

# National Gallery of Art

## NEWS RELEASE

FOR IMMEDIATE RELEASE  
December 15, 2000

Deborah Ziska, Information Officer  
CONTACT: (202) 842-6359  
Sarah Edwards Holley, Publicist  
s-holley@nga.gov

**NATIONAL GALLERY OF ART OFFERS VARIETY**  
**OF SPECIAL PROGRAMS FOR THE PUBLIC DURING**  
**“MODERN ART AND AMERICA:**  
**ALFRED STIEGLITZ AND HIS NEW YORK GALLERIES”**

Washington, DC — Films, lectures, tours, and workshops are just a few of the activities that the National Gallery of Art will offer the public in conjunction with the exhibition Modern Art in America: Alfred Stieglitz and His New York Galleries, on view January 28 through April 22, 2001. All activities are free, except as noted.

### **TOURS OF THE EXHIBITION**

Tours begin in the Rotunda on the main floor of the West Building. No reservations are required. For dates and times, please consult the Calendar of Events at the art information desks, the Web site [www.nga.gov](http://www.nga.gov), or call 202-842-6706. Tours by special appointment may be arranged for adult groups of twenty or more by calling 202-842-6247. School tours for up to 40 students may be requested for even-numbered weekdays by faxing a request to 202-789-4974.

### **AUDIO TOURS**

An audio tour, introduced by Earl A. Powell III, director, and narrated by Sarah Greenough, curator of photographs, and Charles Brock, research associate, National Gallery of Art, is available at the entrance to the exhibition for \$5 (\$4 for senior citizens, students, and groups of ten or more). Amplified headsets and large-print scripts are available to visitors with hearing and sight impairments. To reserve audio tours for groups, call 202-842-6592.

### **FILM PROGRAM**

Documentaries on twentieth-century photography will be shown in April in the East Building large auditorium. For details and show times, please consult the Calendar of Events or the Web site [www.nga.gov](http://www.nga.gov). To receive a film calendar, call 202-842-6799.

-more-

Stieglitz activities...page 2

## **SUNDAY LECTURE**

January 28

East Building auditorium, 2:00 p.m.

The Way Art Moves: Alfred Stieglitz and His New York Galleries

Sarah Greenough, curator of photographs, National Gallery of Art

## **PUBLIC SYMPOSIUM**

Saturday, March 24

East Building Auditorium, 10:30 a.m.–5:00 p.m.

Modern Art and America: Alfred Stieglitz and His New York Galleries

The symposium will explore issues underlying the exhibitions that Stieglitz presented in his New York galleries, including connections between painting and photography, the role of African art within this avant-garde environment, gendered representations, and Stieglitz's interest in developing an American cultural consciousness.

## **FAMILY WORKSHOP**

February 4, March 11, and April 8

1:00 p.m.–3:00 p.m.

Alfred Stieglitz and Modern Art in America

A tour of the paintings, sculpture, and photography in the exhibition is followed by a studio activity in which participants create a work of their own. For children ages 8 through 12 accompanied by an adult. Advance registration is required: call 202-789-3030.

## **TEACHER WORKSHOP**

Saturday, March 17

10:00 a.m.–3:00 p.m.

Alfred Stieglitz and Modern Art in America

The workshop highlights some of the first modern European art ever exhibited in America, including works by Constantin Brancusi, Paul Cézanne, and Pablo Picasso. A distinctly American form of modernism is also examined through the works of artists of the Stieglitz circle, including Charles Demuth, Arthur Dove, Marsden Hartley, John Marin, Georgia O'Keeffe, Paul Strand, and Stieglitz himself. Advance registration and a fee of \$20 are required. For information, call 202-842-6796.

-more-

## **BROCHURE**

A free exhibition brochure is available at the entrance to the show. It was written by Sarah Greenough, curator of photographs, National Gallery of Art, and produced by the department of exhibition programs and the editors' office, National Gallery of Art. A large-print version of this brochure is available from the audio tour desk at the entrance to the exhibition and from the art information desk on the ground floor, West Building, Sixth Street and Constitution Avenue entrance.

## **CATALOGUE**

A lavishly illustrated, 612-page catalogue by Sarah Greenough with contributions by twelve leading scholars, published by the National Gallery of Art, is available for \$55 in the Gallery Shops and through the Gallery Web site at [www.nga.gov](http://www.nga.gov). The volume includes 224 duotones and 136 color images. To order by phone, call 301-322-5900 or 1-800-697-9350.

## **EXHIBITION SUPPORT**

Deutsche Bank and Deutsche Banc Alex. Brown are proud to sponsor the exhibition.

The exhibition has been organized by the National Gallery of Art, Washington, DC.

## **GENERAL INFORMATION**

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery and Sculpture Garden are closed on December 25 and January 1. Admission is free. The Gallery is accessible to visitors with special needs. Call 202-842-6690. For general information call 202-737-4215, the Telecommunications Device for the Deaf (TDD) at 202-842-6176, or visit the Gallery's Web site at [www.nga.gov](http://www.nga.gov). To receive the Gallery's free bimonthly Calendar of Events, call 202-842-6662.

###

## GENERAL CHRONOLOGY

1864

1 JANUARY Alfred Stieglitz is born in Hoboken, New Jersey, son of Edward and Hedwig (Werner) and eldest of six children.

1871

JUNE The Stieglitz family moves to New York, where they live in a large brownstone at 14 East Sixtieth Street.

1879–1881

Stieglitz attends City College, New York.

1881

Edward Stieglitz retires and his family travels to Germany. Alfred enrolls in the Realgymnasium, Karlsruhe.

1882–1886

Stieglitz attends the Technische Hochschule in Berlin, where he first studies photography with Hermann Vogel.

1887

Stieglitz's photographs in the "Home Portraiture" competition, sponsored by *The Amateur Photographer*, are "highly commended," marking the first international recognition of his work. Stieglitz also receives first prize awarded by Peter Henry Emerson for *A Good Joke*, in the "Holiday Work" competition, also sponsored by *The Amateur Photographer*.

1890

SEPTEMBER Stieglitz returns to the United States following the death of his sister Flora. Soon he will join Louis Schubart and Joseph Obermeyer to form the Photochrome Engraving Company.

1892

MID-MARCH Protesting the commercialization of the Salon, 106 painters and sculptors resign from the Munich chapter of the Allgemeine Deutsche Kunstgenossenschaft to form the Verein bildender Künstler Münchens, known as the Munich Secession.

MAY Founding of the British photographic society "Linked Ring," which, in contrast to the Royal Photographic Society, is interested more in the aesthetics of photography than its techniques.

1893

SPRING Stieglitz becomes an editor for *The American Amateur Photographer*, the journal of the Society of Amateur Photographers.

16 NOVEMBER Stieglitz and Emmeline ("Emmy") Obermeyer marry in New York City. The couple lives at the newly opened Savoy Hotel at Fifth Avenue and Fifty-Ninth Street.

1894

SUMMER On honeymoon in Europe, Stieglitz visits Italy, Austria, Germany, Holland, France, and England.

22 SEPTEMBER–? Stieglitz exhibits two photographs in the annual exhibition of the Royal Photographic Society in London. He will exhibit with the RPS every year through 1899.

1 OCTOBER–4 NOVEMBER Stieglitz exhibits in the second Photographic Salon of the Linked Ring, to which Stieglitz and Rudolph Eickemeyer are the first Americans elected. He exhibits in the Photographic Salon through 1908.

1895

JANUARY *The American Amateur Photographer* promotes Stieglitz, noting that "Mr. Alfred Stieglitz assumes sole charge of the general management," and will serve as "the responsible editor." Stieglitz resigns in 1896.



fig. 140 ALFRED STIEGLITZ  
Self-Portrait, Cortina, 1890  
platinum print processed with mercury  
National Gallery of Art, Washington. Alfred Stieglitz Collection

1896

7 MAY The Society of Amateur Photographers of New York and the New York Camera Club merge to form the Camera Club of New York, with more than three hundred members. Stieglitz joins and becomes its vice president the following year.

1897

MARCH-APRIL Led by Gustav Klimt, a group of Viennese artists resigns from the Künstlerhaus Artists' Association to found the Union of the Creative Artists of Vienna, or the Viennese Secession.

JULY First issue of *Camera Notes* is published with Stieglitz as editor.

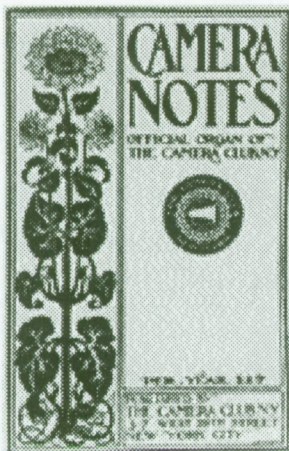


fig. 141 Cover for "Camera Notes," published by the Camera Club of New York, 1897-1903

1898

2 MAY Berlin Secession is formally established and Max Liebermann is elected president.

27 SEPTEMBER Stieglitz's daughter Katherine ("Kitty") is born.

24 OCTOBER-12 NOVEMBER (EXTENDED TO 18 NOVEMBER)

Photographic Society of Philadelphia and the Pennsylvania Academy of the Fine Arts co-sponsor the Philadelphia Photographic Salon. Stieglitz serves on the jury, which selects one hundred photographers and 259 prints. Stieglitz is represented by ten prints.

