

CAMERA WORK:

An illustrated quarterly magazine devoted to Photography and to the activities of the Photo-Secession. Published and edited by

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EDITORIAL

THIS number of *CAMERA WORK* contains two articles written by Miss Gertrude Stein, an American resident in Paris.

But while it so happens that one of these articles treats of Henri Matisse and the other of Pablo Picasso; and while the text is accompanied by fourteen reproductions of representative paintings and sculptures by these artists; the fact is that these articles themselves, and not either the subjects with which they deal or the illustrations that accompany them, are the true *raison d'être* of this special issue.

A considerable number of the exhibitions that have been held by the Photo-Secession during the past five years have been devoted to phases of a general art movement that originated in France and which, with a merely chronological appropriateness, has been christened Post-Impressionism.

The development of this movement is the outward and visible sign of an intellectual and esthetic attitude at once at odds with our familiar traditions and undreamed of by most of our generation. So that its attempts at self-expression are more or less puzzling, if not wholly unintelligible, to the average observer who approaches them for the first time. And while this is especially true when the attempted expression is made through an art like painting (in the interpretation of which the average observer is only sufficiently trained to be able to recognize, when he meets it, that which habit has taught him to look for); it happens that the movement found its first expression in the field of painting and that in that field have appeared its most striking, and therefore its most discussed manifestations.

It must, however, be apparent that if the expression came through an art with the raw materials and rough practice of which we were ourselves familiar—let us say through the art of literature, whose raw material is words—even an unpiloted navigator of the unknown might feel his way into the harbor of comprehension.

And it is precisely because, in these articles by Miss Stein, the Post-Impressionist spirit is found expressing itself in literary form that we thus lay them before the readers of *CAMERA WORK* in a specially prepared and supplemental number.

These articles bear, to current interpretative criticism, a relation exactly analogous to that born by the work of the men of whom they treat to the painting and sculpture of the older schools.

So close, indeed, is this analogy that they will doubtless be regarded by many as no less absurd, unintelligible, radical or revolutionary than the so-called vagaries of the painters whom they seek to interpret.

Yet—they employ a medium in the technical manipulation of which we are all at least tyros.

They are expressed in words.

And hence they offer—to all who choose to examine them with an inquiring mind—a common denominator of comprehension; a Rosetta stone of comparison; a decipherable clew to that intellectual and esthetic attitude which underlies and inspires the movement upon one phase of which they are comments and of the extending development of which they are themselves an integral part.

We wish you the pleasure of a hearty laugh at them upon a first reading. Yet we confidently commend them to your subsequent and critical attention.

HENRI MATISSE



MATISSE.



MATISSE: THE JOY OF LIFE



MATISSE



MATISSE



MATISSE: HAIR-DRESSING



MATISSE: SCULPTURE



MATISSE: SCULPTURE

HENRI MATISSE

ONE was quite certain that for a long part of his being one being living he had been trying to be certain that he was wrong in doing what he was doing and then when he could not come to be certain that he had been wrong in doing what he had been doing, when he had completely convinced himself that he would not come to be certain that he had been wrong in doing what he had been doing he was really certain then that he was a great one and he certainly was a great one. Certainly every one could be certain of this thing that this one is a great one.

Some said of him, when anybody believed in him they did not then believe in any other one. Certainly some said this of him.

He certainly very clearly expressed something. Some said that he did not clearly express anything. Some were certain that he expressed something very clearly and some of such of them said that he would have been a greater one if he had not been one so clearly expressing what he was expressing. Some said he was not clearly expressing what he was expressing and some of such of them said that the greatness of struggling which was not clear expression made of him one being a completely great one.

Some said of him that he was greatly expressing something struggling. Some said of him that he was not greatly expressing something struggling.

He certainly was clearly expressing something, certainly sometime any one might come to know that of him. Very many did come to know it of him that he was clearly expressing what he was expressing. He was a great one. Any one might come to know that of him. Very many did come to know that of him. Some who came to know that of him, that he was a great one, that he was clearly expressing something, came then to be certain that he was not greatly expressing something being struggling. Certainly he was expressing something being struggling. Any one could be certain that he was expressing something being struggling. Some were certain that he was greatly expressing this thing. Some were certain that he was not greatly expressing this thing. Every one could come to be certain that he was a great man. Any one could come to be certain that he was clearly expressing something.

