



GEORGIA O'KEEFFE



Alfred Steiglitz and Georgia O'Keeffe

THE SHORT VERSION

- Young innocent farm girl studies art.
- Gets stuck in dusty west Texas because women could only be teachers.
- Spends time doodling with charcoal.
- On a whim, friend sends these drawings to a respected gallery proprietor in NYC.
- Curious older married gallery owner entices young woman to visit NY.
- While there, promises of wealth and fame are dangled before her and a few nude photos are taken.
- Offered a studio and income (stability) by “protector”, the affair blossoms, he divorces and marries her.
- As time goes on, her work is actually praised and sells. Somewhat of a competition ensues.
- Economic times cause the gallery to fold, but is rescued by a young married heiress who moves into the bed and the farm girl made famous escapes to New Mexico.
- The gallery man and the successful painter have an understanding about this affair.
- Eventually he dies, she inherits, freeing her to have a wonderful life in New Mexico painting every day and dying the most famous woman artist in America.



Stieglitz may have launched O'Keeffe,
but once launched, she really took off!

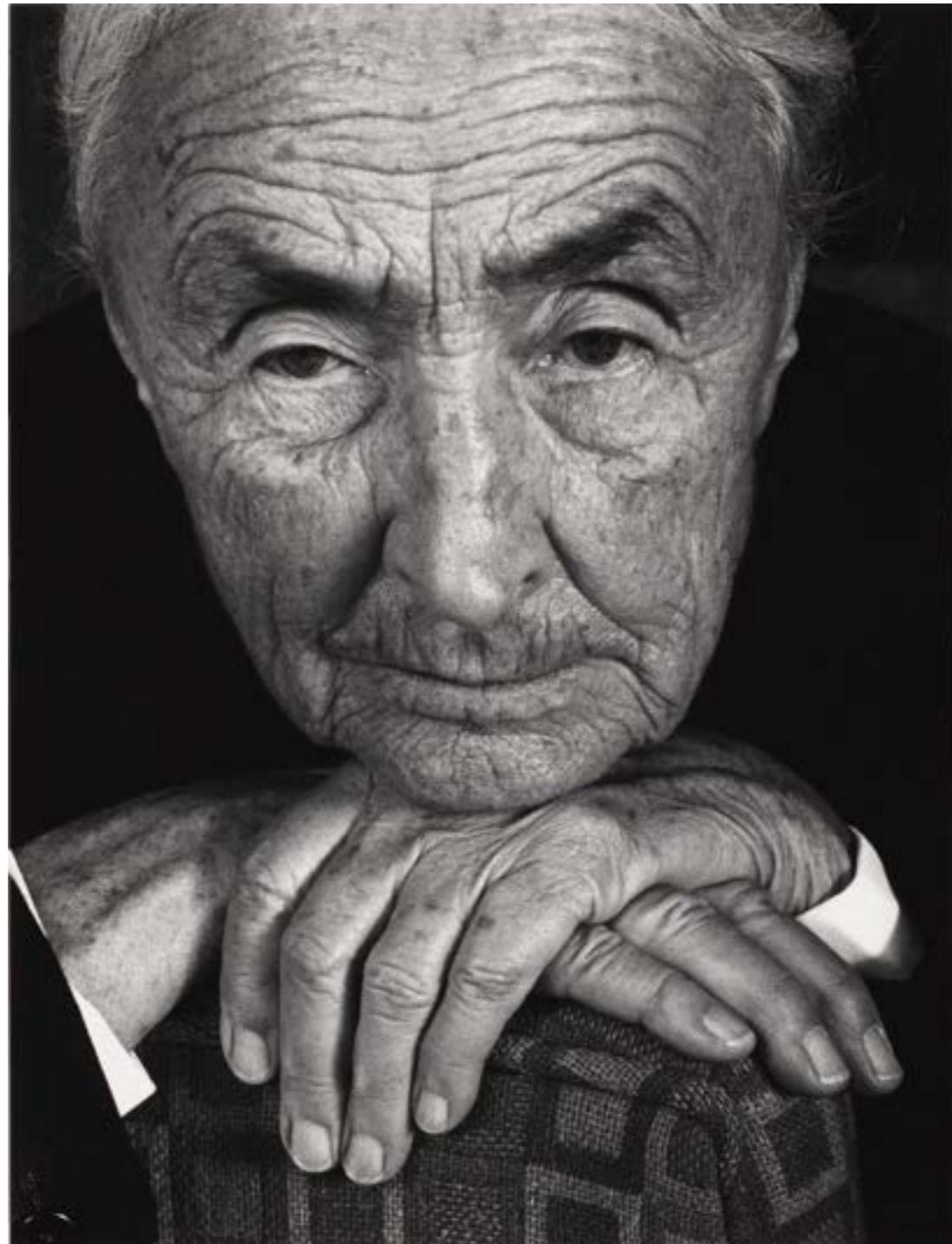
GEORGIA O'KEEFFE

Georgia O'Keeffe

1887 - 1986



Georgia O'Keeffe, 1890, age 4



Georgia O'Keeffe by Ansel Adams, 1976

Nov 15, 1887

Born near Sun Prairie, WI, to Irish Catholic farmer Francis O’Keeffe and Dutch-Hungarian Episcopalian Ida Tutto O’Keeffe. Given the middle name Tutto in honor of her Hungarian maternal grandfather. She was the second of seven children.

1887 - 1902

Raised on the family dairy and livestock farm and educated at a one-room rural school until age thirteen, then at Sacred Heart Academy and Madison High School in Madison, Wis. Her maternal aunts Alletta (Ollie) and Lenore (Lola) Tutto were role models as independent women, and quilting was early evidence of rural women’s involvement in abstract design and use of color.



Wisconsin family home

The O'Keeffe Sisters,
ca. 1893



6. Ida, Georgia, and Anita, ca. 1893.

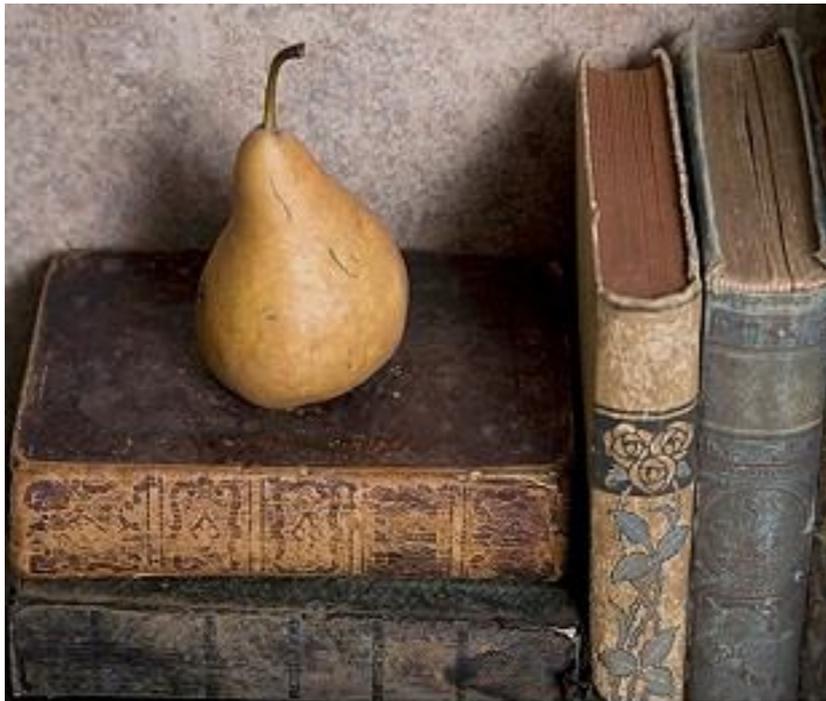
The O'Keeffe Sisters,
ca. 1914



Ida, Georgia (age 25), and Anita, ca. 1914

1898 - 1901

Began drawing lessons from the Prang Educational Company of Boston drawing books, taught by a family boarder, then watercolor study with local amateur artist Sarah Mann, and art class with Sister Angelique at her convent school.



ART CATALOGUE : A CATALOGUE OF BOOKS
AND MATERIALS PREPARED FOR THE
PROMOTION OF ART EDUCATION IN
SCHOOLS.

1902

When family moved to Williamsburg, VA, O'Keeffe remained in Wisconsin, living with her aunt Lola in Madison. When her high school art teacher showed the class a purplish Jack-in-the-Pulpit as subject matter, the lesson in abstracting color and line from a flower or natural object made a formative impression.





1903 - 1905

Followed family in their prior move to Williamsburg, Va. Attended Chatham Episcopal Institute, a girls' boarding school in Chatham, Va. Studied with Elizabeth May Willis, who trained at the Art Students League in New York. Served as art editor of the school yearbook, contributing caricatures in pen.



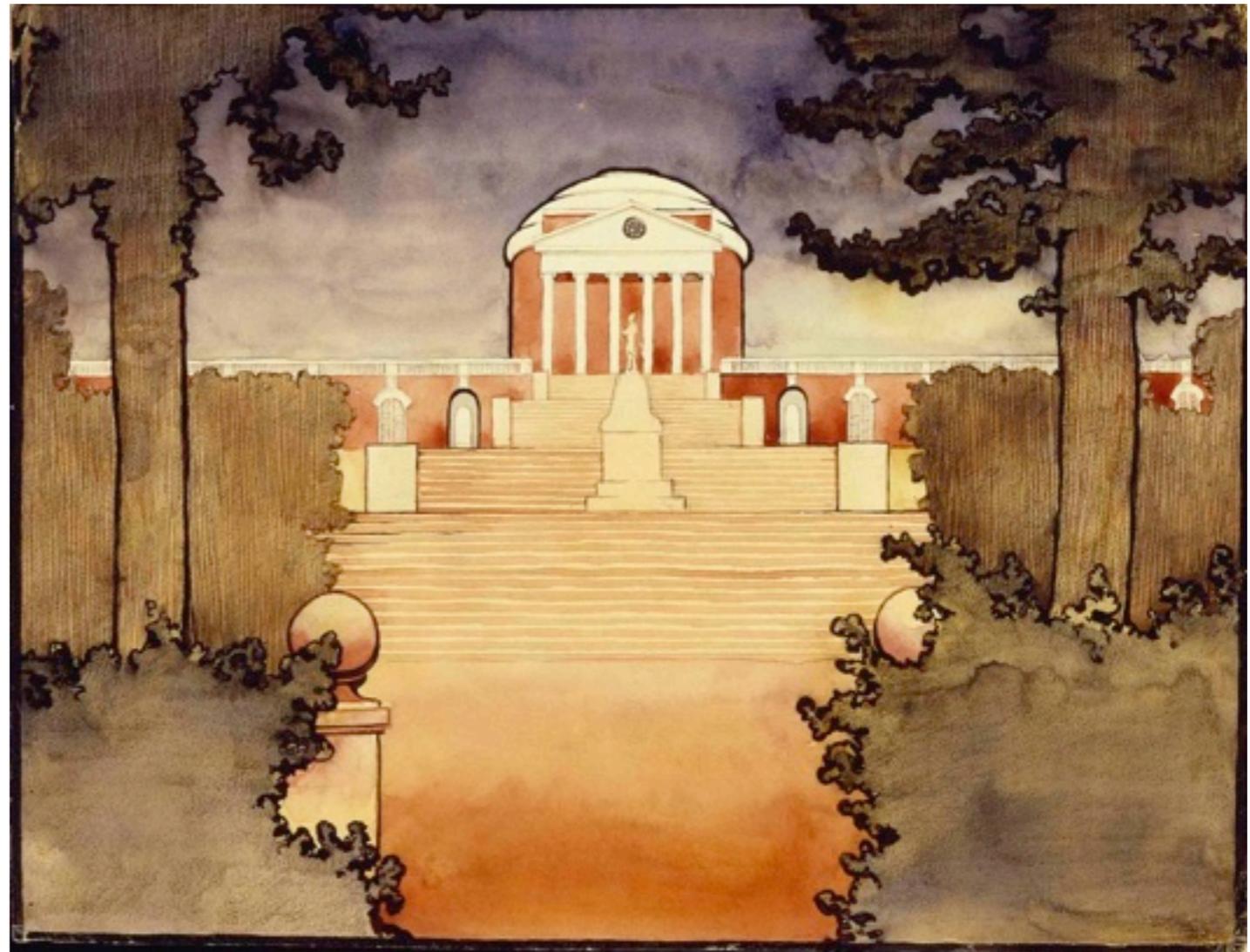
1905 - 1906

As encouraged by Willis, enrolled in the Art Institute of Chicago School. Mentored there in life drawing by John Vanderpoel. Observed the Art Nouveau design trends of the city. Became ill with typhoid fever. Returned to Williamsburg to convalesce.





Georgia (age 16), 1903



Georgia O'Keeffe, Rotunda -University of Virginia, 1912-1914.
Watercolor on paper.

University of Virginia,
summer classes
1912 - 1916



Georgia (age 21), 1908



Eugene Speicher, Portrait of Georgia O'Keeffe, 1907, oil on canvas, 22½ x 17½ in. Collection of the Art Students League of New York.

In 1908, O'Keeffe attended the Art Students League, New York and studied with William Merritt Chase. In June of the same year, she was awarded League's Still Life Scholarship and attended the League's Outdoor School at Lake George, New York.

At the time, O'Keeffe was 21 years old and showing great promise in her studies. However, even at her young age, she was already different in her ideas about art.

She used this time in NYC to explore museums and galleries and was acquainted with the art world there.

Despite her later abstractions, O'Keeffe was well-versed in representational art principles.



Georgia O'Keeffe, *Dead Rabbit with Copper Pot*, 1908, oil on canvas, 19 x 23½ in.
Collection of the Art Students League of New York.



