MORTON SCHAMBERG'S ROLE IN PRECISIONISM

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Mary Margaret Lampe, B. A.
Denton, Texas

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This study examines how Morton Schamberg encapsulated a significant understanding of European Modernism and created its translation into a unique American style of art known as Precisionism. After his formal studies in architecture and painting and his trips to Europe, he did reworkings of Impressionism and Post-Impressionism before creating important Modernist works. Influences on Schamberg's work which included the Armory Show, the circles of Alfred Stieglitz and Walter Arensberg, the presence of European artists in New York, in addition to contemporary photography, scientific and technological advances, and literature are examined. Although Charles Sheeler has been considered the paragon of the aesthetic, it is demonstrated that Morton Schamberg was the progenitor of the stylistic tenets of Precisionism which were then emulated by Sheeler. Following a survey of Schamberg's contributions, his influence on the work of later Precisionists and Modernist artists is presented.

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CHAPTER I

INTRODUCTION

At the time of Morton Schamberg's premature death at the age of 37 during the 1918 flu epidemic, his work had been exhibited in New York and Philadelphia, praised by critics and collected by patrons of the avant-garde.[1] Although well-known in his own time as an ardent advocate and practitioner of Modernism, Schamberg's reputation has been revived and re-evaluated only recently, despite the fact that art historians like Barbara Rose, Milton Brown, Martin Friedman, among others, included him in exhibitions and evaluations of early twentieth-century American Modernism.[2]

Schamberg began to study painting and drawing formally after he had received a Bachelor of Architecture degree from the University of Pennsylvania in 1903. He then studied at the Pennsylvania Academy of the Fine Arts under William Merritt Chase, who was at the time one of the most respected and praised artists in America. Schamberg's early work was identified with the classical European painting tradition of Hals and Velasquez, and plein-air Impressionism as taught by Chase. Upon completing this course of study, he traveled to

Europe in 1906, where he lived for a year, primarily in Paris. His experiences abroad would permanently change the direction of his work.

In 1908, he made another trip to Europe with his close friend (and at one-time studio partner), Charles Sheeler, whom he had met while both were students of Chase. Their trip began in Italy where they were exposed to the Renaissance masters, and it culminated in France. Paris was a city consumed by artistic fermentation--a crucible of Modernism--and was well on its way to revolutionizing the accepted conventions of art. The stimulating aesthetic experiences of this period would prove crucial to the development of both artists' work.

After his return to Philadelphia, Schamberg's style began to change, incorporating elements of Matisse's color as well as Cézanne's composition. His work began to receive some attention. He had his first one-man show in 1910 at the McClees Gallery in Philadelphia. In 1913, he was asked to exhibit five paintings in the Armory Show. These events strengthened and confirmed the tendency of his work toward abstraction as he absorbed the structural rationale of Cubism.

Before 1916, Schamberg's paintings had been primarily portraits and landscapes. As his style became continually more linear and reductive, he turned to the image of the

machine which lent itself more to the expression of the modern spirit of America's burgeoning industrial age. Although the body of Schamberg's work includes paintings related to the color abstractions of Orphism and Synchromism, and a unique Dada construction entitled God (an assemblage of plumbing pipes and a miter box, c.1917-18), it is the development now referred to stylistically as Precisionism, that produced the distinctive work of this original artist.

Common thinking has held that this direction in his work derived from contact with the Dadaists Francis Picabia and Marcel Duchamp in New York. Milton Brown has noted:

> Schamberg, more than any other American of that period, utilized mechanical objects as the basis of his art. Although Picabia is generally given credit for this innovation...it should be remembered that Schamberg was painting similar subjects without Dadaist titles at the same time, and certainly before Leger. 3

In fact, Schamberg discussed the idea of mechanical subjects as early as 1912.[4] Although various art historians have suggested that Schamberg was the first Precisionist painter,[5] his work has yet to be fully examined in the context of the Precisionist aesthetic.

Precisionism is a term descriptive of the work of a group of artists working in America in the early part of the twentieth century and influenced by trends in European art, particularly Cubism. For many of them, like Morton Schamberg, the Precisionist style was only one phase through

which their work passed. Individual styles range from the "cool, precise photographic realism of [Charles] Sheeler, to the more romantic expressionistic canvases of [Joseph] Stella, and the ocherous city abstractions of Niles Spencer."[6] In general, the distinctive features of the Precisionist aesthetic include a Cubist flattening of space, crisp and controlled lines, carefully defined forms, as well as an ordered sense of composition in which industrial or architectural forms are reduced to basic geometric elements.[7]

Statement of Problem

For the purpose of this study, 1) the phenomenon of Precisionism will be described in detail, 2) Morton Schamberg's role with the context of Precisionism will be determined and, 3) what influences led to his work toward Precisionism will be examined.

Methodology

The significance of Schamberg's role in Precisionism was investigated by reviewing the literature pertaining to him and the movement and by studying as many original works as possible.

Review of the literature

Since his death Schamberg's work has been included in several major exhibitions of American Modernism. These

include: "Pioneers of Modern Art in America" (Whitney Museum of American Art, 1946), "Pioneers of American Abstract Art" (American Federation of the Arts, 1955), "American Genius in Review" (Dallas Museum for Contemporary Art, now Dallas Museum of Art, 1960), "The Precisionist View" (Walker Art Center, 1960), "Cubism, Its Impact in the U.S.A. (University of New Mexico Art Museum, 1967), "The Modern Spirit" (Arts Council of Great Britain, 1977), "Images of America: Precisionist Painting and Modern Photography" (San Francisco Museum of Modern Art, 1982), and most recently, "The Machine Age in America, 1918-1941" (The Brooklyn Museum, 1986).[8] It was, however, the "50th Anniversary Exhibition of the Armory Show" (Munson-Williams-Proctor Institute, 1963) and "The Decade of the Armory Show" exhibition (Whitney Museum of American Art, 1963) which motivated Ben Wolf to write a monograph on Schamberg. Wolf revived interest in the artist's life and work as a "pioneering member of the avant-garde,"[9] and he assembled an initial biography by means of interviewing the artist's remaining family members and friends and including known correspondence and in written statements by the artist. His monograph also contained an annotated checklist of the artist's extant works, including photographs.

The 1963 Whitney exhibition traveled to the Pennsylvania Academy of the Fine Arts, Schamberg's artistic

alma mater, resulting in a one-man show sponsored by that institution (November-December 1963). Twenty years passed before he was recognized again as an individual artist. Salander-O´Reilly Galleries in New York revived the artist´s name with a traveling one-man exhibition in 1982-83. An accompanying catalogue by William C. Agee concentrated on Schamberg´s "gift for color" as being central to the continuity of his work.[10] Agee suggested that Schamberg´s work should be considered as a complete body of work, not just as a promise unfulfilled.[11] As a result of that exhibition, thirty pastels of machine images were discovered. The catalogue included a checklist of known works, provenance, and exhibition lists for each work. The machine pastels were subsequently featured in another Salander-O´Reilly exhibition in 1986, "Morton Livingston Schamberg: The Machine Pastels."[12] The vitality of Morton Schamberg prevails in private and public collections throughout the United States.

Organization of the Thesis

In the following pages, Morton Schamberg´s art and career will be shown to reflect the aesthetic of Precisionism in depth for the first time. In spite of his short life, he encapsulated in his art and writings a highly significant understanding of European Modernism and its translation into a unique American style of art. The second chapter will be a review of the literature concerning the

artist and Precisionism, and will demonstrate that heretofore Schamberg has been usually discussed as being simply an adjunct to Precisionists like Charles Sheeler and not as a pioneer of the movement's aesthetic. After a consideration of his studies in architecture and painting, as well as trips to Europe with William Merritt Chase, the third chapter will examine the role of European Modernism in transforming Schamberg from someone who did trivial reworkings of Impressionism and Post-Impressionism to an artist who painted significant Modernist works. In order to understand the different contexts of Modernism and its cultural milieu in America, chapter four will explore various influences on him, including: science and technology, the Armory Show, the circles of Alfred Stieglitz and Walter Arensberg, the presence of Marcel Duchamp and Francis Picabia in New York, as well as the influence of contemporary literature. Moreover, Schamberg's involvement with modern photography will demonstrate his assimilations of Stieglitz's notions of a "straight" photography, as well as innovations in that medium. The fifth chapter will examine Schamberg's polemical writings, organization of exhibitions and a panel discussion in defense of Modernism. Although Charles Sheeler is usually considered to be the model of the Precisionist aesthetic, chapter six will demonstrate that Schamberg in fact should be such a

paradigm. The concluding chapter will summarize Schamberg's contributions to Precisionism and his influences on other Precisionists, as well as later Modernist artists.

NOTES FOR CHAPTER I

1 For the only biography of the artist, see Ben Wolf, Morton Livingston Schamberg (Philadelphia: University of Pennsylvania Press, 1963).

2 See the following: Barbara Rose, American Art Since 1900: A Critical History (New York: Praeger, 1967); Milton W. Brown, American Painting from the Armory Show to the Depression (Princeton: Princeton University Press, 1955); idem., "Cubist-Realism: An American Style," Marsyas 3 (1943-45), 139-160; Martin L. Friedman, The Precisionist View in American Art, exhibit. cat. (Minneapolis: Walker Art Center, 1960).

3 Brown, American Painting, p. 117.

4 William C. Agee, Morton Livingston Schamberg: Color and the Evolution of His Painting, exhib. cat. (New York, Salander-O'Reilly Galleries, Inc., 1982), p. 10.

5 Rose, p. 102.

6 Karen Tsujimoto, Images of America: Precisionist Painting and Modern Photography, exhib. cat. (San Francisco: San Francisco Museum of Modern Art, 1982), p. 21.

7 See Friedman, passim.

8 See the following: Lloyd Goodrich, Pioneers of Modern Art in America: The Decade of the Armory Show, exhib. cat. (New York: Whitney Museum of American Art, 1946); Pioneers of American Abstract Art, exhib. cat. (Atlanta: American Federation of the Arts, 1955); American Genius in Review, No. I, exhib. cat. (Dallas: Dallas Museum for Contemporary Arts [Dallas Museum of Art], 1960.; Clinton Adams, Cubism, Its Impact in the U. S. A., exhib. cat. (Albuquerque, University of New Mexico Art Museum, 1967); The Modern Spirit: American Painting, 1908-1935, exhib. cat. (Edinburgh and London: Arts Council of Great Britain, 1977); Karen Tsujimoto, Images of America: Precisionist Painting and Modern Photography, exhib. cat. (Seattle and London: University of Washington Press for the San Francisco Museum of Modern Art, 1982); Richard Guy Wilson; Dianne H. Pilgrim; and Dickran Tashjian, The Machine Age in America, 1918-1941, exhib. cat. (Brooklyn: The Brooklyn Museum, 1986).

9 Wolf, p. 9.

10 Agee, p. 3.

11 Wilford Scott, "Morton L. Schamberg," Avant-Garde Painting and Sculpture in America, 1910-30, exhib. cat. (Wilmington: Delaware Art Museum, 1978), p. 128.

12 William C. Agee, Morton Livingston Schamberg (1881 - 1918): The Machine Pastels, exhib. cat. (New York: Salander-O'Reilly Galleries, Inc., 1986).

CHAPTER II

IN SEARCH OF A DEFINITION OF PRECISIONISM

"Precisionism" is a term now used to designate certain American artists who worked in a Precisionist style during the first half of the twentieth century. These artists did not publish a manifesto or even necessarily exhibit together. It was not until 1948, that Wolfgang Born first coined the word in his American Landscape Painting.[1] During the 1920s, art critic Henry McBride used the term "Immaculate," which was used later by art historians such as John I.H. Baur in his 1951 book Revolution and Tradition in American Art.[2] Another term, "Delicates," has been used but only rarely.[3] Milton W. Brown used the term "Cubist-Realism" because he believed that during the 1920s American painting incorporated the effects of Cubist art theory into a realism still lingering from the 19th century.[4] (In his later writings, such as The Modern Spirit: American Painting, 1908-1935 of 1977, Brown deferred to the term "Precisionism."[5]) According to Brown, Cubist-Realism correlated "Cubist simplification of forms and the mechanically precise, simple shapes associated with machine production" introduced to America by Marcel Duchamp, and it

was related to the "functionalist" aesthetic of Purism of Amedee Ozenfant who eliminated "unnecessary" details in his paintings and of Le Corbusier who avoided decorative elements in his buildings.[6] In 1955, Brown returned to his notion of "Cubist-Realism" in his book American Painting from the Armory Show to the Depression, and he characterized it as something that "extracts out of the many theoretical principles of Cubism," specifically, "the essential form or simplification of an object to its basic cubic structure."[7] By controlling the element of light, eliminating texture and ornament, and placing objects within a static, spatial atmosphere, "Cubist-Realism" attempted "to impart to all matter a sense of fundamental mass, clarity and precision."[8] Subject matter of "Cubist-Realism" included mechanical and organic forms, as well as scenes of industry. The artists whom Brown felt best represented such an aesthetic were exhibited together in Minneapolis at the Walker Art Center in 1960.

The Minneapolis exhibition was curated by Martin L. Friedman whose catalogue, The Precisionist View in American Art, may be considered another pioneering study.[9] Although he was unable to find the original source of the term "Precisionism," Friedman preferred this now accepted designation rather than "Cubist-Realism." Adapting Brown's earlier choices of representative artists, Friedman included

the following: George Ault, Peter Blume, Ralston Crawford, Stuart Davis, Charles Demuth, Preston Dickinson, Elsie Driggs, Louis Guglielmi, Stephan Hirsch, Edmund Lewandowski, Louis Lozowick, Georgia O´Keeffe, Morton Schamberg, Charles Sheeler, Niles Spencer, and Joseph Stella. For the first time, these artists were exhibited together as "Precisionists," and it is these artists who are usually associated with the style. Friedman chose works dated between 1916 and the year of the exhibition (1960), including crisp architectural landscapes by Sheeler, delicately colored and isolated mechanical abstractions by Schamberg, as well as austere building motifs and close-ups of flowers by O´Keeffe.[10] According to Friedman, these artists tended to approach mechanical or organic forms in a manner that was simplified and sharply delineated. Precisionism is seen as a "direction [which] must also be considered as a conscious if often elementary attempt to harmonize the earlier American visual tradition with random elements from the exploding nebulae of modern European art."[11] These influences included Cubism, Dada, and Surrealism, as well as the new concept of "straight photography" as practiced in America by Alfred Stieglitz.[12]

Another large-scale exhibition of Precisionist works entitled "The Precisionist Painters 1916-1949: Interpretations of a Mechanical Age," was organized in 1978 by the Hecksher Museum in Huntington, New York. Works by

artists from the earlier exhibition were selected. In the catalogue essay, Susan Fillen Yeh expanded on Friedman's in her discussion of the sources and influences of "machinist" aesthetics.[13]

Charles Sheeler and William Carlos Williams and the Development of the Precisionist Aesthetic, 1917-1931,[14] Patrick L. Stewart's dissertation of 1981 set a specific timespan for a Precisionist period, discovered Born's coinage of the term,[15] and re-evaluated it in opposition to Friedman's catalogue essay. According to Stewart, Friedman's characterization of Precisionism as denoting "a sense of timelessness and non-specificity" and "an icily defined and flawless finish" indicating a "complete subordination of medium" fails to explain the aesthetic completely.[16] Rather, the definition of Precisionism is expanded to embrace avant-garde American literature, as previously shown in Mike Weaver's study William Carlos Williams: The American Background of 1971.[17] According to Stewart, both Born and Weaver understood Precisionism for what it really was:

> a unified movement in American art and literature that combined an awakening sense of place with a growing objectivist viewpoint, this union also reflecting an overall Zeitgeist of science allied with art for a common purpose.[18]

Stewart's study then was focused entirely on the works of Sheeler and Williams.

Among the accepted artists who have passed through a Precisionist phase is Morton Schamberg. Most art historians have either totally neglected his work or have merely mentioned it in connection to the Precisionist aesthetic. Moreover, some art historians assumed that Schamberg and other American Modernists did not understand European Modernism on an intellectual level. Milton W. Brown whose pioneering study of this aesthetic characterized Schamberg as being among "the majority of Americans" who "lacked the complex aesthetic mentality" and was "seemingly unaffected by the involuted philosophies of his European contemporaries."[19] Donald Celender's Precisionism in Twentieth Century American Painting of 1963 focused on the works of Demuth, O'Keeffe, Sheeler, and Niles Spencer and did not mention Schamberg's contribution to an interest in geometric abstraction that Celender otherwise traced from the early 20th century to the early 1960s.[20] Schamberg's crucial role in the Precisionist aesthetic has, in fact, only very recently been determined in the 1982 and 1986 catalogues by William C. Agee for the Salander-O'Reilly Galleries, Inc., New York and in the 1986 exhibition which included the discovery of thirty pastels of abstracted images of machines.[21] In 1982, Karen Tsujimoto's catalogue Images of America: Precisionist Painting and Modern Photography for an exhibition at the San Francisco Museum of Modern Art reviewed Schamberg's contributions but added

nothing significant to an interpretation of his work in either media.[22] In the Brooklyn Museum's 1986 exhibition catalogue The Machine Age in America, 1918-1941, the three authors focus on the work of Charles Sheeler and other Precisionists, but neglect to comment on Schamberg's pioneering machine paintings of 1916, although they briefly mention his painting Painting I (Telephone) (fig. 47) and his 1918 sculpture, God (fig. 46). Two machine paintings of 1916, Painting VI (fig. 20), still mistakenly identified as a camera flashlight, and Painting I (Telephone), in addition to God, were exhibited with little or no explanatory text.[23]

It may well be that Schamberg's untimely death accounted, in part, for his neglect by art historians since he left relatively few paintings and personal papers. Charles Sheeler has been most often identified with the Precisionist aesthetic, and his careers as a painter and photographer spanning over 50 years have been extensively documented.[24] As will be shown here, it was Morton Schamberg who pioneered the Precisionist aesthetic and left the way clear after his death for Sheeler to develop strikingly parallel works. In fact, Schamberg actually quickly assimilated and understood European avant-garde art and theories, pioneered the use of abstracted mechanical objects in paintings, and led the way for Sheeler and other

American artists toward an aesthetic now known as Precisionism.

NOTES FOR CHAPTER II

1 Wolfgang Born, American Landscape Painting: An Interpretation (New Haven: Yale University Press, 1948), p. 206.

2 Henry McBride, "An Elegant American Painter," Art News, March 1954, 21, as cited in Milton Friedman, The Precisionist View in American Art, exhib. cat. (Minneapolis: Walker Art Center, 1960), p. 1, n. 1. Also see: John I. H. Baur, Revolution and Tradition in Modern American Painting, 1910 - 1930 (Cambridge: Harvard University Press, 1951), esp. pp. 58-62, 67-68, 103-106.

3 The term "delicates" was used in Jerome Mellquist, The Emergence of An American Art (New York: Charles Scribner's Sons, 1942), as cited in Donald Dennis Celender, "Precisionism in Twentieth Century American Painting," Ph.D. dissertation, University of Pittsburgh, 1963), p. 2, n. 2.

4 Milton W. Brown, "Cubist-Realism: An American Style," Marsyas 3 (1943-45), pp. 139-160.

5 Milton W. Brown, The Modern Spirit: American Painting, 1908 -1935), exhib. cat. (London: Arts Council of Great Britain, 1977), p. 52.

6 Brown, "Cubist-Realism," p. 139.

7 Milton W. Brown, American Painting from the Armory Show to the Depression (Princeton: Princeton University Press, 1955), p. 114.

8 Ibid.

9 See Friedman, Precisionist View.

10 See the exhibition checklist in ibid.

11 Ibid., p. 22.

12 Ibid., pp. 22-27.

13 Susan Fillen Yeh, The Precisionist Painters, 1916-1949: Interpretations of a Mechanical Age, exhib. cat. (Huntington, N.Y.: Hecksher Museum, 1978).

14 Patrick L. Stewart, "Charles Sheeler and William Carlos Williams and the Development of the Precisionist Aesthetic, 1917-1931," Ph.D. dissertation, University of Delaware, 1981.

15 Ibid., p. 8.

16 Ibid., p. 2.

17 Mike Weaver, William Carlos Williams: The American Background (Cambridge: Cambridge University Press, 1971).

18 Stewart, pp.10-11.

19 Brown, "Cubist-Realism," p. 149.

20 Donald Dennis Celender, "Precisionism in Twentieth-Century American Painting," Ph.D. dissertation, University of Pittsburgh, 1963.

21 William C. Agee, Morton Livingston Schamberg: Color and the Evolution of His Painting, exhib. cat. (New York: Salander-O'Reilly Galleries, Inc., 1982), and idem., Morton Livingston Schamberg (1881-1918): The Machine Pastels, exhib. cat. (New York: Salander-O'Reilly Galleries, Inc., 1986).

22 Karen Tsujimoto, Images of America: Precisionist Painting and Modern Photography, exhib. cat. (San Francisco: San Francisco Museum of Modern Art, 1982).

23 Richard Guy Wilson; Dianne H. Pilgrim; and Dickran Tashjian, The Machine Age in America, 1918-1941, exhib. cat. (Brooklyn: The Brooklyn Museum, 1986).

24 See Stewart, pp. 171-182.

CHAPTER III

FORMAL EDUCATION AND TRAVEL: PRE-MODERNIST PERIOD

There are years of Morton Livingston Schamberg's life of which little or nothing is known.[1] He was born in Philadelphia on October 15, 1881, the youngest of four children in a prosperous and conservative family of German extraction. His mother died when he was an infant, and he was raised by relatives in what was described as an "enormous household."[2] His father, Henry, was in the cattle business. Morton was well-educated and attended Central High School, an advanced school where his curriculum apparently included a drawing class since there remains from this period a skillfully executed watercolor.[3] Appealing probably to a nascent desire to be an artist, he chose architecture as a career after graduation and enrolled at the University of Pennsylvania in 1899.

As a future Precisionist Schamberg could not have chosen a more appropriate course of study which appealed to his interest in design and structure. He expressed his talent for drawing by doing Gibson-girl type sketches for the student magazine The Punch Bowl. The 1902-03 University handbook describes the architectural study which "combines

thorough professional training with the essentials of a liberal education, being so framed that the student may acquire a skill in draughtsmanship, critical taste and creative resource in design, together with sound judgement in construction."[4] The courses emphasized architecture as an art, for architecture "while inseparable from sound construction and obedience to utility, yet lies above and beyond these attributes in the field of the Fine Arts proper."[5] The study of design was emphasized, with draughtsmanship and separate instruction in "pure drawing." The tools of the architect (ruler, compass, straight edge, and French curve) are evident in his later works in which pencil lines provide a visible underlying structure for many of his 1916 oils and pastel drawings of machine images.

After Schamberg received a Bachelor of Architecture degree in 1903, he entered the Pennsylvania Academy of the Fine Arts (PAFA) October of that year. Beginning with life drawing classes, he was encouraged by his teacher William Merritt Chase, to have an independence of mind and to value the notion of the artist as being an individual. Chase promoted a diversity of styles in his students, many of whom became pioneers of Modernism in America. Such students included Schamberg's life-long friend Charles Sheeler, as well as Charles Demuth.[6] Chase also taught in New York, and his students there included Georgia O'Keeffe and Joseph

Stella.[7] In order to understand the progressive attitudes and methods of Chase in instilling an inquisitive nature in his students and a nascent avant-garde, the nature of academic training in America should first be clearly understood.

In general, the fine arts and architecture of the period clung to the past by emulating European and Greek classics. Few painters in America had been exposed to European Modernism before 1910.[8] The National Academy of Design in New York City was the dominant force in the country and was a conglomeration of tendencies, all of which derived from European traditions: landscapes from the French Barbizon school, genre painting based on the Dusseldorf and Munich schools, French academic painting, and Impressionism.

> More than any thing else, the academicians relied heavily upon inherited traditions, worthy models from past ages or from contemporary academies elsewhere, such as the École des Beaux-Arts, Paris, and the Royal Academy, London. The basis for these exemplary institutions was the Royal Academy of Painting and Sculpture, founded under Louis XIV, and its model was the art and thought of the seventeenth-century master Nicolas Poussin. 9

On the basis of these traditions, this academy had established a conservative cultural hierarchy to which younger artists were expected to conform. In fact, an opposition to Modernism in the National Academy was actually fostered by internal politics of its teachers. The older and more established ones reserved the most hanging space in the Academy's important annual exhibitions for themselves.

"Other artists, even when their work was not radical in style, were excluded frequently from the annual shows and consequently from the commercial galleries which preferred to represent painters and sculptors accepted by the Academy."[10] There were few places for independent artists to show their work let alone study art in a progressive atmosphere.

In contrast, the PAFA was known for its innovative approach to teaching art. Its teachers included not only Chase but also Thomas Anshutz, Henry McCarter, and Hugh Breckenridge, all of whom were in comparison more progressive in their approach to teaching. In their classes, they "routinely questioned the established practices of academic art instruction, encourag[ing] pupils to experiment with color early in their careers and to study contemporary art, as well as the Old Masters."[11] In contrast to the tenets of the National Academy, the instructors at the Pennsylvania Academy shared the basic and "unacademic" assumption that the goal of instruction was more than the training of a competent technician. As opposed to the National Academy's rigid and highly conservative bias against Modernism, Schamberg's teachers were outspokenly liberal in their outlooks and late nineteenth-century avant-garde art was a topic of class discussions.[12]

During the 1880s, Chase had been considered a radical, when he challenged the dominance of the Barbizon School of American landscape painting by bringing a new vitality to the subject with his rapidly executed plein-air studies.[13] Chase constantly warned against mere imitation and forced his pupils to record a scene rapidly in a single sitting, emphasizing "technical verve and fluency of slashing strokes to capture the immediacy of the subject."[14] This technique is evident in Schamberg's Study of a Spanish Peasant of 1905 (fig. 1) which depicts a man dressed in black coat, vest, and a hat touched with a green colored ribbon. It is loosely painted, and the figure's face has barely modeled features.

Chase's innovative teaching and enthusiastic encouragement challenged his students to experiment more freely in their paintings while they studied the art of historical periods. Particularly admiring the work of Velásquez and Hals, Chase, like Manet, believed that a picture's subject should be painted accurately but not be subservient to strict Academic delineation.[15] In fact, Chase considered Manet to be an "Old Master,"[16] and Joseph Stella recalled that Chase once remarked in a class that "Manet couldn't have done it better."[17] Like Manet, Chase considered photography to be an art form, and he was one of the first American painters to jury a photography exhibition.[18] Before the Armory Show but after Schamberg

left his classes, Chase accompanied his students on expeditions to Alfred Stieglitz's 291 Gallery in New York City.[19]

Chase's progressive attitude toward subject matter has bearing on Schamberg's subsequent use of machine imagery. In 1910, Chase told art critic Walter Pach that "modern conditions and trends of thought demand modern art for their expression."[20] He was also convinced that an exalted, historical theme did not make an important subject, a view contrary to that of his academic contemporaries. "The value of a work of art," Chase told Pach, "depends simply and solely on the height of inspiration, on the greatness of soul, of the man who produced it."[21] For Chase, expressivity in a work of art was the revealing "quality of making you a sharer in the thoughts and sensations of rarely gifted men."[22] Consequently the method of painting was more important than its subject, so that even "humble themes or outrageous thoughts" could be objectified to such an extent "that method might <u>be</u> the subject."[23] Although Chase's attitudes toward art were progressive for his time, he still could not quite appreciate the more structural approach to still lifes by Cézanne any more than the subjective expressionism in the works by Van Gogh and Gauguin; and the "anti-naturalism" of Cubism and Fauvism were also antithetical to him.[24] Consequently, Schamberg and Charles

Sheeler later "would repudiate their teacher in their search for greater structural solidity derived from Cézanne and Cubism; but, early in their careers, Chase had opened their eyes to the freedom of the artist and the possibilities of oil paint."[25] Undeniably, Chase's classes prepared Schamberg to accept and understand Modernism. Chase's attitude toward it was, by comparison to the National Academy, definitely advanced. Abraham Milgrome's monograph on Chase succinctly evaluated his contributions to the American art scene, and Milgrome noted "that he helped eventually to provide a climate conducive to the European avant-garde" that was at the time "unparallelled among his peers."[26]

European Travel

From Chase came Schamberg's firsthand exposure to European art. The summer before he enrolled at the Pennsylvania Academy of the Fine Arts, he accompanied Chase's annual European class tours.[27] During the 1904, European class tour, several countries were seen, including England, Holland, and Spain. While in Holland, Chase impressed upon his students the virtues of using rich dark tonalities as seen in the work of Franz Hals, one of Chase's favorite painters.[28] The following summer's excursion included Spain, where Chase's students studied the works of Velasquez at the Prado.[29]

Schamberg completed his studies at the Pennsylvania Academy in 1906, and spent the summer with Sheeler and other students of Chase painting fishing scenes in Gloucester, Massuchusetts.[30] For the rest of that year and the early part of 1907, Schamberg lived in Europe, primarily in Paris.[31] Unfortunately few specific details of this sojourn are now known. It is possible that he met Walter Pach, who had been a student of Chase's in New York and had lived in the French capitol at that time.[32] Nonetheless, whatever factual evidence is lacking, visual evidence proves an absorption of French Impressionism on its home ground. Schamberg's The Regatta of 1907, (fig. 2) depicts a sparkling, luminous scene of sailboats parading before an audience of hatted and parasoled spectators. William Agee has described this painting as having "Schamberg's instinct for strong color,"[33] and this characteristic would remain an important and expressive component throughout his work.

During 1908 Schamberg visited Europe, including Paris and parts of Italy. He met Sheeler in Rome during December of that year, and they visited the museums in Florence, Siena, Venice, and Milan.[34] Agee has speculated that the paintings of "Giotto, Masaccio, Piero della Francesca and other Renaissance masters taught Schamberg and Sheeler to look beyond the fleeting effects of nature to the underlying architectonic structure of painting."[35]

Introduction to Modern Styles

In early 1909, Schamberg and Sheeler went to Paris where they saw paintings by Cézanne, Van Gogh, Picasso, Matisse, Braque, and Derain. They visited art dealers on the Left Bank and the apartment of Sarah and Michael Stein.

The Stein salon with its focus on Matisse made an impression on Schamberg. Matisse's art would eventually serve as both an influence and a point of departure for Schamberg, melding his interest in vivid color and a Fauvist style of expression. Sheeler recalls the experiences at these Saturday night soirees:

> The Steins, Michael Stein and his wife they had a big apartment there (Paris) and a big salon and the place was plastered with those pictures that I have just described (Matisse, Picasso, Braque), and they had an open house; I was there one night just from a verbal introduction of someone I knew and also knew them, and I went there one evening and just circulated around...36

Since he spoke French and had visited Paris more often,[37] Schamberg may have been more affected by these contacts than was Sheeler.

Although Schamberg realized that the French artists were pioneering advanced directions from which his own painting might profit, he did not immediately assimilate what he had seen in the Stein's salon. Of the six extant works done during this European trip, Schamberg's choice of subjects still reflects the leisure activities and scenes favored by the French Impressionists, including depictions

of Parisian cafes, boulevards and the opera.[38] Agee has commented that these paintings recall, in substance and style, the American expatriate Whistler, as well as being reminiscent of the paint application used by Chase's favorites, Hals and Velásquez.[39] Clearly, by French avant-garde standards, Schamberg had yet to be converted to twentieth-century Modernism. In fact, during 1909, Schamberg copied Renaissance masters, remaining faithful to the originals as would be expected of a student trained in an art academy.[40]

Nevertheless, for Schamberg it was as if a line had been drawn between the past and the present. After his return to Philadelphia later in 1909, it is evident that he felt that he could no longer continue working in the Impressionist manner that he had been taught by Chase. In a series of portraits of his friend Fanette Reider and in a pastel of a theater interior, View from the Side Boxes (fig. 3), Schamberg began to use more vivid colors in the manner of Matisse and greater monumentalization of a figure in the manner of Cézanne, Matisse, and Picasso.[41] Such influences by the French avant-garde are embryonic in contrast to his paintings done after the Armory Show of 1913. More precisely what may be noted here is that Schamberg began to be interested in the 20th century avant-garde as an attitude of expression while he still clung to the more traditionalist subjects of his beloved Impressionists.

Just as a student of architecture would react instinctively to the format of the structures and the architectural elements in Italian Renaissance paintings that he had copied, so was Schamberg influenced by Leo Stein to examine Old Master painters, such as Piero della Francesca, for their cubic essence of form, a similar reevaluation of Renaissance painting had been done by Cézanne, Braque, and Picasso.[42] Concerning Schamberg's and Sheeler's first exposure to twentieth-century Modernism while in Paris, Patrick Stewart notes:

> They spent considerable time with Leo Stein, whom Schamberg had known previously. There is little doubt that Leo Stein's ideas about the revolutionary aspects of the 'timeless' art of Cézanne had great effect on the young Philadelphians. Certainly their efforts to find the elements of the past and present in art that were in Sheeler's words, 'outside time, place or momentary considerations' reflected Stein's beliefs.[43]

Schamberg expressed views similiar to Sheeler's reflections in his January 1913 article about Modern art.[44] Certainly, one aspect of Schamberg's (and Sheeler's) later paintings of mechanical subjects is a feeling of suspended time, which may be seen, perhaps, as an effort to capture the enduring qualities of classical art.

Cézanne

The structural approach of Cézanne's art, which lies somewhere between simple representation and abstraction, must have seemed like a natural progression to Schamberg.

From 1909 through 1912, Cézanne's influence is particularly apparent in Schamberg's works. His Landscape (With Houses) of 1910, depicts the buildings in a compressed spatial arrangement surrounded by greenery (fig. 4). Landscape of c.1910-11, (fig. 5) is a painting of dense foliage and trees that William Agee has related to the "pictorial intensity" of Cézanne's late Chateau Noir paintings.[45] The first extant painting in his 1910 portrait series of Fanette Reider, appears particularly indebted to Cézanne (fig. 6). The figure of Fanette, posed in a white blouse against a floral background, is in the modeling of the face, the blocky appearance of the figure and the lack of overall detail, structurally similiar to such Cézanne's portraits as Girl Resting on Her Elbow of 1900 (fig. 7). Although Cézanne's extraordinary color modulations were not widely assimilated or adapted, Schamberg's reduction of subject matter, whether landscape, portrait, or still-life, to its basic form--the cylinder, the cone, and the sphere--would become an important aspect of his later works. Schamberg's final portrait of Fanette Reider, Study of a Girl of c. 1912 (fig. 8), exhibited at the Armory Show depicts a strongly contoured figure reduced to a cone-shaped upper torso, cylindrical-like hat and arms, and spherical face, demonstrating his complete absorption of Cézanne's dictum of reduction. The portrait combines these aspects of Cézanne with the balanced, seemingly arbitrary colorations kindred

to Matisse.