Some certainly were wanting to be needing to be doing what he was doing, that is clearly expressing something. Certainly they were willing to be wanting to be a great one. They were, that is some of them, were not wanting to be needing expressing anything being struggling. And certainly he was one not greatly expressing something being struggling, he was a great one, he was clearly expressing something. Some were wanting to be doing what

he was doing that is clearly expressing something. Very many were doing what he was doing, not greatly expressing something being struggling. Very many who were wanting to be doing what he was doing were not wanting to be expressing anything being struggling.

There were very many wanting to be doing what he was doing that is to be ones clearly expressing something. He was certainly a great man, any one could be really certain of this thing, every one could be certain of this thing. There were very many who were wanting to be ones doing what he was doing that is to be ones clearly expressing something and then very many of them were not wanting to be being ones doing that thing, that is clearly expressing something, they wanted to be ones expressing something being struggling, something being going to be some other thing, something being going to be something some one some-time would be clearly expressing and that would be something that would be a thing then that would then be greatly expressing some other thing than that thing, certainly very many were then not wanting to be doing what this one was doing clearly expressing something and some of them had been ones wanting to be doing that thing wanting to be ones clearly expressing something. Some were wanting to be ones doing what this one was doing wanted to be ones clearly expressing something. Some of such of them were ones certainly clearly expressing something, that was in them a thing not really interesting than any other one. Some of such of them went on being all their living ones wanting to be clearly expressing something and some of them were clearly expressing something.

This one was one very many were knowing some and very many were glad to meet him, very many sometimes listened to him, some listened to him very often, there were some who listened to him, and he talked then and he told them then that certainly he had been one suffering and he was then being one trying to be certain that he was wrong in doing what he was doing and he had come then to be certain that he never would be certain that he was doing what it was wrong for him to be doing then and he was suffering then and he was certain that he would be one doing what he was doing and he was certain that he should be one doing what he was doing and he was certain that he would always be one suffering and this then made him certain this, that he would always be one being suffering, this made him certain that he was expressing something being struggling and certainly very many were quite certain that he was greatly expressing something being struggling. This one was one knowing some who were listening to him and he was telling

very often about being one suffering and this was not a dreary thing to any one hearing that then, it was not a saddening thing to any one hearing it again and again, to some it was quite an interesting thing hearing it again and again, to some it was an exciting thing hearing it again and again, some knowing this one and being certain that this one was a great man and was one clearly expressing something were ones hearing this one telling about being one being living were hearing this one telling this thing again and again. Some who were ones knowing this one and were ones certain that this one was one who was clearly telling something, was a great man, were not listening very often to this one telling again and again about being one being living. Certainly some who were certain that this one was a great man and one clearly expressing something and greatly expressing something being struggling were listening to this one telling about being living telling about this again and again and again. Certainly very many knowing this one and being certain that this one was a great man and that this one was clearly telling something were not listening to this one telling about being living, were not listening to this one telling this again and again.

This one was certainly a great man, this one was certainly clearly expressing something. Some were certain that this one was clearly expressing something being struggling, some were certain that this one was not greatly expressing something being struggling.

Very many were not listening again and again to this one telling about being one being living. Some were listening again and again to this one telling about this one being one being in living.

Some were certainly wanting to be doing what this one was doing that is were wanting to be ones clearly expressing something. Some of such of them did not go on in being ones wanting to be doing what this one was doing that is in being ones clearly expressing something. Some went on being ones wanting to be doing what this one was doing that is, being ones clearly expressing something. Certainly this one was one who was a great man. Any one could be certain of this thing. Every one would come to be certain of this thing. This one was one certainly clearly expressing something. Any one could come to be certain of this thing. Every one would come to be certain of this thing. This one was one, some were quite certain, one greatly expressing something being struggling. This one was one, some were quite certain, one not greatly expressing something being struggling.

GERTRUDE STEIN.

PABLO PICASSO

PABLO PICASSO

ONE whom some were certainly following was one who was completely charming. One whom some were certainly following was one who was charming. One whom some were following was one who was completely charming. One whom some were following was one who was certainly completely charming.

Some were certainly following and were certain that the one they were then following was one working and was one bringing out of himself then something. Some were certainly following and were certain that the one they were then following was one bringing out of himself then something that was coming to be a heavy thing, a solid thing and a complete thing.

