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# History of an American Alfred Stieglitz: "291" and after

*SELECTIONS FROM THE  
STIEGLITZ COLLECTION*

On Exhibition at the  
*PHILADELPHIA MUSEUM OF ART*

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## *History of an American*

### *ALFRED STIEGLITZ: "291" and after*

IN THIS LOAN EXHIBITION of paintings, drawings, prints, photographs, and sculpture, the Philadelphia Museum of Art presents a personality, and, through him, certain intrinsically and historically important facets of the art of our time. It is the story of an American, unusually sensitive to contacts, both in their effect on him and in his effect on them, but at all times in relation to a creative principle. This selection from the accumulation of a lifetime reveals how Stieglitz reacted to pictures and to their makers during a long residence in an American city. The reaction was powerful on both sides. His life might well have been different if he had not met, say, a dozen of the artists presented below, and their achievement likewise would have been different if they had not happened to meet him.

He is not and never was a collector in the usual sense of the word. He once said: "I did not collect; I was collected." These pictures, therefore, have meaning not as the private collection of Alfred Stieglitz, but as the embodiment of the idea and attitude which animated the three galleries with which he was connected: "291," The Intimate Gallery, and An American Place. Since he has always been less interested in art, as such, than in the living artist, everything he acquired was in some way related to the artist and his problem. Thus behind each picture there is a story. It may have been that he bought a picture because the artist was hard up, or as a *beau geste* to show that he had faith in the artist he was exhibiting, or, during the first showing of modern European art here, because he felt that a certain work of art should be available for artists and others to see. In the case of Arthur G. Dove, John Marin, and Georgia O'Keeffe, and, to a less complete extent, of Marsden Hartley and Charles Demuth, large groups were assembled to show the evolution of the artist in every phase. Therefore his collecting, if one may call it such, was motivated not by pride of possession but by a sympathetic and enduring interest in the creative process, and does not necessarily represent the things he might have acquired or liked best, if other more important concerns had not intervened.

Because Stieglitz is a creator himself, a man of sensitive and discriminating taste, and because he was a pioneer during a particularly exciting period of art in this country, these pictures have a very special value. We can re-enact, as it were, the feelings of bewilderment, wonder, and thrilling

discovery that attended the introduction of modern art in America. Many of these pictures are historic documents—the first glimpse we had of works by artists now universally accepted—for Stieglitz was showing them for five years before the famous Armory Show.

The modern European artists are represented only in their early pioneering phases. Because dealers and others stepped in later to wage their battle, he no longer felt impelled to do so. America became more and more the core of his interest. After the days of "291" Stieglitz decided to devote himself chiefly to encouraging certain American artists in whose potentialities he had faith. He assumed the responsibility of providing the where-withal for them to live. They were thus given the opportunity of working and growing in creative stature, unhampered by anxieties regarding the material question. How well this unusual experiment succeeded may be seen in the present exhibition.

Last, but not least, are the photographs, not only by Stieglitz himself, but also by his friends and associates of Photo-Secession. Stieglitz began as a photographer and became one of the greatest masters of creative expression with a camera since its invention a hundred years ago. The thirty-five prints exhibited—chiefly early works and portraits of artists—by no means give a complete picture of his accomplishment as dean of American photographers, but they are sufficient to suggest the technical perfection, the pioneering achievement, and the creative vitality manifest in his work.

This exhibition may be divided into three aspects: an exhibition of landmarks in pictorial photography, a recapitulation of the impact of modern European art on America, and a record of achievement by American artists. Behind all three, and giving unity to their diverse expressions, stands the personality of one man. It is the first time that any such show has ever been held outside the walls of his own gallery, and not even there at any one time on such a scale. The Museum takes this occasion to thank Alfred Stieglitz for his generous cooperation without which the exhibition would not have been possible. It is dedicated to Alfred Stieglitz, for it is the harvest of eighty years of rich and creative life.

HENRY CLIFFORD  
CARL ZIGROSSER

The data contained in the notes on artists and pictures are based on conversations with Stieglitz and other published records.

## PROLOGUE

### PHOTO-SECESSION

*In 1902 Alfred Stieglitz, who had been photographing since about 1885, founded Photo-Secession. Its purpose as set forth in the prospectus was: "To hold together those Americans devoted to pictorial photography; to uphold and strengthen the position of pictorial photography; to exhibit the best that has been accomplished by its members or other photographers; and, above all, to dignify that profession until recently looked upon as a trade." In 1903 he published the first number of Camera Work, and in 1905 he opened the Photo-Secession Gallery at 291 Fifth Avenue, New York. Both of these ventures served to make known to the public, by reproduction and exhibition, the work of the best American and European photographers. A few characteristic and distinguished examples of platinum, carbon, and gum prints, as well as photogravures from original negatives (which are another form of printing from negatives) are shown here. Other photographs originally in the Stieglitz collection by workers associated with Photo-Secession, such as Baron de Meyer, Puyo, Le Bègue, Henneberg, Watzeck, F. H. Evans, Brigman, and others, are not available for this exhibition since he gave them to the Metropolitan Museum of Art in 1933. Examples by Kuehn, Käsebier, and another by Steichen will be found below in the section, Personalities. In Twice-a-Year, VIII-IX, Stieglitz tells something of the origin of Photo-Secession.*

#### DAVID OCTAVIUS HILL

*The Scotch painter, 1802-1870, was one of the great pioneers of pictorial photography. He used the paper negative process invented by Talbot. He photographed only during the years 1843-6.*

1. MRS. JAMESON, 1843-1846 original calotype
2. H. RITCHIE and W. HENNING, 1843-1846 photogravure
3. PRINCIPAL HALDANE, 1843-1846 photogravure

*The photogravures were made from the original negatives by J. Craig Annan, and were taken from Camera Work, XXXVII.*



## JULIA MARGARET CAMERON

Mrs. Cameron, London, 1814-1879, used the wet plate or collodion process. Stieglitz showed works by such pioneers as Cameron and Hill in order to stimulate the photographers of his day.

4. PORTRAIT OF HERSCHEL, 1867      carbon print

Herschel made many contributions to the science of photography, including the use of "hypo," or sodium thiosulphate.

5. PORTRAIT OF JOACHIM      carbon print  
6. ELLEN TERRY AT THE AGE OF SIXTEEN      carbon print

## ALFRED STIEGLITZ

This group of carbon prints and photogravures is typical of Stieglitz's achievement before and during Photo-Secession. It contains a number of pictures that have become classics of photography. This exhibition, stressing as it does the "beginnings," does not attempt to trace his full development as a photographer. That would require an exhibition in itself. The photogravures are not from *Camera Work*, but of a size much larger. Very few were printed.

