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STIEGLITZ PHOTOGRAVURES

PHOTOGRAVURES BY ALFRED STIEGLITZ  
From 36 of his own photographs which the late Alfred Steiglitz reproduced over the years in his magazine, Camera Work, he had selected eleven for photogravure enlargement, personally supervising the plate-making and the printing. Since these magnificent Stieglitz gravures represent a land-mark in photography, this group of prints was recently ac

of Modern Art recently exhibited this group of prints.  
The prints are approximately 11 x 14 inches, bound in paper portfolio,  
15 x 20 inches.

11. 1907 - 1910

11. 1911 - 1914

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LIST OF STIEGLITZ PHOTOGRAVURES FOR CIRCULATION ONLY

PHOTOGRAVURES BY ALFRED STIEGLITZ

1. The Steerage

From 36 of his own photographs which the late Alfred Stieglitz reproduced over the years in his magazine, Camera Work, he had selected eleven for photogravure enlargement, personally supervising the plate-making and the printing. Since these magnificent Stieglitz gravures represent a landmark in photography, The Museum of Modern Art recently acquired this group of prints. The Prints are approximately 11 x 14 inches; framed in passe partout, 16 x 20 inches.

10. Going to the Post

11. New York from the Nelson.

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LIST OF STIEGLITZ PHOTOGRAVURES FOR CIRCULATING SHOW

1. The Steerage
2. Hand of Man
3. Flatiron Building
4. Constructing a skyscraper
5. Street, Fifth Avenue
6. Terminal
7. Kitty Stieglitz, Central Park
8. Spring Showers, New York
9. Mauretania
10. Going to the Post
11. New York from the Hudson.

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For introductory panel

LIST OF STIEGLITZ PHOTOGRAVURES FOR CIRCULATING SHOW

EXHIBITION BY ALFRED STIEGLITZ

1. The Steerage
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For introductory panel  
for preliminary release.

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source of inspiration and encouragement to photographers and painters. He was the earliest American champion of photography as an art.

Alfred Stieglitz was born in Hoboken, New Jersey. Later his family moved to New York where he attended school and, for two years, the College of the City of New York until 1881 when he entered the University of Pennsylvania where he was awarded a B.S. in 1885. He was awarded a Ph.D. in 1887. He studied engineering at the United States Military Academy at West Point, New York. He was a member of the United States Army and served in the Philippines. He was a member of the United States Army and served in the Philippines. He was a member of the United States Army and served in the Philippines.

By the late 1880s Stieglitz was recognized as one of the leading photographers in the American East. He was a member of the American Society of Photographers and was elected its president in 1891. He was a champion of the cause of photography as an art and he helped to bring the public into technical and appreciation. From 1892 to 1895 he edited the magazine Camera Work. From 1895 to 1898 he served as a member of the Camera Club of New York the photographic center of the country and he edited its quarterly, Camera Work. In 1902 he founded the Camera and Photographic Society of New York. He was a member of the Camera Club of New York and the Camera and Photographic Society of New York.

His work was included in the exhibition, The Challenge of

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For publicity release.

Stieglitz

"I was born in Hoboken. I am an American. Photography is my passion. The search for truth my obsession."

Alfred Stieglitz (1864-1946), internationally famous photographer who won 150 medals during his lifetime, was also a writer, lecturer, demonstrator of new techniques, organizer of photography and art groups and a source of inspiration and encouragement to photographers and painters. He was the earliest American champion of photography as an art.

Alfred Stieglitz was born in Hoboken, New Jersey. Later his family moved to New York where he attended school and, for two years, the College of the City of New York which many years later (in 1937) awarded him the Townsend Harris medal for outstanding post-graduate achievement. When he was seventeen Stieglitz went to Germany, where he studied mechanical engineering at the Berlin Polytechnic. In 1883 he dropped engineering for photography, his teachers being, as he said: "Life - work - continuous experiment. Incidentally, a great deal of hard thinking." Although he made Germany his headquarters, he traveled over much of Europe photographing wherever he went. He sent his pictures to competitions and exhibitions all over the world.

By the time Stieglitz returned to New York in 1890 he was recognized as the American leader in the new photographic approach. In New York he began to champion the cause of photography as art and to enlarge its horizons both in technique and expression. From 1893 to 1896 he edited the American Amateur Photographer. From 1896 to 1902 he devoted his energies to making the Camera Club of New York the photography center of the country and to editing its quarterly, Camera Notes. In 1902 he founded the dominating and stormy Photo-Secession Group and its organ, the magnificent Camera Work.

In 1905 Stieglitz, with Edward Steichen, opened the Little Galleries of the

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*the cataly club*

the Photo-Secession, later to be famous as "291." Here all kinds of individuals met daily in a stimulating atmosphere of exploration and of discovery. Here from 1908 on were introduced to the American public what were then obscure, revolutionary painters and sculptors, among them Cezanne, Picasso, Matisse, Brancusi, Rousseau, and the Americans, Demuth, Maurer, Dove, Marin, O'Keeffe and Hartley. In 1917 the difficulties consequent on America's entry into the First World War brought "291" and Camera Work to an end.

The Museum of Modern Art recently acquired this group of prints.

The prints are approximately 11 x 14 inches; framed in passe-partout, with mats 15 x 20 inches.

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- Marin, Marsden Hartley, Max Weber, Arthur Dove, Arthur Carles, Abraham Walkowitz, Elie Nadelman, Georgia O'Keeffe and others.
- As James Johnson Sweeney says in his book on the collection:

"The story of the Alfred Stieglitz collection is the story of the awakening connoisseurship of contemporary art in the United States."

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FOR IMMEDIATE RELEASE

ALFRED STIEGLITZ EXHIBITION OPENS AT MUSEUM OF MODERN ART  
PHOTOGRAVURES BY ALFRED STIEGLITZ

"I was born in Hoboken. I am an American. Photography is my life. The rest for truth my obsession."

From 36 of his own photographs which the late Alfred Stieglitz reproduced over the years in his magazine, Camera Work, he had selected eleven for photogravure enlargement, personally supervising the plate-making and the printing. Since these magnificent Stieglitz gravures represent a landmark in photography, The Museum of Modern Art recently acquired this group of prints. The prints are approximately 11 x 14 inches; framed in passe partout, 16 x 20 inches. The exhibition as a whole will close August 31; the photographs, however, will remain on view through September 21.

James Johnson Sweeney, in consultation with Georgia O'Keeffe, executrix of the Alfred Stieglitz estate, has directed the exhibition. Mr. Sweeney has also installed it. A book by him on the Alfred Stieglitz collection and a complete catalog of Stieglitz photographic work edited by Mr. Sweeney will be published by the Museum.

This country's introduction to modern art is generally credited to the famous Armory Show of 1913. Actually, however, Stieglitz was the first to introduce advanced European art to this country through exhibitions in his Photo-Secession Gallery on lower Fifth Avenue later known as "291." A section of the current exhibition includes examples of the early work of the European artists which were included in those first American showings arranged by Stieglitz:

- Sardin exhibition, drawings, 1908, 1910
- Katkins, drawings, lithographs, watercolors, sculpture, 1908, 1911, 1912
- Caplan exhibition, lithographs, 1910, 1911
- Cowder, water lithographs, 1910
- Picasso, 1911
- Mondrian, 1912
- Picasso, 1913, 1914
- Picasso and Braque, 1913
- Braconsi, 1914
- Several, 1917

In addition, Stieglitz presented the first exhibition in America of Henri Rousseau, in December, 1910, of children's drawings, 1913, and of African Negro sculpture as art, 1914. He also gave their first one-man shows to such American artists as John Marin, Marsden Hartley, Max Weber, Arthur Dove, Arthur Carles, Abraham Walkowitz, Elie Nadelman, Georgia O'Keeffe and others. As James Johnson Sweeney says in his book on the collection:

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11 West 53 Street, New York 19, N. Y.  
Telephone: Circle 5-8900

1971-33

FOR IMMEDIATE RELEASE

ALFRED STIEGLITZ EXHIBITION OPENS AT MUSEUM OF MODERN ART

"I was born in Hoboken. I am an American. Photography is my passion. The search for truth my obsession."