One whom some were certainly following was one working and certainly was one bringing something out of himself then and was one who had been all his living had been one having something coming out of him.

Something had been coming out of him, certainly it had been coming out of him, certainly it was something, certainly it had been coming out of him and it had meaning, a charming meaning, a solid meaning, a struggling meaning, a clear meaning.

One whom some were certainly following and some were certainly following him, one whom some were certainly following was one certainly working.

One whom some were certainly following was one having something coming out of him something having meaning, and this one was certainly working then.

This one was working and something was coming then, something was coming out of this one then. This one was one and always there was something coming out of this one and always there had been something coming out of this one. This one had never been one not having something coming out of this one. This one was one having something coming out of this one. This one had been one whom some were following. This one was one whom some were following. This one was being one whom some were following. This one was one who was working.

This one was one who was working. This one was one being one having something being coming out of him. This one was one going on having something come out of him. This one was one going on working. This one was one whom some were following. This one was one who was working.

This one always had something being coming out of this one. This one

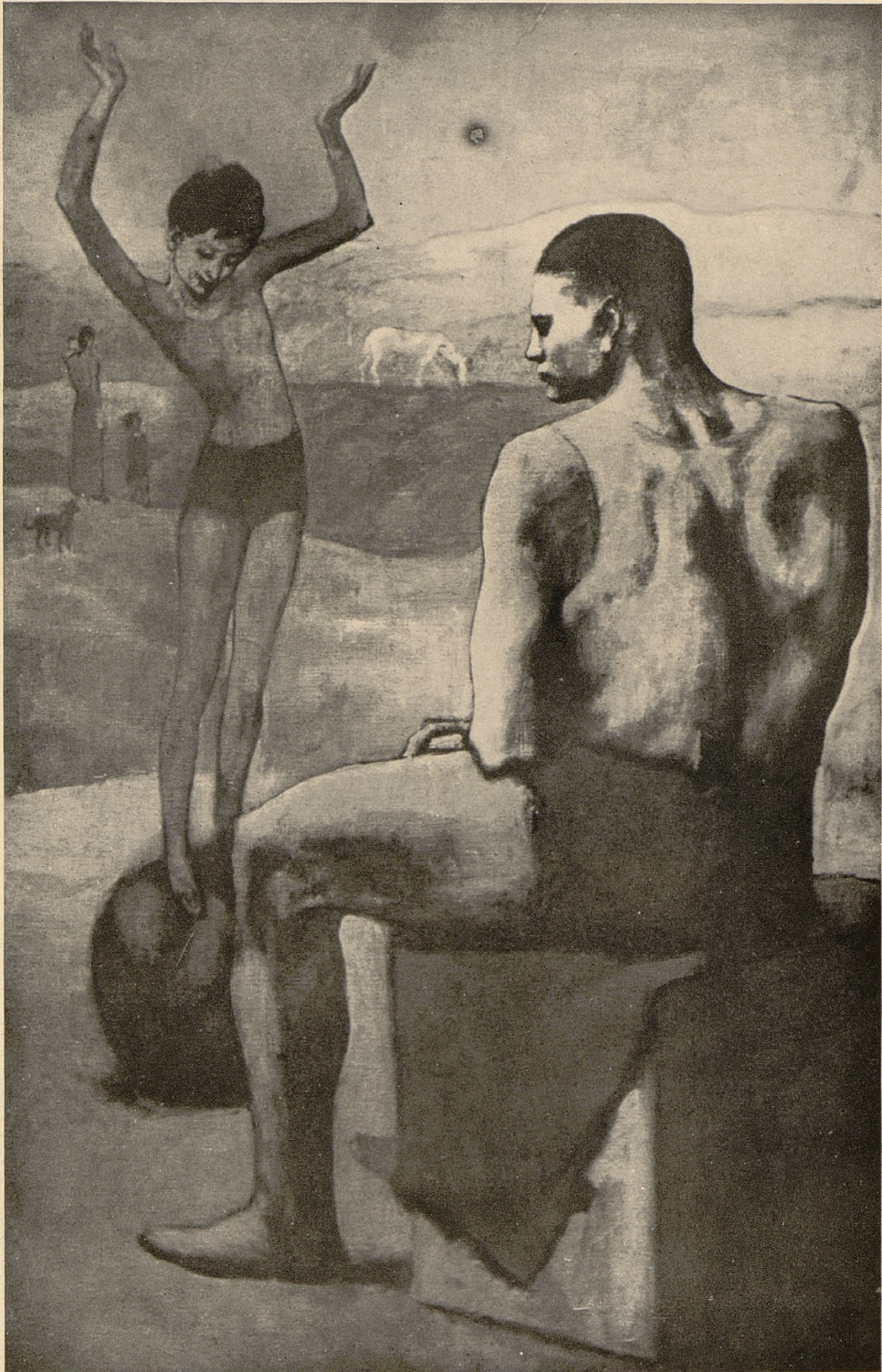
was working. This one always had been working. This one was always having something that was coming out of this one that was a solid thing, a charming thing, a lovely thing, a perplexing thing, a disconcerting thing, a simple thing, a clear thing, a complicated thing, an interesting thing, a disturbing thing, a repellent thing, a very pretty thing. This one was one certainly being one having something coming out of him. This one was one whom some were following. This one was one who was working.