Jan 1908

Class visited Alfred Stieglitz's "291" Photo-Secession galleries at 291 Fifth Avenue in Manhattan to view the Auguste Rodin exhibition. Saw photographer and art promoter Alfred Stieglitz in person for the first time. Returned to 291 in April to study works of Henri Matisse.



Summer 1908

Obtained scholarship to study still life at Amitola, the Art Students League Outdoor School, Lake George, NY. Marked the first experience of painting outdoors and what would be an important personal connection to Lake George and to its environment as subject matter for her art.



1908 - 1910

In the fall 1908, began work as a freelance commercial artist in Chicago. Created illustrations for advertisements. Fell ill with measles, which harmed her eyesight. Went to her mother's home in Charlottesville, VA, to convalesce.



Inside the Tent painted at the University of Virginia 1916

Summer 1911

Substitute taught for Willis at the Chatham Episcopal Institute, Chatham, VA. Marked the beginning of her employment as an art teacher.

1912

Studied drawing in summer school at the University of Virginia, in an influential class taught by Arthur Wesley Dow's student and Columbia University fine arts instructor Alon Bement.

Interviews for teaching job and is declined



1912 - 1914

Art teacher and supervisor in Amarillo, TX public schools. Taught summer school drawing classes as Bement's teaching assistant at the University of Virginia.



Horse, 1914

CHARCOAL DRAWINGS

While teaching in Amarillo, O'Keeffe continued to draw what she wanted, rather than be dictated by current taste in art.

She used the rhythms and shapes that she found in nature to conceptualize her subconscious feelings, which she called the "unknown", to dictate her compositions.



Georgia O'Keeffe,
No. 5 Special, 1915,
National Gallery of Art



Georgia O'Keeffe,
No. 7 Special, 1915,
National Gallery of Art



Georgia O'Keeffe,
No. 12 Special, 1915,
National Gallery of Art



Georgia O'Keeffe, *No. 20 From Music Special*,
1915, National Gallery
of Art



Sunrise and Clouds, 1916

1914 - 1915

In fall 1914, with financial help from her aunt Ollie, enrolled at Columbia University Teachers College in Manhattan. Studied with Arthur Wesley Dow, who taught aesthetic theories of Ernest Fenollosa, emphasizing Chinese and Japanese design and the idea of Zen in the creation of art. Became friends with feminist Anita Pollitzer, a fellow student in a class on Modernist painting taught by Charles J. Martin. With Pollitzer, visited Georges Braque and Pablo Picasso exhibition at 291. Later returned to view exhibits featuring Marion Beckett, Katherine Rhoades, and John Marin.

1915

Began correspondence with Pollitzer as a confidante. Expressed the connection she felt between art and music. Wrote to Alfred Stieglitz and subscribed to Stieglitz's magazine.

1916

Pollitzer showed a sampling of O’Keeffe’s abstract drawings to an impressed Alfred Stieglitz at the 291 gallery in New York. Stieglitz wrote to O’Keeffe and said it was impossible to put into words what he felt when looking at her work. The two began a regular correspondence.

Without securing O’Keeffe’s permission, Stieglitz mounted ten O’Keeffe charcoal drawings as part of a 3-person exhibit at 291, misnaming her in the labels as “Virginia” rather than Georgia. Exhibiting at a Stieglitz gallery would span more than thirty years.

1916

Mother Ida Totto O’Keeffe died of tuberculosis in an impoverished condition in Charlottesville. Left New York for Charlottesville and corresponded with Pollitzer and Stieglitz. Taught drawing at the University of Virginia. Mailed work to Pollitzer and Stieglitz before leaving for Texas.

1916

Continues teaching in Texas.



Evening, 1916

1917

First solo show at 291, Exhibition of Recent Work by Georgia O'Keeffe of Canyon, TX, featuring charcoal drawings, oils, and watercolors, organized by Stieglitz as the last show for the gallery before it closed for financial reasons in July. Her charcoal drawing, Train at Night in the Desert (1916) sold to a private collector, her first sale as a professional artist.



Georgia O'Keeffe Train at Night in the Desert 1916

1917

During the show, the **United States declared war on Germany, April 6.** Many of the young men O'Keeffe knew in Texas enlisted.

O'Keeffe's brother leaves for France and dies fighting there. She opposes the war and is accused of being unpatriotic. This flag watercolor was painted at this time.



1917

Her academic year completed, and having heard from Stieglitz that he intended to close 291, she took unannounced trip from Texas to New York, surprising Stieglitz at the gallery. Stieglitz had deinstalled her exhibit but returned it to the walls for her to see. He made four portraits of O'Keeffe, two of her hands, and two of her with her watercolor *Blue I*, the first of many images he made of her as subject matter for his photography. Met Paul Strand when introduced by Stieglitz at the gallery and admired samples of his photography.



Blue Lines X, Georgia O'Keeffe, 1916
Medium: Watercolor and graphite on paper
Dimensions: 25 x 19 in. (63.5 x 48.3 cm)



One opinion is that through Blue No. II, O'Keeffe expresses her personal experience with music. For instance, the shape is like the curves of the neck of the violin, which she was playing during the timeframe. She could also be suggesting emotion felt through music through the use of line and the intense blue color.

“Singing has always seemed to me the most perfect means of expression. It is so spontaneous. And after singing, I think the violin. Since I cannot sing, I paint.”



Top row: *Blue #1, Blue #2*

Second row: *Blue #3, Blue #4*



Blue and Green Music, 1919/1921 by Georgia O'Keeffe

Sunrise (1916)



1917

O'Keeffe returns to Canyon, TX and produces a series of abstract portraits and chromatically-saturated watercolors based on the TX panhandle landscape.

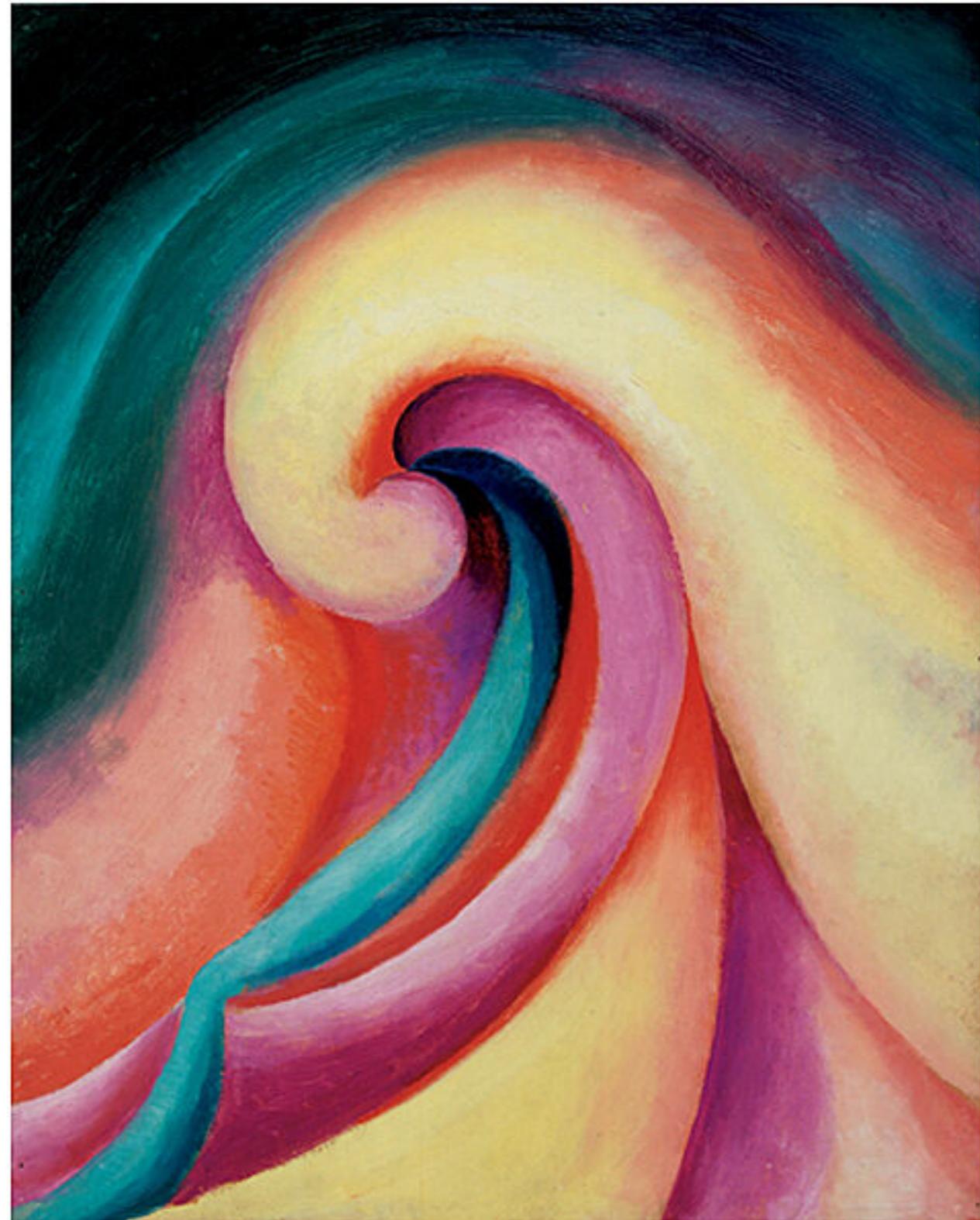
O'Keeffe travels to CO with her sister and then her first visit to Santa Fe, NM.



Evening Star, 1917



Georgia O'Keeffe, *Music, Pink and Blue No. 2* (1918)



Georgia O'Keeffe, *Series I—No. 3* (1918)



Georgia O'Keeffe
(1887-1986)

Series I—No. 1

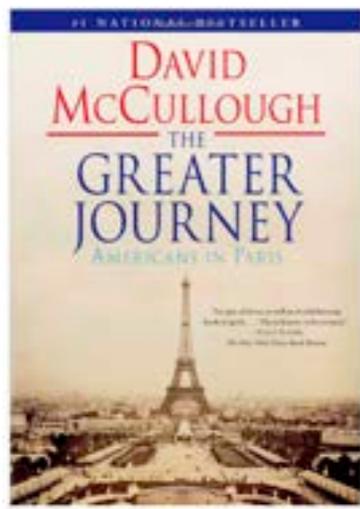
1918

Oil on composition board

Purchase with assistance from the Anne Burnett Tandy Accessions Fund
1995.8

After teaching for a year and a half in the Texas Panhandle, O'Keeffe returned to New York City, where she created this radiant work. The painting is an exploration of the possibilities of color and form in an unfurling shape defined by arcs of swirling coral, magenta, and turquoise, accented by patches of white. "The abstraction is often the most definite form for the intangible thing in myself that I can only clarify in paint," she remarked. This statement and work reveal O'Keeffe's staunch independence at a time when women were not encouraged to pursue occupations outside the home, let alone become artists.

Amon Carter Museum,
Ft. Worth



The Greater Journey,
David McCullough

The Greater Journey is the enthralling, inspiring - and until now, untold - story of the adventurous American artists, writers, doctors, politicians, architects, and others of high aspiration who set off for Paris in the years between 1830 and 1900, ambitious to excel in their work.

After risking the hazardous journey across the Atlantic, these Americans embarked on a greater journey in the City of Light. Most had never left home, never experienced a different culture. None had any guarantee of success. That they achieved so much for themselves and their country profoundly altered American history. (Goodreads Review)

Three of the greatest American artists ever—sculptor Augustus Saint-Gaudens, painters Mary Cassatt and John Singer Sargent—flourished in Paris, inspired by French masters.

AMERICA: The Backwoods

Europe was the “golden mecca” for American study in the late 1800s and early 1900s. American educational institutions were deemed inferior and French offered the best training - artists, doctors, scientists.

But many of these Americans came home to establish universities, medical centers and art museums.

Stieglitz, an American trained as an engineer in Germany, also learned photography there. He traveled to Europe often and opened “291” in NYC to exhibit both European and American artists.

“This gallery consisted of both paintings and photographs. Its name may also be known as “291.” The primary focus of the Secessionists was on the techniques of the photographer. Through gallery 291, he exhibited the idea of European modernism to Americans. He premiered Auguste Rodin, Pablo Picasso, Paul Cézanne, Constantin Brancusi, Francis Picabia, and Henri Matisse in this gallery.”

Few individuals have exerted as strong an influence on 20th-century American art and culture as the photographer and art dealer Alfred Stieglitz.

From 1907 onwards, he was promoting a group of artists who were not popular at the time. Today, Stieglitz is regarded as a visionary protagonist in the birth of American modern art. These artists were often influenced by their contemporaries in Europe, and yet succeeded in creating a new and distinctly American genre.

Stieglitz’s rigorous exhibition program at 291 continued to introduce the work of other European moderns while simultaneously cultivating an advanced circle of young American artists, which included Arthur Dove, Marsden Hartley, John Marin, Alfred Maurer, Steichen, Abraham Walkowitz, Weber, and the Mexican de Zayas, Paul Strand, Charles Sheeler, Ansel Adams and Georgia O’Keeffe.

Eventually, many European artists (and other professionals) fled to America to avoid persecution and hardship during the war.

MODERN AMERICA, from an exhibition at the Amon Carter Museum, Ft. Worth

Modern America

Twentieth-century American artists wanted to create original artwork reflective of the modern era and liberated from the influence of Europe. Though many aspiring painters and sculptors studied in Paris, they returned to the states searching for artistic subjects and styles that would distinguish their work, country, and culture.

