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PLATE 49

Cross with Red Heart—1932

1932, oil on canvas, 83¼ × 40½ in.

Collection of Curtis Galleries, Inc.,
Minneapolis, Minnesota.

O'Keeffe 812

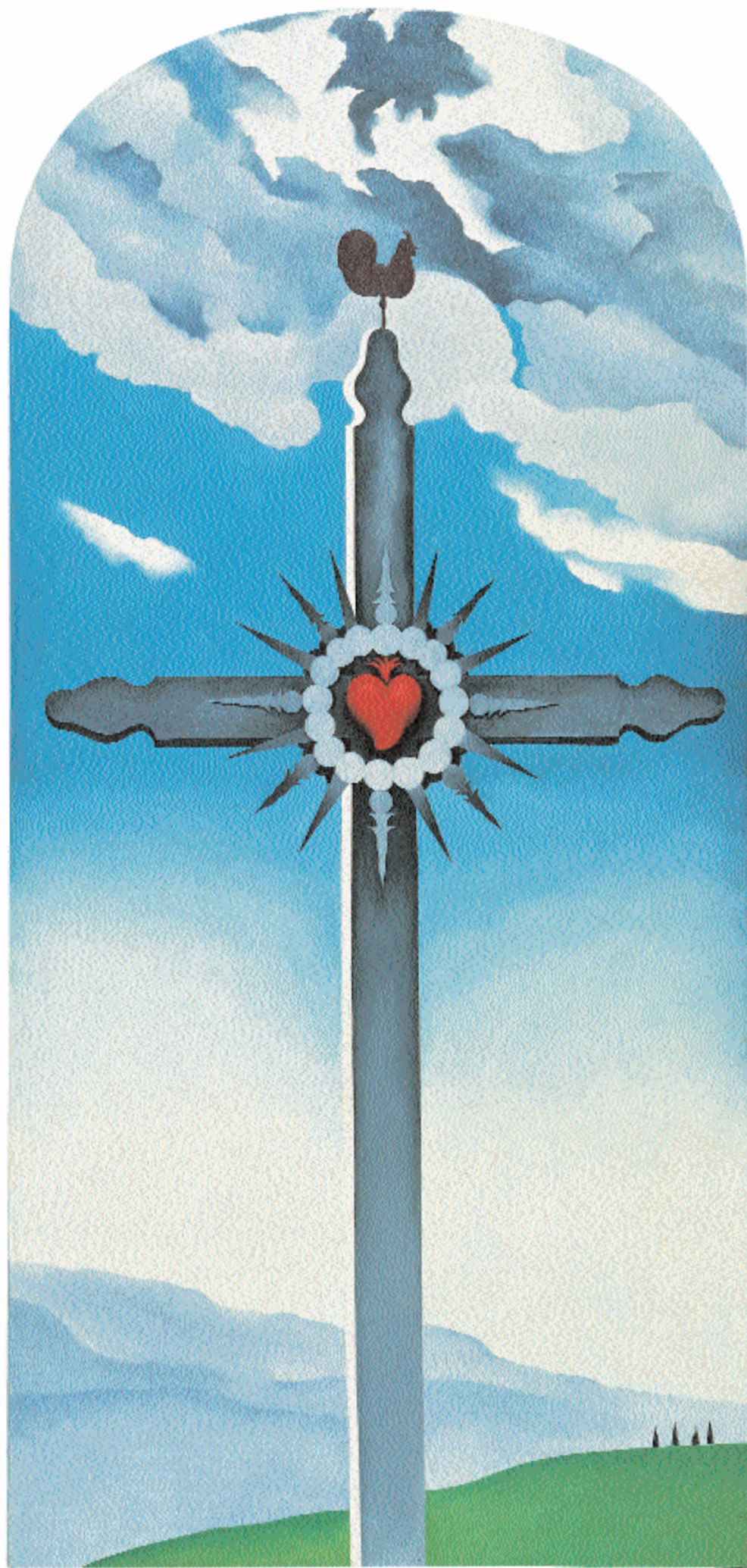


PLATE 50

*Blue River (Chama River,
Ghost Ranch)*

1935, oil on canvas, 30½ × 16½ in.

Museum of New Mexico, Museum
of Fine Arts, Santa Fe, New Mexico.
Gift of the estate of Georgia O'Keeffe,
1987. 87.312.1

O'Keeffe 933

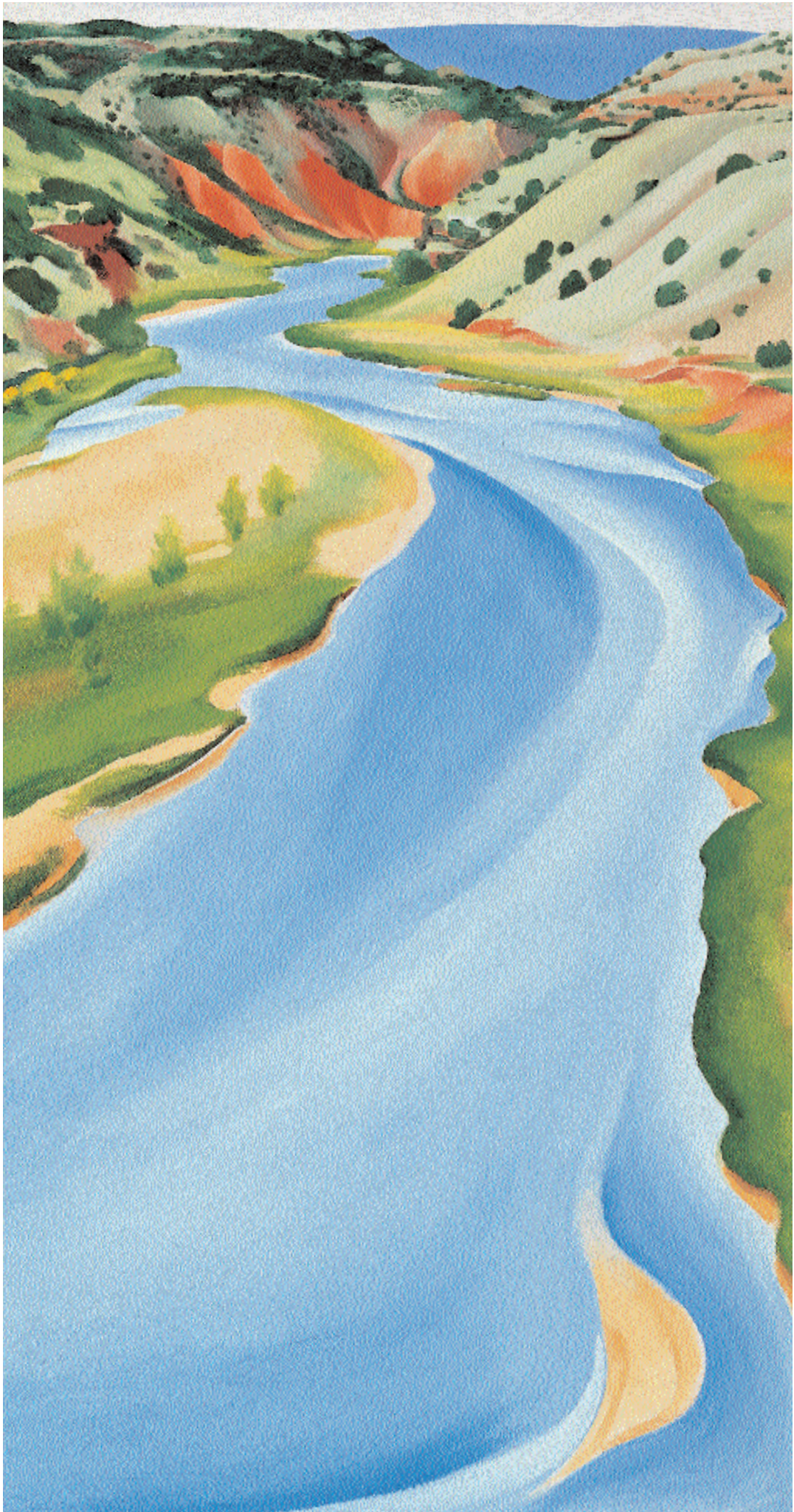


PLATE 51

Lavender Hill Forms

1934, oil on canvas, 16 × 30 in.