19 NOVEMBER-1 JANUARY Munich Secession mounts an international photography exhibition, which includes nine Stieglitz photographs.

1899

1-15 MAY Retrospective of Stieglitz photographs organized by the Camera Club, New York.

1900

APRIL Edward Steichen exhibits in the Chicago Salon, where Clarence White sees his work and writes to Stieglitz about him. Steichen subsequently visits New York and meets Stieglitz at the Camera Club.

1902

17 FEBRUARY Stieglitz founds the Photo-Secession.

24 FEBRUARY Stieglitz resigns as editor of *Camera Notes*.



fig. 142 GERTRUDE KÄSEBIER  
Alfred Stieglitz, 1902  
platinum on tissue  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949

5-22 MARCH "American Pictorial Photography. Arranged by 'The Photo-Secession'" opens at the National Arts Club and introduces the Photo-Secession to the general public and arts community.

1903

JANUARY Stieglitz publishes first issue of *Camera Work*. Edward Steichen designs the cover.

APRIL *Camera Work* 2, "The Steichen Number."

1904

JANUARY Monthly meetings of the Photo-Secession begin at Mouquin's, a French restaurant on Sixth Avenue and Twenty-Eighth Street.

SUMMER Stieglitz travels to Europe, where he visits Berlin, Dresden, Munich, and London.

1905

JUNE Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rotluff, and Fritz Bleyl form the German expressionist movement Die Brücke in Dresden.

OCTOBER Acting upon Steichen's suggestion, Stieglitz agrees to operate and help finance the Little Galleries of the Photo-

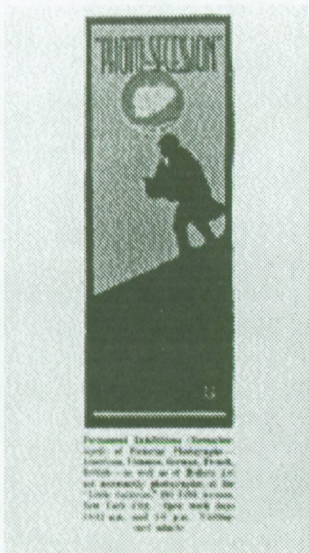


fig. 143 EDWARD STEICHEN  
"Photo Secession": Broadside  
for the Little Galleries,  
291 Fifth Avenue, 1905  
*The Metropolitan Museum of Art*



fig. 144 TODD WEBB (FROM CANCELED  
NEGATIVE BY ALFRED STIEGLITZ)  
291: Signboard for Steichen Exhibition,  
1905 (printed 1963)  
*Yale Collection of American Literature, Beinecke  
Rare Book and Manuscript Library*

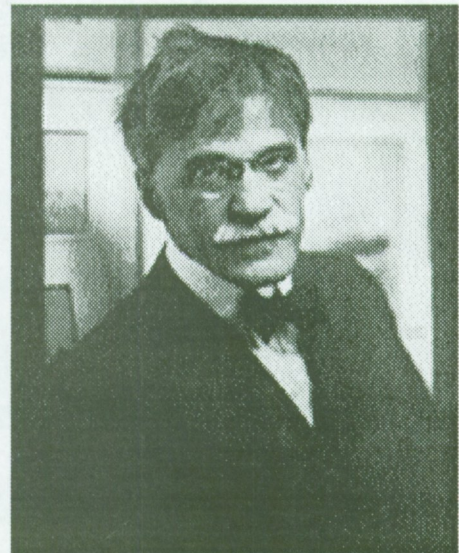


fig. 145 EDWARD STEICHEN  
Alfred Stieglitz at 291, 1915  
gum-bichromate over platinum or gelatin silver  
*The Metropolitan Museum of Art, Alfred Stieglitz  
Collection, 1933*

Secession on the top floor of 291 Fifth Avenue in what had been Steichen's old studio and two adjoining rooms. In a letter to the members of the Photo-Secession, Stieglitz describes the new gallery "where will be shown continuous fortnightly exhibitions of from thirty to forty prints each . . . not only of American pictures never before publicly shown in any city in this country, but also of Austrian, German, British, French, and Belgian photographs, as well as such other art productions, other than photographic. . . ."

18 OCTOBER–25 NOVEMBER Salon d'Automne in Paris showcases art of Henri Matisse, as well as Charles Camoin, André Derain, Henri Manguin, Albert Marquet, and Maurice Vlaminck. Upon seeing these wildly colored and aggressively painted canvases, art critic Louis Vauxcelles exclaimed that he had seen "Donatello chez les fauves," or "Donatello among the wild beasts," thus naming the first modernist art movement of the twentieth century.

## 1906

APRIL *Camera Work* 14 reprints controversial George Bernard Shaw essay from the *Amateur Photographer* (October 1901), in which he compares photographic portraiture to the art of Holbein, Rembrandt, and Velázquez, declaring that "If you can not see at a glance that the old game is up, that the camera has hopelessly beaten the pencil and the paint-brush

as an instrument of artistic representation, then you will never make a true critic; you are only, like most critics, a picture-fancier."

*Camera Work*, special Steichen supplement.

23 OCTOBER Paul Cézanne dies.



fig. 146 EDWARD STEICHEN  
View of His Studio at 103 Montparnasse, Paris, 1906  
*Yale Collection of American Literature, Beinecke Rare Book and  
Manuscript Library*



fig. 147 **FRANK EUGENE**  
Eugene, Steiglitz, Kühn, and Steichen Admiring  
the Work of Eugene, 1907  
platinum print  
Yale Collection of American Literature, Beinecke Rare Book  
and Manuscript Division

## 1907

**SPRING** Marius de Zayas, forced out of Mexico by the Porfirio Díaz dictatorship, immigrates to New York, where he begins working as a caricaturist for the *New York Evening World*. Steiglitz visits de Zayas' studio and offers to show his work at 291.

**JUNE–JULY** Picasso paints *Les Femmes d'Alger (O. J. Version O)*, which marks the beginnings of cubism.

**JUNE?–SEPTEMBER** Steiglitz travels to Europe. In July, he meets with Steichen, Heinrich Kühn, and Frank Eugene in Tutz-ling, where they experiment with Lumière Autochrome plates, the first commercially viable process for color photography. In Paris, Steiglitz sees Steichen, and visits Bernheim Jeune Gallery to see work by Cézanne and Matisse.

**NOVEMBER OR DECEMBER** Paul Strand, a student at the Ethical Culture School, New York, studies under Lewis Hine, who takes the photography club to see 291. Photographs of the Photo-Secessionists are on view.

## 1908

**4–25 JANUARY** National Arts Club mounts a "Special Exhibition of Contemporary Art." Among the works are photographs by Steiglitz and Steichen; paintings by Mary Cassatt, William Glackens, Childe Hassam, Robert Henri, George Luks, Steichen, Henry O. Tanner, and James McNeill Whistler; and drawings by Pamela Colman Smith.

**JANUARY** Georgia O'Keeffe, then a student under William Merritt Chase at the Art Students League, visits 291 to see the

Rodin exhibition. Paul Haviland purchases several drawings and meets Steiglitz.

Académie Matisse opens at the Couvent des Oiseaux. During the school's three years of existence, approximately 120 students—mostly foreign—study under Matisse.

**JANUARY–FEBRUARY** Steiglitz is asked to resign from the Camera Club. He refuses and is expelled.

**3–15 FEBRUARY** Five painters of the Philadelphia-based Ashcan school—Henri, Luks, Glackens, John Sloan, and Everett Shinn—exhibit their work in New York at the Macbeth Gallery with three independent artists—Ernest Lawson, Arthur B. Davies, and Maurice Prendergast. Collectively the group becomes known as The Eight.

**25 FEBRUARY** Steichen, Arthur Carles, Marin, Maurer, Weber, and several other artists organize the New Society of American Artists in Paris in reaction to the conservative Society of American Artists in Paris.

**MARCH** After bringing suit against the Camera Club for illegal discharge, Steiglitz is reinstated as a life member. He promptly resigns.

**SPRING** Due to an increase in rent, 291 is forced to close its doors. With the financial assistance of Paul Haviland, the gallery is able to reopen at 293 Fifth Avenue, though Steiglitz retains the name 291. Haviland will become one of Steiglitz's closest associates, and will eventually become an editor for *Camera Work*.



fig. 148 **MAX WEBER**  
The Apollo in Matisse's Studio, 1908  
oil on canvas  
private collection

1909

2-20 FEBRUARY Stieglitz organizes an "International Exhibition of Pictorial Photography" at the National Arts Club.

20 FEBRUARY Publication of the founding manifesto of the Italian futurists.

APRIL Poet Seumas O'Sheel introduces Marsden Hartley to Stieglitz.

MAY Stieglitz, along with Alvin Langdon Coburn, Joseph Keiley, and Clarence White, and others, resigns from the Linked Ring. The Linked Ring had suffered an internal split in 1908, when some members protested the Americanization of the organization and staged a photographic "Salon des Refusés."

24 MAY Edward Stieglitz dies at the age of seventy-six.

JUNE-EARLY OCTOBER Stieglitz travels with his family to Europe. In Paris, Steichen takes Stieglitz to visit the studio of Rodin in Meudon, and to see work of Cézanne, Matisse, and Picasso in the collections of Sarah and Michael Stein, and Leo and Gertrude Stein. Stieglitz also meets Marin sometime in June. He travels to Marienbad, Munich, Dresden, and Tutzing before returning to New York.