7. WINTER, FIFTH AVE., 1892      carbon print

Manuscript note on back: "Negative made in 1892. 4 x 5 size. My first hand-camera 'shot.' Print made in 1894. Only 2 other prints—good ones—in existence. This photograph is the basis of so-called 'American Photography.' Shown in every important exhibition since then." Also on back is label of International Photographic Exhibition, Dresden, 1909. In *Twice-a-Year*, Vol. I, Stieglitz tells how he made the photograph. No. 8, *The Terminal* with the steaming horses, was made the following day.

8. THE TERMINAL—WINTER, 1892      photogravure  
9. LANDING OF THE BOATS, 1894      carbon print

Manuscript note on back: "Print made in 1894 from negative 4 x 5. Best print of this picture in existence. There is but one other, and that is in Steichen's possession."

10. WET DAY ON THE BOULEVARD, PARIS, 1894      carbon print

Manuscript note on back: "Original negative 4 x 5. This print is the original which opened the way in photography for so-called Rainy Day pictures."

11. SCURRYING HOME, 1894      signed photogravure

Made at Katwyk, Holland. One of a group awarded the Royal Medal at the London Exhibition, 1896.

12. ALONG THE SEINE, 1894      photogravure  
13. THE STREET—FIFTH AVE., 1896      photogravure

Also known as *Design for Poster*.

14. ICY NIGHT, NEW YORK, 1896-7      carbon print

Manuscript note on back: "Original negative 4 x 5. Made in winter of 1896-7. One of the first night photographs made. Only one other print existing."

15. SPRING SHOWERS, NEW YORK, 1898-1900?      photogravure  
Print shown at International Photographic Exhibition, Dresden, 1909.

16. THE FLATIRON, 1902      signed photogravure  
17. THE HAND OF MAN, 1902      signed photogravure

Manuscript note on back: "Original negative 4 x 5, made from back of a train—Long Island City, 1902. This version printed in 1910 straight from new positive. Shown first at Albright Gallery Show and then at Stieglitz '29r' Show in 1913."

18. IN THE N. Y. CENTRAL YARDS, 1903      photogravure  
19. GOING TO THE POST—MORRIS PARK, 1904      signed photogravure  
20. STEERAGE, 1907      signed photogravure

This actual print exhibited at the Society of Independent Artists. When Picasso was shown a print of *Steerage* he said, as reported by de Zayas, "This photographer is working in the same spirit as I am." In *Twice-a-Year*, VIII-IX, Stieglitz tells how he came to photograph the scene.

21. SINGER BUILDING, 1910      photogravure  
Called "*City of Ambition*" in *Camera Work*, XXXVI.

22. NEW YORK OLD AND NEW, 1910      photogravure

*The figure in the foreground is Max Weber.*

23. MAURETANIA, 1910      photogravure  
24. AFTER WORKING HOURS—THE FERRY BOAT, 1910      photogravure  
25. THE TWO TOWERS, NEW YORK, 1912      signed photogravure  
26. PORTRAIT OF JOSEPH KEILEY, 1907      platinum print

*Keiley, the photographer, 1869–1914, was closely associated with Stieglitz as a Fellow of Photo-Secession and as associate editor of Camera Work.*

27. PORTRAIT OF PAUL HAVILAND, 1913      platinum print

*Paul Haviland, photographer, patron of art, associate editor of Camera Work, was one of the pillars of "291." Without his aid and encouragement the Little Gallery would not have continued.*

#### EDWARD STEICHEN

*Steichen played an important role in the days of "291" (not only as a photographer of skill and inventiveness but also as a painter with wide acquaintance among artists) in founding the gallery and later in enlarging its scope to include modern art.*

28. SELF PORTRAIT, 1902      gum print

*Manuscript note on back: "Unique print. Exceptional example of Steichen's work of the period—1902. Bought the print from Steichen 1903 for \$50. Negative made in Paris; also print. No duplicate of this in existence (1913)."*

29. RODIN AND LE PENSEUR, 1902      gum print

*Manuscript note on back: "Gum—single printing 1902. Bought from Steichen in 1903 for \$50. There is but one other print of this character in existence. It is in Vienna." Label on back is of International Photographic Exhibition, Albright Gallery, 1910.*

30. PORTRAIT OF J. PIERPONT MORGAN, 1904 or 1905?      platinum print

*Manuscript note on back. "Print exhibited at Albright Exhibition, 1910, and presented to me by Steichen in exchange for an older print, which had faded*

*(bromide print) and was destroyed, Jan 1 1912." A number of stories can be told about this particular picture. One of them is that Stieglitz refused an offer of \$5000 from the Morgan family for this print, unquestionably the finest proof taken from the plate. Part of the story is told in Twice-a-Year, V-VI, and in Sandburg's Steichen, the Photographer.*

#### CLARENCE WHITE

*This distinguished American photographer was an active member of Photo-Secession and likewise closely associated with Stieglitz in advancing pictorial photography.*

31. WOMAN, 1901      carbon print  
32. FIGURE, 1905      platinum print  
33. PORTRAIT OF A WOMAN, 1906      platinum print

#### J. CRAIG ANNAN

*One of the leading Scotch photographers and an expert in the photogravure process.*

34. MRS. C.      carbon print  
35. THE DARK MOUNTAINS      photogravure  
36. THE ETCHING PRINTER: WILLIAM STRANG      photogravure

*The two photogravures were made by J. Craig Annan from the original negatives, and were taken from Camera Work, VIII and XIX.*

#### ALVIN LANGDON COBURN

*American photographer and active member of Photo-Secession.*

37. GEORGE BERNARD SHAW, 1909      platinum gum print

#### FRANK EUGENE

*Frank Eugene (Smith), an American painter and photographer who spent much of his life in Germany. He was the first to use platinumized Japan tissue for printing.*

38. ADAM AND EVE, ca. 1899      platinum print on Japan  
*Label of Dresden Exhibition, 1904 on back.*

ROBERT DEMACHY

*French photographer and one of leading practitioners of the gum process.*

39. A CROWD      gum print

*Label of Albright Gallery Exhibition 1910, on back.*

PAUL STRAND

*Although Paul Strand (born in New York, 1890) did have an exhibition at "291," he was, strictly speaking, not one of the older Photo-Secession group. His show came toward the end when the activities of the Little Gallery were directed toward modern art. His work reflects a new trend in keeping with the dynamic temper and the plastic and textural preoccupations of the new age. Strand was a member of the Group that coalesced around Stieglitz after the close of "291," and he played a very important role in the founding of An American Place. Stieglitz showed his work in 1916, 1929, and 1932.*

40. CLAPBOARDS, 1916      signed platinum print  
41. DISHES, 1916      signed platinum print  
42. SHADOWS, 1916      signed platinum print