Private collection, courtesy of Gerald
Peters Gallery, Santa Fe, New Mexico.

O'Keeffe 836



PLATE 52

Red Hills with the Pedernal

1936, oil on linen, 19 $\frac{3}{4}$ × 29 $\frac{3}{4}$ in.

Museum of New Mexico, Museum of
Fine Arts, Santa Fe, New Mexico.

Bequest of Helen Miller Jones, 1986.

86.137.18

O'Keeffe 900





PLATE 53

Summer Days

1936, oil on canvas, 36 × 30 in.

Whitney Museum of American Art,
New York. Gift of Calvin Klein. 94.171

O'Keeffe 880

PLATE 54

From the Faraway Nearby

1937, oil on canvas, 36 × 40½ in.

The Metropolitan Museum of Art,
New York. Alfred Stieglitz Collection,
1959. 59.204.2

O'Keeffe 914



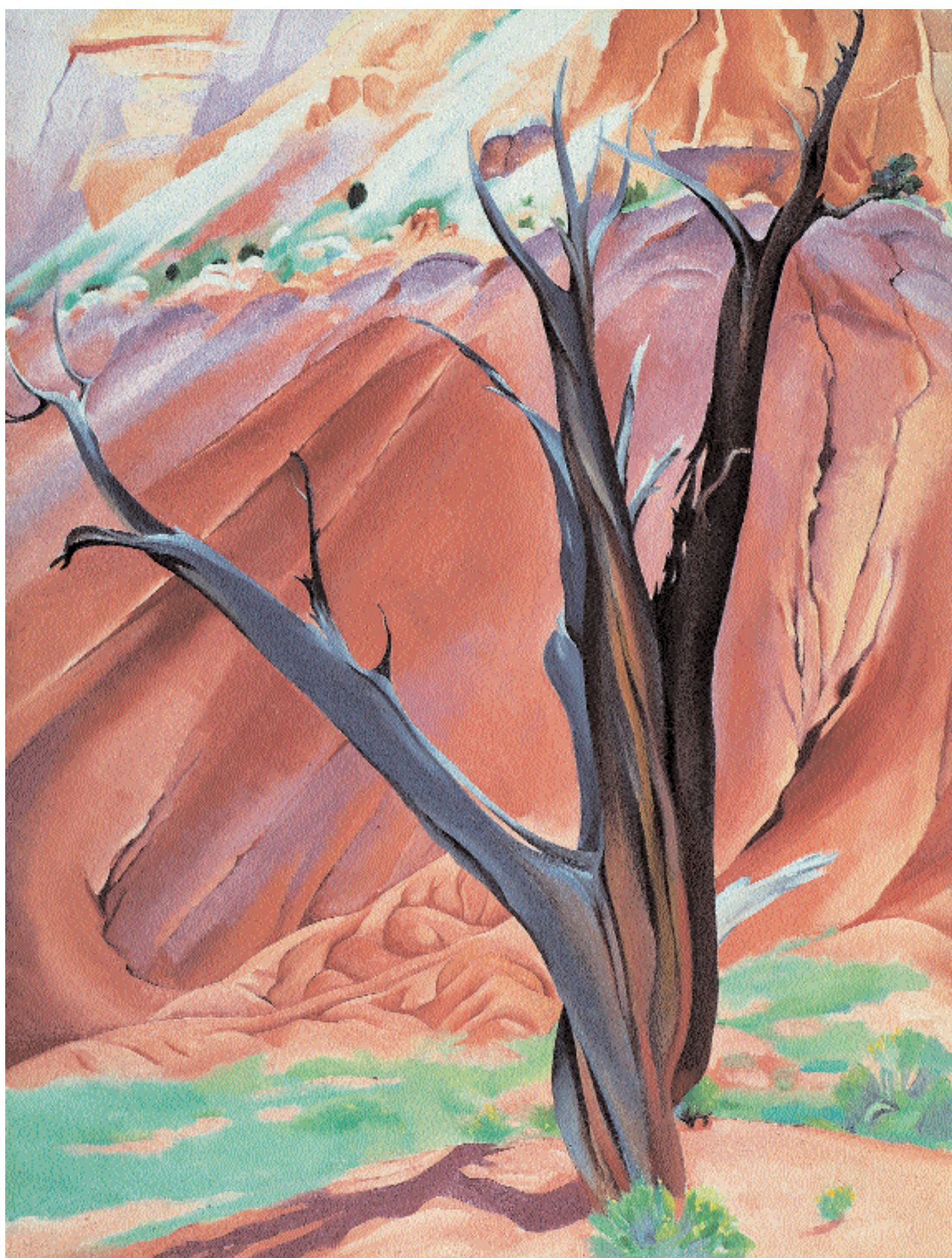


PLATE 55

Gerald's Tree II

1937, oil on canvas, 40 × 30 in.

Stark Museum of Art, Orange, Texas.

1987.1.1

O'Keeffe 937

PLATE 56

Red and Orange Hills

1938–1939, oil on canvas, 19 × 36 in.

Courtesy of Richard York Gallery,

New York.

O'Keeffe 954



PLATE 57

*Two Jimson Weeds with
Green Leaves and Blue Sky*

1938, oil on canvas, 48 × 40 in.

Private collection, Switzerland,
courtesy of Gerald Peters Gallery,
Santa Fe, New Mexico.

O'Keeffe 949



PLATE 58

*Waterfall—End of Road—
'Īao Valley*

1939, oil on canvas, 19 × 16 in.

Honolulu Academy of Arts,
Honolulu. Purchase Allerton,
Prisanlee and General Acquisition
Funds, with a gift from the *Honolulu
Advertiser*, 1989. 5808.1

O'Keeffe 978

PLATE 59

*Waterfall—No. III—'Īao
Valley*

1939, oil on canvas, 24 × 20 in.