These words, both autobiography and epitaph, sum up the life and work of Alfred Stieglitz, whose twofold achievement as leader and influence in the modern history of art in the United States will be celebrated in a double exhibition: ALFRED STIEGLITZ: HIS PHOTOGRAPHS AND COLLECTION which opens to the public today (June 11) at the Museum of Modern Art, 11 West 53 Street. Two floors are devoted to the exhibition: on one is shown a selection of paintings, sculpture, drawings and prints which belonged to Alfred Stieglitz; on the other, a group of photographs by Alfred Stieglitz. The exhibition as a whole will close August 31; the photographs, however, will remain on view through September 21.

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Rodin exhibition, drawings, 1908, 1910  
Matisse, drawings, lithographs, watercolors,  
sculpture, 1908, 1910, 1912  
Toulouse-Lautrec, lithographs, 1910, 1911  
Cézanne, color lithographs, 1910  
Picasso, 1911  
Manolo, 1912  
Picabia, 1913, 1915  
Picasso and Braque, 1914  
Brancusi, 1914  
Severini, 1917

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Alfred Stieglitz was born in Hoboken, New Jersey in 1864. Seven years later his family moved to New York where he attended school and, for two years, the College of the City of New York which many years later (in 1937) awarded him the Townsend Harris medal for outstanding post-graduate achievement. When he was seventeen Stieglitz went to Germany, where he studied mechanical engineering at the Berlin Polytechnic. In 1883 he dropped engineering for photography, his teachers being, as he said: "Life--work--continuous experiment. Incidentally, a great deal of hard thinking." Although he made Germany his headquarters, he traveled over much of Europe photographing wherever he went. He sent his pictures to competitions and exhibitions all over the world and won more than 150 medals.

By the time Stieglitz returned to New York in 1890 he was recognized as the American leader in the new photographic approach. In New York he began to champion the cause of photography as art and to enlarge its horizons both in technique and expression. From 1893 to 1896 he edited the American Amateur Photographer. From 1896 to 1902 he devoted his energies to making the Camera Club of New York the photography center of the country and to editing its quarterly, Camera Notes. In 1902 he founded the dominating and stormy Photo-Secession Group and its organ, the magnificent Camera Work.

Paradoxically, Stieglitz's pioneering for modern art grew out of his fight to have photography accorded the status of an art equal in value and dignity to painting and sculpture. Modern art found its first home in this country in the famous little gallery which he established primarily for the purpose of showing photographs in a new and revolutionary manner.

He says of himself at this period:

"As always, without a break, from 1883 in Berlin on, I was fighting for photography....Everywhere in the world where photography played any role I was looked upon as the leading spirit in American photography, and as such I was called upon to send collections of American photographs to this and that international exhibition..

"Such collections were never sent unless the conditions that I laid down were accepted without reservation. Only in this way, I felt, would the Art Institutions (for it was these that I was dealing with) respect the spirit of my endeavor. I was ever really fighting for a new spirit in life that went much deeper than just a fight for photography....

"I did not know that in time I would be broadening the fight, a fight that involved painters, sculptors, literary people, musicians, and all that is genuine in every sphere of life."

In 1905 Stieglitz, with Edward Steichen, opened the Little Galleries of the Photo-Secession, later to be famous as "291." Here all kinds of individuals met daily in a stimulating atmosphere of discovery. Here from 1908 on were introduced to the American public what were then obscure, revolutionary painters and sculptors, among them Cézanne, Picasso, Matisse, Brancusi, Rousseau, and the American Demuth, Dove, Marin, O'Keeffe and Hartley. In 1917 the difficulties consequent on America's entry into the First World War brought "291" and Camera Work to an end.

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For the next seven years Stieglitz gave his attention to his own photography, which to some extent he had neglected in encouraging others since the foundation of the Photo-Secession, and to the work of the American artists whose careers one almost might say his perception and enthusiasm founded and certainly furthered. Chief among these were John Marin and Georgia O'Keeffe. As his last exhibition in "291" he had given Miss O'Keeffe a one-man show and in 1923 he presented, at the Anderson Galleries, an exhibition of 100 oils, watercolors, pastels and drawings by O'Keeffe.

In 1925 he opened the Intimate Gallery to supply two needs: a place to show the work of artists who needed a discriminating public and equally a place where a discriminating public could find the work of such artists. He closed the Intimate Gallery in 1929 and in 1930 opened its successor, An American Place, at 509 Madison Avenue. This was his last "little" gallery--little in physical compass but large in the scope of its influence--over which he presided until his death.

Of these galleries and the man who was their guiding and animating spirit Carl Zigrosser has written:

"In his three enterprises for bringing art and the public together, '291,' 'The Intimate Gallery,' and 'An American Place,' it is not difficult to see a unifying idea or leit motif running through them all. It is what he calls the Spirit of the Place, and it makes his gallery stand for something definite, certain qualities of integrity and vitality and adventure. It is that which fosters and encourages the experimental approach, the creative attitude, that divine discontent which tolerates no diminution of effort but drives on to new conquests....No one will ever know how many struggling artists he has encouraged toward creation."

The exhibition of the Alfred Stieglitz Collection is shown on the Museum's third floor and, in addition to the paintings of Demuth, Dove, Hartley, Marin, and O'Keeffe, includes work by Rivera, Picabia, Matisse, Picasso, Severini and other American and European artists whose work Stieglitz introduced to this country. On this floor also are shown photographs by fellow Photo-Secessionists to whom he gave exhibitions: Käsebier, Steichen, Frank Eugene, Keiley, Coburn, Clarence White, Paul Strand and others. He also gave one-man shows at "291" to such leaders of European photography as Demachy, Puyo, Octavius Hill, J. Craig Annan, Evans, and De Meyer. Approximately 150 paintings, sculptures, drawings and photographic prints have been selected from Stieglitz's entire collection for this part of the exhibition.

In the first floor galleries photographs by Stieglitz himself are on exhibition ranging from 1885, Paula, to 1935, Equivalent. Included are many of his "Portraits without Faces," "Songs of the Sky," and "Music--A Sequence of Ten Cloud Photographs." Of his cloud series, which he made throughout the twenties and early thirties, Stieglitz has written:

"Clouds and their relationship to the rest of the world, and clouds for themselves, interested me, and clouds which were most difficult to photograph--nearly impossible--I wanted to photograph clouds to find out what I had learned in 40 years about photography. Through clouds to put down my philosophy of life--to show that my photographs were not due to subject matter--not to specific trees, or faces, or interiors, to special privileges, clouds were there for everyone--no tax on them as yet."

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Stieglitz is known as the first photographer to make pictures of night scenes and in the photographs from his New York series shown in the exhibition are included several of these: Night Reflections made in 1896, North from the Shelton Hotel, Night 1931, and An Icy Night, 1898. Also among the New York photographs is The Terminal, 1892, a snowy scene showing one of New York City's old horse cars at the end of its run with the vapor rising from the hides of the horses. The Steerage, probably Stieglitz's most famous photograph, is also shown. This seems to have been the great photographer's favorite picture. The description of how he came to take it and how the picture composed itself in his mind before he even had his camera in hand is almost a diagram of genius:

"As I came to the end of the deck I stood alone, looking down. There were men and women and children on the lower deck of the steerage. There was a narrow stairway leading up to the upper deck of the steerage, a small deck right at the bow of the steamer. To the left was an inclining funnel and from the upper steerage deck there was fastened a gangway bridge which was glistening in its freshly painted state...On the upper deck, looking over the railing, there was a young man with a straw hat...He was watching the men and women and children on the lower steerage deck.

"A round straw hat, the funnel leaning left, the stairway leaning right, the white draw-bridge with its railings made of circular chains--white suspenders crossing on the back of a man in the steerage below, round shapes of iron machinery, a mast cutting into the sky, making a triangular shape. I stood spellbound for a while, looking and looking. Could I photograph what I felt, looking and looking and still looking? I saw shapes related to each other. I saw a picture of shapes and underlying that the feeling I had about life."

When the photograph was shown, people then as now recognized its greatness, and Stieglitz himself has said: "If all my photographs were lost and I'd be represented by just one, The Steerage, I'd be satisfied."

In 1904 Stieglitz made his first return trip to Europe. What he said of himself then was even more true on July 13, 1946, when, at the age of 82 and after many more years on the firing line, he died in New York after a brief illness:

"I had been on the firing-line for fourteen years in New York, fighting the fight of photography. The fight I am still fighting. This fight includes everything in life as far as I am concerned. A fight for my own life as well as a fight for the lives of all true workers, whether American or any other--with perhaps an emphasis on Americans because I believe they have needed it most."

