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This exhibition has received financial assistance from the Cumberland County Tourism Development Authority (TDA)



Grant Funding Courtesy of the  
Cumberland County Tourism Development Authority (TDA)

## Special thanks



This exhibition has been organized by art2art Circulating Exhibitions, LLC.

### Exhibition Organizer

Hava Gurevich, Director, art2art Circulating Exhibitions

Emily Olson, Printed Media Reproduction Rights, Amon Carter Museum of American Art, Ft. Worth, TX (New York Street Scene with Flatiron Building, ca. 1915)

### David McCune International Art Gallery Advisory Board

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### Behind the Scenes

Art Handlers; Nasher Museum, Duke University



**Rodin: Portraits of a Lifetime**  
Selections from the Iris & B. Gerald Cantor Collections

## GALLERY INFORMATION

Since its opening in 2010, the David McCune International Art Gallery has been Fayetteville's premier art venue, where works from traveling exhibitions, fine art on loan from museum collections throughout the world, and works by Methodist University students are displayed. Recent shows at the gallery attracted significant crowds and critical attention. Three of the gallery's most successful exhibitions were the bronze sculptures of "Rodin: Portraits of a Lifetime, Selections from the Iris & B. Gerald Cantor Collections;" "Picasso: 25 Years of Edition Ceramics from the Rosenbaum Collection;" and "Igneous Expressions," a collection of glass art by 26 artists from western North Carolina that included work by Harvey Littleton, the father of American studio glass.

The David McCune International Art Gallery is privileged to present exhibitions such as these that catalyze and channel a surging interest in the visual arts and provide visitors to the Methodist University campus an artistic experience that only the world's best galleries can offer.

### GALLERY HOURS

Tues., Wed., and Fri.: 11 a.m. - 5 p.m. | Thurs.: 11 a.m. - 7 p.m. | Sat.: Noon - 4 p.m.  
Closed Sundays, Mondays, and March 7-11.

Admission is free. Donations appreciated.

### CONTACT

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### CONTACT US TO BECOME A FRIEND OF THE GALLERY

## METHODIST UNIVERSITY

DAVID McCUNE INTERNATIONAL ART GALLERY

5400 Ramsey Street, Fayetteville, N.C. 28311  
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# VISITOR GUIDE

David McCune International Art Gallery



## Impressionism to Modernism

MASTERWORKS OF EARLY PHOTOGRAPHY

This exhibition has been organized by art2art Circulating Exhibitions, LLC.

## ALFRED STIEGLITZ (AMERICAN, 1864-1946)

*The Steerage*, ©1907, photogravure, 13 1/8x10 1/2 in.



In June 1907, Stieglitz sailed to Europe to visit family. As usual, he booked a first-class cabin. On a stroll around the ship, he encountered a bustling scene of laborers and their families traveling in "steerage class." With a single 4x5 glass plate left in his camera he made what would come to be considered the Photo-Secession's defining masterwork and the first fully-realized Modernist photograph. Stieglitz recalled:

*"There were men and women and children on the lower deck of the steerage. There was a narrow stairway leading to the upper deck of the steerage, a small deck right on the bow of the steamer. To the left was an inclining funnel and from the upper steerage deck there was fastened a gangway bridge that was glistening in its freshly painted state. It was rather long, white, and during the trip remained untouched by anyone. On the upper deck, looking over the railing, there was a young man with a straw hat. The shape of the hat was round. He was watching the men and women and children on the lower steerage deck. A round straw hat, the funnel leaning left, the stairway leaning right, the white drawbridge with its railing made of circular chains – white suspenders crossing on the back of a man in the steerage below, round shapes of iron machinery, a mast cutting into the sky, making a triangular shape. I saw shapes related to each other. I saw a picture of shapes and underlying that the feeling I had about life."*

(On front)

Alfred Stieglitz (American, 1864-1946): *The Steerage*, ©1907, photogravure, 13 1/8x10 1/2 in. Collection of Michael Mattis & Judith Hochberg. Courtesy of art2art Circulating Exhibition.

## HIGHLIGHTS FROM THE CURRENT EXHIBITION



**EDWARD J. STEICHEN (1879-1973)**  
*Calla Lily*, ca. 1921

Platinum print, 9 1/2 x 7 3/4 inches



**KARL STRUSS (1886-1981)**  
*New York Street Scene with Flatiron Building*, ca. 1915

Gelatin silver print, 4 1/2 x 3 1/2 inches  
©1983 Amon Carter Museum of American Art, Ft. Worth, TX, P1983.25.1217.

Collection of Michael Mattis & Judith Hochberg.



**GERTRUDE KÄSEBIER (1852-1934)**  
*Untitled (Billiard Game)*, circa 1909

Platinum print, 7 5/8 x 9 1/2 inches



**CLARENCE H. WHITE (1871-1925)**  
*The Mirror*, ca. 1912

Platinum print, 9 7/8 x 7 3/4 inches

art2art  
Circulating Exhibition  
Courtesy of art2art Circulating Exhibition.

## Impressionism to Modernism

### MASTERWORKS OF EARLY PHOTOGRAPHY

*"Why, Mr. Stieglitz, you won't insist that a photograph can possibly be a work of art – you are a fanatic!"*

– Metropolitan Museum Director Luigi Palma de Cesnola to Alfred Stieglitz, 1902

This exhibit celebrates an intrepid and colorful group of photographers at the turn of the 20th century on both sides of the Atlantic who fought to establish photography as a fully-fledged fine art, coequal with painting, sculpture, and etching. Their leader was Alfred Stieglitz, whose exhibition space, the "Little Galleries of the Photo-Secession," and exquisitely printed magazine, *Camera Work*, advanced the vision of the most ambitious artist-photographers, including Heinrich Kühn, Gertrude Käsebier, Edward Steichen, and Clarence White, as well as Stieglitz himself. While they had their individual approaches to picture-making, these all involved the marriage of traditional painting subject matter – landscape, allegorical study, nude, still life – to a suitably hand-crafted photographic print. This combination of painterly imagery and print-making is known as Pictorialist photography. The works in this exhibit, drawn from the private collection of Michael Mattis and Judith Hochberg, include superb examples of a variety of photographic printing techniques employed by the Pictorialists, such as platinum, gum-bichromate, carbon, cyanotype, and bromoil prints.

The exhibit also covers the explosive aftermath of the Photo-Secession, when, starting with the work of Paul Strand in 1915-16, photography transitioned by fits and starts from Pictorialism to Modernism. Some photographers, clustered around Clarence White, continued to make painterly photographs. Others, particularly Steichen and Strand, adopted "straight" photography and staked out the Modernist idiom.

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