

# National Gallery of Art

## NEWS RELEASE

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**MODERN ART AND AMERICA: ALFRED STIEGLITZ**  
**AND HIS NEW YORK GALLERIES**  
**ON VIEW AT THE NATIONAL GALLERY OF ART**  
**JANUARY 28 – APRIL 22, 2001**

Washington, D.C. – Modern Art and America: Alfred Stieglitz and His New York Galleries is the first exhibition to explore fully Alfred Stieglitz's seminal role in the development of modern art in America, as photographer, publisher, and gallery director. On view in the West Building of the National Gallery of Art from January 28 through April 22, 2001, the exhibition brings together for the first time many of the most significant works of art that Stieglitz himself showed in his New York galleries from 1908 to 1946. The installation of approximately 190 works demonstrates the lively and fertile exchange of art and ideas that Stieglitz promoted and his contributions to the development of modern art in America.

"In the modest rooms of Stieglitz's New York galleries an intense, intellectual dialogue ensued, sparked by the avant-garde art of Europeans and later reflecting the ideals of a close-knit group of American artists. This exhibition presents the same works that inspired a dramatic transformation in American art and photography in the first few decades of the twentieth century," said Earl A. Powell, III, director, National Gallery of Art. "We are very grateful to Deutsche Bank and Deutsche Banc Alex. Brown for their support of this important exhibition."

### **CORPORATE SPONSOR**

"Deutsche Bank and Deutsche Banc Alex. Brown are proud to sponsor this exhibition, which brings together some of the most innovative works of European and American modern art, as well as nineteenth-century African art that the legendary photographer and gallery director Alfred Stieglitz exhibited in his galleries," said George P. Stamas, vice chairman of the board for Deutsche Banc Alex. Brown.

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"Deutsche Bank is delighted to sponsor the exhibition. Stieglitz, an American born to German immigrants, was a visionary leader who greatly influenced modern art in America," adds John A. Ross, chief executive officer, Deutsche Bank Group – The Americas.

### EXHIBITION ORGANIZATION – SECTION I

The first section focuses on Stieglitz's introduction of European modern art to America at 291 and includes works from the first one-man exhibitions held in the United States by such important artists as Paul Cézanne, Henri Matisse, and Pablo Picasso. Two partial reconstructions of Stieglitz's 1914 exhibitions of African art and Constantin Brancusi's sculpture are also featured.

**The 291 Gallery, 1908–1917:** When Stieglitz first began to exhibit modern European art in 1908, he intended for the paintings and drawings to serve as a counterpoint for the photography he displayed. Photographer Edward Steichen acted as Stieglitz's agent in Europe and introduced him to such celebrated contemporaries as the sculptor Auguste Rodin, as well as to artists unknown in America, among them Cézanne, Matisse, and Picasso. In partnership with Steichen, Stieglitz established and fostered at 291 an environment of experimentation and a place for serious discussion about art and the creative process.

In 1908 Stieglitz mounted the first important exhibition of Rodin's late figure drawings and the first exhibition of Matisse's work ever held in the United States, which included Nude in the Forest (1906), the first painting by Matisse ever to be exhibited in America. In November 1910 three lithographs by Cézanne (the first works by this artist to be exhibited in America) were mounted in a group show at 291. Cézanne's first one-man exhibition in the States was installed at 291 in March 1911 and included twenty watercolors. Also at that time Stieglitz presented drawings and watercolors by Picasso in the first exhibition of his work in America. In April 1912 Stieglitz displayed the world's first exhibition devoted primarily to Matisse's sculpture. Selections from these and other early installations at 291 will be on view in the exhibition at the National Gallery.

The works shown in these exhibitions presented radical new ways of portraying the human form, as seen in The Serpentine (1909) by Matisse and Hell (c. 1900–1908) by Rodin. For many, this attack on the conventional notions of beauty was one of the most disturbing and perplexing aspects of modern art. Other highlights in the exhibition include works from Brancusi's first solo exhibition in America, Wassily Kandinsky's The Garden of Love (Improvisation Number 27) (1912), John Marin's views of New York's Woolworth Building, and Stieglitz's own well-known images The Steerage (1907) and The City of Ambition (1910).

In 1914 with the help of Marius de Zayas, Stieglitz mounted what he called the first exhibition anywhere of African sculpture presented not for its ethnographic interest but as art. The exhibition at the National Gallery will include two partial reconstructions of displays of African art at 291: the 1914 exhibition of works by nineteenth and early twentieth-century artists from Ivory Coast and Gabon; and the 1915 installation of works by Picasso paired with a Kota reliquary.

Deeply committed to American artists, Stieglitz focused much of his effort on their behalf after 1913. In 1916 and 1917 he presented the work of Marsden Hartley, Paul Strand, and Georgia O'Keeffe in a series of exhibitions that summarized the dramatic changes in American art in the preceding decade. Strand's famous images New York (Wall Street) (1915) and Blind (1916) and Hartley's Portrait of a German Officer (1914) will be on view in the exhibition. In 1917 Stieglitz exhibited Fountain, Marcel Duchamp's now infamous ready-made (an everyday object isolated from its normal context and treated as a work of art), which had been rejected from another exhibition. World War I, declining attendance, and Stieglitz's reduced income led to the closing of 291 in June of 1917.

## EXHIBITION ORGANIZATION – SECTION II

The second section considers the formation of a distinctively American form of modernism and begins by exploring the rich experimentation in both materials and subject matter that Stieglitz fostered in the 1920s. It follows with monographic presentations of the masterworks shown at his last gallery, An American Place, by the circle of artists known as the "Seven Americans": Charles Demuth, Arthur Dove, Hartley, Marin, O'Keeffe, Strand, and Stieglitz himself.

**The Anderson Galleries:** In 1921, after four years of relative seclusion, Stieglitz mounted an exhibition of his own photographs in a space borrowed from his friend Mitchell Kennerley, the owner of the Anderson Galleries. In 1923 and 1924 he mounted other exhibitions of his photographs, as well as installations of works by O'Keeffe. Widely praised, most of the works in these shows had never before been shown. Highlights of this section include five of the 330 photographs Stieglitz took of O'Keeffe. These works demonstrate his careful study of the artists he had shown at 291. Also on view are two works from Music—A Sequence of Ten Cloud Photographs (1922). Among his first landscape photographs, these studies of the hills and clouds at his family's summer home in Lake George, New York, show the significant impact of O'Keeffe's art on his photography. Selections from O'Keeffe's shows at the Anderson Galleries and the Intimate Gallery include Autumn Trees—The Maple (1924) and Blue and Green Music (1921).

**The Intimate Gallery:** From a rented room in the same building that housed the Anderson Galleries Stieglitz mounted exhibitions from 1925 to 1929 of the art of the Seven Americans. The works in this section demonstrate the artists' shared vision, as well as their interest in experimenting with the subjects and materials of their art, as seen in Demuth's poster portraits and Dove's Goin' Fishin' (1925), an assemblage of bamboo, denim shirtsleeves, buttons, wood, and oil on composition board.

**An American Place:** In the fall of 1929 Stieglitz opened An American Place on the seventeenth floor of 509 Madison Avenue. Until his death in 1946 he presented monographic shows of the work of the Seven Americans. The exhibition at the Gallery concludes with a selection of iconic works that were exhibited at An American Place throughout its seventeen-year existence, as well as some of the last photographs Stieglitz took of Lake George in 1937.

Highlights of this last section include Demuth's My Egypt (1927), a portrayal of the industrial landscape of the artist's home in Lancaster, Pennsylvania; Strand's Ranchos de Taos Church, New Mexico (1931); O'Keeffe's Cow's Skull with Calico Roses (1931); Marin's My Hell Raising Sea (1941); Dove's That Red One (1944); and Hartley's Mount Katahdin, Maine No. 2 (1939–1940).

