DADA AND NEW YORK

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WHITNEY MUSEUM OF AMERICAN ART

DOWNTOWN BRANCH
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I know you're expecting some explanations about Dada. I'm not going to give you any. Explain to me why you exist. You've no idea. You'll say I exist to make my children happy. But you know it's not really true. You'll say: I exist to protect my country from barbaric invasions. That's not enough. You'll say: I exist because God wants me to. That's a tale to tell the children. You'll never know why you exist, but you'll always allow yourselves to be easily persuaded to take life seriously. You'll never understand that life is a play on words, because you'll never be alone enough to refuse hate, judgments, and everything that needs a great effort, in favour of an even, calm state of mind in which everything is equal and unimportant. [1]

Tristan Tzara

Although Tzara claimed that the word Dada was chosen randomly for its lack of meaning, to mean nothing, Dada nevertheless is a term full of suggestion and possible meaning. In French, Dada means hobby horse; in English, the baby babble word for father. In one sense the word stands for the pure, childlike innocence, the preconditioned, conventional utopian state that Dadaists sought to recapture. In another sense it is purely nonsensical demolishing automatic identity. The term itself is an emblem of the Dada position of irony, negation, paradox, and illogic.

During World War I, neutral Switzerland became a haven for pacifists throughout Europe. The Cabaret Voltaire in Zurich became, in Febrary 1916, the founding place of the Dada movement. Surrounded by war and a vision of dying Europe, the Dadaists blamed bourgeois pomposity and convention for the atrocities and irrationality of mass bloodshed. They were disillusioned with "civilized" man and his pretensions of culture. They laughed at systems of refinement and good taste. In the face of irrationality, Dada displayed irrationality.

The European Dadaists were dedicated to a systematic madness. They dressed Dada. They marched Dada through the streets. Dada balls, Dada soirees, and Dada performances were held, offering a full range of noise and undermining nonsense. Everything the Dada group said, did, and created

was with Dada in mind. Dada was not something saved for Sundays; Dada was a full-time commitment, and despite all apparent craziness, Dada was a serious matter.

Zurich Dada was but one manifestation of a spirit that spread throughout Europe to Germany, France, and Holland. Wherever Dada went it reacted against the prevailing social, political, and artistic climate. Even within countries, Dada differed from city to city. This exhibition examines the American realization of the Dada spirit as it developed in New York from 1910 to 1930.

By the time European artists Marcel Duchamp and Francis Picabia, soon to become Dada celebrities in New York, arrived in this country a spirit was already in motion. More casual and sporadic, and less publically directed than its frenetic European counterparts, Dada in New York had a distinctive flavor. Dada in New York eluded definition as a movement but was nevertheless crucial in the development of American modernism.

The Dada spirit in America can be traced through separate and often overlapping artistic circles. From 1910 to 1916, Alfred Stieglitz, his 291 Gallery, and publications Camera Work and 291 encouraged the emerging spirit. From 1915 to 1920, Walter and Louise Arensberg's apartment became a meeting place for artists and writers whose work would be, to varying degrees, conceptually allied with Dada. Among the regular guests as the Arensberg's salon were Jean Crotti, Joseph Stella, Marsden Hartley, Katherine Dreier, Charles Demuth, Charles Sheeler, Arthur Dove, John Covert, Morton Schamberg, Walter Pach, John Sloan, George Bellows, Isadora Duncan, William Carlos Williams, Marcel Duchamp, Francis Picabia, and the Baroness Elsa Von Freytag Loringhoven.

The energies of a number of these artists found expression in a variety of small periodicals, such as Blind Man, Rongwrong, and New York Dada, as well as through the activities of the Society of Independents and the Société Anonyme. The Society of Independents sponsored its first exhibition in 1917, to which any artist could submit works simply by paying a nominal registration fee. The idea of an unjuried exhibition was controversial and unorthodox among the art-world establishment. Yet when Duchamp submitted his Fountain, a commercially produced urinal signed pseudonymously R. Mutt, it was rejected by the organizing committee. An outcast among outcasts, it was a paragon of Dada aspiration. In 1920 Duchamp, Man Ray, and Katherine Dreier founded the Société Anonyme to "act as a leaven in the art world" by "always being ahead or abreast of the times." This society established close communication with the European Dadaists, exhibited their work, and sponsored Dada poetry readings as well as the symposium "What is Dadaism?"