DECEMBER Weber returns to New York after three years in France, where he studied with Matisse and became acquainted with Picasso. Weber introduces Stieglitz to the work of Henri Rousseau, previously unknown in New York. Weber, then homeless and penniless, soon moves into the office of another tenant in 291's building, and uses 291 as a studio before business hours. Weber, along with de Zayas, will teach Stieglitz about the influences of pre-Columbian and African art on modernism.

LATE 1909 OR EARLY 1910 Stieglitz meets Dove, probably through their mutual friend Maurer.

1910

1-27 APRIL Independent Artists Exhibition is organized by Robert Henri and John Sloan, along with James Fraser, William Glackens, Walt Kuhn, Ernest Lawson, and Everett Shinn at a loft at 29 West Thirty-Fifth Street.

3 NOVEMBER-1 DECEMBER Stieglitz organizes "The International Exhibition of Pictorial Photography" at the Albright Art Gallery in Buffalo. The exhibition is a popular and critical success and marks the acceptance and recognition of the Photo-Secession within the art establishment. Ironically, it effectively marked the end of the Photo-Secession.

8 NOVEMBER-11 JANUARY Roger Fry's heavily criticized "Manet and the Post-Impressionists" exhibition is at the Grafton Galleries in London, a precursor to the Armory Show.

1911

JANUARY Weber and Stieglitz end their relationship after a dispute over pricing during Weber's solo exhibition at 291.

MARCH Man Ray visits the Cézanne watercolors exhibition at 291 and becomes a frequent visitor to the gallery.

APRIL-JULY *Camera Work* 34-35 is a double issue devoted to "the new art in Paris." Included are Steichen photographs of Rodin and his monumental Balzac sculpture, drawings by Rodin, and essays on Cézanne, Picasso, and Rodin. In response, approximately half of *Camera Work*'s six hundred subscriptions were canceled.

SUMMER Georges Braque and Picasso, working together in Céret, begin to add lettering to their canvases, signaling the transition from analytic to synthetic cubism.

MID-SEPTEMBER Stieglitz arrives in Paris. Accompanied by Steichen and de Zayas, he visits the Bernheim Jeune Gallery and is introduced to Picasso, Matisse, Rodin, Brancusi, and Volpard. Stieglitz is interested in exhibitions of Van Gogh and Gauguin for 1912, but these shows never materialize.

DECEMBER Wassily Kandinsky and Franz Marc break away from the more conservative Artists' Association of Munich to form the *Blaue Reiter*, which becomes the second branch of German expressionism.



fig. 149 Picasso in His Studio on the Boulevard de Clichy (fig. 41 is on the wall), 1910  
Musée Picasso Archives





fig. 150 Hartley onboard Ship, "First Trip Abroad," 1912  
Marsden Hartley Collection, Yale Collection of American Literature,  
Beinecke Rare Book and Manuscript Library

### 1912

**EARLY** Albert Barnes gives his friend and fellow Philadelphian William Glackens twenty thousand dollars to purchase modern art in Paris for his collection.

**11 APRIL** With Stieglitz's assistance Hartley travels to Paris, where he visits the salon of Gertrude and Leo Stein.

**14 JUNE** A fire breaks out in the apartment below 291, and Stieglitz fears that his negatives and prints, as well as his personal art collection, are destroyed. However, 291 is saved. In the *New York Globe*, Hutchins Hapgood quotes Stieglitz as saying that "if those pictures, plates, photographs, and drawings had been destroyed, he would have gone to some pseudo art collection, to some gallery of respectable paintings, to some museum in which academical compromise in the way of art was stored, and would have burnt it up."

**JULY** Stieglitz publishes an excerpt of Kandinsky's *On the Spiritual in Art* in *Camera Work* 39. The following year, Stieglitz will purchase his *The Garden of Love (Improvisation Number 27)*, the only Kandinsky to be exhibited at Armory Show. After his purchase, Stieglitz and Kandinsky exchange letters in which they discuss the possibility of an exhibition of Kandinsky's paintings at 291, which never materializes.

**AUGUST** *Camera Work*, Special Number, is "devoted to the essays of Miss Gertrude Stein on Matisse and Picasso, illustrated with fourteen full-page plates of the work of these artists...."

**SUMMER** Robert Delaunay establishes the principles of a non-objective painting that Apollinaire would name "orphism" and declares that "Light in Nature creates the movement of colors. Movement is produced by the rapport of odd elements,

of the contrasts of colors between themselves which constitutes Reality."

Cologne "Sonderbund" exhibition, a precursor to the Armory Show.

**ALSO IN THIS YEAR** Albert Gleizes and Jean Metzinger publish *Du Cubisme* in Paris; English edition will be published the following year.

### 1913

**JANUARY** Hartley travels to Munich and meets Blue Rider artists Kandinsky and Gabriele Münter, and sees Franz Marc's work at the Galerie Thannhauser. Later that year he meets Marc and keeps Stieglitz abreast of the activities of these artists.

Mabel Dodge holds her first weekly salon for the cultural "movers and shakers" at her apartment at 23 Fifth Avenue. Andrew Dasburg, Max Eastman, Hutchins Hapgood, Hartley, Marin, Francis Picabia, John Reed, Lincoln Steffens, Maurice Stern, and Carl Van Vechten become regular visitors.

**14 JANUARY** Picabia and his wife, Gabrielle Buffet-Picabia, sail for New York. Soon after their arrival they become acquainted with Stieglitz.

**17 FEBRUARY-15 MARCH** International Exhibition of Modern Art exhibited at the Sixty-Ninth Regiment Armory in New York, known colloquially as the Armory Show. More than twelve hundred works are on view, including both American and European (almost exclusively French) modernists. Marcel Duchamp's *Nude Descending a Staircase* (1912) generates considerable controversy. Smaller versions of the exhibition travel to Chicago and Boston.

**MARCH** 291 publishes de Zayas and Paul Haviland's *A Study of the Modern Evolution of Plastic Expression*.

**3 OCTOBER** John Quinn wins his fight to reform tariffs levied against modern art.

**27 OCTOBER-8 NOVEMBER** Morgan Russell and Stanton Macdonald-Wright exhibit at Bernheim Jeune Gallery in Paris. The artists jointly issue their synchronism manifesto.

**NOVEMBER** *Camera Work* 42-43 (dated April-July, but not published until November) is a double issue devoted to Steichen. This also marks the first in a series of delayed publication dates for *Camera Work*. Numbers 42/43, 44, 45, 46, and 47 were published four to six months after the volume date.

**17 DECEMBER** Charles Daniel opens the Daniel Gallery at 2 West Forty-Seventh Street dedicated to modern American art. Gallery moves to 600 Madison Avenue in 1924. It remains open until 1932 and regularly exhibits Demuth, Hartley, Man Ray, and Sheeler.

## 1914

**EARLY** Marcel Duchamp purchases a bottle rack in Paris and inscribes it, creating his first ready-made.

**5 FEBRUARY–7 MARCH** "Exhibition of Contemporary Art" at the National Arts Club.

**FEBRUARY** Stephane Bourgeois establishes the Bourgeois Gallery in New York.

**2–16 MARCH** Opening of Harriet Bryant's Carroll Galleries. The first exhibition is of the synchronists, marking their debut in the United States.

**MARCH** Hartley returns to Berlin (via London and Paris) and begins work on his "Amerika" series.

Founding of *The Little Review*, a literary magazine devoted to avant-garde poetry and literature. Contributors will include Ezra Pound, T. S. Eliot, and James Joyce.

**MAY** De Zayas travels to Paris, where Picabia introduces him to *Les Soirées de Paris* circle. Eventually copies of *Camera Work* and *Les Soirées de Paris* are exchanged between Stieglitz and Apollinaire. Apollinaire offers his poems and letters of Rousseau for publication in *Camera Work*.

**SPRING** Demuth returns to the United States from Europe, and with the help of a letter of introduction sent by Hartley, meets Stieglitz. Stieglitz and Demuth will become close, although Demuth will initially be represented by Charles Daniel.

Washington Square Gallery, directed by Robert Coady, opens at 47 Washington Square South. It operates until late 1916.

**SUMMER** Marin visits West Point, Maine, initiating the artist's long relationship with the state, which he continues to visit, and which becomes an important subject of his painting, for the rest of his life.

**28 JUNE** Archduke Francis Ferdinand of Austria and his wife, Sophie, are assassinated in Sarajevo, and World War I begins a month later.

**FALL** Walter and Louise Arensberg move to 33 West Sixty-Seventh Street, New York. Their apartment will become a meeting place for New York dadaists, and other members of the avant-garde.

O'Keeffe attends Teachers College, Columbia University, New York, where she studies with Arthur Wesley Dow. She visits 291, but does not meet Stieglitz.

**SEPTEMBER** Due to the threat of approaching German troops, Steichen and his family flee Paris for New York.

**DECEMBER** "'Cubist' Watercolors" at the Carroll Galleries.

**LATE 1914 OR EARLY 1915** Strand brings a folio of his photographs to Stieglitz for his review. Impressed by their

creativity, Stieglitz agrees to exhibit them at 291, and publish them in *Camera Work*.

**ALSO IN THIS YEAR** Duchamp completes first two American ready-mades, "Pulled at 4 Pins" and "In Advance of the Broken Arm."

