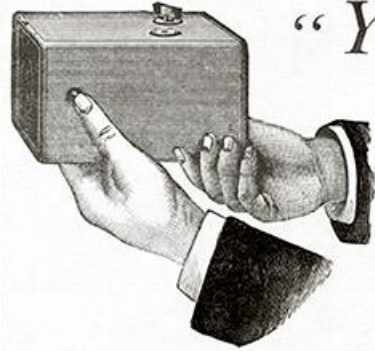


Early 20th
Century
Modernism:
Alfred
Stieglitz and
291 Gallery

Fall 2024 Art of the United States

The Kodak Camera



*“You press the button,
we do the rest.”*

OR YOU CAN DO IT YOURSELF.

The only camera that anybody
can use without instructions. As
convenient to carry as an ordinary
field glass World-wide success.

The Kodak is for sale by all Photo stock dealers.

Send for the Primer, free.

The Eastman Dry Plate & Film Co.

Price, \$25.00 — Loaded for 100 Pictures.

ROCHESTER, N. Y.

Re-loading, \$2.00.



Kodak camera, 1888

Pictorialism

- A rejection of the “snapshooters” (after Kodak camera was invented in 1888)
- A claim to return to “fine arts” of photography
- Rejected the point-and-shoot approach
- Embraced labor-intensive processes
- Emphasized the role of the photographer as craftsman
- Countered the notion of photography as entirely mechanical

Alfred Stieglitz

- Most prominent spokesperson for pictorialist photographers in America
- In 1902 develed the photo-succession with like-minded associates such as Gertude Käseiber, Alvin Langdon Coburn and Frank Eugene
- “291” was born (a gallery on Fifth Avenue, new York)
- A publication entitled *Camera Work* was born

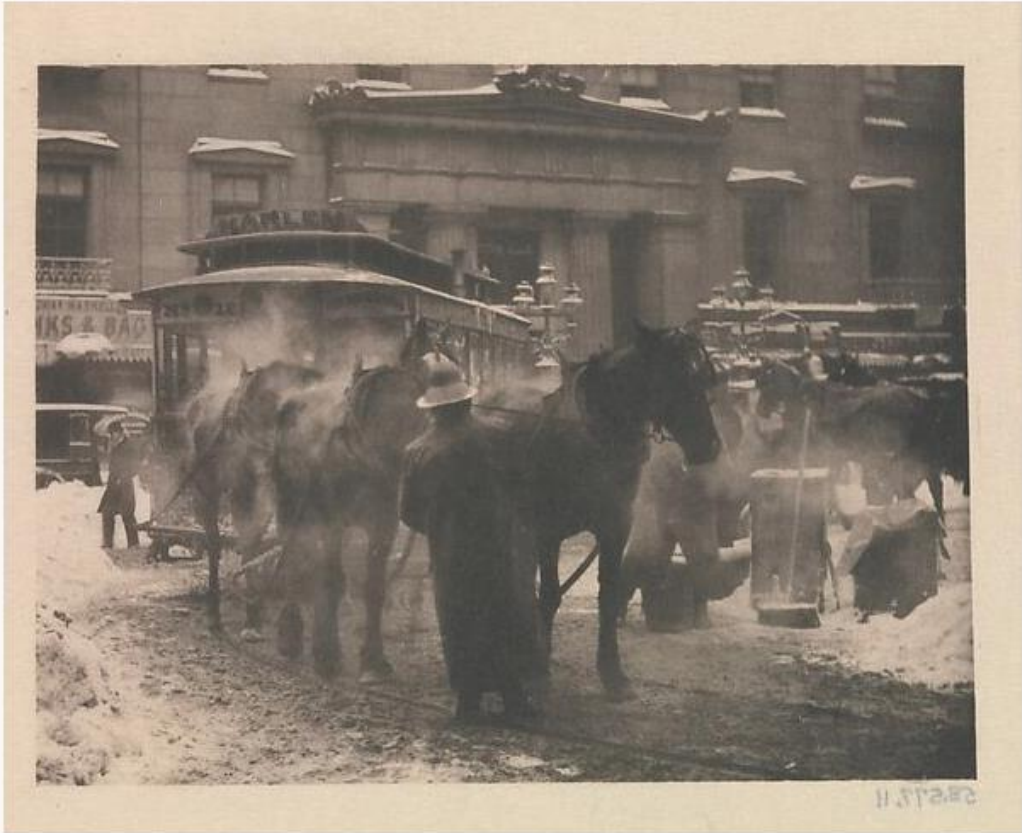
CAMERA
WORK^{oo}

A PHOTOGRAPHIC QUARTERLY
• EDITED AND PUBLISHED BY •
ALFRED STIEGLITZ NEW YORK

1903-1917
(designed
by
Steichen)