By 1900, cities like Chicago and New York had become paradigms of technological innovation. Skyscrapers supplanted low-rise buildings, automobiles and subways replaced horse-drawn carriages, and electricity illuminated streets formerly lit by gas. Some artists celebrated urban-industrial America as a reflection of the country's unparalleled ingenuity, while others questioned its dehumanizing and materialistic qualities. Ranging in their points of view, painters, photographers, and printmakers depicted city scenes, engineering marvels, and the laborers responsible for building urban centers, many of whom were immigrants. By the 1940s, artists inspired by the city and its architecture removed references to the visible world to create abstract geometric styles.

Other twentieth-century painters and sculptors believed America's uniqueness lay within its unspoiled lands, preferring to depict organic rather than human-made themes. Expressing their emotional and intuitive responses to animals, landscapes, and nature, they employed brilliant colors and simplified forms.

1918 WWI ends

(age 31)

Influenza pandemic - to remain well, she moves to San Antonio's warmer climate and later to Waring, TX.

Her correspondence with Stieglitz is increasingly intimate and he sends photographer friend Strand to assess her health and brings her back to NY where she recuperates, living in an apartment belonging to Steiglitz's niece.

Stieglitz leaves his wife of 25 years and moves in with Georgia. She accepts his offer of a year of financial support and thus begins a lifetime devoted to her art only.

Stieglitz continues his series of portraits started the year before and now includes nudes of O'Keeffe.

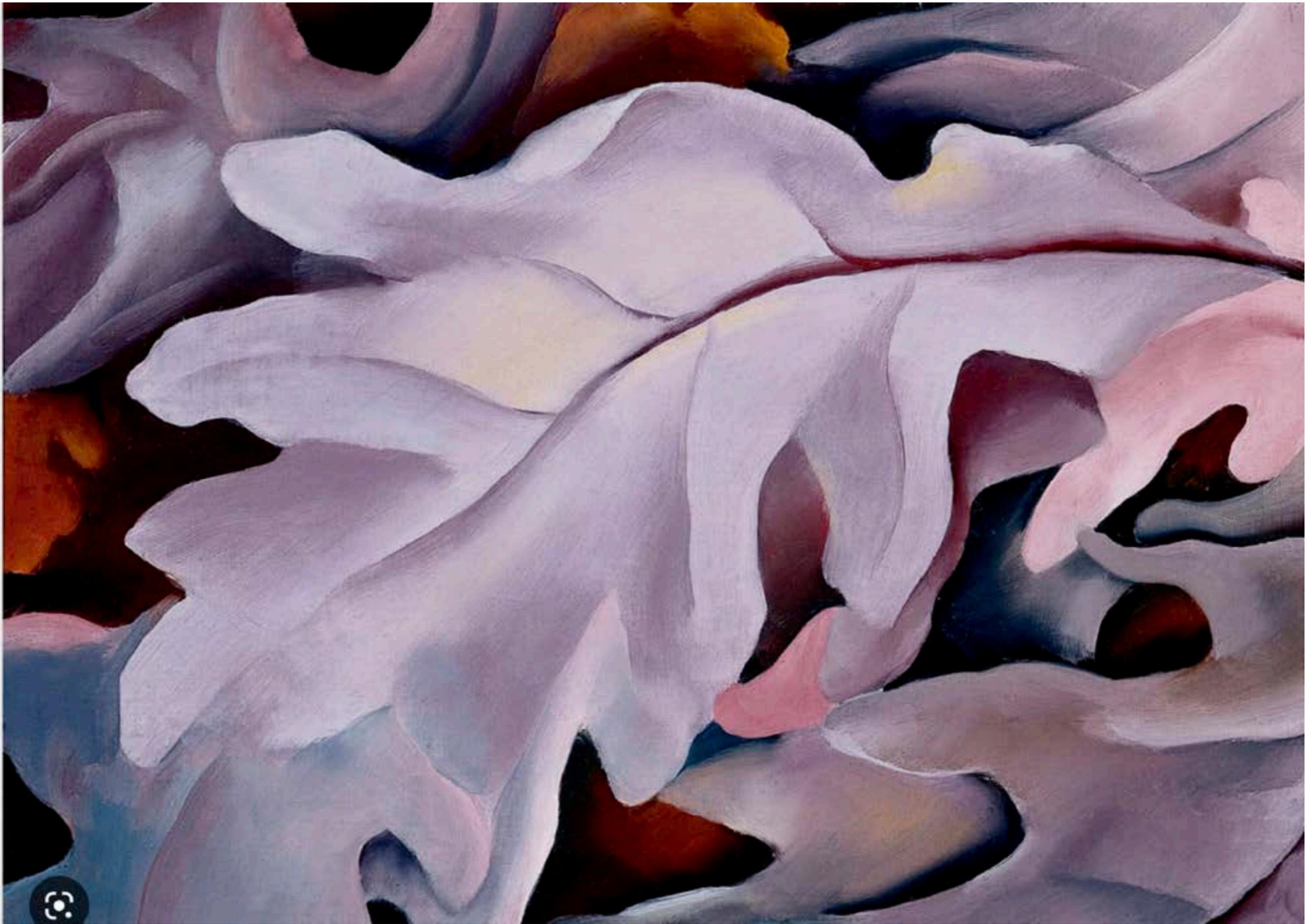
O'Keeffe spends summers at the Stieglitz family estate on Lake George in the northeast of NY state and paints landscape and architecture. She also does a series of calla lilies and flowers, experimenting with a close-cropping technique suggesting an influence of photography.



Georgia O'Keeffe, 1918. Photo by Alfred Stieglitz. Image via site.6park.com



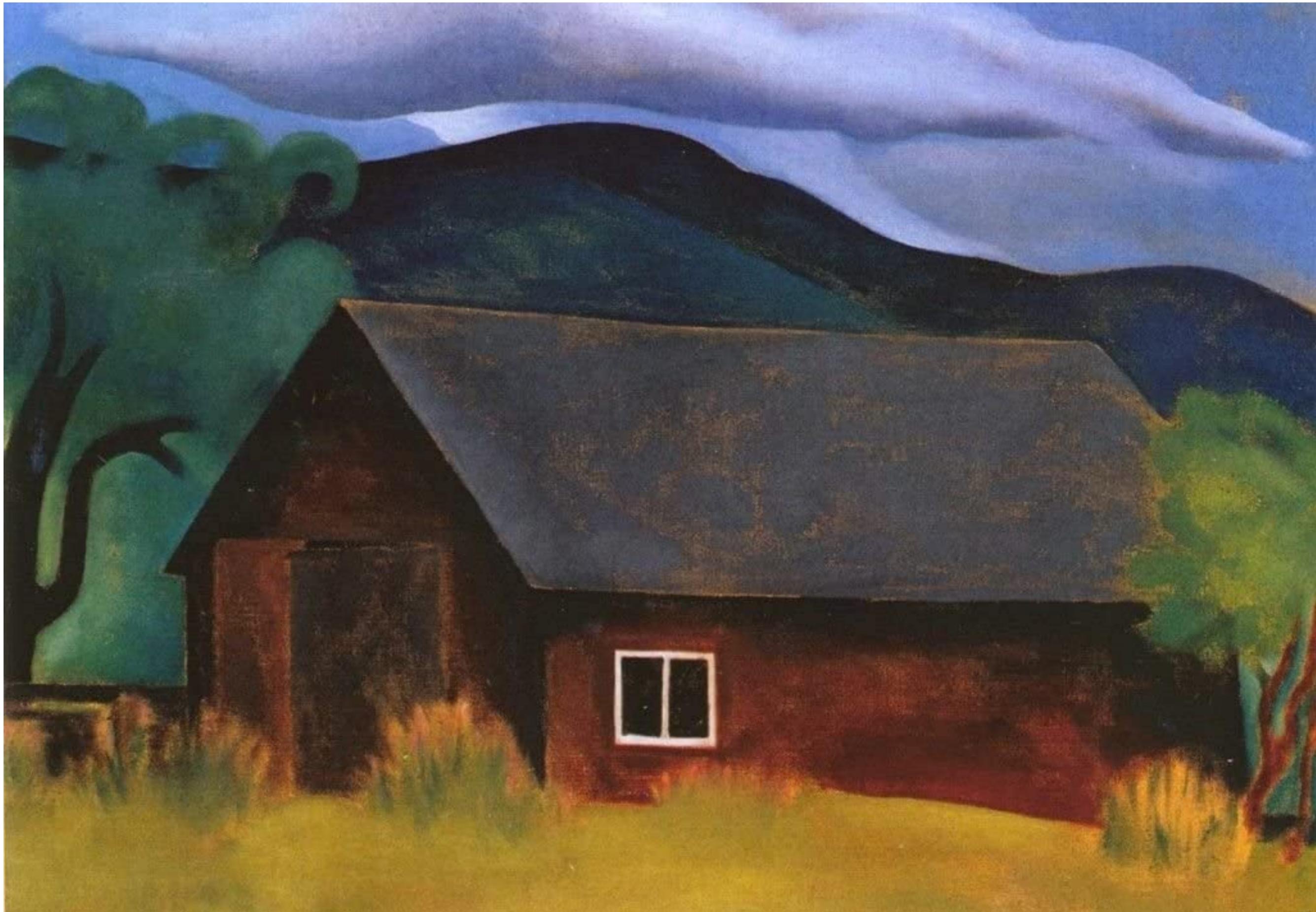
She created twenty-nine leaf pictures between 1922 and 1931, all based on the leaves she collected at Lake George.





Georgia O'Keeffe
(1887-1986)
White Birch
1925
Oil on canvas
Gift of Ruth Carter Stevenson
1997.7.A

Amon Carter Museum,
Ft. Worth



My Shanty, Lake George 1922



Storm Clouds, Lake George 1923

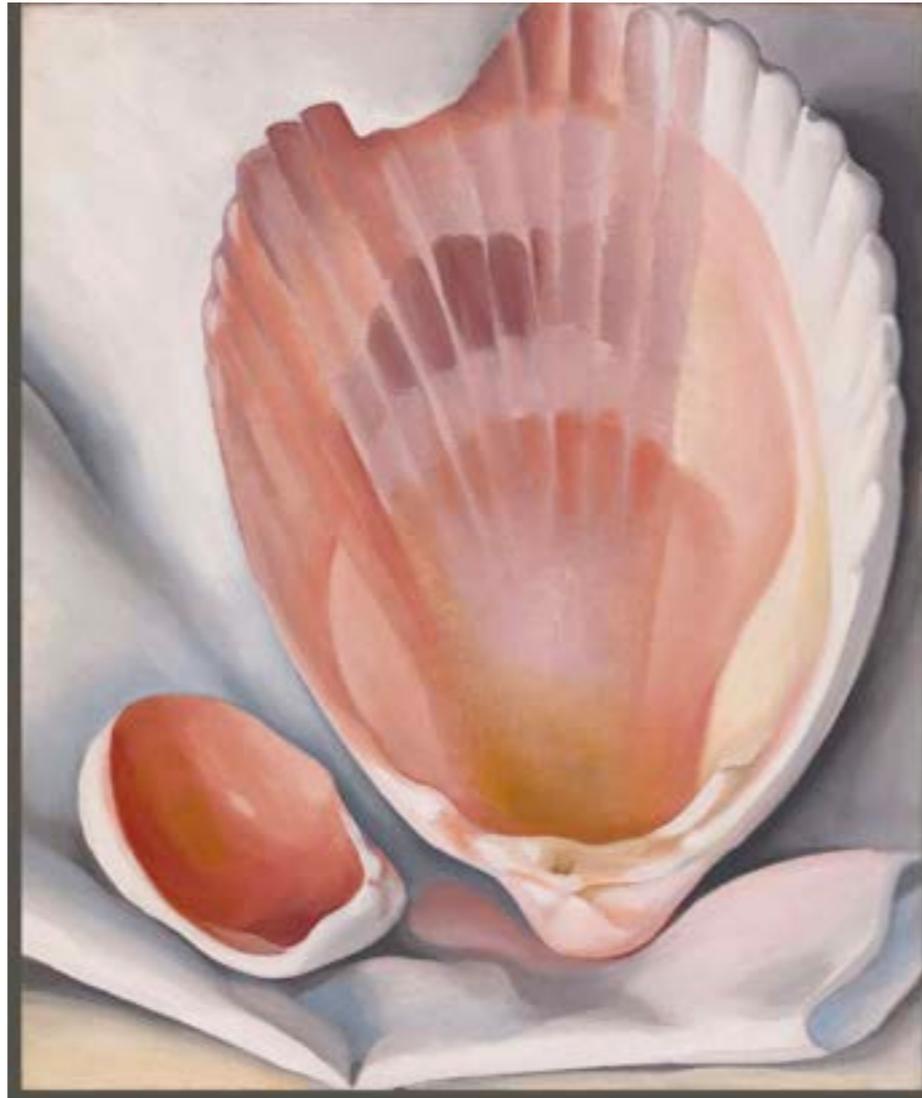
1920

O'Keeffe travels to Maine and resulting in paintings of shells, seaweed and seascapes.

Ratification of the 19th Amendment giving women the vote. O'Keeffe becomes an activist promoting passage.

The NYC Stieglitz/O'Keeffe studio is demolished and they move in with Steiglitz' family.

Both O'Keeffe and Stieglitz flourished as artists.