Gertrude Vanderbilt Whitney establishes The Friends of the Young Artists.

Kandinsky's *The Art of Spiritual Harmony* is published in English.

Arthur Jerome Eddy publishes *Cubists and Post-Impressionism*.

## 1915

**JANUARY** *Camera Work* 47 (dated July 1914, but not published until January 1915), is dedicated to the question, "What is '291'?" Stieglitz sends letters to various persons—artists, art critics, collectors, 291 elevator operator, poets—to answer this question in written form. This becomes the first and only edition of *Camera Work* to be published without any images.

**20 JANUARY–27 FEBRUARY** Matisse at the Montross Gallery; first time the conservative Montross Gallery exhibits modern European art.

**JANUARY–23 FEBRUARY** "French Modernists and Odilon Redon" at Carroll Galleries.

**MARCH–FEBRUARY 1916** Monthly publication of 291, edited by de Zayas, Paul Haviland, and Agnes Ernst Meyer. The experimental journal publishes critical and satirical essays, poems, reviews, and artwork created especially for the journal by Apollinaire, Haviland, Max Jacob, Marin, Meyer, Picabia, de Zayas, and others. Picabia's mechano-morphic portraits of Stieglitz, Haviland, de Zayas, Meyer, and himself appear in the July–August 1915 issue.



fig. 151 ALFRED STIEGLITZ  
Torres Palomar at 291, c. 1915  
platinum print  
New Orleans Museum of Art: Museum purchase

11 MARCH Quinn purchases six Picasso paintings from the Carroll Galleries, including representatives of the blue, rose, and cubist periods.

31 MARCH Man Ray publishes the proto-dada journal *The Ridgefield Gazook*.

EARLY JULY Paul Haviland departs for Europe.

JULY First issue of *Others* poetry magazine is published. Among the magazine's founders are Alfred Kreyborg, Wallace Stevens, Walter Arensberg, and Allen Norton. Contributors include modernist poets such as Ezra Pound, William Carlos Williams, and T.S. Eliot.

Provincetown Players theatrical troupe is established in Provincetown, Massachusetts. The group moves to New York in 1916 and continues to perform the works of American playwrights, most notably those of Eugene O'Neill, until 1929. Hartley and Demuth are active participants.

OCTOBER–3 NOVEMBER Man Ray exhibition at the Daniel Gallery.

7 OCTOBER Modern Gallery, established and run by de Zayas, opens at 500 Fifth Avenue with an inaugural exhibition of works by both European and American modernists, as well as African sculpture.

24 OCTOBER An article in the *New York Tribune*, "French Artists Spur on An American Art," argues that developments in contemporary art are shifting from Europe to America. It includes interviews with Frederick MacMonnies, Jean and

Ivonne Crotti, Gleizes, Picabia, de Zayas, and Duchamp. Duchamp praised America, noting: "I adore New York.... There is much about it which is like the Paris of the old days. Many artists have come over, and I think many more will come. As I said, I can paint wherever chance sets me down. I am perfectly emancipated in that regard. But I must admit the atmosphere of Paris just now is not such as to inspire artists."

## 1916

1 JANUARY O'Keeffe's friend, Anita Pollitzer, brings O'Keeffe's "Special" charcoal drawings to 291 for Stieglitz's review. O'Keeffe is teaching art at Columbia College in South Carolina. Impressed by her drawings, Stieglitz begins to correspond with O'Keeffe.

JANUARY Picabia and African sculpture at the Modern Gallery. Cézanne at the Montross Gallery.

JANUARY–FEBRUARY O'Keeffe receives a teaching post as head of the art department at West Texas State Normal College, Canyon, Texas, contingent upon her completion of courses with Arthur Wesley Dow at Teachers College, Columbia University. She returns to New York and begins to frequent 291.

1 FEBRUARY Hugo Ball founds the Cabaret Voltaire in Zurich, which becomes the meeting place for the Zurich dadaists.

12 FEBRUARY–1 MARCH Picabia, Cézanne, Van Gogh, Picasso, Braque, and Diego Rivera at the Modern Gallery.

8–22 MARCH Mrs. A. Roosevelt, Alice Morgan Wright, Adolf Wolff, Amedeo Modigliani, and Brancusi at the Modern Gallery.

13–25 MARCH "The Forum Exhibition of Modern American Painters" is on view at the Anderson Galleries. Stieglitz is on the exhibition committee, along with Christian Brinton, Robert Henri, W.H. de B. Nelson, John Weichsel, and Willard Huntington Wright. Many of the American modernists Stieglitz championed, including Marin, Dove, Hartley, Walkowitz, Bluemner, and Maurer, are included. Exhibition's stated purpose is "To put before the American public, in a large and complete manner, the very best examples of the more modern American art; to stimulate interest in the really good native work of this movement; and to bring serious, deserving painters in direct contact with the public without a commercial intermediary."

4–22 APRIL Jean Crotti, Duchamp, Gleizes, and Metzinger at the Montross Gallery.

29 APRIL–10 JUNE Cézanne, Van Gogh, Picasso, Picabia, and Rivera at the Modern Gallery.

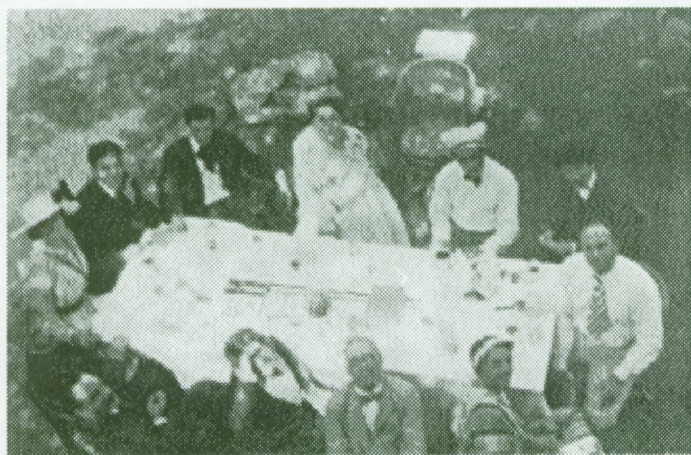


fig. 152 EDWARD STEICHEN  
Fourth of July Picnic at the Meyer Estate, Mount Kisco, New York, 1915  
(clockwise from Stieglitz, at left: Agnes Meyer, Paul Haviland, Abraham Walkowitz, Marion Beckett, Francis Picabia, John Marin, Eugene Meyer, Katharine Rhoades, J. B. Kerfoot, Emmeline Stieglitz, Marius de Zayas).  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Division



fig. 153 ALFRED STIEGLITZ  
Kitty at 291, 1916  
platinum print  
National Gallery of Art, Washington,  
Alfred Stieglitz Collection

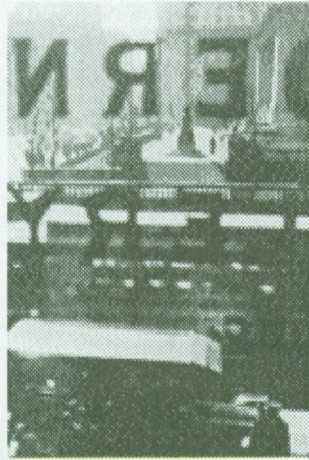


fig. 154 View from the Window  
of the Modern Gallery toward  
the New York Public Library,  
1915  
De Zayas Archives, Seville

JULY–AUGUST Hartley, along with Demuth and others, summers in Provincetown as the guest of John Reed.

AUGUST O'Keeffe moves to Canyon, Texas, to begin her teaching position at West Texas State Normal College.

11–20 SEPTEMBER Modern paintings and African sculpture at the Modern Gallery.

23 OCTOBER–11 NOVEMBER "Sculpture by Brancusi" at the Modern Gallery.

OCTOBER In *Camera Work* 48, Strand photographs are published in the first of two consecutive issues. The issue also contained article "'291' and the Modern Gallery," which represents the severing of the relationship between the two galleries.

LATE Robert Coady opens the Coady Gallery at 489 Fifth Avenue, showing works by European modernists including Cézanne, Picasso, and Juan Gris.

NOVEMBER Provincetown Players open their winter season in Greenwich Village. Stieglitz subscribes to the first season.

NOVEMBER–OCTOBER 1917 Monthly publication of *The Seven Arts*, edited by James Oppenheim, with assistance from Randolph Bourne, Van Wyck Brooks, and Waldo Frank.

26 NOVEMBER–31 DECEMBER Exhibition of African sculpture at the Modern Gallery.

5 DECEMBER Society of Independent Artists is founded by Duchamp, Man Ray, Walter Arensberg, John Covert, and others. John Quinn assists with the Society's legal work. Stieglitz is an early member.

DECEMBER–JULY 1917 Robert Coady publishes *Soil*. Coady declares in an introductory article on American art that "It is not a refined granulation nor a delicate disease—it is not an ism. It is not an illustration to a theory, it is an expression of life—a complicated life—American life."

ALSO IN THIS YEAR De Zayas publishes *African Negro Art: Its Influence on Modern Art*.

## 1917

JANUARY John Quinn helps organize an exhibition of the vorticists at the Penguin Gallery.

25 JANUARY–OCTOBER 1924 With obvious reference to 291, Picabia publishes *391*. Like *Camera Work*, *391* is a combination of text and image, including dada drawings, poems, critical essays, and aphorisms, with contributions by Apollinaire, Louis Aragon, Arensberg, André Breton, Duchamp, Picabia, Ezra Pound, and others.