### ALFRED STIEGLITZ

Stieglitz was born in Hoboken, New Jersey, in 1864 to German immigrants. He began to photograph while a student in Berlin in the 1880s and studied with the renowned photochemist Hermann Wilhelm Vogel. On his return to the United States in 1890 he began to advocate that photography should be treated as an art. He wrote many articles arguing his cause, edited the periodicals *Camera Notes* (1897–1902) and *Camera Work* (1903–1917), and in 1902 formed the Photo-Secession, an organization of photographers committed to establishing the artistic merit of photography. In 1905 Stieglitz opened the Little Galleries of the Photo-Secession at 291 Fifth Avenue, New York (later called 291). From 1905 until his death in 1946, Stieglitz mounted more than 190 exhibitions in his three New York galleries.

### CURATOR AND CATALOGUE

The exhibition is organized by the National Gallery of Art, Washington. The curator is Sarah Greenough, curator of photographs, National Gallery of Art, with Charles Brock, research associate, National Gallery of Art. An illustrated catalogue is available for \$55 softcover in the Gallery Shops and through the Web site at [www.nga.gov/shop/shop.htm](http://www.nga.gov/shop/shop.htm). To order by phone, call (301) 322-9500 or (800) 697-9350.

### NATIONAL GALLERY INFORMATION

A range of education programs will be offered in conjunction with the exhibition. Further information and a complete schedule of gallery talks, lectures, films, and programs for families is available on the Gallery's Web site at [www.nga.gov/programs/programs.htm](http://www.nga.gov/programs/programs.htm).

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215; call 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 or e-mail [calendar@nga.gov](mailto:calendar@nga.gov).

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

# National Gallery of Art

Washington, D.C.

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

National Gallery of Art  
28 January – 22 April 2001

- Black & White Prints available
- Slides available
- Color Transparencies available
- | J-PEG images available

1. Alfred Stieglitz  
 American, 1864 – 1946  
● *Self-Portrait*, 1907  
■ platinum print  
| image: 24.5 x 19.5 cm (9 5/8 x 7 5/8); sheet: 25.3 x 20.3 cm (9 15/16 x 8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
2. Edward Steichen  
 American, 1879 – 1973  
● *Rodin, "The Thinker," and "Victor Hugo"*, 1902  
■ photogravure  
26 x 32.2 cm (10 1/4 x 12 11/16); 73 x 59.5 cm (28 3/4 x 23 7/16)  
Musée Rodin, Paris (for photographs: ©Musée Rodin, Paris)
3. Edward Steichen  
American, 1879 – 1973  
*Matisse—The Serpentine*, c. 1910  
platinum print  
29.5 x 23.3 cm (11 5/8 x 9 3/16); 50.8 x 40.6 cm (20 x 16)  
The Museum of Modern Art, New York, Gift of the photographer
4. Auguste Rodin  
French, 1840 – 1917  
*Kneeling Woman*, c. 1900–1908  
watercolor and pencil  
32.7 x 25.5 cm (12 7/8 x 10)  
The Museum of Modern Art, New York, Bequest of Mina Turner
5. Auguste Rodin  
French, 1840 – 1917  
*Nude (Woman Leaning Forward Facing Left)*, c. 1900–1908  
pencil and watercolor  
31.8 x 24.1 cm (12 1/2 x 9 1/2)  
Hope Haviland Leizear
6. Auguste Rodin  
French, 1840 – 1917  
*Female Nude from Behind, a Scarf Around Her Shoulders*, after 1901  
charcoal, stumping and watercolor on cream paper  
31.2 x 19.5 cm (12 5/16 x 7 11/16); 43.7 x 58.9 x 1.5 cm (17 3/16 x 23 3/16 x 9/16)  
Musée Rodin, Paris

7. Auguste Rodin  
French, 1840 – 1917  
*Hell*  
pencil and watercolor on cream paper  
31.8 x 26.7 cm (12 1/2 x 10 1/2)  
André Bromberg Collection
8. Henri Matisse  
 French, 1869 – 1954  
● *Nude in the Forest*, 1906  
■ oil on wood  
| 40.6 x 32.4 cm (16 x 12 3/4)  
Brooklyn Museum of Art, Gift of George F. Of, 52.150  
©2000 Succession H. Matisse/Artists Rights Society (ARS), New York
9. Henri Matisse  
French, 1869 – 1954  
*Standing Nude*, c. 1901–1903  
brush and ink  
26.4 x 20.3 cm (10 3/8 x 8)  
The Museum of Modern Art, New York, Gift of Edward Steichen
10. Henri Matisse  
French, 1869 – 1954  
*Half Nude*, 1906  
lithograph in black on cream wove simulated Japanese paper  
56.5 x 35.3 cm (22 1/4 x 13 7/8)  
The Art Institute of Chicago, Alfred Stieglitz Collection, 1949.927
11. Henri Matisse  
French, 1869 – 1954  
*Nude*, c. 1908  
pencil on paper  
30.5 x 23 cm (12 x 9 1/8)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949
12. Henri Matisse  
 French, 1869 – 1954  
● *Female Nude Lying Face Down on a Table*, 1912  
■ pen and black ink, on tan wove paper, laid down on cream Japanese paper  
24 x 31.5 cm (9 7/16 x 12 3/8)  
The Art Institute of Chicago, Alfred Stieglitz Collection  
©2000 Succession H. Matisse/Artists Rights Society (ARS), New York
13. Henri Matisse  
French, 1869 – 1954  
*Nude with Bracelets*, c. 1909  
pen and ink on paper  
32.1 x 22.5 cm (12 5/8 x 8 7/8)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949

14. Henri Matisse  
French, 1869 – 1954  
*The Serpentine*, 1909  
bronze  
56.5 x 27.9 x 19.1 cm (22 1/4 x 11 x 7 1/2); .2 cm (1/16)  
The Museum of Modern Art, New York, Gift of Abby Aldrich Rockefeller, 1939
15. Henri Matisse  
French, 1869 – 1954  
*Head of Jeannette III*, 1911/cast 1966  
bronze  
60.1 x 23 x 29.2 cm (23 11/16 x 9 1/16 x 11 1/2)  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of Joseph H. Hirshhorn Foundation, 1972
16. Paul Cézanne  
French, 1839 – 1906  
*Foliage*, 1895 – 1900  
watercolor and pencil  
44.8 x 56.8 cm (17 5/8 x 22 3/8)  
The Museum of Modern Art, New York, Lillie P. Bliss Collection
17. Paul Cézanne  
French, 1839 – 1906  
*Well and Winding Path in the Park of Château Noir*, c. 1900  
watercolor over graphite on heavy cream wove paper  
53.3 x 42.9 cm (21 x 16 7/8); 81.3 x 68.6 cm (32 x 27)  
Private Collection, courtesy of Phyllis Hattis Fine Arts, New York
18. Paul Cézanne  
French, 1839 – 1906  
*Landscape with Trees*, 1880 – 1885  
watercolor  
31.1 x 47.9 cm (12 1/4 x 18 7/8)  
Philadelphia Museum of Art: The Louise and Walter Arensberg Collection
19. Paul Cézanne  
French, 1839 – 1906  
*Mont Sainte-Victoire*, c. 1890  
watercolor and pencil  
32.8 x 50.5 cm (12 15/16 x 19 7/8); 53.8 x 71.5 x 2.4 cm (21 3/16 x 28 1/8 x 15/16)  
Courtauld Gallery, Courtauld Institute of Art, D. 1932.SC.110 (full inventory # required)
20. Paul Cézanne  
French, 1839 – 1906  
*Madame Cézanne with Hydrangeas*, 1882 – 1886  
watercolor  
30.2 x 46.4 cm (11 7/8 x 18 1/4)  
Private Collection
21. Paul Cézanne  
French, 1839 – 1906  
*Tree Study*, c. 1890  
watercolor  
27.6 x 43.5 cm (10 7/8 x 17 1/8)  
Kunsthaus Zürich