Cubism

Cubism, as a basis for abstraction, was dependent, in part, on Cézanne's structural theories.[46] Although Schamberg may not have subscribed to its theoretical ideology, no painter exposed to Cubism could have remained satisfied with the simple imitation of photographic-like depictions of light and shade. His early tendency toward Cubistic forms may be seen in his Studio Interior of c.1912 (fig. 9) which depicts a corner of his simple studio with numerous pictures and a reflecting mirror arranged on the two corner walls. This painting was thought to date from his years as a Chase student, but Agee suggests that its structure and coloration make it a later work.[47] Agee remarks:

> The spatial diagonal of the corner is flattened out and pushed forward in a Cézannesque manner by joining the intersection of the walls in an effect that form a proto-Cubist grid. This axis defines and establishes the structural motif to which all the other elements refer. 48

Dissolution of the traditional distinction between a solid and the space around it and the resulting two-dimensionality of Cubist paintings would become important for Schamberg's later work, particularly his flat, shadowless depictions of mechanical objects of 1916 which will be discussed at length later. In fact, exposure to the Cubists' temporary

rejection of form may have inspired his focus on depicting selected machine parts that are divorced from the whole. Schamberg's work became more abstract as he moved toward the structure of Cubism.

1910 One-Man Show

Soon after returning to Philadelphia, Schamberg had his first one-man show from January 31 through February 5, 1910, at the McClees Galleries. (Six years later, in 1916, he curated an exhibition of works by American and European Modernists at the same Gallery.[49]) Schamberg showed works dating from 1905 through early 1910.[50] Of the 54 exhibited works in the 1910 show, nine were portraits of his family, friends, and clients. Fourteen were views of the cafes and gardens of Paris. Five were copies after Italian Renaissance masters, and three were listed as "Greco-Egyptian Portraits." Unfortunately, most of these paintings are now lost and known only by their titles. These exhibited works demonstrate Schamberg's interest in Impressionism and in Old Master paintings. This one-man show did not include examples of his recent absorption of twentieth-century Modernism. Evidently, such an assimilation in 1910 would not have been understood in Philadelphia despite the progressive attitude of his teachers at the Pennsylvania Academy of the Fine Arts. For Schamberg, the show must have seemed like a period at the

end of a sentence.

NOTES FOR CHAPTER III

1 The only biography of the artist is Ben Wolf, Morton Livingston Schamberg (Philadelphia: University of Pennsylvania, 1963).

2 William C. Agee, Morton Livingston Schamberg: Color and the Evolution of His Painting, exhib. cat. (New York: Salander-O'Reilly Galleries, Inc., 1982), p. 4.

3 See Wolf, p. 42 and illustration no. 2, 58.

4 Catalogue of Courses (Philadelphia: University of Pennsylvania, 1902-03), p. 103.

5 Ibid.

6 Ronald G. Pisano, The Students of William Merritt Chase, exhib. cat. (Huntington, N.Y.: Hecksher Museum, 1973), pp. 30-31, 40.

7 Ibid., pp. 37-38, 42.

8 Such artists include Arthur Dove, John Marin, Max Weber, Arthur Carles, and Abraham Walkowitz. See William Innes Homer, Alfred Stieglitz and the American Avant-Garde (Boston, New York Graphic Society, 1977), Appendix II, pp. 299-301.

9 Ibid., p. 10.

10 Wilford Scott, "The Artistic Vanguard in Philadelphia, 1905-1920" (Ph.D. dissertation, University of Delaware, 1984), p. 4.

11 Ibid., p. 44.

12 Ibid., pp. 45 ff.

13 Pisano, pp. 7-8.

14 Agee, p. 4.

15 David Milgrome, "The Art of William Merritt Chase" (Ph.D. dissertation, University of Pittsburg, 1969), p. 93.

16 Walter Pach, Queer Thing, Painting: Forty Years in the World of Art (New York and London: Harper & Brothers Publishers, 1938), p. 10.

17 Pisano, p. 42.

18 Milgrome, p. 93.

19 Charles Eldredge, "The Arrival of European Modernism," Art in America 61 (July 1973), p. 37.

20 Scott, p. 59.

21 Ibid.

22 Ibid.

23 Milgrome, p. 92. Emphasis Milgrome's.

24 Ibid., p. 93.

25 Scott, pp. 60-61.

26 Milgrome, p. 6.

27 Scott, pp. 135-136.

28 Agee, p. 4.

29 Ibid.

30 Ibid.

31 Ibid.

32 Avant-Garde Painting & Sculpture in America, 1910-1925 (Wilmington: Delaware Art Museum & University of Delaware, 1975), p. 162.

33 Agee, p. 4.

34 Whereas Sheeler returned to America, Schamberg spent at least several weeks in Florence and Rome. Ibid., p. 5.

35 Ibid.

36 Scott, p. 138.

37 Ibid.

38 Agee, cat. nos. 3, 5, 6.

39 Ibid., p. 5.

40 E.g., Agee, cat. 8. It is Duchess of Urbino (copy after Piero della Francesca), 1909.

41 Ibid., pp. 6-7 and cat. nos. 18, 21, 24.

42 Ibid., p. 5.

43 Rick [Patrick L.] Stewart, "Charles Sheeler," in Peter Morrin, Judith Zilcaer, and William C. Agee, The Advent of Modernism: Post-Impressionism and North American Art, 1900-1918, exhib. cat. (Atlanta: High Museum of Art, 1986), p. 161.

44 See Chapter V for a full discussion of this article.

45 Agee, p. 6.

46 See Douglas Cooper, The Cubist Epoch, exhib. cat. (Los Angeles and New York: The Los Angeles County Museum of Art, 1970), pp. 18-22, 28-35.

47 Agee, p. 6.

48 Ibid.

49 For a discussion of this exhibition, see Chapter V.

50 Wolf, p. 36. The catalogue is illustrated, listing the works by title.

CHAPTER IV

WORKS BY SCHAMBERG WITHIN THE CONTEXTS OF MODERNISM

Morton Schamberg's art was shaped by the sweeping changes of the early twentieth-century. His world revolved around the most progressive art capitals of that era, Philadelphia, New York, and Paris.[1] In order to understand his artistic development, it is necessary to examine Schamberg's contemporary aesthetic, scientific, technological, and literary milieus. Within his development lie the origins of what would become the Precisionist aesthetic.

As the Century Turns

In the first decade of the twentieth century a fundamentally agrarian society steeped in nineteenth-century cultural attitudes were gradually being supplanted by the challenges of a new age. America struggled to bridge the gap between the centuries, producing many contradictions. Even as Henry Ford was developing the practical Model T for the common man, horse-drawn carriages were still the most common means of transportation.[2] Wealth was concentrated in the hands of a few millionaires who paid

no income tax while entire families in industrial cities and towns worked long hours for low pay before the days of minimum wage and child labor laws.[3] Women still wore petticoats and could not vote or smoke a cigarette on Fifth Avenue in New York City, while Carrie Nation was smashing saloons in the name of temperance.[4] The "age of innocence" would soon be irrevocably changed.

> The simultaneous impact on American mores and culture of two such disparate events as the Armory Show and the First World War undermined the lingering genteel tradition of the late 19th century. That tradition could not sustain the byproducts of urban industrialization--global political commitments, immigrant migration, socialism, and feminism. 5

The scientific and technological advances we now take for granted affected every aspect of life from the mundane to the sublime: electric toasters to the Theory of Relativity. As technology expanded, industry and large urban centers such as New York City flourished. Skyscrapers elevated the New York skyline: the 41-story Singer Building built in 1908, the 50-story Metropolitan Tower which followed it, and the 60-story Woolworth Building in 1913 became symbols of the new era.[6] The image of this new America as represented by the machine and functional forms of architecture, as icons of order and reason, would become a strong presence for artists trying to express the new proliferation of new forms and devices.[7]

The Armory Show

Rarely has public complacency been so disturbed, or the

art establishment so aroused, as with the dramatic advent of the Armory Show. The idea for a large exhibition of Modernist art began in 1911, and resulted in the organization of a committee of twenty-five artists who called themselves the Association of American Painters and Sculptors. Originally intended by its principal organizers, Arthur B. Davies, Walt Kuhn, and Walter Pach (representing the newly formed Association) to be an independent exhibition--without juries or prizes--this large-scale show became a first-hand opportunity for some 300,000 uniniatiated Americans to see both European and indigeneous contemporary art.[8] The organization of the Armory Show was based on the 1912 Sonderbund exhibition in Cologne, an impressive show of European Modernists including Cézanne, Van Gogh, Munch, and Picasso.[9] Kuhn traveled to this exhibition and through Germany, France (where he was joined by Davies in Paris), Holland, and England to absorb the latest trends and make selections for the show. Works of art crossed the Atlantic by the hundreds.[10] "Davies presented the European section as a continuously spiraling, radical evolution from Goya, Ingres, and Delacroix through realism, Impressionism, and Post-Impressionism up to and including Fauvism and Cubism."[11] The Italian Futurists were not represented at all since, as Milton Brown suggests, they may have been committed to European exhibitions at that

time; nor were many German Expressionist works exhibited.[12]

In comparison with the European works, much of the American work seemed fairly traditional. The popular American Impressionists Childe Hassam, J. Alden Weir, and Theodore Robinson were represented in force as were all the members of the Ash Can School, including George Bellows and George Luks.[13] But even the most radical works of the American artists appeared "evolutionary" rather than revolutionary. John Marin's paintings, mostly watercolors, predated his works reflecting the influence of Cubism; Marsden Hartley had not yet been exposed to German Expressionism; Stuart Davis, Joseph Stella, and Abraham Walkowitz were still involved with the realism of the Ash Can School.[14] The works of Patrick Henry Bruce and Morgan Russell, similiar to their later color abstraction experiments (Synchromism), as well as Fauvist-influenced works of Oscar Bluemner and Marguerite and William Zorach, appeared advanced. Several artists who had already developed Modernist styles were not represented, including Arthur Dove and Georgia O'Keeffe (both active members of the Stieglitz group), John Covert, Stanton McDonald-Wright, and Man Ray. Louis Lozowick, Niles Spencer, Preston Dickinson, Elsie Driggs, among others who later became Precisionists, were too young to participate in the exhibition.

For Schamberg the Armory Show was a significant event even though as an artist he was already committed to the

Modernist direction of his work. Philadelphia, with its relatively advanced art institution (Pennsylvania Academy of the Fine Arts), was thought then to be a rival to New York City as a leader of American art, and modern art there had a number of supporters.[15] Schamberg was influenced by this progressive establishment, but knew how few really accepted the new art. By 1913, he was already well on his way to becoming a veteran defender of his Modernist position to the art world and to the general public. Consequently, he was understandably skeptical about the Armory Show. In a letter, dated August 23 1912, to Walter Pach, who was living in Paris, Schamberg wrote:

> Did you know that there's to be an exhibition in N.Y. this winter of American painters and sculptors (a new organization as far as I know). The president is Arthur B. Davies. I got an invitation to exhibit with them the other day. It is rather funny as I have just gotten to the point where I don't care whether anyone sees my pictures for years to come. I don't expect to sell and don't need to if the photography goes and while I am glad to show them to anyone who is interested, I can say to hell with the exhibitions and dealers. However this thing sounds as though it might be worth while. We'll see.[16]

Schamberg's words support William Agee's supposition which questioned just how much American artists were specifically influenced by the Armory Show. Agee has suggested that by 1910, leading American artists like Marin, Hartley, Bruce, Dove, Russell, MacDonald-Wright, Walkowitz, Maurer, Weber, Storrs, Covert, and Schamberg "were rapidly absorbing the

lessons of Modernism that even then were transforming American art dramatically."[17] He further suggests that even though the Armory Show had a major impact on the American public and had an impetus for Modernism, before the exhibition these artists, many of whom had studied in Paris, "had already forged the beginnings of their mature styles."[18]

It is ironic that the Armory Show was more of a success for the European artists than for the Americans who organized it. Of the 174 paintings sold, only 51 were works by American artists. Schamberg exhibited five paintings of figures and landscapes and sold an unidentified landscape for $100.00.[19]

Aside from an encouraging sale of a painting, the Armory Show was important to Schamberg for other reasons. It gave him a chance to see an even wider array of styles and concepts than he had seen in Paris, including works by Derain, Duchamp, Picabia, Villon, Gleize, Gauguin, in addition to other paintings by Picasso, Matisse, and Cézanne, reinforcing the direction of his work toward abstraction. Some proto-Cubist elements had already appeared in Schamberg's earlier work, such as Studio Interior (fig. 9) of c. 1912 but, "the Armory Show was no doubt decisive in determining the Cubist based orientation of Schamberg's art from early 1913 through 1915."[20] Canephoros (fig. 10), signed and dated 1913, appears to be

his first Cubist painting. Canephorae or "basket carriers" are a subject that Braque would later use in a series of female nudes.[21] Schamberg employs primary colors in the awkward treatment of a female figure carrying a basket on her head in a tenative attempt to explore Cubist faceting and spatial relations. Particularly impressed by the Fauvist colors seen at the Armory Show, he may have been trying to incorporate their colorations in this early Cubist experimentation. Sheeler recalled that at the Armory Show Matisse's non-associative color and his "arbitrary use of natural forms which at times amounted to short hand ... was more disconcerting than Picasso."[22] The figurative series Geometrical Patterns and architectural landscapes from this period, which will be discussed, exhibit a more successful assimilation and simplification of Cubist complexities in addition to incorporating distinctive colorations derived from Matisse.

Schamberg's major figure series of 1913-1914, known as Geometrical Patterns, combines Cubism with Matisse's Fauve color more successfully. It "continue[s] the monumental figurative paintings of 1910-1912."[23] Schamberg himself apparently entitled these works Figure and gave them identifying numbers; however, his original numerical designations are unknown today so these paintings are now identified by the letters A, B, C, D. In Figure A

(Geometrical Patterns) of 1913 (fig. 11) abstract planes in blues, pink, and yellow tones depict the back of a woman, this figure is based directly on Matisse's pose of The Back, I (fig. 12), a bronze sculpture Schamberg had seen in the plaster version at the Armory Show. Agee characterizes this work as being "closer to a geometric patterning rather than a true Analytic Cubism."[24]

The next painting in the series is Figure B (Geometrical Patterns) of 1913 (fig. 13). The figure is abstracted by flat, geometric shapes colored blue, pink, yellow, green, and orange. The whitened colors are toned from lighter to darker areas to give shape to each of the pieces which comprise the whole form. In comparison to Figure A, it is a more fully integrated Cubist work. It, and the other figure paintings in this series are "clearly related to the color abstractions of Orphism and Synchromism"[25] and their sources are not so much from Picasso and Braque but the Puteaux Cubists (Gleizes, Villon, Metzinger, Picabia, and Delauney) who were represented at the Armory Show. Like Francis Picabia's Dances at the Spring (fig. 14) and Villon's Girl at the Piano (fig. 15) seen at the Armory Show, Schamberg's Geometrical Patterns features flattened figures broken into large shaded facets which lend a feeling of movement. While Braque and Picasso eschewed color for the sake of pure analysis of form, Albert Gleizes and Jean Metzinger were part of the so-called

"second phase" of Cubists who insisted on the use of color.[26] In fact, Schamberg may have seen other examples of work by Gleizes, Leger, Metzinger, and Villon in Philadelphia during the summer of 1913, in what is now characterized as a "lost" Cubist exhibition organized by Gimbel's Department Store. This traveling exhibition was the first group show in America devoted to Cubism "show[ing] the latest trends in the Cubist movement, particularly the use of brighter colors."[27] In his extant writings Schamberg himself, however, did not acknowledge these particular sources as direct influences as he did Picasso and Cezanne. He did, however, include Gleizes, Duchamp-Villon, Metzinger, and Villon in an exhibition entitled "Philadelphia's First Exhibition of Advanced Modern Art" that he organized for the McClees Galleries in May of 1916.[28] Schamberg's inclusion of their work in his exhibition certainly confirms, however indirectly, his acknowledgement of the importance of their work.

Agee attributes the derivation of Figure B (Geometrical Patterns) to the crouching figure in Matisse's Luxury II (fig. 16) which was exhibited in the Armory Show. Schamberg must have noted that the figures in this painting were significant for Matisse because they were also quoted by the French artist within his large painting of his studio interior, Red Studio (fig. 17) also in the Armory Show.

Schamberg's derivation of Matisse's figure is difficult to decipher; however, his configuration, in particular, may relate to the posture of Matisse's crouched figure. Matisse's figure, delineated with simple curving lines, is fragmented by Schamberg into interlocking geometrical color planes. The shapes, in outline, that relate to the Matisse work may be seen in the off-center, oval-shaped head which flows into the curving back along the right side of the canvas. Schamberg's combination of primary colors and their complements articulate the body parts of the figure; the intense coloration is grounded in Schamberg's absorption of Fauvism.

Another work by Schamberg, signed and dated 1913, has been assigned the title Figure D (fig. 18).[29] It is a vertical picture which appears to be another crouching female figure with an arm raised over the head and leg bent at the knee. The source of this pose is, in my opinion, another Armory Show exhibit, a 1912 bronze sculpture Repose (fig. 18) by Alexander Archipenko; it is a semi-reclining female nude with an arm placed over her head and also features an upraised leg.[30] The bronze is oriented vertically. Schamberg tilted the position to the right in order to achieve an even more upright position. In Schamberg's later work like his machine painting Painting VI (fig. 20) of 1916, he is known to have made adjustments in composition, turning the original image 90 degrees to the

right in order to achieve the desired composition, without intending to disguise the function or source.[31]

Another work in the series Figure C (fig. 20) is signed and dated 1914. Faceted in reds, greens, yellows, oranges, and blues, it is a vertical painting of a full-length standing female figure with legs crossed and arms raised over her head. The figure is reminiscent of both the arching figure in Picabia's Dances at the Spring (fig. 14), which was later in the Walter Arensberg collection, as well as of another sculpture Négresse (fig. 23) by Alexander Archipenko, both in the Armory Show.[32] Agee has also suggested that the divisions of overlapping and intersecting planes which "create a distinctly simultaneist painting ... may refer to the states of motion in Duchamp's controversial Nude Descending a Staircase, No.2 (fig.24) which was the succès de scandale of the Armory Show, or to Jacques Villon's Young Girl (fig.25), also in the exhibition.[33] Four lightly defined, but distinct, vertical bands running from top to bottom on the left side of the painting suggest repetitive movement as does Duchamp's painting.

One of two recently discovered paintings Untitled (fig. 26), signed and dated 1915, was sold at auction in 1986.[34] It is a vertical figure in which the planes of the body appear to be shaded to emphasize its volumes. Unlike the figures of the 1913-14 series, it is centered within a

relatively empty background and does not fill the entire canvas. Some of the shapes, angles and the horizontal shading recall, in my opinion, a Picasso drawing, Nude of 1910 (fig. 27), which was exhibited by Alfred Stieglitz at his 291 gallery in a 1911 exhibition of Picasso drawings and loaned by Stieglitz (who had purchased it himself) to the Armory Show in 1913.[35] This painting represents an important departure for Schamberg because the centering of the figure against an empty background forecasts his later use of centered mechanical objects within a blank background in his later machine paintings (such as fig. 20).

Other works of this period demonstrate his commitment to abstraction. Surviving paintings of 1913-1914 include a series of landscapes, a subject popular with Cézanne, as well as with Braque's in his early Cubist works. Schamberg's Landscape (with House) (fig. 22) and Landscape (with Trees) (fig. 28), both signed and dated 1913, and Landscape (with Bridge) (fig. 29), signed and dated 1914, all depict scenes which incorporate both natural and architectural elements which still retain their identity, but are divided into Cubistic planes. The blue and green landscape elements of Landscape (with House) are touched with individualistic mauve and yellow accent colorations. The simplified composition is, for the first time in Schamberg's work, strengthened by dynamic, angular, lines of force which seem to radiate from the architectural

components into the atmosphere. The bridge in this painting becomes a more prominent feature in the later painting Landscape (with Bridge). In Landscape (with Trees), a section of blue sky with clouds on the right side of the painting becomes a parallelogram. Shaded dark and light greens in rectangular shapes and other forms derived from the rectangle constitute the terrain. The tree trunk and house tops are geometric pink accents. In all, the flattened composition fills the panel without any suggestion of spatial recession. In Landscape (with Bridge) the composition is also a level surface composed of geometrical shapes. The natural elements of sky and water become mere structural elements in blue without the suggestion of their character that may be seen in Landscape (with Trees). Color, too, becomes more arbitrary in the architectural elements which appear in pink and orange. It has been suggested that either of these works may have been exhibited by Schamberg in a group show at the Montross Gallery, in New York City, from February 2-23, 1914.[36] In fact, these works may have been exhibited earlier in a December 1913 exhibition of American artists influenced by the Armory Show, "American Cubists and Post-Impressionists" in Pittsburgh at the Museum of Art, Carnegie Institute.[37] Works for both exhibitions were selected by Arthur B. Davies, organizer of the Armory Show.[38] In another work

Landscape (fig. 30) of c. 1914 the natural elements may still be recognized by color and shape, while Landscape, Bridge (fig. 31) of 1915 is even more abstract and the color non-associative. Schamberg's panel is divided into quadrants by black lines forming vertical and horizontal bands. The shapes of the architectural elements in the two top quadrants are barely suggested; the lower quadrants are even more loosely brushed shapes which hint of foliage. The surface of the painting is no longer completely covered, and color gives no clue to the subject. The whitened primary colors of earlier paintings are now toned with gray and black, producing salmon and bright blue colorations. Black, particularly in the dividing bands, becomes an important organizing element. Finally a work of 1915, now titled Abstraction (fig. 32) since it does not appear to be a landscape, is totally unidentifiable in terms of a natural setting. A curvilinear shape on the left recalls Brancusi's Princess X (fig. 33) which was shown in a bronze version the following year at the Society of Independent Artists.[39] Agee has pointed out that this shape also resembles Picabia's I See You Again in Memory My Dear Udnie (fig.34), which was exhibited at 291 Gallery in 1915.[40] The organizing horizontal and vertical grid elements that Schamberg uses here relate this painting to another work of that year, Landscape, Bridge (fig. 31) of 1915.[41]

Not only was the Armory Show important as a visual

source for Schamberg, but it was an event which stimulated his public advocacy of Modernism. Philadelphia newspapers published his interpretations and historical context of Modern art both before and after the exhibition. His role as an advocate of Modern art will be investigated in the following chapter.

The Stieglitz Circle and Photography

There is no question that the cause of Modernism in America would not have advanced in quite the same way without the active promotion of photographer Alfred Stieglitz and his gallery at 291 Fifth Avenue. His efforts to promote photography as a fine art and his subsequent support of avant-garde art, made it possible for American Modernism to flower. Schamberg's own photography and painting, although not directly shaped by Stieglitz, was affected by him. The advent of photography as an art form was an important liberating factor for Schamberg, as well as for Modernism in this country. The tandem movements toward "straight" (ie., non-pictorial) photography and the introduction of European Modernism were important for all American avant-garde artists like Schamberg and for the subsequent development of the concept of Precisionism.[42]

Prior to 1915, when the Little Galleries of the Photo-Secession or "291," as it came to be known unofficially, was opened by Alfred Stieglitz, there was no

focal point for artists with progressive tendencies. Originally devoted to promoting advanced forms of photography, 291 became the first gallery in America to show works by the European avant-garde including Rodin and Matisse (1908), Toulouse-Lautrec (1909), Henri Rousseau (1910), Cézanne, and Picasso (1910).[43] These exhibitions exemplified Stieglitz's belief that the study of Modern art would stimulate thought and deepen the public understanding of avant-garde art and photography.[44] He sought to promote and disseminate his own advanced thoughts, as well as the abstract art theories and criticism of others, with the publication of Camera Work, which "became a clearing house for information about [photography and] new movements in European and American painting and for many years was the most advanced American periodical devoted to the arts."[45]

While public awareness of Modernism before the Armory Show was minimal, 291 provided a forum for progressive ideas and a place for interested artists to meet. Stieglitz championed the work of a small group of kindred spirits, who were highly original American artists, including John Marin, Georgia O'Keeffe, Arthur Dove, Marsden Hartley, Abraham Walkowitz, and, briefly, Max Weber. Stieglitz promoted them with one-man shows of their work. "Discussions of art and aesthetic theories undoubtably counted for much," notes William Inness Homer, "but Stieglitz and the inner circle

also concerned themselves with broader issues such as the economics of art, patronage, the role of the artist in society, and the development of an American language of expression."[46]

Stieglitz's core group of artists was small, but his influence, if not immediate, was far-reaching. No progressive artist in America could have failed to have been touched by his prophetic vision. Through his gallery 291 and his magazine Camera Work, Stieglitz expressed his consuming interest in aesthetic questions concerning photography and the fine arts, arriving at his own definition of the special relationship between Modern art and photography. After five trips to Europe and direct contact with the avant-garde, Stieglitz had realized by 1912, according to Judith Zilczer, "that the photographic vision--whether through the brush or camera--would not result in the highest art."[47] Zilczer also remarks that Stieglitz "predicted that abstraction, as the new medium of expression, would parallel the coming dawn of a new social era."[48] The idea that photography had fulfilled the imitative purpose of Western art was an important and original contribution not only to the development of Modernism in America but to the international vanguard. The artistic freedom which grew out of these revolutionary aesthetic ideas, in addition to the incorporation of some of the techniques of the photographic medium, became an

important point of departure for many American artists including Schamberg.

There is no evidence that Schamberg was directly involved with Stieglitz and his group prior to the Armory Show, but he was certainly aware of them. Stieglitz was articulating his theories about the relationship between photography and the future of American art in 1912, when Schamberg and Sheeler had turned to photography to make a living. As a proponent of advanced art Schamberg was surely aware of 291 and the publication Camera Work if only through Charles Sheeler who had corresponded with Stieglitz as early as 1911, and maintained close ties with him.[49] Schamberg had a personal subscription to Camera Work by late 1915, and visited New York City regularly to see exhibitions of advanced art.[50] In fact, Schamberg may have gleaned some ideas for his pre-Armory Show article dated January 19, 1913, from Max Weber's Camera Work article of 1910 on the Fourth Dimension in art, as well as from his own direct contact with Leo Stein, who had espoused an interpretation similiar to that which Weber had written about.[51] The implications of Schamberg's article will be discussed at length in the following chapter.

Although there is no record that Schamberg met Alfred Stieglitz until after 1915, he had certainly visited the 291 gallery by that time.[52] When they did meet, Schamberg and

Stieglitz did not get along. Evidently Schamberg failed to appreciate properly 291 and Stieglitz, and being unwilling to bow to Stieglitz's monumental ego, somehow challenged Stieglitz. By the end of 1916, however, they seemed to have reached a common ground. Stieglitz wrote to Schamberg on December 14:

> It was really the first time that I felt that there was a real connection between us. In fact, I so wrote to Sheeler after you had gone. It is queer how the point of contact suddenly appears. As for 291 I still wonder what it is. Every day seems to intensify that wonder. Of course it is nothing more than a basic feeling, but that sounds like mere words. Nevertheless I am glad that 291 seems to have called forth in you some feelings toward it, more human than before, and that you seem to see in it something which makes you feel something akin to a real pleasurable sensation.[53]

Stieglitz had written to Sheeler on December 1, 1916, saying that he liked "Shamberg [sic] for the first time unreservedly."[54] He commented that he was interested in Schamberg's photographs, having "a real sensibility and a real respect for the medium."[55] Stieglitz noted that Schamberg "prefers to paint than photograph."[56] "But an artist cannot but help respecting the medium he uses," Stieglitz continued, "if there be any art in him, whether he likes that medium to begin with or not."[57]

Although Schamberg's primary interest remained painting, his photographs, as Stieglitz remarked, "showed a real sensibility and a real respect for the medium." Catherine Scallen has suggested that Schamberg instigated Sheeler to begin to work in commercial photography sometime

around 1912.[58] In any case, it seems that they both started out feeling that photography was something that they could do in order to make a living without interfering with their painting. Schamberg, as Stieglitz suggested, approached his photography with the creative eye of an artist. He even made his commercial portrait photographs unique, for he was the first photographer to use a silvered background in order to reflect muted light.[59]

Schamberg's photographic portraits also indicate his interest in modern composition. His own Self-Portrait of 1912, (fig. 35) includes a mirror reflection of himself so that the composition emphasizes flatness of planes. Arbitrary framing heightens the sense of geometry. "Even the blurriness of the background is used, the softened details adding to the pattern without distracting from Schamberg's reserved profile."[60] In spite of the traditional portrait subjects of his early photographs,[61] his innovative approach suggests another step towards the development of a new aesthetic in Schamberg's painting.

Today, Schamberg's photographs are rare. There are few extant portraits and even fewer of his urban images have surfaced. The city views that are known date from 1916, the same year he was painting his machine paintings. These photographs underscore his continuing fascination with architectural elements of the modern age and mark the

complete assimilation of Cubism in his work. Catherine Scallen, relating his photographs to the Cubist aesthetic, has suggested contrasts between two of Schamberg's city photographs, Untitled (City Scene from Above) and Untitled (City Scene) (figs. 36 and 37), both of 1916, and Stieglitz "291 Series" (fig. 38) of 1915, taken from the window of his gallery:

> Schamberg's photographs, taken from above and from the side, both labeled Untitled are much more concerned with shapes divorced from function than Stieglitz's images. Their context is a relationship of form rather than a suggestion of urban atmosphere. Schamberg cuts off his buildings more radically than Stieglitz. Finally, Schamberg's use of shadow and tonal contrast works more as a compositional device than Stieglitz's, which is atmospheric and, by comparison, romantic and allusive. Cubism as understood and applied by Schamberg is cool and formal; his interest lies in the juxtaposition of planes and shapes, the pictorial balance of crisply patterned shadow and light formations. The geometric-scientific understanding of Cubism, added to Schamberg's Cubist-derived interest in the machine and how parts relate to the whole, are the guiding forced behind these photographs.62

In light of Schamberg's consideration of photography as an adjunct to his painting, it follows that the photographs were shaped by painterly considerations. It is likely, however, that a growing awareness of the implications of photography might well have influenced his painting. William Agee observes:

> The city scenes in his [Schamberg's] photographs no doubt helped transform the iconography of his painting from the rural scenes of the landscapes done through 1915 and may have alerted him to the possibilities of urban life and the machine. So, too, he may have been struck by the precision machinery of the camera.63

Schamberg received further acknowledgement from Stieglitz when he obtained a copy of a Schamberg portrait.[64] In an anonymous quote in an exhibition review, Stieglitz referred to Schamberg, Sheeler, and Paul Strand as the "Trinity" of photography.[65] Schamberg's portraits were included in a 1917 group photography exhibition with photographs by Sheeler and Strand at Marius de Zayas' Modern Gallery, a commercial branch of Stieglitz's 291 Gallery, in New York.[66] For the Thirteenth Annual John Wanamaker Photography Exhibition of 1918 in Philadelphia, Schamberg won third prize for a portrait of a young boy. Sheeler won first and fourth prizes, and Paul Strand won second and fifth prizes, "thus publically confirming Stieglitz's opinion of the three photographers as leaders in the medium."[67]

Although there are few in existance, Schamberg's photographs of urban scenes date from about 1916. These photographs combined the influences of Duchamp and Picabia which also appear in his machine paintings. Schamberg, applying Cubist principles, photographed his subjects from carefully selected angles to emphasize their abstract shapes. In his Untitled (Rooftops) of 1917 (fig.39) the point of view is that of looking down from the top of a building in order to capture the angular forms of the rooftops below in a compressed spatial composition. Consequently, the composition is reduced to flat, geometric patterns by the dark shadows of adjoining buildings.

Schamberg uses light to accentuate the diagonal elements of the scene.

It is noteworthy that Schamberg, tangentially influenced by Stieglitz, developed his own Modernist vocabulary in his paintings and photography without the advantage of a zealous mentor who promoted his work wholeheartedly. Schamberg's initial reaction to Stieglitz may have been one of fierce independence and a realization that he had come a long way indeed. It was with another group that Schamberg must have felt more at home, the stimulating atmosphere of a more iconoclastic New York salon, the apartment of Walter Conrad Arensberg.

The Arensberg Circle

After the Armory Show, Stieglitz and his circle lost impetus as the defenders of Modernism.[68] Indeed, Stieglitz must have felt that, to a large extent, his mission had been fulfilled.[69] He had disagreed with the blatant promotion of the 1913 Armory Show exhibition and had not been directly involved in its organization.[70] In the wake of the show, Camera Work was no longer the only avant-garde journal, and other galleries and patrons supplanted Stieglitz's as champion of the vanguard.[71]

Few patrons in the burgeoning New York art world pursued and nurtured the ideas of Modernism as enthusiastically as Walter Conrad Arensberg. A Harvard

graduate, Arensberg possessed a wide-ranging intellect. His interests, which he pursued to the point of obsession, included writing poetry, translating Dante, music, cryptography, chess, and philosophy.[72] He was overwhelmed by his first exposure to Modernism at the Armory Show. A popular story, probably apocryphal, indicates that he did not go home for several days after the experience.[73] Arensberg and his wife Louise moved to New York City from Boston in 1914, to be closer to the progressive art and ideas with which they had become so enthusiastic.[74]

The Arensbergs began to collect the work of young artists, inviting them to participate in informal gatherings. Soon, their West 67th Street apartment became an open house for European and American artists, musicians, and eccentrics who were provided with endless food and drink in addition to a forum for "stimulating conversations on a myriad of subjects from the state of the arts to the rationality of Freudian analysis."[75]

It is not known exactly how Schamberg's connection with the Arensbergs began, but it is likely that his friendship with Walter Pach, who was a close friend with Arensberg, as well as with Marcel Duchamp, could have provided the introduction.[76] The contact with the Arensberg circle was important for Schamberg and other Precisionist artists, who, to varying degrees, participated in this stimulating

environment. Not only did Arensberg buy paintings from Schamberg, Sheeler, and Joseph Stella, he provided them with a continual "exhibition" drawn from his own collection of paintings, including works by Picasso, Braque, Cézanne, Rousseau, Brancusi, Derain, and the works in progress by Duchamp.[77] Duchamp recognized Schamberg's potential, and it is Duchamp who places Schamberg in the Arensberg circle in the following way:

> More than anything else, I remember Schamberg's personal charm when he appeared with Charles Sheeler at the Arensbergs' in the years 1915-16. I felt quite close to him in his grasp of one "future" which is our "today."[78]

Arensberg offered a temporary home to perhaps the most illustrious European artists who, at the beginning of World War I began coming to America. The most influential artist to arrive was Marcel Duchamp. Duchamp had been exempted from conscription.[79] He was drawn to New York City to some degree by the notoriety he had received at the Armory Show with his Nude Descending a Staircase, No. 2 (fig. 24), as well as by recommendations from his friends Walter Pach and other expatriot Americans in Paris.[80]

Duchamp's presence at the Arensberg's gave the group a focus and attracted other members of the European avant-garde: Jean Crotti, Albert Gleizes, Francis Picabia, composer Edgar Varèse, critic Henri-Pierre Roche, and poet Henri-Martin Barzun. American painters included Man Ray, John Covert, and Precisionists Schamberg, Sheeler, Demuth,

and Stella. Other American artists included poets Alfred Kreymborg, Amy Lowell, Allan Norton, and William Carlos Williams; dancer Isadora Duncan; radical journalist Max Eastman; and eccentrics, Baroness Elsa von Freytag-Loringhoven and Arthur Craven.[81] In this environment Duchamp formed the nucleus for the most significant avant-garde activities to take place in New York for the next five years.