Explore Camera Work journals

<https://modjourn.org/journal/camera-work/>

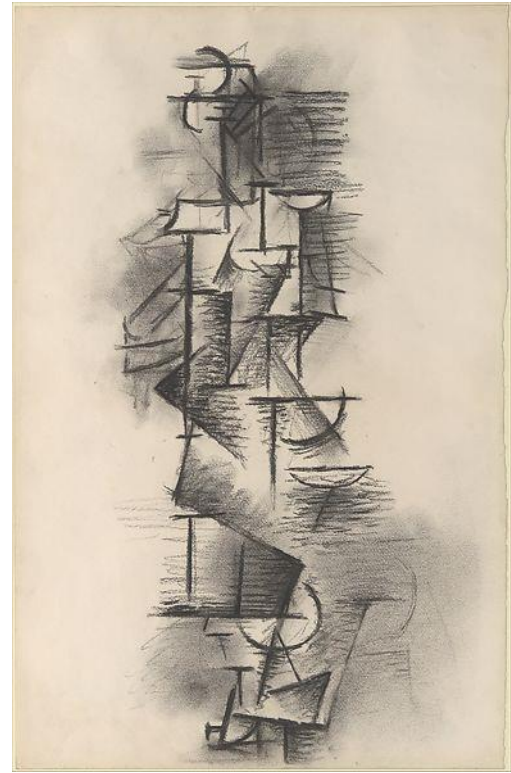


The Terminal, Alfred Stieglitz, 1893,
printed 1911



Alfred Stieglitz, *Winter on Fifth Avenue*, 1893

**Alfred Stieglitz, *Spring
Showers—The Street-
Cleaner*, 1900/1901**





Alfred Stieglitz, *The Steerage*, 1907



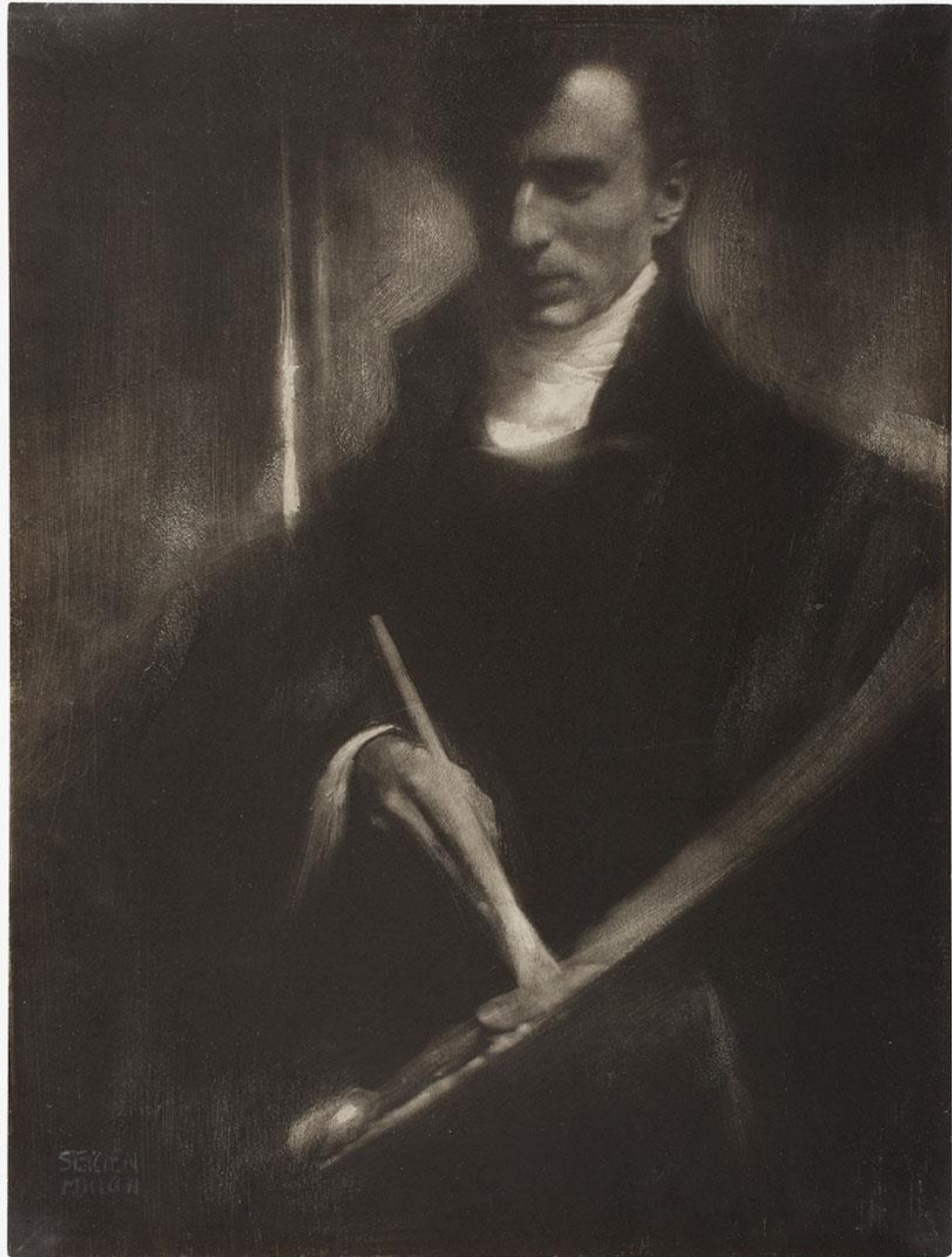
Gertrude Käsebier, Blessed Art Thou
Among Women, 1899