22. Pablo Picasso  
 Spanish, 1881 – 1973  
● *Head of Fernande Olivier*, 1909  
■ bronze  
41.3 x 22.9 x 26.7 cm (16 1/4 x 9 x 10 1/2)  
The Art Institute of Chicago, Alfred Stieglitz Collection  
©2000 Estate of Pablo Picasso/Artists Rights Society (ARS), New York
23. Wassily Kandinsky  
 Russian, 1866 – 1944  
● *The Garden of Love (Improvisation Number 27)*, 1912  
■ oil on canvas  
| unframed: 120.3 x 140.3 cm (47 3/8 x 55 1/4)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949
24. John Marin  
 American, 1870 – 1953  
● *Woolworth Building, No. 31*, 1912  
■ watercolor over graphite  
47 x 39.8 cm (18 1/2 x 15 11/16)  
National Gallery of Art, Washington, Gift of Eugene and Agnes E. Meyer, 1967
25. Alfred Stieglitz  
American, 1864 – 1946  
*Old and New New York*, 1910  
photogravure on Japanese tissue mounted on paperboard, before 1913  
image: 33.3 x 25.7 cm (13 1/8 x 10 1/8); sheet: 40.3 x 28.3 cm (15 7/8 x 11 1/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection, 1949
26. Alfred Stieglitz  
 American, 1864 – 1946  
● *The Flatiron*, 1902  
■ photogravure on Japanese tissue mounted on paperboard, before 1910  
| image: 32.7 x 16.7 cm (12 7/8 x 6 1/2); sheet: 41 x 21.2 cm (16 1/8 x 8 3/8);  
mount: 63.7 x 47.4 cm (25 1/16 x 18 11/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection, 1949
27. Francis Picabia  
French, 1879 – 1953  
*New York*, 1913  
gouache  
54.6 x 75.6 cm (21 1/2 x 29 3/4); 76.5 x 96.5 cm (30 1/8 x 38)  
Barbara Mathes Gallery, New York
28. John Marin  
American, 1870 – 1953  
*Woolworth Building, No. 28*, 1912  
watercolor over graphite  
47 x 39.6 cm (18 1/2 x 15 5/8)  
National Gallery of Art, Washington, Gift of Eugene and Agnes E. Meyer, 1967



29. John Marin  
American, 1870 – 1953  
*Woolworth Building, No. 32*, 1913  
watercolor over graphite  
46.5 x 39.7 cm (18 5/16 x 15 11/16)  
National Gallery of Art, Washington, Gift of Eugene and Agnes E. Meyer, 1967
30. Alfred Stieglitz  
 American, 1864 – 1946  
● *The Steerage*, 1907  
■ photogravure on Japanese vellum, before 1913  
| image: 33.2 x 26.4 cm (12 5/8 x 10 1/8); sheet: 46.3 x 31.9 cm (18 1/4 x 12 9/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection, 1949
31. Alfred Stieglitz  
 American, 1864 – 1946  
● *The City of Ambition*, 1910  
■ photogravure on Japanese tissue mounted on paperboard  
| image: 34 x 26 cm (13 3/8 x 10 1/4); mount: 43.3 x 32 cm (17 1/16 x 12 5/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection, 1949
32. Francis Picabia  
French, 1879 – 1953  
*New York*, 1913  
watercolor and gouache  
54.5 x 74.7 cm (21 7/16 x 29 7/16)  
Centre Georges Pompidou, Paris, Musée national d'art moderne, Legs du Docteur Robert Le Masle, 1974
33. Francis Picabia  
French, 1879 – 1953  
*Star Dancer on a Transatlantic Liner*, 1913  
watercolor on paper  
74.9 x 54.9 cm (29 1/2 x 21 5/8)  
Private Collection
34. Don Marius de Zayas  
American, 1880 – 1961  
*291 Throws Back Its Forelock* (291, no.1 (March 1915)), 1915  
intaglio  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library
35. Alfred Stieglitz  
American, 1864 – 1946  
*Brancusi Exhibition at 291*, 1914  
platinum print  
image: 19.4 x 24.4 cm (7 5/8 x 9 5/8); sheet: 20.4 x 25.3 cm (8 1/16 x 9 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
36. Constantin Brancusi  
 Romanian, 1876 – 1957  
● *Sleeping Muse*, 1909 – 1911  
■ marble  
| 17.2 x 27.6 x 21.2 cm (6 3/4 x 10 7/8 x 8 3/8)  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of Joseph H. Hirshhorn, 1966.

37. Constantin Brancusi  
Romanian, 1876 – 1957  
*Muse*, 1912  
marble  
44.5 x 24.1 x 21.6 cm (17 1/2 x 9 1/2 x 8 1/2)  
Solomon R. Guggenheim Museum, New York
38. Constantin Brancusi  
Romanian, 1876 – 1957  
*Maiastra (Bird Before It Flew)*, c. 1911  
polished bronze  
55.9 x 18.9 x 18.7 cm (22 x 7 1/2 x 7 3/8)  
National Gallery of Art, Washington, Gift of Katharine Graham
39. Constantin Brancusi  
Romanian, 1876 – 1957  
*Sleeping Muse*, 1910  
bronze  
17.1 x 24.1 x 15.2 cm (6 3/4 x 9 1/2 x 6)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949
40. Constantin Brancusi  
Romanian, 1876 – 1957  
*Danaïde*, c. 1913  
partly gilded bronze  
27 x 18.1 x 20 cm (10 5/8 x 7 1/8 x 7 7/8); 12.7 x 13 x 13 cm (5 x 5 1/8 x 5 1/8)  
Private Collection
41. Constantin Brancusi  
 Romanian, 1876 – 1957  
● *Mademoiselle Pogany*, 1912  
■ marble  
| 44.5 x 21 x 31.4 cm (17 1/2 x 8 1/4 x 12 3/8)  
Philadelphia Museum of Art: Gift of Mrs. Rodolphe Meyer de Schauensee
42. Alfred Stieglitz  
American, 1864 – 1946  
*Installation of African Art Exhibition*, 1914  
gelatin silver print  
18.1 x 24 cm (7 1/8 x 9 7/16)  
From the Estate of Harry H. Lunn Jr. and Myriam Lunn
43. Unknown Artist  
Unknown  
*Mask, the We People, Ivory Coast*, 19th/early 20th century  
wood  
37.5 x 18.4 x 17.2 cm (14 3/4 x 7 1/4 x 6 3/4)  
Anna Marie and Juan Hamilton
44. Unknown Artist  
 Unknown  
● *Standing Figure with Bowl on Head, the Bete People, Ivory Coast*, 19th/early 20th century  
■ wood  
35.6 cm (14)  
Fisk University Galleries, Nashville, Tennessee, Alfred Stieglitz Collection, Gift of Georgia O'Keeffe

45. Unknown Artist  
Unknown  
*Spoon, the Guro or Bete People, Ivory Coast, 19th/early 20th century*  
wood  
24.5 x 4.6 x 5.6 cm (9 5/8 x 1 13/16 x 2 3/16)  
Anna Marie and Juan Hamilton
46. Unknown Artist  
Unknown  
*Spoon, Ivory Coast, 19th/early 20th century*  
wood  
18.7 x 5.2 x 4.8 cm (7 3/8 x 2 1/16 x 1 7/8)  
Anna Marie and Juan Hamilton
47. Unknown Artist  
 Unknown  
● *Mask, the Baule People, Ivory Coast, 19th/early 20th century*  
■ wood  
| 27.9 cm (11)  
Fisk University Galleries, Nashville, Tennessee, Alfred Stieglitz Collection, Gift of Georgia O'Keeffe
48. Unknown Artist  
Unknown  
*Mask, the Baule or Yaure People, Ivory Coast, 19th/early 20th century*  
wood  
24.1 cm (9 1/2)  
Fisk University Galleries, Nashville, Tennessee, Alfred Stieglitz Collection, Gift of Georgia O'Keeffe
49. Unknown Artist  
Unknown  
*Mask, the Guro People, Ivory Coast, 19th/early 20th century*  
wood  
41.6 x 16.5 x 11.4 cm (16 3/8 x 6 1/2 x 4 1/2)  
Anna Marie and Juan Hamilton
- Unknown Artist  
Unknown  
*Reliquary Guardian Figure, The Kota People, Gabon, late 19th – early 20th century*  
wood, brass, and copper  
70.9 x 34 x 9.1 cm (27 15/16 x 13 3/8 x 3 9/16)  
National Museum of African Art, Smithsonian Institution, gift of Gaston deHavenon, 81.13.8  
(not in catalogue)
51. Alfred Stieglitz  
 American, 1864 – 1946  
● *291—Picasso-Braque Exhibition, 1915*  
■ platinum print  
| image: 18.7 x 23.6 cm (7 5/8 x 9 5/8); sheet: 20.1 x 25.3 cm (7 15/16 x 9 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection

52. Pablo Picasso  
□ Spanish, 1881 – 1973  
● *Bathers in a Forest*, 1908  
■ watercolor, gouache, and graphite on paper  
| 47.6 x 59.1 cm (18 3/4 x 23 1/4)  
Philadelphia Museum of Art: The Samuel S. White 3rd and Vera White Collection  
©2000 Estate of Pablo Picasso/Artists Rights Society (ARS), New York
53. Pablo Picasso  
Spanish, 1881 – 1973  
*Head of a Woman*, 1909  
brush and ink and charcoal on paper  
unframed: 63.5 x 49.2 cm (25 x 19 3/8)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949
54. Pablo Picasso  
Spanish, 1881 – 1973  
*Head of a Man*, 1912  
charcoal on paper  
unframed: 62.2 x 48.2 cm (24 1/2 x 19)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949
55. Pablo Picasso  
Spanish, 1881 – 1973  
*Study*, 1909  
watercolor on tan wove paper  
33.2 x 25.6 cm (13 1/16 x 10 1/16)  
The Art Institute of Chicago, Alfred Stieglitz Collection, 1949.578
56. Pablo Picasso  
Spanish, 1881 – 1973  
*Head*, 1909  
brush and ink on paper  
unframed: 62.9 x 47.9 cm (24 3/4 x 18 7/8)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949
57. Georges Braque  
□ French, 1882 – 1963  
● *Untitled (Still Life)*, 1912–1913  
■ charcoal, crayon, cut printed paper and traces of graphite  
| 62 x 47 cm (24 7/16 x 18 1/2)  
Philadelphia Museum of Art: The Louise and Walter Arensberg Collection
58. Pablo Picasso  
Spanish, 1881 – 1973  
*Violin*, c. 1912  
charcoal on paper  
47 x 31.4 cm (18 1/2 x 12 3/8)  
Philadelphia Museum of Art: The Louise and Walter Arensberg Collection
59. Francis Picabia  
□ French, 1879 – 1953  
● *Here, This is Stieglitz/ Faith and Love*, from 291, nos. 5-6 (July – August 1915), 1915  
■ 43.8 x 28.9 cm (17 1/4 x 11 3/8)  
| National Portrait Gallery, Smithsonian Institution, Gift of Katharine Graham

60. Francis Picabia  
□ French, 1879 – 1953  
● *Comic Wedlock (Mariage comique)*, 1914  
■ oil on canvas  
| 200 x 196.5 cm (78 3/4 x 77 3/8)  
The Museum of Modern Art, New York, Eugene and Agnes E. Meyer Collection, given by their family, 1974
61. Francis Picabia  
French, 1879 – 1953  
*This Has to Do with Me (C'est du moi qu'il s'agit)*, 1914  
oil on canvas  
199.7 x 199.1 cm (78 5/8 x 78 3/8)  
The Museum of Modern Art, New York, Eugene and Agnes E. Meyer Collection, given by their family, 1974
62. Francis Picabia  
63. French, 1879 – 1953  
64. *Portrait of a Young American Girl in a State of Nudity; The Saint of Saints/ This is a Portrait About Me; De Zayas! De Zayas!*, from 291, nos. 5-6 (July – August 1915), 1915  
vellum  
43.8 x 86.4 cm (17 1/4 x 34)  
Collection Francis M. Naumann, New York
65. Marcel Duchamp  
French, 1887 – 1968  
*Fountain*, 1917 (1964 edition)  
ready-made (porcelain)  
35.6 x 49.1 x 62.6 cm (14 x 19 5/16 x 24 5/8)  
Collection of Dimitris Daskalopoulos, Greece
66. Marcel Duchamp, Henri-Pierre Roché, and Beatrice Wood, eds.  
French, 1887 – 1968; ; American, 1893 – 1997  
*The Blind Man, no. 2 (May 1917)*, 1917  
27.9 x 40.6 cm (11 x 16)  
Collection of Francis M. Naumann, New York
67. Alfred Stieglitz  
American, 1864 – 1946  
*Marcel Duchamp, Fountain*, 1917  
gelatin silver print  
23.5 x 17.8 cm (9 1/4 x 7)  
Private Collection
68. Marsden Hartley  
American, 1877 – 1943  
*The Warriors*, 1913  
oil on canvas  
121.3 x 120.7 cm (47 3/4 x 47 1/2)  
Collection of Deborah and Halsey Minor
69. Marsden Hartley  
American, 1877 – 1943  
*The Aero*, 1914  
oil on canvas  
without frame: 100.3 x 81.2 cm (39 1/2 x 32)  
National Gallery of Art, Washington, Andrew W. Mellon Fund

70. Marsden Hartley  
American, 1877 – 1943  
*Indian Composition*, c. 1914 – 15  
oil on canvas  
121.3 x 121.3 cm (47 3/4 x 47 3/4)  
Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York, gift of Paul Rosenfeld, 1950.1.5
71. Marsden Hartley  
American, 1877 – 1943  
*Indian Fantasy*, 1914  
oil on canvas  
118.6 x 99.7 cm (46 11/16 x 39 5/16); 138.1 x 119.1 x 7.6 cm (54 3/8 x 46 7/8 x 3)  
North Carolina Museum of Art, Raleigh, Purchased with funds from the State of North Carolina
72. Marsden Hartley  
American, 1877 – 1943  
*Painting No. 49, Berlin (Portrait of a German Officer or Berlin Abstraction)*, 1914 – 1915  
oil on canvas  
119.4 x 99.7 cm (47 x 39 1/4)  
Collection of Mr. and Mrs. Barney A. Ebsworth
73. Marsden Hartley  
American, 1877 – 1943  
*Painting No. 47, Berlin*, 1914 – 1915  
oil on canvas  
100.1 x 81 cm (39 7/16 x 31 7/8)  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of Joseph H. Hirshhorn, 1972.
74. Marsden Hartley  
American, 1877 – 1943  
*The Iron Cross*, 1914 – 1915  
oil on canvas  
118.7 x 118.7 cm (46 3/4 x 46 3/4)  
Washington University Gallery of Art, Saint Louis, University purchase, Bixby Fund, 1952
75. Marsden Hartley  
 American, 1877 – 1943  
● *Portrait of a German Officer*, 1914  
■ oil on canvas  
| 173.4 x 105.1 cm (68 1/4 x 41 3/8)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949
76. Marsden Hartley  
American, 1877 – 1943  
*Abstraction (Military Symbols)*, 1914 – 1915  
oil on canvas  
99.7 x 81.3 cm (39 1/4 x 32)  
The Toledo Museum of Art, purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey
77. Marsden Hartley  
American, 1877 – 1943  
*Painting No. 5*, 1914 – 1915  
oil on canvas  
100.3 x 80.7 cm (39 1/2 x 31 3/4)  
Whitney Museum of American Art, New York, Gift of an anonymous donor