New York Dada: Duchamp and Picabia

A new, volatile spirit was generated from the intellectual frenzy which revolved around Duchamp, who was stimulated by the possibilities presented by the utopian modernity of New York City. Dada, as this iconoclastic muse came to be known, had arisen simultaneously in New York and in Europe several years before it was officially named in 1916. Dada was the art of controversy and counter-cultural ideas. Its manifestations extended not only to painting but all art forms. Dada was the reaction of young European artists to the horror of World War I. It was a negation of all traditional ideas. In the midst of the war's destruction and mass killings, nothing seemed to make sense, and traditional moral, political, and aesthetic values were profoundly put into question.[82] New York Dada, however, was less involved in the nihilistic aspects than in the idea of artistic freedom it represented.[83]

The second leading proponent of Dada, defender of abstraction, and genius of the mechanomorphic portrait was Francis Picabia. Picabia had first visited New York, as discussed, during the Armory Show of 1913, in which he exhibited four paintings that were hard-edged abstractions having curious titles with symbolic meanings (fig. 34).[84] He established close ties with Stieglitz and became better known in America for his theories on modern art published in newspapers and in Camera Work than for his paintings.[85] His second visit of 1915, proved to be more important for the Precisionist artists. Like Duchamp, Picabia's mechanical style predated European Dada and employed elements of parody, cynicism, and humor. In his newspaper interviews, typical remarks by him included: "the genius of the modern world is in machinery and that through machinery art ought to find as most vivid expression."[86] The vitality of the American city and its "blatant modernity" and "skyscraper environment" was for him epitomized by Manhattan, "the focus and paradigm for urban progress not only for America, but Europe as well."[87]

Reinforced by his ability to speak French with the non-English speaking Picabia,[88] Schamberg was a strong conduit between Picabia and the Precisionists. Three elements of Picabia's machinist style, adapted by the Precisionists, may be seen in Schamberg's own work. The first is the use of

unusual perspectives, another is abstraction through close-up views negating any consideration of contextual environment, and the third is the absence of the human figure.[89] Schamberg's machine form paintings show distinct parallels with Picabia's isolation of objects against stark backgrounds, first seen in Painting IV (Mechanical Abstraction) (fig. 40) and continuing in other machine paintings Painting VIII (Mechanical Abstraction) (fig. 41) and Painting IX (Machine) (fig. 42), all of 1916. The tube-like parts, the placement of contrasting light and dark areas, and the merging of the object with its background in Painting IV (Mechanical Abstraction) (fig.40), have not been identified as deriving from an actual machine. A more likely source is Picabia's drawing Girl Born Without a Mother[90] (fig. 43). Another relationship may be seen in comparing Picabia's Very Rare Painting on Earth (fig. 44) of 1915 with Schamberg's Painting V (Mechanical Abstraction) (fig. 45) of 1916, which share similar cut-away formats and textured geometric shapes. Both compositions share the motif of vertical rectangular-shaped machines. Whereas Picabia's machine fills the canvas around a blank central core, Schamberg's is centered in a neutral space. In both paintings, it appears that both the inside and the outside of certain parts of the machines may be seen simultaneously. Both paintings incorporate painterly, textured areas which are highlighted to give a sense of their shape in contrast

with flat, tightly rendered schematic nuts, bolts, and gear pieces.

Schamberg's titles did not incorporate the ironic, pun-filled messages of Duchamp and Picabia, but he may have executed one Readymade with Baroness Elsa von Freytag-Loringhoven entitled God (fig. 46) of c.1917-18. It is an assemblage of plumbing pipes and mitre box. Currently, scholars have suggested that this piece was done solely by the Baroness and only photographed by Schamberg. "Indeed, it is said that the photograph is typical of Schamberg's style [a mechanical object centered against a blank white background], while the sculpture is typical of other major works by the Baroness...."[91] If this is so, it may suggest that his involvement with photography had superceded his painting and may explain, in part, the paucity of paintings from the last two years of his life.

Schamberg's early Cubist experiments had brought his work to the brink of his Precisionist work. It has been thought that Schamberg's machine paintings emerged as an immediate response to Picabia's machine style.[92] However, research by William Agee points out that Constance Rourke, in her book on Charles Sheeler published in 1938, reported that Schamberg "talked constantly about pictures he was going to paint in which mechanical objects were going to be a major subject, describing them in detail down to the last

line and nuance of color."[93]

Inspired by Duchamp's and Picabia's unabashed fascination and appreciation of America, Schamberg found his own earlier instinct to incorporate the machine subject re-enforced by their example. He began to explore for himself these sources for a vigorous new aesthetic, the nascent Precisionist aesthetic, which would identify the modern landscape with its manifestations in skyscraper architecture and mechanization, "the moral and natural equivalent of nature in nineteenth-century America."[94]

Schamberg's machine style came to fruition with Painting I (Telephone) of 1916 (fig. 47). In Telephone Schamberg returns to an identifiable image, abstracting its parts and wires in a Cubist manner. An earlier painting Composition of 1915, now known only through a photograph (fig. 48),[95] shows an abstract, loosely brushed work with a telephone image, but Painting I (Telephone) seems to be the first of his mature machine paintings. The dating of the earlier painting with the telephone image predates Picabia's machine paintings, begun in the summer of 1915.[96] However, the impetus to focus on the single image may have come from Schamberg's contact with Duchamp. Walter Pach, in his review of Schamberg's 1919 posthumous exhibition at Knoedler's Gallery in New York, pointed out that Schamberg had appreciated the work done by "some of the Frenchmen, notably Duchamp,"[97] who used machine subjects. But

Schamberg, he noted, "did not follow them, however, until by a chance, he was led by circumstances outside of his painting to consider the beauty which the makers of machines lent to their work." "His incentive," Pach continued, "in painting themes drawn from the field of mechanics was therefore first-hand observation quite as much as the lead given by other men."[98]

Although Schamberg had apparently been thinking about machine depictions for some time, clarification of his precisely rendered, isolated image in these paintings certainly derived from Duchamp. Duchamp's Chocolate Grinder (fig. 49) of 1913 had been important for Picabia's own machinist style which was initiated in the summer of 1915 in New York. Two versions of Duchamp's Chocolate Grinder had been exhibited in New York at the Carroll Galleries during 1915, and Arensberg bought the more finished one.[99]

In addition, Picabia's use of schematic drawings may have helped Schamberg to actualize his own extreme distillations of form. His object portrait Here, This Is Stieglitz (fig. 50), portrayed Stieglitz as a camera, and it would have been familiar to Schamberg.[100] In fact, Schamberg's machine pastel, Composition (fig. 51), of 1916 directly relates to the image of the camera that Picabia used to represent Stieglitz. Picabia incorporated associative inscriptions and a wilted camera image with a

automobile gearshift "parked" in neutral to symbolize Stieglitz's fading energy and diminished power.[101] Schamberg's soft pastel image carries no such associations. The camera body is eliminated, excluding all but its x-shaped lens focal extension and the part of the gearshift seen in Picabia's work. Schamberg adds two rays emananating from the camera's lens which carry the x-motif through to the top of the drawing, suggesting the continuing penetration of the camera's and Stieglitz's vision.

Schamberg's style represents a transition between Picabia and the work of future Precisionists, particularly Sheeler and Demuth.[102] In Schamberg's works of 1916, Picabia's machine forms representing the "canonization of the machine as viable subject matter,"[103] are reduced as abstractions and they are relieved of burdensome puns and subjective messages.

Much has been speculated about the actual sources of Schamberg's machine images which previously have been thought to be without function, bearing no apparent correspondence to actual machines.[104] A recent study by William Agee, however, has indicated that Schamberg's paintings and pastels of 1916 were based on specific machines and machine parts that Schamberg "knew well and studied carefully."[105] Even works thought to be abstract compositions, such as Painting II (Machine Forms) (fig. 52) of 1916, which was previously thought to be derived form

Jean Crotti's machinist-type painting Mechanical Forces of Love in Movement and another mechanical composition Watercolor (fig. 53), "appear to be based primarily on a specific machine from which he distilled the machine elements and placed them within a cubist setting of generalized machine forms."[106] Painting VI (fig. 20), has been formerly considered to be a "camera flashlight,"[107] and it has now been identified by Agee to be derived from a "roll-feed" or "in-feed" machine for feeding tape or textiles into the main apparatus of a textile manufacturing machine.[108] Painting VII (The Well) (fig. 54), which had been thought to be a pump or a drill press,[109] is actually based on an automatic mixer, a machine common to the textile and printing industries.[110] The last and most highly refined images in the series of the 1916 machine oils Painting VIII (Mechanical Abstraction) (fig. 41) and Painting IX (Machine) (fig. 42) have been related to textile machinery or, more commonly, to sewing machine elements.[111] Yet, they are taken from "a standard, even classic machine used in the printing industry: the wire stitcher used to bind books."[112] Many of the mechanical sources for the other pastels of 1916 also have been identified. Two are working parts of the wire stitching machine, and others are cam wheels or cam wheels attached to cam shafts.[113] Five pastels focus on the gears and belts of pulley systems,[114]

"all shimmering in high-speed vibration and motion."[115] As discussed, Schamberg had attempted to capture motion earlier with Cubist faceting in his 1914 Figure C (Geometrical Patterns) (fig. 21) which related to Duchamp's Nude Descending a Staircase, No.2 (fig. 24). For Agee these pastels of 1916 connect "Schamberg to a distinctive vein of Dada thought."[116]

For Schamberg, the discovery of the possibilities of machine imagery without Dada irony or mockery was a revelation based on his own experiences invigorated by the possibilities of the twentieth-century mechanical age. A family tradition holds that his original 1912 conception of the machine as a subject may have been further stimulated by "the machines (and machine catalogs) used by his brother-in-law, who was a manufacturer of ladies' cotton stockings."[117] But, most importantly, his training as an architect set the groundwork for the discovery of the beauty inherent in the functional forms of industry.

His revolutionary approach to the machine as being iconic however, was not without historical precedent. "Mathematics and machinery are not usually enumerated among the fine arts, properly so called, but," wrote Samuel Atkins Eliot in 1856, "the lines and figures drawn by the scientific engineer often show the very curves which the artist calls lines of beauty."[118] Horatio Greenough observed in the 1850s that that "functionalism and honest

engineering lay very close to the heart of architectural quality."[119] Yet, Schamberg's direct approach to the aesthetics of the machine's formal beauty was original in the history of art. Late nineteenth-century artists tended to romanticize industry as part of the American landscape. Thomas Anschutz incorporated factory scenes and social commentary in his Steel Workers--Noon of 1883-84.[120] Whistler's dark, romantic silhouettes of harbor and factory scenes like The Thames in Ice[121] suggest mystery in their illusory forms. Joseph Pennell sketched the outlines of industry in landscape scenes like An Oil Refinery (from an 1881 Scribner's Magazine article "A Day in the Mash")[122] without focusing on its monumentality or power. Even French Impressionism and Post-Impressionism includes smoke stacks and shadowy factories, as in Monet's Impressionism, Fog (Le Havre).[123]

In the twentieth century, artists perceived the machine in very different ways than their predecessors. Schamberg and other artists who monumentalized the machine "adopted an aesthetic stance," Barbara Zabel observes, "they celebrated the precision and formal beauty of the machine."[124] Man Ray and other New York Dadaists, including Duchamp and Picabia, "used metaphor as a means of probing the metaphysics of the machine: how it effects the relationship of man to nature, how it changes the nature of existence itself."[125]

Schamberg's enthusiasm for the machine as an aesthetic object is said to have diminished in face of the mechanized horrors of World War I,[126] but in general, he and most American artists and critics saw positive implications in the technological age and "embraced the machine not only for its beautiful forms but also for its embodiment of American values."[127] These values were further promoted by critics and writers who espoused an indigeneous American art based on machine subjects. Published in the periodicals Camera Work and Soil, the nationalistic sentiments of Marius De Zayas and Robert Coady were certainly not lost on Schamberg.[128] Modern Gallery owner, critic, and caricaturist Marius De Zayas thought that his friend Picabia had fully understood the American milieu. De Zayas criticized American artists in a Camera Work article of 1916:

> America waits, inertly for its own potential to be expressed in art...In politics, in industry, in science, in commerce, in finance, in the popular theater, in architecture, in sport, in dress--from hat to shoes--the American has known how to get rid of European prejudices and has created his own laws in accordance with his own customs. But he has found himself powerless to do the same in art or in literature. For it is true that to express our character in art or literature we must be absolutely conscious of ourselves or absolutely unconscious of ourselves. The American artist has always had before them an inner censorship formed by an exotic education. They do not see their surrounds at first hand.129

Another critic, Robert Coady, gallery director and editor of the avant-garde magazine Soil, also "exhorted American

artists to strip away every preconceived notion of art that might block the expression of American life."[130] He exhorted American artists to eschew European models and take technology seriously as a subject for their art. He felt that American technological feats were art in themselves and crusaded for a native art which reflected something specifically American. In a January 1917 article in Soil, Coady writes:

> Our art is, as yet, outside out art world. It is in the spirit of the Panama Canal...the skyscraper, the bridges, and docks...Walt Whitman...the electric signs, the factories and mills--this is American art. It is not an illustration to a theory, it is an expression of life--a complex life--American life.131

Schamberg's machine paintings and pastel studies of 1916 were first to capture the essence of the fervor espoused by de Zayas and Coady and to monumentalize the machine as a worthy twentieth-century icon. By the end of World War I, painters were more responsive than ever to machines and other forms of industry as models for beauty and order. Precisionist artists in America and European artists of the De Stijl, Purist, and Bauhaus movements, particularly, aligned art with technology in their creations.[132] The literary gauntlet that Coady threw down was picked up by William Carlos Williams and Robert McAlmon, who would champion Sheeler's Precisionist manifestations in the pages of their magazine Contact.[133]

The Fourth Dimension

Appropriately, trends in science and mathematics influenced the art of the burgeoning machine age. The notion that scientific theory could explain or even inspire works of art had a liberating effect on early Modernists like Schamberg. Painters had tried to evoke the illusion of three dimensions on a two-dimensional surface by using perspective, a progressive distortion of a subject through spatial recession.[133] The third dimension in painting is the illusion of depth in perspective; the fourth dimension is "movement in depth or time, or space-time, by the simultaneous presentation of multiple aspects of an object."[135] Schamberg had forsaken traditional perspective in his works after 1912. Simultaneity in his work first appears in Figure C (Geometrical Patterns) (fig. 21) of 1914 which, as discussed previously, creates a sense of a figure in states of motion related to the Duchamp's Nude Descending A Staircase, No. 2 (fig. 24). Literature and music as explanations and parallels for Modern art were supplanted by new scientific theories. As an early influence on Schamberg, Matisse, too, had written musical analogies to art in his Notes of a Painter.[136] Picabia also based his theory of "pure painting" on musical analogy.[137] New scientific theories, however, held more appeal for the theoretically minded Duchamp, who gradually eschewed painting entirely in favor of what would become known later as

Conceptual Art.[138] While the Cubists challenged the classical systems of perspective in their art, scientific theorists had reevaluated the postulates of Euclidean geometry in favor of non-Euclidean geometry which advanced the existence of curved space, thereby invalidating linear perspective.[139] Other theories promoted the idea of higher dimensions with n-dimensional geometry, or the fourth dimension, a term which by the turn of the twentieth-century, according to Linda Henderson, "had philosophical, mystical, and pseudoscientific implications along with its alternative interpretation as time."[140] As these theories became popularized several Modernist artists equated non-Euclidean geometry with their rejection of the academic tradition and even with their advocation of an aesthetic revolution.[141] A departure from the portrayal of the world as being only three-dimensional signaled not only a rejection of the academic version of visual reality but also became a part of the "late 19th century resurgence of idealist philosophy" in which artists began "to proclaim the existance of a higher, four-dimensional reality, which artists alone could intuit and reveal."[142]

Young artists like Schamberg, living in Paris during the first decade of this century, could easily have been a part of discussions concerning the fourth dimension and even non-Euclidean geometry. Various types of literature popularized the fourth dimension, especially science

fiction, which was a major force in early twentieth-century Paris.[143] Literary and scientific suggestions that space beyond immediate perception might be curved or the appearance of objects moving about in an irregular curved space had a natural appeal for early modern artists, particularly the Cubists. It was the Cubists who lent scientific validity to their rejection of one-point perspective in favor of a new kind of pictorial space.[144] Marcel Duchamp's scientific concerns were reflected in his notes on The Large Glass, which was based, in part, on his desire to alter the traditional notions of perspective which the Cubists had rejected and to instill into his work a pseudo-scientific alchemy of modern mathematics and physics.[145] The idea of the fourth dimension, analogous to the parallel effect of photography on art for the Cubists, became symbolic of artist's aesthetic liberation. It encouraged them to depart from visual reality and to reject the academic one-point perspective system. It also validated experiments by painters such as Schamberg and Duchamp who did not necessarily reject visual experience entirely. "Associated initially with the geometry of Cubism's faceted forms and multiple views," Henderson has remarked, "the fourth dimension was also variously identified with gravity (Duchamp, Schamberg), the airless Platonic realm of synthetic Cubism and, in America, with

tactility and 'significant form' in the art of Cezanne."[146]

These advanced theories were disseminated in America seemingly to disparate audiences through periodicals such as Camera Work, as well as popular magazines, including The Popular Science Monthly and Science.[147] Weber's 1910 Camera Work article, entitled "The Fourth Dimension from a Plastic Point of View,"[148] is, for example, an article that Schamberg may well have known and approved of. The Armory Show triggered discussions of the role of the fourth dimension in the new art. During his visit to New York during the show, Picabia sought to interpret Cubism and the notion of abstraction in a series of newspaper interviews. He is quoted in Camera Work in 1913:

> Photography has helped art to realize its own nature, which is not to mirror the external world but to make real, by plastic means, internal mental states... The attempt to reproduce three dimensions in space is a mistake, as it is only a trick. The canvas has only two dimensions, and this natural limitation should be observed. Art can express the fourth dimension of the soul, but not the third dimension of actuality. And if it cannot legitimately render the third dimension, it cannot legitimately portray objects which exist in space, and so involve the third dimension. There should be no perspective in painting.[149]

Picabia's ideas may be exemplified in his series of watercolors and drawings of New York City.[150] Although not entirely free from references to nature, they are based on his personal experiences and subjunctive reactions. Picabia's series "New York can be thought of as 'four-dimensional' in the traditional Cubist sense by virtue of

its denial of three-dimensional perspective and allegiance to a higher reality."[151]

Schamberg's paintings and pastels of machines, in particular, exhibit fourth dimensional qualities relating to gravity and motion. The machine images in the paintings, Painting VI (fig. 20), Painting VIII (Mechanical Abstraction) (fig. 41), and Painting IX (Machine) (fig. 42), all of 1916, literally defy gravity in their suspension in the center of their two-dimensional canvases. It has been suggested that all the machines depicted in the oils are motionless and those in the pastels are in action.[152] However, one oil painting, Painting VI (fig. 20), seems to hint at movement, if not of the machine itself (a "roll feed" textile machine), but in the environment surrounding it. Schamberg suggests this ambient energy with a whirling cloud of brushstrokes lightly tinged with black or blue in the "neutral ground" around the machine, particularly near the black rollers on its right side.

Although many of the machine images in the pastels are suspended in space like the oils, some of the images fill the page while suggesting motion with swirling colored auras, unrestrained by defining black lines encircling the principle forms as in Composition (fig. 55) and Composition (fig. 56), both of 1916. But, for the most part, the machine pastels incorporate the suspended gravity of the oils along with a definite sensation of motion. Schamberg

imparts this perception in three ways: by employing an undefined color aura, dynamic bands of color, or, a combination of the two. The pastel Composition (fig. 57), which is related to the crisply rendered painting of a wire stitcher (fig. 41),[153] has light blue and aqua colored nimbuses simulating motion while the working parts are defined by black lines. Another pastel (fig. 58) is a highly distilled reduction of its machine model, thought to be the gears and belts of a pulley system.[154] The simple composition of two lightly outlined circles connected by pencil lines and minimum use of color, is banded for speed by a streak of blue-white on the right side of the drawing. In one of the more complex compositions depicting a cam, camshaft, a drive wheel, and spool with a bolted plate over which a piece of material flows (fig. 59),[155] Schamberg defines movement with dynamic horizontal blue and yellow bands and auras of darker blue, aqua, pink, and yellow surrounding the round machine parts and the billowing material, colored in blue, white, and yellow, falls over these parts. In his mechanical works Schamberg distilled the fourth dimension and attendant scientific theories into the essence of beauty then inherent in the optimism of the modern age.

In addition to his own work, Morton Schamberg made a notable contribution to American theories by artists

interpreting n-dimensional space in art. Because of his importance in theorizing and polemicizing such ideas, the next chapter will examine this aspect of Schamberg´s artistic life.

NOTES FOR CHAPTER IV

1 The heretofore forgotten progressive reception in Philadelphia of Modernism is fully discussed in Wilford Scott, "The Artistic Vanguard in Philadelphia, 1905-1920" (Ph.D. dissertation, University of Delaware, 1984).

2 See Frederick Lewis Allen, The Big Change: America Transforms Itself, 1900-1950 (New York: Harper & Row, 1952), pp. 110-111.

3 Ibid., pp. 27-28, 55-56.

4 David Wallechinsky and Irving Wallace, The People's Almanac (Garden City, N.Y.: Doubleday & Co., Inc., 1975), pp. 209-216.

5 Judith K. Zilczer, "The Aesthetic Struggle in America, 1913-1918: Abstract Art and Theory in the Stieglitz Circle" (Ph.D. dissertation, University of Delaware, 1975), p. 2.

6 Allen, p. 115.

7 See Richard Guy Wilson, Dianne H. Pilgrim, and Dickran Tashjian, The Machine Age in America, 1918-1941, exhib. cat. (New York: The Brooklyn Museum, 1986).

8 For a complete discussion, see Milton W. Brown, The Armory Show (New York: The Joseph Hirshhorn Foundation, 1963). Hereafter cited as Brown, Armory Show.

9 Ibid., pp. 46- 48.

10 Ibid., catalogue list, pp. 220-301; the lender and buyer list is found in Appendix 3, pp. 311-313.

11 Abraham A. Davidson, Early American Modernist Painting, 1910-1935 (New York: Harper & Row, 1981), p. 165.

12 Brown, Armory Show, p. 92.

13 See William Inness Homer, Robert Henri and His Circle (Ithaca and London: Cornell University Press, 1969).

14 Davidson, p. 166.

15 Scott, p. 8.

16 Brown, Armory Show, pp. 45-46.

17 William C. Agee, Modern American Painting, 1910, 1910-1940: Toward a New Perspective, exhib. cat. (Houston: The Museum of Fine Arts, 1977), p. 88. Hereafter cited as Agee, Modern American Painting.

18 Ibid.

19 Brown, Armory Show, p. 288.

20 William C. Agee, Morton Livingston Schamberg: Color and the Evolution of His Painting, exhib. cat. (New York: Salander-O'Reilly Galleries, Inc., 1982), p. 7. Hereafter cited as Agee, Color and Evolution.

21 Maurice Gieure, Georges Braque (New York: Universe Books, Inc. and Paris: Editions Pierre Tisne, 1956), p. 37.

22 Charles Sheeler, quoted in Agee, Color and Evolution, p. 7.

23 Agee, ibid.

24 Ibid., p. 8.

25 Ibid.

26 John Canaday, Mainstreams of Modern Art (New York: Simon and Schuster, 1959), p. 457.

27 Aaron Sheon, "1913: Forgotten Cubist Exhibitions in America," Arts Magazine 57 (March 1983), p. 93.

28 For a list of works by Schamberg in this exhibition, see Scott, p. 221.

29 Agee, Color and Evolution, supplement to checklist, unpag.

30 Archipenko's work at the Armory show also included five drawings and two other sculptures. See Brown, Armory Show, pp. 220-221.

31 William C. Agee, "Morton Livingston Schamberg: Notes on the Sources of the Machine Images," in Rudolf E. Kuenzli, ed. New York Dada (New York: Willis Locker & Owens, 1986), p. 72. Hereafter cited as Kuenzli, New York Dada. Schamberg's wokr also appears to me related to Matisse's Le Luxe II (fig. 16) from which Schamberg derived his Figure B (Geometrical Patterns) (fig. 13), although the abstracted figure is more discernable in Schamberg's Figure D (fig. 18).

32 Agee, Color and Evolution, p. 8.

33 Ibid.

34 Estate Auction, Spring, 1986, auction catalogue (Washington, D.C.: Weschler's, 1986), cat. 868, no pag.

35 William Inness Homer, Alfred Stieglitz and the American Avant-Garde (Boston: New York Graphic Society, 1977), p. 62. Hereafter cited as Homer, Stieglitz.

36 Agee, Color and Evolution, p. 8.

37 Sheon, p. 104.

38 Ibid.

39 Agee, Color and Evolution, p. 10.

40 Ibid.

41 Ibid.

42 Homer, Stieglitz, pp. 16, 23, 245, 254.

43 Ibid., pp. 296-297.

44 Zilczer, p. 117.

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49 Homer, "Stieglitz," p. 14.

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51 Linda Dalrymple Henderson, The Fourth Dimension and Non-Euclidean Geometry in Modern Art (Princeton: Princeton

University Press, 1983), p. 174.

52 Scott, p. 229.

53 Alfred Stieglitz to Morton L. Schamberg, December 14, 1916, Collection of American Literature: Alfred Stieglitz Archives, Beinecke Rare Book and Manuscript Library, Yale University, New Haven.

54 Alfred Stieglitz to Charles Sheeler, December 1, 1916, Collection of American Literature: Alfred Stieglitz Archives, Beinecke Rare Book and Manuscript Library, New Haven.

55 Ibid.

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58 John Pultz and Catherine B. Scallen, Cubism and American Photography, 1910-1930, exhib. cat. (Williamstown, Mass.: Sterling and Francine Clark Art Institute, 1981), p. 27.

59 Ben Wolf, Morton Livingston Schamberg (Philadelphia: University of Pennsylvania Press, 1963), p. 23.

60 Pultz and Scallen, p. 25.

61 For reproduction of Schamberg's early photographs, see Wolf, pp. 108-122.

62 Pultz and Scallen, p. 27.

63 Agee, Color and Evolution, p. 11.

64 Pultz and Scallen, p. 27.

65 Alfred Stieglitz, cited in W. G. Fitz, "A Few Thoughts on the Wanamaker Exhibition," The Camera 22 (April 1918), p. 202.

66 See Homer, Stieglitz, pp. 194-196.

67 Pultz and Scallen, p. 27.

68 Homer, Stieglitz, pp. 172-176.

69 Ibid., p. 172.

70 Ibid.

71 Ibid., pp. 172-173.

72 See Francis Naumann, "Walter Conrad Arensberg: Poet, Patron, and Participant in the New York Avant-Garde, 1915-20," in Bulletin of the Philadelphia Museum of Art 76 (Spring 1980), pp. 3-31.

73 Ibid., p. 6.

74 Ibid., p. 7.

75 Ibid., p. 18.

76 cf., Jan Thompson, "Picabia and His Influence on American Art, 1913-17," Art Journal 39 (Fall 1979), p. 17.

77 Naumann, p. 8.

78 Marcel Duchamp, cited in Wolf, p. 15.

79 Louise Hassett Lincoln and William Inness Homer, "New

York Dada and the Arensberg Circle," in Homer, Stieglitz, p. 181.

80 Naumann, p. 11.

81 Lincoln and Homer, p. 182.

82 See William S. Rubin, Dada, Surrealism, and Their Heritage, exhib. cat. (New York: Museum of Modern Art, 1968). Also see Hans Richter, Dada: Art and Anti-Art (New York: McGraw Hill, 1965).

83 See Rudolf E. Kuenzli, "Introduction," in idem., New York Dada, pp. 1-9.

84 Picabia's exhibited paintings were Dances at the Spring (1912), Paris (no date), and Souvenir of Grimaldi, Italy (no date), as cited in Brown, Armory Show, pp. 275-276.

85 William A. Camfield, Francis Picabia: His Art, Life and Times (Princeton: Princeton University Press, 1979), pp. 40-56 and pp. 71-109.

86 Francis Picabia, as quoted in ibid., p. 77.

87 Ibid.

88 Scott, p. 138.

89 hompson, p. 19.

90 Ibid., p. 17.

91 Robert Reiss, "'My Baroness': Elsa von Freytag-Loringhoven," in Kuenzli, New York Dada, p. 88.

92 E.g., Thompson, pp. 16-17.

93 Constance Rourke, Charles Sheeler: Artist in the American Tradition (New York: Harcourt, 1938), p. 37, as quoted in Agee, Color and Evolution, p. 10.

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95 As discovered by Agee in his Color and Evolution, p. 10.

96 Ibid.

97 Walter Pach, "The Schamberg Exhibition," The Dial 66 (May 17, 1919), p. 506.

98 Ibid.

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100 Ibid., p. 12.

101 Homer, Stieglitz, p. 190.

102 Jan Thompson remarks: "Schamberg's style may be seen as a link between Picabia and the American Precisionists, transmitting Picabia's spare machine forms, now devoid of their heavily freighted inscriptions and subjective messages, to Sheeler, Demuth, and others. In this manner Picabia contributed a number of elements to the nascent imagery of the Precisionists, not the least important being the canonization of the machine as viable subject matter." See Thompson, p. 17.

103 Ibid.

104 E.g., Wolf quoted Schamberg's brother-in-law,

concerning such compositions: "...the goddamn thing wouldn't work." See Wolf, p. 30. Supposed "sexual elements exist in Schamberg's painting without explicit comment, but they are further obscured by formal considerations of a tentative nature," according to Dickran Tashjian, Skyscraper Primitives: Dada and the American Avant-Garde, 1910-1925 (Middletown, Conn.: Weslayan University Press, 1975), pp. 206-207. Also see Earl A. Powell, III, "Morton Schamberg: The Machine as Icon," Arts Magazine 51 (May 1977), p. 123.

105 William Agee, "Morton Livingston Schamberg: Notes on the Sources of the Machine Images," in Kuenzli, New York Dada, p. 71.

106 Ibid.

107 Wolf, p. 54.

108 Agee, "Notes on the Sources," in Kuenzli, New York Dada, p. 72.

109 Agee, Color and Evolution, p. 14.

110 Agee, "Notes on the Sources," in Kuenzli, New York Dada, p. 72.

111 Robert L. Herbert, Eleanor S. Apter, Elise K. Kenney, The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonne (New Haven and London: Yale University Press, 1984), p. 586.

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For an illustration, see Joseph Pennell, The Adventures of an Illustrator: Mostly in Following His Authors in America & Europe (Boston: Little, Brown, and Company, 1925), p. 60.

123
For an illustration, see John Rewald, The History of Impressionism (New York: Museum of Modern Art, 1961), p. 317.

124
Barbara Zabel, "The Machine as Metaphor, Model and Microcosm: Technology in American Art, 1915-30," Arts Magazine 57 (December 1983), p. 100. Further she remarks: "Still other artists like Louis Lozowick explored the ideology rather than the aesthetic aspect of the machine: its implications for society as a whole." Ibid.

125
Ibid.

126
Agee, Color and Evolution, p. 16.

127 Zabel, p. 102.

128 Ibid., pp. 102-103.

129 Marius de Zayas, "From 291--July-August, 1915," Camera Work, no. 48 (October 1916), p. 69, as quoted in ibid., p. 103.

130 Tashjian, p. 74.

131 Robert Coady, Soil, 1 (1917), p. 55, as quoted in Zabel, p. 103.

132 Tsujimoto, p. 28.

133 Stewart, pp. 16-17.

134 Henderson, p. 340.

135 Canaday, p. 458.

136 Henri Matisse, "Notes of a Painter," in Alfred H. Barr, Jr., Matisse, His Art and His Public (New York: The Museum of Modern Art, 1951), pp. 119-123.

137 For a discussion of Picabia and others who were interested in such a musical analogy, see Zilczer, pp. 43-95.

138 See John Tancock, "The Influence of Marcel Duchamp," in Anne D'Harnoncourt and Kynaston McShine, eds., Marcel Duchamp, exhib. cat. (New York and Philadelphia: The Museum of Modern Art and Philadelphia Museum of Art, 1973), pp. 159-178.

139 Henderson, p. 6.

140 Ibid., p. 17.

141 Ibid.

142 Ibid., p. 340.

143 Such literature included H.G. Wells' stories, Alfred Jarry's response to science fiction, and tales by Gaston de Pawlowski. See ibid., pp. 56-57.

144 Ibid., pp. 71-72, 93-99.

145 See Jean Clair, "Duchamp and the Classical Prespectivists," Artforum 16 (March 1978), pp. 40-48.

146 Henderson, p. 340.

147 Ibid., p. 166.

148 Max Weber, "The Fourth Dimension from a Plastic Point of View," Camera Work, no. 31 (July 1910), p. 25.

149 Francis Picabia, quoted in Hutchins Hapgood, "A Paris Painter," New York Globe and Commercial Advertiser, February 20, 1913, p. 8, as reprinted in Camera Work, nos. 42-43 (April-July 1913), pp. 49, 51.

150 See Henderson, p. 211 and fig. 65 for a reproduction of such a watercolor by Picabia.

151 Ibid.

152 Agee, "Notes on the Sources," in Kuenzli, New York Dada, p. 72.

153 Ibid., p. 73.

154 Ibid., p. 75.

155 Ibid., p. 76.

CHAPTER V

MORTON SCHAMBERG: DEFENDER OF MODERNISM

Morton Schamberg had long been a defender of Modern art in America, but he, through his writings, began to play a more public role after the Armory Show. America's increasing role in international affairs during the first decade of the century and the publicity generated by the Armory Show prompted much curiosity about European avant-garde painting and encouraged avowed modernists like Schamberg to promote the new art in his hometown, Philadelphia, by writing essays, lecturing to local art audiences, and organizing exhibitions.[1] Schamberg's activities are not only important as cultural commentary but are illuminating as records of his own theories and influences.