*The above two were reproduced in Camera Work, XLIX-L.*

43. ROCK TEXTURES, 1929      platinum print

*This and the following two were exhibited at the Intimate Gallery.*

44. LEAVES I, 1929      platinum print  
45. LEAVES II, 1929      platinum print

THE LITTLE GALLERY AT 291

*Camera Work, XLVII, contains a symposium on what "291" meant to people in all walks of life.*

FROM PHOTOGRAPHY TO ART

*Stieglitz reminisces in Twice-a-Year, VIII-IX: "Jealousies had been developing over the years amongst the Secessionists. . . . They had come to believe that my life was to be dedicated solely to them and did not realize that my battle was for an idea bigger than any individual. Although the battle of photography had been established from my point of view, it had not yet been clearly won. Then one day a strange woman appeared, Pamela Coleman Smith. She had several portfolios of drawings. She imagined that Photo-Secession Gallery might be interested in her work. There was a drawing in wash (now unfortunately lost), an illustration called 'Death in the House.' The moment I saw this picture I decided to show her work. 'Death in the House' really illustrated my feeling at the time."*

PAMELA COLEMAN SMITH

46. THE BLUE CAT      watercolor

*Exhibited in 1907.*

THE IMPACT OF  
MODERN EUROPEAN ART

EXHIBITIONS

*When Steichen in Paris was informed that Stieglitz intended to exhibit works of art at "291," he cabled New York, "Do you want exhibition of Rodin Drawings?" And Stieglitz cabled back, "Yes."*

AUGUSTE RODIN

47. FIGURE I      signed wash drawing  
48. FIGURE II      signed wash drawing  
49. FIGURE III      signed wash drawing

*There were shows of Rodin's work in 1908 and 1910. All three of above drawings were reproduced in color in Camera Work, XXXIV-XXXV.*



## HENRI MATISSE

*Steichen, when he brought the Rodins, also brought drawings, watercolors, and prints by a French artist, unknown in America, Matisse. The first exhibition was held in 1908 and there were others in 1910 and 1912.*

- 50. AT THE SEASHORE      signed watercolor
- 51. RECLINING NUDE      signed watercolor
- 52. MAN RECLINING, 1910      signed crayon drawing

*Reproduced in Camera Work, XXXII.*

- 53. NUDE SEATED, 1910      signed crayon drawing

*Reproduced in Camera Work, XXXII.*

- 54. NUDE STANDING, BACK, 1910      signed crayon drawing
- 55. NUDE STANDING, 1910      signed crayon drawing
- 56. NUDE RECLINING, 1912      signed pen drawing
- 57. NUDE, SEMI-ABSTRACT, 1912      signed pen drawing
- 58. HALF NUDE, 12/25      signed lithograph
- 59. NUDE TORSO, 16/50      signed lithograph
- 60. WOMAN'S HEAD, 22/25      signed lithograph
- 61. Female Torso, 2/10      signed bronze

## HENRI DE TOULOUSE-LAUTREC

*Stieglitz had a great admiration for Toulouse-Lautrec. He would have been a passionate collector of his work if other interests, such as his self-assumed obligation to support living American artists, had not intervened. As it was, he had assembled a substantial group of his lithographs in superb impressions. They were exhibited in 1909 and 1910.*

- 62. LA LOGE AU MASCARON DORÉ, 1893, D.16 i/ii      color lithograph
- 63. NUIT BLANCHE, 1893, D.20 i/ii      lithograph
- 64. ULTIME BALLADE, 1893, D.23 i/ii      lithograph
- 65. YVETTE GUILBERT, 1893, D.29      lithograph
- 66. ARISTIDE BRUANT, 1893, D.34      lithograph
- 67. POURQUOI PAS? 1893, D.40      lithograph
- 68. EN QUARANTE, 1893, D.42      lithograph

- 69. BARTET ET MOUNET-SULLY DANS ANTIGONÉ, 1894, D.53

lithograph

- 70. LELOIR ET MORENO DANS LES FEMMES SAVANTES, 1894, D.54

lithograph

- 71. LUGNÉ POE DANS L'IMAGE, 1894, D.57      lithograph

- 72. IDA HEATH AU BAR, 1894, D.59      lithograph

- 73. BRANDÈS DANS SA LOGE, 1894, D.60      lithograph

- 74. ANTOINE ET GÉMIER DANS UNE FAILLITE, 1894, D.63      lithograph

- 75. CARNAVAL, 1894, D.64      color lithograph

- 76. LENDER EN BUSTE, 1895, D.102      color lithograph

- 77. YAHNE DANS SA LOGE, 1895, D.111      lithograph

- 78. POLIN, ca. 1895, D.159      lithograph

- 79. EVA LAVALLIÈRE, ca. 1895, D.160      lithograph

- 80. LENDER ASSISE, 1896, D.163      lithograph

- 81. AU HANNETON, 1898, D.272      lithograph

- 82. LE PETIT PONEY DE CALMÈSE, 1899, D.287      lithograph

- 83. MME. LE MARGUOIN, MODISTE, 1900, D.325      lithograph

## PAUL CÉZANNE

*In 1910 Stieglitz showed a group of lithographs by Cézanne, Renoir, Manet, and Toulouse-Lautrec along with some Rousseau paintings. These two lithographs in color are therefore the first Cézannes publicly shown in America. In 1911 he followed with a show of Cézanne watercolors, only one of which was bought (by A. B. Davies). The most frequent comment of visitors at the time was that their 7-year-old child could draw better.*

- 84. BATHERS, LARGE, ca. 1899      color lithograph

- 85. BATHERS, SMALL, ca. 1899      color lithograph

*Both of these prints are exceptionally fine early proofs.*

## AUGUSTE RENOIR

- 86. BATHER STANDING, 1896, D.28      color lithograph

- 87. LE CHAPEAU EPINGLÉ, 1898, D.30      color lithograph

## PABLO PICASSO

*It was Marius de Zayas who introduced Picasso's work to Stieglitz. The first exhibition in 1911 showed his evolution during cubism; the second was held with Braque in 1914.*

- 88. HARLEQUIN HEAD, ca. 1905      pen drawing
- 89. WOMAN IRONING, ca. 1904      signed oil painting

*This and the following were bought in 1912 from Jacobus Cabartes (who shared a studio with Picasso when both were very poor) stranded in New York on his way to South America. Inscribed: "à Jacobus Cabartes, Picasso."*

- 90. WOMAN'S HEAD, ca. 1904      oil painting
- 91. STILL LIFE, 1909      charcoal drawing
- 92. STILL LIFE, 1909      signed drypoint

*Numbered in corner No. 5.*

- 93. MAN'S HEAD, LARGE, 1909      brush drawing
- 94. WOMAN'S HEAD, LARGE, 1909      brush drawing
- 95. WOMAN'S HEAD, SMALL, 1909?      colored wash drawing

*Perhaps a study for the bronze.*

- 96. HEAD OF A WOMAN, 1909      signed bronze
- 97. COMPOSITION, ca. 1912      pen drawing
- 98. TORSO, ca. 1912      pen drawing