Honolulu Academy of Arts,
Honolulu. Gift of Susan Crawford
Tracy, 1996. 8562.1

O'Keeffe 981





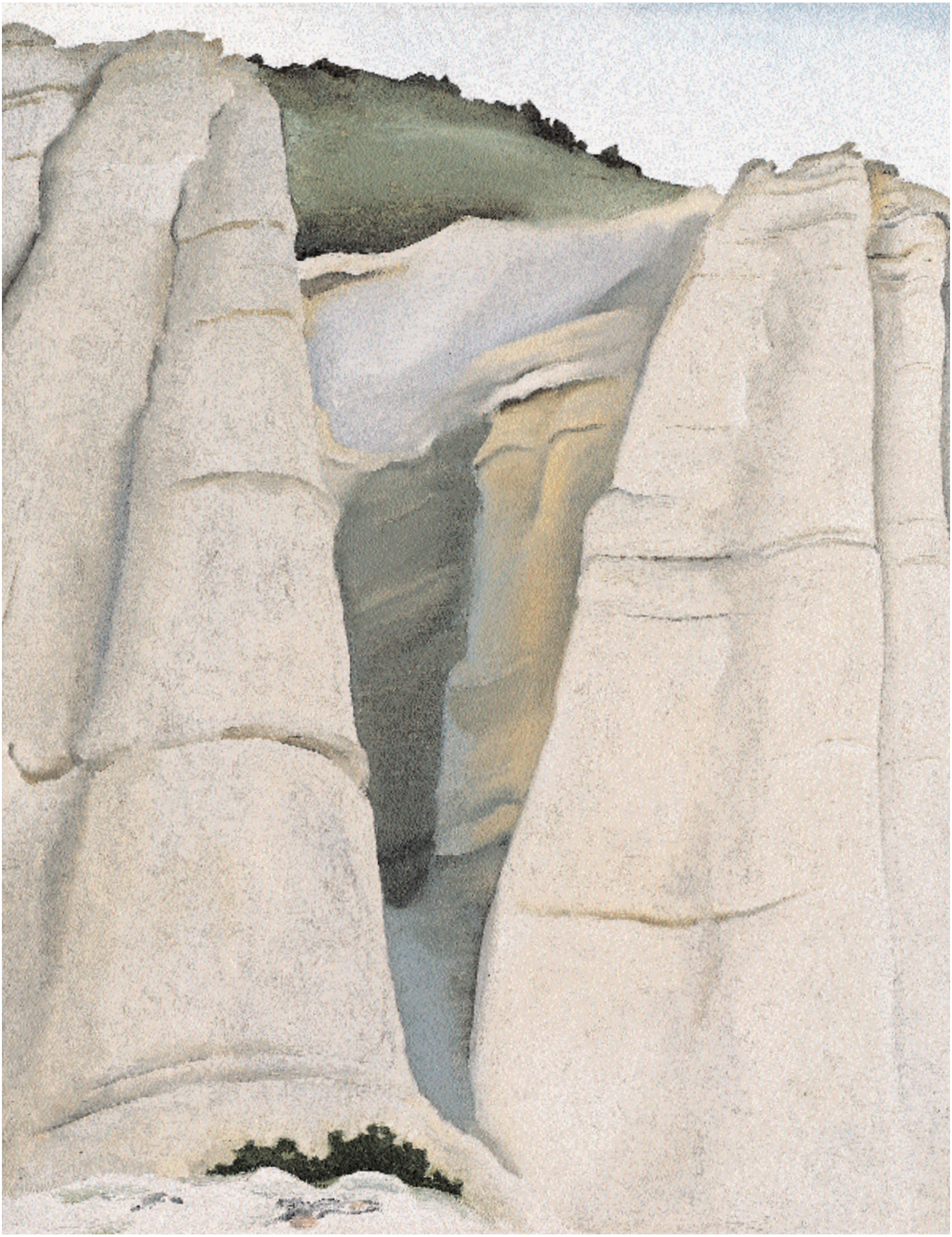


PLATE 60

From the White Place

1940, oil on canvas, 30 × 24 in.

The Phillips Collection, Washington, D.C., acquired 1941.

O'Keeffe 996

PLATE 61

Ghost Ranch Cliffs

1940–1942, oil on canvas, 16 × 30 in.

Private collection, courtesy of Gerald Peters Gallery, Santa Fe, New Mexico.

O'Keeffe 1009

PLATE 62 (*this page, bottom*)

Series: Near Abiquiu, New Mexico—Hills to the Left

1941, oil on canvas, 12 × 30 in.

Private collection, courtesy of Spanierman Gallery, New York.

O'Keeffe 1026

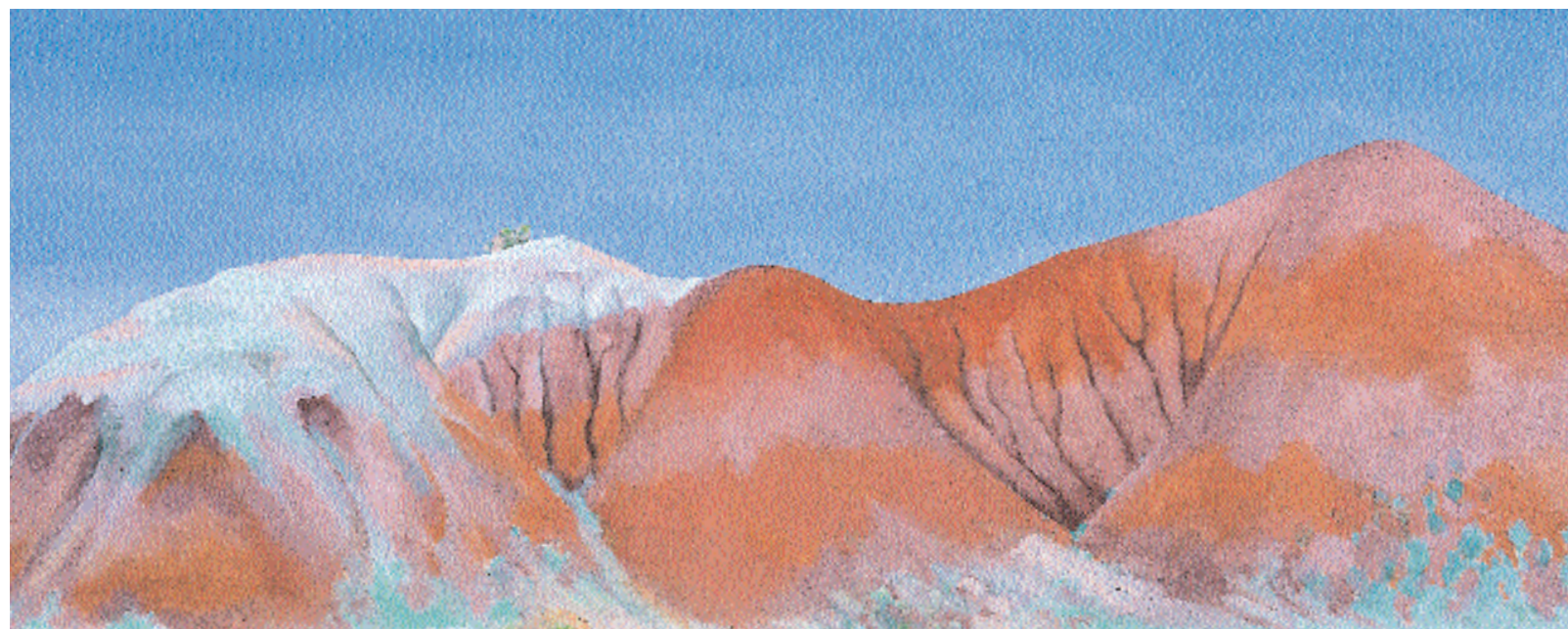


PLATE 63

Red Hills and Bones

1941, oil on canvas, 30 × 40 in.
Philadelphia Museum of Art,
Philadelphia, Pennsylvania.
The Alfred Stieglitz Collection.
1949-18-109
O'Keeffe 1025



PLATE 64

Black Hills with Cedar

1941–1942, oil on canvas, 16 × 30 in.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. The Joseph H. Hirshhorn Bequest, 1981.