Schamberg's first published commentary appeared in the Philadelphia Inquirer on January 19, 1913, in advance of the opening of the Armory Show, and established him as a sophisticated, articulate, interpreter of contemporary aesthetic theories which encompassed musical analogies to art, scientific theories concerning the fourth dimension, and the importance of the anti-mimetic quality of

photography for abstract art. At the same time his own painting was just beginning to exhibit the application of these new ideas. His statement is a model of the fundamental principles of anti-representational art theory of the era will be demonstrated.[2]

Schamberg began his article by establishing his artistic independence, stating "personally, and I can only speak for myself, as I belong to no school or organization."[3] He rejected the convention of stylistic classification, accepting the term "Post-Impressionist" as the "least objectionable, as it has no significance other than a chronological one" and stating that it was "interchangeable with the term modern art." He implied continuity in the history of art declaring that "artistic principles are, and always have been, the same," equating that consistancy with the progressive art of Cézanne, Matisse, and Picasso, "rooted in the universal traditions of "the art of all centuries since its first manifestations." He acknowledged that Post-Impressionists were sources of stimulation and influence, but, still a neophyte Modernist, he recognized his indebtedness to "the old art." Although he did not specifically mention photography, Schamberg was aware of its effect on representational art. He observed that "art is creative rather than interpretive" because "it is not the business of the artist to imitate or represent

nature." The artist may be valued as a sort of intermediary, and what he produces on the two-dimensional surface of the canvas is the transformation of life to art as "a pleasurable sensation from nature and [that which] within himself translates that sensation into terms of plastic expression, thereby creating a work of art which presents this pleasure in plastic form." He then remarked that art may be appreciated for its own sake and from a variety of viewpoints "without having anything to do with its artistic merit." Schamberg shared the enthusiasm for current theories relating musical forms to abstraction with other avant-garde artists, scholars, and art critics.[4] He endeavored to explain the "artistic merit" of the new art by means of musical parallels:

> just as in music certain combinations of notes are pleasureable or discordant, according to actual mathematical laws, only the most elementary of which have been formulated, so in the visual world certain geometric forms placed in certain relations are either harmonic or discordant by just such actual laws.[5]

Schamberg, an ardent music lover, later acknowledged the influence of the radical melodic styles of the avant-garde composers Erich Wolfgang Korngold and Arnold Schoenberg.[6] Schoenberg, a friend of Wassily Kandinsky, advocated an atonal language for music reflecting the pervasive theme of the theory of the fourth dimension in art in which the inadequacy of mere language attempting to deal with the new reality of the n-dimensions.[7]

Schamberg exhibited a complete understanding of the history of art and credited the Greeks with formulating the laws of visual harmonics. He traced the universal elements of design in his analysis, using "the art of Ingres, Boticelli, or of the Japanese," as examples of design in one dimension.[8] To illustrate two dimensional design or "pattern," he cited Whistler as an example. He remarked that "the important problem of design in the third dimension, or the harmonic use of forms" had not been resolved.

Schamberg's knowledge and understanding of the scientific aspect of music must have led to his attraction to other art theories widespread among European and American cognoscenti. Those whom Schamberg either knew personally or through their writings were Leo Stein, Marcel Duchamp and Max Weber.[9] Schamberg's preoccupation with the possibilities of the fourth dimension are apparent in his article. His observations may be based on Max Weber's article on the fourth dimension, a compendium of French art theory including an interpretation of Cézanne by Leo Stein and Bernard Berenson.[10] Since Schamberg's writings do not consider the fourth dimensional reality outside a work of art, they may also have derived from his encounters with Leo Stein during Schamberg's 1908-09 trip to Paris.[11] To Stein's remarks on design in the third dimension, Schamberg

added his understanding of the science of music and the fourth dimension:

> If we still further add to design in the third dimension, a consideration of weight, presssure, resistance, movement, as distinguished from motion, we arrive at what may legitimately be called design in a fourth dimension, or the harmonic use of what may arbitrarily be called volume.

The allusion to weight, pressure, resistance, and movement suggest that he may have been aware of the parallel association with gravity made by popular science theorists, demonstrating a comparison between painting plastic volume and the fourth dimension.[12] Schamberg credited Cézanne's work with exemplifing this combination of elemental forces, expanding these remarks in his next published article following his exposure to the Armory Show. Schamberg ended his article with a credo which would become the basis for his own work:

> Good drawing and good color do not consist in the accurate imitation of outlines or of local color, even under atmospheric conditions, but an appreciation of the dynamic power of line and color in the construction of form in the expression of volume.

After the Armory Show, the editors of the Philadelphia Press invited Schamberg as the city's "leading Cubist"[13] to discuss the importance of modern painting. Schamberg reiterated his concepts expressed in the Inquirer, then placed the Armory Show in perspective. Commenting that the show was a survey of the history of modern art, Schamberg emphasized the educational opportunity it presented to

Americans. In one visit to the show, visitors could easily acquaint themselves with fifteen or twenty years of recent developments in "modern art expressions."[14] This was necessary because, according to Schamberg:

> The most recent form of art expression with which the Americans are familiar is impressionism, the vital creative period of which is a matter of twenty to forty, years ago, so that the great mass of American painters who have not kept in touch with what the world is doing in art, are working in what is practically now a dead art.

As Schamberg explained it, Cézanne was the first to surpass the Impressionists' representation of light and color. The French artist made Impressionism into something durable and solid "like the art of the museums," emphasizing form which the Impressionists had neglected. Schamberg proposed that Matisse (like Cézanne) ignored his contemporaries' predeliction for representational art in his efforts to create expressive forms. The style of the Fauve artist became more abstract than that of his Post-Impressionist predecessor. Finally, repeating a major point from his January essay, Schamberg explained Matisse's "harmonic" combinations of form and use of non-representational line and arbitrary use of color.

In his analysis of Cubism per se, Schamberg credited Picasso as not only being another innovator in modern painting but supplanting Matisse as its leader. In fact, Picasso himself represented "the beginning of Cubism," which is to say that Schamberg saw this artist as literally

incorporating the legacy of Cézanne´s innovations and embodying the reinterpretation of natural forms as a tangible force through the visual analysis of forms. Picasso "analyzed natural forms into their component geometrical forms" because he "felt nature geometrically."[15] This emphasis on the emotive aspect of the new art was consistent with Schamberg´s notion that a modern artist should reinterpret nature based on his own experience. Although Picasso imposed a geometric structure on nature, for Schamberg, he depicted a static world, and Picasso´s vision of reality remained incomplete because it did not adequately incorporate a sense of movement in his visualization.

Schamberg then credited Duchamp with the integration of movement into the formal vocabulary of Cubism. Schamberg thought that Duchamp´s Nude Descending a Staircase, No.2 (fig. 24) might be the the most perplexing picture in the exhibition for the viewer, because the painting, "a still further development" from the legacy of Cézanne, represented the subject "basing his forms" not upon a mere representation "upon natural forms" but on forms that "are purely inventive" ones. According to Schamberg:

> People who looked at his picture trying to find a pictorial representation of the woman or the staircase, are looking for what is not there. He simply used masses, line and color to express the relations of form and the relations of forces occurring during the progress of the figure down the staircase.

For Schamberg, a "realist would merely have pictured the figure during one instant of its progress down the staircase." In order to understand more fully Schamberg's ardent admiration for Duchamp's painting and his innovative insights into reinterpretations of natural forms, it is necessary to demonstrate his indebtedness to a statement by Francis Picabia.

Schamberg's statement reflected the immediate impact of an article on Modern art written by Francis Picabia which was reprinted on March 16 in the Philadelphia Inquirer from the Sunday edition of the New York Tribune, of March 9, 1913.[16] In fact, Schamberg faithfully recapitulated Picabia's arguments regarding the title of Duchamp's Nude. Like Picabia, he felt the title was misleading to the viewer and that the painting was meant to represent a reflection of Duchamp's memory of the event as opposed to the actual representation of such a scene. Schamberg, however, contributed his own unique perception of Duchamp's art, crediting him with "the discovery of a geometric representation of motion,"[17] an observation which objectified "the meaning of Duchamp's cubism and mak[ing] the artist's motivation as cerebral and unemotional as it really was."[18]

On the subject of avant-garde art, public interest in Philadelphia, stimulated by criticism and comment in the

press, remained high.[19] A panel discussion sponsored by the Philadelphia Academy entitled "The New Movement in Art" was organized and took place on January 15, 1915.[20] The panel participants were: Morton Schamberg, speaking on behalf of Modernism; Harvey M. Watts, an art critic for the Public Ledger and opponent of Modern art; and Georgiana King, an art historian from Bryn Mawr College, who was to offer a history of Modern art, relating it to "classical" principles in the history of art. The apparent result was a confrontation between Schamberg and Watts who "literally flayed the whole ilk of futurists and cubists, whom he branded as purveyors of the puerile, and even insane."[21] Schamberg, of course, held a high opinion of the modern artist as someone who sought to reveal the fundamental aspects of nature by means of shape and color.[22] The modern artist's pursuit for the eternal principles of art paralleled his own search which began with an appreciation of the harmony and beauty inherent in classical art, continuing with an exploration of new new fields of knowledge from which he derived inspiration. Following his discourse on behalf of Modernism, Schamberg mentioned important sources of inspiration for his own work, including "Scotch physicists," contemporary scientific studies of harmonics and vibratory phenomena, the critic Benjamin de Casseres, who was a regular contributor to Camera Work and composers Arnold Schoenberg and Erich Wolfgang Korngold.[23]

Schamberg in his desire to explain the modern aesthetic was attracted to de Casseres' writings in Camera Work. De Casseres who has been characterized as a "blunt critic of American culture in matters pertaining to art, "[24] was a disciple of Nietzsche and an early advocate of the revolutionary implications of non-Euclidean geometry and the fourth dimension.[25] His vision of the artist was "a tool in the hands of the Unconscious," and the creative imagination was "the realm of the gorgeous, monstrous hallucinations of the Unconscious."[26]

Following the 1915 debate, Schamberg continued his crusade for developing a Modernist aesthetic in Philadelphia by designing the stage set for a play entitled Three Women produced by the Little Theater of the Philadelphia State Society.[27] Although the set was apparently destroyed, newspaper photographs and descriptions indicate that it was related in color and composition to his 1914 painting Landscape (with Bridge) (fig. 29). Wilford Scott has characterized it as "almost certainly the first Cubist stage set produced in America."[28]

In May 1916, Schamberg, and H. Lyman Sayen organized the first large-scale exhibition of advanced art in Philadelphia at the McClees Gallery, a prominent commercial gallery which had sponsored Schamberg's first one-man show.[29] This exhibition demonstrated how far Schamberg had

advanced in developing his personal aesthetic. Among the thirty-one works exhibited were paintings and drawings by Schamberg's early Post-Impressionist mentors, Cézanne, Renoir, Seurat, Rousseau, Van Gogh, and Gauguin, who he numbered among "the old masters together with Delacriox, Courbet, and Daumier."[30] Matisse was represented by two paintings that had been exhibited in the Armory Show[31]. The Fauve artist was included because "the sheer force of his artistic personality...enormously influenced the younger generation of painters."[32] For Schamberg, the purpose of the exhibit was to instruct the public. He evidently had remained optimistic that the public would come to accept Modern art and the motivation of the artist. His goal was to validate abstract art and to demonstrate conclusively that "the modern painter does not attempt to imitate nature or the appearance of nature, nor is he concerned with the ideas associated with natural objects."[33] Since Cezanne, modern art, had, according to Schamberg, turned away from representational art. The exhibited works were intended to illustrate how the Modern artist had relinquished the "story-telling" element of traditional art entirely in order to capture "pure aesthetic emotion" in abstract compositions. In his essay which prefaced the exhibition, Schamberg offered a concise definition of abstract art:

> Form has become the watchword not in the restricted sense of the representation of volume and space, but in the broader sense of the expression of cosmic order,...

> according to the mysterious harmonic laws which govern such things.[34]

In his conclusion Schamberg challenged those who doubted the sincerity of modern artists and the validity of abstraction, "The answer," he wrote, "is to be found in the pictures themselves." For whatever reasons, the show attracted the press and the public who came to admire the art, especially a Picasso still life hung in a place of honor and to hear Schamberg defend the new aesthetics, much as Stieglitz had done at the 291 gallery.[35]

Schamberg became increasingly involved with the New York art scene after 1915. He had visited and met Stieglitz by 1915, and letters of a Philadelphia patron of young artists, Katherine Evans Boyle, often mentioned his interest in 291 and Marius de Zayas's Modern Gallery. "Boyle's letters reveal that Schamberg regularly visited New York City to see exhibitions of advanced art."[36]

Schamberg, with his friend Sheeler, had become regular visitors of Walter and Louise Arensberg's salon where they met Marcel Duchamp and Francis Picabia and other habitues of the New York avant-garde. "For Schamberg, these contacts probably led to his involvement in the formation of the Society of Independent Artists in 1916."[37] During the winter of 1916-17, the Society's organizers met at the Arensberg's home.[38] The idea to form an independent society and a jury-free exhibition was probably Marcel Duchamp's.[39]

Some 2,500 works of painting and sculpture by 1,200 artists from 38 states were undoubtedly the exhibition's most celebrated feature.[40] The goal was to establish an organization dedicated to total freedom in the arts and a representation of current American art. As one of the founding directors of the Society, Schamberg joined "a highly diverse group of individuals, who varied from liberal academic to ultra-modernist, [and] held in common a defiance of the elitism of the National Academy, which with its annual juried exhibition, determined artistic success by a formula of rigid conformity."[41] Because of a controversy dealing with an alphabetized arrangement of exhibited artists, Schamberg was asked by art critic Henry McBride to comment on the arrangement. In his published response, Schamberg expressed his feeling that the bewilderment created by this system was not necessarily to be regarded as a fault but rather should be looked upon as a unique and positive feature of the exhibition.[42]

Following Schamberg's death in 1918, his work was included in the first exhibition of the Société Anonyme, an organization which was the precurser of the Museum of Modern Art.[43] It was founded in 1920 by Marcel Duchamp, Man Ray, and Katherine S. Dreier.[44] Dreier financed and purchased the works, set the policies, and programmed the traveling exhibitions of the collection.[45] Schamberg's Painting IX (Machine) (fig. 42) joined the works by other Modernists.[46]

NOTES FOR CHAPTER V

1 Fellow Modernist H. Lyman Sayen joined Schamberg in the crusade for avant-garde art in Philadelphia. See Scott, p. 156.

2 For a complete list of principles of anti-representational art, see Zilczer, p. ix.

3 This quote and all subsequent quotes are from Morton Schamberg, "Post-Impressionism Exhibit Awaited," Philadelphia Inquirer, January 19, 1913, sec. 2, reprinted in Wolf, pp. 26-28.

4 Among the artists who related musical forms to abstraction were Matisse, Picabia, Whistler, and Kandinsky. Scholars who explored the subject include Ernest Fenollosa and Arthur Dow who was also an artist. Art critics Charles Caffin, Sadakichi Hartman, Walter Pach, and Arthur Jerome Eddy also wrote about musical analogies. For a complete discussion of the use of musical analogy as an ideal of abstract beauty, see Zilczer, pp. 43-95.

5 Wolf, p. 21.

6 Scott, p. 191.

7 Henderson, p. xxiii.

8 Schamberg collected Japanese prints, loaning them to an exhibition at the Pennsylvania Academy of the Fine Arts in 1905. See Scott, p. 104.

9 For a full discussion of the fourth dimension in America, see Henderson, pp. 164-237.

10 Ibid., p. 174.

[11] Ibid.

[12] Ibid.

[13] Scott, p. 163.

[14] See Morton Schamberg, "Cubist Analyzes Cubist Paintings," Philadelphia Press, March 18, 1913, in Scott, 163-166. Subsequent quotes are from this article.

[15] Emphasis is Schamberg's, see ibid., p. 165.

[16] Ibid., p. 170.

[17] Ibid.

[18] Ibid.

[19] Ibid., p. 153.

[20] Ibid., p. 189.

[21] Ibid.

[22] Ibid., p. 190.

[23] Ibid., pp. 190-191.

[24] Tashjian, p. 22.

[25] Henderson, p. 181.

[26] Benjamin DeCasseres as quoted in Tashjian, p. 22.

27 Scott, p. 200.

28 Ibid.

29 Ibid., p. 193.

30 See Morton L. Schamberg, "Preface," Philadelphia's First Exhibition of Advanced Modern Art (Philadelphia: McClees Galleries, 1916) in Scott, p. 194.

31 For a listing of Matisse's works exhibited, see Brown, Armory Show, pp. 266-268.

32 See Schamberg in Scott, p. 194.

33 Ibid.

34 Ibid., p. 153.

35 Scott, p. 196.

36 Ibid., p. 230.

37 Ibid.

38 Francis Naumann, "The Big Show: The First Exhibition of the Society of Independent Artists, Part I," Artforum 17 (February 1979), p. 35.

39 Ibid.

40 Ibid., p. 34.

41 Francis Naumann, "The Big Show: The First Exhibition of the Society of Independent Artists, Part II: The Critical Response," Artforum, 17 (April 1979), p. 49.

42 Ibid., p. 50.

43 Ruth L. Bohan, The Société Anonyme´s Brooklyn Exhibition: Katherine Dreier and Modernism in America (Ann Arbor, Michigan: UMI Research Press, 1982), p.121-122.

44 Ibid., pp. 32-36.

45 Ibid., p. 37.

46 Ibid., p. 36.

CHAPTER VI

THE INFLUENCE OF MORTON SCHAMBERG

The influence of Morton Schamberg's work was far reaching. Schamberg's development of machine imagery from which the conception of the Precisionist movement is, for the most part, derived, may be traced from his own generation to later trends in painting and photography. Perhaps one of the most important artists influenced by Schamberg was Charles Sheeler whose work would go on "virtually [to define] the Precisionist thematic and stylistic range, and ... most consistently [reflect] that movement's concern for absolute order."[1]

Schamberg's influence on Sheeler is based on their strikingly parallel educational backgrounds and subsequent friendship.[2] While Schamberg had studied architecture at the University of Pennsylvania, Sheeler, too, had had technical training, studying applied design at the School of Industrial Art in Philadelphia before turning to fine art.[3] Subsequent disaffection with their early career choices led to their study of art at the Pennsylvania Academy of the Fine Arts (PAFA) in 1903, when the work of both artists reflected the Impressionist techniques of their teacher,

William Merritt Chase. Attracted by mutual interests and introspective temperaments, they became fast friends at the PAFA.[4] After graduation they shared a studio at 1626 Chestnut Street in Philadelphia, an address they retained until Schamberg died in 1918, although they took separate studios in the same building in 1909.[5] The two artists continued painting seascapes and country scenes in the manner in which they had been taught, exhibiting these works in the Annual Exhibition at the Pennsylvania Academy.[6] As has been discussed, trips to Europe for both Schamberg and Sheeler produced decisive changes in their attitudes towards painting although neither's work immediately showed the assimilation of Modernist developments.[7] In his recollections, Sheeler readily admitted that "several years were to elapse before pictures of my own could break though that bore a new countenance and gave a little evidence of new understanding."[8]

Upon returning to Philadelphia, both artists, particularly affected by the work of Cézanne and the proto-Cubism of Braque and Picasso, were determined to continue their experiments in structure.[9] They both retained a readily identifiable image. Sheeler's use of color in his Tulips (fig. 60) "stayed within local ranges, but changed their values."[10] Sheeler tended to follow Fauve style in texture and in color intensity in order to elicit the nature of the object and to strengthen the design rather than to

express his own emotions.[11] Lillian Dochterman has remarked:

> While the painting gesture and decorative quality resemble the Fauves', it was in the visual concept of progression of planes, the concern for relationships of objects, their structure and their pictorial volume, as Chrysanthemums (1912) and Still Life, Spanish Shawl (1912) that he was closer to the proto-Cubism of Braque and Picasso. So the results of the period of assimilation came as an interplay of Fauvist and Cubist effects, not an uncommon practice among Americans who were influenced abroad.[12]

Schamberg's paintings from this 1909-1912 period incorporate the linearity of Cézanne but show greater interest in Fauvist color. Still Life (Bowl and Grapes) (fig. 61) of 1911 bears some stylistic comparison with Sheeler's still life The Mandarin (fig. 62) painted in 1912. Although both pay homage to Cézanne, Sheeler's orange and bowl are emphatically outlined to emphasize structure, while Schamberg's compositional approach is less heavy-handed. Schamberg's Landscape (with Houses) (fig. 4) of 1910 has, as discussed, a more personally expressive use of Fauve coloration, and it is less imitative than Sheeler's works at that time. By 1912, Schamberg had become a major American colorist.[13]

Unlike Sheeler, Schamberg worked as a portrait painter. The likenesses of his friend Fanette Reider (figs. 6 and 8) are indebted to the structural organization of Cezanne (fig. 7) and the monumentalization of the figure and Fauve coloration of Matisse (fig. 63).[14] Schamberg's

simplification and reduction of forms are suggestive of the direction in his work.

In 1912, both Schamberg and Sheeler took up commercial photography to augment their incomes.[15] In his early photographs, Schamberg developed an innovative style of portrait photography (fig. 35). As has been shown, his cityscape photographs (figs. 36, 37, and 39) illustrate his interest in Cubism by constructing angular viewpoints that abstract and monumentalize fragments of buildings. Both took up photography on the assumption that it would not intrude on their activity as creative artists.[16] Sheeler's early photographs were assignments from Philadelphia architectural firms.[17] The creative possibilities for the medium in terms of subject matter and form came with the photographic explorations of his country house in Doylestown.[18] A straightforward simplicity and emphasis on geometric forms characterize such photographs (fig. 64).

Through occasional trips to New York before 1913, Sheeler and Schamberg were in contact with Walt Kuhn and the Macbeth Gallery.[19] Arthur B. Davies invited them to exhibit their work in the Armory Show.[20] Schamberg exhibited five works; Sheeler six.[21] The Armory Show gave them a chance to see an even wider array of styles and concepts than they had seen in Paris including that of Derain, Duchamp, Picabia, Villon, Gleize, Gauguin, in addition to other paintings by

Picasso, Matisse, and Cézanne, reinforcing the direction towards abstaction.[22] Some proto-Cubist elements had appeared in Schamberg's earlier work, such as Studio Interior (fig. 9) of c.1912 and a experimental Cubist painting Canephoros (fig. 10) signed and dated 1913. The latter appears to be his first Cubist painting.[23] Sheeler, once recalled that Matisse's nonassociative color and his "arbitrary use of natural forms which at time [1913] amounted to short hand [which] ... was more disconcerting than Picasso."[24] Yet, Picasso and Braque provided Sheeler a basis for analyzing objects in a abstract manner that, unlike Schamberg, strengthened his sense of formal analysis without regard to subject matter.[25]

Landscape works of both artists during the 1913-1914 period offer marked parallels. In general, the landscapes became increasingly reductive, simplified in masses, ambiguous in spatial relationships, and linear in definition of subject.[26] The subjects still were identifiable for the most part. The characteristics and compositional dynamics of these paintings ultimately became a part of the Precisionist interpretation of the twentieth-century landscape.[27]

Schamberg, as discussed, moved closer to a more truly integrated Cubism in his series of geometrical figurative works of 1913-14, which appear to be related to the color abstractions of Villon, Metzinger, Gleizes, Picabia and

Delauney.[28] The paintings are related to the color constructions of Synchromist works. Sheeler's Abstraction: Tree Form (fig. 65) of 1914, which may be may be compared to Schamberg's color abstractions (figs. 28, 29, 30) retains Sheeler's preference for linearity and flat shapes controlled by black outline, and his arbitrary or Fauve colors.[29] In contrast, Schamberg's use of color "was extended to a full structural role"[30] and appeared to have basis in the color theories of Chevreul and Rood.[31]

The paintings of Schamberg and Sheeler prior to 1916, particularly Schamberg's, become increasingly abstract, with rhythmic curvilinear shapes. The forms, broad planes loosely brushed, as in Schamberg's Landscape, Bridge (fig. 31) of 1915, are reminiscent of the work of Albert Gleizes whom Schamberg had probably met through Arensberg.[32] Two other paintings, Abstraction (fig. 32) and Composition (fig. 48) of 1915, were the most abstract that he ever did. The use of muted color is sparing, reflecting a new mood. The subject of Abstraction does not seem to be a landscape but is totally abstract although there are shapes that recall Brancusi's Princess X (fig. 33) and curvilinear elements perhaps from Picabia's I See You Again in Memory My Dear Udnie.[33] Later Sheeler, too, was influenced by Picabia. His still life Flower Forms of 1917 adapts portions of Picabia's Udnie, in a smaller scale and less aggressive

form.[34] The influence of Picabia on Sheeler began with the Armory Show, and in the catalogue for the 1916 Forum Exhibition, he published a statement which directly reflects concepts previously stated by Picabia.[35] Schamberg had also elaborated on Picabia's thoughts concerning Duchamp's Nude Descending a Staircase, No. 2 (fig. 24) in a newspaper article explicating the Armory Show for Philadelphia readers.

In Sheeler's House with Trees (fig. 66) of 1915, the surfaces of the landscape elements became more generalized and structured while they retained the brushstroke and some subject identification. The trend towards angularity and austerity was more explicit in landscapes executed in 1916, for his mood became more intellectual and impersonal.[37] In Lhasa (fig. 67) of 1916, the subject becomes isolated without any background, a characteristic found in Schamberg's machine pictures of 1916 (such as figs. 20, 41, 42). In evaluating his own style at a later date (1939), Sheeler stated that his shift from a spontaneous to a more conceptual style occurred in 1929, and that in works prior to that time:

> have their beginning in a period when a consciousness of structure and design as essential considerations was first becoming evident in my work. While the use of natural forms has for the most part been prevalent in my painting, a brief excursion into abstraction was made. These abstract studies were invariably derived from forms seen in nature, Flower Forms and Lhasa being offered in evidence. The duration of this period was determined by the growing belief that pictures

> realistically conceived might have an underlying abstract structure. [38]

Even after 1916, Sheeler had yet to find a direction for his work, while Schamberg's ideas had already begun to take shape.[39]

Schamberg's early Cubist experiments had brought his work to the brink of Precisionism. All that remained was to find a subject to focus these refinements. It has been thought that Schamberg's machine paintings emerged as an immediate response to Picabia's machine style.[40] However, as discussed, Schamberg talked to Sheeler in detail about using mechanical objects as subjects for Modernist painting to such an extent that Schamberg eeven described to Sheeler "in detail down to the last line and nuance of color"[41] how such works, such as Painting I (Telephone) of 1916, combined technique with subject.

Sheeler was not as precocious as Schamberg in accepting and, subsequently rejecting, the influence of Duchamp and Picabia.[42] Yet, as his work developed, his debt to them became clear.[43] He did not fully develop his machine imagery until the 1930s, as exemplified by the paintings Rolling Power (1939) and Suspended Power (1939), both based on photographs, Wheels (1939) and Installation (1939).[44] It was not until the late 1930s and 1940s that Sheeler's works formed a cohesive theme comprised of industrial subjects.[45]

Sheeler's unique Self Portrait (fig. 68) of 1923 links him with Dada and the Arensberg group of artists and ultimately with Schamberg. This self-portrait as a telephone is his first explicit machine reference and it relates directly to Schamberg's Painting I (Telephone) (fig. 47) of 1916. By painting the telephone Sheeler pays tribute to Schamberg as the innovator of the machine subject. Both Sheeler and Schamberg portray the telephone from the same point of view and in the same placement on a table. Both artists emphasize the use of highlights on the instrument's surface, and they depict the telephone's number plate. Clearly, Sheeler's work is dependent upon Schamberg's earlier painting, as well as a kind of visual manifesto that endorses a machinist aesthetic. Sheeler's mechanomorphic Self-Portrait remains dependent on the work he had seen in New York vanguard circles eight years earlier.[46]

These two telephone paintings offer a comparison of artists. Schamberg uses machine imagery as a vehicle for expression. His painterly use of expressive color emphasizes the presence of artist. His work is subjective in the sense that it suggests the totality of his experience and understanding--an introspective absorption of Cubism and advanced European art. Sheeler's choice of a non-painterly, realist style, which bears a direct connection with his photographs, de-emphasizes color and personal expression. His extreme objectivity eschewed the presence of the artist

as it "interfered with his message to the spectator."[47] In fact, Sheeler, as if emphasizing the role of the impersonal artist, depicts himself as a shadowed reflection in the window behind the realistic telephone. He chose machine subjects not for their intrinsic formal beauty but because, in his own words, "industry predominately concerns the greatest numbers."[48] In effect, Sheeler's sensibility is reminiscent of the dispassionate nineteenth-century Realism of artists such as Courbet, while Schamberg expresses a twentieth-century artist's awareness and self-realization.

Sheeler's most reductive early works such as Barn Abstraction, a drawing of 1917, and Bucks County Barn, a watercolor (fig. 69) of 1918, may be compared to Schamberg's Watercolor (fig. 53) of 1916 in their flat linearity and understated color.[49] Flatness in these works and subsequent cropped or selective imagery of both artists, usually attributed to the influence of photography, also may have been derived from Japanese prints, which they both collected.[50] Sheeler textures his abstracted but realistic forms, while Schamberg's images, even more synthesized and barely realistic, are smooth. Sheeler imposes an order of design on these drawings of buildings. His aesthetic captured the formal quality of any visual thing, "and since it was not belabored to him with interpretative drawbacks, it helped to maintain an objective viewpoint toward the

thing in question."[51] These early drawings of buildings helped Sheeler to discover the skyscraper theme which he would develop throughout his career.

Sheeler's forms continue to fill up the canvas in subsequent work, like Hallway (fig. 70) of 1919, while most of Schamberg's machine paintings such as Painting VI (fig. 20) and Painting VIII (Machine Abstraction) (fig. 41), explicit extractions from a whole, are isolated in the center of the lightly brushed white background. With the exception of one early painting, Pertaining to Yachts and Yachting of 1922, a related drawing, and a few later works, Sheeler's images remain static, frozen in time, while Schamberg's series of machine pastels like Composition (fig. 59) of 1916 appear to be studies in motion.

Before Schamberg died in 1918, both artists executed similar watercolor still lifes of bowls of flowers. In the realism of the paintings, it almost seems as if they were looking for a respite from abstraction. For Schamberg Bowl of Flowers (fig. 71) of 1918 is the only painting that remains of a series of watercolors which mark the end of his career. "Schamberg pulled back from the increasingly schematic, abstract character of his work to focus on a more accessible and readily apparent subject matter. The theme of a single bowl of flowers had occurred in the work of Cézanne, Renoir, Van Gogh, Monet, Redon, and Pissaro, as well as in Sheeler's work of 1912. Schamberg himself had

used it in a Cubistic painting of 1913 [Still Life]."[52] Schamberg's viewpoint of the delicate arrangement is head-on, while Sheeler's Flowers in a Bowl is viewed from above. The simple white Chinese bowl with a single flower arranged with a few select leaves also served as subject for Sheeler's 1915 photograph of Zinnia and Nasturtium Leaves (fig. 72).

Until Schamberg's death, his work and that of Sheeler demonstrate an undeniable interdependence. Sheeler's own reflections on that period of his artistic development are an admission of his reliance on the perception of others. His industrial imagery, in a prototypical Precisionist style, derived from Schamberg's 1912 concept of the machine image as an expressive force.[53] Even Sheeler's manner of rendering these images relies on Schamberg's original renditions of the subject. It is indicative that once Sheeler developed his style based on his friend's models, it became codified as he looked to his own photography for inspiration. This seemingly repressive aspect of Sheeler's art has been questioned by art historians. Charles Millard characterized this development as "desultory," giving "the impression that Sheeler sometimes stimulated himself toward painting by looking through old photographs and gleaning from them what seemed promising compositions."[54]

Sheeler in his role as an objective artist/observer of

the American scene, eternalizes for the viewer one aspect of this century in frozen depictions of industry. Schamberg commands a more universal role. In his conscious recognition of himself as an artist, Schamberg demands a greater leap of faith on the part of the viewer to accept him as interpreter of what is to be a part of the twentieth-century.

Schamberg's contributions of stylistic elements and subject matter which evolved into the fully developed Precisionist aesthetic, appear in recent trends in contemporary art. The Pop Art style of the 1960s may be compared to Precisionism in a number of ways. As Precisionism may be thought of as a reaction to American Impressionism, Pop Art represents a response to the amorphous style of Abstract Expressionism.[55] Precisionism and Pop Art are both characterized by a clean, hard-edged approach. Both movements found their subjects in American life. While the machine and industry of the first machine age were glorified and scrutinized by the Precisionists, Pop Art artists chose the commercial products of our own time to create a heightened level of reality. Commonplace products and other mass-produced objects and reproductions were elevated to the status of sophisticated works of art which questioned the very meaning of art, as Duchamp had done with his Readymades.[56] The machine itself reappears as a different kind of icon for artists like Claes Oldenburg who

vulgarizes instead of idealizes the former god-like object in his soft mechanical conveniences: typewriters, toilets, electric mixers.

Compositional elements of Schamberg's mechanical works portend elements of other contemporary artists. What William Agee characterizes as Schamberg's "startling modernity" is the artist's predeliction for the "built-in structure" of circular elements and centered compositions of his machine pastels and oils which effectively serve to focus the eye of viewer. The directly centered elements of Composition (fig. 56) seem to be the progenitors of Kenneth Noland's target series (fig. 73) The color bands and the diagonal intersections of Composition (fig. 74), as well as Schamberg's distinctive colorations, forecast the Ocean Park series of Richard Diebenkorn.[57]

Schamberg's machine paintings also influenced the imagery of photographers who turned to mechanistic themes, particularly Paul Strand and Paul Outerbridge, Jr. Strand knew Schamberg from the Wanamaker photography exhibition of 1918 and must have been familiar with his paintings. Strand's machine photographs like Double Akeley of 1922 (fig. 75) are closely related to Schamberg's Painting VIII (Mechanical Abstraction) (fig. 41) and Painting IX (Machine) (fig. 42) of 1916 in their close-up flattened, views of his beloved Akeley motion picture camera and other mechanical

parts.[58] The directness and clarity with which Strand presented his new subject matter became a model for a number of photographers. One such photographer, Paul Outerbridge, Jr., moved by Strand's experimentations with abstraction, was also attracted to machine images. In addition to the influence of Strand, and Picabia's mechanomorphic drawings, Outerbridge may also have been aware of Schamberg's machine paintings which were exhibited in a memorial exhibition at Knoedler's in New York in 1919.[59] Outerbridge's photograph of 1922, Telephone, may be compared with Schamberg's Painting I (Telephone) of 1916 in its "rhythmic organization of abstract, curvilinear shapes."[60]

NOTES FOR CHAPTER VI

1 Martin Friedman, Charles Sheeler (New York, Watson-Guptill, 1975), p. 12. Hereafter cited as Friedman, Sheeler.

2 For a complete biography on Charles Sheeler, see Constance Rourke, Charles Sheeler: Artist in the American Tradition (New York: Kennedy Galleries, Inc. and Da Capo Press, 1969).

3 Friedman, Sheeler, p. 15.

4 Wolf, pp. 20-21.

5 Agee, Color and Evolution, p. 4.

6 Lillian Dochterman, "The Stylistic Development of the Work of Charles Sheeler" (Ph.D. dissertation, University of Iowa, 1963), p. 7.

7 For Schamberg's assimilation, see Agee, Color and Evolution, p. 5 and for Sheeler, see ibid., pp. 10-11.

8 See Sheeler in Rourke, p. 27-28.

9 For Sheeler's early use of structure, see Dochterman, p. 11 and for Schamberg, see Agee, Color and Evolution, p. 5.

10 Dochterman, p. 10.

11 Ibid., p. 11.

12 Ibid.

13 Agee, Color and Evolution, p. 6.

14 Ibid.

15 Ibid.

16 Dochterman, p. 48.

17 Ibid.

18 Friedman, Sheeler, p. 20.

19 Dochterman, p. 12.

20 For Sheeler see ibid., and for Schamberg see Agee, Color and Evolution, p. 7.

21 Brown, Armory Show, pp. 288, 290.

22 Agee, Color and Evolution, p. 7.

23 Ibid.

24 Sheeler quoted in Agee, Color and Evolution, p. 7.

25 Dochterman, p. 13.

26 See Agee, Color and Evolution, pp. 5-6 for discussion of Schamberg's landscapes. See Dochterman, pp. 12-16 for discussion of Sheeler's landscapes.

