

## Chapter 1 : Georgia O'Keeffe - 8 Interesting Facts â€¢ artist

*Georgia O'Keeffe owned two homes in the Chama River valley north of Santa Fe. She bought the first one at the Ghost Ranch in and the second one in the village of Abiquiu in In both places, she made the homes her own, suited to her art and life and she occupied both until , when she moved to Santa Fe.*

At that time she became acquainted with a landscape that would become iconic within her work, the Palo Duro Canyon. Stieglitz was a successful photographer and modern art promoter who owned the Gallery in New York City. He was struck by the sincerity within her work and organized her first solo show in , composed of oil paintings and watercolors completed in Texas. Her work shifted towards oil paintings which appeared to be magnified natural forms. In , her first large-scale flower painting was exhibited in New York City. *Petunia* marked the beginning of a period of exploration on the flower theme that would continue throughout her career. By magnifying her subject, she emphasized shape and color and brought attention to the tiny details within the flower. In a cultural atmosphere initially titillated and gradually transformed by his theories, art and its critical reception - like many other aspects of modern life - where invariably, and indelibly colored by Freudian consideration. Object portraiture of this kind was popular amongst the Steiglitz circle at the time and greatly influenced by the poetry of Gertrude Stein. For 20 years she spent part of every year working in New Mexico, becoming increasingly interested in the forms of animal skulls and the southwest landscapes. While her interest in the southwest increased, so did the value of her paintings in the New York galleries. She developed obsessive interest in formations of rock near her home in New Mexico and spent hours painting in sun and wind. With the loss of Stieglitz came the lessening of her public exposure. Her painting *Ladder to the Moon* marked yet another shift in her work which many interpreted as a self-portrait that depicted the transitory nature of her life. Others viewed it as a religious statement that showed a link between the earth and cosmic forces above it. In the Whitney Museum of American Art began the first retrospective career of her work in New York since which greatly revived her career. Though her eyesight became compromised in the s, she continued working in pencil and charcoal until and also produced clay pots and a watercolor series. In she died at her home in Santa Fe, New Mexico and requested her ashes be scattered over the top of Pederal Mountain. Assets from her estate included an immense body of work and archived materials. When she did attempt to supersede her intuition to complete hired work, she became troubled and always retreated back to what felt familiar and natural. She remains one of the most important and innovative artists of the twentieth century.

**Chapter 2 : Full Bloom: The Art and Life of Georgia O'Keeffe - Hunter Drohojowska-Philp**

*The Georgia O'Keeffe Museum in Santa Fe, New Mexico is dedicated to preserving the life, art and legacy of the artist, and offers tours of her home and studio, which is a national historic.*