The origins of the Dada spirit in New York can be traced to the early issues of Camera Work, Stieglitz's publication dedicated to the promotion of photography as an art form. Camera Work also provided a forum for attack against traditional values in art and morality. In the issues dating from 1911 and 1912, the critic Benjamin De Casseres railed against the "sane and moral" in art. He suggested that we liberate ourselves from rationality: "In poetry, physics, practical life, there is nothing that cannot be stood on its head and glorified." Advocating permanent cycles of change, De Casseres wrote "Nothing which lasts is of value. No art is perfect until you have smashed it." Caricaturist Marius De Zayas reinforced such radical remarks when in a 1912 issue he pronounced "Art is Dead!"

--a cry later echoed by European Dadaists. Presaging the Dada sense of irony, De Casseres exclaimed in a 1912 article "The Ironical in Art": "It is a glorious age and a glorious anarchic world of color, motion, vibration and scintillating creative-destructiveness!" Reflected in De Casseres statement is the elation felt about the age and its seemingly endless possibilities in America, the Golden Land of Promise. This sentiment is quite distinct from the European trauma and despair in the devestation of the war.

Responding to what they perceived to be a stagnation in the art world brought about by the war, three contributers to Camera Work, Marius De Zayas, Paul Haviland, and Agnes Ernst Meyer, approached Alfred Stieglitz in 1915 with the idea of initiating a new periodical dedicated to modern art and satire. The periodical would be called 291 after Stieglitz's gallery at 291 Fifth Avenue. In its promotion of both visual and literary experimentation, 291 offered in practice what Camera Work had discussed in article form.

The major form of visual experimentation in 291 involved typography. Derived from a desire to reveal emotion while simultaneously harmonizing concept with form, the experimentations resulted in collaborations between poets and artists. "Mental Reactions" (291, no. 2, April 1915), a poem by Agnes Meyer integrated with a drawing by Marius De Zayas, is an example of what Alfred Stieglitz refered to as "psychotype." An emerging type of portraiture which satirized and metamorphized the subject rather than depicting physical likeness can be seen in Picabia's Portrait d'une jeune fille amèricaine dans l'état de nudité, another form of psychotype. William Homer identifies this spark plug labeled "FOR-EVER" as a portrait of Agnes Meyer whose continual efforts and support provided "the spark that ignited

the new energies within the Stieglitz group."[2] Yet the wit of the image is double edged-- Picabia is also making a biting comment on the sexuality of the American female.

This metaphorical use of the spark plug, a common mechanical object, is but one aspect of a general fascination with the machine. Sensitive to the science and technology they found ascendant in America, Picabia and Duchamp alerted American artists to the elements of modernity present around them. In a 1915 New York Tribune interview, Picabia remarked, "this visit to America has brought about a complete revolution in my methods of working. Almost immediately upon coming to America it flashed on me that the genius of the modern world is in machinery and that through machinery art ought to find a most vivid expression."[3]

While Picabia used the machine form in his 291 portraits or in La Machine Tournez Vite with specific metaphorical associations implied, Morton Schamberg's interest in the machine stemmed from primarily visual concerns. Mechanical Abstraction is one of several delicate and precise abstractions of machine forms that Schamberg painted. Just as machine images were integrated into art and aestheticized, so were actual massproduced objects introduced into an art context with little alteration. In his most daring gesture Schamberg, assisted by Dada personality Baroness Elsa von Freytag Loringhoven, mounted a plumbing trap on a mitre box and titled it God. The idea of man worshiping his creations and his power to create had been advanced earlier in 291 by Paul Haviland in an essay that began "Man created the machine in his own image."

In the so-called readymades, our attention is focused on the machine's reproducibility and reproductive function. Rather than fabricating an aesthetic object, Duchamp elevates a shovel to the stature of a work of art

simply through selection and imposition of a signature and an ironic title, In Advance of the Broken Arm. Rather than the particular shovel, the concept of what constitutes art becomes important. Through Dada, the possibilities of collage, a recently introduced medium, were extended to claim any material or substance in the world as suitable for making art.

Dada was pure freedom: the will, liberated from stagnant logic, was flung into three-dimensional space. By an act of will, Duchamp turned a urinal into a piece of art and Stella made a Chicklets wrapper more than refuse from the street. By an act of will, man could recognize bridges, plumbing, advertising, and typography as art.