The quality in Alfred Stieglitz's art which, as James Johnson Sweeney points out, strikes one at once:

"is that evidence of his own character and purpose: on the one hand, directness, simplicity and a sense of humor; and on the other, an interest in a leisurely and intimate exploration of the familiar with a view to drawing out of it the richest possible pictorial constituents both of form and of expression; the familiar, whether a commonplace of New York streets, a shot into the grass at Lake George (offering apparently nothing but an interlacing pattern of grass stalks) or a view from the window of 291 Fifth Avenue, from his apartment in the Shelton Hotel, or from An American Place at 509 Madison Avenue--almost always something he saw day in and day out, knew thoroughly and should have, one would have thought, completely exhausted of interest. Then that tireless, leisurely, persistent exploration of these familiar subjects: the same buildings seen from different windows--now in one light, now in another, now from one angle, now from another; the same trees, now rain-wet, now snow-caked, now summer-lit; the same open sky, but with a hundred different cloud patterns. Always a simple subject--no 'humbug'; always directly approached, no faking--nothing in the production of a picture which was not a Stieglitz photographic process: a procedure admitting modifications of the result by those means, but not an alteration of it."

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## CHECK LIST -- STIEGLITZ PHOTOGRAPHS

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1. 1889 "Sunlight and Shadow"
2. 1887 "Sterzing"
3. Venice
4. 1885 "November Days"
5. 1889 "The Terminal"
6. 1893 Five Points Clothing House
7. New York - Winter
8. 1896 "Reflections - Night"
9. 1898 "An Icy Night"
10. 1915 New York from "291" -II
11. 1915 " " " " -III
12. 1915 " " " " -IV
13. 1915 New York from "291" -I
14. 1900 "Spring Showers - The Sweeper"
15. 1893 "New York - The Blizzard"
16. 1902 "The Hand of Man"
17. 1904 Portrait of Sophie R.
18. 1907 Parlor - Lake George
19. 1915 "Grandmother and Grandchild"
20. 1916 Self-portrait
21. 1916 Portrait
22. 1919 Portrait
23. 1900 New York - Street from 1111 Madison Avenue
24. 1915 "291" - Braque - Picasso Exhibition
25. 1907 John Marin
26. 1916 Portrait
27. 1907 "The Steerage"
28. 1907 " "
29. 1907 " "
30. 1918 Portrait
31. 1918 Portrait
32. 1922 Portrait
33. 1921 Portrait
34. 1918 Portrait - Hands
35. 1919 Portrait
36. 1916 Portrait
37. 1917 Leo Stein
38. 1918 Portrait
39. 1918 Portrait - Sculpture and Painting
40. 1918 Portrait
41. 1923 Portrait
42. 1923 Portrait
43. 1923 Portrait
44. 1911 John Marin (photographed by A. Stieglitz and E. Steichen, print by Alfred Stieglitz)
45. 1920 Portrait - Hands with Thimble
46. 1918 Portrait
47. 1921 Portrait
48. 1918 Portrait
49. 1920 Barn Roof - Lake George
50. 1923 Portrait
51. 1918 Portrait
52. 1921 Portrait
53. 1921 Portrait
54. 1922 Portrait with Beads
55. 1924 Portrait
56. 1922 Portrait
57. 1927 Equivalent
58. 1925 Equivalent
59. 1930 Portrait - Hands with Skull
60. 1933 Grass - Lake George
61. 1922 Barn Doors - Lake George
62. 1922 Portrait
63. 1922 Portrait
64. 1927 Equivalent
65. 1927 Equivalent
66. 1932 Portrait
67. 1932 New York
68. 1930 Equivalent
69. 1927 Chestnut Tree
70. 1922 John Marin
71. 1934 Porch with Grape Vine - Lake George

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72.	1923	"Spiritual America"
73.	1923	Portrait - Hands of Charles Demuth -I
74.	1923	" " " " " " -II
75.	1923	Charles Demuth
76.	1923	Window with Snow - Lake George
77.	1930	Equivalent
78.	1923	" " "Song of the Sky, No. 8"
79.		
80.	1923	Portrait, drying
81.	1922	Hanging Apples
82.	1933	Portrait
83.	1931	Equivalent - Set Y, print 1
84.	1931	" " " " " 2
85.	1931	" " " " " 3
86.	1931	New York - Night, North from Shelton
87.	1932	Portrait
88.	1931	New York - North towards Squibb Building
89.		New York
90.	1932	New York - Towards Waldorf
91.	1934	Kitchen Door - Lake George
92.	1933	Lilacs and Grass - Lake George
93.	1932	Poplar Tree
94.	1929	Equivalents - Set C, print 1
95.	1929	" " " " " 2
96.	1929	" " " " " 3
97.	1929	" " " " " 4
98.	1936	Equivalent

Note: Titles in quote marks are Stieglitz's own.

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THE MUSEUM OF MODERN ART  
11 West 53 Street, New York 19, N. Y.  
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Cézanne, color lithographs, 1910  
Picasso, 1911  
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Picasso and Braque, 1914  
Brancusi, 1914  
Severini, 1917

In addition, Stieglitz presented the first exhibition in America of Henri Rousseau, le Douanier, 1910, of children's drawings, 1912, and of African Negro sculpture as art, 1914. He also gave their first one-man shows to such American artists as John Marin, Marsden Hartley, Max Weber, Arthur Dove, Arthur Carles, Abraham Walkowitz, Elie Nadelman, Georgia O'Keeffe and others. As James Johnson Sweeney says in his book on the collection:

"The story of the Alfred Stieglitz collection is the story of the awakening connoisseurship of contemporary art in the United States."

"Catalogue of Alfred Stieglitz prints exhibited at the Museum of Modern Art, June 11 - September 21, 1947"

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Alfred Stieglitz was born in Hoboken, New Jersey in 1864. Seven years later his family moved to New York where he attended school and, for two years, the College of the City of New York which many years later (in 1937) awarded him the Townsend Harris medal for outstanding post-graduate achievement. When he was seventeen Stieglitz went to Germany, where he studied mechanical engineering at the Berlin Polytechnic. In 1883 he dropped engineering for photography, his teachers being, as he said: "Life--work--continuous experiment. Incidentally, a great deal of hard thinking." Although he made Germany his headquarters, he traveled over much of Europe photographing wherever he went. He sent his pictures to competitions and exhibitions all over the world and won more than 150 medals.

By the time Stieglitz returned to New York in 1890 he was recognized as the American leader in the new photographic approach. In New York he began to champion the cause of photography as art and to enlarge its horizons both in technique and expression. From 1893 to 1896 he edited the American Amateur Photographer. From 1896 to 1902 he devoted his energies to making the Camera Club of New York the photography center of the country and to editing its quarterly, Camera Notes. In 1902 he founded the dominating and stormy Photo-Secession Group and its organ, the magnificent Camera Work.

Paradoxically, Stieglitz's pioneering for modern art grew out of his fight to have photography accorded the status of an art equal in value and dignity to painting and sculpture. Modern art found its first home in this country in the famous little gallery which he established primarily for the purpose of showing photographs in a new and revolutionary manner.

He says of himself at this period:

"As always, without a break, from 1883 in Berlin on, I was fighting for photography...Everywhere in the world where photography played any role I was looked upon as the leading spirit in American photography, and as such I was called upon to send collections of American photographs to this and that international exhibition..

"Such collections were never sent unless the conditions that I laid down were accepted without reservation. Only in this way, I felt, would the Art Institutions (for it was these that I was dealing with) respect the spirit of my endeavor. I was ever really fighting for a new spirit in life that went much deeper than just a fight for photography....

"I did not know that in time I would be broadening the fight, a fight that involved painters, sculptors, literary people, musicians, and all that is genuine in every sphere of life."

In 1905 Stieglitz, with Edward Steichen, opened the Little Galleries of the Photo-Secession, later to be famous as "291." Here all kinds of individuals met daily in a stimulating atmosphere of discovery. Here from 1908 on were introduced to the American public what were then obscure, revolutionary painters and sculptors, among them Cézanne, Picasso, Matisse, Brancusi, Rousseau, and the American Demuth, Dove, Marin, O'Keeffe and Hartley. In 1917 the difficulties consequent on America's entry into the First World War brought "291" and Camera Work to an end.