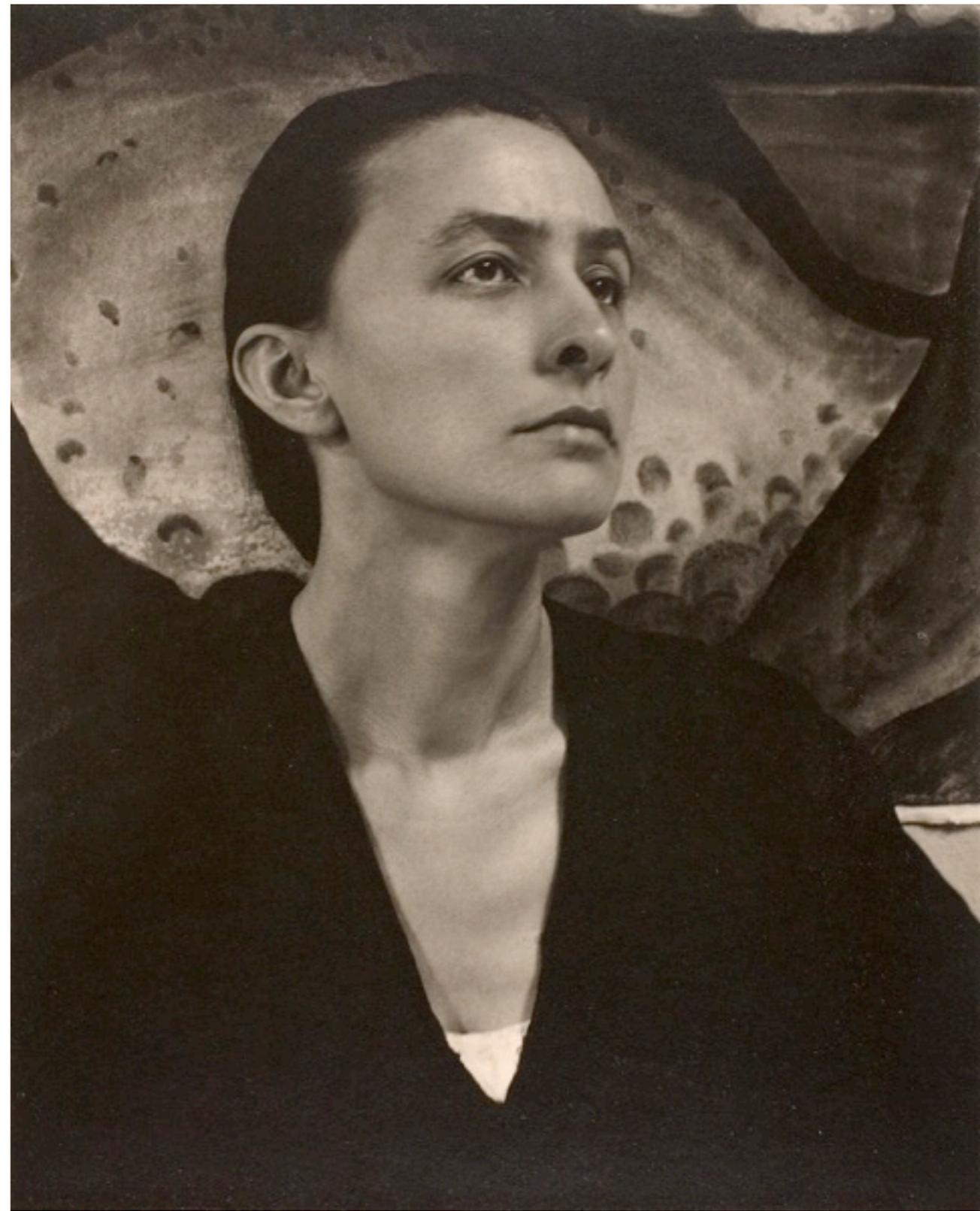
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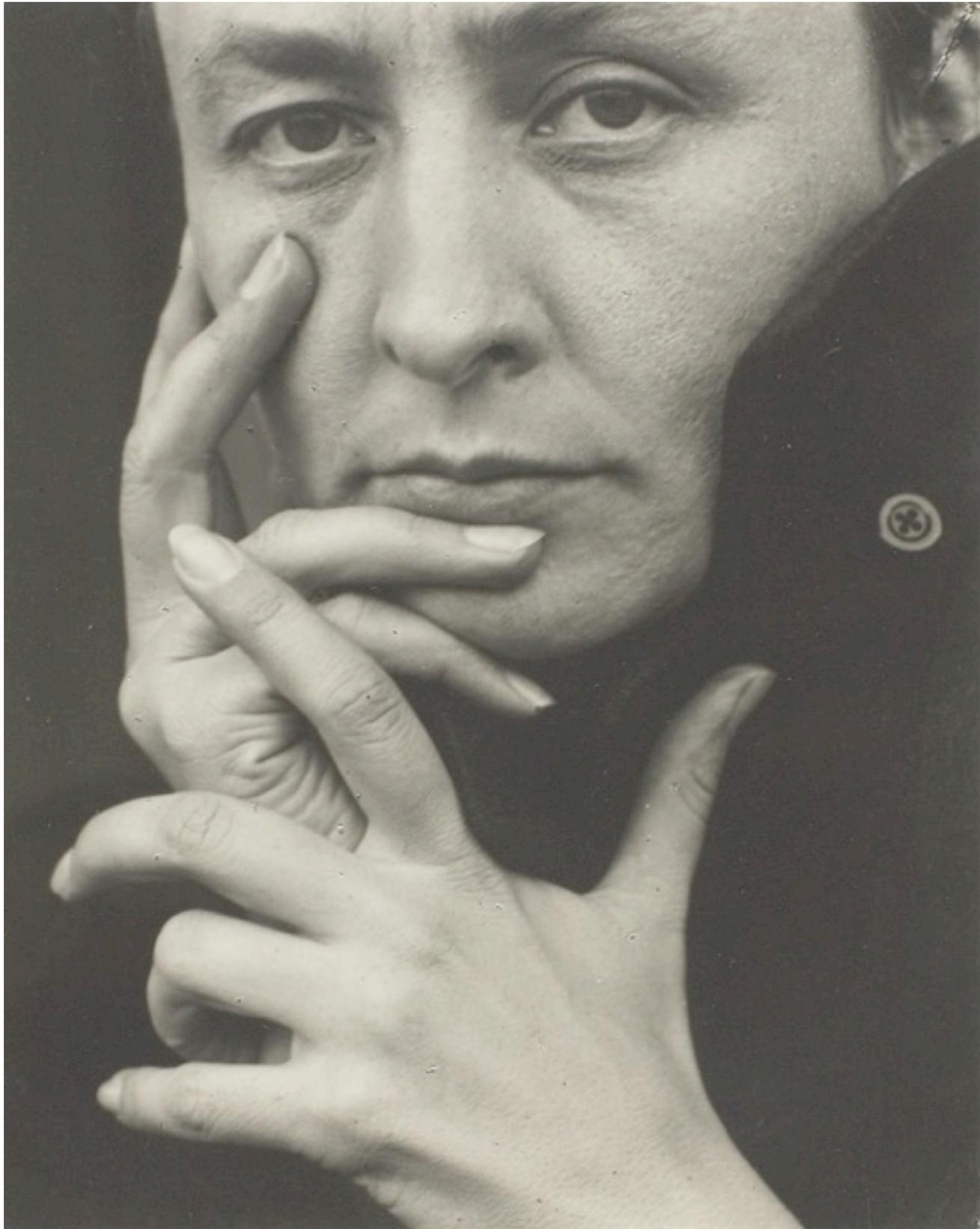
Shell, 1937 Maine



Georgia O'Keeffe, Shell No. 2, 1928









Alfred Stieglitz, (1864–1946)
Detail; Georgia O'Keeffe, c. 1919
Platinum palladium print.



1918



Alfred Stieglitz

Georgia O'Keeffe

1918

gelatin silver print

Key Set Number 505



Alfred Stieglitz

Georgia O'Keeffe

1918

gelatin silver print

Key Set Number 507

1921

Anderson Galleries, NYC Steiglitz photos in a retrospective exhibit, also featuring 45 portraits of O’Keeffe, many nude. The rumor is true - Steiglitz is still married, 23 years older than O’Keeffe and living with her.

O’Keeffe becomes a “newspaper personality” overnight. This seems to “make a connection” between O’Keeffe and her work and the myth that her work is an “expression of her sexuality” never seems to abate, even in later years.

The Phillips Gallery in Washington, DC is founded and purchases three of O’Keeffe’s works - she is now in a public collection and sought after.

1922

O’Keeffe designs an Art-Nouveau-inspired logo for Steiglitz’s publication, *Manuscripts*. An article addresses the question: “Can a Photograph Have the Significance of Art?”

Steiglitz now is influenced by O’Keeffe’s abstract work and does a series of photos called *Equivalents*.



1923

O’Keeffe has a second solo exhibition of more than 100 works at Anderson Galleries. This includes many of her abstract works and is again deemed “sexual.” This badge seems to not bother Stieglitz.

1924

(Age 37) O’Keeffe is not happy with the connection between her work and Stieglitz’s nude photos of her and pulls back all her abstractions. She wants to reframe the narrative swirling about her and begins to paint only recognizable subject matter.

Undeterred by her response, Stieglitz once again mounts an exhibition but O’Keeffe writes in the catalogue that her new work “clarifies the issues written of by the critics.” O’Keeffe never again poses in the nude for Stieglitz.

Stieglitz and O’Keeffe marry.

O’Keeffe begins to paint natural flowers such as flowers, leaves and fruit in large-scale formats and magnified perspectives. She claims that by painting large, her work can be seen (or not missed!)



Georgia 100 flowers



Abstraction White Rose, 1927 by Georgia O'Keeffe



Black Iris, 1926 by Georgia O'Keeffe



“I have painted what each flower is to me and I have painted it big enough so that others will see what I see.”



Amon Carter Museum,
Ft. Worth



Oriental Poppies, 1928 by Georgia O'Keeffe



White Iris No.7, 1924



Apple Blossoms



Pansy



Inside Canna Lily

1925

O'Keeffe begins painting NYC skyscrapers that she sees from their apartment.

Stieglitz opens Seven Americans at Anderson Galleries including Dove, Hartley, Marin, Charles Demuth, Strand, O'Keeffe and himself. European art emphasis is now being replaced by uniquely American artists. O'Keeffe is promoted as midwestern and detached from European modernism - a uniquely American aesthetic.
(Read: MARKETING)

O'Keeffe accepts a commission from a silk company to create 5 abstract paintings to be displayed in Marshall Field's windows and reproduced on promotional materials.

Stieglitz continues to mount exhibits in his gallery and always includes Georgia. She becomes instrumental in preparing promotional materials and her works sell well.

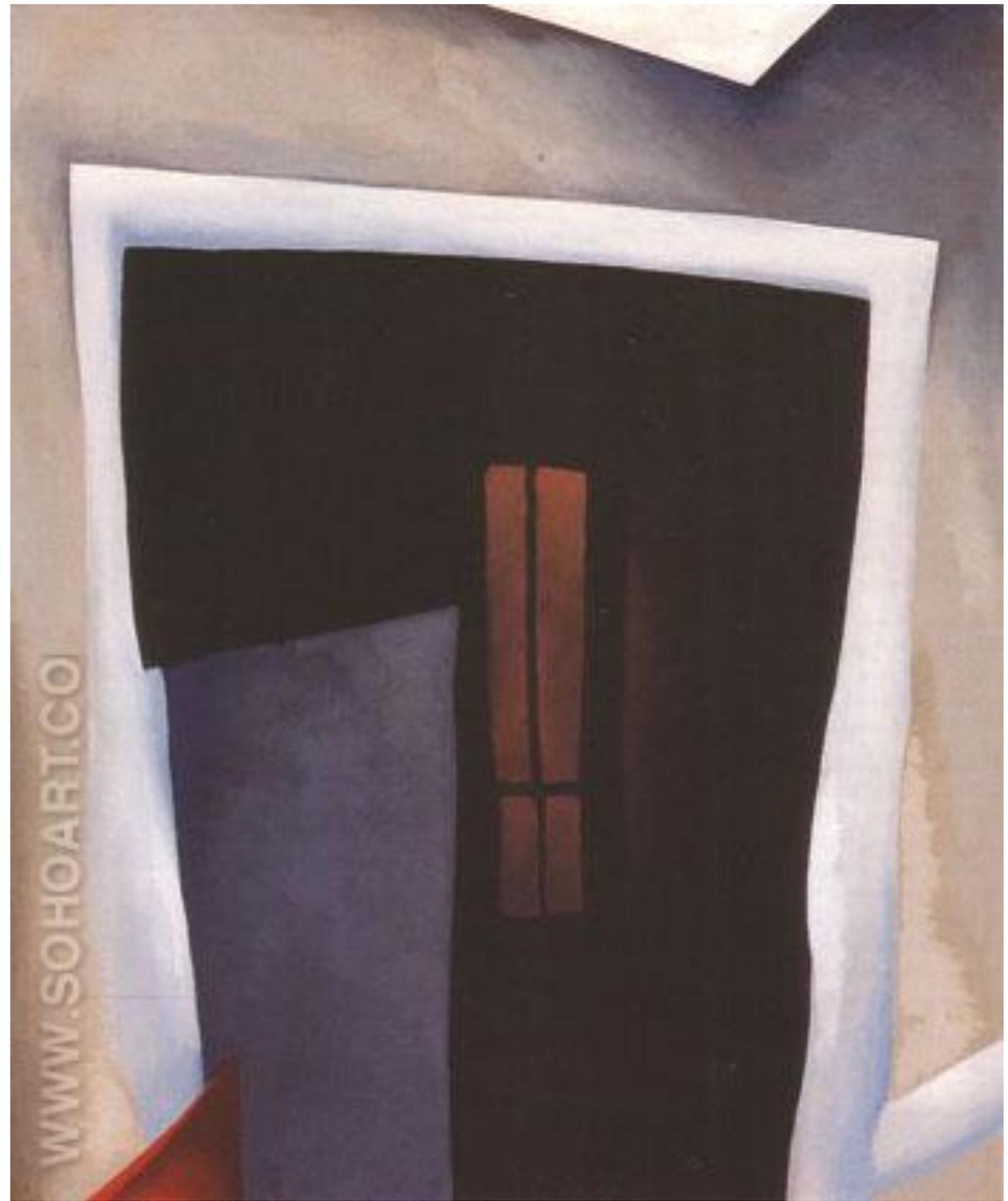
The Brooklyn Museum shows her work. *The Great Gatsby* is published and the “roaring twenties” are roaring.