Irving Sandler, in discussing Neo-Dada (Happenings, Pop Art, Conceptual Art, Performance Art, Assemblage, and Junk Sculpture), described the heightened sensitivity of the post 1940's (Neo Dada) artists in contrast to the European Dadaists:

> Unlike the Dadas who carried on an organized insulting of modern civilization and who used art as part of their "shock treatment," the Neo-Dadas are accepting of their condition and are primarily interested in expressing a heightened sensitivity to it. 4

If Sandler's definition of Dada were expanded to include the American manifestation of the movement, these later developments would seem a part of a long standing American tradition. The following definition of Neo-Dada, again in contrast to European Dada, could certainly apply to the American artists represented in this exhibition.

> Their work...is art, and they mean it as such regardless of how it may appear to others....This does not mean that Neo-Dada objects are aesthetic. They are seemy, crude and unnerving, but they draw their vigor from the streets not from the barricades. 5

Footnotes

1. Tzara, Tristan. Seven Dada Manifestos and Lampisteries. London: John Calder Ltd., (1977): 108.

2. Homer, William I. "Picabia's 'Jeune fille amèricaine dans l'état de nudité' and her Friends" Art Bulletin 57 (March 1975): 114.

3. "French Artists Spur on American Art" October 24, 1915 cited in William Camfield, "The Machinist Style of Francis Picabia," Art Bulletin 48 (September-December 1966): 309.

4. Sandler, Irving. The New York School: Painters and Sculptors of the Fifties. New York: Harper and Row (1978): 148

5 Ibid.

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Chronology

1902

Alfred Stieglitz begins publication of Camera Work, and organizes the Photo-Secession Group in New York

1905

November: Stieglitz, assisted by Edward Steichen, opens the Little Galleries of the Photo-Secession at 291 Fifth Avenue, later known simply as 291. Initially exhibiting only photography, 291 later concentrated on avant-garde European and American art in various mediums until its closing in 1917.

1910

Marcel Duchamp meets Francis Picabia in Paris.

July: Issue of Camera Work includes an article by Benjamin De Casseres in which he stresses the importance of the individual, of introspection, and questions the commonly accepted notions of the sane and the insane--concepts of equal importance to the Dadaists.

1911

October: Issue of Camera Work includes De Casseres article "The Unconscious in Art," in which he reverts to the themes of sanity and insanity, and praises the role of the unconscious in the creative act, thus foreshadowing a concept to be put into effect by the Dadaists.

1912

April: Issue of Camera Work includes De Casseres "The Ironical in Art."

July: Issue of Camera Work includes Marius De Zayas's proclamation "Art is dead!"

1913

January: Picabia arrives in New York in connection with the Armory Show.

February 17 - March 15: International Exhibition of Modern Art held at the armory of the Sixty-Ninth Infantry (Lexington Avenue and 25th Street). This exhibition, known as the Armory Show, is the first extensive introduction to American audiences of avant-garde European and American art. (Portions of this exhibition later traveled to the Art Institute of Chicago.) Duchamp's paintings, among them Nude Descending a Staircase, No. 2, attract much attention and controversy.

March 17 - April 15: Little Galleries of the Photo-Secession (291 Fifth Avenue) sponsor Picabia Exhibition. Soon after the exhibition closes, Picabia returns to Paris.

Spring: Man Ray joins artists' and intellectuals' colony in Ridgefield, New Jersey.

1914

Jean Crotti arrives in New York.

1915

March: The first issue of the periodical 291 edited by Marius De Zayas, Paul Haviland, and Agnes Ernst Meyer is published under Stieglitz's auspices.

Man Ray publishes only issue of The Ridgefield Gazook.

June: Duchamp and Picabia arrive in New York. Duchamp meets Man Ray in Ridgefield, New Jersey; begins The Bride Stripped Bare by Her Bachelors, Even (The Large Glass), which he will leave in an incomplete state in 1923.

Walter and Louise Arensberg's New York apartment becomes the gathering place for avant-garde artists, poets, and writers.

1916

February 5: Opening of the Cabaret Voltaire (founded by Hugo Ball) where the activities of the Zurich Dada group begin.

April: The word "Dada" is chosen in Zurich.

Duchamp, Man Ray and Arensberg, among others, start the Society of Independent Artists.

Summer: Picabia leaves New York.

Allen and Louise Norton publish Rogue.