29 MARCH–9 APRIL Sheeler, Strand, and Morton Schamberg at the Modern Gallery.

6 APRIL After an appeal by President Wilson, Congress declares war on Germany and the United States officially enters World War I.

10 APRIL–6 MAY Exhibition of the Society of Independent Artists at the Grand Central Palace opens. Although the Society's rules stipulated a "no jury—no prizes" policy, Marcel Duchamp's ready-made *Fountain* was not displayed on the grounds that it was pre-fabricated and immoral. Duchamp, Arensberg, and Stieglitz lead a protest and resign from the Society. Total membership in the Society declines by nearly fifty percent from 1,235 members in 1917 to only 628 members in 1918. Stieglitz briefly exhibits *Fountain* at 291, where he also photographs it.

MAY In *The Blind Man*, no. 2, an anonymous article about *Fountain* is accompanied by Stieglitz's photograph of the banned sculpture and Charles Demuth's comments.

LATE MAY O'Keeffe visits New York. Stieglitz rehangs her show so that she may view it.

JUNE Final issue of *Camera Work*, featuring Paul Strand's photographs.

16 JUNE First issue of the Dutch periodical *De Stijl*.

1 JULY 291 is forced to close its doors due to declining attendance and mounting financial difficulties. Stieglitz rents a small room in the same building, where he continues to receive visitors. The room, however, is not spacious enough to store unsold back issues of *Camera Work*, which Stieglitz ultimately is forced to destroy.

JULY Steichen volunteers for the U.S. Army, and soon becomes a lieutenant in the Signal Corps Photographic Division.

The publication *Rongwrong* is published, edited by Duchamp. Picabia recognizes that *391* and *Rongwrong* cannot coexist as competing proto-dadaist publications. He suggests that a chess match between a representative of each journal should determine which magazine will continue its publication. Picabia wins the match, and *Rongwrong* ceases publication.

AUGUST O'Keeffe travels to Colorado and returns through New Mexico, visiting Santa Fe for the first time.

17 NOVEMBER Rodin dies. Steichen, on assignment for the U.S. Army, returns to France just days after his death and is able to attend the funeral.

## 1918

1 JANUARY Mabel Dodge signs a lease for the back rooms of the largest house in Taos.

FEBRUARY Gertrude Vanderbilt Whitney establishes the Whitney Studio Club, an outgrowth of her Friends of the Young Artists.

APRIL Modern Gallery closes.

JUNE Accompanied by Paul Strand, O'Keeffe moves back to New York from Texas. Soon after her arrival in New York, Stieglitz begins to photograph O'Keeffe. Stieglitz soon separates from his wife and moves in with O'Keeffe.

Hartley visits New Mexico, first staying in Taos, then Santa Fe.

AUGUST Stieglitz and O'Keeffe go to Lake George to visit Stieglitz's family. They will return to Lake George for regular summer visits until Stieglitz's death in 1946.

11 NOVEMBER German Armistice signed. World War I will formally end with the signing of the Treaty of Versailles on 28 June 1919.

16 NOVEMBER *The Dial* 65 publishes Hartley's article "Tribal Esthetics."

ALSO IN THIS YEAR "African Negro Wood Sculpture," a folio of photographs by Charles Sheeler, is published by the Modern Gallery with an introduction by de Zayas.

Kasimir Malevich paints his *White Square on White Suprematist Composition*.

## 1919

EARLY Steichen returns to the United States from his tour of duty in Europe. He is stationed in Washington, D.C., for most of the year, until he retires from the Army on 31 October.

MARCH Walter Gropius merges the Weimar Art Academy with the School of Arts and Crafts to form the Bauhaus.

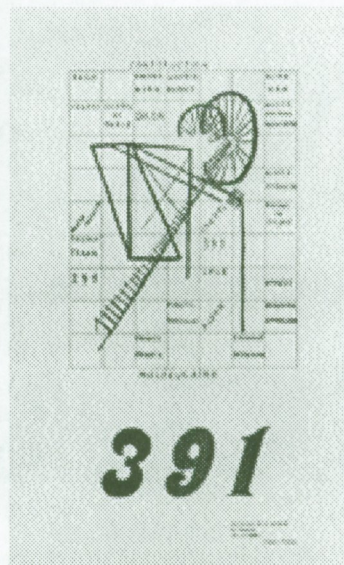


fig. 155 FRANCIS PICABIA  
Construction Moléculaire,  
published in *391* (February 1919)  
Yale Collection of American Literature,  
Beinecke Rare Book and Manuscript  
Division

6-24 MARCH Stieglitz organizes an "Exhibition of Pictorial Photography, American and European," for the Young Women's Hebrew Association in New York.

APRIL-MAY Giorgio de Chirico publishes "On Metaphysical Art."

11 APRIL Edgar Varese's New Symphony Orchestra performs its first concert at Carnegie Hall.

FALL De Zayas Gallery opens at 549 Fifth Avenue. Charles Sheeler works as the assistant manager.

NOVEMBER Hartley moves back to New York and becomes active with New York dada and the Société Anonyme.

LATE Using money from two commissioned paintings, Steichen returns to France, where he immerses himself in post-war art.

ALSO IN THIS YEAR Sherwood Anderson's *Winesburg, Ohio* is published.  
Weyhe Gallery opens.

## 1920

MARCH-10 APRIL Retrospective of Marin watercolors at the Daniel Gallery.

29 APRIL Société Anonyme founded by Katherine Dreier, Marcel Duchamp, and Man Ray. The society promotes a variety of progressive art styles. Although it focuses on modern

European artists, some Americans, including Hartley, Man Ray, Joseph Stella, and Walkowitz play an active role. In addition to numerous group exhibitions that will introduce U.S. audiences to such works as Kurt Schwitters' "Merz" collages, major solo exhibitions sponsored by the Société will include the first U.S. solo exhibitions of Alexander Archipenko (1921), Kandinsky (1923), Paul Klee (1924), and Fernand Léger (1925).

30 APRIL–15 JUNE Inaugural exhibition of the Société Anonyme opens in two rented rooms at 19 East Forty-Seventh Street. Included in this exhibition are Brancusi, Patrick Henry Bruce, James Henry Daugherty, Duchamp, Juan Gris, Picabia, Man Ray, Georges Ribemont-Dessaignes, Morton Schamberg, Joseph Stella, Van Gogh, Jacques Villon, and Heinrich Vogeler.

26 AUGUST The Nineteenth Amendment securing women's suffrage is ratified.

DECEMBER Vladimir Tatlin's model for a *Monument to the Third International* is exhibited in Moscow.

Stieglitz and O'Keeffe move to his brother's house on 30 East Sixty-Fifth Street, where they reside until 1924.

*Contact*, edited by William Carlos Williams and R. M. McAlmon, is issued.

ALSO IN THIS YEAR Piet Mondrian publishes his *De Stijl* essays as *Le Néoplasticisme*.

## 1921

EARLY Dove leaves his wife and son and takes up residence on a houseboat on the Harlem River with Helen "Reds" Torr, whom he will marry in 1932.

JANUARY Dada manifesto published in *Little Review*.

APRIL The sole issue of Duchamp and Man Ray's *New York Dada* is published. Included in the issue were a poem by Marsden Hartley and a photograph of a woman's leg in a tight shoe by Stieglitz.

1 APRIL Société Anonyme meets to discuss "What is Dada?" Hartley, more a theorist of the movement than a practitioner, gives the keynote address.

30 APRIL De Zayas Gallery closes. The final exhibition is of Arthur B. Davies' paintings and watercolors.

3 MAY–5 SEPTEMBER "Loan Exhibition of Modern French Paintings" at the Metropolitan Museum of Art, including impressionist and post-impressionist paintings from private collections.

10–17 MAY Hartley exhibition at the Anderson Galleries. It concludes with an auction of his work, which raises \$4913. Hartley uses this money to travel to Europe later that summer.



fig. 156 ALFRED STIEGLITZ  
Georgia O'Keeffe (holding pl. 45), 1919  
palladium print  
Courtesy Vivian Horan Fine Art



fig. 157 ALFRED STIEGLITZ  
Georgia O'Keeffe: A Portrait—with Matisse Sculpture, 1921  
palladium print  
National Gallery of Art, Washington, Alfred Stieglitz Collection

going first to Paris, and then settling in Berlin. Spends the majority of his time in Europe through early 1930.

**JULY** Paul Strand and Charles Sheeler's collaborative film *Manhatta* premieres at Broadway's Rialto Theater under the title *New York the Magnificent*.

**AUGUST** Demuth travels to Europe for the last time. While in Paris, he is hospitalized for diabetes, which eventually forces his return to the United States in November.

**NOVEMBER** *Broom* (1921–1924) begins publication under leadership of Harold Loeb and Alfred Kreymborg, and later Matthew Josephson and Malcolm Cowley.

**LATE FALL** Duncan Phillips opens his residence to the public as the Phillips Memorial Gallery.

**ALSO IN THIS YEAR** Sherwood Anderson publishes *Triumph of the Egg*. Anderson, who moves to New York in August 1922, will soon become friendly with Stieglitz.

A. E. Gallatin gives a Marin watercolor, "Landscape, Delaware County," to the Metropolitan Museum of Art. This is the artist's first representation within a museum's permanent collection.