Gertrude Käsebier

Portrait of Alfred Stieglitz

1902



Edward Steichen, *Self-Portrait with
Brush and Palette*, 1902

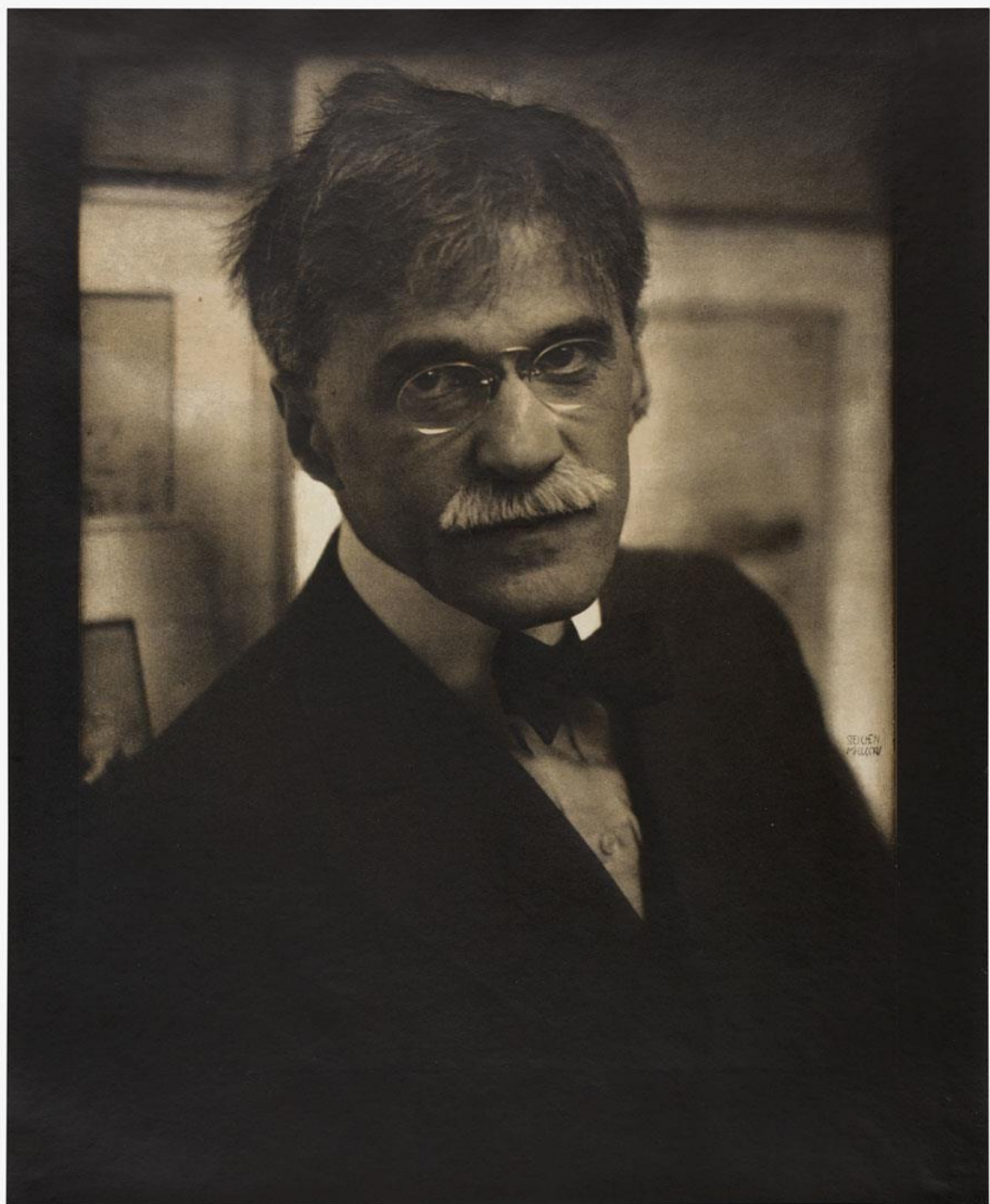
- Edward J. Steichen
- Rodin—*The Thinker*, 1902