*Note on back: "Bought from Basler 1912."*

- 99. HEAD OF MAN, ca. 1912      charcoal drawing
- 100. STILL LIFE, 1913      collage and drawing

*Manuscript note on back: "Drawing by Picasso exhibited at '291' Winter of 1914-1915 (appears in Camera Work, XLVIII). Originally owned by Picabia who let me have it for \$150, June 1915. I consider it the most important Picasso drawing I have ever seen, one of the most important things he ever did, the most complete abstraction of the modern movement. Alfred Stieglitz, May 20, 1917."*

## MANUEL MANOLO

*Spanish sculptor and friend of Picasso whom he accompanied to Paris to seek his fortune. Exhibited at "291" in 1912.*

- 101. CHULA      bronze
- 102. HEAD      drawing

## FRANCIS PICABIA

*Work by this French Cubist and Dadaist was exhibited in 1913, 1915 and 1928.*

- 103. ENTRANCE TO NEW YORK, 1913      watercolor
- 104. NEW YORK, 1913      watercolor
- 105. CHANSON NEGRE, 1913      watercolor
- 106. DANSEUSE ÉTOILE ET SON ÉCOLE DE DANSE, 1913      watercolor
- 107. FILLE NÉE SANS MÈRE      pen drawing

*Original of illustration for "291" Magazine.*

- 108. PORTRAIT, 1924      gouache

## CONSTANTIN BRANCUSI

*The Roumanian sculptor had his first one-man show at "291" in 1914.*

- 109. SLEEP      bronze
- 110. TORSO      blue chalk drawing

## ELI NADELMAN

*Polish sculptor now living in America. Exhibition in 1915.*

- 111. WOMAN'S HEAD      bronze

## GINO SEVERINI

*Severini, born in 1883, was one of the original five Italian Futurists. He later took up Cubism and Neoclassicism. Stieglitz showed his work in 1917.*

- 112. FEMME ET ENFANT      oil painting
- 113. NATURE MORT      oil painting
- 114. FEMME ASSISE DANS UN SQUARE      oil painting
- 115. DANSEUSE—HÉLICE—MER—PARIS, 1915      oil painting



## IMPACT OF MODERN EUROPEAN ART

### CONTACTS

*In addition to the regular exhibitions, works by various other foreign artists filtered into "291," sometimes because they appealed to Stieglitz and sometimes because he thought that American artists should be given an opportunity to study examples of their work. In those days the importation of foreign works of art was restricted by a heavy duty. The Little Gallery was a place where young artists could see new and exciting things. It was a laboratory for study and discussion.*

#### HENRI CROS

*Cros, Seurat, and Signac were the leaders of the Pointilliste School.*

116. LANDSCAPE      signed watercolor

*Manuscript note on back: "Bought from Exhibition Signac-Cros at Druet's, Paris, Sept 1911. Paid \$60 with duty."*

#### PAUL SIGNAC

117. ROTTERDAM, 1906      signed watercolor  
118. NOTRE DAME, PARIS, 1910      signed watercolor  
119. ANTIBES, 1910      signed watercolor drawing

#### VASSILI KANDINSKY

*Russian painter born in 1866. Founder of Blue Rider Group in Munich, 1912. The first of the abstract Expressionists who believed that painting should, like music, be independent of realistic subject matter.*

120. IMPROVISATION, 1912      signed oil painting

*Stieglitz bought this painting for \$500 from the Armory Show, the first Kandinsky shown in America, for two reasons, because he felt it should stay in America for young workers to see and because he anticipated that people would be saying that Hartley, who had gone to Germany, was imitating Kandinsky and he wished to provide a check against such statements.*

#### DIEGO RIVERA

*The Mexican painter in his early cubist phase during his sojourn in Paris. The paintings were bought for a song at auction when nobody else seemed to want them.*

121. PORTRAIT OF MME. MARCOUSSIS, ca. 1915      signed oil painting  
122. LE SUCRIER ET LES BOUGIES, 1915      signed oil painting  
123. STILL LIFE, 1915      signed oil painting

#### ALBERT GLEIZES

*The French cubist painter visited America on an official mission during the war.*

124. BERMUDA LANDSCAPE, 1917      signed oil painting

## AMERICANS AT "291"

### EXHIBITIONS

*Concurrently with foreign works, Stieglitz began exhibiting paintings by Americans in the modern idiom. The works by Marin, Hartley, Dove, O'Keeffe, and Demuth, which chronologically should have their place here, are treated below in the section entitled, The Five, where their development is traced in greater detail.*

#### ALFRED H. MAURER

*Maurer, who had won the Gold Medal at the Carnegie International in 1901 and was by way of becoming the darling of the Academy, had gone to Paris and been won over to the new way of looking at things. Being the first of the established Americans who had "gone modern," he bore the brunt of the attacks of the old guard. Stieglitz showed his new work in a joint exhibition with Marin (his first appearance) in 1909. The paintings listed below were made somewhat later, in the Twenties. People have remarked on similarities between Maurer and Modigliani. The resemblance is superficial since both artists worked out their style independently.*

125. GIRL IN RED DRESS      signed oil painting  
126. TWO GIRLS      signed oil painting  
127. GIRL IN BROWN DRESS      signed oil painting

## MAX WEBER

Weber (1881- ) was first shown in a group exhibition of Younger American Painters in 1910 along with Brinley, Carles, Dove, Fellowes, Hartley, Marin, Maurer, and Steichen. His first one-man show at "291" was in 1911. He lived for a time at "291."

- 128. HORSEMAN, 1907      signed brush drawing
- 129. STILL LIFE, 1911      signed watercolor

## ALFRED J. FRUEH

Distinguished American caricaturist, born in Lima, Ohio, in 1880. He studied art in various schools in Paris under Steinlen, Naudin, and Matisse, spending about four to six weeks with each, trying to find out "why." Stieglitz exhibited his work in 1912.

- 130. STAGE FOLK      37 color linoleum cuts

Inscription on title page: This portfolio is affectionately dedicated to the victims "and to Alfred Stieglitz and '291' where the majority of these caricatures said their first hello. Alfred J. Frueh, Feb 16 1923."

## ABRAHAM WALKOWITZ

Walkowitz (born in Siberia, 1880) had four shows at "291" between 1912 and 1917. He spent much time at "291" during those years.

- 131. LAKE GEORGE      signed watercolor
- 132. THE PARK      signed watercolor
- 133. PINK ROOF      signed watercolor

## FRANK BURTY

Frank Burty (Haviland) was a brother of Paul Haviland, and had studied music with d'Indy. Later he took up painting. His exhibition was held in 1914.

