

Third De Zayas Exhibition April, 1913
 Second Walkowitz Exhibition November, 1913
 Third Hartley Exhibition January, 1914
 Brancusi March, 1914 First One Man Show Any-
 where
 Frank Burty April, 1914 First One Man Show
 Anywhere
 Negro Sculpture November, 1914 First Exhibition
 of its Kind Anywhere
 Second Picasso Exhibition together with Bracque
 December, 1914
 Second Picabia Exhibition January, 1915
 Elie Nadelman December, 1915 First Comprehen-
 sive One Man Show
 Oscar Bluemner November, 1915 First One Man
 Show Anywhere
 Georgia O'Keeffe, C. Duncan, René Lafferty May,
 1916 First Exhibition Anywhere
 Fifth Hartley Exhibition January, 1917
 Fourth Walkowitz Exhibition January, 1917
 Sixth Marin Exhibition February, 1917
 Gino Severini (Futurist) March, 1917 First Ameri-
 can Exhibition
 S. Macdonald Wright Paintings & Sculpture
 March, 1917 First American One Man Show
 Second Georgia O'Keeffe Exhibition April, 1917

The following photographers had one man shows at
 "291", beginning 1905: Robert Demachy, C. Puyo,
 René Le Bégue, Hans Watzek, Heinrich Kuehn,
 Hugo Henneberg, Gertrude Käsebier, Clarence
 White, J. Craig Annan, Fred. H. Evans, David Octa-
 vius Hill, Eduard J. Steichen, Alfred Stieglitz, Alvin
 Langdon Coburn, Baron De Meyer, Annie W. Brig-
 man, Frank Eugene, George Seeley, Paul Strand.
 Color Photography First Introduced to America, etc.

ON EXHIBITION FROM MONDAY, MARCH NINTH
 TO SATURDAY, MARCH TWENTY-EIGHTH, 1925
 [OPEN WEEK-DAYS 9-6, SUNDAYS 2-5 P. M.]

ALFRED STIEGLITZ

PRESENTS

SEVEN AMERICANS

159 PAINTINGS PHOTOGRAPHS & THINGS
 RECENT & NEVER BEFORE PUBLICLY SHOWN
 BY

ARTHUR G. DOVE
 MARSDEN HARTLEY
 JOHN MARIN
 CHARLES DEMUTH
 PAUL STRAND
 GEORGIA O'KEEFFE
 ALFRED STIEGLITZ

THE ANDERSON GALLERIES

[MITCHELL KENNERLEY, PRESIDENT]

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

#400
This Exhibition is an integral part of my life.
The work exhibited is now shown for the first time.
Most of it has been produced within the last year.
The pictures are an integral part of their makers.
That I know.
Are the pictures or their makers an integral part of
the America of to-day?
That I am still endeavoring to know.
Because of that—the inevitability of this
Exhibition—American.

ALFRED STIEGLITZ



National Gallery of Art

*Gift of
David H. E. Bruce
in memory of
Andrew W. Mellon*

SEVEN ALIVE

The city is very tired.

The men and women of the city are very tired.

When you have been a long time away from simple
elemental things, from wind, clouds, rain, fire, the
sea—these things become a little terrible.

What frightened children we are!

But always there is something happening.

Men constantly die, but men are also born again.

Here are seven artists bringing to you city dwellers
their moments of life.

They also are tired as you are tired; life presses
down upon them as it presses down upon you.

See them here in their moments of life—when life,
pumped through their bodies, crept down into their
fingers.

When they were alive and conscious of all—every-
thing—

When they were conscious of canvas, of color, of
textures—

When they were conscious of clouds, horses, fields,
winds, and water.

This show is for me the distillation of the clean
emotional life of seven real American artists.

