127. THE STEERAGE. ALFRED STIEGLITZ. 1907 C.E. PHOTOGRAVURE.

ALFRED STIEGLITZ
FORM

- Play of light and dark.
- Repeating shapes and diagonals (oval white hat on upper deck is a shape that repeats throughout)
While the dichotomy between poverty and wealth, upper and lower class, is at play, it was not the original intention of the photograph.

Due to the high praise from famous artists like Picasso, Stieglitz was able to put his chosen medium on par with the experimental artists in Europe.
Inexpensive ticket section of the ship, looked down on from the upper deck.

Ship bound for Europe from NYC.

Likely full of immigrants rejected at Ellis Island.

Stieglitz saw a picture of shapes: diagonals, triangles, and ovals.
LATER EUROPE AND THE AMERICAS

CONTEXT

- Argument over whether photography should be considered art continued into the 20th c.
- Stieglitz worked to legitimize photography and originally used "pictorialism" (making photographs resemble paintings). This photo marks a turning point where he abandons this notion and explores photos as photos in their own right.
- Like Picasso and Braque’s forays into Cubism, Stieglitz is exploring the geometry of design on the picture plane. When Picasso saw this photo he said, "This photographer is working in the same spirit as I am."
- Stieglitz was on a ship from NY to Europe. He dislike the 1st class people he was around so he went to the steerage, where the cheapest tickets were. The formal qualities of the scene were what made him run to grab his camera.
- This is Stieglitz favorite photograph.
- Stieglitz ran an avant garde art gallery called the "291"
- He married Georgia O'Keefe.