- 134. WOMAN SEWING      signed oil painting

## OSCAR BLUEMNER

Architect and painter who came to America from Germany in 1892 and who died 1938. An almost legendary example of "artistic temperament," he had an exuberant personality and a keen eye for pictures. He told the most fantastic stories. Typical was his reply to the question why his paintings were predominantly red: "I accepted a hundred gallons of red paint in payment of a bad debt, so I had to use up the red paint." Stieglitz showed his work in 1915 and 1928.

- 135. HOUSE AND TREE      signed oil painting
- 136. THE RED TOWN, MONTCLAIR, N. J.      signed oil painting

## CHARLES DUNCAN

Duncan was first shown in a group exhibition along with René Lafferty and Georgia O'Keeffe (her first appearance) in 1916. Lives in N. J.

- 137. ABSTRACTION—LANDSCAPE      oil painting

## STANTON MACDONALD-WRIGHT

Macdonald-Wright (born in Va., 1880) and Morgan Russell formed a group called Synchronists. Their theories were expounded in Willard Huntington Wright's book on *Modern Art*. He was shown in 1917 and 1932.

- 138. SYNCHROMY—CHAIR AND TABLE      oil painting
- 139. CANYON SYNCHROMY IN ORANGE      oil painting
- 140. SPRING SYNCHROMY IN BLUE-VIOLET, 1918      oil painting

## AMERICANS AT "291"

### CONTACTS

## ROBERT BLUM

- 141. THE SQUARE, VENICE, 1881      signed watercolor

Manuscript note on back: "Steichen and Stieglitz went to Knoedlers to buy a Winslow Homer. Knoedlers asked \$200 for them. Stieglitz did not want to

take money away from the American Photographers." Steichen had urged him to buy American works of art (he had bought only American photographs up to this time). He therefore persuaded him to buy this picture, the first American work and indeed the first painting of any kind he had bought.

#### ARTHUR B. DAVIES

Davies was one of the first painters of established reputation to become interested in modern art. He was a frequent visitor at "291" and later became one of the chief sponsors of the Armory Show. The drawing shown here was bought by Stieglitz from the Armory Show.

142. RECLINING WOMAN      signed pastel drawing

#### ERNEST HASKELL

Haskell, American graphic artist, 1876-1925, was a close friend of Marin. It was he who urged Marin to settle in Maine; this led to the purchase of "Marin Island." The story was told by Stieglitz in *Twice-a-Year*, VIII-IX.

143. THE HILLTOP, 1914      signed flick engraving

#### THOMAS H. BENTON

Benton (born in Mo., 1889), as a friend of Stanton Macdonald-Wright, frequented "291" at this period. The picture was bought at an auction.

144. NUDE      signed watercolor

#### MORGAN RUSSELL

Russell, with Macdonald-Wright, was a leader of the Synchronist School.

145. ARCHAIC COMPOSITION      oil painting

Manuscript note on back: "Exhibited at the Forum Exhibition, N. Y. March 1916. Presented to me after the Exhibition by Russell (see letter from Paris)."

## PRINTS EXHIBITED AT "291"

Stieglitz has always taken a lively interest in fine printing and the graphic arts.

#### DONALD SHAW MACLAUGHLAN

Stieglitz had met MacLaughlan (1876-1938) in Paris, who at the time was engaged in printing proofs from the Rembrandt coppers. He was impressed by his expertness in printing. There was a show of etchings at "291" in 1908.

146. ST. SULPICE, PARIS      signed etching  
147. CERTOSA      signed etching  
148. PERUGIA      signed etching

#### ALLEN LEWIS

The American graphic artist, Allen Lewis (born in Ala., 1873), was introduced to "291" by Paul Haviland; and given an exhibition in 1909. He also made a woodcut bookplate and label for Stieglitz. The latter appears on the back of some of the pictures.

149. PORTRAIT OF BOARDMAN ROBINSON      signed etching  
150. STAIRCASE      signed drypoint  
151. THE CRINOLINE DRESS, 1907      signed drypoint

#### ALEXANDRE STEINLEN

French illustrator and graphic artist (1859-1923). Exhibited in 1910.

152. MOTHER AND CHILD 2/10      signed aquatint  
153. MISERY 23/50      signed lithograph

#### EUGENE HIGGINS

The American painter and etcher (born in Kansas City, 1874) just back from Paris was introduced to "291" by Paul Haviland. He had an exhibition in 1910.

154. CABBY      monotype



## INNOVATIONS AT "291"

*In addition to exhibitions of photographs and works of art by foreign and American artists, the Little Gallery pioneered in still other fields.*

### UTAMARO

*Famous Japanese woodcut designer, 1753-1806.*

155. THREE HEADS      color woodcut

*In 1909 an exhibition of Japanese prints by Utamaro, Sharaku, and others, was held.*

### CHILDREN'S DRAWINGS

*In 1912 the first show stressing the aesthetic significance of drawings by children from 2 to 10 years old, was held at "291." It was followed by another, several years later.*

156. STREET SCENE      colored chalk drawing  
157. CHILD ON HORSEBACK      colored chalk drawing

### AFRICAN SCULPTURE

*The first exhibition in this country of African Negro sculpture considered as works of art was held in 1914. These objects had a definite influence on certain modern artists.*

158. ANCESTRAL FIGURE, OGOWE, GABUN  
wood sculpture with beaten bronze overlay

*Reproduced in de Zayas, African Negro Art, 1916.*

159. STANDING FIGURE WITH BOWL ON HEAD, IVORY COAST  
wood sculpture

*Reproduced in de Zayas, African Negro Art, 1916.*

160. HORNED MASK      wood sculpture

## PERSONALITIES

### THE BUNCH AT "291"

#### MARIUS DE ZAYAS

*The brilliant Mexican caricaturist and critic played an important role in the destinies of "291." He first showed his caricatures in 1909 and again in 1910 and 1913. He introduced Picasso and other modern artists into the circle. He wrote articles in Camera Work and had a hand in the founding of the magazine "291."*

161. THE BUNCH AT "291," 1910, a series of 15 related drawings. Caricatures of photographers, artists, critics and other habitués of "291," such as:

ALFRED STIEGLITZ	PAUL HAVILAND and
EDWARD STEICHEN	M. DE ZAYAS
CLARENCE WHITE	S. B. LAWRENCE and
JOSEPH T. KEILEY	PUTNAM BRINLEY
ALVIN LANGDON COBURN	MARSHALL KERNOCHAN and
GERTRUDE KÄSEBIER	TEMPLE SCOTT
DALLET FUGUET	J. B. KERFOOT
ANNE BRIGMAN and	CHARLES CAFFIN
MAX WEBER	G. SEELEY and
JOHN MARIN	J. N. LAURVIK

162. MAX WEBER, A CARICATURE      signed watercolor

*Manuscript note: "Max Weber when living at '291' in 1910-11 by Marius de Zayas."*