1917

January - March: Picabia publishes nos. 1-4 of 391 in Barcelona.

Spring: Picabia arrives in New York, where he publishes three more issues of 391 between June and August.

April 10 - May 6: Grand Central Palace. First Annual Exhibition of the Society of Independent Artists. The rejection of Duchamp's notorious entry Fountain (a urinal signed with the pseudonym R. Mutt) provokes him to resign from the Society.

April - May: Marcel Duchamp and Henri-Pierre Roché edit The Blind Man no. 1. Beatrice Wood joins them to edit no. 2. Duchamp publishes one issue of Rongwrong.

1918

Duchamp paints his last picture Tu m' for Katherine S. Dreier's library.

August 13: Duchamp leaves New York.

October 13: Morton Schamberg dies.

1919

Man Ray with the assistance of Adolf Wolf publishes only issue of **TNT**.

1920

January: Duchamp returns to New York.

The Arensbergs move to California.

April 29: The Société Anonyme is founded in New York by Duchamp, Man Ray, and Katherine S. Dreier. It is, in effect, the first museum of modern art in New York. Duchamp decides to change from "anti-artist" to "engineer." His first machine is the Rotary Glass Plate, made, with the aid of Man Ray, of glass plates turned by a motor.

1921

April 1: Symposium held at Société Anonyme on "What is Dadaism?" with Marsden Hartley, Claire Mumford, Dr. Phylis Ackerman as speakers.

April: Duchamp and Man Ray publish only issue of New York Dada.

July: Man Ray leaves New York for Paris.

Final year of generalized Dada activities in America.

Selected Bibliography

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2 Agee, William. "New York Dada 1910-1930." Art News Annual: The Avant Garde, 1968, pp. 109-13.

3 Arts (New York), May 1977.
Special issue devoted to Dada and New York

4 Baur, John I.H. "The Machine and the Subconscious: Dada in America." Magazine of Art 44, October 1951, pp. 233-37.

5 Cabanne, Pierre. Diaglogues with Marcel Duchamp. London: Thames and Hudson, 1971.

6 Camfield, William. Francis Picabia. Princeton: Princeton University Press, 1979.

7 Camfield, William. "The Machinist Style of Francis Picabia." Art Bulletin, September-December 1966, pp. 309-22.

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9 Hartley, Marsden. Adventures in the Arts. New York: Boni and Liveright, 1921.

10 Homer, William. "Picabia's 'Jeune fille américaine dans l'état de nudité' and her Friends." Art Bulletin, March 1975, pp. 110-15.

11 Jaffe, Irma B. Joseph Stella. Cambridge: Harvard University Press, 1970.

12 Lippard, Lucy R., ed. Dadas on Art. Englewood Cliffs, N.J.: Prentice-Hall, 1970.

13 Motherwell, Robert,ed. The Dada Painters and Poets. New York: Wittenborn, Schultz, 1951.

14 Naumann, Francis. "The Big Show: The First Exhibition of the Society of Independent Artists." Part I, Artforum, February 1979, pp. 34-40
Part II, Artforum, April 1979, pp. 49-53

15 Ray, Man. Self Portrait. Boston: Little, Brown, 1963.

16 Rose, Barbara. American Art Since 1900. New York: Frederick A. Praeger, 1967.

17 Rubin, William S. Dada, Surrealism, and their Heritage. New York: Museum of Modern Art.

18 Seitz, William C. The Art of Assemblage. New York: Museum of Modern Art, 1961.

19 Schwarz, Arturo. New York Dada: Duchamp, Man Ray, Picabia. Munich: Prestel-Verlag, 1973.

20 Tzara, Tristan. Seven Dada Manifestos and Lampisteries. London: John Calder Ltd., 1977 p. 108

21 Tashjian, Dickran. Skyscraper Primitives: Dada and the American Avant-Garde, 1910-1925. Middleton Conn.: Wesleyan University Press, 1975

22 Yeh, Susan Fillin. "Charles Sheeler's 1923 'Self Portrait'." Arts Magazine, January 1978, pp. 106-109.

Checklist of the Exhibition

All dimensions are in inches, unless otherwise noted.