27 Friedman, Sheeler, pp. 12-13.

28 Agee, Color and Evolution, p. 8.

29 Dochterman, p. 14.

30 Agee, Color and Evolution, p. 7.

31 Ibid., p. 8.

32 Ibid., p. 9.

33 Ibid., p.10.

34 Thompson, "Picabia's Influence," p. 17.

35 Ibid.

36 See Schamberg in Scott, p. 170.

37 Dochterman, p. 16.

38 Charles Sheeler as quoted in Peter van der Huyden Moak, "Cubism and the New World: The Influence of Cubism on American Painting, 1910-1920" (Ph.D. dissertation, University of Pennsylvania, 1970), p. 155.

39 Schamberg's concept for using machine sources for his paintings, conceived in 1912, was realized in 1916. Agee, Color and Evolution, p. 10.

40 Thompson, p. 16-17.

41 Agee, Color and Evolution, p. 10.

42 Sheeler did not incorporate Dada and machine elements related to Duchamp and Picabia in his work until his 1923 "Self-Portrait." This work anticipates the machine theme evident in his work in the 1930s and 1940s. See Susan Fillen Yeh, "Charles Sheeler's 1923 'Self-Portrait'," Arts

Magazine 52 (January 1978), pp. 106-109. Schamberg began to use machine images in 1916 after meeting the French artists, but never really embraced the Dada irony of Duchamp and Picabia in connection with these paintings. See Agee, Color and Evolution, p. 15.

43 As discussed in Yeh, p. 107.

44 For illustrations of these works, see Friedman, Sheeler, pp. 120, 132, 135, 133.

45 See Yeh, p. 107.

46 Ibid.

47 Ibid.

48 Ibid.

49 For an illustration of Sheeler's Barn Abstraction, see Friedman, Sheeler, p. 30.

50 Scott, p. 104.

51 Dochterman, p. 28.

52 Agee, Color and Evolution, p. 16.

53 Ibid., p. 10.

54 Charles Millard, "The Photography of Charles Sheeler," in Martin Friedman, Bartlett Hayes, Charles Millard, Charles Sheeler, exhib. cat. (Washington, D.C.: The Smithsonian Institution Press for The National Collection of Fine Arts [National Museum of American Art], 1968), p. 86.

55 McGraw-Hill Dictionary of Art, s.v. "Pop Art," by Abraham A. Davidson.

56
Lawrence D. Steefel, Jr. remarks: "The problem of what the machine means to Duchamp becomes of less immediate interest than the problem of coping with the perceptual and conceptual paradoxes of 'seeing' the art." See Anne d'Harnoncourt and Kynaston McShine, eds., p. 73.

57
Agee, Machine Pastels, no pagin., [7].

58
Tsujimoto, p. 95. Another Strand machine photograph which is similar to Schamberg's machine paintings is Wheel Organization of 1917. See Tsujimoto, plate 42. Also, in my opinion, Strand's city view photographs seem to correspond with Schamberg's earlier photographic images of the same subject in the cropped composition, deftly structured light and dark areas, and the bird's-eye viewpoint, e.g., Schamberg's Untitled (fig. 39) compared with Strand's The Court, New York of 1924, illustrated in Tsujimoto, plate 44.

59
Tsujimoto, p. 97.

60
Ibid.

CHAPTER VII

CONCLUSION

Although his Precisionist works are probably the best known of his oeuvre, Morton Schamberg's position as the creator of this aesthetic and his evolution towards that end, has not been previously addressed. Precisionism itself had been categorized by a number of art historians, some of whom, to varying degrees, recognized Schamberg's contribution. Recent exhibitions resurrected the importance of Schamberg and his art, but did not place his Precisionist works in perspective. In retrospect, Schamberg's training as an architect at the University of Pennsylvania, his subsequent decision to study art at the Pennsylvania Academy of the Fine Arts with William Merritt Chase, and his travels to Europe, both independent and with Chase's class, may be seen to have determined his initial acceptance of European avant-garde art. His progressive attitude towards the new art trends did not manifest itself immediately as shown by the works he exhibited in his first one-man show in Philadelphia in 1910.

It was not until the Armory Show of 1913 that it became apparent that both his work and his ideas had

changed. His paintings began to reflect his experimentation with the styles of Matisse, Cézanne, and Cubism. It was not long before he began to personalize these imitative experiments with his own unique color sense. His published explications of Modern art prior to the Armory Show and his reflections after the event reveal a thoughtful understanding not only of the new trends in art, but of concurrent scientific and musical theories. His advocacy of avant-garde art and his desire for wider public understanding became even more conspicuous with his organization of the first exhibition of Modern art in Philadelphia in 1915, and with his involvement in an art debate in the same year.

His idea that industrial subjects would be appropriate to express his new-found mastery of European models was conceived in 1912, the same year he took up photography. However, it was not until he became associated with Marcel Duchamp and Francis Picabia through the Arensberg circle that his conception was realized in his machine paintings and pastels of 1916.

After 1916, Schamberg's art production dropped precipitously. It has been suggested that he was so deeply distressed by the destruction caused by World War I that he lost interest in painting machines, or that he was in ill-health and too weak to paint, or that he was too involved with the New York art scene and the Society of Independent

Artists exhibition to paint. None of these explanations is adequate. It is unlikely that he would have quit painting textile or binding machines that were totally unassociated with war. Although he reportedly suffered from weak health throughout his life, the intensity of his activities in New York and Philadelphia would seem to negate that assumption. Although there may be some validity in all of these notions, it seems more probable that his work from this period is now lost or destroyed, as much of his earlier work has been.

What is apparent is that Morton Schamberg's creative vision was consistent throughout his career. His most important contribution was his machine paintings--both oils and pastels--of 1916, the style and subject matter of which provided impetus for the Precisionist aesthetic which may be defined as follows.

Precisionism is a distinct style in American painting. It has been recognized as such by Patrick Stewart in terms of Meyer Schapiro's definition of a style being a true sign of the unity of a particular culture at a particular point in time. In Schapiro's words, "A style is, above all, a system of forms through which the personality of the artist and the broad outlook of a group are visible."[1] Precisionism was developed after the turn-of-the-century at a time when artists were looking for a way to interpret the new technological age. A new approach was needed. Classical

forms of painting, including Impressionism, were not equal to the task of expressing the modern world. There was a need to develop a new artistic style that captured the concept of the new America.

Like other American painting styles, Precisionism's roots lie in European art forms, primarily the art of Cézanne and of Cubism which were developing in Europe at the same time American artists were beginning to search for a style they could call their own. The complexities of European avant-garde art were assimilated by the progenitors of Precisionism, primarily Schamberg and Sheeler, and form the framework for the style. In 1919, "Albert Gleizes, writing on American art, asserted that its strength lay in its assimilation of all facets of modernism, and that its chances for achieving a 'universal spiritual value' were indeed great."[2]

In general, the stylistic characteristics of Precisionism combine "photographic exactitude with geometrical interpretation of space introduced by Cubism."[3] Specific characteristics imposed on architectural and industrial subjects include that of a predominately linear approach, lack of traditional perspective and flattened space, emphasis on the geometric structure of the subjects depicted, generalized detail, retention of realistic qualities, and absence of the human element.

Straight photography, as espoused by Alfred Stieglitz,

proved to be important for the development of the style. Straight, as opposed to pictorial, photography revived emphasis on the image and encouraged an objective approach to it. Some characteristics of straight photography are parallel to Precisionist ones, particularly sharpness, clarity and the ability to select viewpoints or certain aspects of a depicted whole.

Although Morton Schamberg was the first American artist to recognize the artistic possibilities of the machine age as subject matter, it took French observers to discover this potential, elaborate on it, and release it to the public at large. Francis Picabia and Marcel Duchamp enthusiastically embraced the vitality and the post-Cubist qualities of New York. Through their own work Picabia and Duchamp validated the machine and, by extension, the industrial landscape. As a source for conceptual and intellectual stimulation, their influence, filtered through the Stieglitz and Arensberg circles, proved integral to the development of the Precisionist aesthetic.

In addition to originating the mechanical subject as a vehicle for the Precisionist aesthetic, Schamberg also set the style of functional beauty and purity of form with his own powerful distillations of machine images. It would have been difficult to attribute this aspect to Schamberg prior to recent research identifying the sources for most of his

machine images, previously thought to be functionless.[4] In 1917, Sheeler began to recognize a similar functional beauty in his depictions of the simple forms of Pennsylvania barns. In these early works, Sheeler contributed an additional element to the Precisionist aesthetic, embodied in architecture--a sense of place later articultated by William Carlos Williams.

After Schamberg's death in 1918, Charles Sheeler, following the example Schamberg's earlier direction, became the leading exponent of the Precisionist movement. Sheeler's work after 1917 virtually codifies every aspect of the aesthetic. Other artists incorporate some elements of the Precisionist aesthetic (primarily, American industrial and urban subjects) in particular phases of their work. These artists include Charles Demuth, Joseph Stella, Louis Lozowick, Preston Dickinson, George Ault, Niles Spencer, Elsie Driggs, Stephen Hirsch, Peter Blume, and Georgia O'Keeffe. As the progenitor of the Precisionist aesthetic, Schamberg deserves the recognition already given to those that followed him. Morton Livingston Schamberg: major American artist.

NOTES FOR CHAPTER VII

[1] Meyer Schapiro quoted in Stewart, p. 144.

[2] Albert Gleizes quoted in Stewart, p. 96.

[3] Wolfgang Born quoted in Stewart, p. 6.

[4] For a complete discussion of the identity of Schamberg's machines, see William C. Agee, in Kuenzli, *New York Dada*, pp. 66-78.

Fig. 1--Morton Livingston Schamberg. Study of a Spanish Peasant. 1909. Oil on Board. Collection of Dr. and Mrs. Ira Leo Schamberg, Jenkintown, Pa.

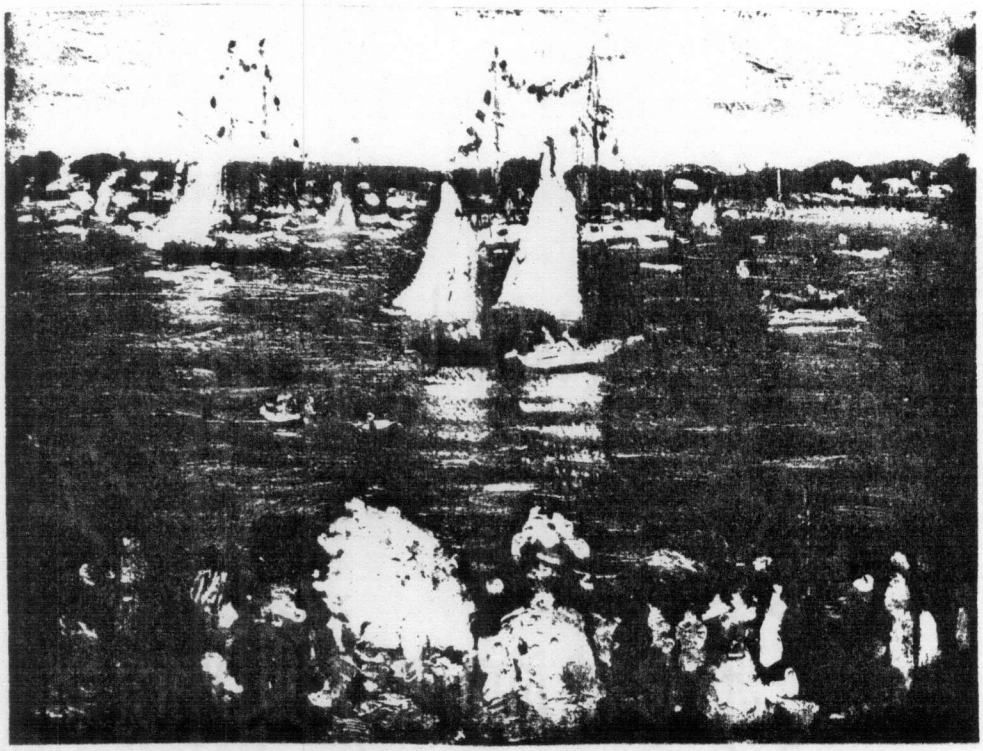

Fig. 2--Morton Livingston Schamberg. The Regatta. 1907. Oil on board. F. M. Hall Collection, Sheldon Memorial Art Gallery, University of Nebraska, Lincoln.

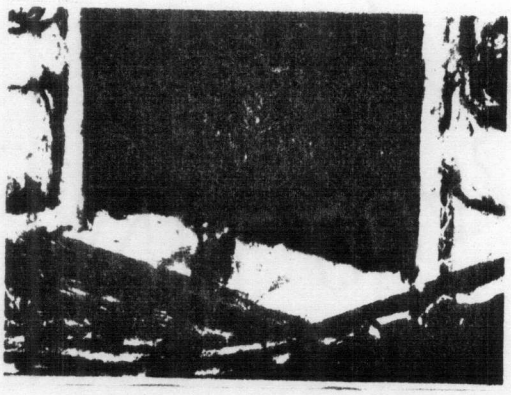

Fig. 3--Morton Livingston Schamberg. View from the Side Boxes. c. 1910-11. Pastel on board. The Pennsylvania Academy of the Fine Arts, Philadelphia.

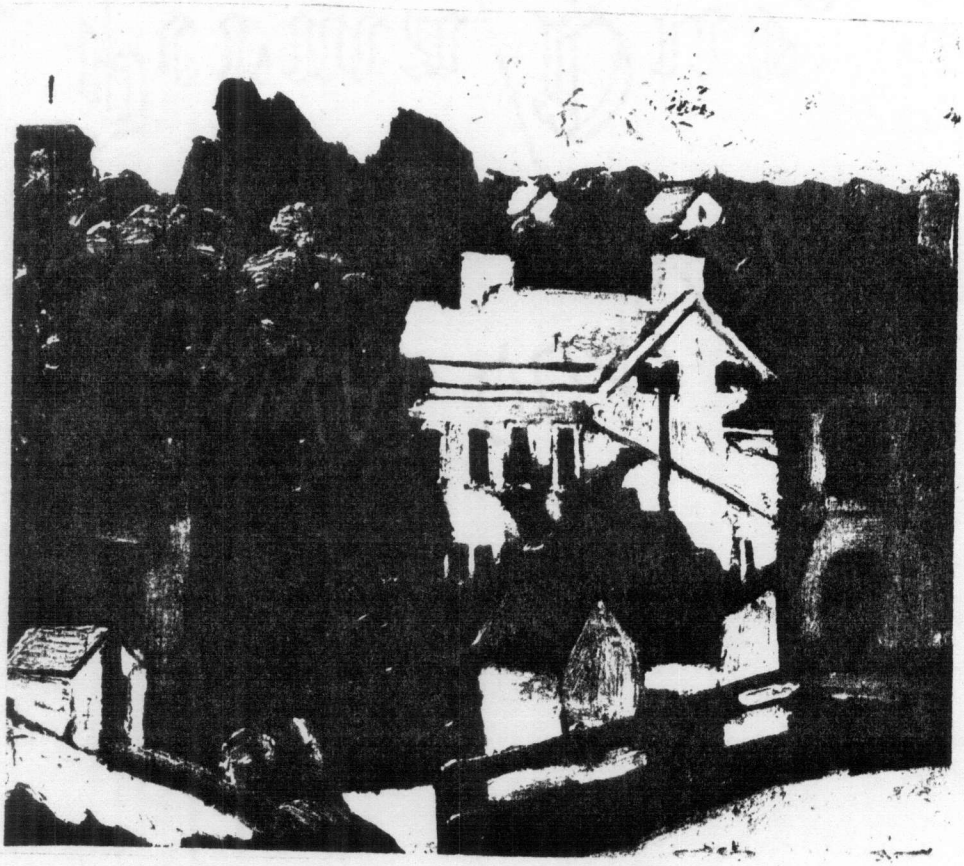

Fig. 4--Morton Livingston Schamberg. Landscape (with Houses). 1910. Oil on panel. Collection of the Children of Dr. and Mrs. Ira Leo Schamberg.

Fig. 5--Morton Livingston Schamberg. Landscape. c. 1910-1911. Oil on canvas. Collection of the Children of Dr. and Mrs. Ira Leo Schamberg.

Fig. 6--Morton Livingston Schamberg. Portrait of Fanette Reider. 1910. Oil on canvas. Collection of Mrs. Morton J. Meyers, Philadelphia.

Fig. 7--Paul Cézanne. Italian Girl Resting on Her Elbow. c.1900. Oil on canvas. Collection of Dr. and Mrs. William Rosenthal, New York.

Fig. 8--Morton Livingston Schamberg. Study of a Girl (Fanette Reider). c. 1912. Oil on canvas. Williams College Museum of Art, Williamstown, Massuchusetts.

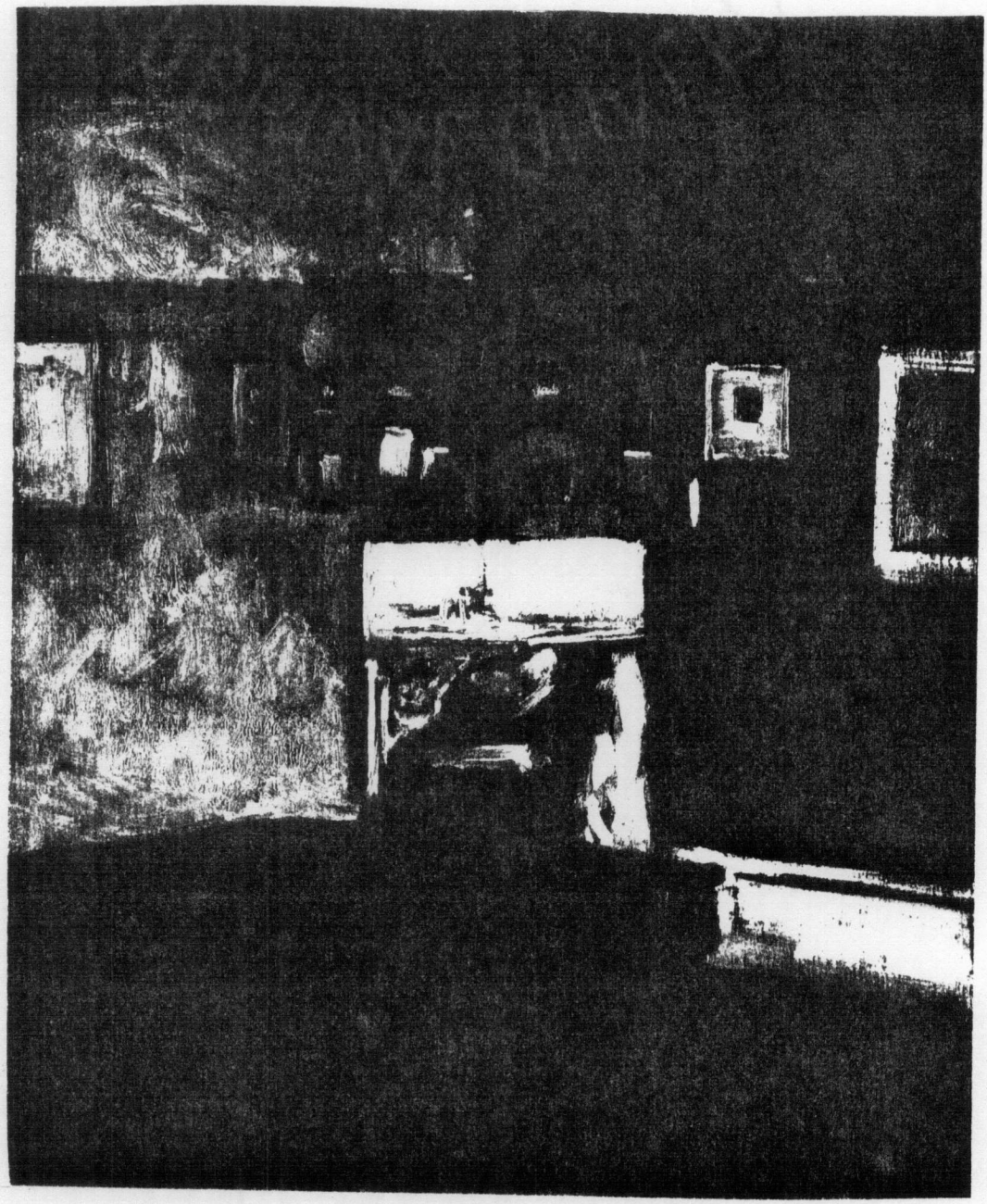

Fig. 9--Morton Livingston Schamberg. Studio Interior. c. 1912. Oil on canvas. Collection of Dr. and Mrs. Ira Leo Schamberg.

Fig. 10--Morton Livingston Schamberg. Canephoros. 1913. Oil on canvas Salander-O'Reilly Galleries, Inc., New York.

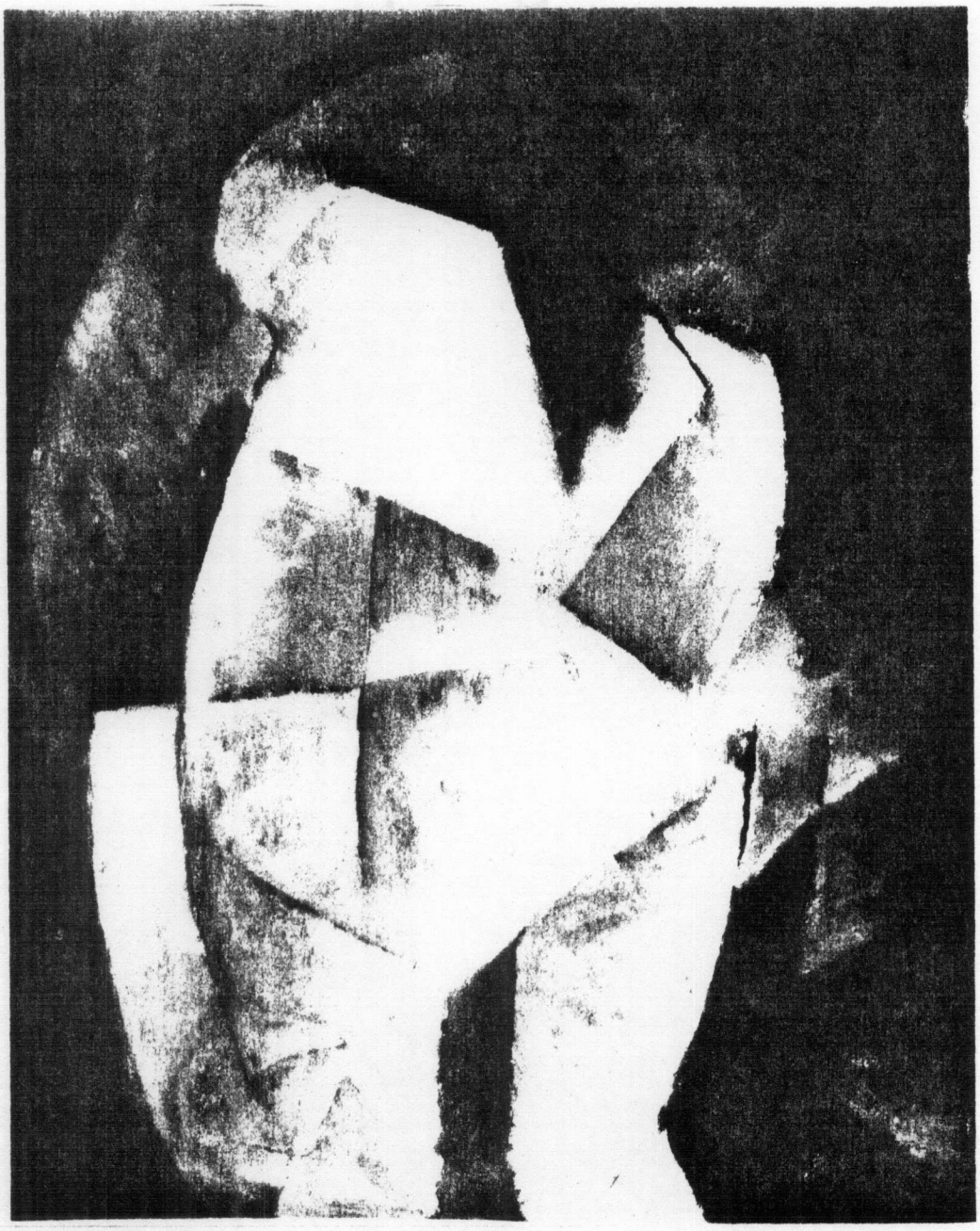

Fig. 11--Morton Livingston Schamberg. Figure A (Geometrical Patterns). 1913. Oil on canvas. Private collection.

Fig. 12--Henri Matisse. A Back. 1910-1912. Plaster. Location unknown.

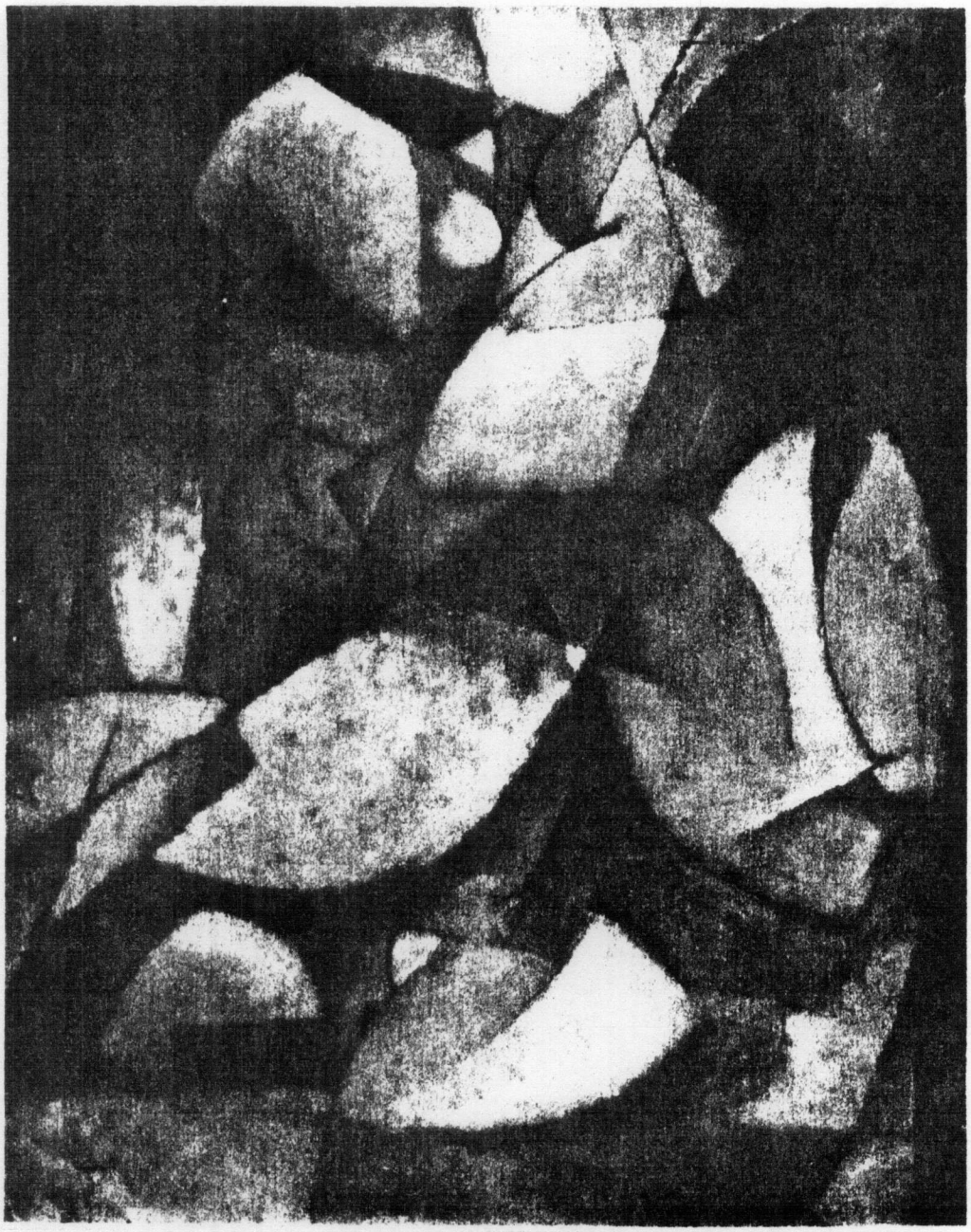

Fig. 13--Morton Livingston Schamberg. Figure B (Geometrical Patterns). 1913. Oil on canvas. Amon Carter Museum, Fort Worth, Texas.

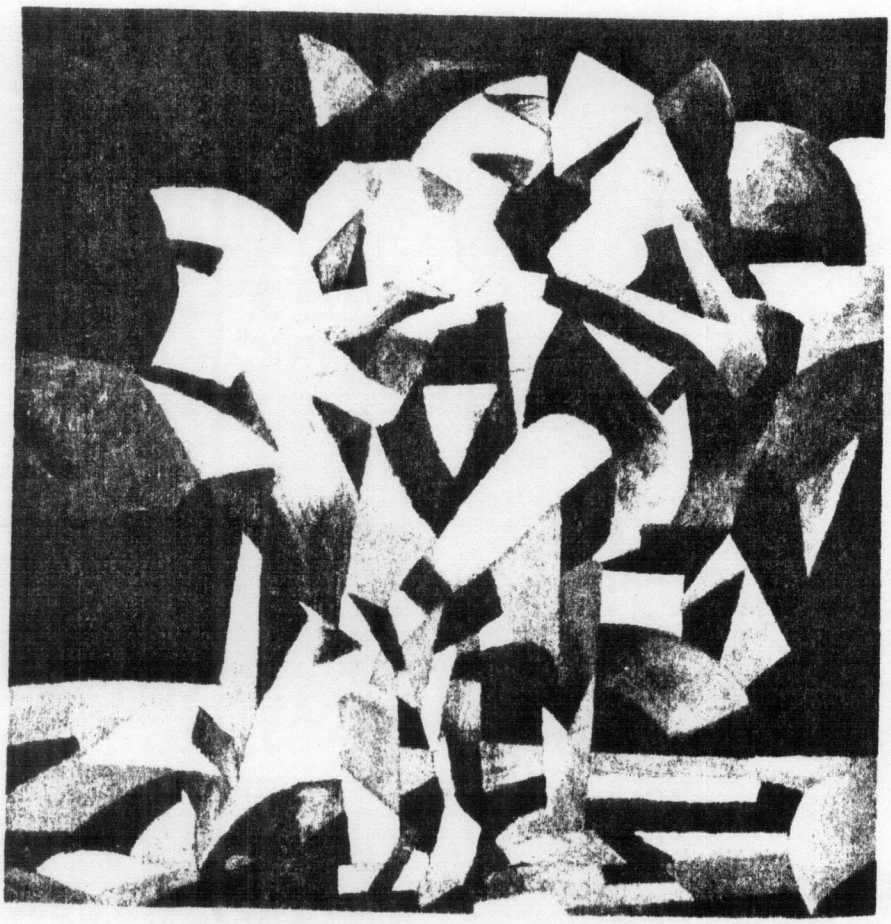

Fig. 14--Francis Picabia. Dances at the Spring. 1912. Oil on canvas. Philadelphia Museum of Art.

Fig. 15-- Jacques Villon. Girl at the Piano. 1912. Oil on canvas. Collection of Mrs. George Acheson, New York.

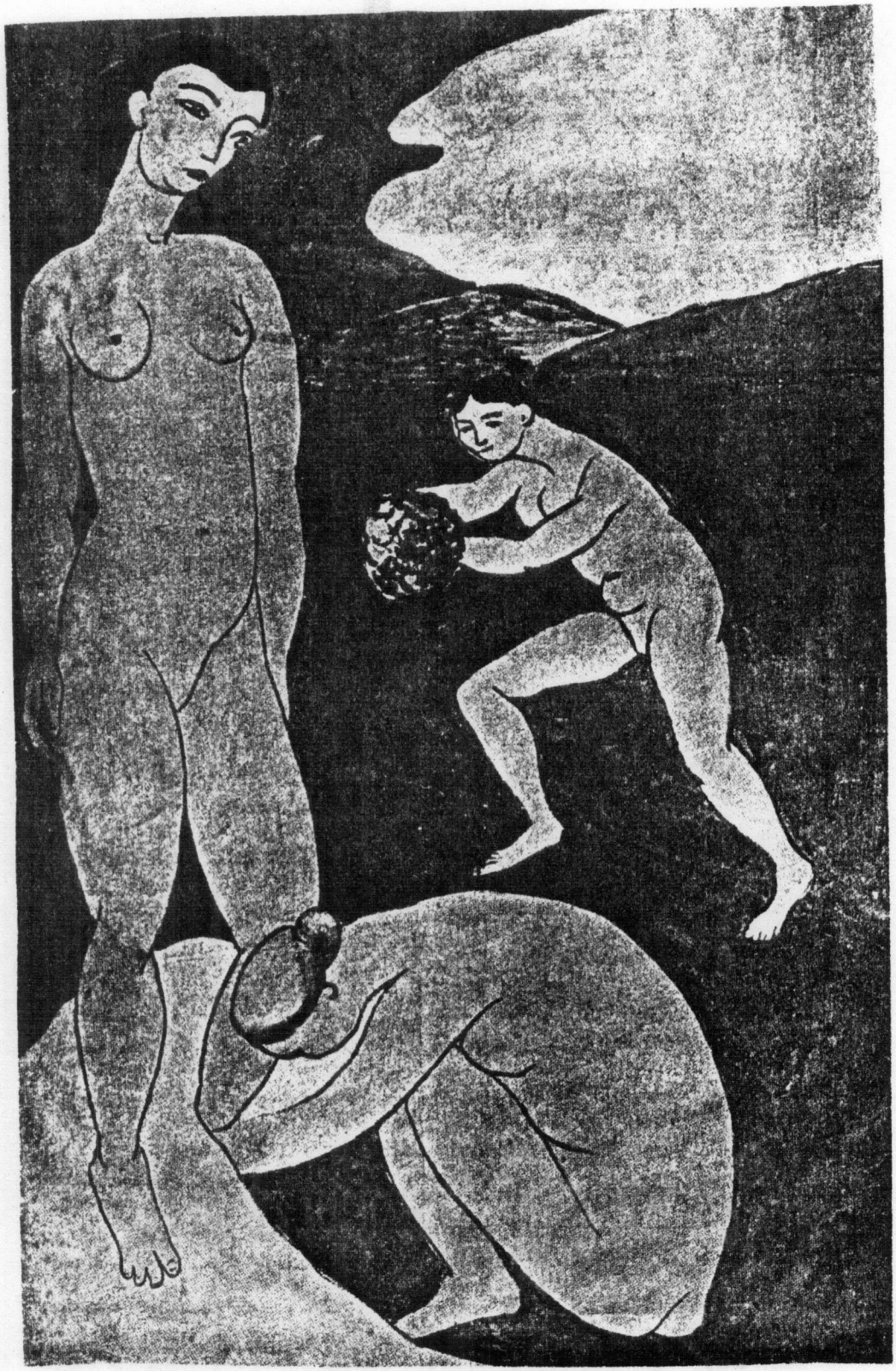

Fig. 16--Henri Matisse. Luxury II. 1907-1908. Casein. Staten Museum of Art, Copenhagen.