This one was one who was working and certainly this one was needing to be working so as to be one being working. This one was one having something coming out of him. This one would be one all his living having something coming out of him. This one was working and then this one was working and this one was needing to be working, not to be one having something coming out of him something having meaning, but was needing to be working so as to be one working.

This one was certainly working and working was something this one was certain this one would be doing and this one was doing that thing, this one was working. This one was not one completely working. This one was not ever completely working. This one certainly was not completely working.

This one was one having always something being coming out of him, something having completely a real meaning. This one was one whom some were following. This one was one who was working. This one was one who was working and he was one needing this thing needing to be working so as to be one having some way of being one having some way of working. This one was one who was working. This one was one having something come out of him something having meaning. This one was one always having something come out of him and this thing the thing coming out of him always had real meaning. This one was one who was working. This one was one who was almost always working. This one was not one completely working. This one was one not ever completely working. This one was not one working to have anything come out of him. This one did have something having meaning that did come out of him. He always did have something come out of him. He was working, he was not ever completely working. He did have some following. They were always following him. Some were certainly following him. He was one who was working. He was one having something coming out of him something having meaning. He was not ever completely working.

GERTRUDE STEIN.

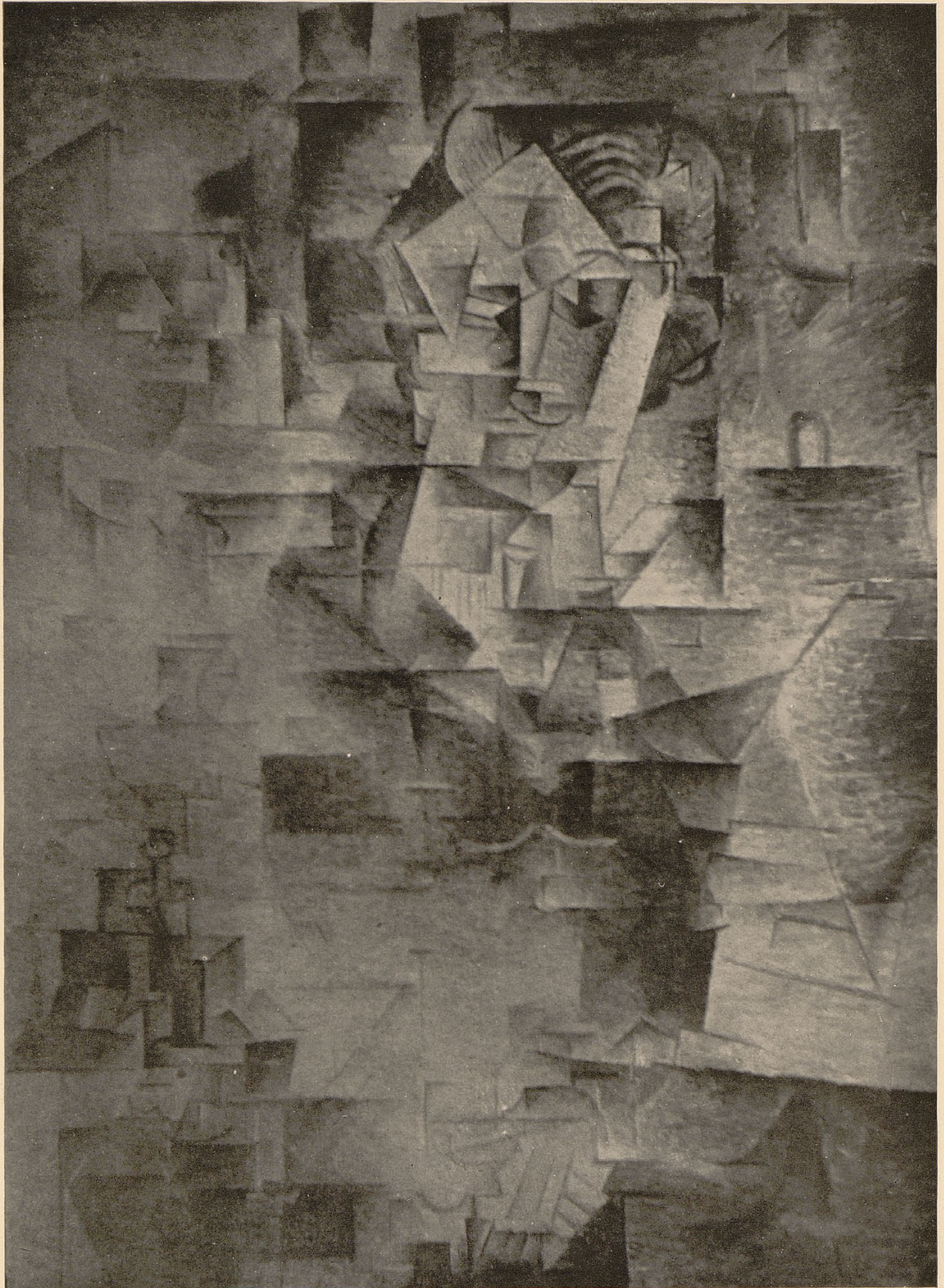


PICASSO: THE WANDERING ACROBATS

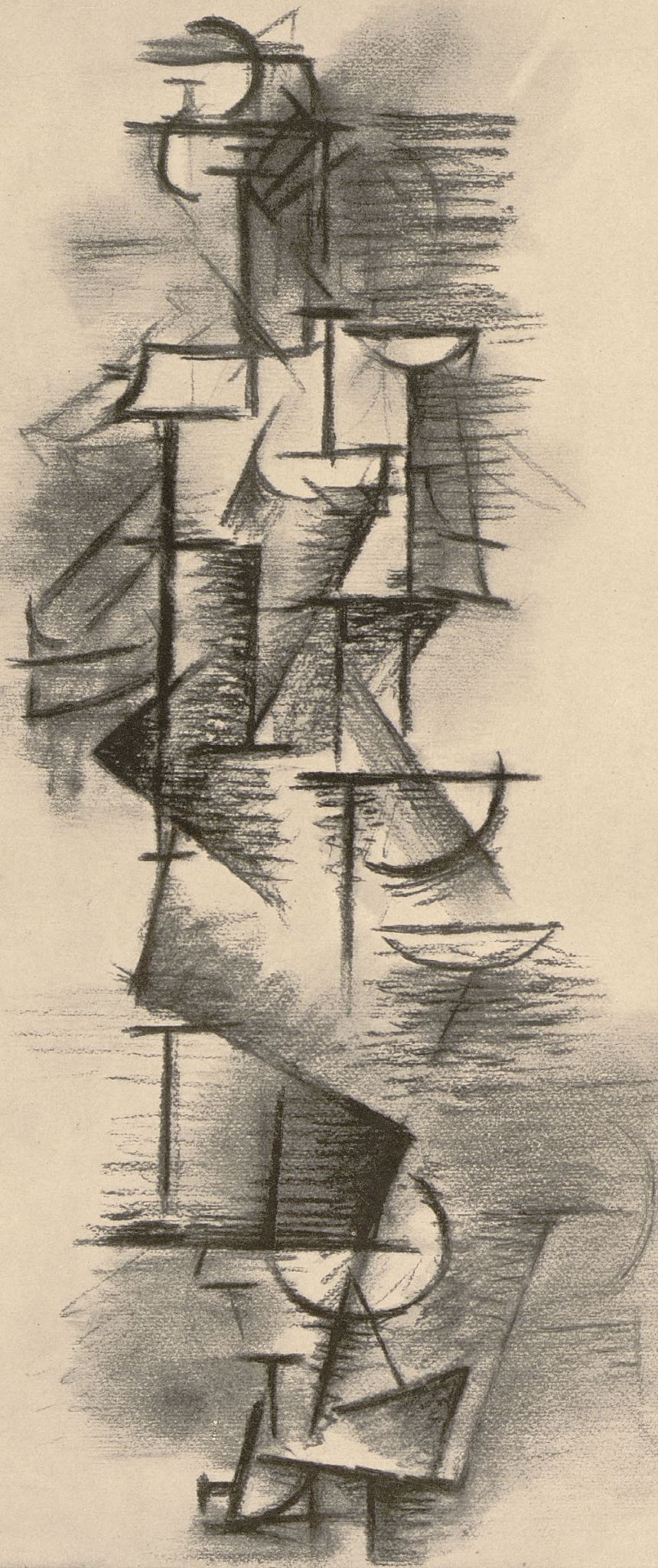




PICASSO: SPANISH VILLAGE



PICASSO: PORTRAIT, M. KAHNWEILER





PICASSO: SCULPTURE



PICASSO: SCULPTURE

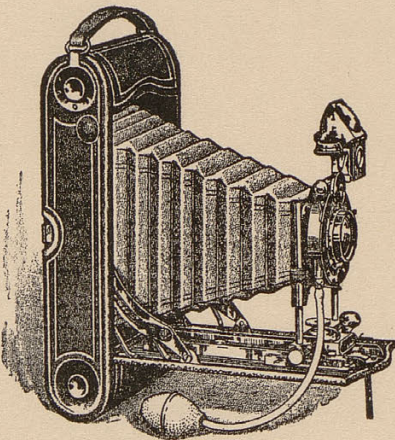
THE HALFTONE BLOCKS OF THE MATISSE PLATES WERE MADE FROM DRUET (PARIS) PHOTOGRAPHS; THE FIRST FOUR PICASSO, FROM KAHNWEILER (PARIS) PHOTOGRAPHS; THE FIFTH PICASSO, DIRECTLY FROM THE ORIGINAL DRAWING; AND THE TWO PICASSO SCULPTURE FROM PHOTOGRAPHS MADE BY ALFRED STIEGLITZ. THE BLOCKS, WITH THE EXCEPTION OF THE FIFTH PICASSO (MADE BY F. BRUCKMANN VERLAG), WERE MADE BY THE PHOTOCHROME ENGRAVING COMPANY. THE PRINTING WAS DONE BY ROGERS & COMPANY. □ □ □

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NOTICE

THE very important collection formed by the late artist Francis Lathrop consisting of four hundred Japanese paintings and about ten thousand prints is being sold at private sale. This collection includes examples of almost every well-known Japanese artist from the sixteenth century. It was Mr. Lathrop's intention to present