

CAMERA WORK has in preparation a "Rodin Number" which will contain a series of reproductions of the drawings shown in this exhibition, besides three of the Steichen "Balzac" interpretations, as well as a new portrait of the master by the same artist.

CARICATURES BY MARIUS DE ZAYAS

The 1909-1910 season of exhibitions held at the Little Galleries ended in a peal of laughter with the caricatures show by Marius de Zayas. The exhibition opened April twenty-sixth and will remain on view until the opening of the new season next November. On a stage built for the purpose, nine feet wide and fifteen feet long, well known New York characters from the theatrical world and the world of art and letters, and prominent people from the social world were represented in silhouettes cut out of thick cardboard, disporting themselves up and down Fifth Avenue on foot, in hansoms, taxicabs, private carriages, or public busses. The Alfred Vanderbilt coach driven by the young millionaire and occupied by half a dozen theatrical stars was a feature of the show. The show was well attended and attracted considerable attention, partly because of the personal interest of those represented and their friends, and for the greater part because of the more legitimate interest in the thoroughly artistic conscience with which this little tableau of New York life was presented, although in this sort of representation the humorous side of the subject might easily have blinded the people to its more lasting qualities.

THE PHOTO-SECESSION AND PHOTOGRAPHY

The season, which ended with but a single photographic exhibition, has led many of our friends to presume that the Photo-Secession was losing its interest in photography and that "The Bunch at 291" was steering the association away from its original purpose. The best answer is to be found in the pages of CAMERA WORK,—the official organ of the Photo-Secession—in which the best examples of photography are presented regularly to its subscribers. In the announcement of the coming Buffalo Exhibition, printed in our last issue, is to be found a complete vindication of the fact that the interests of photography have never been lost sight of by the Director of the Photo-Secession and that this fact is realized by those who have closely followed the work done at "291." If the position of photography among the arts is to be firmly and permanently established, this can be accomplished by proving it capable of standing the test of comparison with the best work in other media and not by isolating it. The last word has not yet been said in photography. A great advance in the use of the medium is still possible and much to be hoped for. Those photographers who hope and desire to improve their own work can derive more benefit from following the modern evolution of other media than by watching eternally their own bellies like the fakirs of India. This is the help the exhibitions of the Photo-Secession are giving to photographers.

P. B. H.