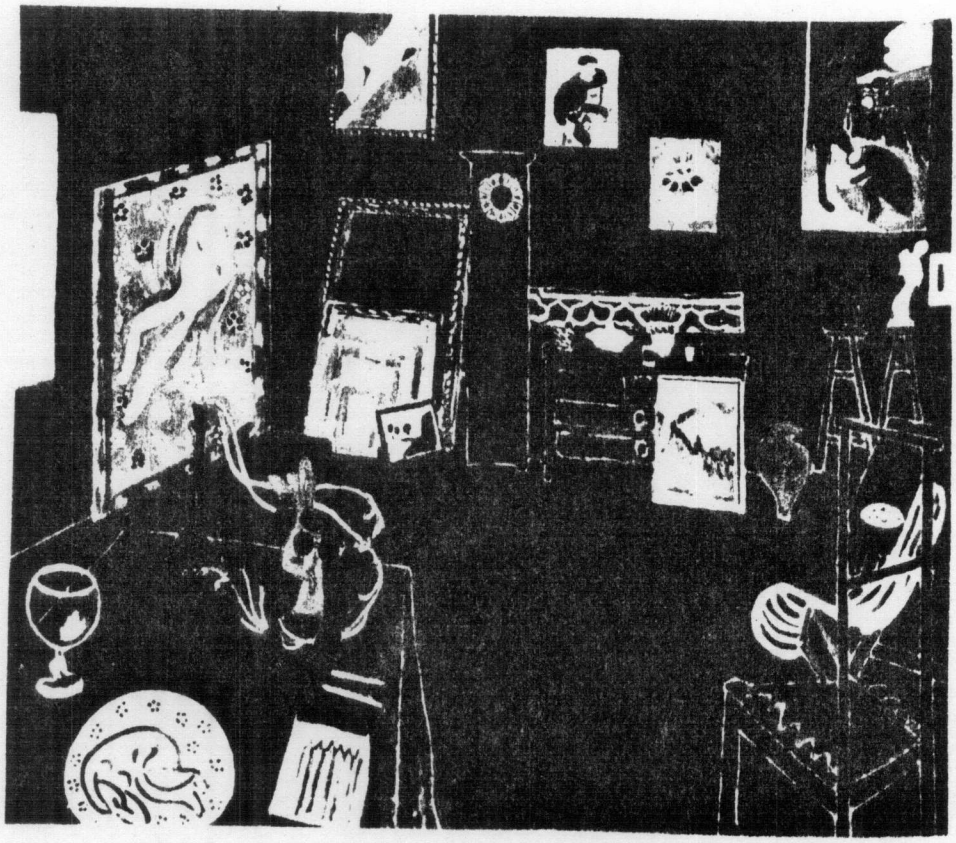

Fig. 17--Henri Matisse. Red Studio. 1911. Oil on canvas. Museum of Modern Art, New York.

Fig. 18-- Morton Livingston Schamberg. Figure D. 1913. Oil on board. Private collection.

Fig. 19--Alexander Archipenko. Repose. 1912. Plaster tinted pink. On loan to the Tel Aviv Museum from Erich Goeritz.

Fig. 20--Morton Livingston Schamberg. Painting VI. 1916. Oil on canvas. Regis collection.

Fig. 21--Morton Livingston Schamberg. Figure C (Geometrical Patterns). 1914. Oil on canvas. Collection of the Children of Dr. and Mrs. Ira Leo Schamberg.

Fig. 22--Morton Livingston Schamberg. Landscape (with House). 1913. Oil on panel. Private collection, New York.

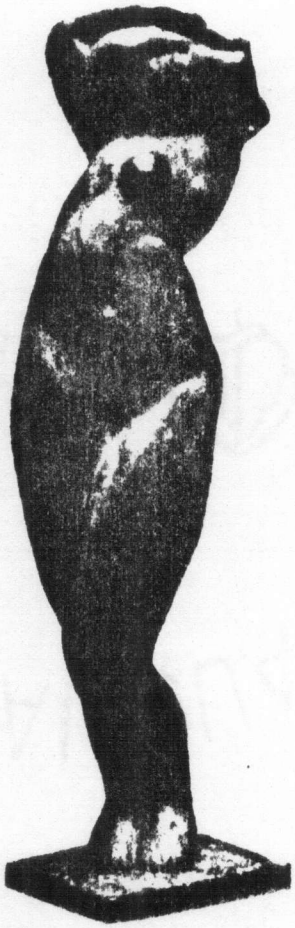

Fig. 23--Alexander Archipenko. Negress. 1911. Bronze. Location unknown.

Fig. 24--Marcel Duchamp. Nude Descending a Staircase, No. 2. 1912. Oil on canvas. Philadelphia Museum of Art.

Fig. 25--Jacques Villon. Young Girl. 1912. Oil on canvas. Philadelphia Museum of Art.

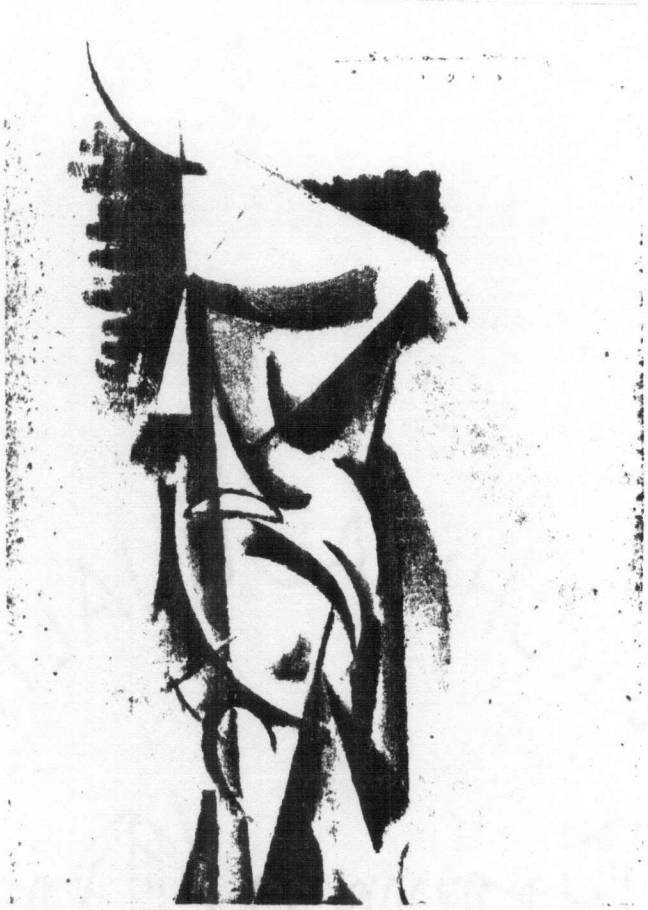

Fig. 26--Morton Livingston Schamberg. Untitled. 1915. Oil on canvas. Location unknown.

Fig. 27--Pablo Picasso. Female Nude. 1910. Charcoal drawing. Metropolitan Museum of Art.

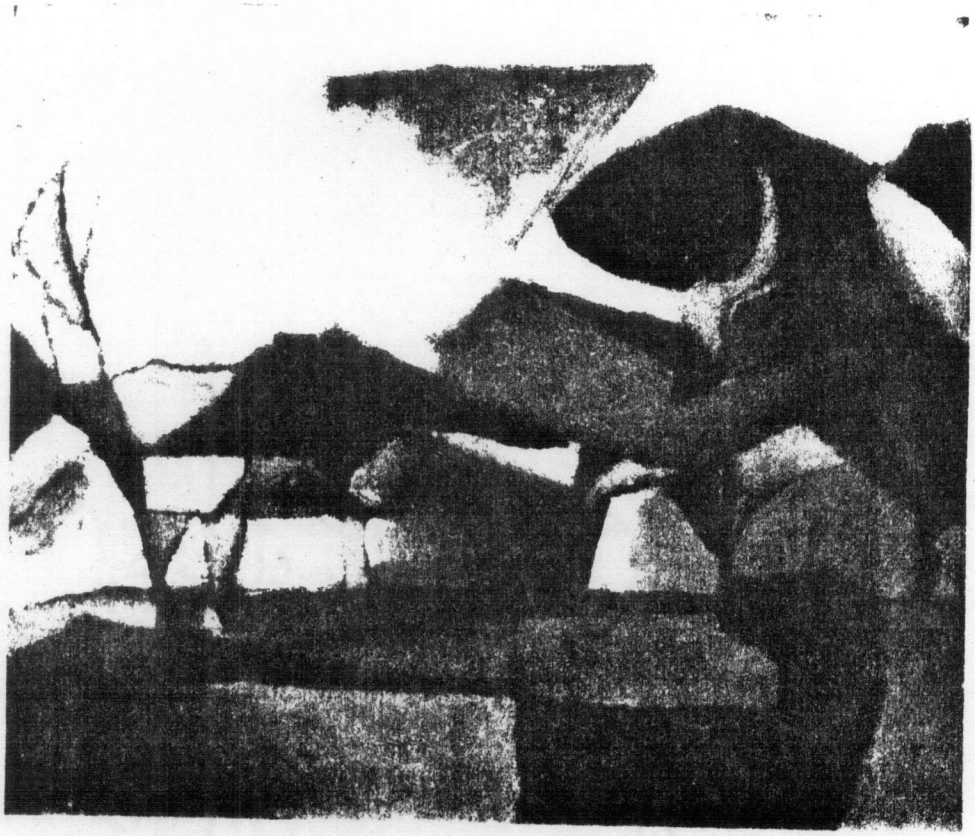

Fig. 28--Morton Livingston Schamberg. Landscape (with Trees). 1913. Oil on panel. Salander-O'Reilly Galleries, Inc., New York.

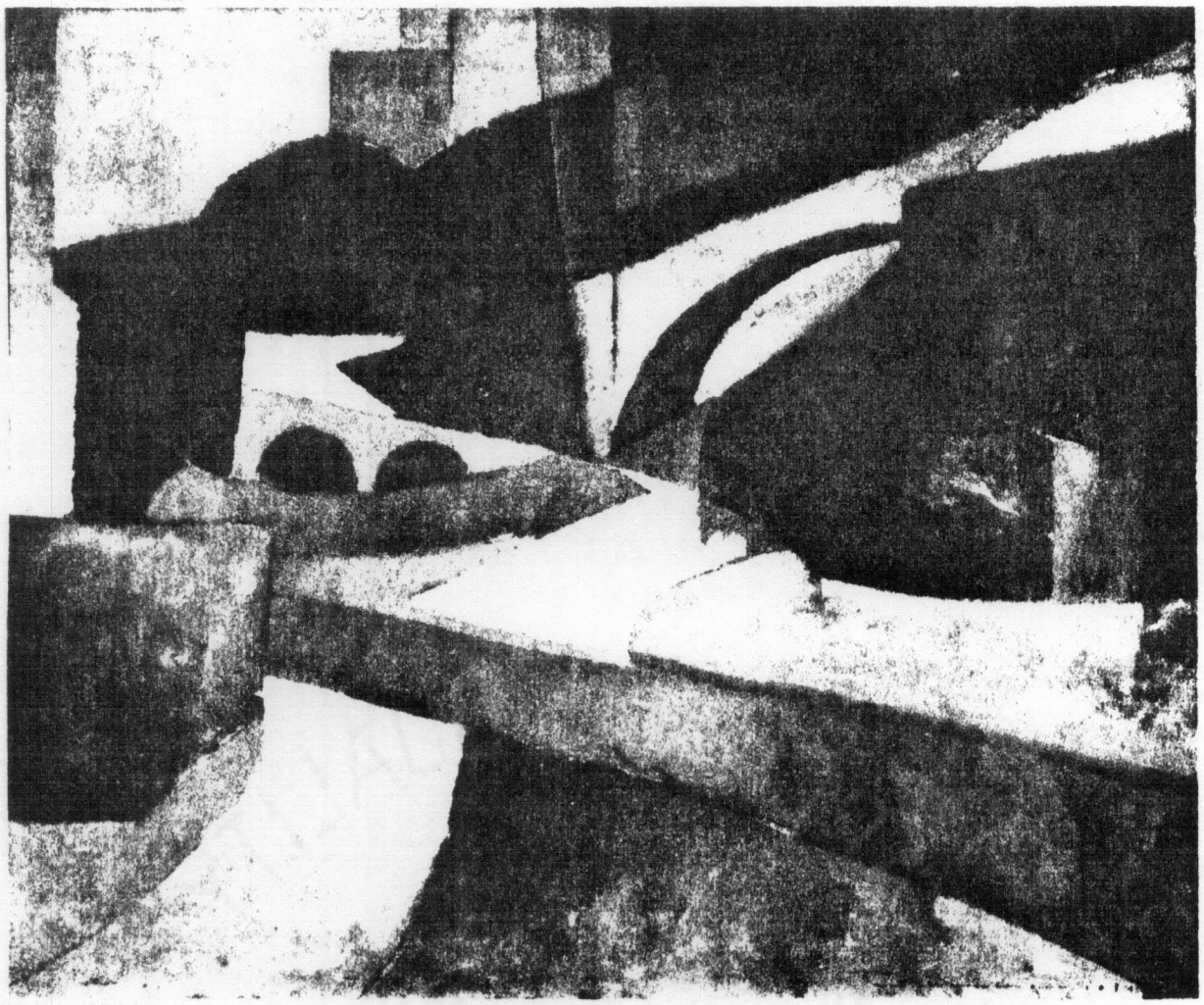

Fig. 29--Morton Livingston Schamberg. Landscape (with Bridge). 1914. Oil on canvas. Collection of Malcolm Eisenberg, Philadelphia.

Fig. 30--Morton Livingston Schamberg. Landscape. c. 1914. Oil on panel. Collection of the Children of Dr. and Mrs. Ira Leo Schamberg.

Fig. 31--Morton Livingston Schamberg. Landscape, Bridge. 1915. Oil on panel. Philadelphia Museum of Art.

Fig. 32--Morton Livingston Schamberg. Abstraction. 1915. Oil on canvas. The Regis Collection, Minneapolis.

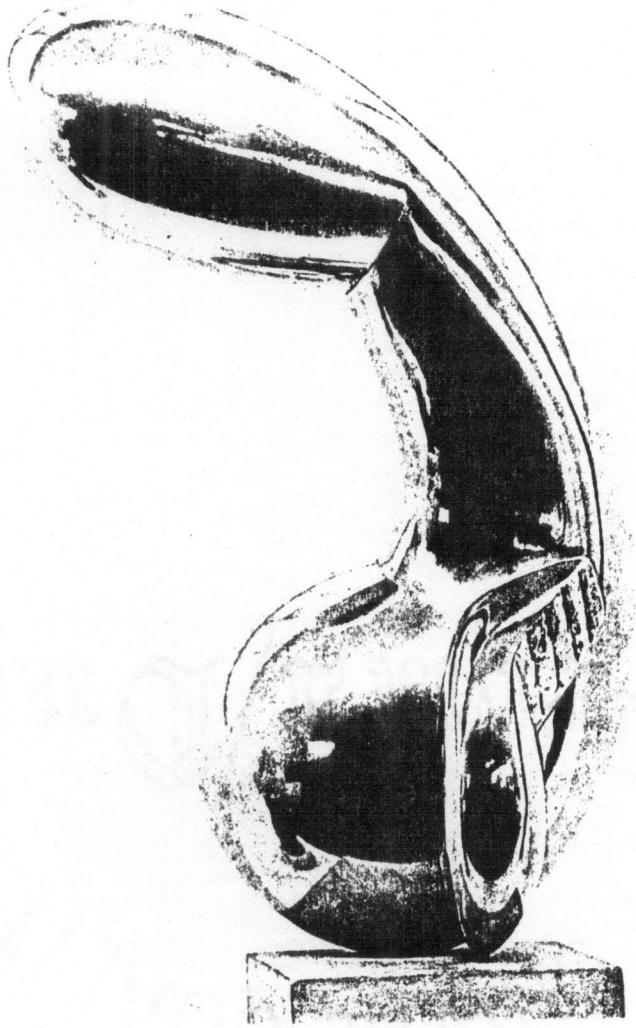

Fig. 33--Constantin Brancusi. Princess X. 1916. Polished bronze. Philadelphia Museum of Art.

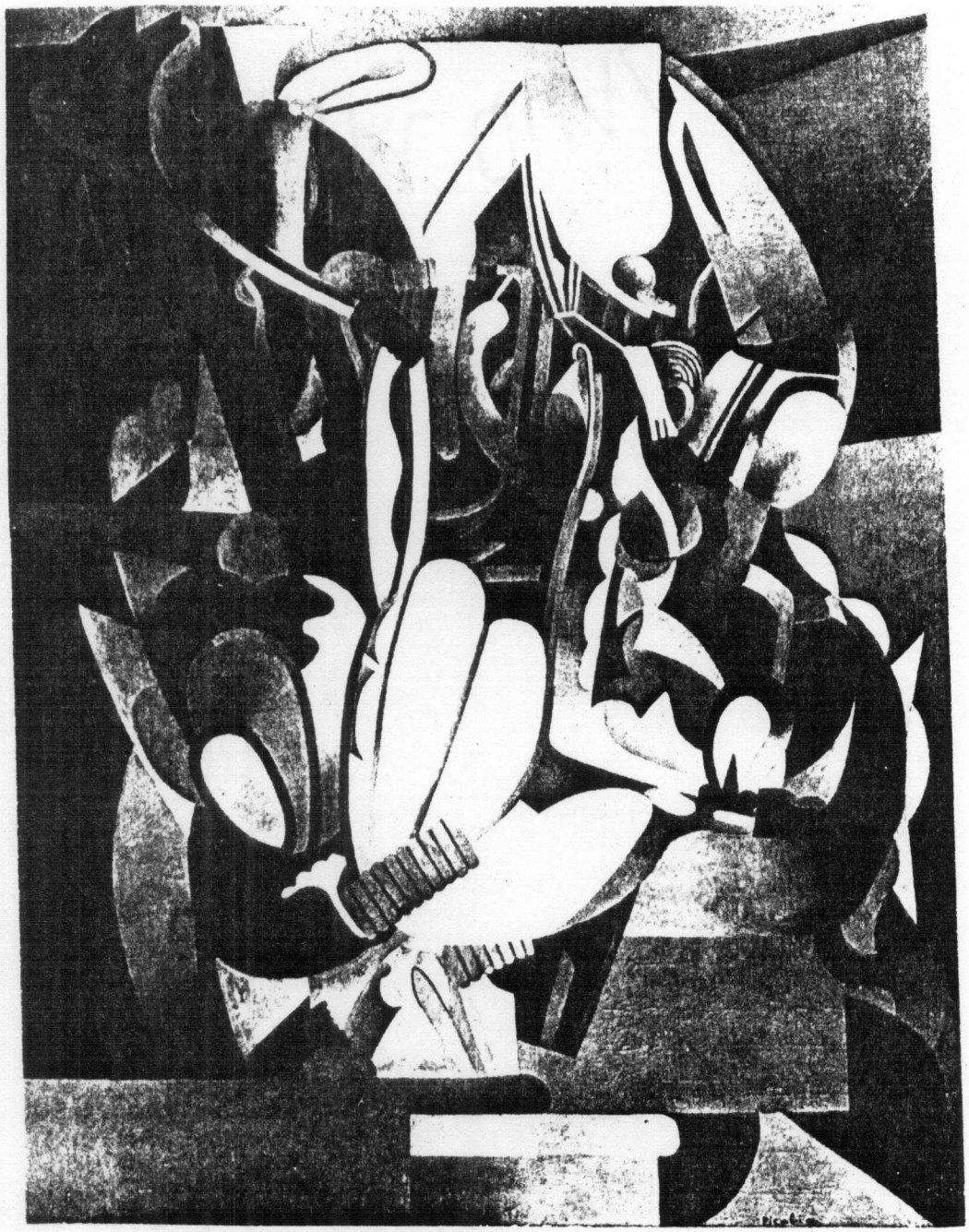

Fig. 34--Francis Picabia. I See Again in Memory My Dear Udnie. 1914. Oil on canvas. Museum of Modern Art.

Fig. 35--Morton Livingston Schamberg. Self-Portrait. 1912. Photograph. Collection of Mrs. Morton Meyers.

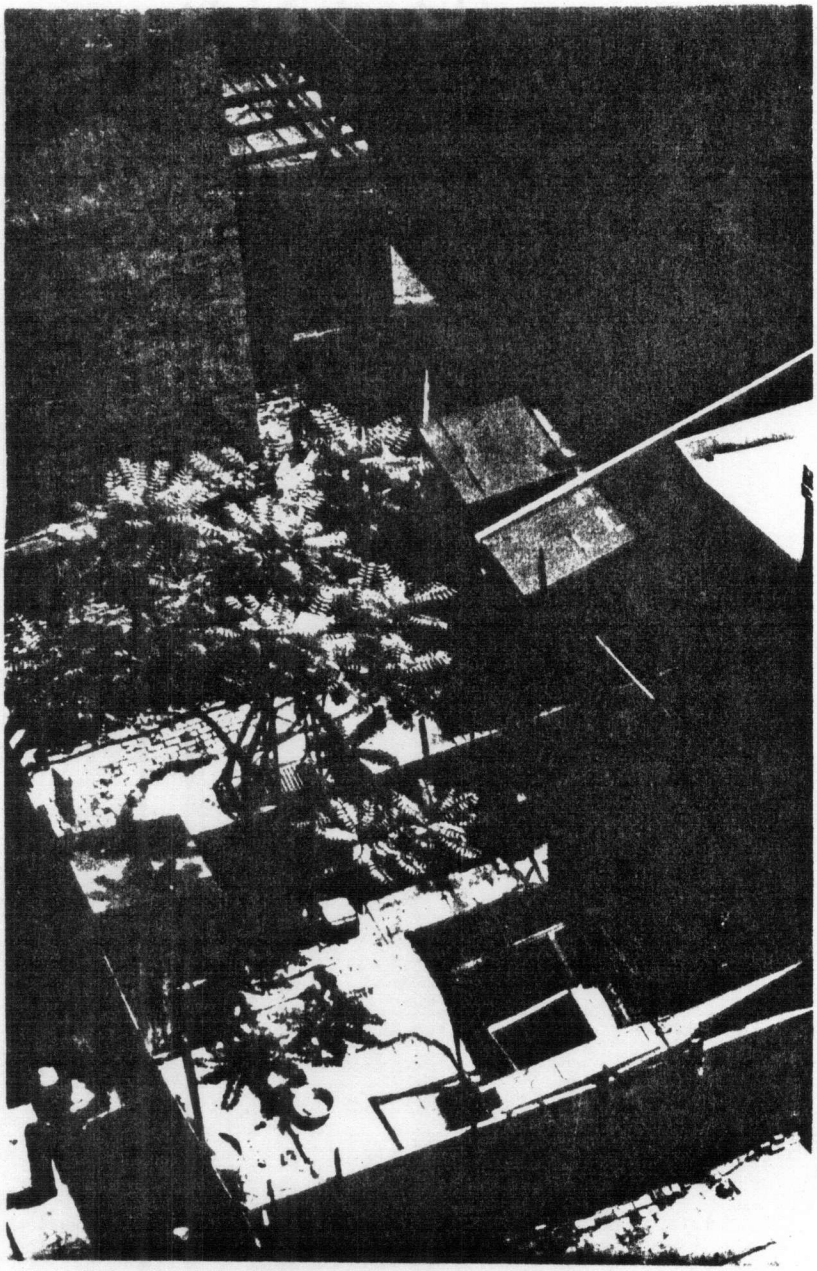

Fig. 36--Morton Livingston Schamberg. City Rooftops. 1916. Gelatin silver photograph. George Eastman House, Rochester, New York.

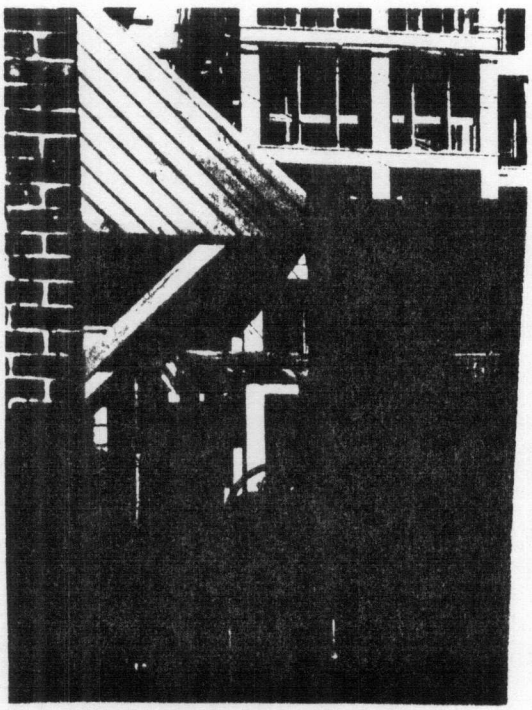

Fig. 37--Morton Livingston Schamberg. Untitled (City Scene). 1916. Gelatin silver photograph. New Orleans Museum of Art.

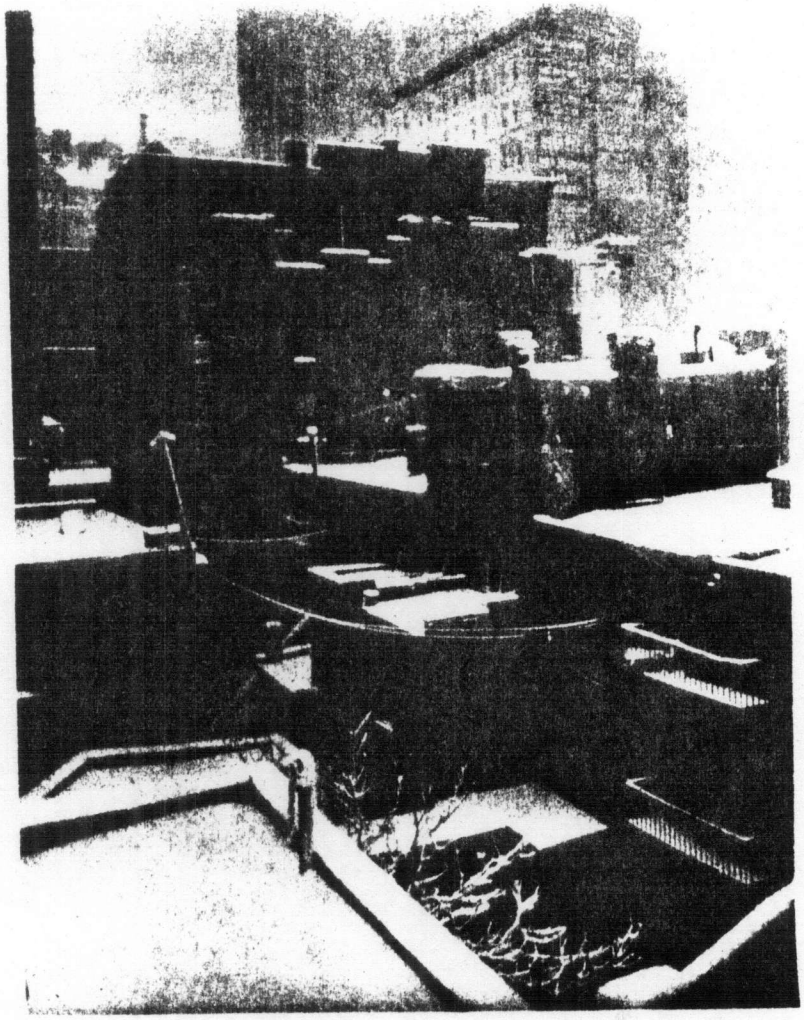

Fig. 38---Alfred Stieglitz. From the Rear Window, Gallery 291, Snowstorm. 1915. Williams College Museum of Art.

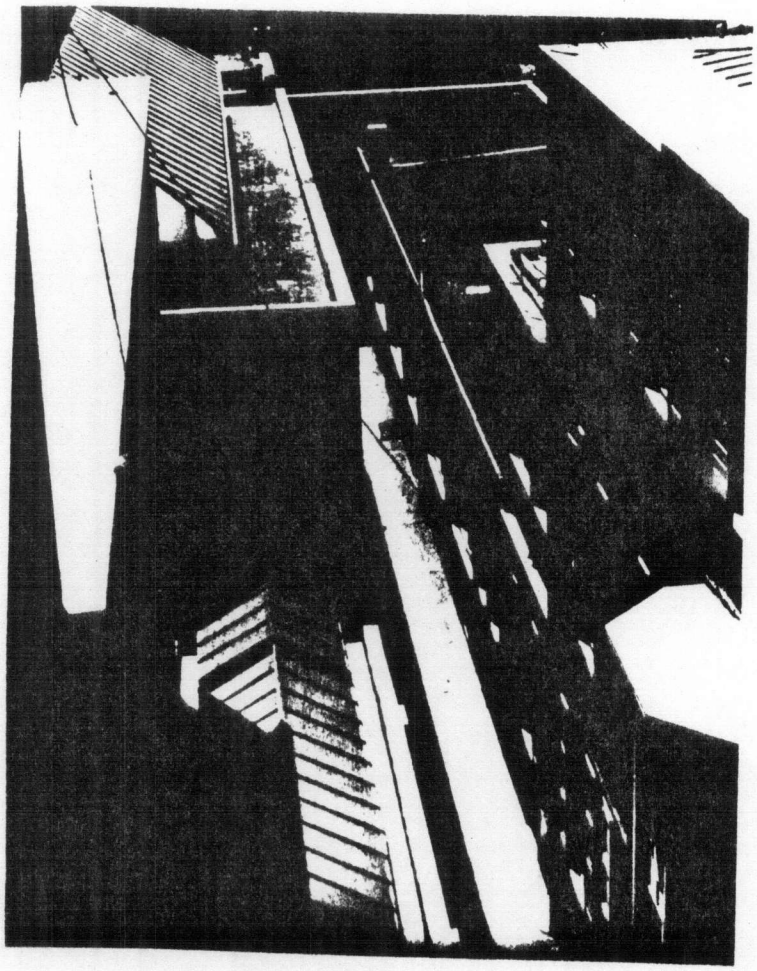

Fig. 39--Morton Livingston Schamberg. Untitled (Rooftops). 1917. Gelatin silver photograph. San Francisco Museum of Modern Art.

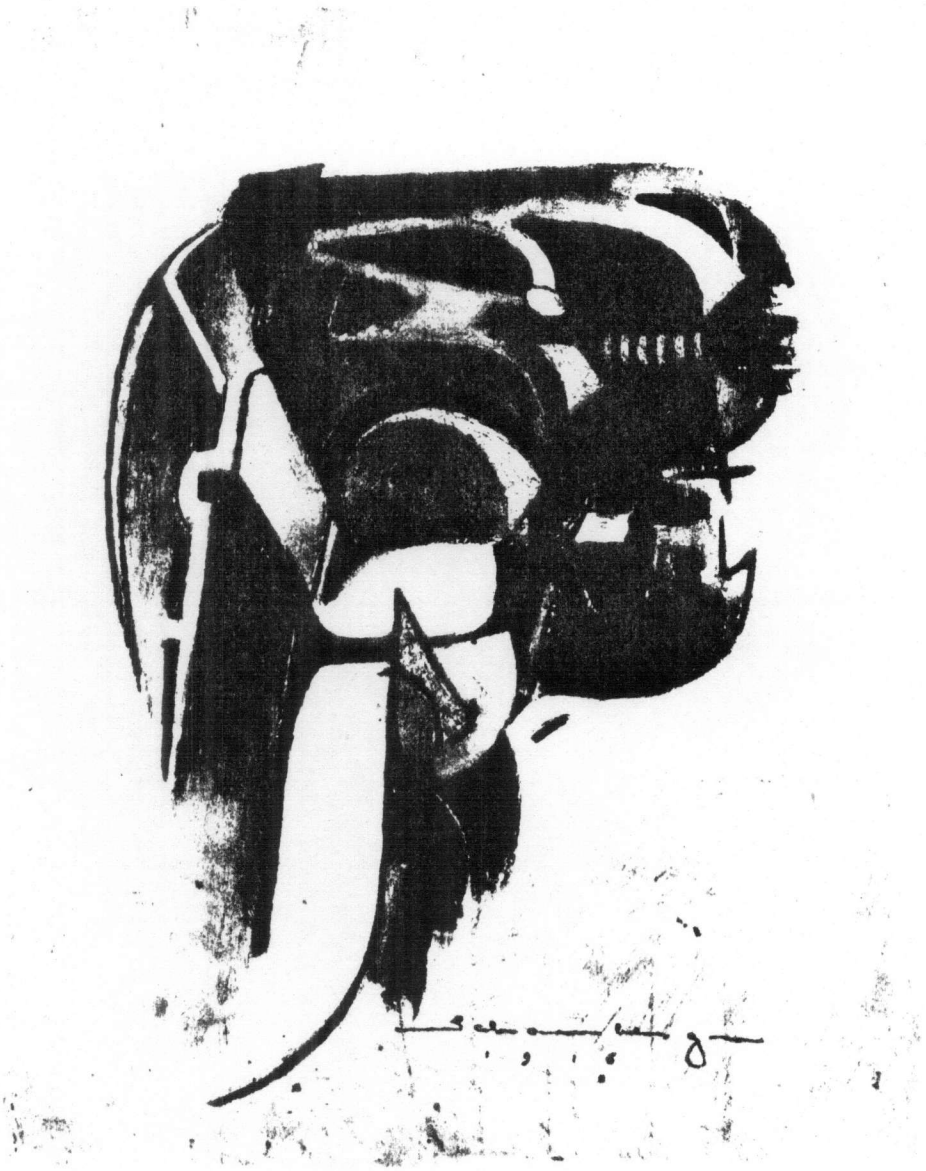

Fig. 40--Morton Livingston Schamberg. Painting IV (Mechanical Abstraction). 1916. Oil on wood. Philadelphia Museum of Art.