Throughout her school years, teachers recognized and cultivated her ability to draw and paint. However, because she believed that she would never distinguish herself as a painter within the tradition of imitative realism, she abandoned her commitment to being a painter altogether and took a job in Chicago as a commercial artist. Bement acquainted her with the then-revolutionary thinking of his colleague at Teachers College, artist and art educator Arthur Wesley Dow. She seems to have had an intuitive appreciation for this aesthetic, having been introduced to it through the art manuals she used as a student in primary and secondary school. Impressed with what he saw, Stieglitz included 10 of her drawings in a group exhibition at in May , and in April he sponsored a solo show of her work. The work she subsequently completed there demonstrates her profound response to the vast plains and open skies of West Texas and particularly to the dramatic landscape configurations of nearby Palo Duro Canyon. VII , and No. II Light Coming on the Plains “reveal her continuing fascination with abstraction as a means of expression. They divided their time between the city and the Stieglitz family estate at Lake George , New York, and they were married in when Stieglitz received a divorce. He was alone among his peers in the s in maintaining that American art could equal European art and in asserting that women could create art equal to that produced by men. Many presented her in the nude or in various stages of undress, sometimes posed in front of her abstract drawings and paintings while gesturing toward them with her arms and hands. Accordingly, she objected strongly to gendered interpretations of her work as well as to the sexualized public image that Stieglitz had created of her. In an attempt to reshape this public image, she began “after the Anderson Galleries exhibit of “to promote herself as a serious, hardworking professional. In published interviews and in the photographs of her made by Stieglitz and other photographers, she began to cultivate a public image that was antithetical to the one Stieglitz had presented of her in his exhibition of her work. While she never abandoned Modernist abstraction as the underlying principle in her work, by the mids she had shifted its emphasis to redefine herself as a painter of recognizable forms, by which she remains best known today. Her subsequent depictions of recognizable subject matter were replete with the abstract shapes that she had earlier identified as her own in the s, including ovals, hooked or V-shapes, and spirals. Her large-format paintings of flowers “precisely rendered and presented as if seen through a magnifying lens “were often declared by critics to be further proof of her female nature as the basis of her art; however, these works usually called attention to the centres of the flowers, which, for the most part, are androgynous and thus not exclusively feminine. Torn between her need to seek new stimuli for her art and her loyalty to Stieglitz, she decided to spend the summer of working on her art in New Mexico, which she had first visited briefly in There she rediscovered a landscape environment as exhilarating to her as the West Texas landscape had been in the s; indeed, it would sustain her creativity for many years. In the fall of that year, she accepted a mural commission at Radio City Music Hall, which she ultimately abandoned because of technical problems. She recovered in Bermuda that spring and returned there the following spring. In she purchased the house that she had occupied at Ghost Ranch since , and in she purchased a second property “a badly deteriorated hacienda in Abiquiu with a large garden. Library of Congress, Washington, D. Such paintings of what she saw allowed her to continue to explore the abstract language she had identified as her own in the s in that its abstract shapes are naturally embedded in these subjects. Moreover, her increasing fascination with the inherently abstract character of the stark and barren hills of a region that she called the Black Place, some miles km west of Ghost Ranch, led to a series of paintings that epitomize a new resolution with abstraction. Moreover, as she painted these and other landscape and architectural subjects either in Abiquiu or at Ghost Ranch, she effectively claimed a piece of the vast American West as her own. This new public image differed dramatically from and effectively replaced the one Stieglitz had constructed. She subsequently furthered her commitment to abstraction, completing a series of paintings of sky, land, and water configurations, as observed from high above the Earth. After she returned to abstraction almost exclusively,

using abstract shapes that recall those of her works of the s. Some of the works she ownedâ€”including five of her six Jack-in-the-Pulpit paintingsâ€”were among her finest artistic accomplishments. Over the years, she had bought back many of her own works, either at auction or from individual collectors, not only because she considered them important to her overall achievement but also because her active participation in her own market worked to stimulate it and to maintain the high prices Stieglitz had demanded for her work. However, she also intentionally kept many of her early abstractions out of the public eye after as a means of controlling how her work was interpreted. Hamilton also taught her to work with clay, and, with assistance, she produced objects in this medium and in watercolour, while working independently in charcoal, pastel, and pencil until , when failing health forced her move to Santa Fe, where she died two years later. Through her consistently provocative and distinctively personal approach to image making, she created a body of work that conveys the integrity of her Modernist vision, her independent spirit, and, above all, her profound sensitivity to the vitality of natural forces. Although her career was launched by Alfred Stieglitz, one of the most progressive and influential figures in the then male-dominated art community , his unconsciously sexist ideas about her work precipitated essentialist responses to it. Thus, she helped to establish a new and significant space for female artists in a realm that has continued to be dominated by men.

**Chapter 3 : Georgia O'Keeffe: Famous Paintings Analysis, Biography & Quotes**

*The Eloquent Objects/Georgia O'Keeffe exhibition came to the art museum in my town (Colorado Springs). This book was a recommended read. Read more. Helpful.*