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For the next seven years Stieglitz gave his attention to his own photography, which to some extent he had neglected in encouraging others since the foundation of the Photo-Secession, and to the work of the American artists whose careers one almost might say his perception and enthusiasm founded and certainly furthered. Chief among these were John Marin and Georgia O'Keeffe. As his last exhibition in "291" he had given Miss O'Keeffe a one-man show and in 1923 he presented, at the Anderson Galleries, an exhibition of 100 oils, watercolors, pastels and drawings by O'Keeffe.

In 1925 he opened the Intimate Gallery to supply two needs: a place to show the work of artists who needed a discriminating public and equally a place where a discriminating public could find the work of such artists. He closed the Intimate Gallery in 1929 and in 1930 opened its successor, An American Place, at 509 Madison Avenue. This was his last "little" gallery--little in physical compass but large in the scope of its influence--over which he presided until his death.

Of these galleries and the man who was their guiding and animating spirit Carl Zigrosser has written:

"In his three enterprises for bringing art and the public together, '291,' 'The Intimate Gallery,' and 'An American Place' it is not difficult to see a unifying idea or leit motif running through them all. It is what he calls the Spirit of the Place, and it makes his gallery stand for something definite, certain qualities of integrity and vitality and adventure. It is that which fosters and encourages the experimental approach, the creative attitude, that divine discontent which tolerates no diminution of effort but drives on to new conquests....No one will ever know how many struggling artists he has encouraged toward creation."

The exhibition of the Alfred Stieglitz Collection is shown on the Museum's third floor and, in addition to the paintings of Demuth, Dove, Hartley, Marin, and O'Keeffe, includes work by Rivera, Picabia, Matisse, Picasso, Severini and other American and European artists whose work Stieglitz introduced to this country. On this floor also are shown photographs by fellow Photo-Secessionists to whom he gave exhibitions: Käsebier, Steichen, Frank Eugene, Kelley, Coburn, Clarence White, Paul Strand and others. He also gave one-man shows at "291" to such leaders of European photography as Demachy, Puyo, Octavius Hill, J. Craig Annan, Evans, and De Meyer. Approximately 150 paintings, sculptures, drawings and photographic prints have been selected from Stieglitz's entire collection for this part of the exhibition.

In the first floor galleries photographs by Stieglitz himself are on exhibition ranging from 1885, Paula, to 1935, Equivalent. Included are many of his "Portraits without Faces," "Songs of the Sky," and "Music--A Sequence of Ten Cloud Photographs." Of his cloud series, which he made throughout the twenties and early thirties, Stieglitz has written:

"Clouds and their relationship to the rest of the world, and clouds for themselves, interested me, and clouds which were most difficult to photograph--nearly impossible--I wanted to photograph clouds to find out what I had learned in 40 years about photography. Through clouds to put down my philosophy of life--to show that my photographs were not due to subject matter--not to specific trees, or faces, or interiors, to special privileges, clouds were there for everyone--no tax on them as yet."

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Stieglitz is known as the first photographer to make pictures of night scenes and in the photographs from his New York series shown in the exhibition are included several of these: Night Reflections made in 1896, North from the Shelton Hotel, Night 1931, and An Icy Night, 1898. Also among the New York photographs is The Terminal, 1892, a snowy scene showing one of New York City's old horse cars at the end of its run with the vapor rising from the hides of the horses. The Steerage, probably Stieglitz's most famous photograph, is also shown. This seems to have been the great photographer's favorite picture. The description of how he came to take it and how the picture composed itself in his mind before he even had his camera in hand is almost a diagram of genius:

"As I came to the end of the deck I stood alone, looking down. There were men and women and children on the lower deck of the steerage. There was a narrow stairway leading up to the upper deck of the steerage, a small deck right at the bow of the steamer. To the left was an inclining funnel and from the upper steerage deck there was fastened a gangway bridge which was glistening in its freshly painted state...On the upper deck, looking over the railing, there was a young man with a straw hat...He was watching the men and women and children on the lower steerage deck.

"A round straw hat, the funnel leaning left, the stairway leaning right, the white draw-bridge with its railings made of circular chains--white suspenders crossing on the back of a man in the steerage below, round shapes of iron machinery, a mast cutting into the sky, making a triangular shape. I stood spellbound for a while, looking and looking. Could I photograph what I felt, looking and looking and still looking? I saw shapes related to each other. I saw a picture of shapes and underlying that the feeling I had about life."

When the photograph was shown, people then as now recognized its greatness, and Stieglitz himself has said: "If all my photographs were lost and I'd be represented by just one, The Steerage, I'd be satisfied."

In 1904 Stieglitz made his first return trip to Europe. What he said of himself then was even more true on July 13, 1946, when, at the age of 82 and after many more years on the firing line, he died in New York after a brief illness:

"I had been on the firing-line for fourteen years in New York, fighting the fight of photography. The fight I am still fighting. This fight includes everything in life as far as I am concerned. A fight for my own life as well as a fight for the lives of all true workers, whether American or any other--with perhaps an emphasis on Americans because I believe they have needed it most."

The quality in Alfred Stieglitz's art which, as James Johnson Sweeney points out, strikes one at once:

"is that evidence of his own character and purpose: on the one hand, directness, simplicity and a sense of humor; and on the other, an interest in a leisurely and intimate exploration of the familiar with a view to drawing out of it the richest possible pictorial constituents both of form and of expression; the familiar, whether a commonplace of New York streets, a shot into the grass at Lake George (offering apparently nothing but an interlacing pattern of grass stalks) or a view from the window of 291 Fifth Avenue, from his apartment in the Shelton Hotel, or from American Place at 509 Madison Avenue--almost always something he saw day in and day out, knew thoroughly and should have, one would have thought, completely exhausted of interest. Then that tireless, leisurely, persistent exploration of these familiar subjects: the same buildings seen from different windows--now in one light, now in another, now from one angle, now from another; the same trees, now rain-wet, now snow-caked, now summer-lit; the same open sky, but with a hundred different cloud patterns. Always a simple subject--no 'humbug'; always directly approached, no faking--nothing in the production of a picture which was not a Stieglitz photographic process: a procedure admitting modifications of the result by those means, but not an alteration of it."

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MUSEUM OF MODERN ART

## \*STIEGLITZ COLLECTION EXHIBITION

LIBRARY

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Received

## SCULPTURE

- 1 Constantin Brancusi: SLEEP. Exhibited 1914. Bronze, 11" high
- 2 Gaston Lachaise: TORSO. Exhibited 1927. Alabaster, 11 $\frac{1}{2}$ " high
- 3 Gaston Lachaise: STANDING NUDE. 1919. Bronze, 17  $\frac{3}{8}$ " high
- 4 Gaston Lachaise: THE MOUNTAIN. 1924. Bronze, 19" long
- 5 Henri Matisse: FEMALE TORSO. Exhibited 1912. Bronze, 9  $\frac{3}{8}$ " high
- 6 Pablo Picasso: HEAD OF A WOMAN. 1909. Bronze, 16" high
- 7 African Sculpture: STANDING FIGURE WITH BOWL ON HEAD, IVORY COAST. Exhibited 1914. Wood, 14" high
- 8 African Sculpture: ANCESTRAL FIGURE, OGAMA, GADUN. Exhibited 1914. Wood with beaten bronze overlay, 28" high