163. MARIN AND STIEGLITZ, A CARICATURE, 1913      charcoal drawing

*Reproduced in Camera Work, XLVI.*

## THE ARTISTS LOOK AT STIEGLITZ

*A group of portraits in various media since 1902.*

### GERTRUDE KÄSEBIER

*American photographer, 1852-1934. Founding member of Photo-Secession.*

164. ALFRED STIEGLITZ, 1902      signed platinum print on Japan

### EDWARD STEICHEN

165. ALFRED STIEGLITZ AND KITTY, 1905      signed platinum print

### HEINRICH KUEHN

*A leader of the Viennese group of photographers.*

166. ALFRED STIEGLITZ, 1909      signed platinum print on Japan

### MAN RAY

*American painter and photographer, was born in Philadelphia in 1890.*

167. PORTRAIT OF STIEGLITZ, 1912      oil painting

### MARIUS DE ZAYAS

168. ABSTRACT CARICATURE OF STIEGLITZ, 1913      charcoal drawing

### FRANCIS PICABIA

169. ICI, C'EST ICI STIEGLITZ, 1915      pen drawing

*The original of an illustration which appeared in "291" magazine.*

### FLORINE STETTHEIMER

*American painter, died in 1944.*

170. STIEGLITZ AT ROOM 303, THE INTIMATE GALLERY, 1928  
signed oil painting

### DOROTHY NORMAN

*Poet, photographer, editor of Twice-a-Year, was born in Philadelphia.*

171. 4 PHOTOGRAPHS OF STIEGLITZ, 1932-1942      velox prints

### JOHN MARIN

172. HEAD OF STIEGLITZ, ca. 1940      colored crayon drawing

## STIEGLITZ LOOKS AT THE ARTISTS

*A group of photographic portraits of artists, who with two exceptions are represented in this exhibition.*

173. OSCAR BLUEMNER, 1913      platinum print

174. ARTHUR B. CARLES, 1912      platinum print

175. ARTHUR B. CARLES, 1921      platinum print

*The work of this Philadelphia painter was shown at "291" in 1911. Carles introduced Marin to Steichen, who in turn introduced Marin to Stieglitz, thus beginning a life-long friendship.*

176. CHARLES DEMUTH, 1915      platinum print

177. MARIUS DE ZAYAS, 1915      platinum print

178. ARTHUR G. DOVE, 1915      platinum print

179. MARCEL DUCHAMP, 1923      platinum print

180. MARSDEN HARTLEY, 1915      platinum print

181. JOHN MARIN, 1920      platinum print

182. ALFRED H. MAURER, 1915      platinum print

183. GEORGIA O'KEEFFE, 1918      platinum print

184. FRANCIS PICABIA, 1915      platinum print

## PUBLICATIONS

*Books, periodicals and pamphlets either published by or associated with Stieglitz.*

185. CAMERA NOTES. Published quarterly by the Camera Club of New York under Stieglitz's direction. New York, 1897-1902.
186. CAMERA WORK. A Quarterly. Edited and published by Alfred Stieglitz. 50 numbers. New York, 1903-1917. Renowned for its fine typography and the beauty and perfection of its plates. The letter-press is prime source material for the art and photography of the time. The cover was designed by Steichen.
187. "291." Published at "291" and edited by Haviland, Agnes Mayer, Stieglitz, and de Zayas. New York, March 1915-February 1916. 12 numbers.
188. 391. No. 13 of a Dada publication based on "291," launched by Picabia in 1917 at Barcelona and continued in Paris.
189. NEW YORK DADA. April 1921. A Dada pamphlet by Marcel Duchamp and Man Ray, containing Stieglitz's double-exposure photograph of Dorothy True, which had an influence on Dada and advertising circles.
190. MMS. Manuscripts. 6 numbers. New York, 1922-3.
191. LETTERS OF JOHN MARIN. Edited by H. J. Seligmann. Published at An American Place, New York, 1931. Chiefly letters from Marin to Stieglitz.
192. AMERICA AND ALFRED STIEGLITZ. A collective portrait edited by Waldo Frank, Lewis Mumford, Dorothy Norman, Paul Rosenfeld, and Harold Rugg, with 120 illustrations. New York, 1934.
193. TWICE-A-YEAR. Publication edited by Dorothy Norman. Numbers I-XI, 1938 to date. Contains transcripts of Stieglitz's conversation and some excellent reproductions of his photographs.

## THE INTIMATE GALLERY

### EXHIBITIONS

*In 1917 the war and the tearing down of the building put an end to the Little Gallery at 291 Fifth Ave. In 1925 Stieglitz, through the friendly aid of Mitchell Kennerley, opened The Intimate Gallery in Room 303 of the Anderson Gallery at Park Ave. and 59th St. Most of the exhibitions were limited to works by artists already associated with Stieglitz. Two shows by artists who had not previously exhibited with him were held.*

### GASTON LACHAISE

*Sculpture by this gifted American artist was exhibited in 1927.*

194. THE MOUNTAIN      bronze

*The first of several versions of the same subject.*

195. STANDING NUDE, 1919      signed bronze

196. PORTRAIT OF GEORGIA O'KEEFFE      signed alabaster

### PEGGY BACON

*This American graphic artist and caricaturist (born in Conn., 1895) had a show in 1928.*

197. CARL VON DOREN, 1927      signed pastel drawing

198. LOUIS BOUCHÉ, 1927      signed pastel drawing

199. CHARLES SHEELER, 1927      signed pastel drawing

200. KENNETH HAYES MILLER, 1927      signed pastel drawing

201. LOUISE HELSTROM, 1927      signed pastel drawing



# THE INTIMATE GALLERY

## CONTACTS

### JULES PASCIN

*Stieglitz was a friend of Jules Pascin (1885-1930) and a great admirer of his work. He stood sponsor for his American citizenship. He wanted to exhibit his work at "291," but other members of the group were against it.*

202. GIRL SEATED, 1922      signed oil painting  
203. TWO FIGURES      signed aquatint

### BERNARD KARFIOL

*The American painter (born 1886) studied at the National Academy.*

204. NUDE, ca. 1924-25      signed oil painting

### BENJAMIN KOPMAN

*American painter, born 1887, often came to the gallery. The painting was bought at a time when Kopman was in financial straits.*

205. PORTRAIT, ca. 1928      signed oil painting

### JENNINGS TOFEL

*American painter born in Poland in 1891. Came to America in 1913. A friend of Stieglitz and a frequent visitor to the gallery. Stieglitz has always had the greatest admiration for his integrity.*

206. MUSICIANS, 1928      oil painting

### LOUIS EILSHEMIUS

*American Romantic painter 1864-1943.*

207. NYMPHS, 1889      signed oil painting

### CHARLES SHEELER

*American painter and photographer, born in 1883 and studied at the Pennsylvania Academy of Fine Arts. The drawing was bought at an auction.*