Steichen, Flatiron, 1904





Edward Steichen, *Portrait of Alfred Stieglitz*, 1915

**Alfred Stieglitz, *The Last Days of*
*291, 1917***



Straight Photography

- for the first time, since the invention of photography, respects the medium's own technical visual language
- No manipulation of the image
- Form, sharp focus, rich detail, high contrast, rich tonality
- "aesthetic, intellectual, mechanical"

Modern Turns in photographs

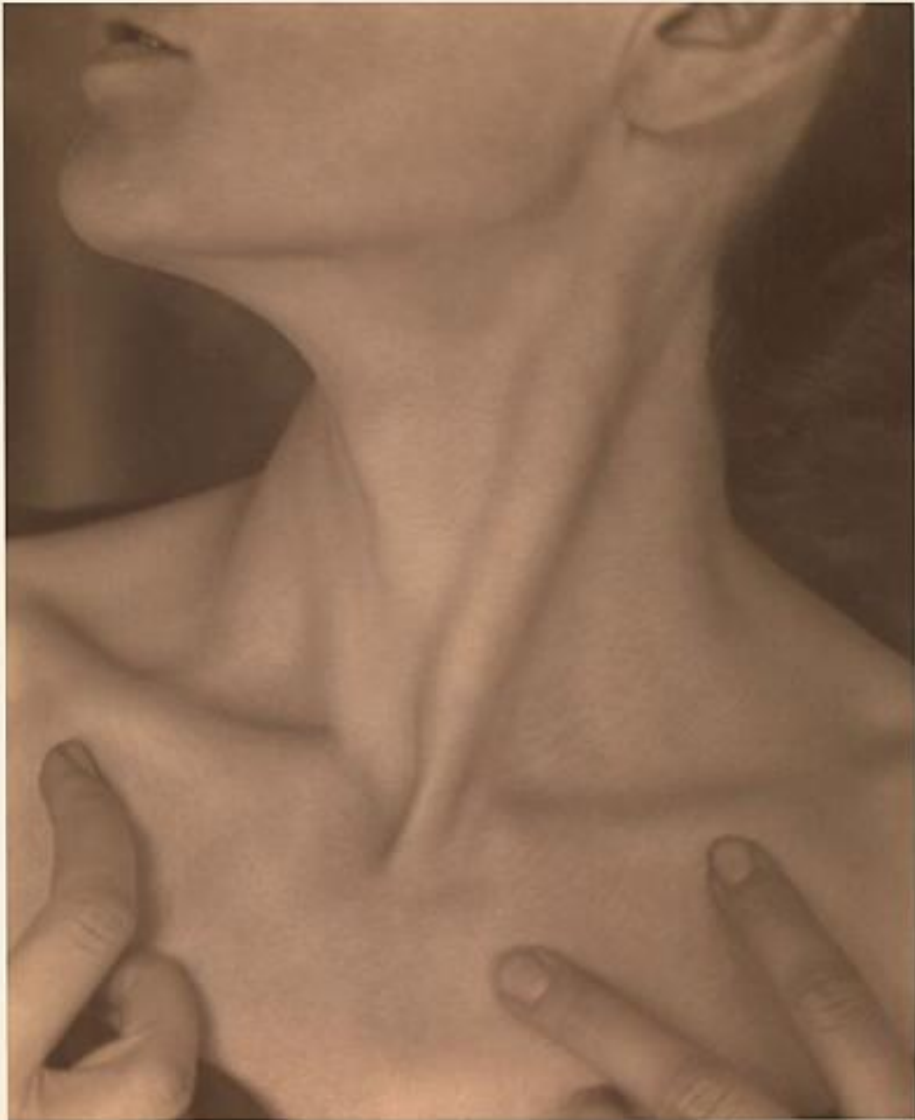
- the idea of the fragmented sense of self, brought about by the rapid pace of modern life
- the idea that a personality, like the outside world, is constantly changing
- The realization that truth in the modern world is relative and that photographs are as much an expression of the photographer's feelings for the subject as they are a reflection of the subject depicted



Georgia O'Keeffe, Alfred Stieglitz,
1918

7/16/2024

20



**Georgia
O'Keeffe —
Neck, Alfred
Stieglitz**

1921

7/16/2024

21



Paul Strand

- Strand is often discussed as the architect of the so-called [Straight Photography](#); a *pure* photographic style that utilized large format cameras to record, and bring new perspectives to ordinary or previously ignored subjects in the name of fine art.



Paul Strand, Blind Woman, New York, 1916

Paul Strand, Portrait, Washington Square Park,
New York, 1916