78. Marsden Hartley  
American, 1877 – 1943  
*E. (German Officer Abstraction)*, 1914 – 1915  
oil on canvas  
119.7 x 119.7 cm (47 1/8 x 47 1/4)  
The University of Iowa Museum of Art, Mark Ranney Memorial Fund, 1958.1
79. Paul Strand  
 American, 1890 – 1976  
● *Bowls*, 1916  
■ silver and platinum print  
33.9 x 25 cm (13 3/8 x 9 13/16)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1949  
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80. Paul Strand  
American, 1890 – 1976  
*New York (From the Viaduct)*, 1916  
platinum print  
25.2 x 33 cm (9 15/16 x 13)  
Amon Carter Museum, Fort Worth, Texas
81. Paul Strand  
American, 1890 – 1976  
*The White Fence*, 1916  
gelatine silver print  
sheet: 27.8 x 35.2 cm (10 15/16 x 13 7/8)  
National Gallery of Art, Washington, Gift of Southwestern Bell Corporation Paul Strand Collection, in Honor of the 50th Anniversary of the National Gallery of Art
82. Paul Strand  
 American, 1890 – 1976  
● *New York (Wall Street)*, 1915  
■ platinum print toned with mercury  
| image: 24.8 x 32.2 cm (9 3/4 x 12 11/16); mount: 31.3 x 37.3 cm (12 5/16 x 14 11/16)  
Collection Centre Canadien d'Architecture / Canadian Centre for Architecture, Montréal  
©Aperture Foundation, Inc., Paul Strand Archive
83. Paul Strand  
American, 1890 – 1976  
*Blind*, 1916  
platinum print  
34 x 25.7 cm (13 3/8 x 10 1/8)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1933
84. Paul Strand  
American, 1890 – 1976  
*Portrait, Washington Square Park*, 1916  
platinum print  
34.3 x 25.1 cm (13 1/2 x 9 7/8); 55.9 x 71.1 cm (22 x 28)  
The J. Paul Getty Museum, Los Angeles

85. Georgia O'Keeffe  
American, 1887 – 1986  
*Blue Lines*, 1916  
watercolor on paper  
unframed, from lender: 63.5 x 48.3 cm (25 x 19)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1969
86. Georgia O'Keeffe  
American, 1887 – 1986  
*No. 9 Special*, 1915  
charcoal  
63.5 x 48.6 cm (25 x 19)  
The Menil Collection, Houston
87. Georgia O'Keeffe  
American, 1887 – 1986  
*No. 5 Special*, 1915  
charcoal on laid paper  
61 x 47 cm (24 x 18 1/2)  
National Gallery of Art, Washington, Alfred Stieglitz Collection, Gift of The Georgia O'Keeffe Foundation, 1992
88. Georgia O'Keeffe  
American, 1887 – 1986  
*Blue No. IV*, 1916  
watercolor on cream, wove paper  
40.5 x 27.8 cm (15 15/16 x 10 15/16)  
Brooklyn Museum of Art, Dick S. Ramsay Fund, 58.76
89. Georgia O'Keeffe  
 American, 1887 – 1986  
● *Blue No. I*, 1916  
■ watercolor over graphite on cream, wove paper  
40.5 x 27.8 cm (15 15/16 x 10 15/16)  
Brooklyn Museum of Art, Bequest of Mary T. Cockcroft, by exchange, 58.73
90. Alfred Stieglitz  
 American, 1864 – 1946  
● *Dancing Trees*, 1922  
■ palladium print  
sheet, trimmed to image: 24 x 19 cm (9 3/8 x 7 1/2); mount: 51 x 38.8 cm (20 1/16 x 15 1/4)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
91. Alfred Stieglitz  
American, 1864 – 1946  
*Georgia O'Keeffe: A Portrait—Torso*, probably 1918  
platinum print  
23.6 x 19.3 cm (9 1/4 x 7 5/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
92. Alfred Stieglitz  
American, 1864 – 1946  
*First Snow and the Little House*, 1923  
gelatin silver print  
sheet, trimmed to image: 19 x 24 cm (7 1/2 x 9 3/8); support: 55.8 x 45.8 cm (21 15/16 x 18 1/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
93. Alfred Stieglitz



- American, 1864 – 1946  
*Music—A Sequence of Ten Cloud Photographs, No. 1*, 1922  
gelatin silver print  
image: 19.4 x 24 cm (7 5/8 x 9 3/8); sheet: 25.4 x 20.2 cm (10 x 7 15/16); mount: 56.2 x 44.9 cm (22 1/8 x 17 11/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
94. Georgia O'Keeffe  
American, 1887 – 1986  
*Birch Trees*, 1925  
oil on canvas  
91.4 x 76.2 cm (36 x 30)  
The Saint Louis Art Museum, Saint Louis, Gift of Mrs. Ernest W. Stix
95. Alfred Stieglitz  
American, 1864 – 1946  
*Waldo Frank*, 1920  
palladium print  
image: 24.3 x 19.2 cm (9 5/8 x 7 1/2); sheet: 25.3 x 20.2 cm (9 15/16 x 7 15/16); support, Stieglitz  
mount: 56.3 x 46.3 cm (22 3/16 x 18 1/4)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
96. Alfred Stieglitz  
American, 1864 – 1946  
*Sherwood Anderson*, 1923  
palladium print  
24.4 x 19.3 cm (9 5/8 x 7 5/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
97. Alfred Stieglitz  
American, 1864 – 1946  
*Spiritual America*, 1923  
gelatin silver print mounted on paperboard  
image: 11.5 x 9.2 cm (4 1/2 x 3 5/8); mount: 34.2 x 27.7 cm (13 7/16 x 10 7/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
98. Alfred Stieglitz  
American, 1864 – 1946  
*The Way Art Moves*, 1920  
gelatin silver print  
image: 24.5 x 19.3 cm (9 5/8 x 7 5/8); sheet: 25.2 x 20.1 cm (9 15/16 x 7 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
99. Alfred Stieglitz  
American, 1864 – 1946  
*Dorothy True*, 1919  
gelatin silver print  
24.1 x 19.1 cm (9 1/2 x 7 1/2)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
100. John Marin  
American, 1870 – 1953  
*Movement, Autumn*, 1923  
watercolor and charcoal  
56.4 x 57 cm (22 3/16 x 22 7/16)  
Collection of Norma Marin, courtesy of Richard York Gallery

101. Marsden Hartley  
 American, 1877 – 1943  
● *New Mexico Landscape*, 1919  
■ oil on canvas  
76.2 x 91.4 cm (30 x 36)  
Philadelphia Museum of Art: The Alfred Stieglitz Collection
102. Georgia O'Keeffe  
 American, 1887 – 1986  
● *Blue and Green Music*, 1921  
■ oil on canvas  
| 57.2 x 47 cm (23 x 19)  
The Art Institute of Chicago, Gift of Georgia O'Keeffe to the Alfred Stieglitz Collection
103. Arthur Dove  
American, 1880 – 1946  
*After the Storm, Silver and Green (Vault Sky)*, c. 1923  
oil and metallic paint on wood panel  
61 x 45.7 cm (24 x 18)  
New Jersey State Museum, Trenton, Gift of Mr. and Mrs. L.B. Wescott
104. John Marin  
 American, 1870 – 1953  
● *Lower Manhattan (Composition Derived from Top of Woolworth Building)*, 1922  
■ watercolor and charcoal with paper cut-out attached with thread on paper  
| 54.9 x 68.3 cm (21 5/8 x 26 7/8)  
The Museum of Modern Art, New York, Aquired through the Lillie P. Bliss Bequest
105. Paul Strand  
American, 1890 – 1976  
*The Court, New York*, 1924  
gelatin silver print  
image: 24.6 x 19.4 cm (9 11/16 x 7 5/8); sheet: 25.4 x 20.3 cm (10 x 8)  
San Francisco Museum of Modern Art, The Helen Crocker Russell and William H. and Ethel W. Crocker Family Funds Purchase
106. Georgia O'Keeffe  
American, 1887 – 1986  
*White Flower*, 1926  
oil on canvas  
91.4 x 76.2 cm (36 x 30)  
The Cleveland Museum of Art, Bequest of Leonard C. Hanna, Jr., 1958.42
107. Paul Strand  
American, 1890 – 1976  
*Wild Iris, Maine*, 1927  
gelatin silver print  
sheet: 24.3 x 19.2 cm (9 9/16 x 7 9/16)  
National Gallery of Art, Washington, Gift of Southwestern Bell Corporation Paul Strand Collection, in Honor of the 50th Anniversary of the National Gallery of Art