New York Street with Moon, 1925



Radiator Building, Night, New York (1927)
by Georgia O'Keeffe



59th Street Studio, 1919



Georgia O'Keeffe, East River from the 30th Story of the Shelton Hotel, 1928

1925 - 27

O'Keeffe develops two benign breast cysts, has surgery and recovers slowly. Unable to paint during recovery. Recuperated at Lake George and returned to Manhattan in early November. Returned to Mount Sinai hospital for another surgery in December.

Of this painting she writes in her book:

"I was on a stretcher in a large room, two nurses hovering over me, a very large bright skylight above me. I had decided to be conscious as long as possible. I heard the doctor washing his hands. The skylight began to whirl and slowly became smaller and smaller in a black space. I lifted my right arm overhead and dropped it. As the skylight became a small white dot in a black room, I lifted my left arm over my head. As it started to drop and the white dot became very small, I was gone. A few weeks later this became a painting."



Black Abstraction 1927

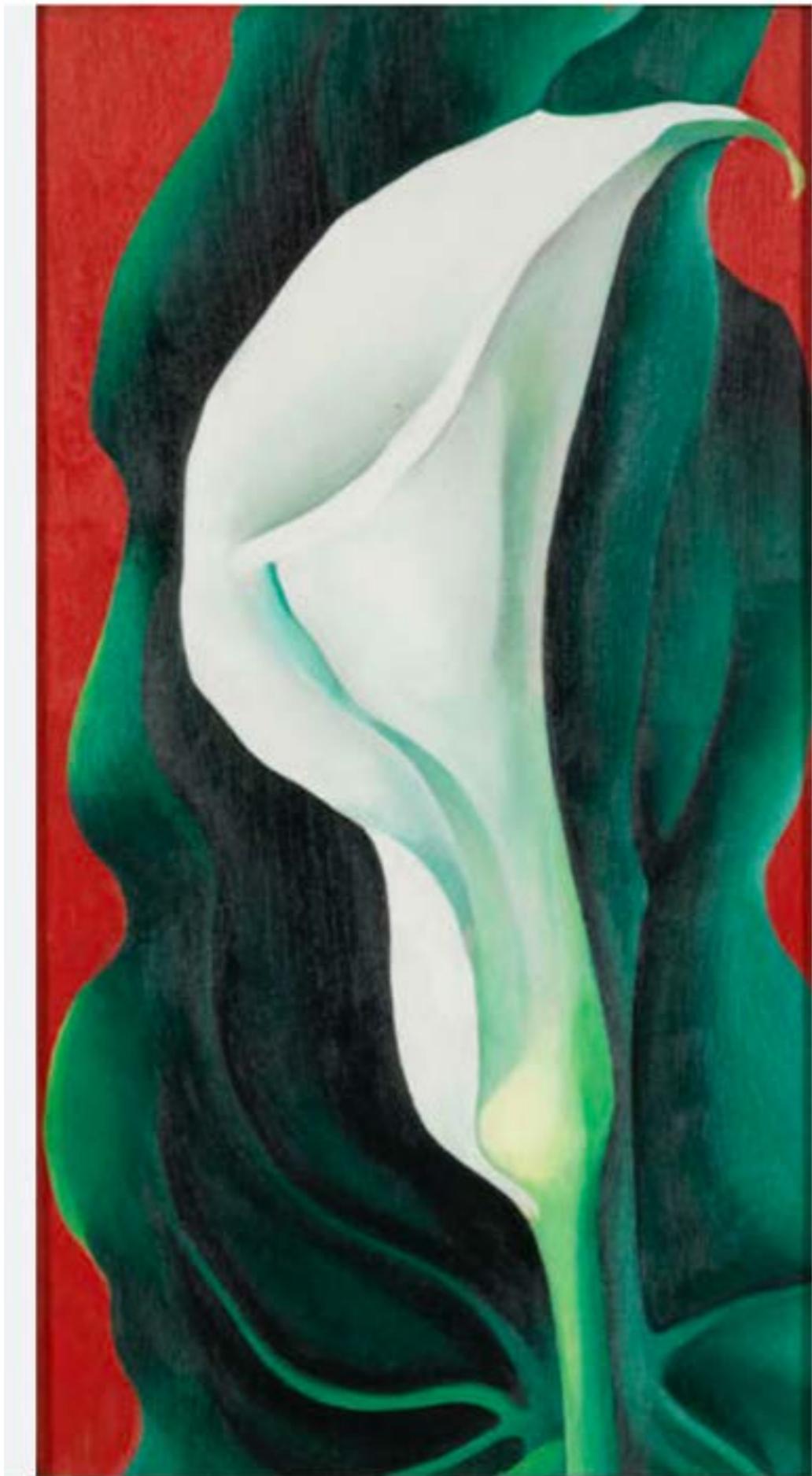
During the second half of the nineteenth century, the exotic South African calla lily was introduced in the United States, and it began to appear as a subject in American art. The flower became even more popular with artists after Sigmund Freud provided a sexual interpretation of its form that added new levels of meaning to depictions of it. The calla lily soon became a recurring motif in works by important painters and photographers, particularly Georgia O'Keeffe, who depicted the flower so many times and in such provocative ways, that by the early 1930s she became known as 'the lady of the lilies.'



Yellow Calla, 1926 by Georgia O'Keeffe



Two Calla Lily on Pink, 1928 by Georgia O'Keeffe



Georgia O'Keeffe Single Lily with Red 1928



Georgia O'Keeffe

AND THE CALLA LILY IN AMERICAN ART, 1860-1940



Georgia O'Keeffe Museum Exhibition of 33 artists using the calla lily in their art, 2003

During the second half of the nineteenth century, the exotic South African calla lily was introduced in the United States, and it began to appear as a subject in American art. The flower became even more popular with artists after Freud provided a sexual interpretation of its form that added new levels of meaning to depictions of it. The calla lily soon became a recurring motif in works by important painters and photographers, particularly Georgia O'Keeffe, who depicted the flower so many times and in such provocative ways, that by the early 1930s she became known as 'the lady of the lilies.' This book features 54 paintings, photographs, and drawings of the calla lily dating from the 1860s to 1940.

1928

Around the same time an heir to the Sears, Roebuck fortune, twenty-two year old Dorothy Norman visits the gallery and becomes fascinated by the sixty-three year old Stieglitz.

The calla lily paintings are for sale at \$25,000 putting O'Keeffe on the map. She visits her family in the Midwest and returns to Stieglitz who has had an angina attack. Dorothy Norman is a constant presence and gets her husband to invest heavily in Stieglitz' gallery.

(Do you see where this is going?)



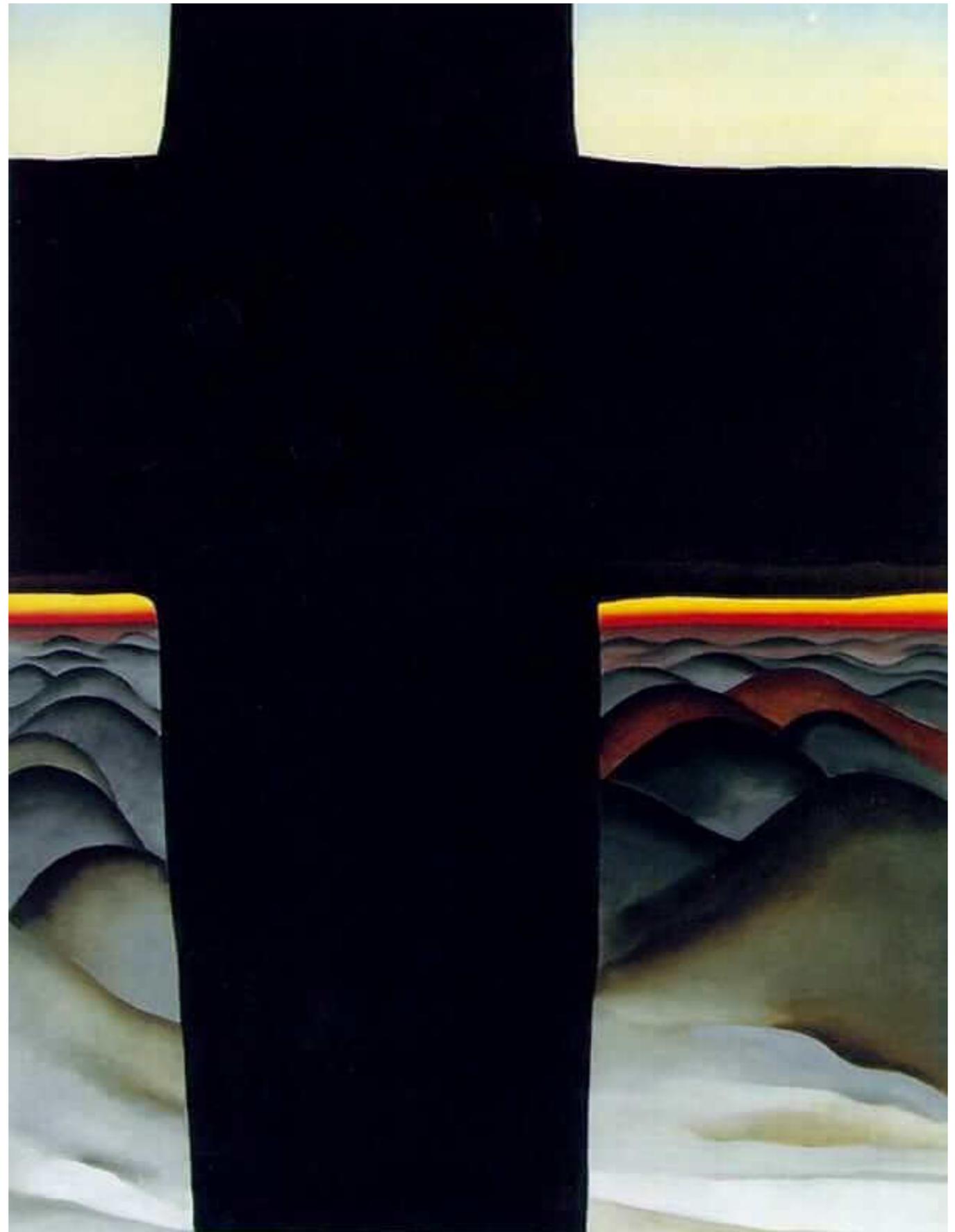
Dorothy Norman

“He didn’t let me go.
I just went.”

1929

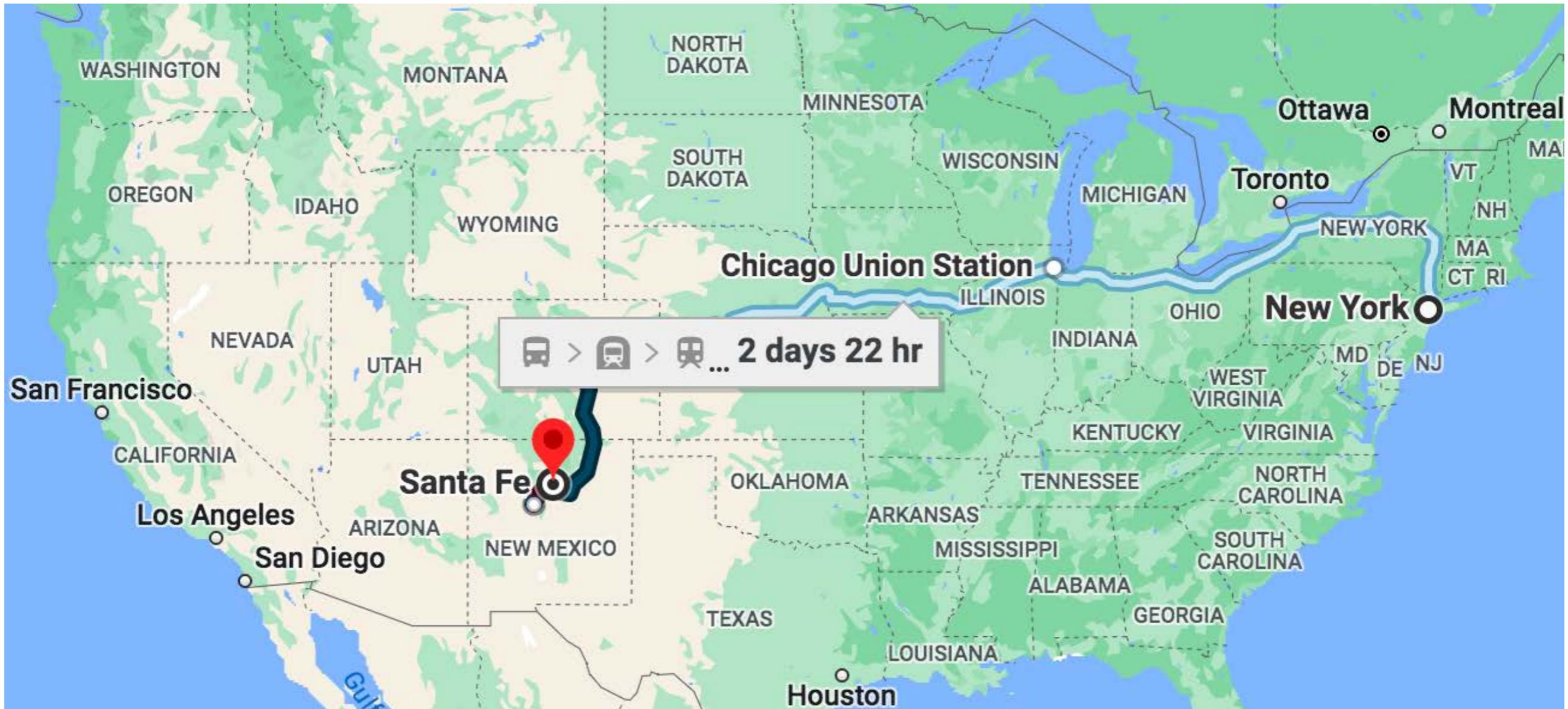
(Age 42) O’Keeffe tires of the stifling family compound at Lake George and takes off for five months to New Mexico with photographer Paul Strand’s wife. In Santa Fe they are invited by Mabel Dodge Luhan, a wealthy socialite from NYC to stay with her. She provides each a studio.