Nonetheless, I have attempted an honest portrayal of the woman behind the myth, exploring her remarkable strengths and talents as well as the demons and dark past that occasionally drove her to behave cruelly. In the course of my research, a woman emerged who was confident and troubled. I reevaluated the suppositions of previous biographers to discover a woman who, contrary to general opinion, was not born with naturally fierce independence and indomitable creativity. The truth is that her parents were not happily married and bad decisions made by her father proved to be disastrous to the welfare of the family. Instead, she worked long hours as a freelance illustrator for miniscule pay. His philosophy of design, that art should consist of filling space in a beautiful way, had a two-fold effect. It introduced her to a method of abstraction within decoration that became the basis of her most successful paintings and re-animated her desire to pursue teaching as vocation. Her relationship with Stieglitz during these years was professional. In the early twentieth century, painting largely remained the preserve of men; photography was a relatively fresh field of endeavor in which women were allotted recognition, even sales. When faced with the financial responsibility of caring for her, however, he surrendered the field to the well-to-do Stieglitz. Unfulfilled by his marriage of nearly twenty-five years, Stieglitz saw an impressionable woman who needed his help. His photographs of her are considered iconic proof of their passion. With his help, over the course of the next decade, she became the most famous and highly paid woman artist in the world. She also became less accepting of all that Stieglitz did and said. He needed another ingenue to impress and began an affair with Dorothy Norman, a wealthy married woman of twenty-one, seven years younger than his only daughter, Kitty. Afterwards, she sought solace in her art and in time alone in New Mexico. The wound would not heal since Norman continued to work closely with Stieglitz at An America Place, his third art gallery, until his death in 1946. Having read the correspondence between Stieglitz and Norman, it is clear to me that he considered his relationship with Norman to be crucial. Ansel Adams, Todd Webb and Arnold Newman are just a few of those who also took her portrait, a proliferation that helped her erase the pictures of herself created by Stieglitz. Today, few conjure a mental image of the slender young woman photographed by her elderly lover, Stieglitz. Yet, she grew lonely, especially after her eyesight began to fail when she was in her eighties. She acted in ways that can only be called callous, hurting many of her closest friends.

## Chapter 4 : Art & Life of Georgia O'Keeffe by Georgia O'Keeffe

*Photograph: Georgia O'Keeffe/The Metropolitan Museum of Art/Art Resource/Scala, Florence New Mexico was nourishing, but part of its nourishment was the way everything was pared back to.*

She is famous for her paintings of enlarged flowers, southeastern landscapes, and animal skulls. For more about her life as a revolutionary artist, here are the following facts. She was deeply interested in the natural world. She painted in any weather, contending with strong rain, wearing gloves in the cold, and rigging tents with tarps. She mailed drawings to a friend who showed them to the influential Alfred Stieglitz. He displayed ten of her abstract charcoal drawings at his gallery without her knowledge. Her marriage was marked with affairs. While she was painting and traveling between New York and New Mexico, Stieglitz had an affair with his mentee. The couple however stayed together until Stieglitz died. She experimented with perspective by painting large close-ups of flowers. Critics have mistakenly thought the paintings represented female genitalia. Her favorite place to paint was her car. She would turn the passenger car to face the back seat which she used to prop up her canvases. The car protected her from bees and the unrelenting desert sun of New Mexico. As she grew older, she began to lose her central vision. She still continued painting after completing her last unassisted piece, asking assistants to mix her oil paints and prepare her canvases. She also worked with pastel, charcoal, and pencil until she was Her favorite subject was a table mountain. It also appeared in 28 of her works. Following her wishes, her ashes were scattered on top of Cerro Pedernal. Her influence in changing the art scene has made her into one of the greatest female artists and an inspiration to women everywhere. To learn more about other inspiring artists, check out their interesting facts here.

## Chapter 5 : Georgia O'Keeffe | American painter | theinnatdunvilla.com

*The Georgia O'Keeffe Museum in Santa Fe is the first museum in the United States dedicated to a female artist, and its research center sponsors significant fellowships for scholars of modern American art.*

## Chapter 6 : Georgia O'Keeffe - Wikipedia

*Georgia O'Keeffe's life and career spanned nearly the entire 20th century, beginning at the height of the modernist movement in its New York moment.*

## Chapter 7 : The wild beauty of Georgia O'Keeffe | Art and design | The Guardian

*From the Introduction to Full Bloom: Georgia O'Keeffe may be the best known and least understood artist of the twentieth century. She was a woman who lived the newspaper editor's adage that, if the myth is more stirring than the truth, print the myth.*