"The dark green stalks of one of her "Corn" pictures have become so charged by her personal current and fused by her personal heat that they have the aspect of some sort of dynamo of feeling constructed not to represent but to generate, down the centre of which the fierce white line strikes like an electric spark. This last picture, in its solidity and life, seems to me her most successful."

—Edmund Wilson in The New Yorker, March 18, 1925