SHERWOOD ANDERSON

Herlin 12-19-77

A WAY TO LOOK AT THINGS

We have not yet made shoes that fit like sand
Nor clothes that fit like water
Nor thoughts that fit like air.
There is much to be done—
Works of nature are abstract.
They do not lean on other things for meanings.
The sea-gull is not like the sea
Nor the sun like the moon.
The sun draws water from the sea.
The clouds are not like either one—
They do not keep one form forever.
That the mountainside looks like a face is accidental.

ARTHUR G. DOVE

THROUGH THE EYES OF A EUROPEAN SCULPTOR

Do these American artists ask too much of the public?

I was still feeling this question when I left Room 303, where I had just been confronted with these pictures for the first time. They must bewilder, I felt, even one whom the galleries of Europe and the intimate contact with the battle of the arts had ceased to startle. Was the Old World no longer the center?

Absorbed in these reflections I had made the mechanical movements which accompany one to a seat in the subway.

Suddenly I noticed a Chinaman sitting opposite myself, serene and solemn, deeply meditating, like a personification of Buddha himself.

Far East! Sublime spirituality!

But—his jade-like hands were holding the Wall Street Journal, and he chewed gum . . .

Was this "Americanization"? Was it true that every nationality, every profession in this country yields to the money-making business spirit with the hope for quick "prosperity"?

It seemed to me that I had just discovered the contrary—at least in the work of a few artists. Most of the pictures in Room 303 are—to me—*essentially American* in more than the geographical sense.

But what *is* essentially American?

The skyscrapers, Jack Dempsey, the Five-and-Ten-Cent Stores, Buffalo Bill, baseball, Henry Ford, and perhaps even Wall Street? These form the European conception: symbols of ingenuity, action, business, adventure, exploiting discovery.

I see these Seven Americans using many of these and other symbols to build universal reality out of the "reality" which my Subway-Buddha had so intensely acquired. In this work nothing has been "American-

ized". Everything *is* American, even where subtle susceptibility to the finest achievements of Europe may be felt. They belong to the New World, to the world of to-day. They belong to no "School". They fit no "ism". Their daring self-consciousness forms their harmony.

European artists in their attempt to create an art of to-day meet the obstacle of cultural traditions of centuries in their blood. Visible traces of Julius Cæsar's campaigns stand in the middle of Paris, at the Rhine, and even in England. No escape for the European from the ruins of History!

Must not *America*, the country without Roman ruins, the country of keenest progress in mechanical technic and invention, the continent where the spirits of all peoples meet freely, offer just the atmosphere essential for the creation of *an art of to-day*?

Is America's to-day not already to-morrow? Aren't the evening papers out at 10 o'clock in the morning, and the next day's morning papers out the night before? Where on earth is there a second city like New York, offering to the artist's sensibility every vibration of his period?

Here in "Americanized" New York is the rhythm of to-day, mirrored in jazz. Machinery has changed our life in a way which is more than merely practical or economic.

Leonardo and Phidias and Richard Wagner are still "modern", that is, universal, and therefore they will be understood as long as humanity lives. They gave full expression to the spirit of *their period* and lived in a profoundly human contact with the "topics of the day".

The same tremendous responsibility of facing the significant problems of *his period* confronts the artist of to-day. And if he is able to express his reactions in universal language—

Then his "Broadway at Night" will be just as eternal as the frieze of the Parthenon.

But that demands self-denial, loneliness, risking his existence. That is why there are so few explorers.

There are pictures in this exhibition which, in spite of their being "contemporary", could have been made 2,000 years ago or 5,000 years from to-day—because they are animated and dictated by the ever flowing sources of life itself.

These Seven Americans are explorers. They leave the traditional ruins to the archæologist.

I believe their creative self-discovery means nothing less than the discovery of America's independent rôle in the History of Art.