O'Keeffe 1040

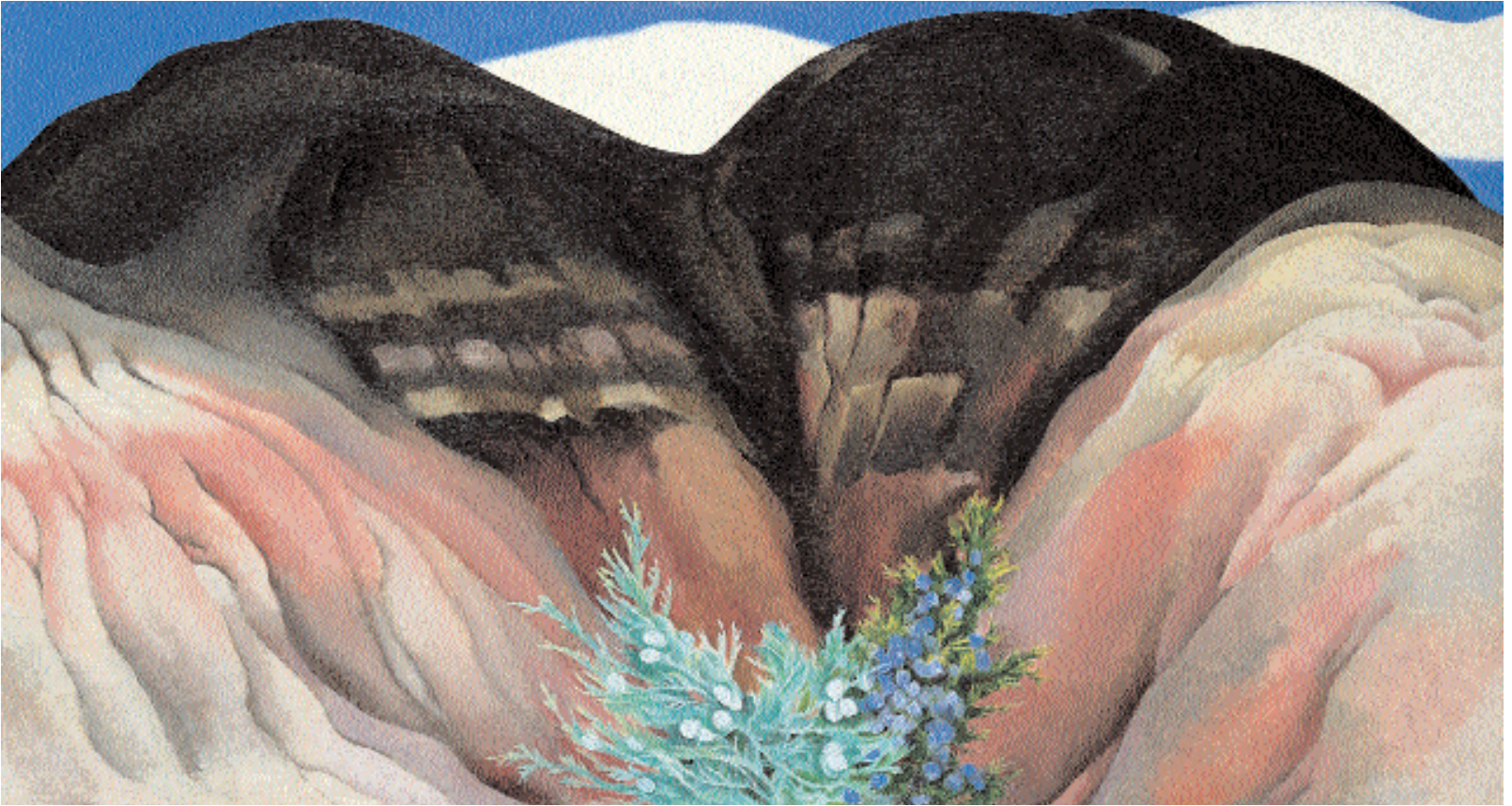


PLATE 65

Cottonwoods III

1944, oil on canvas, 20 × 30 in.

The Butler Institute of American Art,
Youngstown, Ohio. Museum Purchase

1990. 990-0-111

O'Keeffe 1064



On Divers Themes from Nature

In nineteenth-century America, dialogues on landscape painting were conducted with great intensity and passion. They concerned the popular religion of the period: nature as the unfailing repository of the society's ideals. This amounted to a secular mode of faith—based on a unique interfusion of optimism, transcendentalism, nationalism, and science. Though this world view was made logically obsolete when Darwin removed the idealism from nature and science, it has taken a long time to die. The community's self-image and self-interest were—and are—involved. Nature's purity could redeem every evil, since nature itself, as the reflection and immanence of God, was without evil. Indeed, Americans have often had considerable difficulty acknowledging the existence of evil. Thus, the dialogues about nature had a certain opacity at their core; one has to listen to the nineteenth-century voices with an acute ear. The spiritual and moral energies of a Thoreau, for instance, are unmistakable. It is in the popular interpretations of the natural religion that the doctrinaire and routine reveal themselves in language and sentiment.

The age was severely pained by the challenges science offered to religion and orthodoxy. It was obsessed with respectability and morality and confused by the idea of progress, which was in effect canceling nature—the source of its religion. The issue of nature as a last emblem of humanism was forced by the Civil War. Afterward, nature lacked the spiritual vitality that had placed it at the center of the country's mind and conscience for over forty years. In those years, nature was the common denominator of the society's transactions, subsuming art, philosophy, science, and religion. This must be one of the most impressive fictions to which any society ever subscribed. It bears endless study.

We are now conscious of the assumptions of an age—those implicit beliefs that are not even perceived, let alone tested. It is of course a conceit of every age that its predecessor is obtuse in ways that it is not. This is the burden of D. H. Lawrence's remarks. But the following comments on nature and art contain hard thinking that set up wide cultural reverberations. The sentiment and locution of much of this discourse, so antithetical to our current modes, are only a part, and perhaps not the most important part, of their content.

Barbara Novak, "On Divers Themes from Nature," in *The Natural Paradise: Painting in America 1800-1950* (New York: Museum of Modern Art, 1976). ©1976 Barbara Novak. Reprinted by courtesy of Barbara Novak.

On American Nature and Culture

Toward the end of the American nature adventure, D. H. Lawrence's retrospective eye perceived with pungent irony the myth of the natural paradise. The earlier writers show less insight, because they have less hindsight.

For writers in the nineteenth century, American nature is implicated in the virginal dream generated by an entire culture. Its uniqueness is constantly underlined by comparisons with Europe. Ideas of newness, of fresh, unsullied wilderness are still viable, but there is a wry awareness of the inescapable dilemma of untouched nature counterposed to progress and culture.

Hazlitt, Godwin, Shelley, Coleridge, the English romantics, were of course thrilled by the *Letters from an American Farmer*. A new world, a world of the Noble Savage and Pristine Nature and Paradisal Simplicity and all that gorgeousness that flows out of the unsullied fount of the ink-bottle. Lucky Coleridge, who got no farther than Bristol. Some of us have gone all the way.

I think this wild and noble America is the thing that I have pined for most ever since I read Fenimore Cooper, as a boy. Now I've got it.

Franklin is the real *practical* prototype of the American. Crèvecoeur is the emotional. To the European, the American is first and foremost a dollar-fiend. We tend to forget the emotional heritage of Hector St. John de Crèvecoeur. We tend to disbelieve, for example, in Woodrow Wilson's wrung heart and wet hanky. Yet surely these are real enough. Aren't they?...

NATURE.

I wish I could write it larger than that.

NATURE.

Benjamin overlooked NATURE. But the French Crèvecoeur spotted it long before Thoreau and Emerson worked it up. Absolutely the safest thing to get your emotional reactions over is NATURE.

Crèvecoeur's *Letters* are written in a spirit of touching simplicity, almost better than Chateaubriand. You'd think neither of them would ever know how many beans make five. This American Farmer tells of the joys of creating a home in the wilderness, and of cultivating the virgin soil. Poor virgin, prostituted from the very start.

—D. H. LAWRENCE, *Studies in Classic American Literature* (1922)¹

I will now venture a few remarks on what has been considered a grand defect in American scenery—the want of associations, such as arise amid the scenes of the old world.

We have many a spot as umbrageous as Vallombrosa, and as picturesque as the solitudes of Vaucluse; but Milton and Petrarch have not hallowed them by their footsteps and immortal verse. He who stands on Mont Albano and looks down on ancient Rome, has his mind peopled with the gigantic associations of the storied past; but he who stands on the mounds of the West, the most venerable remains of American antiquity, may experience the emotion of the sublime, but it is the sublimity of a shoreless ocean un-islanded by the recorded deeds of man.