## PAINTINGS AND DRAWINGS

- 9 Constantin Brancusi: PORTRAIT OF MLE LITIRON. Exhibited 1914. Pencil, 25  $\frac{1}{8}$  x 19 $\frac{1}{8}$ "
- 10 Henri Cros: LANDSCAPE. Circa 1904. Watercolor, 6  $\frac{7}{8}$  x 9  $\frac{7}{8}$ "
- 11 Charles Demuth: BERMUDA NO. 1 - TREE AND HOUSE. 1917. Watercolor, 10 x 13  $\frac{7}{8}$ "
- 12 Charles Demuth: BERMUDA NO. 2 - THE SCHOONER. 1917. Watercolor, 9  $\frac{7}{8}$  x 13  $\frac{7}{8}$ "
- 13 Charles Demuth: BERMUDA NO. 3 - THE TOWER. 1917. Watercolor, 9  $\frac{7}{8}$  x 13  $\frac{3}{4}$ "
- 14 Charles Demuth: MACHINERY. 1920. Gouache, 24 x 20"
- 15 Charles Demuth: CALIA LILLIES. 1927. Oil on composition board, 42  $\frac{1}{8}$  x 48"
- 16 Charles Demuth: "I SAW THE FIGURE 5 IN GOLD". 1928. Oil on composition board, 36 x 30"
- 17 Charles Demuth: LONGHI ON BROADWAY. 1928. Oil on composition board, 34 x 27"
- 18 Charles Demuth: RED CABBAGES, RHUBARB, AND ORANGE. 1929. Watercolor, 13 $\frac{1}{2}$  x 19  $\frac{3}{8}$ "
- 19 Charles Demuth: BUSINESS. Circa 1929. Oil on canvas,
- 20 Charles Demuth: WAITING. 1930. Gouache and pencil, 15 $\frac{1}{2}$  x 19  $\frac{5}{8}$ "
- 21 Charles Demuth: "AND THE HOME OF THE BRAVE". 1931. Oil on composition board, 30 x 24"
- 22 Charles Demuth: BUILDINGS. 1932. Oil on composition board, 27  $\frac{3}{4}$  x 23  $\frac{3}{8}$ "
- 23 Arthur G. Dove: COW. 1914. Pastel on linen, 18 $\frac{1}{2}$  x 21  $\frac{5}{8}$ "
- 24 Arthur G. Dove: RAIN. 1924. Twigs and rubber cement on metal and glass, 18 $\frac{1}{2}$  x 15  $\frac{5}{8}$ "
- 25 Arthur G. Dove: PORTRAIT OF RALPH DUSENBURY. 1924. Oil on canvas with ruler, applied wood and paper, 22 x 18"
- 26 Arthur G. Dove: PLASTER. 1925. Plaster, cork, cloth and wire mesh, 21 $\frac{1}{2}$  x 13 $\frac{1}{2}$ "
- 27 Arthur G. Dove: MONKEY FUR. 1926. Corroded metal, monkey fur, tin foil and cloth on metal, 17 x 12"

Title: Alfred Stieglitz: his Collection June 10 - Aug. 31, 1947

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- 28 Arthur G. Dove: HAND SEWING MACHINE. 1927. Cloth and paint on metal, 14 7/8 x 19 7/8"
- 29 Arthur G. Dove: TELEGRAPH POLE. 1929. Oil on metal, 29 1/2 x 21 1/4"
- 30 Arthur G. Dove: GOAT. 1935. Oil on canvas, 23 x 31 1/8"
- 31 Arthur G. Dove: GOLDEN SUNLIGHT. 1937. Oil on canvas, 14 x 10"
- 32 Arthur G. Dove: A REASONABLE FACSIMILE. 1942. Encaustic on canvas, 19 x 25"
- 33 Marsden Hartley: THE DARK MOUNTAIN NO. 2. 1909. Oil on composition board, 19 1/2 x 23 1/4"
- 34 Marsden Hartley: LANDSCAPE NO. 25. 1909? Oil on composition board, 12 x 12"
- 35 Marsden Hartley: PORTRAIT OF A GERMAN OFFICER. 1914. Oil on canvas, 68 1/2 x 41 5/8"
- 36 Marsden Hartley: MOVEMENTS. 1915. Oil on canvas, 47 1/8 x 47 1/8"
- 37 Marsden Hartley: MOVEMENT NO. 5, PROVINCETOWN HOUSES. 1916. Oil on composition board, 20 x 16"
- 38 Marsden Hartley: PROVINCETOWN. 1917. Oil on composition board, 23 3/4 x 19 3/4"
- 39 Marsden Hartley: LANDSCAPE NO. 2. 1919. Oil on canvas, 19 5/8 x 28 5/8"
- 40 Marsden Hartley: VIRGIN OF GUADALUPE. 1919. Oil on composition board, 31 5/8 x 23 7/8"
- 41 Marsden Hartley: LANDSCAPE, NEW MEXICO. Circa 1919-20. Oil on canvas, 27 1/8 x 35"
- 42 Marsden Hartley: CASH ENTRY MINES, NEW MEXICO. 1920. Oil on canvas, 28 x 36"
- 43 Marsden Hartley: STILL LIFE NO. 16. 1920? Oil on composition board, 26 1/3 x 18 1/3"
- 44 Marsden Hartley: STILL LIFE NO. 3. Oil on canvas, 22 5/8 x 40 7/8"
- 45 Marsden Hartley: LANDSCAPE NO. 5. Oil on canvas, 23 x 35 5/8"
- 46 Marsden Hartley: SEA DOVE. 1935. Oil on composition board, 10 1/3 x 14 1/3"
- 47 Marsden Hartley: BANQUET IN SILENCE. 1935-36. Oil on canvasboard, 16 1/2 x 20 1/4"
- 48 Wassily Kandinsky: PAINTING NO. 1. 1912. Oil on canvas, 47 3/8 x 55 1/4"
- 49 Manuel Manolo: HEAD. Exhibited 1912. Wash and crayon, 13 7/8 x 9 7/8"
- 50 John Marin: ROCK AND SCRUB PINE, SMALL POINT, MAINE. 1916. Watercolor, 16 1/2 x 19 3/4"
- 51 John Marin: TREE FORMS, MAINE. 1917. Watercolor, 18 7/8 x 15 7/8"
- 52 John Marin: WATERCOLOR. 1917. 14 x 16 1/2"
- 53 John Marin: TREE FORMS, STONINGTON, MAINE. 1919. Watercolor, 16 1/2 x 13 1/2"
- 54 John Marin: TREE AND SEA, MAINE. 1919. Watercolor, 16 1/2 x 13 5/8"
- 55 John Marin: SUN SPOTS. 1920. Watercolor, 16 3/8 x 19 5/8"
- 56 John Marin: THE RED SUN - BROOKLYN BRIDGE. 1922. Watercolor, 21 1/2 x 26 1/8"
- 57 John Marin: THE BLUE SEA. 1923. Watercolor, 13 7/8 x 17 1/8"
- 58 John Marin: HEADED FOR BOSTON. 1923. Watercolor, 17 5/8 x 20 5/8"
- 59 John Marin: TREE NURSERY, CLOSTER, NEW JERSEY. 1924. Watercolor, 15 1/2 x 18 5/8"
- 60 John Marin: EASTERN BOULEVARD, WEEHAWKEN, NEW JERSEY. 1925. Watercolor, 20 1/2 x 17"