The Stieglitz gallery closes due to funding and the Depression and Stieglitz suffers a nervous breakdown. He complains that O’Keeffe abandoned him. The Strands and Norman finds new gallery funding and O’Keeffe returns and reconciles with Stieglitz. Norman remains. Now sales of O’Keeffe paintings also contribute to keeping the gallery open. She is increasingly shown at major museums.



Black Cross, 1929

THE TRIP by train



In 1929, O'Keeffe made her first trip to Santa Fe with friend Rebecca Strand. This was during the Great Depression: travel was expensive and more primitive than today.

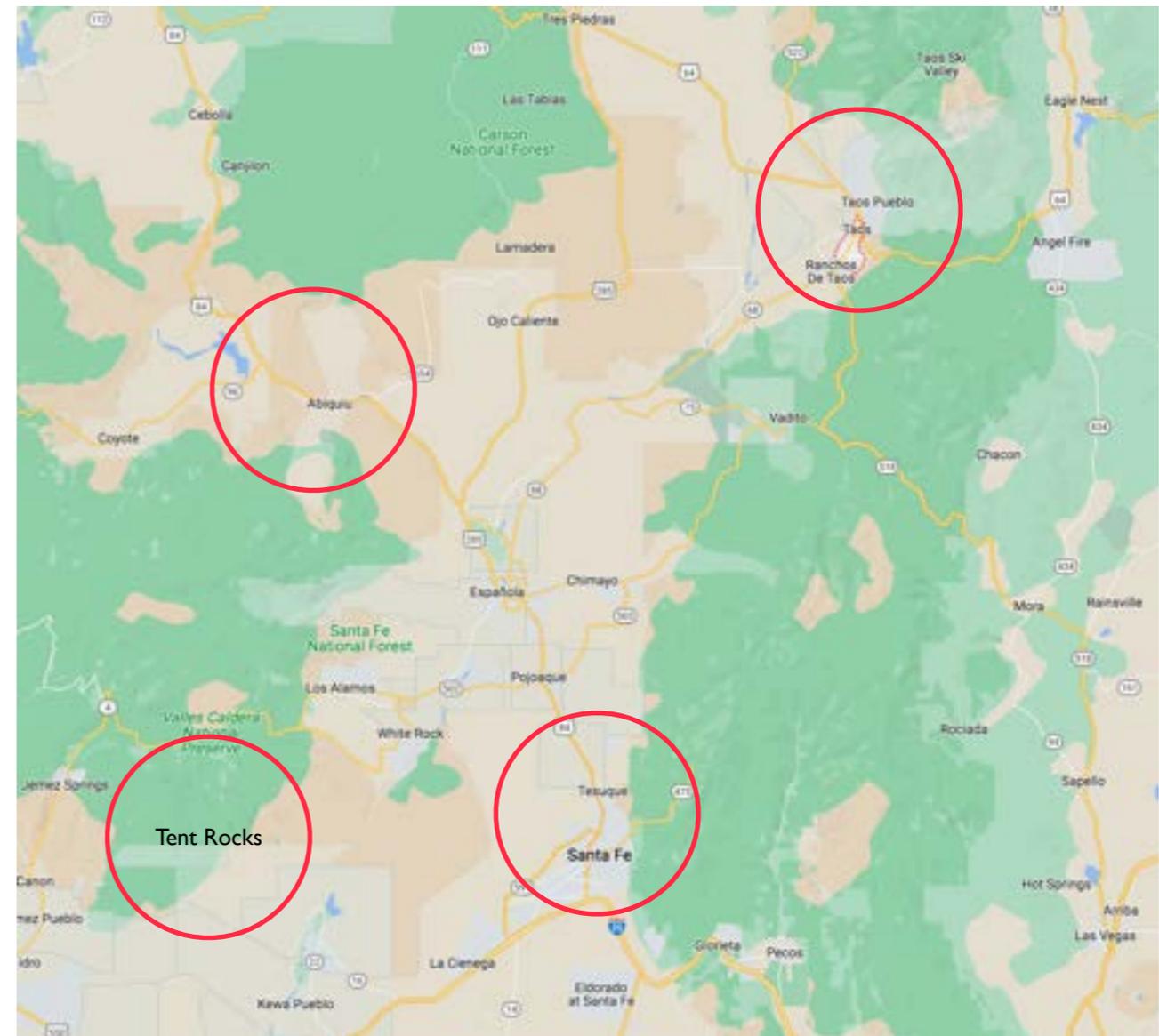
THE TRIP by car



Taos is about 12 hours from Dallas - 723 miles

Taos/Santa Fe is about 1 hr 27 min - 70 miles

The HIGH ROAD from Santa Fe to Taos is the most interesting and scenic.



Besides the group trip to Ghost Ranch, there are many things to see in Taos and surrounding area:

Taos Pueblo

Rio Grande Bridge

San Francisco de Assisi Mission Church

Millicent Rogers Museum

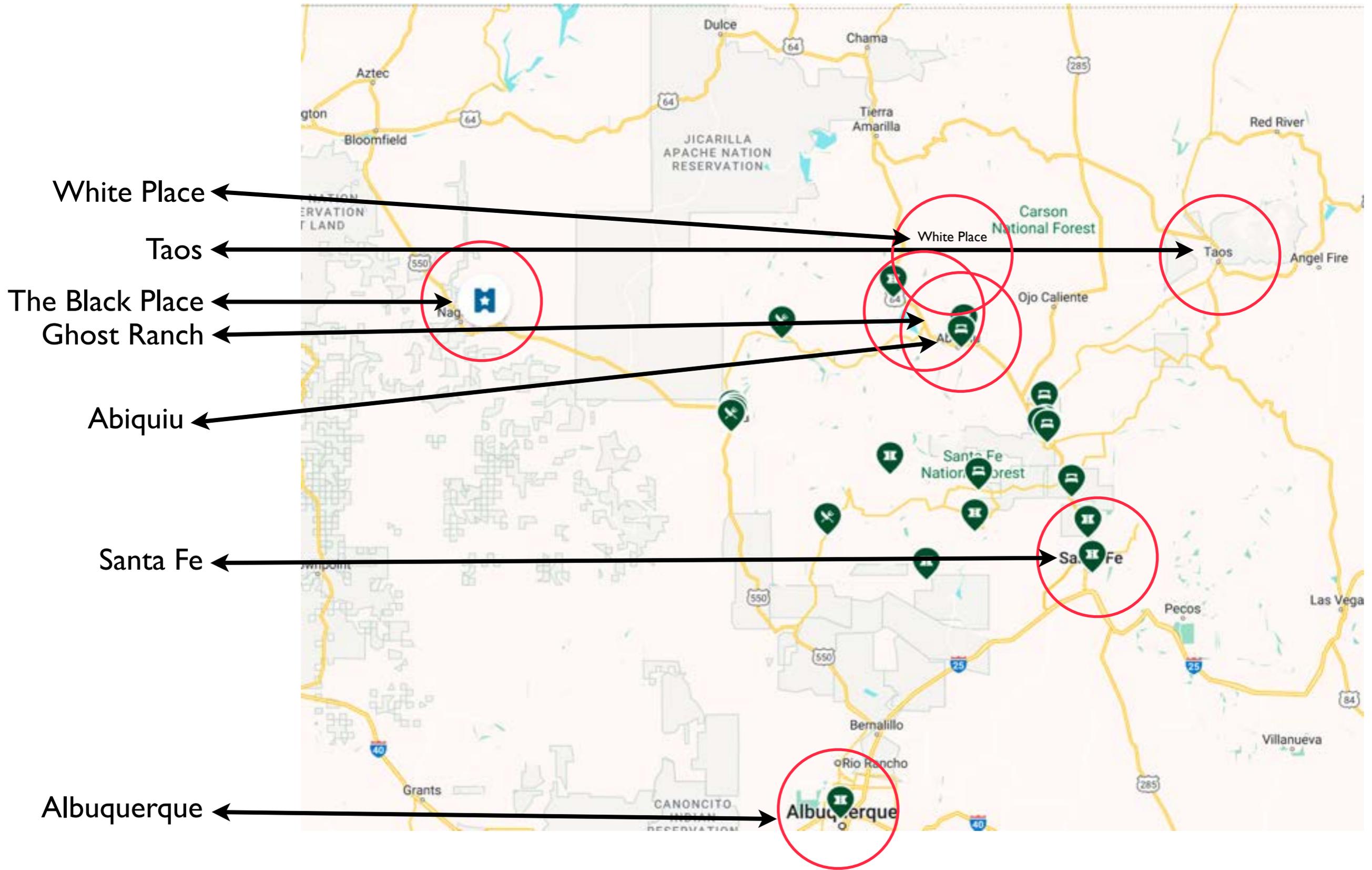
Taos Art Museum

Williams Lake

Rio Grande de Norte National Monument

Kasha-Katuwe Tent Rocks National Monument

Tent Rocks trip, photos



O'Keeffe's New Mexico



Mabel Dodge Luhan - Art Patron and Writer (1879 – 1962)

She was a woman of profound contradictions. She was generous. She was petty. Domineering and endearing.

She was Mabel Ganson Evans Dodge Sterne Luhan – salon hostess, art patroness, writer and self-appointed savior of humanity.

She knew absolutely everyone of renown in Europe and America. Her salons were legendary. The most famous followed her to the dusty outpost of Taos, NM. O’Keeffe and Ansel Adams were fixtures. When Mabel Dodge Luhan accused O’Keeffe of having an affair with Tony, O’Keeffe said “gossip was a noxious weed.”

O’Keeffe and Ansel Adams became good friends and she later bought a piano so he could play when he visited her in Abiquiu.

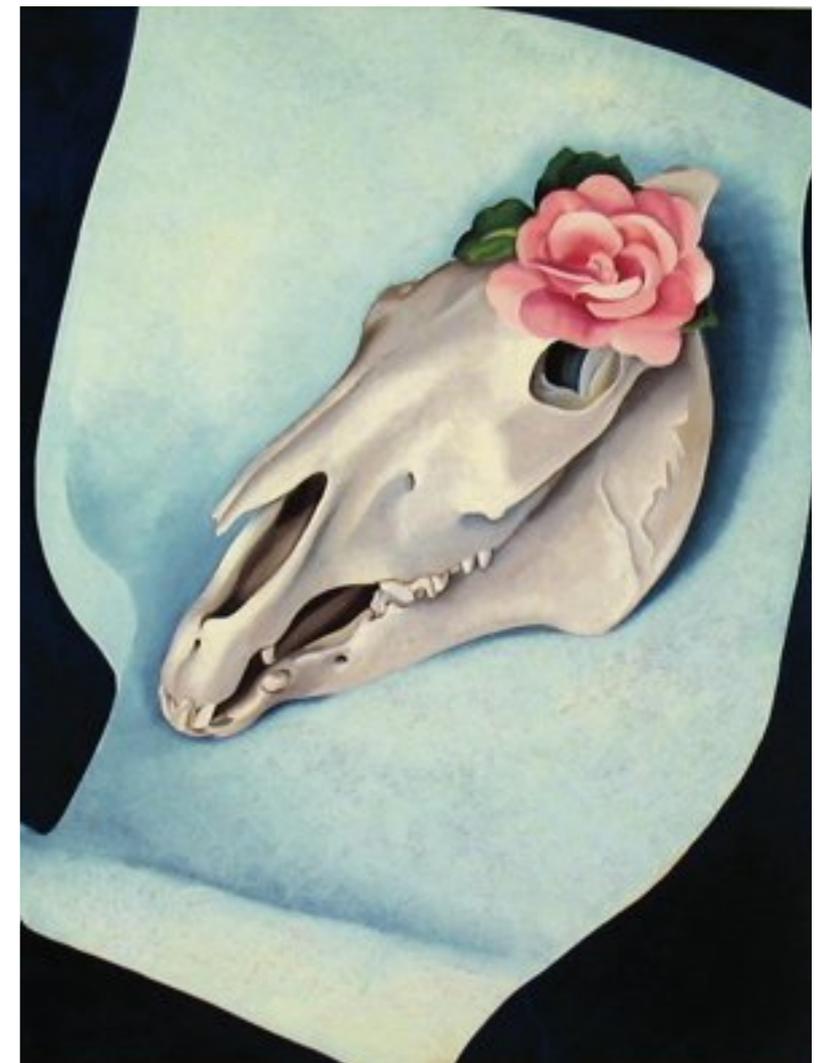
After arriving in Santa Fe, the two women attended a corn dance at San Felipe Pueblo.