*Adventures in the Arts*, a collection of Marsden Hartley's essays, including "The Importance of Being Dada," is published.

## 1922

**JANUARY** Strand marries Rebecca Salsbury. They will divorce in 1933.

**18–23 FEBRUARY** Stieglitz organizes an exhibition and auction of 177 paintings, watercolors, pastels, and drawings by American modernists at the Anderson Galleries. Total sales amount to more than \$9500, with a Gaston Lachaise marble of a woman's head selling for \$925. Marin's *Landscape, Maine*

earned \$400, and his *Tree Forms* \$310; O'Keeffe's *Red Barn, Lake George* sold for \$350. Many sell for far less.

**FEBRUARY** First issue of *Manuscripts (MSS)* published. Edited by Stieglitz, its contributors include Anderson, Kenneth Burke, Frank, Paul Rosenfeld, Herbert J. Seligmann, and Williams. O'Keeffe designs the cover.

**FALL** Stieglitz attends a soirée at the Stettheimer sisters' (Ettie, Florine, Carrie) Manhattan apartment salon for the unveiling of Florine's portrait of Carl Van Vechten.

**NOVEMBER** *Broom* 3, no. 4, includes Paul Strand's "Photography and the New God." Strand writes that "it is in the later work of Stieglitz, an American in America, that we find a highly-evolved crystalization of the photographic principle, the unqualified subjugation of a machine to the single purpose of expression."

**21 NOVEMBER** Hedwig Stieglitz dies.

**DECEMBER** *MSS* 4 is a special issue dedicated to the question "Can a Photograph Have the Significance of Art?" with statements by Anderson, Thomas Hart Benton, Bluemner, Charlie Chaplin, Demuth, de Zayas, Dove, Duchamp, Frank, Gaston Lachaise, Marin, O'Keeffe, Joseph Pennell, Carl Sandburg, Sheeler, Leo Stein, and others.

**6 DECEMBER** Barnes Foundation is chartered in Merion, Pennsylvania, outside of Philadelphia.

**ALSO IN THIS YEAR** Sinclair Lewis publishes *Babbitt*.

## 1923

**EARLY** Steichen moves back to New York from France. Soon after his arrival, he is offered and accepts a position as chief photographer for Condé Nast publications.

**ALSO IN THIS YEAR** Leon Trotsky publishes his *Literature and Revolution*, in which he offers his interpretation of the role of art in the Marxist Revolution.

Jean Toomer's collection of prose and poetry, *Cane*, is published. Toomer becomes friendly with Stieglitz and O'Keeffe at this time.

William Carlos Williams publishes *The Great American Novel*.

## 1924

**EARLY** Museum of Fine Arts, Boston, accepts twenty-seven Stieglitz photographs into their collection.

**JANUARY** The Royal Photographic Society of Great Britain confers upon Stieglitz its highest honor, the Progress Medal. The award is given for "services rendered in founding and fostering Pictorial Photography in America, and particularly for initiation and publication of 'Camera Work,' the most artistic record of Photography ever attempted."

**28 JULY** John Quinn dies. His will directs the executors to sell all his art (except Seurat's *Le Cirque*, which was willed to the Louvre), thereby dispersing one of the great modernist art collections.

**SEPTEMBER** Stieglitz is divorced.

**11 DECEMBER** With Marin and George Engelhard serving as their witnesses, Stieglitz and O'Keeffe are married in Cliffside, New Jersey. They reside at 38 East Fifty-Eighth Street.

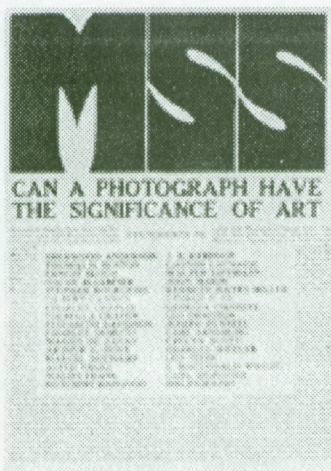


fig. 158 GEORGIA O'KEEFFE  
Design for cover of *MSS*  
(December 1922)



fig. 160 Anderson Galleries—Exterior, c. 1925  
The New York Public Library, Manuscripts and Archives Division

**ALSO IN THIS YEAR** André Breton writes his *Manifesto of Surrealism*.

Sherwood Anderson's *A Story Teller's Story* is published. He dedicates the book to Stieglitz, "who has been more than father to so many puzzled, wistful children of the arts in this big, noisy, growing and groping America."

Paul Rosenfeld publishes *Port of New York: Essays on Fourteen Americans*. Included in the book are photographic portraits by Stieglitz, Strand, Alice Boughton, and Dana Desboro.

## 1925

**FEBRUARY** "The Blue Four" exhibition, featuring Lyonel Feininger, Alexej von Jawlensky, Kandinsky, and Paul Klee, is held at the Daniel Gallery.

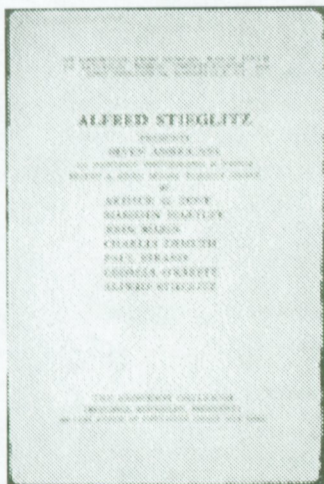


fig. 159 Catalogue Cover for "Alfred Stieglitz Presents Seven Americans..." 1925

**MARCH** Alain Locke edits a special issue of the *Survey Graphic Magazine*, entitled "Harlem: Mecca of the New Negro," symbolizing the significant cultural activities of the Harlem Renaissance.

**MID-NOVEMBER** Stieglitz and O'Keeffe move out of their East Fifty-Eighth Street apartment and into the Shelton Hotel at Lexington Avenue and Forty-Ninth Street, then the tallest hotel in the world.

**7 DECEMBER** Stieglitz opens The Intimate Gallery in Room 303 of the Anderson Galleries Building.

**DECEMBER** Dorothy Norman, a young volunteer for the American



fig. 161 ALFRED STIEGLITZ  
Marcel Duchamp, 1923  
palladium print  
National Gallery of Art, Washington,  
Alfred Stieglitz Collection

Civil Liberties Union, visits The Intimate Gallery during Marin exhibition.

**ALSO IN THIS YEAR** F. Scott Fitzgerald publishes *The Great Gatsby*.

William Carlos Williams publishes *In the American Grain*.

## 1926

**11 JANUARY–27 FEBRUARY** Duncan Phillips visits Dove exhibition at The Intimate Gallery. Later in the year he will become Dove's patron, purchasing his first two of an eventual sixty-nine paintings.

**SUMMER** Strand travels to Colorado and New Mexico.

**26 NOVEMBER** Edith Gregor Halpert opens Our Gallery at 113 West Thirteenth Street, New York, dedicated to modern American art. It is renamed the Downtown Gallery in 1927.

**19 NOVEMBER–1 JANUARY** Katherine Dreier organizes the exhibition "An International Exhibition of Modern Art Assembled by the Société Anonyme" at the Brooklyn Museum. The exhibition features 106 European and American artists, representing a range of modern artistic movements, including Alexander Archipenko, Jean Arp, Brancusi, Braque, Duchamp, de Chirico, Naum Gabo, Gleizes, Juan Gris, Kandinsky, Paul Klee, El Lissitzky, Léger, Joan Miró, Moholy-Nagy, Mondrian, Gabriele Münter, Picabia, Picasso, Schwitters, and Severini. The American modernists were represented by eight Stieglitz photographs, and works by Demuth, Dove, Hartley, Marin, and O'Keeffe. Other Americans outside of Stieglitz's immediate circle included Dreier, Stuart Davis, Man Ray, Joseph Stella,



Walkowitz, and Weber. Stieglitz is invited to give one of the lectures associated with the show.

**DECEMBER** Duncan Phillips apparently purchases Marin's *Back of Bear Mountain* for the extraordinary sum of \$6000 from his Intimate Gallery show. But Stieglitz also gives Mrs. Phillips the painting *Sunset Rockland County* and discounts two additional Marin watercolors, *Hudson River Near Bear Mountain* and *Near Great Barrington*. A public controversy ensues between Phillips and Stieglitz about the actual cost of the "\$6000" Marin.

**ALSO IN THIS YEAR** Paul Guillaume and Thomas Munro publish *Primitive Negro Sculpture*.

### 1927

**10 APRIL** George Antheil's experimental *Ballet Mécanique* is performed at Carnegie Hall, where it is criticized for its atonality, lack of melody, and sheer cacophony.

**16 MAY–28 MAY** *Machine Age Exposition* organized by Jane Heap.

**6 JUNE–1 SEPTEMBER** Small O'Keeffe retrospective exhibition at the Brooklyn Museum.

**6 OCTOBER** *The Jazz Singer*, starring Al Jolson, premieres in New York, becoming the first feature-length "talkie" film.

**12 DECEMBER** A. E. Gallatin installs his collection of post-cubist art in a room at New York University, which he called Gallatin's Gallery of Living Art (renamed the Museum of Living Art in 1933).