RICHARD BOIX
1. New York Dada Group, 1921
Brush, pen and ink on paper
11 1/4 x 14 1/2
The Museum of Modern Art, New York; Katherine S. Dreier Bequest

JEAN CROTTI (1882-1960)
2. Marcel Duchamp, 1915
Graphite on paper
21 1/2 x 13 1/2
The Museum of Modern Art, New York

STUART DAVIS (1892-1964)
3. Eggbeater, 1923
Oil on canvas
37 x 21 3/4
Collection Mrs. Stuart Davis; courtesy Esther Robles Gallery, Los Angeles

4. ITLKSEZ, 1921
Watercolor and collage on paper
22 x 16
William H. Lane Foundation, Leominster, Massachusetts

5. Untitled, 1921
Watercolor, graphite and collage on paper
22 7/8 x 17 1/8
Courtesy Borgenicht Gallery, New York

MARIUS DE ZAYAS (1880-1961)
6. Portrait of Alfred Stieglitz, c. 1913
Photogravure
19 1/4 x 7
Private collection

7. Portrait of Mrs. Eugene Meyer, Jr., c. 1913
Photogravure
9 1/2 x 7 1/4
Private collection

ARTHUR DOVE (1880-1946)
8. The Critic, c. 1925
Collage: cardboard, newsclips, cord, and velvet in shadow box
19 3/4 x 13 1/2 x 3 5/8
Whitney Museum of American Art; Gift of the Historic Art Associates of the Whitney Museum of American Art, Mr. and Mrs. Morton L. Janklow , the Howard and Jean Lipman Foundation, Inc., and Hannelore Schulhof

9. Italian Christmas Tree, 1930
Metallic paint, graphite, and colored pencil on paper, mounted on wrapping paper
9 x 12
Private collection; courtesy Terry Dintenfass Gallery, New York

KATHERINE S. DREIER (1887-1952)
10. Portrait of Marcel Duchamp, 1918
Oil on canvas
18 x 32
The Museum of Modern Art, New York; Abby Aldrich Rockefeller Fund, 1959

MARCEL DUCHAMP (1887-1968)
11. Fountain, 1917/1964
Porcelain (found object)
19 x 12 x 12
Courtesy Sidney Janis Gallery, New York

12. The Non-Dada, 1922
Paper (found object)
4 5/8 x 4 3/8
Collection Timothy Baum, New York

13. In Advance of the Broken Arm, 1915/1964
Wood and metal (found object)
52 x 14
Collection Timothy Baum, New York

RUBE GOLDBERG (1883-1970)

14. Self Watering Palm, n.d.
Pen and ink on paper
14 1/2 x 25 1/4
Collection Mrs. Rube Goldberg, New York

MAN RAY (1890-1976)

15. Coatstand Series: First Steps
1920/1972
Black and white photograph
11 1/4 x 7
Courtesy Eugenia Cucalon Gallery, New York

16. Décollage, 1917/1947
Collage
16 x 22
Private collection

17. Interior 1915, 1915
Watercolor, gouache and silver paper on paper
24 3/4 x 17 3/4
Philadelphia Museum of Art; A.E. Gallatin Collection

18. Marcel Duchamp's "Rotary Glass Machine," 1920
Two black and white photographs with wooden frame
3 3/4 x 7 3/8 x 1 3/8
Collection Timothy Baum, New York

19. Marcel Duchamp's "Why Not Sneeze Rose Selavy?", 1921
Silver print photograph
3 5/32 x 3 1/16
Collection Timothy Baum, New York

20. New York 17, 1917/c. 1960
Wood and metal
18 x 9
Courtesy Virginia Lust Gallery, New York

21. Obstruction, 1917/ 1960
Wood and metal
15' x 5'
Courtesy Elizabeth Weiner Gallery, Inc., New York

22. Portrait of Marcel Duchamp and Joseph Stella, c. 1920
Black and white photograph
24 x 18
Private collection

23. Sculpture by Itself I, 1918/1966
Bronze
16 1/4 x 4 1/8 x 3 1/4
Philadelphia Museum of Art; Gift of Dr. and Mrs. William Wolgin

FRANCIS PICABIA (1879-1953)

24. Dada Movement, 1919
Pen and ink on paper
20 1/8 x 14 1/4
The Museum of Modern Art, New York

25. La Machine Tournez Vite, 1916-1918
Gouache on cardboard
19 1/4 x 12 5/8
Private collection

MORTON SCHAMBERG (1881-1918)