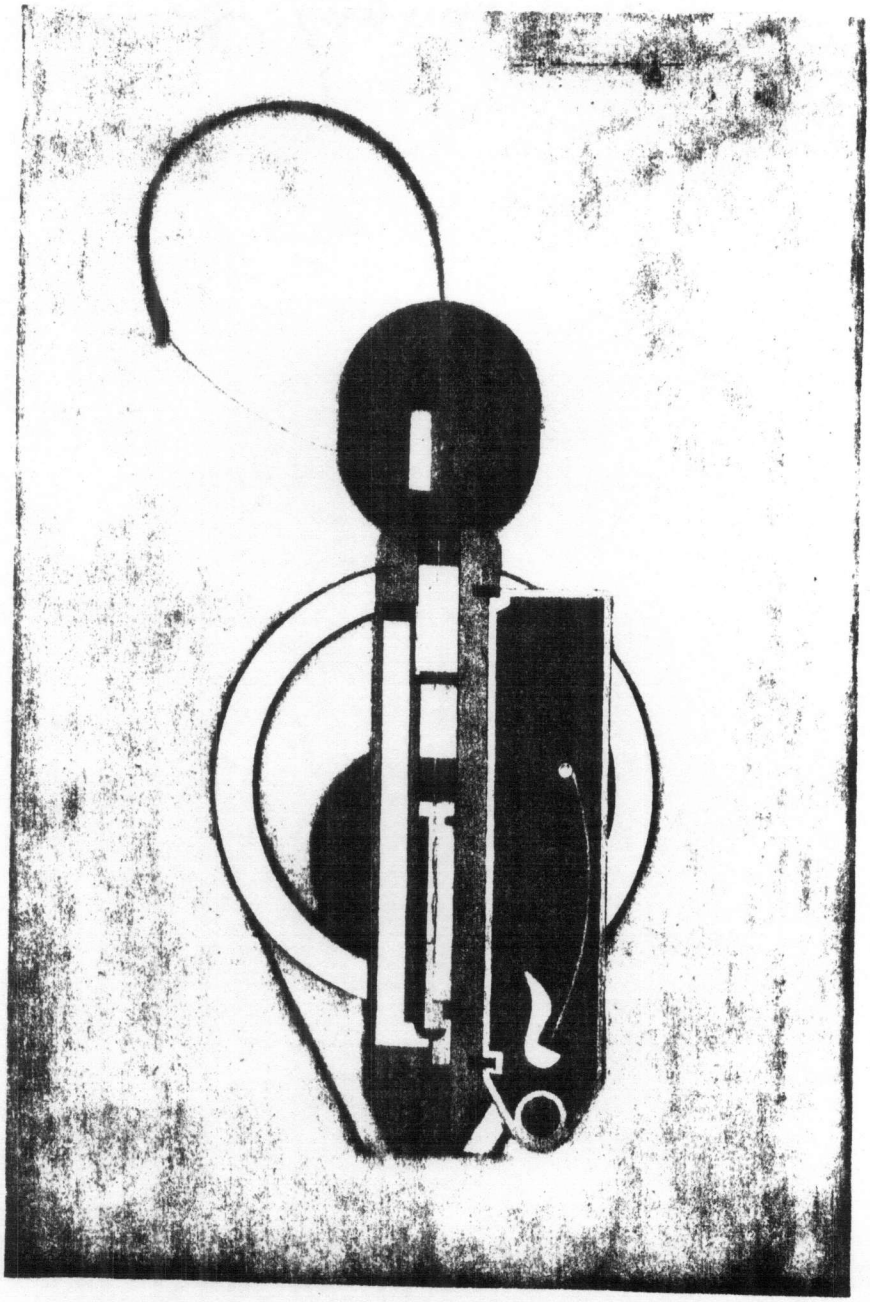

Fig. 41--Morton Livingston Schamberg. Painting VIII (Mechanical Abstraction. 1916. Oil on canvas. Philadelphia Museum of Art.

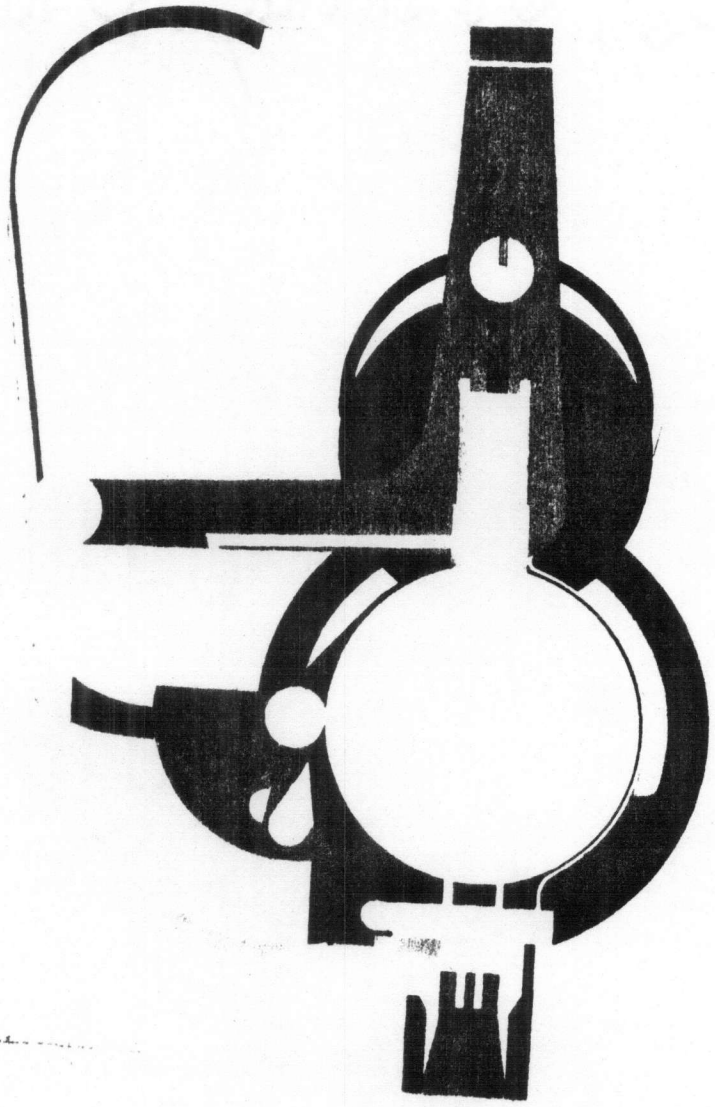

Fig. 42--Morton Livingston Schamberg. Painting IX (Machine). 1916. Oil on canvas. Yale University Art Gallery, New Haven.

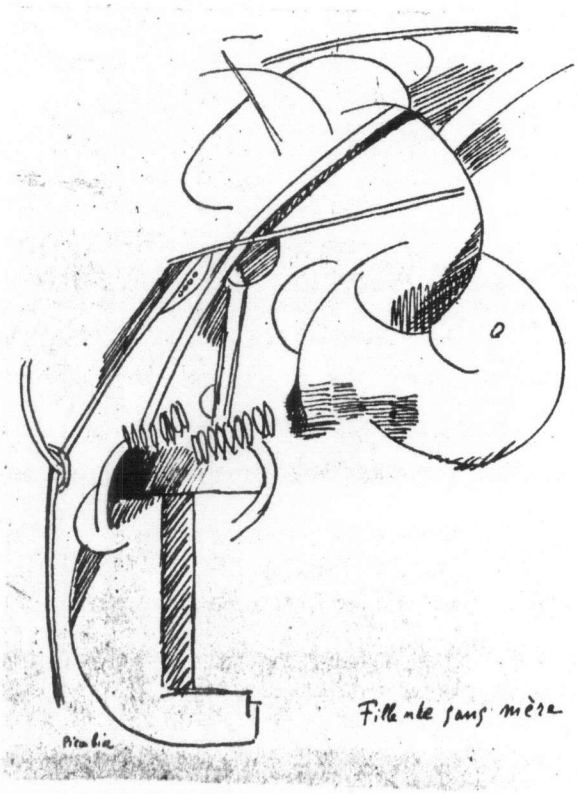

Fig. 43--Francis Picabia. Girl Born Without a Mother. 1913. Ink drawing. Metropolitan Museum of Art.

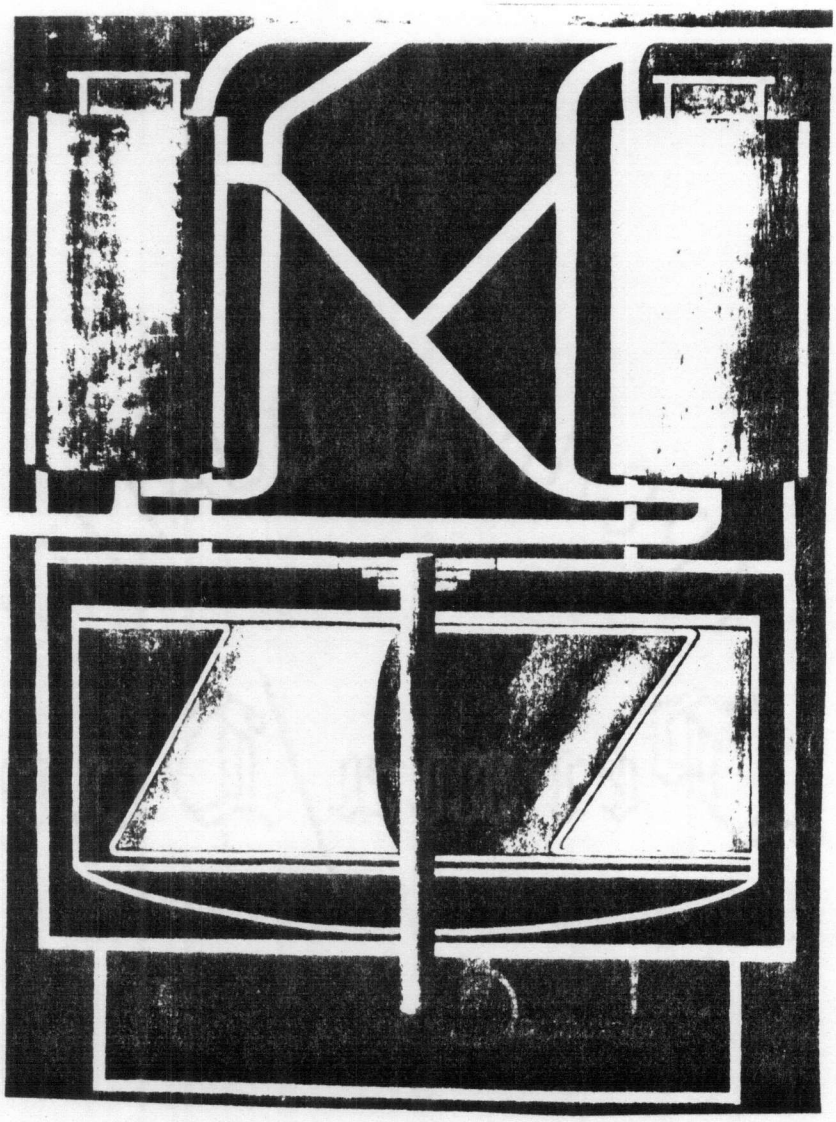

Fig. 44--Francis Picabia. Very Rare Painting on Earth. 1915. Oil on canvas. Collection of Peggy Guggenheim, Venice.

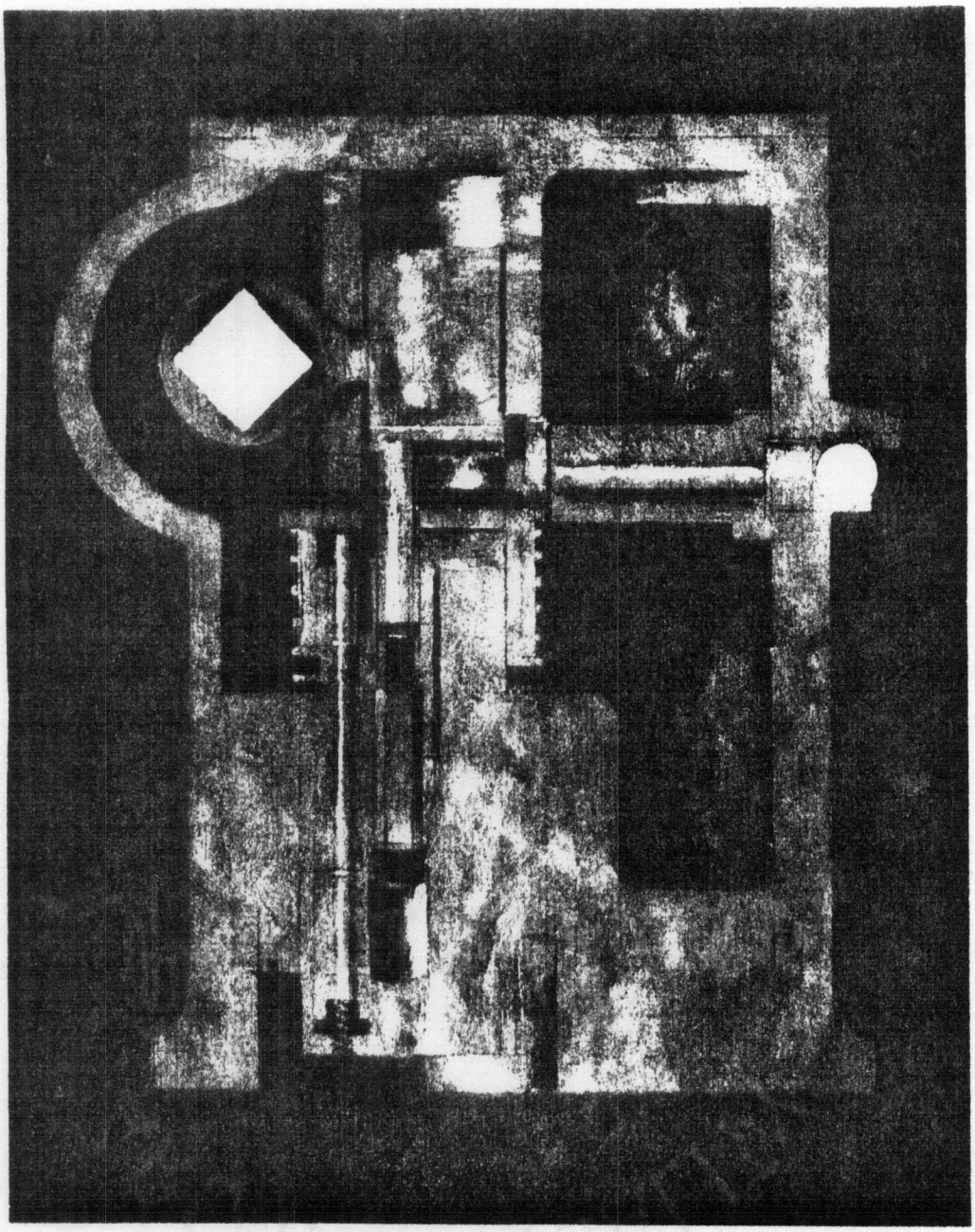

Fig. 45--Morton Livingston Schamberg. Painting V (Mechanical Abstraction). 1916. Oil on canvas mounted on board. Collection of Mrs. Jean Whitehill, New York.

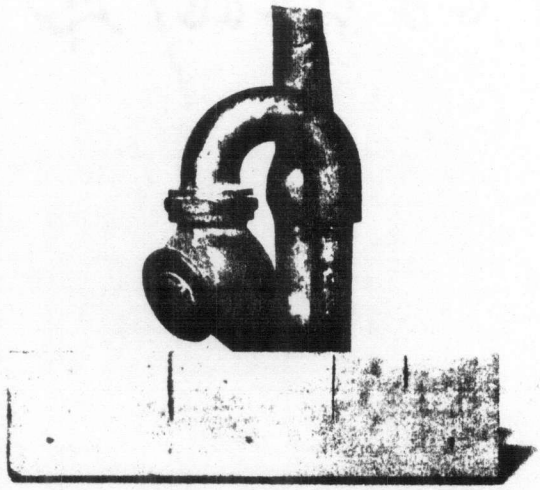

Fig. 46--Morton Livingston Schamberg. God. c. 1917-1918. Miter box and plumbing trap. Philadelphia Museum of Art.

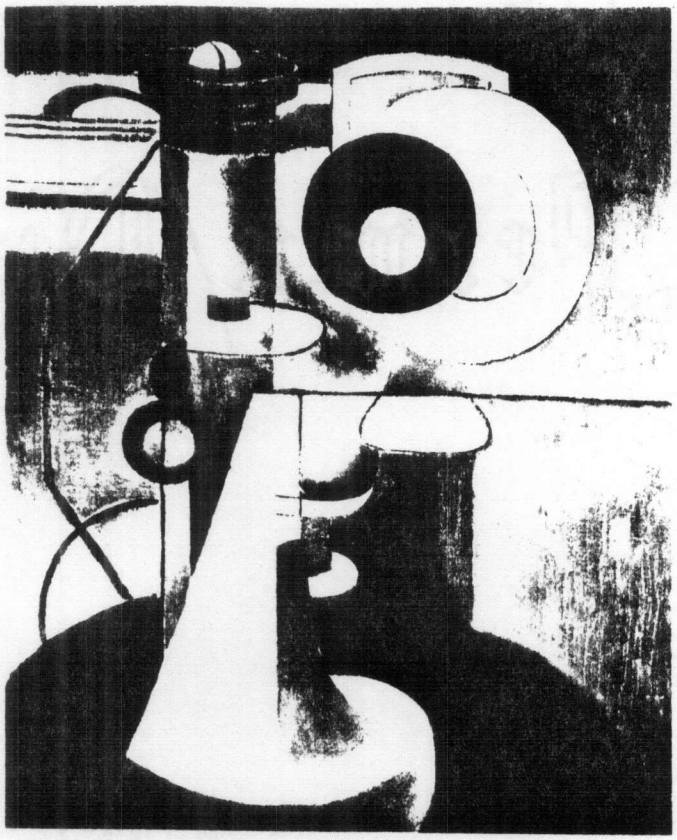

Fig. 47--Morton Livingston Schamberg. Painting I (Telephone). 1916. Oil on canvas. Columbus Museum of Art, Columbus, Ohio.

Fig. 48--Morton Livingston Schamberg. Composition. 1915. Oil on canvas (?). Location unknown.

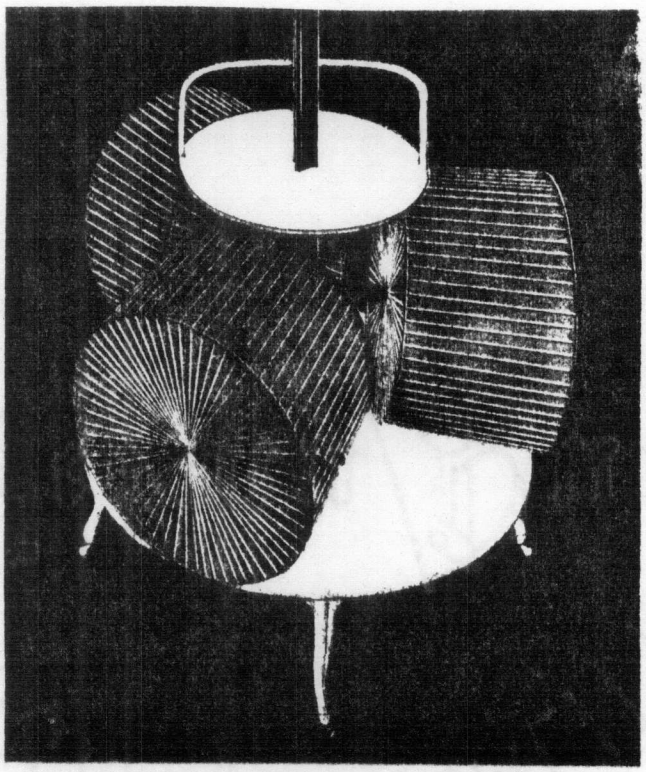

Fig. 49--Marcel Duchamp. Chocolate Grinder, No. 2. 1914. Oil, thread, and pencil on canvas. Philadelphia Museum of Art.

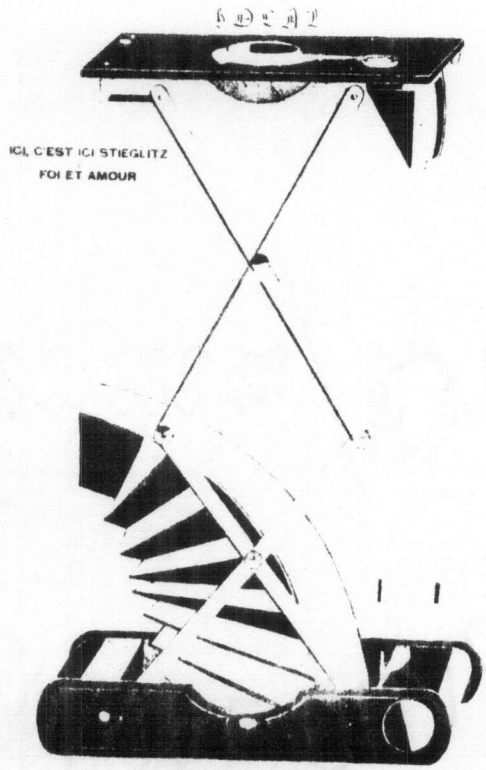

Fig. 50--Francis Picabia. Here, This Is Stieglitz. Illustration. 291, no. 5-6 (July-August 1915).

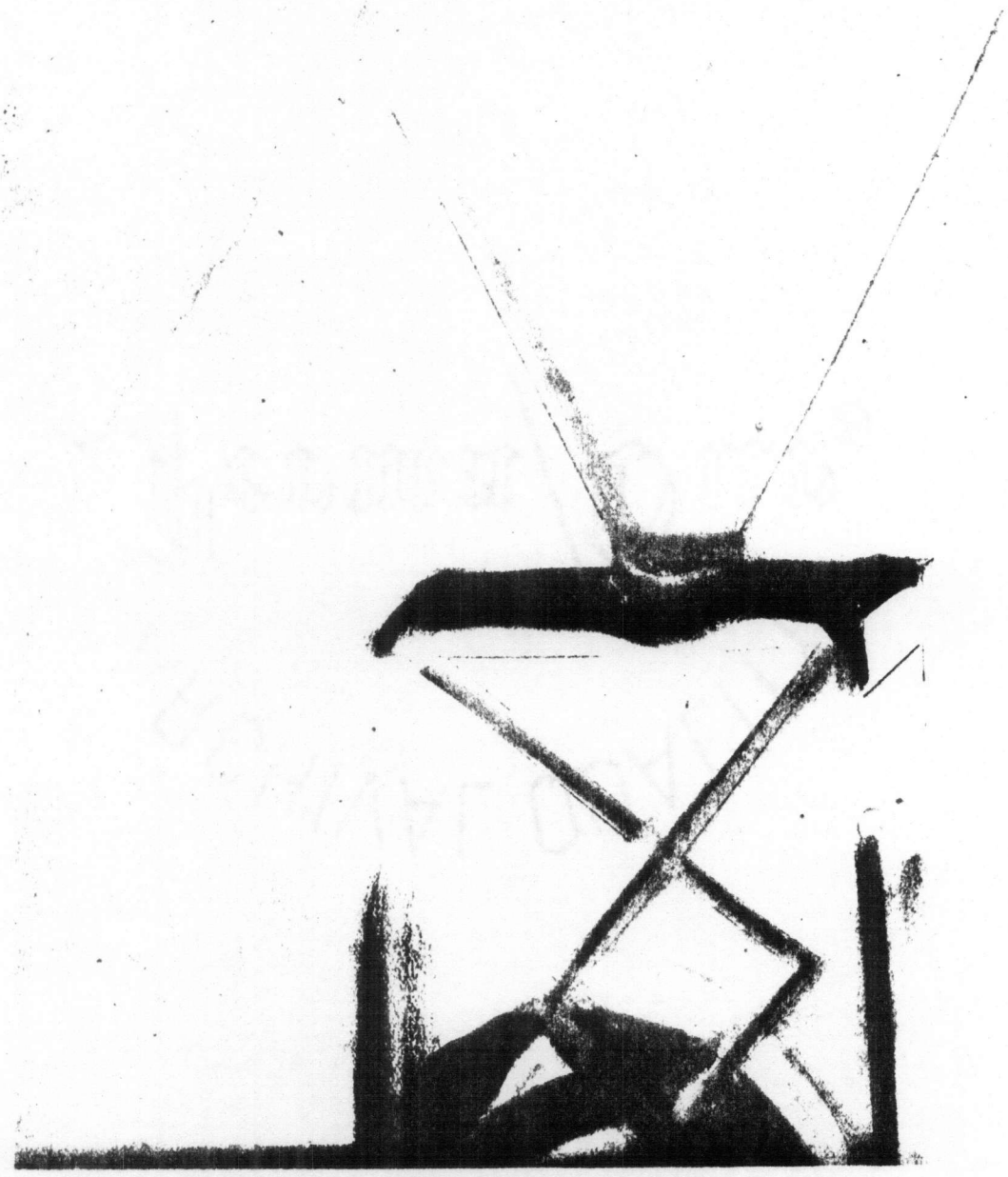

Fig. 51--Morton Livingston Schamberg. Composition. 1916. Pastel and pencil on paper. Salander-O'Reilly Galleries, Inc., New York. (Agee, Machine Pastel cat. no. 9).

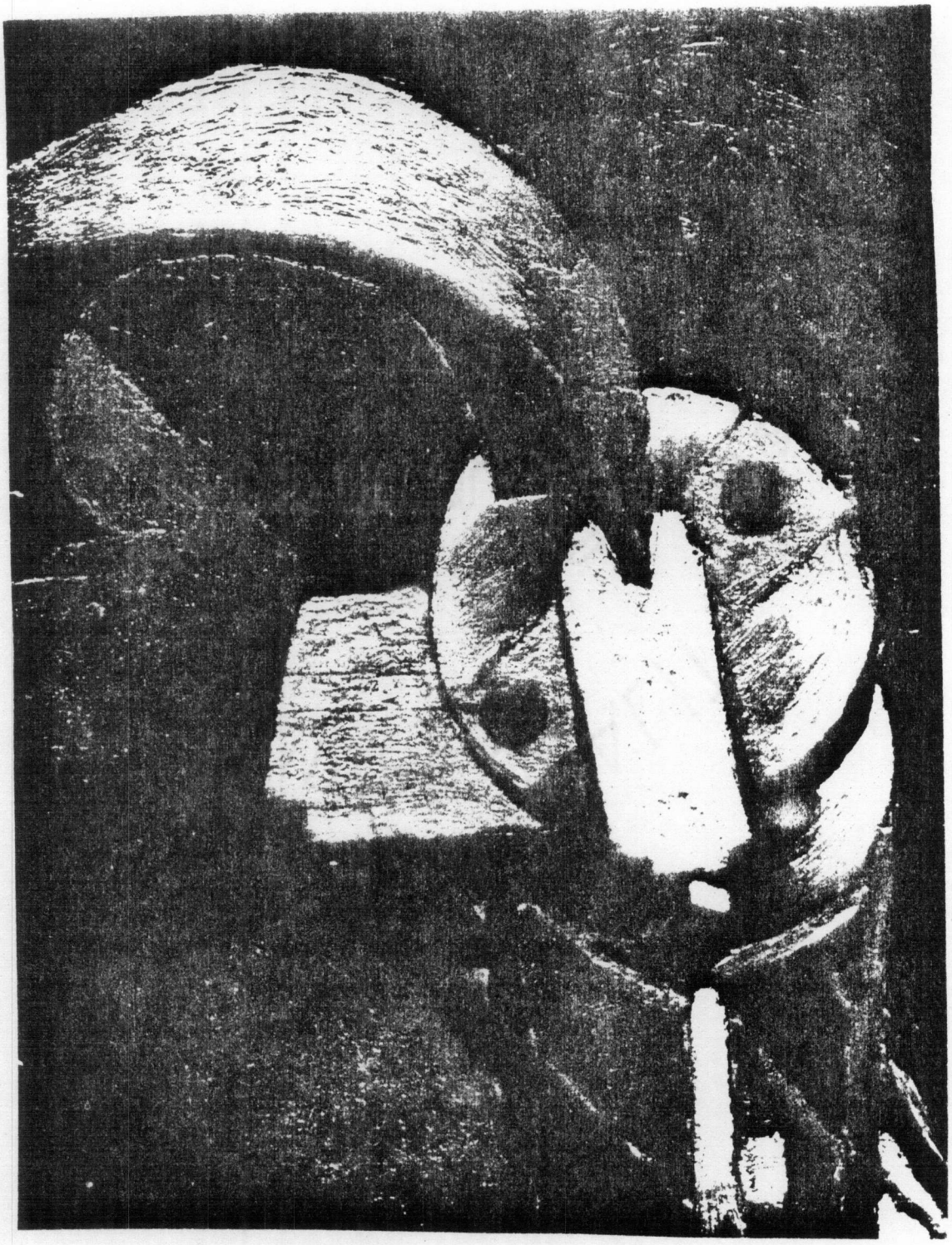

Fig. 52--Morton Livingston Schamberg. Painting II (Machine Forms). 1916. Oil on wood. Collection of Mr. and Mrs. Roy Neuberger, New York.

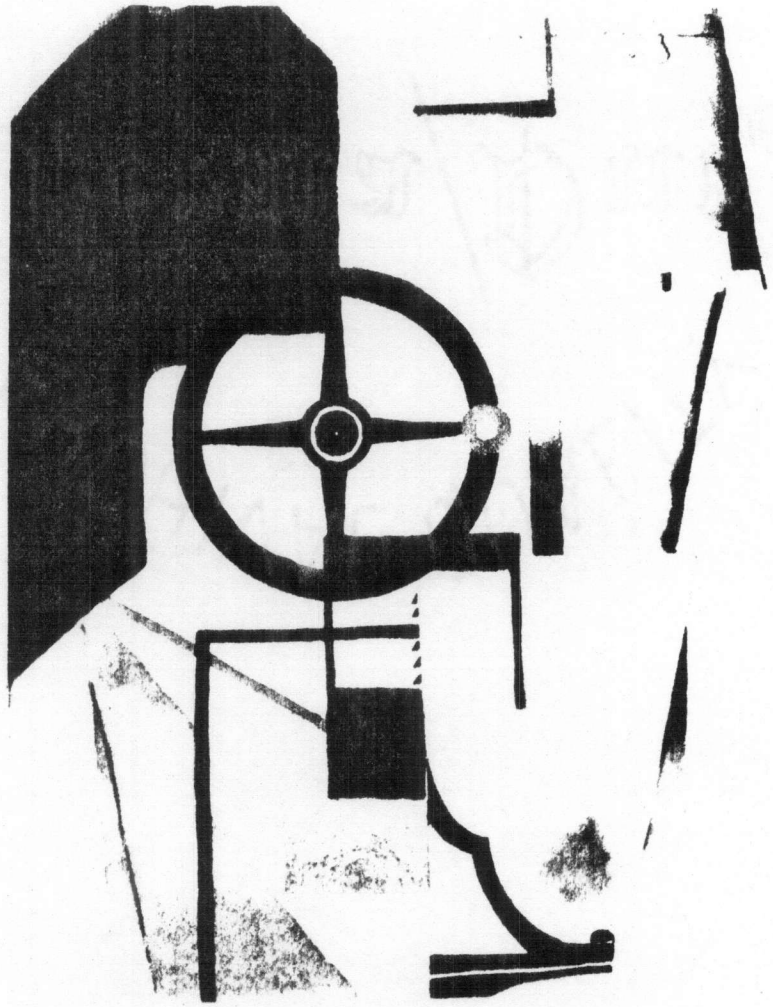

Fig. 53--Morton Livingston Schamberg. Watercolor. 1916. Watercolor and graphite on paper. Columbus Museum of Art, Columbus, Ohio.

Fig. 54--Morton Livingston Schamberg. Painting VII (The Well). 1916. Oil on canvas. Rose Art Museum, Brandeis University, Waltham, Massuchusetts.

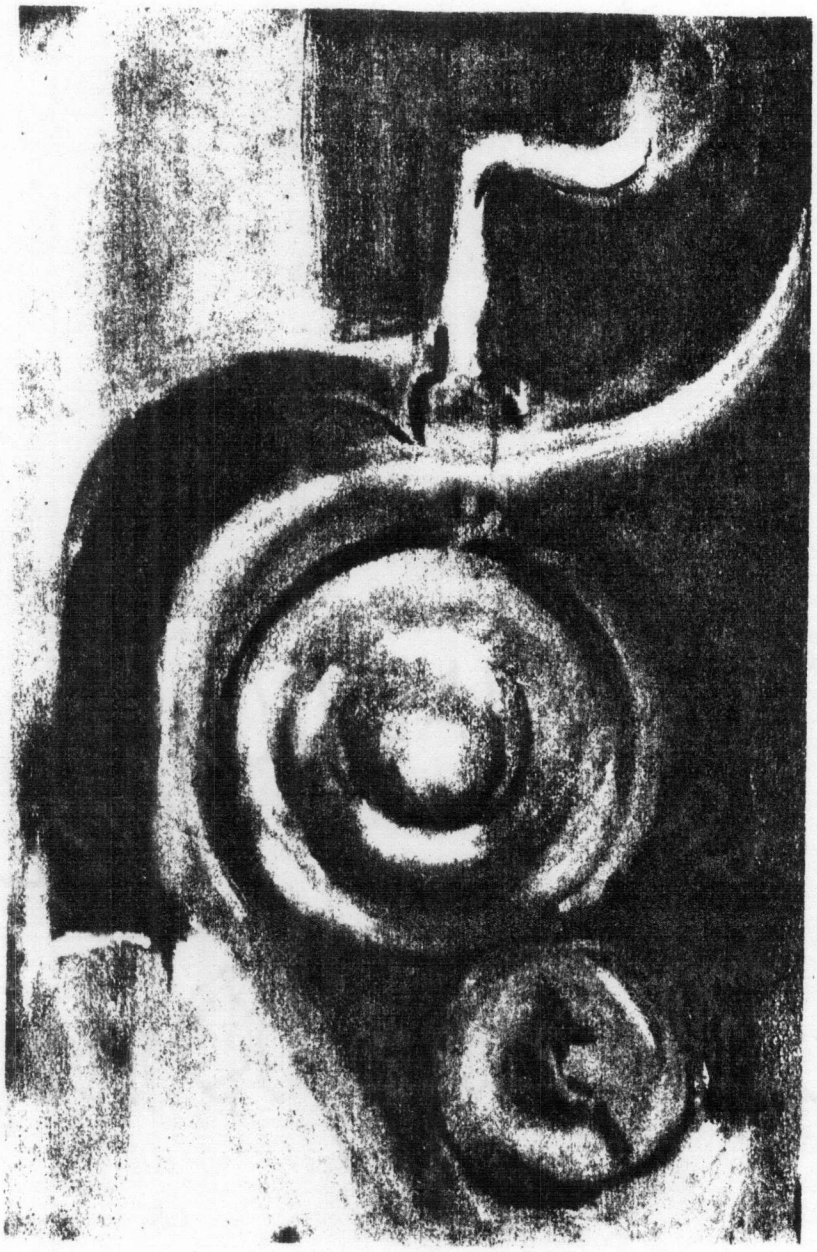

Fig. 55--Morton Livingston Schamberg. Composition. 1916. Pastel on paper. Collection of Mr. and Mrs. Ahmet Ertegun, New York. (Agee, Machine Pastel Cat. no. 2).