it to the Metropolitan Museum of Art. Unfortunately on account of financial troubles he was prevented from carrying out his plans, and the entire collection must be disposed of as rapidly as possible. The prices are therefore very low so that this sale affords a unique opportunity to purchase fine specimens of the art of Japan.

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**A FORCE FOR LIGHT—TO-DAY
TO-MORROW AND THE DAYS THEREAFTER**

CAMERA WORK—A non-commercial publication primarily devoted to the demonstration of the possibilities of Photography as a medium of Self-Expression. The only fair and adequate presentation of the subject thus far given to the world.

CAMERA WORK endeavors to encourage modern thought in whatever guise it may appear.

CAMERA WORK contains the history of the unique Photo-Secession Exhibitions. Thus far thirty-nine Regular, and two Special, Numbers have been issued. These contain the photographic work—reproduced generally in photogravure on Japan tissue—of Annan, Brigman, Coburn, Davison, De Meyer, Demachy, Eugene, Evans, Herbert G. French, Henneberg, Hill, the Hofmeisters, Kaesebier, Keiley, Kuehn, Seeley, Stieglitz, Steichen, White, Watzek, etc. They also contain reproductions of the work of Rodin, De Zayas, Manolo, Marin, Gordon Craig, Matisse, Picasso, etc., etc.

The text of Camera Work includes original articles by: Maeterlinck, Bernard Shaw, De Casseres, Van Noppen, Steichen, Caffin, Hartmann, Temple Scott, Laurvik, De Zayas, Gertrude Stein, etc., etc.

FEARLESS—WITH NO “IF”—