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- 81 John Marin: MOVEMENT NO. 2, RELATED TO DOWNTOWN NEW YORK (THE BLACK SUN). 1928. Watercolor, 21 3/4 x 26 3/4"
- 82 John Marin: THE PINE TREE, SMALL POINT, MAINE. 1926. Watercolor, 16 5/8 x 21 5/8"
- 83 John Marin: PERTAINING TO DEER ISLE - THE HARBOR. DEER ISLE, MAINE SERIES, NO. 27. 1927. Watercolor, 18 1/2 x 22 1/8"
- 84 John Marin: POPHAM BEACH, SMALL POINT, MAINE SERIES NO. 1. 1928. Watercolor, 16 3/4 x 22 1/4"
- 85 John Marin: PARKER HEAD. SMALL POINT, MAINE SERIES, NO. 4. 1928. Watercolor, 16 3/4 x 21 5/8"
- 86 John Marin: STORM OVER TAOS, NEW MEXICO. 1930. Watercolor, 15 x 20 7/8"
- 87 John Marin: PHIPPSBURG, MAINE. 1932. Watercolor, 15 1/8 x 19 3/4"
- 88 Henri Matisse: NUDE. Exhibited 1908. Watercolor, 6 3/4 x 9 5/8"
- 89 Henri Matisse: WOMAN BY THE SEASHORE. Exhibited 1908. Watercolor and pencil, 10 5/8 x 8 1/4"
- 90 Henri Matisse: NUDE. Exhibited 1908. Pencil, 12 3/8 x 9 2/8"
- 91 Henri Matisse: DRAWING. 1910. Pencil, 12 x 9"
- 92 Henri Matisse: DRAWING. 1912. Pen and ink, 12 5/8 x 8 3/4"
- 93 Henri Matisse: NUDE, SEMI ABSTRACT. 1912. Ink, 8 x 10 3/8"
- 94 Georgia O'Keeffe: CORN, DARK. 1922. Oil on composition board, 32 x 12"
- 95 Georgia O'Keeffe: CLOSED CLAM SHELL. 1926. Oil on canvas, 20 x 9"
- 96 Georgia O'Keeffe: OPEN CLAM SHELL. 1926. Oil on canvas, 20 x 9"
- 97 Georgia O'Keeffe: BLACK IRIS. 1926. Oil on canvas, 36 x 30"
- 98 Georgia O'Keeffe: BLACK ABSTRACTION. 1927. Oil on canvas, 30 x 40"
- 99 Georgia O'Keeffe: LINE AND CURVE. 1927. Oil on canvas, 32 x 16"
- 100 Georgia O'Keeffe: CLAM SHELL. 1930. Oil on canvas, 24 x 36"
- 101 Georgia O'Keeffe: WHITE CANADIAN BARN. NO. 2. 1932. Oil on canvas, 12 x 30"
- 102 Georgia O'Keeffe: COW'S SKULL WITH RED. 1930-34. Oil on canvas, 36 x 40"
- 103 Georgia O'Keeffe: PELVIS NO. IV. 1944. Oil on canvas, 36 x 40 1/2"
- 104 Jules Pascin: RECLINING WOMAN. Circa 1921. Watercolor, pen and pencil, 18 1/2 x 15"
- 105 Jules Pascin: GIRL SEATED. 1922. Oil on canvas, 21 5/8 x 18 1/4"
- 106 Francis Picabia: FILLE NEE SANS MERE. 1912. Pen and ink, 10 1/2 x 8 1/2"
- 107 Francis Picabia: CHANSON NEGRE. 1913. Watercolor, 26 1/8 x 22"
- 108 Francis Picabia: DANSEUSE ETOILE ET SON ECOLE DE DANSE. 1913. Watercolor, 22 x 30"
- 109 Pablo Picasso: GIRL IRONING. 1903. Oil on canvas, 20 1/2 x 11 3/8"
- 110 Pablo Picasso: HEAD NO. 1 (Man). 1909. Brush and ink, 23 3/8 x 18 3/8"
- 111 Pablo Picasso: HEAD NO. 2 (Woman). 1909. Brush and ink, 24 x 18 3/4"
- 112 Pablo Picasso: NUDE. 1910. Charcoal, 19 x 12 1/4"
- 113 Pablo Picasso: HEAD OF A MAN. Circa 1912. Charcoal, 23 3/8 x 17 1/2"
- 114 Pablo Picasso: TORSO. 1912. Pen and ink, 11 3/4 x 7 3/8"
- 115 Pablo Picasso: STILL LIFE. 1912-13. Rusted paper and charcoal, 24 1/2 x 18 5/8"

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- 96 Diego Rivera: LA TERRASSE DU CAFE. 1915. Oil on canvas, 24 x 19 5/8"
- 97 Diego Rivera: LE SUCRIER ET LES BOUGIES. 1915. Oil on canvas,
- 98 Diego Rivera: PORTRAIT OF MADAME MARCOUSSIS. Circa 1915. Oil on canvas, 57 1/2 x 45 1/2"
- 99 Auguste Rodin: DRAWING NO. 6. Exhibited 1908. Pencil and wash, 12 7/8 x 9 7/8"
- 100 Auguste Rodin: DRAWING NO. 4. Exhibited 1908. Pencil and wash, 12 7/8 x 9 3/4"
- 101 Auguste Rodin: DRAWING NO. 3. Exhibited 1908. Pencil and wash, 19 7/8 x 13"
- 102 Auguste Rodin: DRAWING. Exhibited 1908. Pencil, 12 1/8 x 8 1/16"
- 103 Gino Severini: FEMME ET ENFANT. 1916. Oil on burlap, 51 1/4 x 38 3/8"
- 104 Gino Severini: NATURE MORTE (BOUTEILLE ET VASE ET JOURNAL ET TABLE). 1916. Charcoal and pasted newspaper, 22 1/2 x 18 3/4"
- 105 Gino Severini: NATURE MORTE. 1917. Oil on canvas, 26 x 24"
- 106 Charles Sheeler: STILL LIFE, PITCHER. 1921. Conte crayon, 15 7/8 x 12 7/8"
- 107 Paul Signac: ROTTERDAM. 1906. Watercolor, 10 x 16"
- 108 Paul Signac: NOTRE DAME. 1910. Watercolor, 10 3/8 x 16 1/4"
- 109 Abraham Walkowitz: DRAWING NO. 11. Pencil, 12 1/2 x 8"
- 110 Abraham Walkowitz: DRAWING NO. 18. Pencil, 12 3/8 x 8 1/2"
- 111 Marius de Zayas: MARIN AND STIEGLITZ. 1913. Charcoal, 23 1/4 x 17 5/8"

## PRINTS

- 112 Paul Cezanne: BATHERS. Circa 1899. Color lithograph, 8 3/4 x 10 5/8"
- 113 John Marin: PARIS OPERA. 1909? Etching,
- 114 John Marin: WOOLWORTH. 1913. Etching, 13 x 10 3/8"
- 115 John Marin: WOOLWORTH BUILDING FROM THE RIVER. 1917? Etching, 11 x 9"
- 116 John Marin: DOWNTOWN NEW YORK (PARK ROW). 1921. Etching, 6 7/8 x 8 3/4"
- 117 Henri Matisse: NUDE TORSO. Exhibited 1912. Lithograph, 19 7/8 x 13"
- 118 Pablo Picasso: THE FRUGAL REPAST. 1904. Etching, 18 1/8 x 14 7/8"
- 119 Alexandre Steinlen: MOTHER AND CHILD. Aquatint, 15 1/2 x 11 3/4"
- 120 Henri de Toulouse-Lautrec: ELLES. Frontispiece for Series. 1896. Lithograph, 20 7/16 x 15 3/4"
- 121 Henri de Toulouse-Lautrec: Mlle Cha-U-Ka-O. (from ELLES, Plate I). 1896. Lithograph, 20 3/4 x 15 7/8"
- 122 Henri de Toulouse-Lautrec: BREAKFAST. (from ELLES, Plate II). 1896. Lithograph, 15 3/8 x 20 1/16"
- 123 Henri de Toulouse-Lautrec: AWAKENING. (from ELLES, Plate III). 1896. Lithograph, 15 3/4 x 20 5/16"
- 124 Henri de Toulouse-Lautrec: THE TUB. (from ELLES, Plate IV). 1896. Lithograph, 15 11/16 x 20 3/8"
- 125 Henri de Toulouse-Lautrec: DRESSING. (from ELLES, Plate V). 1896. Lithograph, 20 3/16 x 15 1/2"
- 126 Henri de Toulouse-Lautrec: THE HAND MIRROR. (from ELLES, Plate VI). 1896. Lithograph, 20 3/8 x 15 11/16"

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- 127 Henri de Toulouse-Lautrec: THE HAIR-DO. (from ELLES, Plate VII). 1896. Lithograph, 20 $\frac{1}{2}$  x 15  $\frac{3}{8}$ "
- 128 Henri de Toulouse-Lautrec: GETTING UP. (from ELLES, Plate VIII). 1896. Lithograph, 15 $\frac{1}{2}$  x 20  $\frac{7}{16}$ "
- 129 Henri de Toulouse-Lautrec: PASSING CONQUEST. (from ELLES, Plate IX). 1896. Lithograph, 20 x 15 $\frac{1}{2}$ "
- 130 Henri de Toulouse-Lautrec: LASSITUDE. (from ELLES, Plate X). 1896. Lithograph, 15  $\frac{5}{8}$  x 20  $\frac{3}{8}$ "