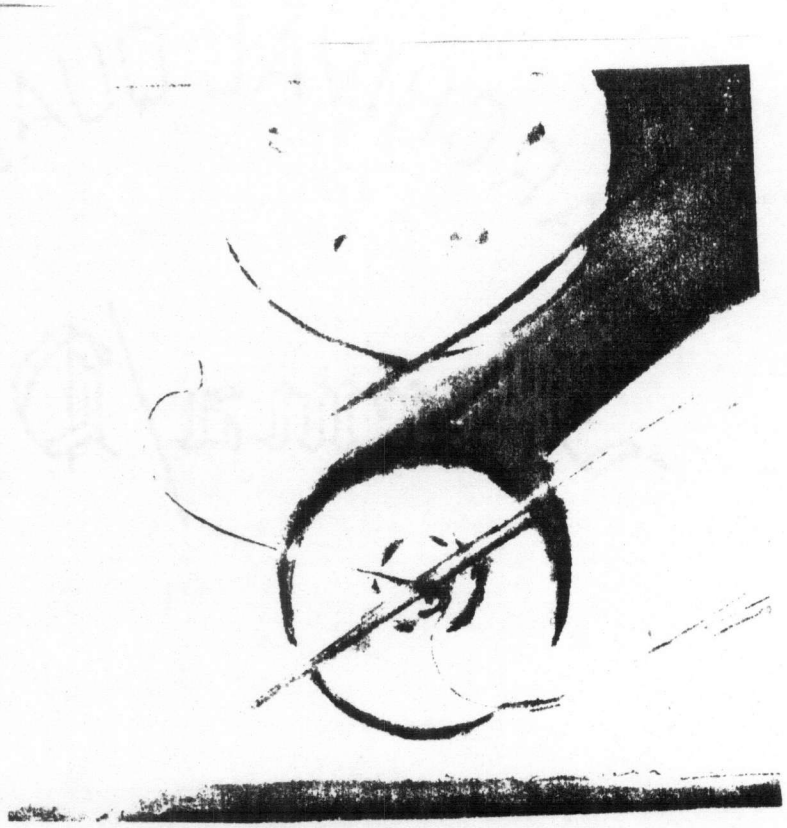

Fig. 56--Morton Livingston Schamberg. Composition. 1916. Pastel and pencil on paper. Salander-O'Reilly Galleries, Inc., New York. (Agee, Machine cat. no. 26).

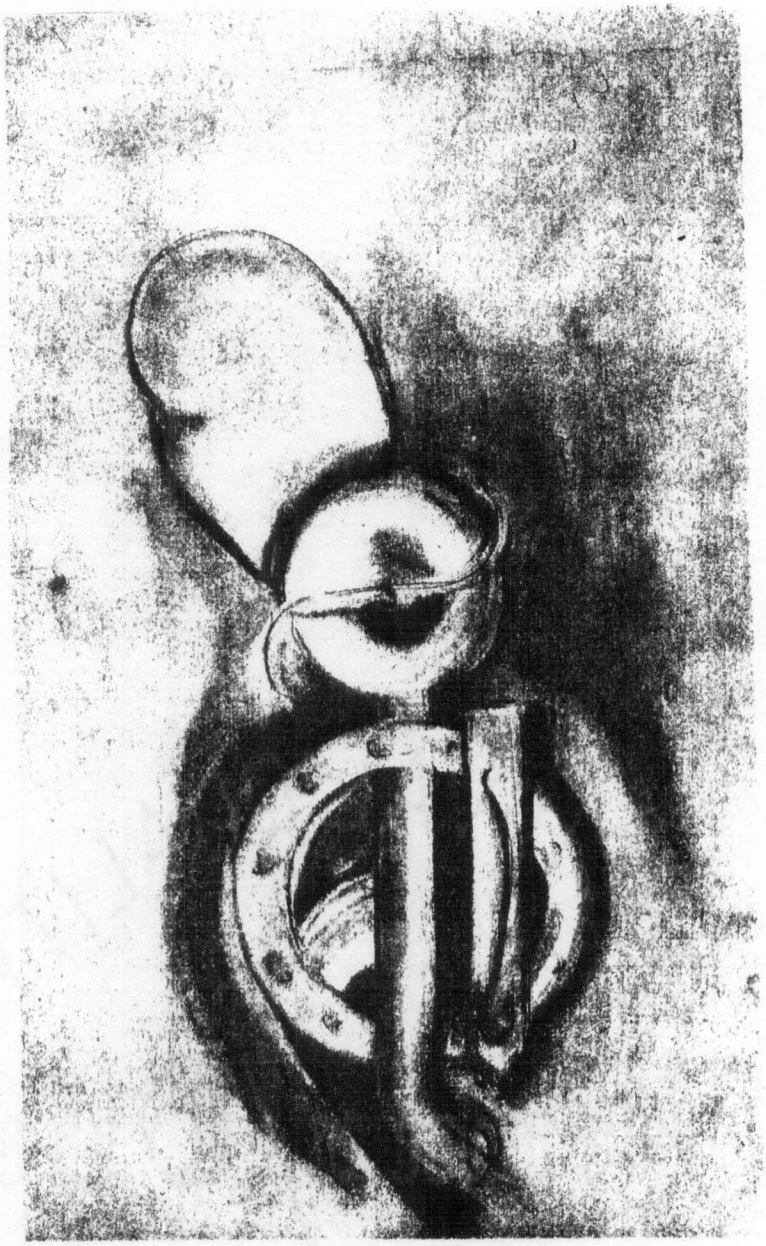

Fig. 57--Morton Livingston Schamberg. Composition. 1916. Pastel and pencil on paper. Salander-O'Reilly Galleries, Inc., New York. (Agee, Machine Pastel cat. no. 29).

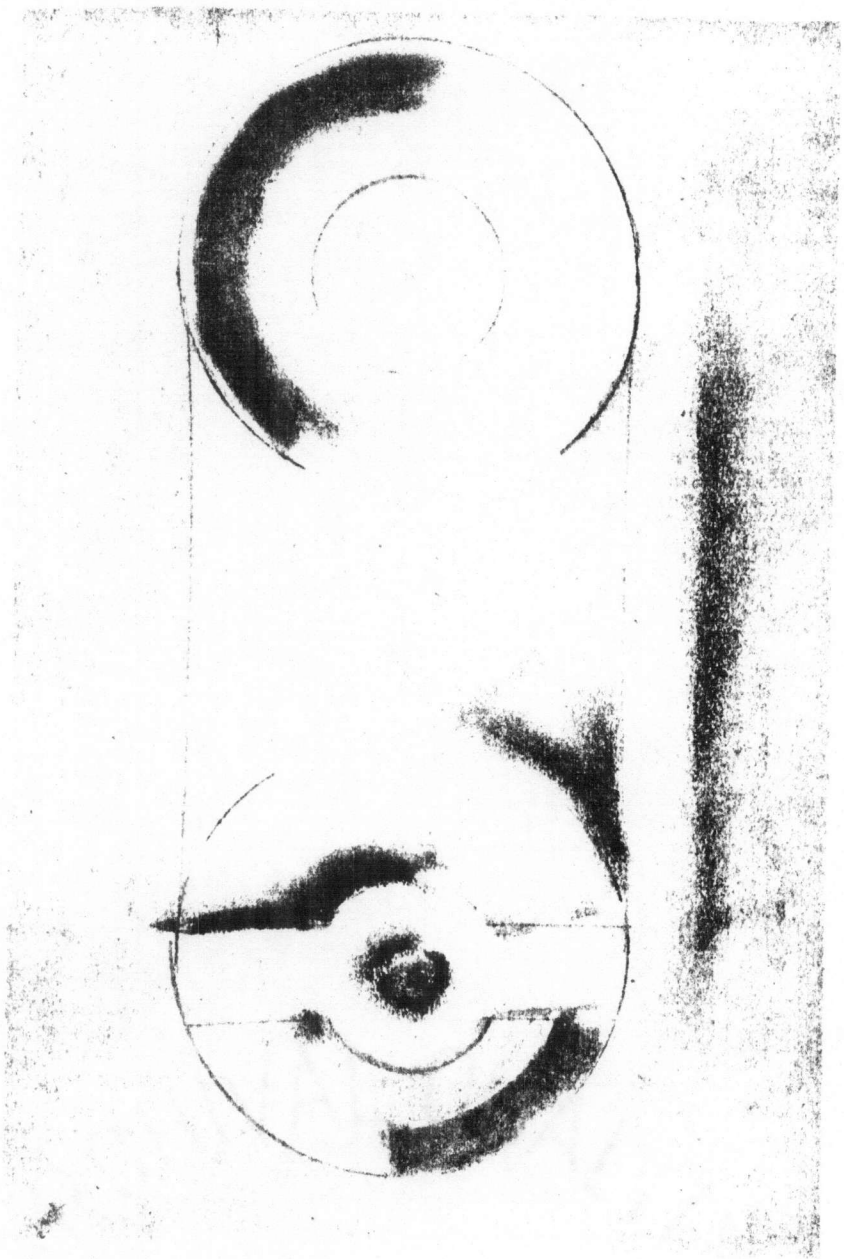

Fig. 58--Morton Livingston Schamberg. Composition. 1916. Pastel and pencil on paper. Amon Carter Museum, Fort Worth, Texas. (Agee, Machine Pastel cat. no. 10).

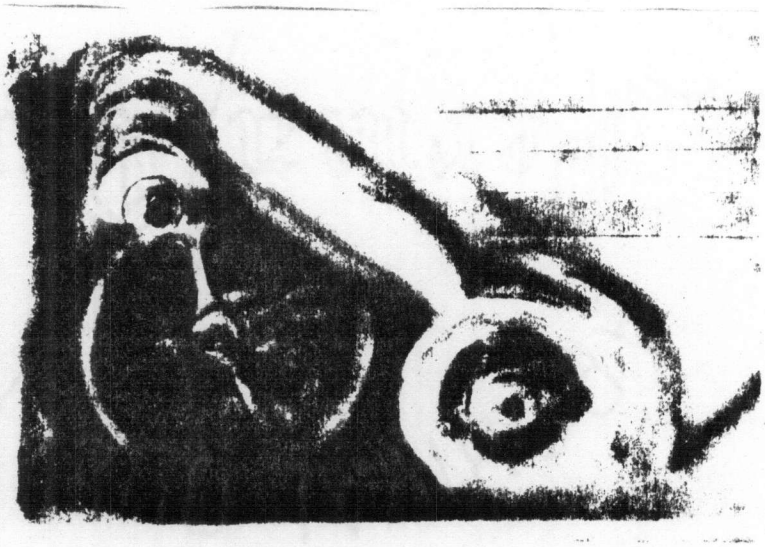

Fig. 59--Morton Livingston Schamberg. Composition. 1916. Pastel and pencil on paper. Salander-O'Reilly Galleries, Inc., New York. (Agee, Machine Pastel cat. no. 28).

Fig. 60--Charles Sheeler. White Tulips. 1913. Oil on wood. Private collection.

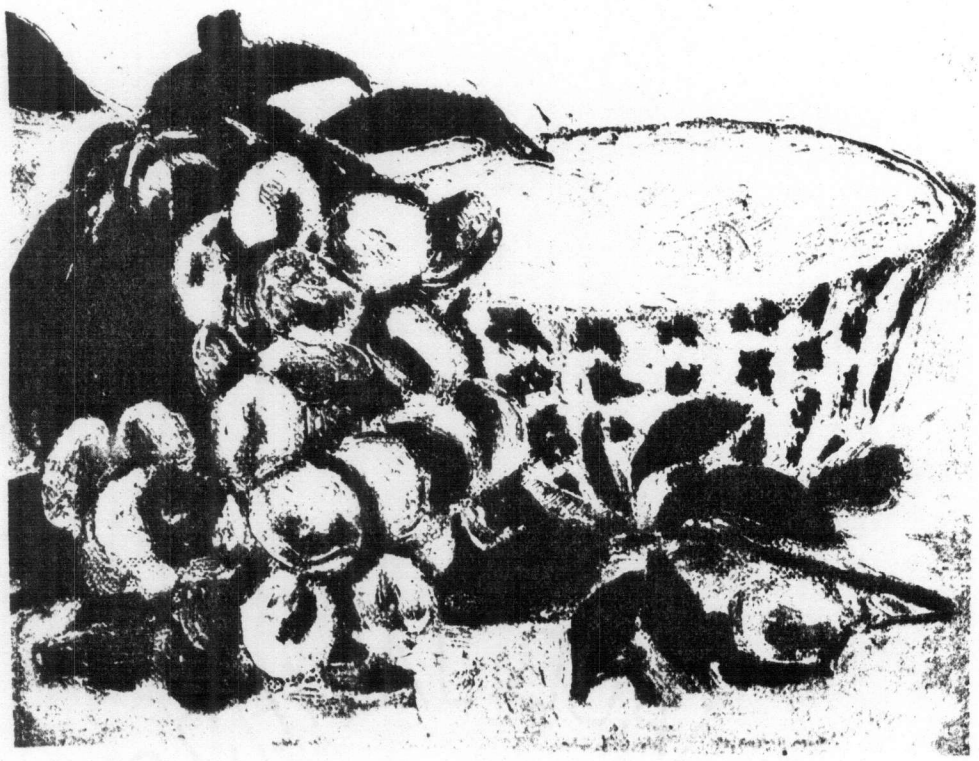

Fig. 61--Morton Livingston Schamberg. Still Life with Bowl and Grapes. 1911. Oil on board. Private collection.

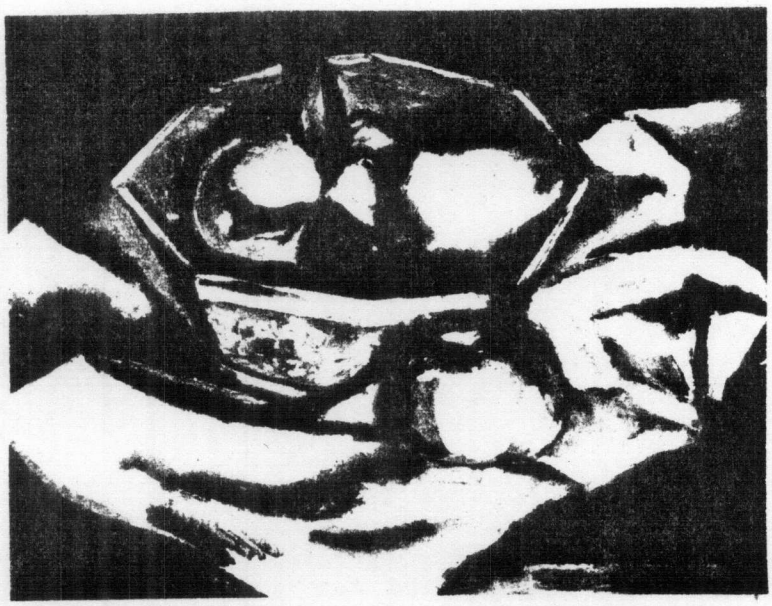

Fig. 62--Charles Sheeler. The Mandarin. 1912. Oil on wood. Munson-Williams-Proctor Museum, Utica, New York.

Fig. 63--Henri Matisse. Portrait of Madame Matisse. 1905. Oil on canvas. Statens Museum for Kunst, Copenhagen.

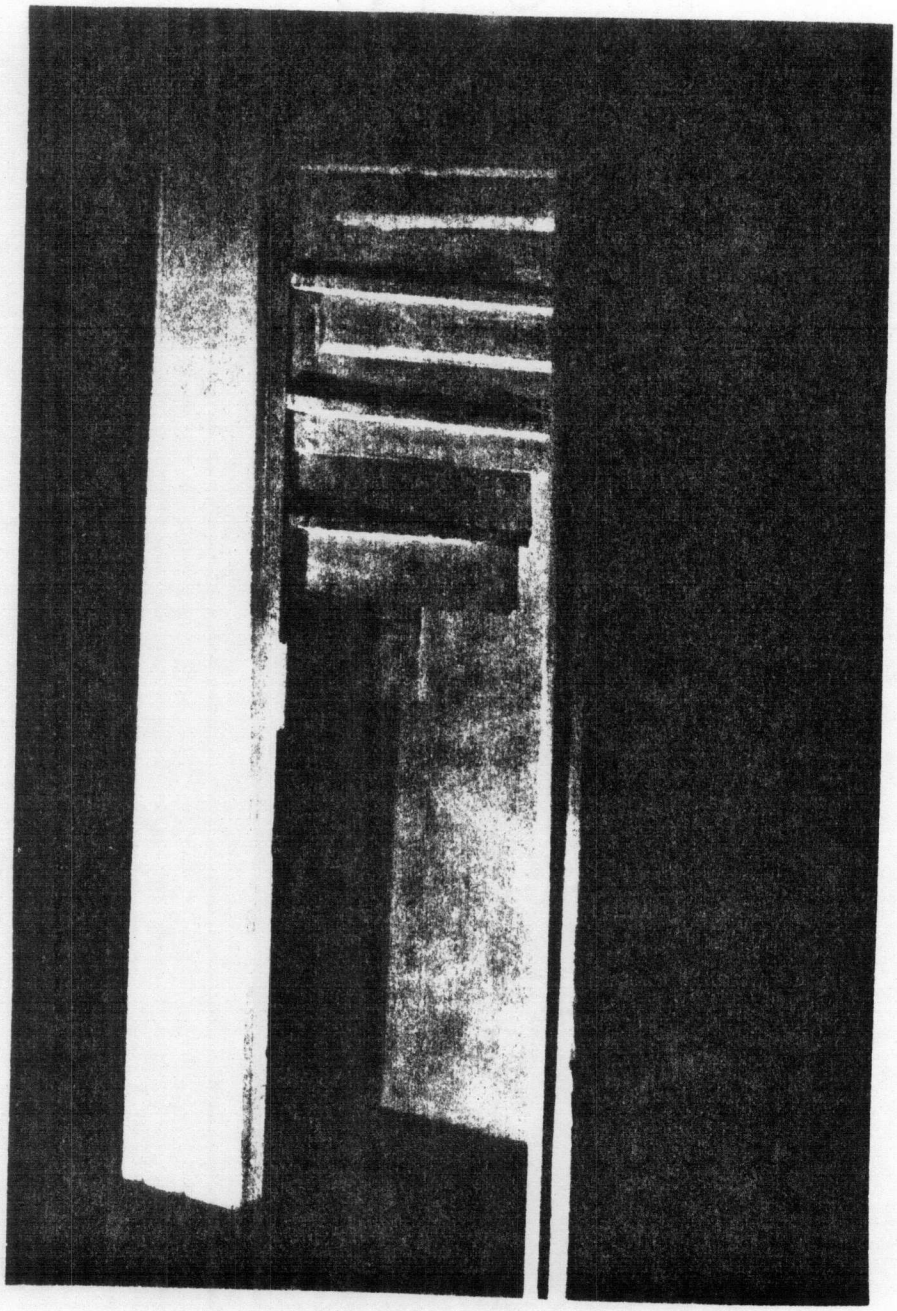

Fig. 64--Charles Sheeler. Stairwell. 1915. Photograph. Collection of John R. Lane, Massuchusetts.

Fig. 65--Charles Sheeler. Abstraction: Tree Forms. 1914. Oil on board (??). Location unknown.

Fig. 66--Charles Sheeler. House with Trees, 1915. Oil on panel. Rhode Island School of Design, Providence.

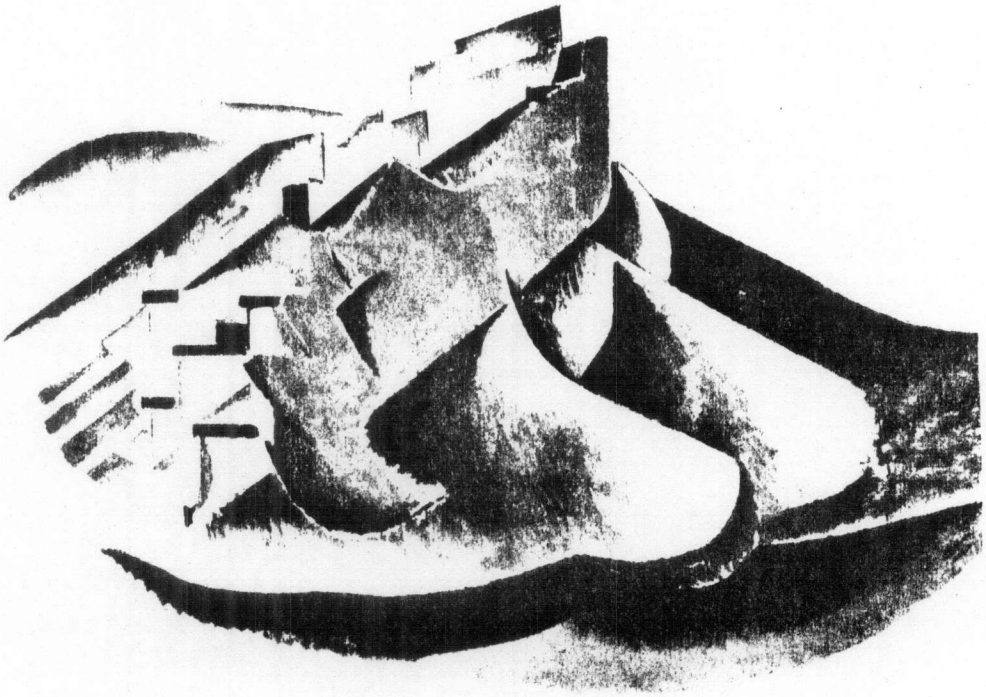

Fig. 67--Charles Sheeler. Lhasa. 1916. Oil on canvas. The Columbus Gallery of Fine Arts, Columbus, Ohio.

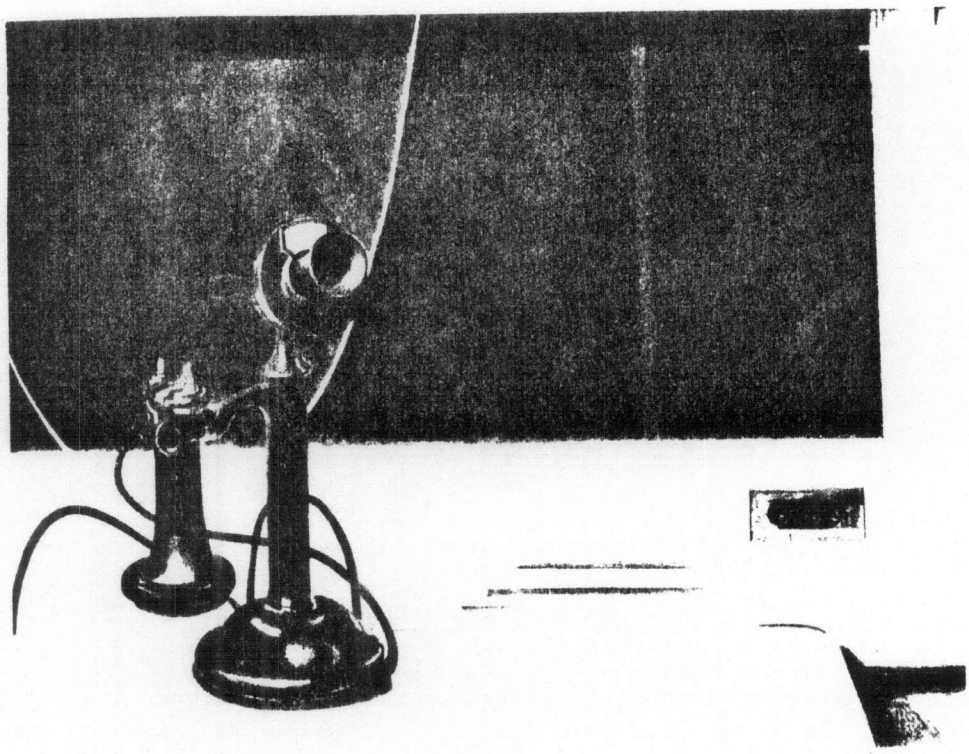

Fig. 68--Charles Sheeler. Self-Portrait. 1923. Watercolor, pencil, crayon. Museum of Modern Art.

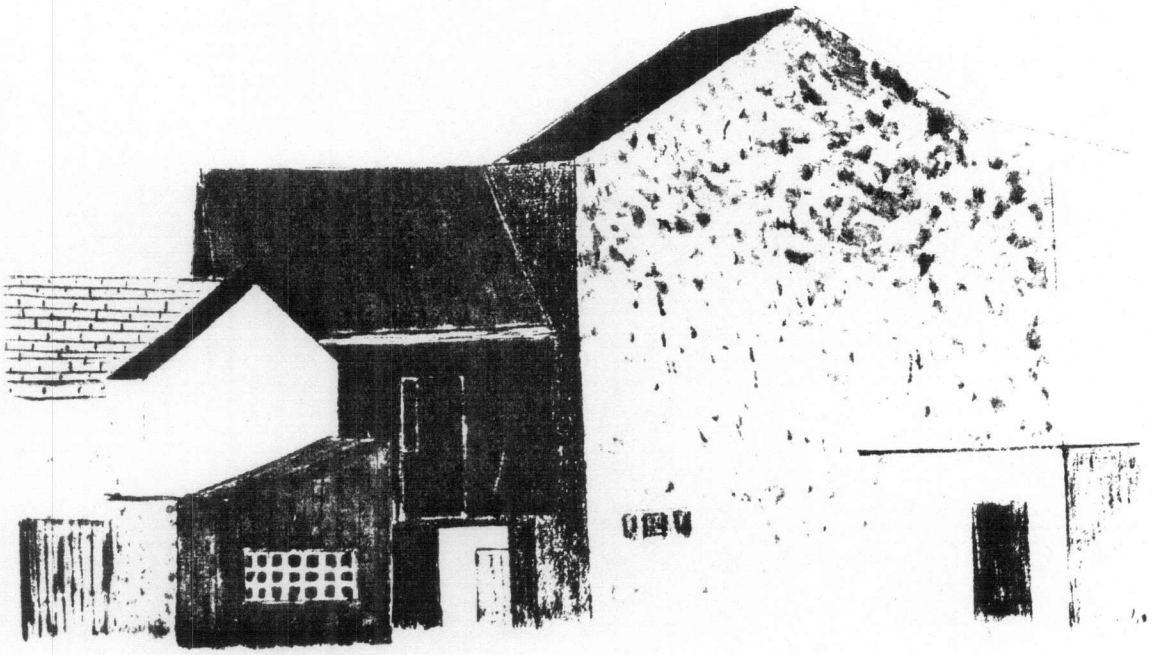

Fig. 69--Charles Sheeler. Bucks County Barn. 1918. Watercolor and gouache. The Columbus Gallery of Fine Arts, Columbus, Ohio.

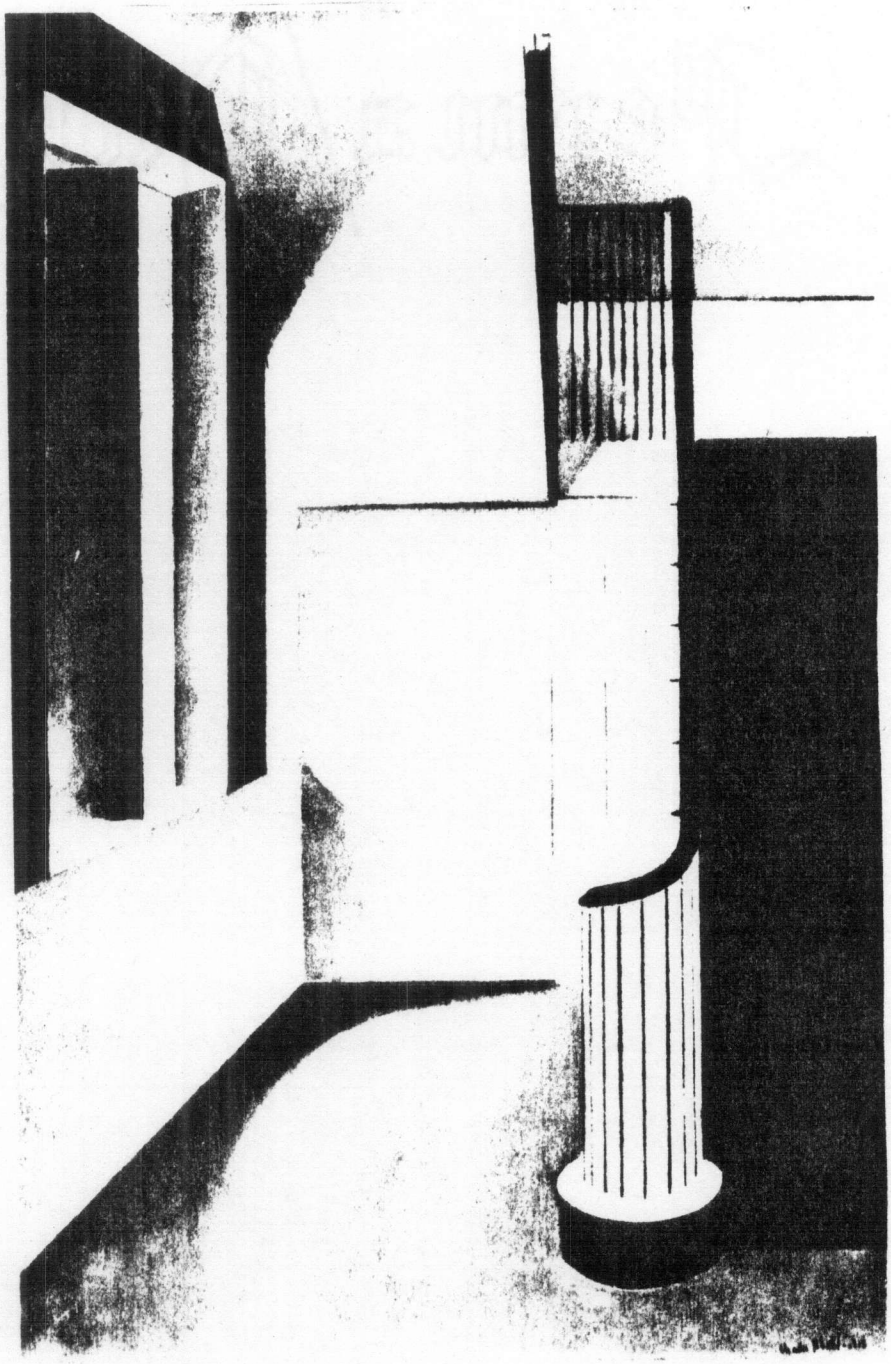

Fig. 70--Charles Sheeler. Hallway. 1919. Oil on canvas. Collection of Mr. and Mrs. James L. Whitcomb, Houston.

Fig. 71--Morton Livingston Schamberg. Bowl of Flowers. 1918. Watercolor. Collection of Mrs. Jean Whitehill, New York.

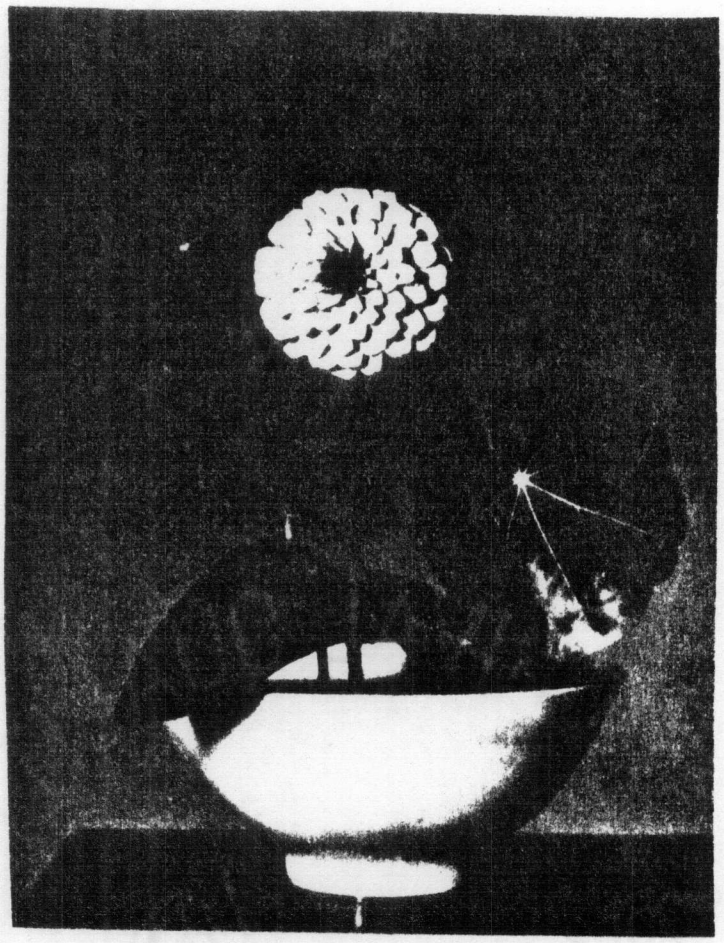

Fig. 72--Charles Sheeler. Zinnia and Nasturtium Leaves. 1915. Collection of John R. Lane, Massuchusetts.

Fig. 73--Kenneth Noland. Turn Sole. 1961. Oil on canvas. Museum of Modern Art.

Fig. 74--Morton Livingston Schamberg. Composition. 1916. Pastel and pencil on paper. Private collection, New York. (Agee, Machine Pastel cat. no. 27).

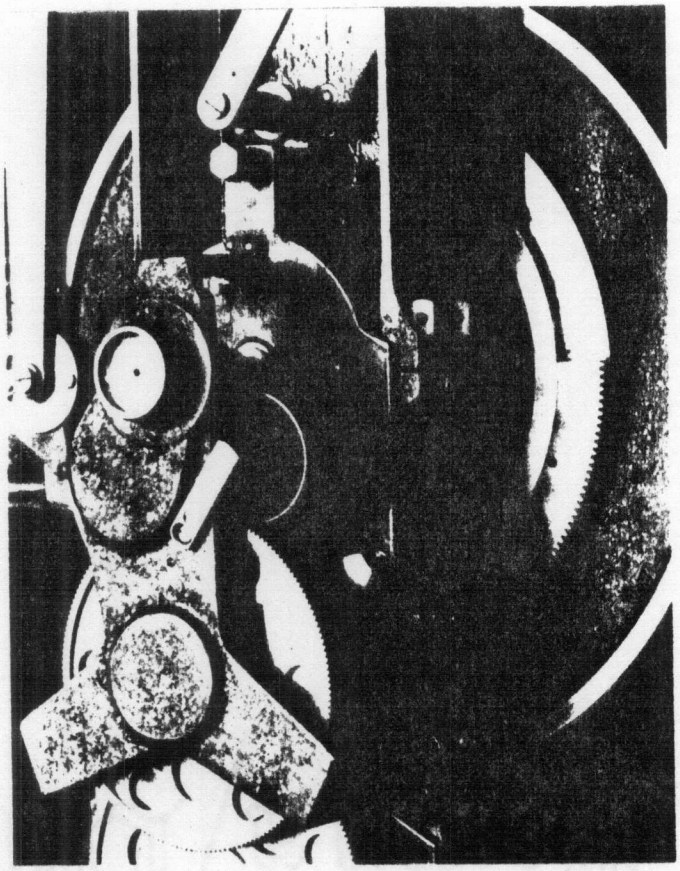

Fig. 75--Paul Strand. Double Akeley, New York. 1922. Gelatin silver photograph. San Francisco Museum of Modern Art.

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