ARNOLD RÖNNEBECK

ARTHUR G. DOVE

- 1 MISS WOOLWORTH
- 2 ALFRED STIEGLITZ (PORTRAIT)
- 3 RALPH DUSENBERRIE
- 4 LONG ISLAND
- 5 HUNTINGTON HARBOR
- 6 STARRY HEAVENS
- 7 PAINTED FORMS, FRIENDS
- 8 PAINTED FORMS, SACRELIGION
- 9 MOON AND SEA NO. I
- 10 MOON AND SEA NO. II
- 11 AFTER THE STORM, MOON AND CLOUDS
- 12 STORM-CLOUDS IN GOLD
- 13 STORM-CLOUDS IN SILVER
- 14 10-CENT-STORE, STILL-LIFE
- 15 MARY GOES TO ITALY
- 16 SUNRISE
- 17 RAIN
- 18 PEN AND RAZOR-BLADE
- 19 AFTER THE STORM, SILVER AND GREEN (TRANSLUCENT SKY)
- 20 AFTER THE STORM, SILVER AND GREEN (VAULT SKY)
- 21 STORM, BLUE AND BROWN (ICE AND SEA-GULL MOTIVE)
- 22 RIVER BOTTOM, SILVER, OCHRE, CARMINE, GREEN
- 23 FACTORY MUSIC, SILVER, YELLOW, INDIAN-RED AND BLUE
- 24 PURE PAINTING NO. I
- 25 GARDEN, ROSE, GOLD, GREEN



STORM-CLOUDS IN SILVER

BY ARTHUR G. DOVE



DEER ISLE, MAINE
SEA AND BOATS
BY JOHN MARIN



FROM THE LAKE—NO. 3
BY GEORGIA O'KEEFFE



NEW MEXICO
BY MARSDEN HARTLEY

MARSDEN HARTLEY

26-50 LANDSCAPE AND STILL-LIFE

(These canvases are part of the work resulting from the historic Hartley Auction, held in The Anderson Galleries, May, 1921)

THE MASK OF MARSDEN HARTLEY
BY HIS FRIEND ARNOLD RÖNNEBECK

JOHN MARIN

- 51 DEER ISLE, MAINE—ACROSS FROM GREEN HEAD
- 52 DEER ISLE, MAINE—ACROSS—DEER ISLE THORO-
FARE
- 53 DEER ISLE, MAINE—1 HORSE 2 COWS AND A HILL-
SIDE
- 54 DEER ISLE, MAINE—STONINGTON WATER FRONT,
2 MOVEMENTS
- 55 DEER ISLE, MAINE—SEA AND BOATS
- 56 DEER ISLE, MAINE—THE WIND—WITH BOAT AND
SEA
- 57 DEER ISLE, MAINE—FISH HOUSE AND SEA
- 58 DEER ISLE, MAINE—UPON THE LEDGES
- 59 DEER ISLE, MAINE—FROM—ON A LEDGE
- 60 DEER ISLE, MAINE—STONINGTON—A BIT
- 61 DEER ISLE, MAINE—DEPARTED TIDE—FISH CREEK
- 62 DEER ISLE, MAINE—OFF SAND BEACH ROAD
- 63 DEER ISLE, MAINE—WILLOWS
- 64 DEER ISLE, MAINE—NEAR THE SEA—TWO TREES
- 65 DEER ISLE, MAINE—FLOWING SEA
- 66 DEER ISLE, MAINE—HOUSE AND BARN
- 67 DEER ISLE, MAINE—MAINE AIR—A TRIFLE
- 68 SAND ISLAND, MAINE—SEA ROCKS AND SKY
- 69 CROTCH ISLAND, MAINE—THE COVE
- 70 WHITE MOUNTAINS, N. H.—A MOVEMENT
- 71 UP IN THE WHITE MOUNTAINS, N. H.
- 72 NEAR BENNINGTON, VERMONT
- 73 NEW YORK
- 74 NEW YORK
- 75 NEW YORK
- 76 NEW YORK
- 77 NEW YORK

CHARLES DEMUTH

- 78-82A PORTRAIT POSTERS
 - a. MARCEL DUCHAMP
 - b. CHARLES DUNCAN
 - c. GEORGIA O'KEEFFE
 - d. JOHN MARIN
 - e. MARSDEN HARTLEY
 - f. ARTHUR G. DOVE