Traveling by bus, O’Keeffe happened to see from one of the windows friend Tony Lujan in the crowd. He was from Taos Pueblo. With him was his wife, Mabel Dodge, a wealthy, bohemian supporter of the arts.

O’Keeffe met the couple on the earlier visit to New Mexico. She leaned out the window and caught his eye with a wave. Dodge Lujan (she changed the spelling of Tony’s last name due to constant mispronunciation) insisted they come to Taos and be her guests. So began O’Keeffe’s life in New Mexico.

Upon returning to the place that touched her heart so deeply (she had made a quick trip from TX in 1917), O’Keeffe’s mental health did indeed improve. Her life and her artwork would never be the same again.

She bought a Model “A” but could never learn to drive. She often went horseback riding with Tony and enjoyed motorcycle rides in the desert.

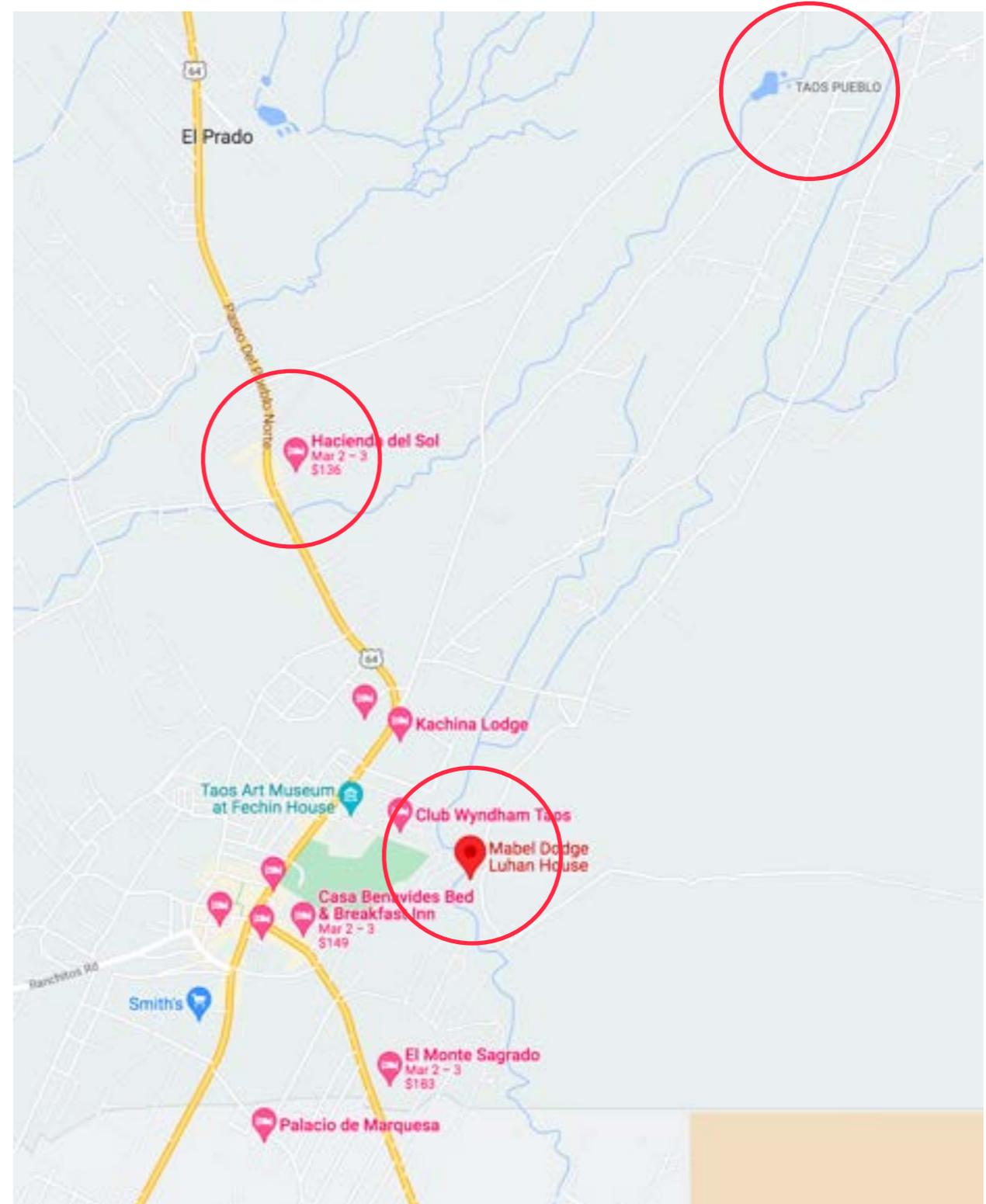


Horse’s Skull with Pink Rose, 1931

Originally named Los Gallos, The Mabel Dodge Luhan House is where O’Keeffe and many famous writers and personalities visited.

“many who came to the Luhan House were at a critical point in their lives, physically, psychologically, or vocationally. For them, the house functioned as a kind of life crisis center breaking down and healing, making – and sometimes unmaking – love affairs and marriages.”

Today it is a lovely B&B. The website link tells about Mabel, the history and accommodations. Just north of the Luhan House is Hacienda del Sol, another B&B which was property also owned by Mabel.





Black Hollyhock, Blue Larkspur, 1929. Georgia O'Keeffe

During her first stay in Taos, New Mexico from April to August 1929, O'Keeffe was the guest of socialite Mabel Dodge Luhan. She felt alive in her new surroundings and immediately set to painting the flowers that lined the path outside her guesthouse studio.

Painted in the summer of 1929 while visiting D.H. Lawrence at his Kiowa Ranch during O'Keeffe's first trip to New Mexico, the tree stands in front of the house.



The Lawrence Tree, 1929

1930

Despite criticism of her work and its social relevance at times, (by men who seem superior) O'Keeffe's work is very popular. She exhibits her New Mexico paintings at the gallery and continues to show there until 1946.

O'Keeffe again summers at Lake George with Stieglitz and makes a series of six abstract paintings based on the jack-in-the pulpit flower and in the fall returns to Taos.

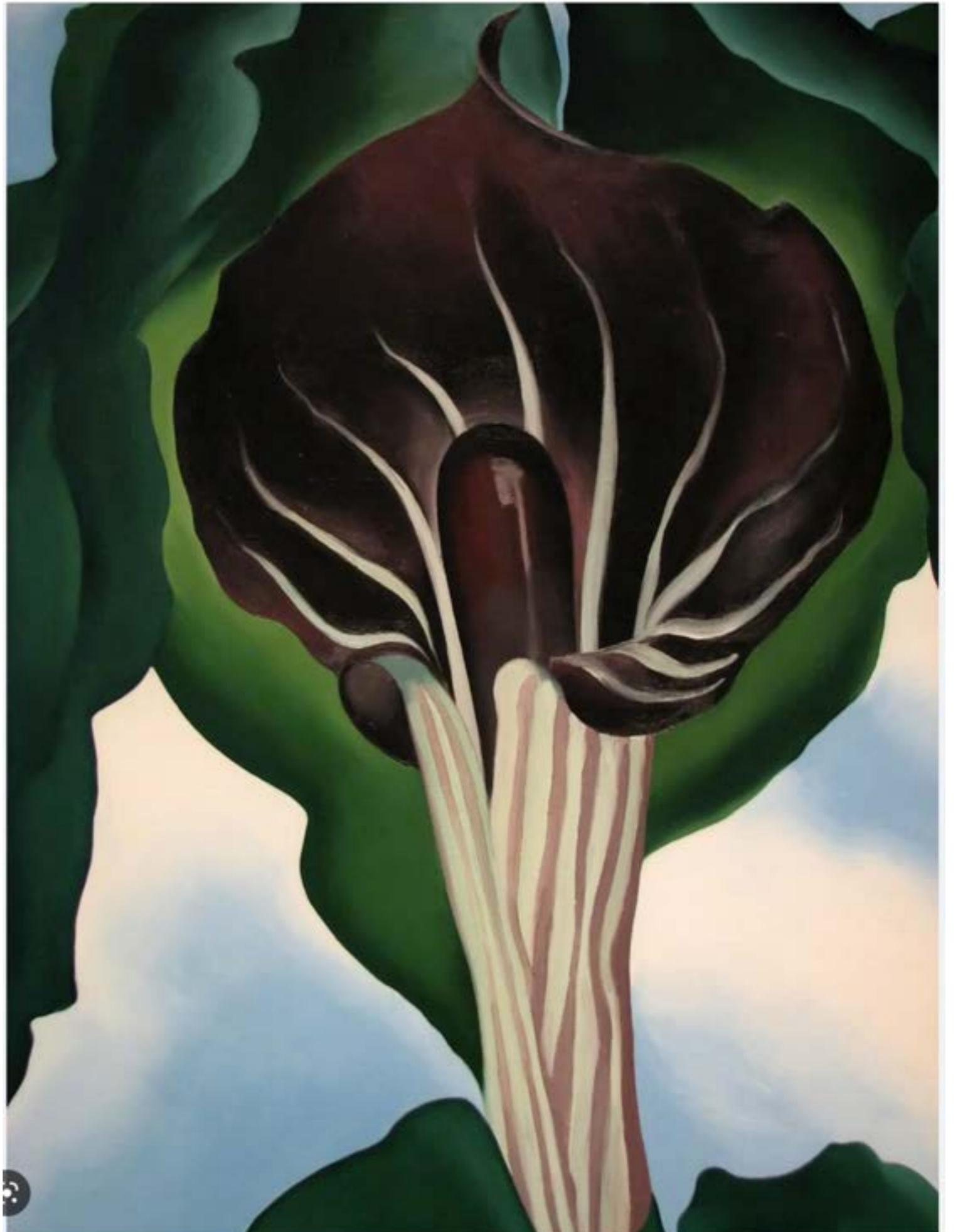
Meanwhile, Stieglitz begins portraits of Norman, many nude.



The Horse's Skull on Blue, 1930 by Georgia O'Keeffe



Remembering the Jack-in-the-Pulpits from her childhood



1931

O'Keeffe makes a third trip to New Mexico and paints skulls and bones. In the summer she returns to Lake George to find a romance between Norman and Stieglitz and goes to Maine.

1932

Stieglitz mounts a gallery exhibition of his photos of Norman (remember he did the same with O'Keeffe years earlier...)

O'Keeffe accepts a mural commission for Radio City Music Hall which eventually does not pan out.



Cow's Skull, Red, White and Blue 1931

1932

O'Keeffe visits Canada and paints crosses, barns and landscapes.

Returning to NYC she moves out of the apartment shared with Stieglitz and stops painting for the next 13 months. She suffers a nervous breakdown. In the depths of the Depression nothing sells. She recuperates in Bermuda, returns to Lake George and eventually paints again.



Cross by the sea, Canada



Stormy weather inspired Nature Forms - Gaspé, one of the O'Keeffe paintings that emerged from her 1932 trips to Canada. (AGO/CBC)



Green Mountains, Canada, 1932, oil on canvas, 12 × 36 in.



White Canadian Barn II

White Canadian Barn, 1932, oil on canvas, 12 × 36 in.

1934

O'Keeffe returns to New Mexico and rents a house on the H&M Ranch, just south of Taos.

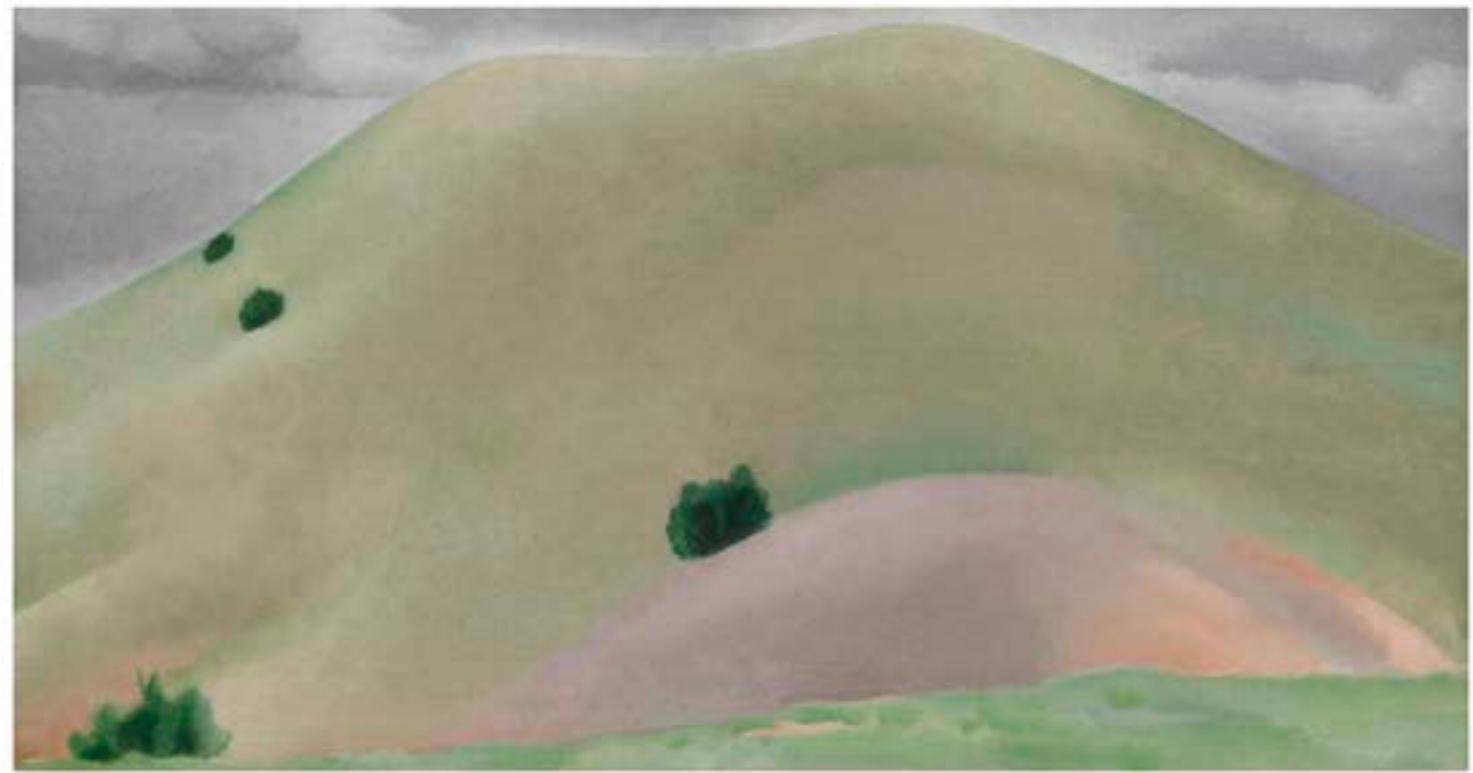
Norman publishes a book covering Stieglitz's career - he is now 70 - but O'Keeffe refuses to contribute.

