

THE APPEAL OF PHOTOGRAPHY

more than perhaps the expected frequency, and I am willing to assert now that there are no portraits in existence, not in all the history of portrait realization either by the camera or in painting, which so definitely present, and in many instances with an almost haunting clairvoyance, the actualities existing in the sitter's mind and body and soul. These portraits are for me without parallel therefore in this particular. And I make bold with another assertion, that from our modern point of view the Stieglitz photographs are undeniable works of art, as are also the fine photographs of the younger men like Charles Sheeler and Paul Strand. Sheeler, being also one of our best modern painters, has probably added to his photographic work a different type of sensibility by reason of his experience in the so-called creative medium of painting. It is, as we know, brain matter that counts in a work of art, and we have dispensed once and for all with the silly notion that a work of art is made by hand. Art is first and last of all, a product of the intelligence.

I think the photographers must at least have been a trifle upset with this Stieglitz Exhibition. I know that many of the painters of the day were noticeably impressed. There was much to concern everyone there, in any degree that can be put upon us as interested spectators. For myself, I care nothing for the gift of interpretation, and far less for that dreadful type of effete facility which produces a kind of hocus-pocus technical brilliancy which fuddles