## PHOTO-SECESSION GROUP

- 131 Ansel Adams: WOODS. Photograph
- 132 Ansel Adams: WOOD AND METAL. Photograph
- 133 J. Craig Annan: COOPERAGE. 1909. Photogravure
- 134 Julia Margaret Cameron: PORTRAIT OF JOACHIM. Circa 1865. Photogravure
- 135 Alvin Langdon Coburn: BRIDGE, IPSWICH. Photograph
- 136 Frank Eugene: MASTER FRANK JEFFERSON. 1898. Photogravure
- 137 Frederick H. Evans: CHURCH INTERIOR. Reproduced in Camera Work, 1903. Photogravure
- 138 David Octavius Hill: PRINCIPAL HALDANE. 1843-46. Photogravure
- 139 David Octavius Hill: MRS. JAMESON. 1843-46. Photogravure
- 140 Gertrude Kasebier: PORTRAIT OF CLARENCE WHITE. Photograph
- 141 Baron A. de Meyer: BALLOON MAN. Reproduced in Camera Work, 1912. Photogravure
- 142 Baron A. de Meyer: GLASS AND SHADOWS. Reproduced in Camera Work, 1912. Photogravure
- 143 Elliot Porter: BIRD'S NEST. Photograph
- 144 Sarah C. Sears: JULIA WARD HOWE. Exhibited 1906. Photograph. Lent by the Metropolitan Museum of Art
- 145 Paul Strand: PORTRAIT. Photograph
- 146 Paul Strand: LEAF STUDY. Photograph
- 147 Edward J. Steichen: PORTRAIT OF J. PIERPONT MORGAN. 1904 or 1905? Photograph
- 148 Clarence H. White: THROUGH THE DOOR. Photograph

## PUBLICATIONS

- 149 CAMERA WORK. A Photographic Quarterly published by Alfred Stieglitz between 1902 and 1917. Cover Design, by Edward J. Steichen. Reproduction, M. Auguste Rodin, photogravure by Edward J. Steichen, Camera Work, Nos. 34-35, April-July 1911
- 150 "291". A monthly magazine published by Alfred Stieglitz during 1915 and 1916. Twelve numbers appeared
- 151 MANUSCRIPTS. A magazine published by Alfred Stieglitz during 1922 and 1923. Six numbers appeared. The lay-out is by Georgia O'Keeffe

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June 29, 77

Pat -

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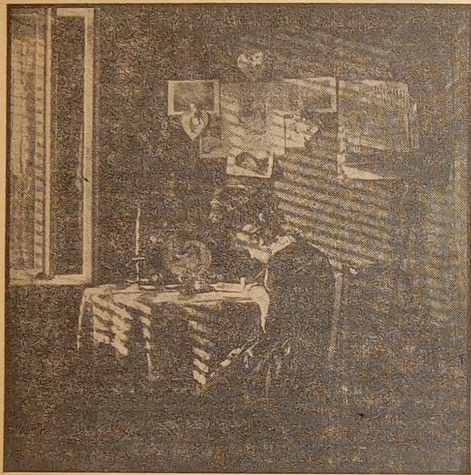
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10 PM's Resort Supplement, Sunday, June 22, 1947



**SUNLIGHT AND SHADOW** was novel when Stieglitz made it in 1889. Today Venetian blind shadows are a photo cliché.

## Show brings Stieglitz into focus

By Barnett Bildersee

THE MUSEUM OF MODERN ART has opened an Alfred Stieglitz Exhibit which, it seems to me, will help appreciably to wipe away some of the mists with which his disciples made him almost a legendary figure in his own lifetime. The show will remain on view at the museum, 11 West 53d Street, through August.

Two floors have been devoted to it. One contains a representative—though far from complete—sampling of Stieglitz's own prolific work as a photographer. The other presents his collection of the works of his contemporaries, painters and photographers. It is a selection as revealing of Stieglitz as his own work.

The influence of Alfred Stieglitz is probably deeper on American photographic art than that of anyone else—but not alone and, perhaps, not even primarily through his own prints. Stieglitz's life encompasses the period in which photography emerged as a new art medium. Acceptance of the photographer as an artist capable of portraying mood and emotion, of expressing his own philosophy, was Stieglitz's lifelong battle.

### Born in Hoboken

It was a successful battle. And we are fortunate to have had a man such as Stieglitz appear when he did, in the years of the greatest technical progress when new cameras, finer lenses and faster emulsions were putting into photographers' hands a brand new instrument.

When Alfred Stieglitz was born in Hoboken in 1864, Matthew Brady, the photographer of the Civil War, was just demonstrating that the camera could record pictorially the men and events of the times. Matthew Brady's camera was a crude instrument. It was slow and cumbersome. Its range and subject matter were limited virtually to what could be made to stand still for it. But Brady made a historical invasion into what had been until then the exclusive realm of the painters and sculptors. He might be called the grandfather of the documentary photographers.

When Alfred Stieglitz died on July 13, 1946—less than a year ago—the camera had become the



**PORTRAIT, 1919**, is an example of Stieglitz's analytical portraiture. He found personality elsewhere than in faces.

ubiquitous recorder of history. But more than that, it again had invaded the painters' realm, this time as a medium for expressing the subjective as well as the objective impressions of the artist.

Much of the vision behind photography's new, wider horizon derives from Stieglitz—not only from his tireless and fruitful ex-

perimentation with his own camera but also from his sponsorship of painters and other photographers. What Brady was to the documentarians, Stieglitz was to the later and more introspective pictorialists.

These two roles, of photog-

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rapher and patron of photography, were inextricably merged in Stieglitz's career and it is only by this dual service that his full stature can be measured. I think this comes out clearly from the exhibit and that is why I say that at the Modern Museum's show you should find him in a sharper perspective, cleared of some of the vapors in which his idolaters have enshrouded him.

In Stieglitz's collection are paintings by Rodin, Matisse, Cezanne, Picasso, Rivera—among foreign artists whose names are now familiar but who owe their

first showings in this country to him.

Such American artists also as Georgia O'Keeffe (who became Mrs. Stieglitz), John Marin and Marsden Hartley were given their first one-man showings during the first decades of this century.

Stieglitz then was helping this country break the shackles of conventional painting and there can be no doubt that with him as moderator, modern painting and modern photography have exerted profound influences one upon the other. And this, too, is evident from the exhibit.

As for Stieglitz's own work, so many worshipful people have ascribed so many qualities to it that a whole lore of critical mumbo-jumbo has grown up around it. Now, as might be expected, there comes a new, iconoclastic school with its critical brickbats aimed at the idol. Yet, without getting into the controversy, some comment is warranted.

Without a historical focus, there is danger that we will come to regard his work as trite and crude—which it is not. It must be remembered that Stieglitz spent most of his life breaking photographic ground, both technically along with the progress which revolutionized the techniques of picture-taking during his time and artistically. I did not know Stieglitz but I doubt that he would want his work appraised without regard for the fact that much of it was exploratory and experimental. I imagine, in fact, that is why his executors have un-

locked the files on so little of it even for this extensive exhibit.

What makes some of his work appear commonplace now is that it has been awarded that highest form of flattery—imitation.

Venice, Stieglitz's portrait of a woman tending her open-air market in a terraced street, may look now as praiseworthy as a picture postcard. But when Stieglitz took it in 1884, it was as daring and novel as tomorrow's streamlining. On the other hand, Venetian Camin, which Stieglitz took only three years later, is a masterful portrait judged by whatever standards.

I think his artistry—apart from the *Equivalent* series and his other moot abstractions—lies essentially in three elements: his prodigious eye for detail, his deft capture of mood, his recognition of artistic expression in the most humble scenes. Nowhere are all these better illustrated than in *Steerage* (1907), which is the most famous of all Stieglitz's pictures.

What the photographer should observe, and what is also spectacularly clear from the exhibit, is that Stieglitz—in 1884 as well as half a century later—was a meticulous and master photographic craftsman.

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Stieglitz once wrote in regard to an exhibition of his photographs:

"My teachers have been life--work--continuous experiment. Incidentally a great deal of hard thinking. Any one can build on this experience with means available to all.

"Many of my prints exist in one example only. Negatives of the early work have nearly all been lost or destroyed. There are but few of my early prints still in existence. Every print I make, even from one negative, is a new experience, a new problem. For, unless I am able to vary--add--I am not interested. There is no mechanicalisation, but always photography.

"I was born in Hoboken. I am an American. Photography is my passion. The search for Truth my obsession."

Stieglitz says of himself:

"I attempted to express my feelings about life through photographing what I saw and felt--a vision of life, my vision--and gradually the passion for photography led me into the examination of painting and all other modes of expression.... In my search I was trying to find what my country really stood for."

Stieglitz has always fought to have fine photographs accepted and hung in museums on exactly the same basis as other examples of the fine arts, such as painting and sculpture. Years ago the Duke d'Abruzzi arranged an international art exhibition for Italy. The exhibition was to have a section devoted to photography and the Duke cabled his friend General di Cesnola, head of the Metropolitan Museum, to obtain a collection of photographs from Stieglitz's gallery.

