

## ADVENTURES IN THE ARTS

know that Whistler helped ruin photography along with Wilde who helped ruin esthetics. Everyone has his office nevertheless. As a consequence, Alfred Stieglitz was told by the prevailing geniuses of that time that he was a back number because of his strict adherence to the scientific nature of the medium, because he didn't manipulate his plate beyond the strictly technical advantages it offered, and it was not therefore a fashionable addition to the kind of thing that was being done by the assuming ones at that time. The exhibition of the life-work of Alfred Stieglitz in March, 1921, at the Anderson Galleries, New York, was a huge revelation even to those of us who along with our own ultra modern interests had found a place for good unadulterated photography in the scheme of our appreciation of the art production of this time.

I can say without a qualm that photography has always been a real stimulus to me in all the years I have been personally associated with it through the various exhibitions held along with those of modern painting at the gallery of the Photo-Secession, or more intimately understood as "291". Photography was an interesting foil to the kind of veracity that painting is supposed to express, or rather to say, was then supposed to express; for painting like all other ideas has changed vastly in the last ten years, and even very much since the interval created by the war. I might have learned this anywhere else, but I did get it from the Stieglitz camera realizations with