoted to the artist in several decades. Kuhn's career is an unusual one. Born in Brooklyn, he studied art in both the United States and Europe and was well versed enough in avant-garde circles to be responsible for selecting the work of many of the European artists who appeared in



the Armory Show. But Kuhn also had a longstanding interest in the popular arts, in vaudeville, musical reviews, and other "low" entertainments; he worked as an illustrator and in the popular theater, where he was drawn to the work of clowns and showgirls. When he returned

to painting after 1925 these people became the subjects of his best work and his portraits of them are bold and unsettling. They look out at us and through us, challenging and undermining our assumptions about them and seeming to penetrate our genteel defenses with a gaze that can sometimes border on contempt. This exhibition is more than an auxiliary to the anniversary year of the Armory Show; it is a central event in its own right.

*Woman in Majorette
Costume by Walt Kuhn
(1877–1949), 1944.
Oil on linen. DC Moore
Gallery, New York.*

**Walt Kuhn: American Modern • D C Moore Gallery, New York •
February 7 to March 16 • dcmooregallery.com**