PAUL STRAND

- 83-87 NEW YORK (PHOTOGRAPHS)
88-90 LEAVES (PHOTOGRAPHS)
91-100 MACHINE (PHOTOGRAPHS)

GEORGIA O'KEEFFE

- 101 THE FLAG POLE
102 FROM THE OLD GARDEN—NO. 1
103 FROM THE OLD GARDEN—NO. 2
104 FROM THE LAKE—NO. 1
105 FROM THE LAKE—NO. 2
106 FROM THE LAKE—NO. 3
107 LEAF MOTIVE—NO. 1
108 LEAF MOTIVE—NO. 2
109 LEAF MOTIVE—NO. 3
110 PORTRAIT OF A DAY—FIRST DAY
111 PORTRAIT OF A DAY—SECOND DAY
112 PORTRAIT OF A DAY—THIRD DAY
113 A CELEBRATION
114 CORN—NO. 1
115 CORN—NO. 2
116 CORN—NO. 3
117 AUTUMN TREES—THE WHITE BIRCH
118 AUTUMN TREES—THE MAPLE
119 AUTUMN TREES—THE CHESTNUT-GREY
120 AUTUMN TREES—THE CHESTNUT-RED
121 PETUNIA—NO. 1
122 PETUNIA—NO. 2
123 PETUNIAS IN OVAL—NO. 1
124 PETUNIAS IN OVAL—NO. 2
125 THE BLUE FLOWER
126 CALLA LILIES
127 THE EGG PLANT
128 THE RED FLOWER
129 RED TO BLACK
130 ABSTRACTION
131 MARIGOLD

ALFRED STIEGLITZ

132-159 EQUIVALENTS

(*These photographs continue the search for my Truth—Photography. A. S.*)

As this Exhibition occurs in the year of the twentieth anniversary of the opening of "291"* and as it constitutes a part of that Progression, I here list a number of the outstanding public demonstrations at that laboratory:

Rodin drawings January, 1908 First American Exhibition
Henri Matisse April, 1908 First American Exhibition
Alfred Maurer (the modern) March, 1909 First American Exhibition
John Marin March, 1909 First Exhibition Anywhere
Marsden Hartley May, 1909 First Exhibition Anywhere
F. W. Hunter Japanese Prints (Sharaku and Utamaro, etc.) May, 1909

For the History of "291" refer to "Camera Work".

**"What Is 291?" See Camera Work, Number 47.*

Younger American Painters (Brinley, Carles, Dove, Fellowes, Hartley, Marin, Maurer, Steichen, Max Weber) March, 1910
Second Rodin Exhibition (drawings and Le Penseur) April, 1910
Marius De Zayas Caricatures January, 1909 First Exhibition Anywhere
Second De Zayas Exhibition ("A Social Satire") April, 1910
Small Paintings and Drawings by Henri Rousseau November, 1910 Introduction to America
Gordon Craig Etchings and Drawings December, 1910 First American Exhibition
Max Weber January, 1911 First Comprehensive Exhibition Anywhere
John Marin February, 1911 (Tyrolese Series) First One Man Show
Cézanne Water Colors March, 1911 Introduction of Cézanne to America
Toulouse-Lautrec Lithographs December, 1909 First American Exhibition
Second Matisse Exhibition February, 1910
Picasso Drawings & Water Colors (Cubism) April, 1911 First One Man Show Anywhere
Second Hartley Exhibition February, 1912
Arthur G. Dove March, 1912 First Exhibition Anywhere
Sculpture of Matisse March, 1912 First Sculpture Exhibition Anywhere
Drawings, Water Colors & Pastels By Children Aged 2 to 11 April, 1912 First Exhibition of its Kind Anywhere
Caricatures By Alfred J. Frueh November, 1912 First One Man Show
Abraham Walkowitz Drawings & Paintings December, 1912 First Comprehensive Exhibition
Third Marin Exhibition January, 1913
Francis Picabia March, 1913 First American One Man Show