



When Kodak sponsored the most ambitious cultural project ever undertaken on a single photographer, we had one goal. We wanted to help the National Gallery “re-present” the photographs of Alfred Stieglitz—a most influential figure in twentieth-century American art.

With great foresight Georgia O’Keeffe gave the “key set” of more than 1,600 works to the Gallery in 1949, soon after the institution was formed. Miss O’Keeffe wanted these prints to be preserved so that future generations could study and enjoy the finest examples of the art of photography.

The Stieglitz project began by illustrating the range of Stieglitz’s photography and thought. A new edition of the handsome book, Alfred Stieglitz: Photographs and Writings, was published in 1999. It beautifully reproduced the essential prints, and the accompanying essay by Sarah Greenough, curator of photographs, eloquently traced the evolution of his ideas.

The National Gallery next mounted a series of Web site tours on Stieglitz’s art that are remarkable constructions. They communicate the force still vibrant in the decades-old photographs while making Stieglitz’s work accessible to anyone with an Internet connection.

The two-volume catalogue of the entire collection, Alfred Stieglitz: The Key Set, is the culmination of the project. There are more than forty books on Stieglitz. We believe this publication stands above them all.

Turning these pages is like watching a movie. We see Stieglitz’s visual imagination taking shape and maturing. We see the early soft-focus pictorial studies become sharper, more distinct. We see his love for Georgia O’Keeffe form and gain dimension. We see photographs like no others before—at once both exact and abstract. To use his term, we see photos that “sing.”

For Stieglitz excellence was a requirement. He despised the second rate, and he was hardest on himself. One intriguing photo after another testifies to his legendary toughness in a time of rapid change. He was at the center of a vibrant and dynamic culture in a new century, and he took it all in. He made new art unmistakably his own.

Stieglitz could not have wished for a more discerning presentation of his life’s work than this rare achievement — a catalogue combining the finest graphic reproductions with new scholarship and sensitive evaluation. The facts and insights offered here “dimensionalize” the man and bring aspects of his work into new light.

When Kodak sponsors a cultural project, we do so with the greatest consideration and care. A photography project is obviously ideal for us. But we also look for a dedication to quality that matches our own. This is such a project. No photographer has so completely recorded the realms of his own rich experience. No institution could have better “re-presented” this work than the National Gallery of Art. To celebrate the completion of the Stieglitz project, the National Gallery will mount an exhibition of photographs that will give a new perspective on this great American photographer.

We are honored to have been part of this process.

DANIEL A. CARP
Chairman and Chief Executive Officer
Eastman Kodak Company