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

SELECTIONS FROM THE
STIEGLITZ COLLECTION

On Exhibition at the
PHILADELPHIA MUSEUM OF ART
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 potencies he had faith. He assumed the responsibility of providing the wherewithal 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.
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 thioulnphate.

5. PORTRAIT OF JOACHIM  carbon print

6. ELLEN TERRY AT THE AGE OF SIXTEEN  carbon print

ALFRED STEIGLITZ

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: “Negatives made in 1892. 4 x 5 size. My first hand-camera ‘shot.’ Printed 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, 1900. In Twice-a-Year, Vol. I, Steiglitz 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. SCURRING 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.


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 Steiglitz ‘391’ Show in 1913.”

18. IN THE N. Y. CENTRAL YARDS, 1903  photogravure

19. GOING TO THE POST—MORENS 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, XIII-IX, Steiglitz 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. Maquetania, 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 1923 for $50. Negative made in Paris; also print. No duplicate of this in existence (1913)."

29. Rodin and Le Pensuer, 1902  
gum print

Manuscript note on back: "Gum—single printing 1902. Bought from Steichen in 1923 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 (promised 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 textual preoccupations of the new age. Strand was a member of the Group that coalesced around Steiglitz after the close of "291," and he played a very important role in the founding of An American Place. Steiglitz 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

Steiglitz 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 Steiglitz intended to exhibit works of art at "291," he cabled New York, "Do you want exhibition of Rodin Drawings?" And Steiglitz 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

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-assigned 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 Macaron Doré, 1893, D.16 i/ii color lithograph
63. Nuit Blanche, 1893, D.20 i/ii lithograph
64. Ultieme 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. Luqué Poe dans L’Image, 1894, D.57 lithograph
72. Ioa Heath au Bar, 1894, D.59 lithograph
73. Brandès dans sa Loge, 1894, D.60 lithograph
74. Antoine et Gémira dans Une Faisette, 1894, D.63 lithograph
75. Caravanal, 1894, D.64 color lithograph
76. Lénder en Buste, 1895, D.102 color lithograph
77. Yahme dans sa Loge, 1895, D.111 lithograph
78. Polin, ca. 1895, D.159 lithograph
79. Eva Lavallière, ca. 1895, D.160 lithograph
80. Lénder Assise, 1896, D.163 lithograph
81. Au Haneton, 1898, D.272 lithograph
82. Le Petit Poney de Calmès, 1889, D.287 lithograph
83. Mme. Le Marquouin, 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 Cézanne 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 Empolé, 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 Cabaret (who shared a studio with Picasso when both were very poor) stranded in New York on his way to South America. Inscribed: "A Jacobus Cabaret's 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, XLI, 111). Originally owned by Picasso who let me have it for $500, 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."

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MANUEL MANOLO

Spanish sculptor and friend of Picasso whom he accompanied to Paris to seek his fortune. Exhibited at "291" in 1922.

101. Chula bronze
102. Head drawing

FRANCIS PICABIA

Work by this French Cubist and Dadaist was exhibited in 1923, 1925 and 1928.

103. Entrance to New York, 1913 watercolor
104. New York, 1913 watercolor
105. Chanson Nègre, 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 Romanian 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

Servedi, 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

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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 Drue's, Paris, Sept 1911. Paid $50 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 Soulier 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. He was 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 (1887– ) was first shown in a group exhibition of Younger American Painters in 1910 along with Brinsley, Cartes, Doe, Fellows, Hartley, Marin, Maurer, and Stieglitz. His first one-man show at “291” was in 1911. He lived for a time at “291.”

128. Horsemam, 1907 signed brush drawing
129. Still Life, 1911 signed watercolor

ALFRED J. FRUEH

Distinguished American caricaturist, born in Lima, Ohio, in 1886. He studied art in various schools in Paris under Steinlen, Naumkin, 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 (Hastings) was a brother of Paul Hasting, 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 Rene LaFerriere 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., 1886) and Morgan Russell formed a group called Synchromists. Their theories were expounded in Willard Huntington Wright’s book on Modern Art. He was shown in 1917 and 1922.

138. Synchromy—Chair and Table oil painting
139. Canyon Synchromy in Orange oil painting
140. Spirit 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 Knoodlers to buy a Winslow Homer. Knoodlers 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 Steiglitz 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 Steiglitz in Twice-a-Year, VIII-IX.

143. The Hilltop, 1914 signed ivory carving

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 Synchromist 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"

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

DONALD SHAW MACLAUGHLAN

Steiglitz had met MacLaughlan (1876-1938) in Paris, who at the time was engaged in printing proofs from the Rembrandt copper. 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 Steiglitz. 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


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. Cassy monotype

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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, Ogoowe, Gabun wood sculpture with beaten bronze overlay


159. Standing Figure with Bowl on Head, Ivory Coast wood sculpture


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 Beinley
Alvin Langdon Coburn Marshall Kuenochan and
Gertrude Käsebier Temple Scott
Dallet Fuguet J. B. Kerfoot
Anne Brigman and Charles Caffin
Max Weber G. Seeley and
John Marin J. N. Lurvik

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 STEIGLITZ

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 STETHEIMER
American painter, died in 1944.
170. Stieglitz at Room 303, THE INTIMATE GALLERY, 1928 signed oil painting

DOROTHY NORMAN
Port, 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 Stieglitz, 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. MARK HARTLEY, 1915 platinum print
181. JOHN MARIN, 1920 platinum print
182. ALFRED H. MAURER, 1915 platinum print
183. GEORGIA O'KEEFE, 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. 30 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.


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.


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.


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**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 35th 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

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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 1880) 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 1864-1945.
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. Bath signed wash drawing

KENNETH HAYES MILLER
American painter and teacher (born in 1870), 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 GAG
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

KIKI HALLGARTEN
American painter of the banking family of Hallgarten. Lived much in Munich in the circle of Eza Herman and the Mannis.
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 55th 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 1877. 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 acted 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 signed watercolor
Included in Museum of Modern Art Show, 1936.

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, 1926.

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, 1945.

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 1926: Numbers 9, 20, 15, 17, 25, 46, 47, 48, 49, 50, 59, 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, 104, 105, 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 Riser, 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.

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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 1905; there were numerous others up to 1922. After 1926 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, 1924.

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


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
oil painting

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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 Dusemburt, 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

GEORGIA O'KEEFFE

American painter, born at Sun Prairie, Wis., in 1887. Studied at the Art Institute, Chicago, and with Chase, Bement, and Dom. 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 Steiglitz’s portrait of him standing in front of a Picasso drawing) and was a close friend of Steiglitz and O’Keeffe, Steiglitz 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

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