### 1928

**16 APRIL** Stieglitz announces that he sold six O'Keeffe callily paintings for \$25,000 to an anonymous collector, who was later revealed to be Mitchell Kennerley, principal owner of the Anderson Galleries. Basking in the spotlight, Stieglitz gushed "She is the Lindbergh of art... Like Lindbergh, Miss O'Keefe [sic] typifies the alert American spirit of going after what you want and getting it!" Due, in part, to the onset of the Great Depression and related financial troubles, Kennerley is forced to return the still-unpaid-for paintings in 1931.

**ALSO IN THIS YEAR** Florine Stettheimer completes portrait of Stieglitz.

Metropolitan Museum of Art acquires, by gift, Stieglitz photographs.

### 1929

**MAY** The Anderson Galleries vacate 489 Park Avenue, necessitating the closure of The Intimate Gallery.

**SUMMER** O'Keeffe travels to Taos with Rebecca Strand and although she plans to meet Stieglitz in Lake George in July, she

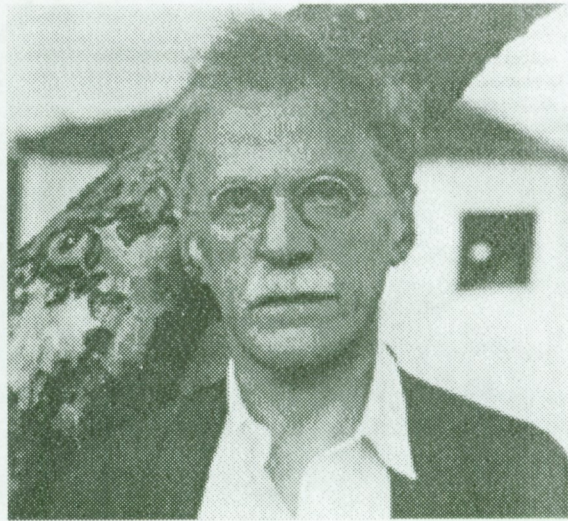


fig. 162 PAUL STRAND  
Alfred Stieglitz, 1929  
gelatin silver print  
Collection Center for Creative Photography, The University of Arizona,  
Tucson

remains in New Mexico until the end of August. The two women stay with Mabel Dodge Luhan.

**JUNE** Upon the invitation of Luhan, Marin visits Taos for the first of two summers.

**29 OCTOBER** Stock market crashes.

**8 NOVEMBER** The Museum of Modern Art, founded by Lillie Bliss, Mary Sullivan, and Abby Aldrich Rockefeller, opens. Alfred H. Barr Jr. is chosen as the first director. The inaugural exhibition is of post-impressionism and the second is "Paintings by Nineteen Living Americans."

**15 DECEMBER** Stieglitz opens An American Place at 509 Madison Avenue, Room 1710. The Place remains open until December 1950, and during its existence it remains loyal to the exhibition of the Seven Americans—Demuth, Dove, Hartley, Marin, O'Keeffe, Stieglitz, and Strand, and especially the "Big Three"—Dove, Marin, and O'Keeffe.

### 1930

**MID-JUNE–SEPTEMBER** O'Keeffe travels to New Mexico and stays with Mabel Dodge Luhan in Taos.

**SUMMER** Strand travels to New Mexico and returns the following two summers.

**OCTOBER** Stieglitz asks Florine Stettheimer if she would be interested in exhibiting her paintings at An American Place, but she declines.

2 DECEMBER–20 JANUARY "Painting and Sculpture by Living Americans" at the Museum of Modern Art includes works borrowed from An American Place.

ALSO IN THIS YEAR Hart Crane publishes *The Bridge*, a book-length poem.

### 1931

MARCH Charlie Chaplin visits An American Place during an O'Keeffe exhibition. Stieglitz tells him of his idea for a movie depicting a woman's eyes.

APRIL–JULY O'Keeffe in New Mexico.

FALL Julien Levy opens a new modern gallery at 602 Madison Avenue, fourth floor, where he will exhibit photography and surrealist art. Levy's opening exhibition is billed as a "Retrospective of American Photography," with work by Annie Brigman, Gertrude Käsebier, Sheeler, Steichen, Stieglitz, Strand, and White. In lieu of original prints, Stieglitz authorized Levy to frame and hang photogravures from *Camera Work*.

NOVEMBER The Whitney Museum of American Art opens in New York. The museum was founded by Gertrude Vanderbilt Whitney after the Metropolitan Museum of Art had refused her offer to donate her collection of modern American art.

ALSO IN THIS YEAR *Letters of John Marin* is privately printed for An American Place. The volume, edited and with an introduction by Herbert J. Seligmann, consists mostly of letters to Stieglitz.

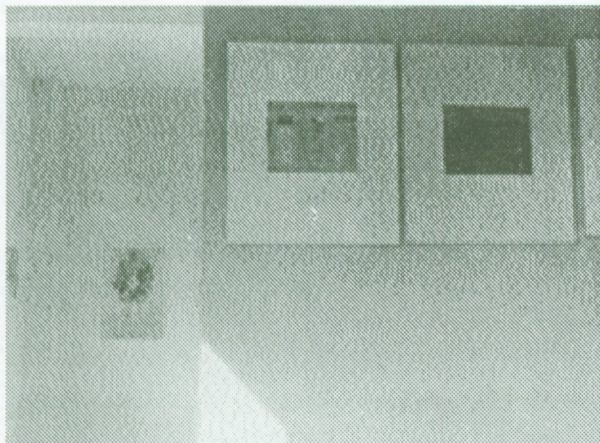


fig. 163 DOROTHY NORMAN  
Paul and Rebecca Strand Exhibition at An American Place, 1932  
gelatin silver print  
Collection Center for Creative Photography, The University of Arizona,  
Tucson



fig. 164 DOROTHY NORMAN  
Alfred Stieglitz, 1930s  
gelatin silver print  
Museum of Fine Arts, Boston. Gift of Francis W. Dolloff, 1991

### 1932

JANUARY "Surrealist Paintings, Drawings and Photographs" at Julien Levy Gallery introduces New York to the range of surrealist activities.

APRIL The Paul Strand exhibition at An American Place marks the end of his relationship with Stieglitz.

27 APRIL American modernist poet Hart Crane, who had struck up a friendship with Stieglitz a decade earlier, commits suicide by jumping overboard a steamship headed from Mexico to New York.

SPRING Hartley travels to Mexico for a year as a Guggenheim Fellow.

O'Keeffe is asked to design a mural for Radio City Music Hall, then under construction. Eager for the opportunity to decorate such a large space, she agrees to a contract paying her only \$1500. When she finally sees the newly constructed room that fall, she is dismayed to find the canvas peeling off the wall and is unable to work. She demands to be released from her contract.

SUMMER O'Keeffe decides to spend the summer in Lake George with Stieglitz, rather than in New Mexico.

22 NOVEMBER–5 JANUARY Whitney Museum's First Biennial Exhibition of Contemporary American Paintings. The 157 works exhibited include paintings by Dove, O'Keeffe, Demuth, and Hartley.

### 1933

MARCH An American Place publishes Dorothy Norman's collected poems *Dualities*, coinciding with the end of her affair with Stieglitz.

APRIL Hartley leaves Mexico for Germany.

11 APRIL After having moved from Weimar to Dessau and then to Berlin, the Bauhaus—at odds with the Nazis political and aesthetic programs—is forced to close.

MAY While in New York, Matisse stops by An American Place, but Stieglitz is not at the gallery. Stieglitz expresses his disappointment in a 24 May, YCAL, letter to Dove: "Matisse was here while I was away. Dewey brought him. Tough luck—Fatality.—I dare not weep.—Walkowitz it seems played host!! Funny. But all right if there can be any right in such a situation...."

SPRING Ansel Adams travels to New York and meets Stieglitz.

JULY Dove and Reds move back to the Dove family's property in Geneva, New York.

SUMMER Marin spends his first summer at Cape Split, Maine. He will buy a house on the bay the following year and spend his summers there.

Metropolitan Museum acquires by gift a large portion of Stieglitz's collection of work by other photographers.

#### 1934

ALSO IN THIS YEAR Waldo Frank, Lewis Mumford, Dorothy Norman, Paul Rosenfeld, and Harold Rugg edit *America & Alfred Stieglitz: A Collective Portrait*, a book of essays with contributions from twenty-five artists and critics in celebration of Stieglitz's seventieth birthday.

11 FEBRUARY Diego Rivera's Rockefeller Center mural is destroyed after the artist refuses to adhere to Rockefeller's demand that he paint over the portrait of Lenin, which had not appeared in the approved preliminary sketch.

6 MARCH–30 APRIL "Machine Art" at the Museum of Modern Art.

SUMMER O'Keeffe returns to New Mexico after a three-year absence. She rents a small house at Ghost Ranch, near Abiquiu, and will return to New Mexico every summer except 1939. In 1940 she buys a small adobe house there.

#### 1935

JANUARY Thomas Hart Benton, a leading practitioner of American Scene painting, attacks Stieglitz in a review entitled "American and/or Alfred Stieglitz," published in *Common Sense*. Benton criticizes Stieglitz and questions his American aesthetic, noting that it is not so much his art that is American, but rather it is within "the conception of himself as 'seer' and 'prophet' [that] lies Stieglitz' real tie to the ways of our country. America produces more of these than any land in the world. The place is full of cults led by individuals who have found the measure of all things within themselves."