Yet American scenes are not destitute of historical and legendary associations—the great struggle for freedom has sanctified many a spot, and many a mountain, stream, and rock, has its legend, worthy of poet's pen or the painter's pencil. But

THOMAS COLE (1801–1848)

The Falls of Kaaterskill

1826, oil on canvas, 43 × 36 in.

The Warner Collection of Gulf States Paper Corporation, Tuscaloosa, Alabama.

American associations are not so much of the past as of the present and the future....²

[L]ooking over the yet uncultivated scene, the mind's eye may see far into futurity. Where the wolf roams, the plough shall glisten; on the gray crag shall rise temple and tower—mighty deeds shall be done in the now pathless wilderness; and poets yet unborn shall sanctify the soil....³

[T]o this cultivated state our western world is fast approaching; but nature is still predominant, and there are those who regret that with the improvements of cultivation the sublimity of the wilderness should pass away: for those scenes of solitude from which the hand of nature has never been lifted, affect the mind with a more deep toned emotion than aught which the hand of man has touched. Amid them the consequent associations are of God the creator—they are his undefiled works, and the mind is cast into the contemplation of eternal things.

—THOMAS COLE, “Essay on American Scenery” (1835)⁴

While Claude's skies, and the dexterous management of Salvator's pictures continue to retain the admiration they have ever excited, numerous modern artists are distinguished by a feeling for nature which has made landscape, instead of a mere imitation, a vehicle of great moral impressions. As modern poets have struck latent chords in the heart from a deeper sympathy with humanity, recent limners have depicted scenes of natural beauty, not so much in the spirit of copyists as in that of lovers and worshippers; and accordingly, however unsurpassed the older painters are in historical, they are now confessedly outvied in landscape. And where should this kind of painting advance, if not in this coun-

try? Our scenery is the great object which attracts foreign tourists to our shores. No blind adherence to authority here checks the hand or chills the heart of the artist. It is only requisite to possess the technical skill, to be versed in the alphabet of painting, and then, under the inspiration of a genuine love of nature “to hold communion with her visible forms,” in order to achieve signal triumphs in landscape, from the varied material so lavishly displayed in our mountains, rivers, lakes, and forests—each possessing characteristic traits of beauty, and all cast in a grander mould, and wearing a fresher aspect than any other civilized land.

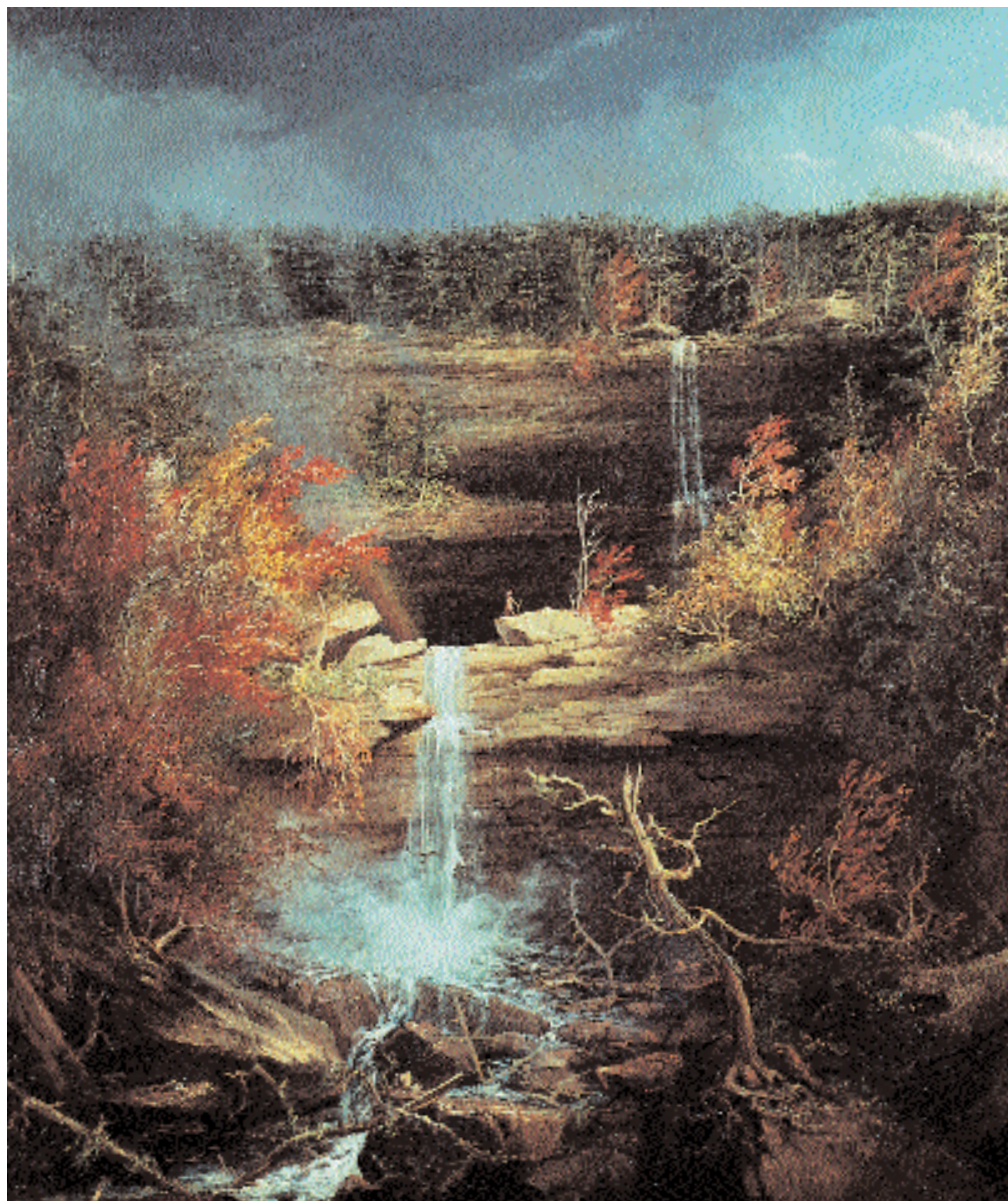
—HENRY T. TUCKERMAN, *Book of the Artists* (1867)⁵

The facts are as certain as if they had already occurred. In but few years these impenetrable forests will have fallen. The noise of civilization and of industry will break the silence of the Saginaw. Its echo will be silent. Embankments will imprison its sides, and its waters, which today flow unknown and quiet through nameless wilds, will be thrown back in their flow by the prows of ships. Fifty leagues still separate this solitude from the great European settlements, and we are perhaps the last travellers who will have been allowed to see it in its primitive splendour, so great is the force that drives the white race to the complete conquest of the New World.