108. Arthur Dove  
American, 1880 – 1946  
*Rain*, 1924  
twigs and rubber cement on metal and glass  
49.5 x 39.7 cm (19 1/2 x 15 5/8)  
National Gallery of Art, Washington, Avalon Fund
109. Alfred Stieglitz  
American, 1864 – 1946  
*Music—A Sequence of Ten Cloud Photographs, No. X*, 1922  
gelatin silver print  
sight size: 23 x 18.5 cm (9 1/16 x 7 5/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
110. Marsden Hartley  
American, 1877 – 1943  
*Landscape, New Mexico*, 1923  
oil on canvas  
55.3 x 90.8 cm (21 3/4 x 35 3/4)  
Collection of AXA Financial, Inc., through its subsidiary The Equitable Life Assurance Society of the United States
111. Alfred Stieglitz  
American, 1864 – 1946  
*From My Window at An American Place, North*, probably 1931  
gelatin silver print  
24.3 x 19.1 cm (9 1/2 x 7 1/2)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
112. Paul Strand  
American, 1890 – 1976  
*Ranchos de Taos Church, New Mexico*, 1931  
gelatin silver print  
image: 11.8 x 14.9 cm (4 5/8 x 5 7/8); sheet: 12.3 x 15.6 cm (4 13/16 x 6 1/8)  
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection
113. Charles Demuth  
 American, 1883 – 1935  
● *My Egypt*, 1927  
■ oil on composition board  
| 90.8 x 76.2 cm (35 3/4 x 30)  
Whitney Museum of American Art, New York, Purchase, with funds from Gertrude Vanderbilt Whitney, 31.172
114. Alfred Stieglitz  
American, 1864 – 1946  
*From My Window at the Shelton, North*, 1931 – 1932  
gelatin silver print  
sheet, trimmed to image: 24.3 x 19.1 cm (9 9/16 x 7 1/2); mount:  
58.3 x 45.8 cm (22 15/16 x 18 1/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
115. Alfred Stieglitz  
 American, 1864 – 1946  
● *Georgia O'Keeffe: A Portrait—Hands*, probably 1919  
■ palladium print  
image: 24.4 x 19.4 cm (9 5/8 x 7 5/8); sheet: 25 x 20.2 cm (9 13/16 x 7 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection

116. Alfred Stieglitz  
American, 1864 – 1946  
*Georgia O'Keeffe: A Portrait—Neck*, 1921  
palladium print  
image: 24.4 x 19.4 cm (9 5/8 x 7 5/8); sheet: 25.2 x 20.3 cm (9 15/16 x 8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
117. Alfred Stieglitz  
American, 1864 – 1946  
*Georgia O'Keeffe: A Portrait—Torso*, probably 1918  
combination palladium and platinum print processed with gold  
image: 23.6 x 19.3 cm (9 1/4 x 7 5/8); sheet: 25.2 x 20.2 cm (9 15/16 x 7 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
118. Alfred Stieglitz  
American, 1864 – 1946  
*Georgia O'Keeffe: A Portrait—Hand and Breasts*, 1919  
palladium print  
image: 19.3 x 23.6 cm (7 5/8 x 9 5/16); sheet: 20.1 x 25.2 cm (7 15/16 x 9 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
119. Alfred Stieglitz  
American, 1864 – 1946  
*Helen Freeman*, 1922  
palladium print, solarized, 1922/1923  
image: 19.5 x 24.5 cm (7 5/8 x 9 5/8); sheet: 19.9 x 25 cm (7 13/16 x 9 13/16); support, Stieglitz  
mount: 56.4 x 46.3 cm (22 3/16 x 18 1/4)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
120. Alfred Stieglitz  
American, 1864 – 1946  
*Claudia O'Keeffe*, 1922  
gelatin silver print  
sheet: 17.7 x 23.2 cm (6 15/16 x 9 1/8); support: 56.4 x 46.5 cm (22 3/16 x 18 5/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
121. Alfred Stieglitz  
American, 1864 – 1946  
*Music—A Sequence of Ten Cloud Photographs, No. VIII*, 1922  
gelatin silver print  
sheet, trimmed to image: 24.1 x 19 cm (9 3/8 x 7 1/2); mount: 56.4 x 45 cm (22 3/16 x 17 11/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
122. Alfred Stieglitz  
American, 1864 – 1946  
*Music—A Sequence of Ten Cloud Photographs, No. V*, 1922  
gelatin silver print  
sheet, trimmed to image: 24.2 x 19.3 cm (9 1/2 x 7 5/8); mount: 24.1 x 19.3 cm (9 1/2 x 7 5/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
123. Alfred Stieglitz  
 American, 1864 – 1946  
● *John Marin*, 1922  
■ palladium print  
sight size: 23.8 x 19.1 cm (9 3/8 x 7 1/2); support, Stieglitz mount: 57 x 44.4 cm (22 7/16 x 17 1/2)  
National Gallery of Art, Washington, Alfred Stieglitz Collection

124. John Marin  
American, 1870 – 1953  
*Sunset*, 1922  
watercolor, graphite, and charcoal  
44.5 x 54.6 cm (17 1/2 x 21 1/2)  
May Family Collection, Dr. Hal Riddle and Christopher May trustees
125. John Marin  
American, 1870 – 1953  
*From the Bridge, New York City*, 1933  
watercolor  
55.6 x 68 cm (21 7/8 x 26 3/4)  
Wadsworth Atheneum Museum of Art, Hartford, Connecticut. The Ella Gallup Sumner and Mary Catlin Sumner Collection
126. John Marin  
American, 1870 – 1953  
*Rocks and Sea, Small Point, Maine*, 1931  
oil on canvas  
unframed: 56 x 71 cm (22 1/16 x 27 15/16)  
The Cleveland Museum of Art, Norman O. Stone and Ella A. Stone Memorial Fund, 1956.361
127. John Marin  
American, 1870 – 1953  
*My Hell Raising Sea*, 1941  
oil on canvas  
63.5 x 76.2 cm (25 x 30)  
Collection of Mr. and Mrs. Barney A. Ebsworth
128. John Marin  
American, 1870 – 1953  
*Region of Brooklyn Bridge Fantasy*, 1932  
watercolor on paper  
47.6 x 56.5 cm (18 3/4 x 22 1/4)  
Whitney Museum of American Art, New York, Purchase.
129. John Marin  
American, 1870 – 1953  
*A Southwester*, 1928  
watercolor and charcoal on paper  
43.8 x 57.2 cm (17 1/4 x 22 1/2)  
Mr. and Mrs. Meredith J. Long
130. John Marin  
American, 1870 – 1953  
*Sea, Green and Brown, Maine*, 1937  
watercolor on white wove paper  
38.7 x 53.4 cm (15 1/4 x 21)  
The Art Institute of Chicago, Alfred Stieglitz Collection
131. John Marin  
American, 1870 – 1953  
*Storm over Taos*, 1930  
watercolor over graphite  
38.2 x 53.2 cm (15 1/16 x 20 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection, 1949