18 MARCH–19 MAY "African Negro Art" at the Museum of Modern Art.

25 OCTOBER Demuth dies in Lancaster, Pennsylvania, from complications associated with diabetes.

ALSO IN THIS YEAR The Federal Farm Security Administration (FSA) is established. Roy Stryker enlists and organizes photographers to document the effects of the Great Depression throughout America. Among the FSA photographers are Walker Evans, Dorothea Lange, and Margaret Bourke-White.

Works Progress Administration's Federal Art Project (WPA/FAP) is established to assist artists who had been hard hit by the Depression. The program runs until 1943, employing more than five thousand artists and producing public artwork in more than one thousand American cities.

Cleveland Museum of Art acquires Stieglitz photographs by gift.

#### 1936

2 MARCH–19 APRIL Landmark "Cubism and Abstract Art" exhibition at the Museum of Modern Art, New York, sets forth the canonical narrative of modern art developing progressively and inevitably toward abstraction. Included in the exhibition are many of the European artists that Stieglitz championed at 291, including Brancusi, Braque, Cézanne, Duchamp, Matisse, Picabia, Picasso, and Severini. Few Americans are exhibited.

OCTOBER Stieglitz and O'Keeffe move to a penthouse apartment at 405 East Fifty-Fourth Street.

21 OCTOBER–22 NOVEMBER Marin retrospective at the Museum of Modern Art. Notwithstanding his wariness of most arts institutions, Stieglitz selects and lends 160 watercolors, 21 oils, and 44 etchings to the museum, and supervises the hanging of the exhibition. More than twenty thousand people view the exhibition.

#### 1937

17 MARCH–18 APRIL Museum of Modern Art mounts an exhibition "Photography 1839–1937" organized by Beaumont Newhall documenting the history of photography. The exhibition was accompanied by the catalogue *Photography: A Short Critical History*. Newhall had asked Stieglitz to chair his advisory council, but Stieglitz declined and refused to lend any of his own prints.

20 APRIL–17 MAY Hartley exhibition at An American Place marks the final collaboration between the artist and Stieglitz. After this exhibition, the Hudson Walker Gallery, and later Paul Rosenberg, will represent Hartley. Hartley will divide his time between New York and Maine.

JULY The "Degenerate Art" exhibition, organized by the National Socialists, opens in Munich. On view are paintings and



fig. 165 ALFRED STIEGLITZ (?)  
Ansel Adams Exhibition at An American Place, 1936  
Yale Collection of American Literature, Beinecke Rare Book and  
Manuscript Library



fig. 166 ALFRED STIEGLITZ (?)  
"Beginnings and Landmarks" Exhibition at An American  
Place, 1937  
Yale Collection of American Literature, Beinecke Rare Book and  
Manuscript Library

sculpture of more than one hundred modern artists, whose work is condemned on political, racial, and aesthetic grounds.

27 OCTOBER–27 DECEMBER The "Beginnings and Landmarks—291–1905–1917" exhibition at An American Place marks the twentieth anniversary of the closing of 291.

#### 1938

APRIL Stieglitz's health continues to decline after suffering a heart attack that is followed by pneumonia.

MAY Dove and Reds move to Long Island.

MAY–JULY "Trois Siècles d'Art aux États-Unis," organized by the Museum of Modern Art in New York and including several Stieglitz artists, is at the Jeu du Paume, Paris.

SUMMER Writing from Lake George to his former secretary and family friend, Marie Rapp Boursault, Stieglitz remarks that he is "for the first time in 55 years without a camera."

FALL–WINTER 1948 Dorothy Norman publishes *Twice a Year*.

#### 1939

LATE JANUARY–APRIL O'Keeffe travels to Hawaii as part of a commission to produce pineapple paintings for the Dole Company.

LATE MAY Museum of Non-Objective Painting opens in New York. In 1949, after the founder's death, the museum changes its name to the Solomon R. Guggenheim Museum.

AUGUST–SEPTEMBER O'Keeffe chooses to spend the summer at Lake George with Stieglitz, rather than travel to New Mexico.

1 SEPTEMBER Nazi troops invade Poland. Two days later, Britain and France declare war on Germany and World War II officially begins.

FALL Clement Greenberg publishes his polemic essay "Avant-Garde and Kitsch" in *Partisan Review*. The essay outlines the framework for Greenberg's formalist theories of modernist aesthetics.

ALSO IN THIS YEAR James Agee and Walker Evans publish *Let Us Now Praise Famous Men*, documenting the lives of Alabama tenant farmers.

#### 1940

LATE Museum of Modern Art establishes a department of photography, the first such department in any art museum.

#### 1941

JUNE Steichen writes an article for *Vogue* entitled "The Fighting Photo-Secession," in which he notes that contemporary photography must recognize that its heritage stems "from this Photo-Secession movement [that] stands out in bold relief, as a great tree against the sky, and the trunk of that tree is Alfred Stieglitz."

11 OCTOBER Yale University accepts the collection of the Société Anonyme, which includes 135 oils, 7 sculptures, 186 drawings, and 180 prints and photographs by 141 artists.



fig. 167 DOROTHY NORMAN  
Alfred Stieglitz and Edward Steichen, 1946  
gelatin silver print  
Collection Center for Creative Photography, The University of Arizona,  
Tucson

7 DECEMBER Japan attacks Pearl Harbor and the United States enters World War II.

ALSO IN THIS YEAR Museum of Modern Art acquires Stieglitz photographs.

#### 1942

OCTOBER Concerned about Stieglitz's ability to travel the distance from their apartment to An American Place, O'Keeffe and Stieglitz move into a brownstone a block from the gallery at 59 East Fifty-Fourth Street.

20 OCTOBER Peggy Guggenheim opens her Art of This Century gallery in New York. The gallery remains open until 1947.

#### 1943

21 JANUARY–22 FEBRUARY O'Keeffe retrospective exhibition of sixty-one paintings at the Art Institute of Chicago, the museum's first retrospective of a female artist. Stieglitz set the terms, insisting that the museum agree to purchase a painting from the exhibition. (The museum agreed, purchasing *Black Cross*, 1929.)

1 AUGUST–30 SEPTEMBER Retrospective Marin exhibition at the Phillips Memorial Gallery, Washington, D.C.

#### 2 SEPTEMBER

Hartley dies in Ellsworth, Maine.

#### 1944

1 JULY–1 NOVEMBER "History of an American: Alfred Stieglitz, 291 and After" at the Philadelphia Museum of Art. The exhibition, organized by Henry Clifford and Carl Zigrosser, presents thirty-five carbon, gelatin silver, and platinum prints, and photogravures of Stieglitz's work, as well as nearly three hundred paintings, photographs, and drawings from Stieglitz's collection.

#### 1945

25 APRIL–10 JUNE Paul Strand solo exhibition at the Museum of Modern Art, New York.

6 AUGUST United States drops atomic bomb over Hiroshima. Three days later, another is dropped over Nagasaki. Japan unconditionally surrenders to the Allied Powers on 2 September.

DECEMBER O'Keeffe purchases abandoned house on three acres of land in Abiquiu.

#### 1946

9 APRIL–19 MAY "Pioneers of Modern Art in America"—Demuth, Dove, Hartley, Marin, and O'Keeffe—is at the Whitney Museum of American Art. The catalogue praises Stieglitz's role in nurturing American art, noting that "Stieglitz was not one of those artistic snobs, too common a few years later, who saw no virtue outside of Paris. He believed passionately in the future of American art and specifically in certain younger men."

14 MAY–25 AUGUST O'Keeffe retrospective at the Museum of Modern Art, the museum's first major exhibition of a female artist.

SPRING Marin suffers a heart attack.

13 JULY Stieglitz dies at Doctor's Hospital in New York, several days after having suffered a major stroke. Stieglitz's ashes are buried at an undisclosed location in Lake George.

21 JULY Paul Rosenfeld dies.

22 NOVEMBER Dove dies in Huntington, Long Island.



Deutsche Bank and Deutsche Banc Alex. Brown are proud to sponsor *Modern Art and America: Alfred Stieglitz and His New York Galleries* at the National Gallery of Art. This major presentation features 190 masterpieces of European and American modern art as well as important examples of late nineteenth- and early twentieth-century African art.

This exhibition is particularly notable for recognizing the unique contributions of Alfred Stieglitz, not only as a pioneer in the field of photography, but for his visionary role as an early champion of modern European art in the United States. In his own galleries, Stieglitz exhibited the works of Picasso, Matisse, Cézanne, Rodin, Brancusi and Braque, and in doing so generated an enthusiasm for avant-garde art that helped spawn an American art movement committed to modernism.

Celebrating Stieglitz's contribution to the world of art is a particular honor for Deutsche Bank and Deutsche Banc Alex. Brown, for we value foresight and innovative thinking as the defining characteristics of our own corporate culture. Serving clients with the most creative strategies to position them for success is a distinguishing commitment of the Bank.

Deutsche Bank and Deutsche Banc Alex. Brown have a long-standing tradition of supporting the arts and those institutions that are vital to the communities in which we conduct business. We are delighted to have the opportunity to join with the National Gallery of Art to present *Modern Art and America: Alfred Stieglitz and His New York Galleries*.

John A. Ross  
Chief Executive Officer  
Deutsche Bank Group – The Americas

Yves de Balmann  
Co-Chairman  
Deutsche Banc Alex. Brown

Mayo A. Shattuck III  
Co-Chairman  
Deutsche Banc Alex. Brown

George P. Stamas  
Vice Chairman of the Board  
Deutsche Banc Alex. Brown