208. STILL LIFE, PITCHER, 1921      signed crayon drawing

### MAURICE STERNE

*American painter and sculptor, born in 1877. The drawing was presented to Stieglitz after he had given him several numbers of Camera Work.*

209. BALI      signed wash drawing

### KENNETH HAYES MILLER

*American painter and teacher (born in 1876), visited the gallery as early as the days of "291." The etching was bought from a one-man show at the Montross Gallery.*

210. WOMAN SITTING ON A RUG      signed etching

### WANDA GÁG

*American graphic artist and writer, born in Minn. in 1893. Was an occasional visitor at the gallery and at Lake George.*

211. SPRING IN THE GARDEN, 1927      signed lithograph

### RIKI HALLGARTEN

*American painter of the banking family of Hallgarten. Lived much in Munich in the circle of Eva Herman and the Manns.*

212. WHITE CROSS, 1929      signed oil painting  
213. LAKE, CENTRAL PARK, 1929      signed oil painting

### MARGARET BOURKE-WHITE

*American photographer, born in New York in 1904 and pupil of Clarence White. A friend of Georgia O'Keeffe through whom the photograph was acquired.*

214. DETAIL, N.O.C. PHOTO-MURAL      signed photograph

## AN AMERICAN PLACE

### EXHIBITIONS

*Toward the end of 1929 Mitchell Kennerley had to vacate the premises of the Anderson Galleries at Park Ave. and 59th St., and Stieglitz was forced to close The Intimate Gallery. A group of his friends offered to find and guarantee space for a gallery elsewhere. In December, 1929, An American Place was opened in a suite of rooms on the 17th floor of 509 Madison Ave. The gallery has continued to function there ever since with very much the same policy as that of the Intimate Gallery. The only new artists to come into the circle were Ansel Adams and Eliot F. Porter.*

#### ANSEL ADAMS

*American photographer, born at San Francisco in 1902, had a show in 1936.*

- 215. FAMILY PORTRAIT, 1935      velox print
- 216. AMERICANA      velox print
- 217. LATCH AND CHAIN      velox print
- 218. WINTER-YOSEMITE VALLEY      velox print

#### ELIOT F. PORTER

*American photographer had a show in 1938.*

- 219. JONATHAN      velox print

## THE FIVE

*The work of Five American painters closely associated with Stieglitz is given fuller representation in order to show their development. All except Demuth were shown at "291" and often thereafter at the Intimate Gallery and An American Place.*

#### JOHN MARIN

*American painter and etcher born at Rutherford, N. J., in 1870. He studied at the Pennsylvania Academy of Fine Arts and at the Art Students League. His first show at "291" was in 1909 and there have been many others, almost annually, ever since. Marin is one of several artists for whom Stieglitz acts as mediator between artist and public, undertaking to find purchasers for his work and thus guaranteeing him an annual income. Steichen, who had met Marin in Paris through A. B. Carles, brought Marin and Stieglitz together, thus starting a lifelong friendship that was to be rewarding to both parties.*

- 220. LITTLE TREE, MAINE, 1914      signed watercolor

*White-painted frame designed by Marin and used on much of the early work. Included in Museum of Modern Art Show, 1936.*

- 221. SPRING RAINS, 1918      signed watercolor
- 222. LOWER MANHATTAN FROM THE RIVER No. 1, 1921

*Included in Museum of Modern Art Show, 1936.*      signed watercolor

- 223. OFF YORK ISLAND, MAINE, 1922      signed watercolor
- Included in Museum of Modern Art Show, 1936.*

- 224. LITTLE HOUSE, STONINGTON, MAINE, 1922      signed watercolor
- 225. HEADED FOR BOSTON, 1923      signed watercolor

*Reproduced in color in Museum of Modern Art catalogue, 1936. Included in Whitney Museum Show, History of American Watercolor Painting, 1942. The frame was designed by Stieglitz.*

226. MOVEMENT-BOAT-OFF DEER ISLE; MAINE SERIES No. 9, 1926  
signed watercolor

227. WHITE MOUNTAIN COUNTRY—SUMMER; FRANCONIA RANGE,  
ECHO LAKE, 1927 signed watercolor

*Included in Museum of Modern Art Show, 1936.*

228. BATHERS, ADDISON, MAINE, 1941 signed watercolor

229. MID MANHATTAN, 1932 signed oil painting

230. THE RISING SEA, MAINE, 1941 signed oil painting

*Included in Show, Painting in the United States, Carnegie Institute, 1943.*

231. TWO LANDSCAPE SKETCHES, ca. 1905 pen drawing

232. TWO LANDSCAPE SKETCHES, ca. 1905 pen drawing

233. THE BRIDGE, N. Y., ca. 1913 signed pencil drawing

234. WOOLWORTH BUILDING, ca. 1913 signed pencil drawing

235. THE BRIDGE, ca. 1915 signed crayon touched with color

236. FOUR SMALL SKETCHES OF NEW YORK, 1932  
signed crayon and watercolor

237. SIXTY-ONE ETCHINGS, 1906-1932 signed etchings

*A group of etchings showing Marin's evolution over twenty-five years. The following subjects as listed in E. M. Benson's catalogue of Marin's etchings in the catalogue of the Museum of Modern Art Exhibition 1936: Numbers 9, 10, 15, 17, 25, 26, 27, 41, 42, 43, 45, 46, 48, 49, 50, 51, 53, 54, 55, 56, 57, 58, 59, 60, 61, 68, 72, 73, 75, 78, 79, 84, 86, 87, 88, 89, 90, 94, 96, 97, 98, 99, 102, 103, 106, 109, 110, 112, 113, 114, 118, 119, 122, 123, 124, 125, 126, 127, 129, 130, 131. There are a number of duplicates showing variations of state and printing. Marin is an expert printer, and his proofs show considerable range of manipulation and experimentation in the printing of individual plates. Especially is this true with the two line-engravings, Woolworth from the River, B.118, and Downtown New York, B.123, in which there are flat areas of tone produced by an inked rectangle of rubber, differing in each proof.*

## MARSDEN HARTLEY

*American painter born in Maine, 1877, and died in 1943. When Hartley first showed his paintings to Stieglitz, the latter asked him how he got along. Hartley replied that he was content to live on \$4.00 a week. Stieglitz thought that an American with such an idea should be supported in anything he wanted to do, and gave him a show. The first show at "291" was in 1909; there were numerous others up to 1932. After 1936 Hartley found regular dealers for his pictures. Hartley, however, continued to visit the gallery until his death.*