26. God, 1917
Black and white photograph
24 x 18
Private collection

27. Untitled, 1916
Oil on panel
19 1/2 x 15 1/2
Collection Mrs. Jean Loeb Whitehill, New York

CHARLES SHEELER (1883-1965)

28. Untitled, c. 1918
Black and white photograph
7 3/4 x 9 5/8
Courtesy James Maroney, Inc., New York

29. Untitled, c. 1918
Black and white photograph
7 3/4 x 9 5/8
Courtesy James Maroney, Inc., New York

30. Untitled, c. 1918
Black and white photograph
7 3/4 x 9 5/8
Courtesy James Maroney, Inc., New York

31. Untitled, c. 1918
Black and white photograph
7 3/4 x 9 5/8
Courtesy James Maroney, Inc., New York

JOSEPH STELLA (1887-1946)

32. Bookman, c. 1922
Collage
7 x 4 3/4
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

33. Chicklets, c. 1918
Collage
11 x 8
Weatherspoon Art Gallery, Dillard Collection; University of North Carolina at Greensboro

34. Head, Collage #18, 1920-1922
Collage
12 x 9
Private collection; courtesy Andrew Crispo Gallery, New York

35. Play of Colors, c. 1923
Oil on printed paper
8 1/2 x 5 3/4
Private collection; courtesy Andrew Crispo Gallery, New York

36. Untitled, c. 1919
Oil on glass
12 3/4 x 8
Collection Daisy Viertel Shapiro, New York

37. Macchina Naturale #23, c. 1922
Collage
15 1/2 x 13 5/8
Private collection, courtesy Andrew Crispo Gallery, New York

BEATRICE WOOD

38. Beatrice et Ses Douze Enfants, 1917
Watercolor, ink and pencil on paper
14 x 18
Philadelphia Museum of Art
Gift of Miss Beatrice Wood

39. Pas de Merde, Demi Merde, Merde, 1917
Watercolor and pencil on paper
19 3/4 x 16
Courtesy Rosa Esman Gallery, New York

40. Blindman's Ball, 1917
Poster
29 x 11 1/2
Philadelphia Museum of Art; Gift of Miss Beatrice Wood

41. Un peu d'eau dans du savon, 1917/1978
Colored pencil and applied soap on cardboard
10 1/4 x 8 1/4
Private collection, New York

(continued)

PERIODICALS

42. The Blind Man, "Independents' Number", no. 1 (April 10, 1917)
Eds., Marcel Duchamp, Henri-Pierre Roché
Private collection

43. The Blind Man, no. 2 (May 1917)
Eds., Marcel Duchamp, Henri-Pierre Roché, Beatrice Wood
Private collection

44. New York Dada, April 1921
Ed., Marcel Duchamp, Man Ray
Courtesy Xavier Fourcade, Inc., New York

45. The Ridgefield Gazook, reprint of March 31, 1915 original
Written and designed by Man Ray
Private collection

46. Rogue, vol. 2, no. 1 (October 1916)
Eds., Allen and Louise Norton
Private collection

47. Rogue, vol. 2, no. 3 (December 1916)
Private collection

48. Rongwrong, reprint of May 1917 original
Ed., Marcel Duchamp
Private collection

49. 391, no. 5 (June 1917)
Ed., Francis Picabia
The Museum of Modern Art Library, New York

50. 291, no. 1 (March 1915)
Eds., Marius De Zayas, Agnes Ernst Meyer, Paul Haviland
Marius De Zayas, 291 thrown back its forelock, (Caricature of Stieglitz)
Collection Timothy Baum, New York

51. 291, no. 2 (April 1915)
Katherine Rhoades, drawing
Agnes Meyer, "Mental Reactions" (poem), with Marius De Zayas drawing
Collection Timothy Baum, New York

52. 291, no. 4 (June 1915)
Francis Picabia, Fille née sans mère
Katherine Rhoades, "Flip-Flap" (poem)
Collection Timothy Baum, New York

53. 291, nos. 5-6 (July-August 1915)
Francis Picabia, Portrait d'une jeune fille américaine dans l'état de nudité
Collection Bunty and Tom Armstrong

54. 291, nos. 7-8 (September-October 1915)
Paul Haviland, essay
Marius De Zayas, essay
Collection Aloysius T. B. Baum, New York

55. 291, no. 9 (November 1915)
Marius De Zayas, Femme!
Francis Picabia, Voilà Elle
Collection Timothy Baum, New York