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| Stieglitz, Alfred (1864-1946) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Alfred Stieglitz (1864-1946) was an American art collector, dealer and photographer who was one of the earliest supporters of modernist art in the United States. Stieglitz was born in 1865 in Hoboken, New Jersey, to an affluent German-Jewish family. He studied at City College in New York for two years and then at the Technische Hochschule in Berlin for three years, before returning to New York. Although trained in engineering, Stieglitz became interested in photography while in Germany. He promoted photography as a legitimate form of art and expression, which was a radical idea at the time. This led him to establish, in 1902, the Photo-Secession, a group of photographers who believed that photography needed to be considered a fine art and not a technical, manual craft. In 1903 Steiglitz started *Camera Work*, his own publication on modern art, which he published until 1917. *Camera Work* published photographs, reproductions of modernist artworks, and essays, treatises, statements and criticism about modernist art and theory. In 1904, Stieglitz opened his first gallery, the ‘Little Galleries of the Photo-Secession’ (later known as ‘291’ for its address on Fifth Avenue), where he introduced the European avant-garde to the USA. He donated works for the Armory Show in New York in 1913 and also purchased works from the exhibition. |
| Alfred Stieglitz (1864-1946) was an American art collector, dealer and photographer who was one of the earliest supporters of modernist art in the United States. Stieglitz was born in 1865 in Hoboken, New Jersey, to an affluent German-Jewish family. He studied at City College in New York for two years and then at the Technische Hochschule in Berlin for three years, before returning to New York. Although trained in engineering, Stieglitz became interested in photography while in Germany. He promoted photography as a legitimate form of art and expression, which was a radical idea at the time. This led him to establish, in 1902, the Photo-Secession, a group of photographers who believed that photography needed to be considered a fine art and not a technical, manual craft. In 1903 Steiglitz started *Camera Work*, his own publication on modern art, which he published until 1917. *Camera Work* published photographs, reproductions of modernist artworks, and essays, treatises, statements and criticism about modernist art and theory. In 1904, Stieglitz opened his first gallery, the ‘Little Galleries of the Photo-Secession’ (later known as ‘291’ for its address on Fifth Avenue), where he introduced the European avant-garde to the USA. He donated works for the Armory Show in New York in 1913 and also purchased works from the exhibition.  Stieglitz created numerous socially conscious photographs that recorded the conditions of urban life and the poor, including *The Terminal* (1893) and *The Steerage* (1907). He produced countless photographs of family, friends, artists, writers, critics and collectors, the most compelling of which are those of his wife Georgia O’Keeffe. In the 1920s and 1930s, Stieglitz photographed many of the new skyscrapers that transformed American cities. In the 1920s he did a large group of close-ups of clouds that he called *Equivalents*, in which he explored the abstract beauty and elusive tangibility of nature. Stieglitz held some of the earliest exhibitions in the U.S. of modernist European and American art, as well as art from Africa and tribal societies, at his galleries in New York City. At 291, open from 1904 to 1917, Stieglitz held some of the earliest American exhibitions of Paul Cézanne, Henri Matisse, Pablo Picasso, Auguste Rodin, Henri de Toulouse-Lautrec, Constantin Brancusi, Henri Rousseau, Marius de Zayas, Francis Picabia, African tribal sculpture, and ancient Mexican pottery. Stieglitz operated the Intimate Gallery from 1925 to 1929 and An American Place from 1935 until his death (it remained open until 1950). At all his galleries, he exhibited the work of several American modernists to whom he was extremely devoted, including Arthur Dove, Marsden Hartley, O’Keeffe, John Marin, Charles Demuth, Alfred Maurer, Max Weber, and Abraham Walkowitz. He bought many of their works when few collectors would and often provided them with financial support.  File: stieglitz1.jpg  1 The Steerage, 1907. Alfred Stieglitz (American, 1864–1946). Photogravure on vellum; 12 11/16x10 3/16 in. (32.2 x 25.8 cm).Alfred Stieglitz Collection, 1933 (33.43.419). http://www.metmuseum.org/toah/works-of-art/33.43.419 |
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