132. John Marin  
American, 1870 – 1953  
*Grey Sea*, 1938  
oil on canvas  
55.9 x 71.1 x 1.9 cm (22 x 28 x 3/4)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. John Marin, Jr.
133. Alfred Stieglitz  
 American, 1864 – 1946  
● *Charles Demuth*, 1915  
■ platinum print  
image: 24.4 x 19.4 cm (9 5/8 x 7 5/8); sheet: 24.7 x 19.7 cm (9 3/4 x 7 3/4)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
134. Charles Demuth  
 American, 1883 – 1935  
● *Poster Portrait: Dove*, 1924  
■ poster paint on board  
50.8 x 59.7 cm (20 x 23 1/2)  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library
135. Charles Demuth  
 American, 1883 – 1935  
● *Poster Portrait: Marin*, 1926  
■ poster paint on board  
68.6 x 83.8 cm (27 x 33)  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library
136. Charles Demuth  
American, 1883 – 1935  
*Love, Love, Love (Homage to Gertrude Stein)*, 1929  
oil on panel  
50.8 x 53 cm (20 x 20 7/8)  
Museo Thyssen-Bornemisza, Madrid
137. Charles Demuth  
American, 1883 – 1935  
*Apples (Still Life: Apples, Number 1)*, c. 1925  
watercolor  
29.9 x 45.7 cm (11 3/4 x 18); 52.7 x 66.7 x 2.5 cm (20 3/4 x 26 1/4 x 1)  
Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska-Lincoln, F.M. Hall Collection
138. Charles Demuth  
American, 1883 – 1935  
*Green Pears*, 1929  
watercolor over black chalk  
34.3 x 49.5 cm (13 1/2 x 19 1/2); 87.9 x 100.8 cm (34 5/8 x 39 11/16)  
Yale University Art Gallery, Philip L. Goodwin, B.A. 1907,  
Collection, Gift of James L. Goodwin, B.A. 1905, Henry Sage Goodwin, B.A. 1927, and Richmond L. Brown, B.A. 1907
139. Charles Demuth  
 American, 1883 – 1935  
● *Red Poppies*, 1929  
■ watercolor and pencil on paper  
| unframed, from lender: 35.2 x 50.2 cm (13 7/8 x 19 3/4)  
The Metropolitan Museum of Art, Gift of Henry and Louise Loeb, 1983

140. Charles Demuth  
American, 1883 – 1935  
*Corn and Peaches*, 1929  
watercolor and pencil  
35 x 50.2 cm (13 3/4 x 19 3/4)  
The Museum of Modern Art, New York, Gift of Abby Aldrich Rockefeller
141. Charles Demuth  
American, 1883 – 1935  
. . . *And the Home of the Brave*, 1931  
oil on composition board  
74.8 x 59.7 cm (30 x 24)  
The Art Institute of Chicago, Gift of Georgia O'Keeffe, 1948.650
142. Charles Demuth  
American, 1883 – 1935  
*Chimney and Water Tower*, 1931  
oil on composition board  
74.3 x 59.1 cm (29 1/4 x 23 1/4)  
Amon Carter Museum, Fort Worth, Texas
143. Alfred Stieglitz  
 American, 1864 – 1946  
● *Paul Strand*, 1919  
■ palladium print  
image: 24.5 x 19.5 cm (9 5/8 x 7 5/8); sheet: 25.2 x 20.2 cm (9 15/16 x 7 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
144. Paul Strand  
American, 1890 – 1976  
*Akeley Motion Picture Camera*, 1923  
gelatin silver print  
24.5 x 19.4 cm (9 5/8 x 7 5/8)  
The Museum of Modern Art, New York, Gift of the photographer
145. Paul Strand  
American, 1890 – 1976  
*Lathe No. 1, New York*, 1923  
gelatin silver print  
24 x 18.9 cm (9 1/2 x 7 7/16)  
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection
146. Paul Strand  
American, 1890 – 1976  
*Near Rinconada, New Mexico*, 1932  
platinum print  
19.1 x 24.2 cm (7 1/2 x 9 1/2)  
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection
147. Paul Strand  
American, 1890 – 1976  
*Red River, New Mexico*, 1931  
gelatin silver print  
image: 19.2 x 24.5 cm (7 9/16 x 9 5/8); sheet: 20.3 x 25.3 cm (8 x 9 15/16)  
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection

148. Paul Strand  
American, 1890 – 1976  
*Hacienda, near Taos, New Mexico*, 1930  
platinum print  
24.3 x 19.3 cm (9 9/16 x 7 9/16)  
National Gallery of Art, Washington, Southwestern Bell Corporation Paul Strand Collection
149. Paul Strand  
 American, 1890 – 1976  
● *Ranchos de Taos Church, New Mexico*, 1931  
■ platinum print  
| 14.8 x 11.7 cm (5 13/16 x 4 5/8)  
Kunsthaus Zürich, The Marc Rich Collection  
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150. Alfred Stieglitz  
 American, 1864 – 1946  
● *Marsden Hartley*, 1915–1916  
■ platinum print  
image: 24.6 x 19.5 cm (9 5/8 x 7 5/8); sheet: 25.4 x 20.2 cm (10 x 7 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
151. Marsden Hartley  
American, 1877 – 1943  
*New Mexico Recollections, No. 12*, 1922–1923  
oil  
76.6 x 101.7 cm (30 3/16 x 40 1/16); 98.5 x 123.8 cm (38 3/4 x 48 3/4)  
Jack S. Blanton Museum of Art, The University of Texas at Austin, Gift of Mari and James A. Michener, 1991
152. Marsden Hartley  
American, 1877–1943  
*Mountains in Stone, Dogtown*, 1931  
oil on board  
45.7 x 61 cm (18 x 24); 63.5 x 78.7 cm (25 x 31)  
Collection of James and Barbara Palmer
153. Marsden Hartley  
American, 1877 – 1943  
*Eight Bells Folly: Memorial for Hart Crane*, 1933  
oil on canvas  
77.8 x 100 cm (30 5/8 x 39 3/8)  
Lent by the Frederick R. Weisman Art Museum, University of Minnesota, Gift of Ione and Hudson Walker
154. Marsden Hartley  
American, 1877 – 1943  
*Crow with Ribbons*, 1941–1942  
oil on fiberboard  
71.1 x 56.5 cm (28 x 22 1/4)  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of Joseph H. Hirshhorn, 1966
155. Marsden Hartley  
American, 1877 – 1943  
*Summer, Sea, Window, Red Curtain*, 1942  
oil on masonite  
101.9 x 76.4 cm (40 1/8 x 30 1/16)  
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts



156. Marsden Hartley  
American, 1877 – 1943  
*The Wave*, 1940  
oil on board  
76.8 x 103.8 cm (30 1/4 x 40 7/8); 104.1 x 132 cm (41 x 51 15/16)  
Worcester Art Museum, Worcester, Massachusetts, Museum Purchase
157. Marsden Hartley  
American, 1877 – 1943  
*Mount Katahdin, Maine*, 1942  
oil on hardboard  
76 x 101.9 cm (30 x 40 1/8)  
National Gallery of Art, Washington, Gift of Mrs. Mellon Byers
158. Marsden Hartley  
 American, 1877 – 1943  
 *Mount Katahdin, Maine No. 2*, 1939–1940  
 oil on canvas  
| 76.8 x 102.2 cm (30 1/4 x 40 1/4)  
The Metropolitan Museum of Art, Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991
159. Alfred Stieglitz  
 American, 1864 – 1946  
 *Arthur G. Dove*, 1911–1912  
 platinum print  
sheet: 24 x 19.2 cm (9 3/8 x 7 1/2)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
160. Arthur Dove  
American, 1880 – 1946  
*Sea II*, 1925  
chiffon over metal with sand  
31.8 x 52.1 cm (12 1/2 x 20 1/2)  
Collection of Mr. and Mrs. Barney A. Ebsworth
161. Arthur Dove  
American, 1880 – 1946  
*Sunrise I*, 1936  
wax emulsion  
63.5 x 88.9 cm (25 x 35)  
Private Collection, courtesy of Salander-O'Reilly Galleries, New York
162. Arthur Dove  
American, 1880 – 1946  
*Square on the Pond*, 1942  
wax-based paint on canvas  
50.8 x 71.1 cm (20 x 28)  
Museum of Fine Arts, Boston, Gift of William H. and Sandra B. Lane and Henry and Zoë Oliver Sherman Fund, M. Theresa B. Hopkins Fund, Seth K. Sweetser Fund, Robert Jordan Fund and Museum Purchase, 1990.373