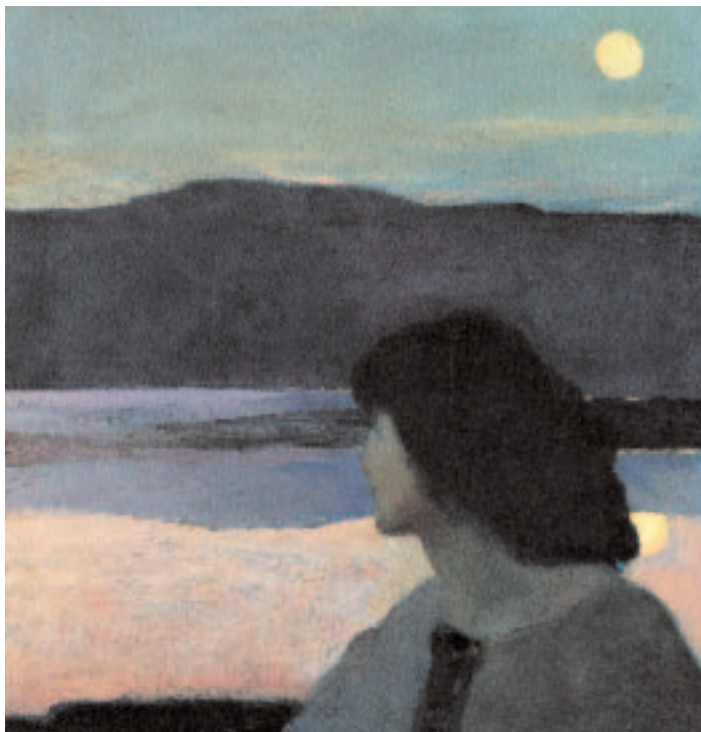
It is this consciousness of destruction, this *arrière-pensée* of quick and

inevitable change, that gives, we feel, so peculiar a character and such a touching beauty to the solitudes of America. One sees them with a melancholy pleasure; one is in some sort of a hurry to admire them. Thoughts of the savage, natural grandeur that is going to come to an end become mingled with splendid anticipations of the triumphant march of civilization. One feels proud to be a man, and yet at the same time one experiences I cannot say what bitter regret at the power that God has granted us over nature.

—ALEXIS DE TOCQUEVILLE, *Journey to America* (1831)⁶



Another Kind of Knowing: Nature as Vision and the Sublime



On Abstraction and Perception

Abstraction is the key factor of the creative imagination of man. It is an experimental inspection of the hitherto unknown which can facilitate an evaluation of it. Let me explain. The universe is infinite, but nature in which man finds himself is, within his recognition at least, finite. It does present him with certain limits. Think of nature as a finite object and all of the plants, animals, rocks, waters, etc., as the cells and skeleton which give it its form and substance. This tangible quality is readily perceived by the human eye. Once so perceived, the human eye is thereby limited by what it can physically see. And so if man is satisfied only with what he sees physically and cannot

imagine creatively, he will stagnate.

Abstraction allows man to see with his mind what he cannot see physically with his eyes. Let me give an example. A sculptor can look at a block of wood and if he decides it is the proper type of wood, he can visualize with his mind's eye the plow he will carve out of it. Likewise, as a painter I can have before me an empty canvas, paint tubes, and brushes. They are finite in the sense that they are exactly defined. But in my creative imagination I can visualize the painting, or at least the substance of what will eventually become the painting that I will create with them. In other words, I am saying that nature is finite and as such can be a form of confinement to man. Abstraction enables man to break the finite barrier and enter into the actuality of infinity. Abstraction, the ability of man's mind to think of



intangibles, to create new mental forms out of previously standardized elements, is what separates us from all other life and lack-of-life. When previous intangibles or earlier infinities are mastered, they become finite and so new infinities must be created so that art can progress.

Beloveds, abstraction is therefore the probing vehicle, the progressive thrust toward higher civilization, toward higher evaluation of the finite by tearing the finite apart, exploding it so as to thereby enter limitless areas. Mere realistic art is therefore finite and limits man only to the perception of his physical eyes, namely that which is tangible. Abstract art enables the artist to perceive beyond the tangible, to extract the infinite out of the finite. It is the emancipator of the mind. It is an exploration into unknown areas.

—ARSHILE GORKY, letter (1947)¹

These [abstractions] deal with the idea of things rather than with things themselves. They suggest subconscious moods, memories of experience, half-forgotten dreams, fragments of the mind.... They are composed of nonobjective forms recalling through suggestion more definite points of departure. One looks not physically, but mentally, spiritually, emotionally. Perhaps this might be called the far side of painting.

—AUGUSTUS VINCENT TACK, exhibition catalogue (1941)²

Since 1956 any work has tended more and more toward the abstract—a term not to be confused with the school which has that title. The abstractness of my recent work is arrived at through the distillation of natural formations, or moods, into symbols, an idea aimed at in 1915 and arrived at through a large period of conscious experimental attempts at conventionalization. It is as if there is a veil between me and the ultimate in painting and only

PLATE 98

ARTHUR B. CARLES, JR. (1882–1952)
Silence

c. 1908, oil on canvas, 25 × 24 in.
Private collection, courtesy of Hollis Taggart Galleries, New York.

PLATE 99 (facing page, right)

EDWARD J. STEICHEN (1879–1973)
Lake George

1910, oil on canvas, 24½ × 25 in.
Collection of Curtis Galleries,
Minneapolis, Minnesota.

bit by bit am I allowed to penetrate the mystery beyond that veil...1965 finds me going back more and more to that rhapsodic visionary year of 1915 for inspiration and subject matter, which in turn, becomes absorbed into a further probing into the secrets of life, nature, and the world of the spirit.

—CHARLES E. BURCHFIELD,
exhibition catalogue (1965)³

The world the European artists have created has always been tied to sensation in spite of the fact that in recent years their constant struggle has been to free themselves from the natural world. Brilliant as their successes have been, they have always had their base in the material world of sensuality. They may have transcended it but they have never been able to do without it. Can anyone name a single European painter who is able to dispense completely with nature?... The American artists under discussion create a truly abstract world which can be discussed only in metaphysical terms. These artists are at home in the world of pure idea, in the meanings of abstract concepts, just as the European painter is at home in the world of cognitive objects and materials. And just as the European painter can transcend his objects to build a spiritual world, so the American transcends his abstract world to make that world real, rendering the epistemological implications of abstract concepts with sufficient conviction and understanding to give them body and expression....

The American painters under discussion create an entirely different reality to arrive at new unsuspected images. They start with the chaos of pure fantasy and feeling, with nothing that has any known physical,

PLATE 100

STUART DAVIS (1894–1974)
Ebb Tide, Provincetown

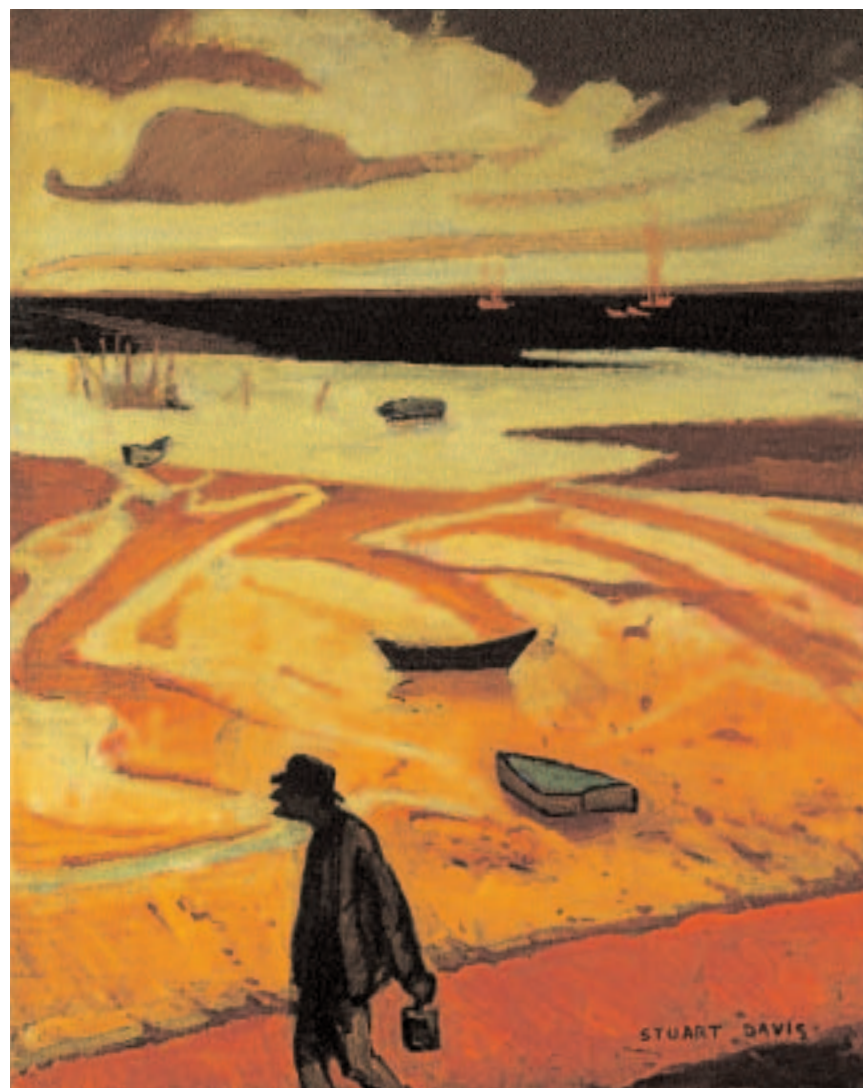
1913, oil on canvas, 38 × 30 in.
Collection of Curtis Galleries,
Minneapolis, Minnesota.