When Gen. di Cesnola asked Stieglitz for the photographs the latter agreed to let him send them to the Duke on the one condition that when the collection of photographs returned to this country it would be accepted by the Metropolitan Museum of Art and hung there. The head of the Metropolitan was shocked and said, "Mr. Stieglitz, you don't insist that a photograph is a work of art, do you?"

When Stieglitz assured him he did consider photography art, Cesnola said, "You are a fanatic."

"I am," Stieglitz replied, "but time will show that my fanaticism is not completely ill founded."

Cesnola finally took the pictures for Italy and agreed that they should be hung in the Metropolitan, saying, "I've been told that you were a madman and now I see it for myself. I accept the photographs."

The pictures went to Italy and were shown there at the art exhibition, but when they were returned to this country Gen. di Cesnola had died and there was no written agreement. Years later photographs Stieglitz's gallery were hung in the Metropolitan Museum of Art.

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When Stieglitz's daughter was fifteen she was a pupil at a rather fashionable girl's school in New York. She came home one night and said to him, "Father, you've got me into trouble again." He asked her how. She told him that that day her teacher had asked the various girls what were the vocations of their fathers. One girl replied that her father was a lawyer, another a minister, another a businessman, another a professor, and so on. When the question came to Stieglitz's daughter she said, "I really don't know what my father's vocation is."

In surprise, her teacher laughed and said, "Your father is the greatest photographer in the world." The daughter replied that was impossible. She had never heard her father speak of himself, or anyone else speak of him as a photographer.

Then the teacher said, "Well, then he is a great artist."

Stieglitz's daughter replied, "He can't be. Only last Sunday I heard him say that if anyone called him an artist he'd kill them on the spot."

In telling her father that evening of this conversation, the daughter finished by saying, "Father, what are you anyway?"

He replied, "What am I? Well, this is the finest thing that could have happened to me. I am a little over fifty and if anyone ever asks you again what your father is, tell them that I've been spending all my life trying to find out who and what I am."

One afternoon a lady walked into Stieglitz's gallery, known simply as "291." Without knowing who he was she said to Stieglitz in a hurried tone: "I'm leaving for San Francisco in about three hours. I've been in New York for four weeks. I have a friend in California who told me I dare not return without seeing Alfred Stieglitz. But I've been so busy that I left seeing him to the last and for some reason have been unable to locate him. Can you tell me where he is?"

Stieglitz asked her if she liked pictures and she replied that she did. Then he said:

"Why don't you look at the pictures and forget Mr. Stieglitz? I know him--I know him pretty well--and if I were you I wouldn't bother about him. Just tell your friend you met a friend of Mr. Stieglitz's, and that he said it wasn't worth while getting into a stew about finding him."

"Are you sure?" she wondered. "Maybe you're jealous of him?"

"Oh, look at the pictures," he insisted. "They're very worth while. You won't see their like in a hurry."

She took a glance, but they meant nothing to her.

"Well, here I am with time passing so fast. Soon I'll have to check out of my hotel and catch the train. And I haven't seen Mr. Stieglitz!"

"Haven't you enjoyed being with the Marins and me?" he asked. "Yes," she answered, "I'm glad I came. But having Mr. Stieglitz on my mind and going back to my friend and telling her that I couldn't find him, makes me positively miserable."

"Well," I suggested, "take a message from me. Tell your friend that you met a man who's every bit as good as Mr. Stieglitz and you will be telling her the truth."

During their conversation several women who know Stieglitz came into the gallery and listened with amusement. When she had left one of them asked Mr. Stieglitz, "Why in the world did you do such a thing?" He replied, "She received more of the spirit of 291 in this way than if I had introduced her to 'Mr. Stieglitz'."

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Nancy Newhall, assistant in charge of the Museum Department of Photography, comments on Alfred Stieglitz STIEGLITZ LABEL: and his work as follows:

"Alfred Stieglitz is not only a great photographer but one of the great artists of ~~modern~~ <sup>our</sup> times. His passion for life is of extraordinary depth and intensity. With a strange, penetrating tenderness he watches <sup>the approach</sup> ~~the surge~~ of the <sup>revealing</sup> ~~significant~~ moment---the moment when the human being most reveals himself, the moment when some aspect of our relation to the world we live in is suddenly clear, the moment when the external world (~~itself~~) is resonant to human emotion.

"With him, the emotion informs the image. Intuitively he solves the problems of form, spatial organization, and subject which <sup>challenge</sup> ~~confront~~ his contemporaries. His images, beautiful in the accepted sense, drawn from the common experience, undistorted, unexaggerated, arouse a <sup>sudden recognition</sup> ~~response which is a startled conviction of release~~; subtly they change from natural to abstract, from abstract to the concentrated essence of an emotion never so <sup>precisely</sup> ~~fully~~ expressed before.

"His images are purely photographic; they can be achieved or described by no other medium. In his hands photography becomes, not a cold, literal, mechanical process, but a living medium, ~~attentively~~ personal and fluent, capable of interpretations that ~~include~~ <sup>include</sup> the other arts.

"Free of the <sup>limitations</sup> ~~frustrations~~ of the studio, ~~unmoved by isms~~, Stieglitz from the beginning has pursued <sup>his own</sup> ~~the~~ direction <sup>often paralleling, sometimes anticipating the movements of modern art</sup> ~~underlying the revolution of modern art---~~ ~~the revelation through the natural world of a new (dynamic significance).~~ His work, monumental in its scope and its undeviating purpose, has already stood solidly through the fluctuating tastes of sixty years.

"Considering the volume and intensity of his own production, the record of his long, uncompromising fight for other artists becomes doubly astonishing.

"Born in Hoboken, New Jersey, in 1864, he spent some years as a student in Germany, where, in 1882, he took his first photographs. Returning to New York in 1890, he began to champion the cause of photography as art and to enlarge its horizons both

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as technique and as expression. From 1895 to 1896 he edited the American Amateur Photographer. From 1896 to 1902, he devoted his energies to making the Camera Club of New York the photographic center of the country and to editing its quarterly, Camera Notes. In 1902 he founded the dominating and stormy Photo-Secession group and its organ, the magnificent Camera Work.

<sup>11</sup>In 1905, together with Edward Steichen, he opened the Little Galleries of the Photo-Secession, later to be famous as "291". Here all kinds of individuals met daily in a stimulating atmosphere of discovery, with which the majority of the photographers eventually failed to keep pace. Here from 1908 on, were introduced to the American public what were then obscure, revolutionary painters and sculptors, among them Cézanne, Picasso, Laïsse, Brancusi, Rousseau, Marin, Dove, O'Keeffe, and hitherto neglected fields such as African negro sculpture and the drawings of children. In 1917, the entry of America into the First World War brought "291" and Camera Work to an end.

<sup>12</sup>For the next seven years Stieglitz was free to produce work that constituted a revelation in photography and the arts. In 1925, the needs of his friends led him to open the Intimate Gallery. In 1930, feeling that American art was being overshadowed, he opened An American Place, at 509 Madison Avenue, New York City, where exhibitions are currently held.<sup>13</sup>

The first three photographs on the next wall were made in Europe during the 1880s.

They are:

- 1 Venetian gamin, Venice, 1887
- 2 November Days, Munich, 1884
- 3 Paula, Berlin, 1889.

Among his earliest work, these three different statements anticipate the levels of photography today. The prints were made by Stieglitz in the summer of 1934. All the photographs here exhibited are contact prints on Azo paper.

The next seven photographs, among his latest work, were selected from ~~several~~

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~~series~~ the Lake George series, the Poplar series, the Portrait of Georgia O'Keeffe, the Glyceroper series, and the Equivalents. They were made in New York and Lake George during the late nineteen-twenties and early thirties. They are:

- 4 Dying Poplars, Lake George, 1934
- 5 Car 2F-77-77, Lake George, 1934
- 6 O'Keeffe's Hands and Skull, 1930
- 7 Radio City---Morning, New York, 1934
- 8 Grasses---Morning, Lake George, 1927
- 9 Georgia O'Keeffe, Lake George, 1932
- 10 Equivalent---Series Q-27, Lake George, 1935

Nancy Newhall  
Department of Photography

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