163. Arthur Dove  
 American, 1880 – 1946  
● *Goin' Fishin'*, 1925  
■ assemblage of bamboo, denim shirt sleeves, buttons, wood and oil on panel  
| 54 x 65.4 cm (21 1/4 x 25 1/2)  
The Phillips Collection, Washington, D.C.
164. Arthur Dove  
American, 1880 – 1946  
*Fields of Grain as Seen from Train*, 1931  
oil on canvas  
61 x 86.7 cm (24 x 34 1/8)  
Collection Albright-Knox Art Gallery, Buffalo, New York. Gift of Seymour H. Knox, Jr. 1958
165. Arthur Dove  
 American, 1880 – 1946  
● *The Brothers*, 1942  
■ tempera and wax emulsion on canvas  
| 50.8 x 71.1 cm (20 x 28)  
Collection of the McNay Art Museum, San Antonio, Gift of Robert L.B. Tobin through the Friends of the McNay
166. Arthur Dove  
 American, 1880 – 1946  
● *That Red One*, 1944  
■ oil and wax on canvas  
| 68.6 x 91.4 cm (27 x 36)  
Museum of Fine Arts, Boston, Gift of the William H. Lane Foundation 1990.408
167. Alfred Stieglitz  
 American, 1864 – 1946  
● *Georgia O'Keeffe: A Portrait—Head*, 1918  
■ platinum print  
image: 24.3 x 19.3 cm (9 9/16 x 7 5/8); sheet: 25.3 x 20.2 cm (9 15/16 x 7 15/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
168. Georgia O'Keeffe  
American, 1887 – 1986  
*Red & Orange Streak/Streak*, 1919  
oil on canvas  
68.6 x 58.4 cm (27 x 23)  
Philadelphia Museum of Art: The Alfred Stieglitz Collection
169. Georgia O'Keeffe  
American, 1887 – 1986  
*Music—Pink and Blue No. 1*, 1918  
oil on canvas  
88.9 x 73.7 cm (35 x 29)  
Collection of Mr. and Mrs. Barney A. Ebsworth
170. Georgia O'Keeffe  
 American, 1887 – 1986  
● *Autumn Trees—The Maple*, 1924  
■ oil on canvas  
| 91.4 x 76.2 cm (36 x 30)  
Georgia O'Keeffe Museum, Gift of The Burnett Foundation and Gerald and Kathleen Peters

171. Georgia O'Keeffe  
American, 1887 – 1986  
*From the Lake, No. 1*, 1924  
oil on canvas  
94.3 x 78.7 cm (37 1/8 x 31)  
Purchased with funds from the Coffin Fine Arts Trust, Nathan Emory Coffin Collection of the Des Moines Art Center
172. Georgia O'Keeffe  
American, 1887 – 1986  
*The Red Hills with Sun*, 1927  
oil on canvas  
68.5 x 81.2 cm (27 x 32)  
The Phillips Collection, Washington, D.C.
- 172a. Georgia O'Keeffe  
American, 1887 – 1986  
*East River No. 1*, 1927/1928  
oil on canvas, 68.6 x 55.9 (27 x 22)  
New Jersey State Museum, Purchased by the Association for the Arts of the New Jersey State Museum with a gift from Mary Lea Johnson
173. Georgia O'Keeffe  
American, 1887 – 1986  
*Black Cross with Stars and Blue*, 1929  
oil on canvas  
101.6 x 76.2 cm (40 x 30)  
Private Collection
174. Georgia O'Keeffe  
 American, 1887 – 1986  
● *Cow's Skull with Calico Roses*, 1931  
■ oil on canvas  
| 92.2 x 61.3 cm (36 x 24)  
The Art Institute of Chicago, Gift of Georgia O'Keeffe, 1947.712
175. Georgia O'Keeffe  
American, 1887 – 1986  
*Bare Tree Trunks with Snow*, 1946  
oil on canvas  
74.9 x 100.3 cm (29 1/2 x 39 1/2); 79.7 x 105.1 x 5.1 cm (31 3/8 x 41 3/8 x 2)  
Dallas Museum of Art, Dallas Art Association Purchase, 1953.1
176. Georgia O'Keeffe  
American, 1887 – 1986  
*Abstraction Blue*, 1927  
oil on canvas  
102.2 x 76.2 cm (40 1/4 x 30)  
The Museum of Modern Art, New York, Acquired through the Helen Acheson Bequest, 1979
177. Georgia O'Keeffe  
American, 1887 – 1986  
*Jack-in-the-Pulpit No. IV*, 1930  
oil on canvas  
101.6 x 76.2 cm (40 x 30)  
National Gallery of Art, Washington, Alfred Stieglitz Collection,  
Bequest of Georgia O'Keeffe

178. Georgia O'Keeffe  
American, 1887 – 1986  
*Wave, Night*, 1928  
oil on canvas  
76.2 x 91.4 cm (30 x 36)  
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts (purchased as the gift of Charles L. Stillman (PA 1922))
179. Georgia O'Keeffe  
American, 1887 – 1986  
*Black Place II*, 1944  
oil on canvas  
unframed: 60.8 x 76.1 cm (23 7/8 x 30)  
The Metropolitan Museum of Art, Alfred Stieglitz Collection, 1959
180. Georgia O'Keeffe  
 American, 1887 – 1986  
● *Farm House Window and Door*, 1929  
■ oil on canvas  
101.6 x 76.2 cm (40 x 30)  
The Museum of Modern Art, New York, Acquired through the Richard D. Brixey Bequest, 1945
181. Alfred Stieglitz  
American, 1864 – 1946  
*Door to Kitchen*, 1934  
gelatin silver print  
24.1 x 18.8 cm (9 1/2 x 7 3/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
182. Georgia O'Keeffe  
 American, 1887 – 1986  
● *Black White and Blue*, 1930  
■ oil on canvas  
| 121.9 x 76.2 cm (48 x 30)  
National Gallery of Art, Washington, Gift (Partial and Promised) of Mr. and Mrs. Barney A. Ebsworth
183. Alfred Stieglitz  
American, 1864 – 1946  
*Grass*, 1933  
gelatin silver print  
24.4 x 18.8 cm (9 5/8 x 7 3/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
184. Alfred Stieglitz  
American, 1864 – 1946  
*Hedge and Grasses*, 1933  
gelatin silver print  
18.9 x 23.9 cm (7 3/8 x 9 3/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
185. Alfred Stieglitz  
American, 1864 – 1946  
*Lake George*, probably 1931  
gelatin silver print  
sheet, trimmed to image: 18.8 x 24 cm (7 3/8 x 9 3/8); support: 54.8 x 42 cm (21 9/16 x 16 9/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection

186. Alfred Stieglitz  
American, 1864 – 1946  
*House and Grape Leaves*, 1934  
gelatin silver print  
sheet, trimmed to image: 24.3 x 19.5 cm (9 1/2 x 7 5/8); support: 52.7 x 51.9 cm (20 3/4 x 20 7/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
187. Alfred Stieglitz  
 American, 1864 – 1946  
● *Little House, Lake George*, probably 1934  
■ gelatin silver print  
sheet, trimmed to image: 24 x 18.8 cm (9 3/8 x 7 3/8); support: 52.2 x 38.3 cm (20 9/16 x 15 1/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
188. Alfred Stieglitz  
American, 1864 – 1946  
*From My Window at An American Place Looking Southwest*, 1932  
gelatin silver print  
19.3 x 24.1 cm (7 5/8 x 9 1/2)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
189. Alfred Stieglitz  
American, 1864 – 1946  
*From My Window at the Shelton—West*, 1931  
gelatin silver print  
sheet, trimmed to image: 24.2 x 19.3 cm (9 1/2 x 7 5/8); mount: 56.7 x 46 cm (22 5/16 x 18 1/8)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
190. Alfred Stieglitz  
American, 1864 – 1946  
*From My Window at An American Place, Southwest*, 1932  
gelatin silver print  
sheet, trimmed to image: 23.8 x 13.4 cm (9 3/8 x 5 1/4); mount: 52.6 x 38.9 cm (20 11/16 x 15 5/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection
191. Alfred Stieglitz  
American, 1864 – 1946  
*New York from the Shelton*, 1935  
gelatin silver print  
sheet, trimmed to image: 24.4 x 19.2 cm (9 5/8 x 7 1/2); mount: 52.7 x 39.5 cm (20 3/4 x 15 9/16)  
National Gallery of Art, Washington, Alfred Stieglitz Collection