visual, or mathematical counterpart and they bring out of this chaos of emotion images which give these intangibles reality. There is no struggle to go to the fantastic through the real, or to the abstract through the real. Instead the struggle is to bring out from the non-real, from the chaos of ecstasy, something that evokes a memory of the emotion of an experienced moment of total reality. This of course may be a metaphysical notion but it is no more metaphysical than the idea that the realization by Cézanne of his complete and pure sensation of his apples adds up to more than the apples, or that the two-faced heads by Picasso are more than the two heads, or that the strict geometry of Mondrian is more than the sum of its angles. That to me is an equal kind of mysticism.

The Americans evoke their world of emotion and fantasy by a kind of personal writing without the props of any known shape. This is a metaphysical act. With the European abstract painters we are into their spiritual world through already known images. This is a transcendental act. To put it philosophically, the European is concerned with the transcendence of objects while the American is concerned with the reality of the transcendental experience.

—BARNETT NEWMAN (c. 1947)⁴

There is definitely, however, an abstract art. Not everything that sails under the name “abstract” is actually abstract. The word’s meaning is too loosely considered these days. What goes on in abstract art is the proclaiming of aesthetic principles.... Art never can be imitation, but let’s go further. Art is not only the eye; it is not the result of intellectual considerations. Art is strictly bound to inherent laws dictated by the medium in which it comes to expression. In



other words, painting is painting, sculpture is sculpture, architecture is architecture. All these arts have their own intrinsic qualities.

I worked for a long time directly from nature, never with the intention of being imitative but of being creative. This consistent effort led me to certain discoveries which convinced me that art is sufficient unto itself, not on the basis of art for art’s sake, but on the basis of a neoreality which has its foundations in the artist’s direct relationship to his *medium*. In this way he is not dependent on exterior contacts with nature. For as I just said, painting is painting, sculpture is sculpture and architecture is architecture.

—HANS HOFMANN, interview
(1960–1961)⁵

The purpose of art is not to reproduce life, but to present an editorial, a comment on life.... The artist does not set out to imitate nature. What would be the purpose of that? Let the camera with its clever mechanism imitate. Art, such as poetry, music, and painting, is simply a portion of the experience of the artist. When we actually see ideals, they become real to us. Art traces an abstraction and makes it audible or visual. It symbolizes the whole of life. We believe in something we can see.

—MARVIN D. CONE, interview
(1938)⁶

There is no such thing as abstraction. It is extraction.... If the extract be clear enough its value will exist. It is nearer to music, not the music of the ears, just the music of the eyes.

—ARTHUR G. DOVE, exhibition catalogue (1929)⁷



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Georgia O'Keeffe's Legacy at George Eastman House: The Alfred Stieglitz Collection



ALFRED STIEGLITZ (1864–1946), *Clouds, Music No. 1, Lake George*, 1922. Gelatin silver print, 20.1 × 25.3 cm. George Eastman House, Rochester, N.Y. Part purchase and part gift of An American Place. Ex-collection Georgia O'Keeffe. 1974:0052:0067.

Few figures exerted greater influence on the course of American art and photography in the first decades of the twentieth century than Alfred Stieglitz. For over forty years, he worked as writer and publisher, gallery owner, and photographer, his many occupations informed by a dual goal—to realize for photography the status of a fine art and to promote the unique character and sensibility of American art. Armed with pen and camera, and possessing a singleness of mind, Stieglitz sought to advance an avant-garde program in American photography and art and simultaneously to awaken in the American public an appreciation for modernist work. To these ends, in galleries, such as 291, he introduced forward-thinking European and American artists, and in the publication *Camera Work*, one of the most influential art quarterlies of the past

century, he championed those photographers who would play a critical role in defining photography's future as a fine art, among them Paul Strand, Edward Steichen, Alvin Langdon Coburn, and Gertrude Käsebier. In both word and image, Stieglitz was wholly synonymous with his time. His life and work reflected the zealous modern drive to cast aside well-worn practices and create a contemporary vocabulary based on an everyday realism and accompanied by innovation in subject matter and technical approach.

With Stieglitz's death in 1946, the future of his photographic estate was taken up by his second wife, Georgia O'Keeffe, who had inspired Stieglitz since their first meeting in 1916. Ever mindful of his lifelong ambitions, O'Keeffe created sets of Stieglitz's photographs and began to place them with important American museums.

Her mission was unusual for its day: few museums collected or displayed photographs. As caretaker of her husband's legacy, O'Keeffe effectively continued his campaign for fine art photography within the then-rarified realm of museums. It would be part of her own legacy that O'Keeffe's dissemination of the Stieglitz estate, accompanied by written conditions of care and use, would greatly contribute to the future preservation of photography and its acknowledgment as a significant visual form of art and culture.

In selecting museums to receive sets of Stieglitz's photographs, O'Keeffe appeared to follow a declaration of her husband that "one does not scatter the works of Shakespeare over the face of the world, page by page."¹ Between 1949 and 1950, she chose collecting institutions according to their cultural importance and geographic location: the Art Institute of Chicago, the Library of Congress, the Metropolitan Museum of Art, the Philadelphia Museum of Art, and the National Gallery of Art, which received a key set of approximately sixteen hundred images. In 1950, O'Keeffe contacted the newly established George Eastman House about placing the remaining sets.

As the first American museum dedicated solely to photography and motion pictures, and their related technologies, George Eastman House was well situated to benefit from O'Keeffe's largess, especially as the museum's curator and photography historian at the time was Beaumont Newhall, a friend and devoted supporter of Stieglitz. Over the course of his twenty-one-year tenure at the Eastman House, Newhall, in partnership with O'Keeffe, gathered important acquisitions from the Stieglitz estate for the museum's collections of photography and technology, and

for the library. In 1951, Newhall accepted as part gift, part purchase, a set of eighty-two photographs and five autochromes that inaugurated the Alfred Stieglitz Collection at the museum. In 1952 O'Keeffe made an additional gift that included photographs by Stieglitz and his contemporaries Frank Eugene and Alvin Langdon Coburn, issues of *Camera Work* that would complete the library's two sets, and thirty-two lantern slides by Stieglitz. That same year, seeking advice, O'Keeffe consulted Newhall about the future disposition of Stieglitz's negatives:

I still have a few things to settle with the Stieglitz affairs and I would like to ask you a couple of questions. I have decided to destroy the negatives but I thought I would ask you if there be any reason that you might wish to have any for technical or historical interest of any kind.... He [Stieglitz] always spoke of not wanting any one to print his negatives. He didn't destroy them himself so I have hesitated.... May I hear from you soon about this as I intend to destroy them soon.²