238. CARNIVAL OF AUTUMN, 1908 oil painting

*Reproduced in America and Alfred Stieglitz, 1934.*

239. LANDSCAPE, 1911 pen drawing

240. "MILITARY" (WITH NUMBERS), 1913 oil painting

241. PORTRAIT OF K. v. F. (GERMAN OFFICER), 1914 oil painting

242. ARRANGEMENT—BLACK HORSE, 1915 oil painting

*The black horse belonging to the German officer of the previous picture.*

243. ARRANGEMENT—HIEROGLYPHICS, 1915 oil painting

244. MOVEMENTS, 1915 oil painting

*Reproduced in Catalogue of Forum Show, 1916.*

245. ABSTRACTION—PROVINCETOWN, 1917 oil painting

*Included in Show, Abstract Painting in America, Whitney Museum.*

246. VIRGIN OF GUADALUPE, 1919 oil painting

247. NEW MEXICO—MOUNTAINS AND CLOUDS, 1919 oil painting

248. CEMETERY—NEW MEXICO, 1920 oil painting

*Reproduced in America and Alfred Stieglitz, 1934.*

249. STILL LIFE—TABLE, 1923 oil painting

250. BANQUET IN SILENCE, 1935-6 oil painting



ARTHUR G. DOVE

*American painter (born in Canandaigua, N. Y., in 1880) of abstract tendencies with an American approach, that is to say, not derived from the School of Paris. His abstractions are based on natural forms. Stieglitz has acted as his sponsor and guarantor since 1912.*

- 251. NATURE SYMBOLIZED, 1911 pastel painting
- 252. COW, 1914 tempera painting
- 253. PORTRAIT OF RALPH DUSENBURY, 1924  
oil on canvas with wood and paper collage

*Reproduced in America and Alfred Stieglitz, 1934.*

- 254. ANONYMOUS, 1924? collage: metal and hair on sheet of brass
- 255. TELEGRAPH POLE, 1929 oil painting on sheet metal

*Note on back: "Being a wet telegraph pole, some flying leaves and silver."*

- 256. TREE FORMS AND WATER pastel painting
- 257. MOTH DANCE, 1929 signed oil painting
- 258. CLOUDS AND WATER, 1930 signed oil painting

*Reproduced in America and Alfred Stieglitz, 1934.*

- 259. DANCING TREE, 1930 signed oil painting
- 260. SWING MUSIC, 1938 signed oil painting
- 261. INDIAN SUMMER, 1942 signed oil painting
- 262. THE DOLPHIN, 1932 signed watercolor
- 263. HOLBROOK'S BRIDGE, 1938 signed watercolor
- 264. ALONG LONG PIER, 1938 signed watercolor
- 265. YELLOW, BLUE, GREEN, AND BROWN, 1940 signed watercolor
- 266. MOON, 1940 signed watercolor
- 267. THERE WAS A CAT SOMEWHERE, 1940 signed watercolor
- 268. LLOYD'S HARBOR, 1941 signed watercolor
- 269. FROM THE INN, 1941 signed watercolor

- 270. OUR HOUSE, 1941 signed watercolor
- 271. FROSTY MOON, 1941 signed watercolor
- 272. R 25 A, 1941 signed watercolor

GEORGIA O'KEEFFE

*American painter, born at Sun Prairie, Wisc., in 1887. Studied at the Art Institute, Chicago, and with Chase, Bement, and Dow. When some of her drawings were shown to Stieglitz at "291" in 1916 he exclaimed, "Finally a woman on paper," and showed them in a group exhibition a few months later. At that time he had never met her. There have been many shows since then.*

- 273. CORN DARK, 1922 oil painting

*Reproduced in Catalogue of Art Institute Show, 1943.*

- 274. FROM THE LAKE (No. 3), 1924 oil painting
- 275. RADIATOR BUILDING—NIGHT, NEW YORK, 1925 oil painting

*The red electric sign on the left actually was an advertising sign of the publication Scientific American. By association O'Keeffe substituted the name Alfred Stieglitz.*

- 276. BLACK HOLLYHOCKS—BLUE LARKSPUR, 1929 oil painting

*Reproduced in Catalogue of Art Institute Show, 1943.*

- 277. RANCHOS CHURCH, 1930 oil painting
- 278. DARK MESA AND PINK SKY, 1930 oil painting
- 279. COW'S SKULL WITH CALICO ROSES, 1931 oil painting

*Reproduced in Catalogue of Art Institute Show, 1943.*

- 280. GREEN MOUNTAINS, CANADA, 1932 oil painting

*Reproduced in Catalogue of Art Institute Show, 1943.*

- 281. WHITE CANADIAN BARN, 1932 oil painting

*Reproduced in Catalogue of Art Institute Show, 1943.*

- 282. RED HILLS AND BONES, 1941 oil painting

*Reproduced in Catalogue of Art Institute Show, 1943.*

## CHARLES DEMUTH

*American painter, born at Lancaster, Pa., in 1883, and died in 1937. Studied at the Pennsylvania Academy of Fine Arts. Although Demuth frequented "291" (see Stieglitz's portrait of him standing in front of a Picasso drawing) and was a close friend of Stieglitz and O'Keeffe, Stieglitz never acted as his guarantor. He did, however, have numerous exhibitions of his work beginning in 1925.*

- 283. BERMUDA NO. 1—TREE AND HOUSE, 1917    signed watercolor
- 284. BERMUDA NO. 2—THE SCHOONER, 1917    signed watercolor
- 285. BERMUDA NO. 3—THE TOWER, 1917    signed watercolor
- 286. VENTILATORS, 1920    signed pencil and gouache
- 287. BUSINESS, 1921    oil painting
- 288. AFTER ALL, 1921?    oil painting
- 289. EGGPLANT AND PEPPERS, 1922    signed watercolor
- 290. GEORGIA O'KEEFFE—POSTER PORTRAIT, 1924    oil painting

*This and the three succeeding pictures were a series of combination posters and symbolic portraits of his artist friends.*

- 291. DOVE—POSTER PORTRAIT, 1924    oil painting
- 292. DUNCAN—POSTER PORTRAIT, 1925    gouache painting
- 293. MARIN—POSTER PORTRAIT, 1925    oil painting
- 294. FLOWERS, 1925    signed watercolor
- 295. CARROTS AND APPLES, 1928    signed watercolor
- 296. CALLA LILIES AND SHELL, 1926-1929?    oil painting
- 297. "I SAW THE FIGURE 5 IN GOLD," 1928    oil painting

*A symbolic portrait of the poet, William Carlos Williams.*

- 298. LONGHI ON BROADWAY, 1928    oil painting
- 299. DAFFODILS, 1928    signed watercolor
- 300. RED CABBAGES, RHUBARB, AND ORANGE, 1929    signed watercolor

## EPILOGUE

### PHOTOGRAPHY

## ALFRED STIEGLITZ

- 301. LIFE AND DEATH—HANDS AND SKULL, 1929    platinum print
- 302. AFFIRMATION—LAKE GEORGE, 1919    platinum print