With future preservation and research in mind, Newhall's emotional response was curatorially informed:

I shudder at the thought of destroying, or even canceling, the Stieglitz negatives. I know how often Stieglitz spoke of destroying them—yet he never did.... In the years to come, as study and appreciation of the medium of photography comes to be known, there will be work done by students comparable to what is now being done in the fields of the other arts. The negatives, to the trained observer, teach much, and I believe should be preserved. It is for this purpose the George Eastman House exists.... I urge you, therefore, to turn the negatives over to us.³

O'Keeffe did turn over the negatives to the Eastman House, although for only a short time. Reconsidering her decision, she asked for their return, taking them back in 1965.⁴

For the twelve years the negatives were housed at the Eastman House, they were the subject of inquiry and conservation by Newhall, the museum staff, and researchers. Their inclusion also spoke to Newhall's vision for the photography collection, and its relationship to other museum holdings of Stieglitz's library and technology. Newhall believed that the collections should be considered a mutual whole, not disparate parts. Indeed, his acquisition of Stieglitz material was not focused on the prized photographic print alone, but on the accumulation of interrelated objects little appreciated at the time, including lantern slides and autochromes, and books, periodicals, and correspondence. As evidence of this approach to acquisition, Newhall accepted O'Keeffe's donation during the 1950s of Stieglitz's cameras and accompanying apparatus, which were immediately placed on display with several images. Newhall found these objects, like the negatives, important elements to understanding the photographer's working habits and the types of subjects he sought to portray, a case in point being the innovative imagery made by Stieglitz at Oaklawn, his family's retreat on Lake George in New York. From about 1918 into the 1930s, he created extended bodies of work with powerful, universal themes, including the cloud studies, *Equivalents*, and a portrait series of O'Keeffe. These series strike an avant-garde chord in their use of abstraction. Focusing on a bodily detail or a slice of the sky, Stieglitz looked to draw connections between the natural world and the personal world of thoughts and emotions.

Most of the photographs given by O'Keeffe to the Eastman House were made during the time that she and Stieglitz spent together at Lake George. A source of constant influ-

ence, O'Keeffe proved to have a liberating effect on the photographer and his work. In the words of their cook, Margaret Prosser, "He did wonderful street scenes, portraits, railroad tracks, and all that before Georgia came. But after Georgia came, he made clouds, the moon, he even made lightening [sic]. He never photographed things like that before."⁵ For Stieglitz, fresh artistic direction was matched with advances in technological apparatus, both falling sway to the newfound freedom and sensations now shaping his personal life. Integral was his use of a Graflex camera. Relatively lightweight for the time and handheld, the Graflex supported the intimacy and spontaneity the photographer had long sought with his subjects. With Graflex in hand, Stieglitz's achievements as a visionary modernist photographer reached its height in the *Equivalents*, as the subjects of his photographs—clouds—escaped the gravity of the earth's horizon line and found liberty in the boundless breadth of the sky. The *Equivalents* series constitute a large portion of the Stieglitz collection at the Eastman House, as do the photographs on display in the exhibition that accompanies this publication.

With additional gifts and purchases, the Stieglitz collection has grown to 192 photographic and photomechanical works, four cameras, and a cache of correspondence, manuscripts, and books by, related to, or about Stieglitz. Most recently, the establishment of the George Eastman Archive and Study Center has contributed to the holdings with letters from Stieglitz to Eastman, and the industrialist's own references to the photographer in his daybooks or diaries. The Stieglitz collection tells much about the intertwining lives and ambitions of Stieglitz and O'Keeffe. Importantly, it also relates

the legacy of O'Keeffe as benefactor and the Eastman House as a collecting institution, with shared beliefs in the plurality of the photographic medium, both popular and rare, as an art worthy of study and preservation.

Notes

This essay is drawn from the Eastman House's exhibition *The Photography of Alfred Stieglitz: Georgia O'Keeffe's Enduring Legacy* and publication of the same title (Rochester: George Eastman House, International Museum of Photography and Film, 2000).

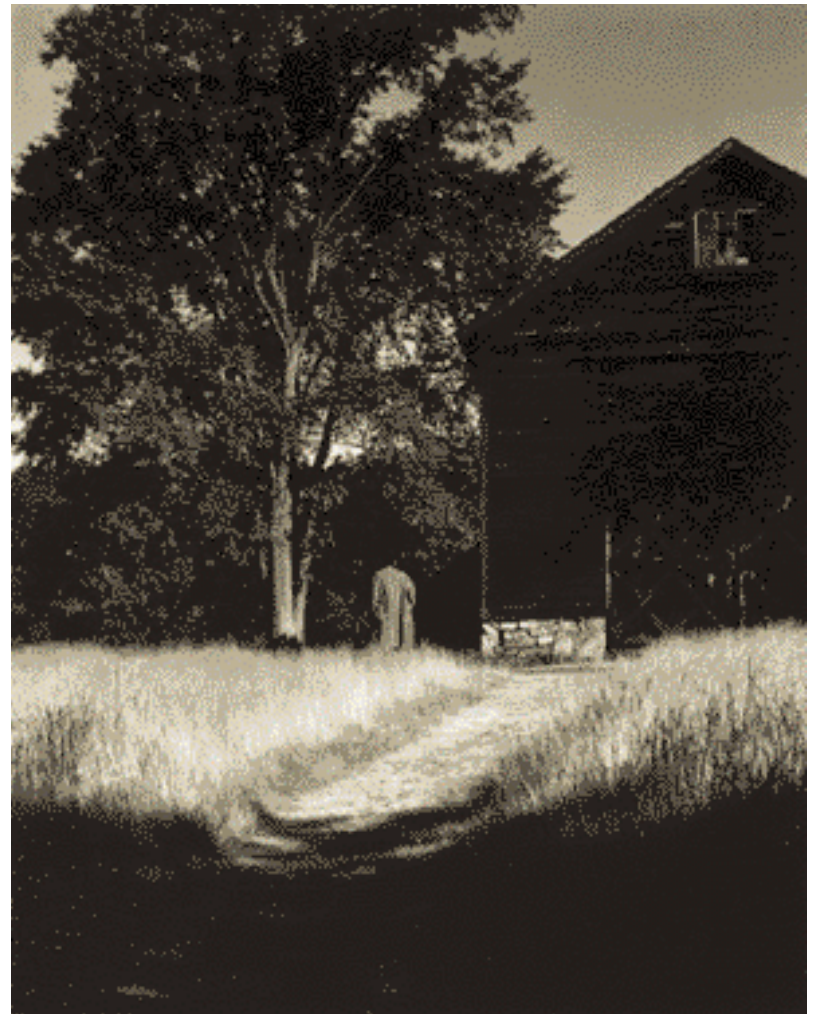
1. Richard Whelen, *Alfred Stieglitz* (New York: Little, Brown, 1955), 574.

2. O'Keeffe to Newhall, 12 November 1952, Archives of the Richard and Ronay Menschel Library, George Eastman House, Rochester, New York.

3. Newhall to O'Keeffe, 21 November 1952, Archives of the Richard and Ronay Menschel Library, George Eastman House, Rochester, New York.

4. Documentation at the Eastman House does not contain any information on the fate of the negatives once they were returned to O'Keeffe; it is believed that they were subsequently destroyed.

5. Prosser, interview, in Anita Pollitzer, *A Woman on Paper: Georgia O'Keeffe, The Letters and Memoirs of a Legendary Friendship* (New York: Simon and Schuster, 1988), 169, 172.



ALFRED STIEGLITZ (1864–1946), *Lake George*, 1936. Gelatin silver print, 11.8 × 9.3 cm. George Eastman House, Rochester, N.Y. Part purchase and part gift of An American Place. Ex-collection Georgia O'Keeffe. 1974:0036.