1935

O'Keeffe again returns to New Mexico and rents a room at Ghost Ranch - a resort for wealthy Easterners located on a dirt road 20 miles from the nearest town, Abiquiu.

She paints and continues to exhibit at Stieglitz gallery.

Back in NYC she moves with Stieglitz to a penthouse with more studio space. Despite his involvement with Norman, they carve out a somewhat professional relationship.



New Mexico Landscape and Sand Hills, 1930, O'Keeffe



Taos Pueblo, O'Keeffe

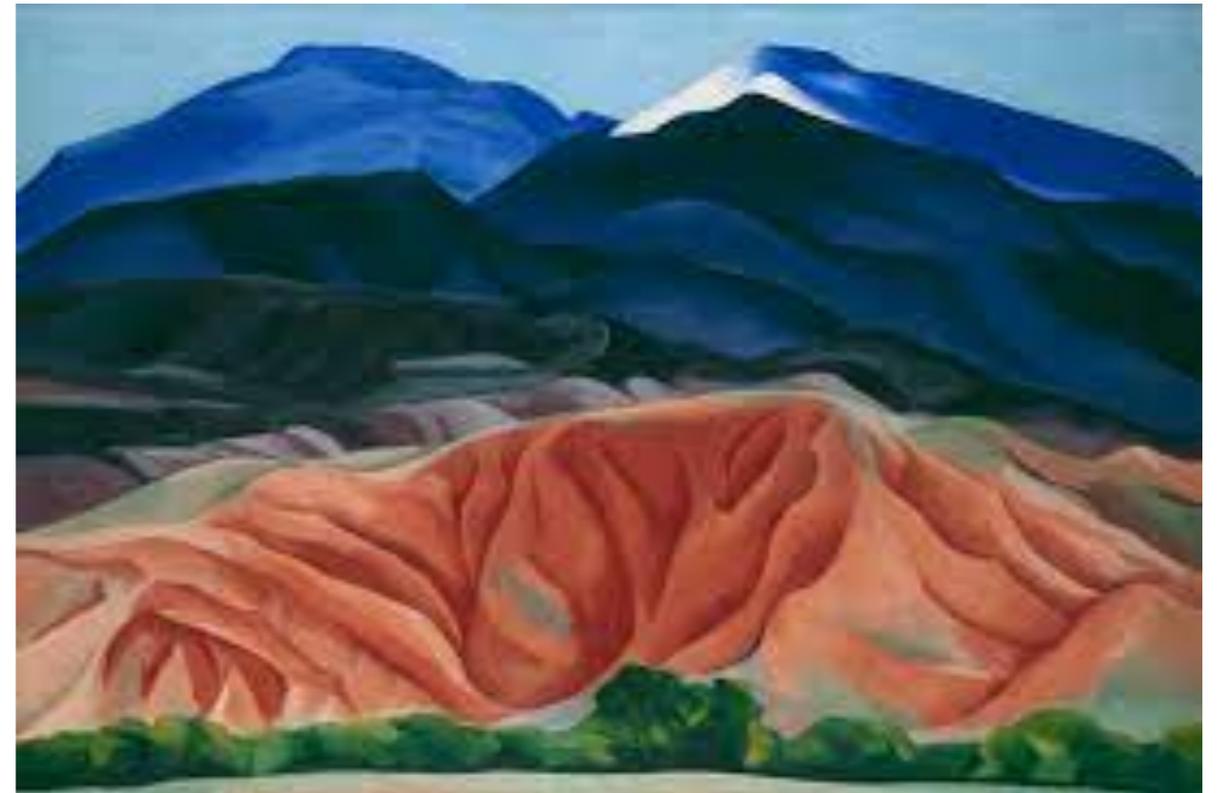
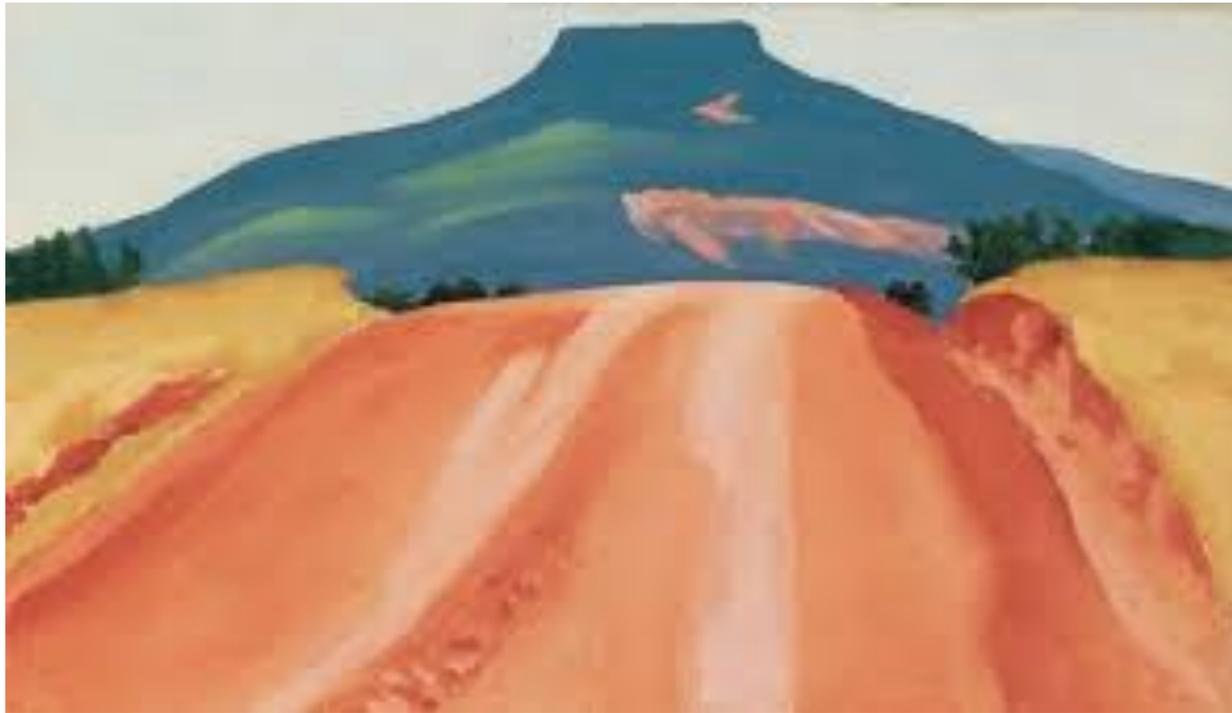
O’Keeffe spends part of each year independently in New Mexico.

She rents the adobe house Rancho de los Burros at Ghost Ranch for many years and eventually buys it. The cliffs, hills, trees and the Cerro Pedernal, a mountain directly across from the house’s patio, inspire her for the next 40 years.

Her art is influenced by the time of day, the desert seasons, the light.



Pedernal, 1941-1942, O’Keeffe



O'Keeffe created over 24 paintings of this view from her house.

O’Keeffe accepts a \$10,000 commission from Elizabeth Arden for a mural-size flower painting in the NYC salon.

She sends her New Mexico paintings to the gallery in NYC and is wildly popular.

1938

Life Magazine publishes a story proclaiming O’Keeffe “the best know woman painter in America today.” The article, which depicts O’Keeffe outfitted in jeans and in the desert, reinforces her growing reputation as an independent, solitary artist.

Nazi’s seize power

O’Keeffe receives a commission from Steuben Glass to design a bowl.

Stieglitz suffers a heart attack and is unable to work.



Jimson Weed, 1936, Georgia O'Keeffe

O'Keeffe receives a commission from Dole Pineapple to produce a painting for an advertising campaign. She travels to Hawaii and takes photos but does not paint the commission until later at home.

She now exhibits her New Mexico work at the gallery, but critics say they prefer her flowers because they have an association with the known and the desert does not resonate for the viewing public.

Again she suffers from nervous exhaustion and spends the summer at Lake George with Stieglitz.

At the 1939 World's Fair she is honored as one of the twelve most accomplished women of the past 50 years.

First Showing: A Dole Pineapple Bud from Hawaii



A PINEAPPLE BUD FROM THE DOLE PINEAPPLE CO. HAWAII
PAINTED BY GEORGE O'KEEFFE

Perhaps you have never seen a pineapple bud—and words cannot describe this glowing mass of color which on the Dole plantation grows and ripens into a luscious big pineapple... Perhaps you have never tasted Dole Pineapple Juice—and there is no other way to discover the fragrant, useful goodness of this pure juice. Just try it for breakfast... after stepping in morning... with the children when they come from school... whenever you or your family crave refreshment.

Dole Pineapple Juice from Hawaii, U.S.A.

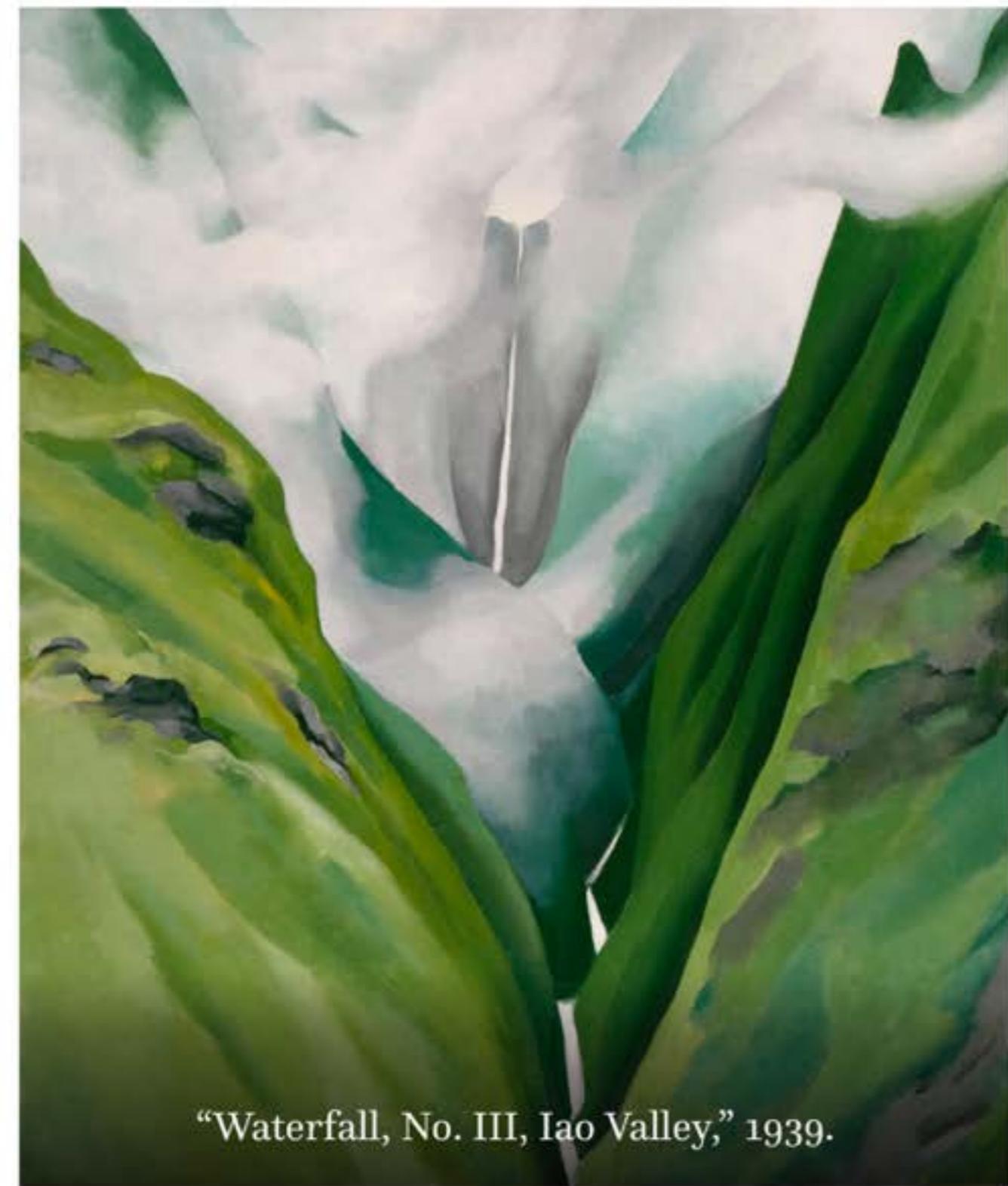




"Heliconia, Crab's Claw Ginger," 1939.



"Pineapple Bud," 1939.





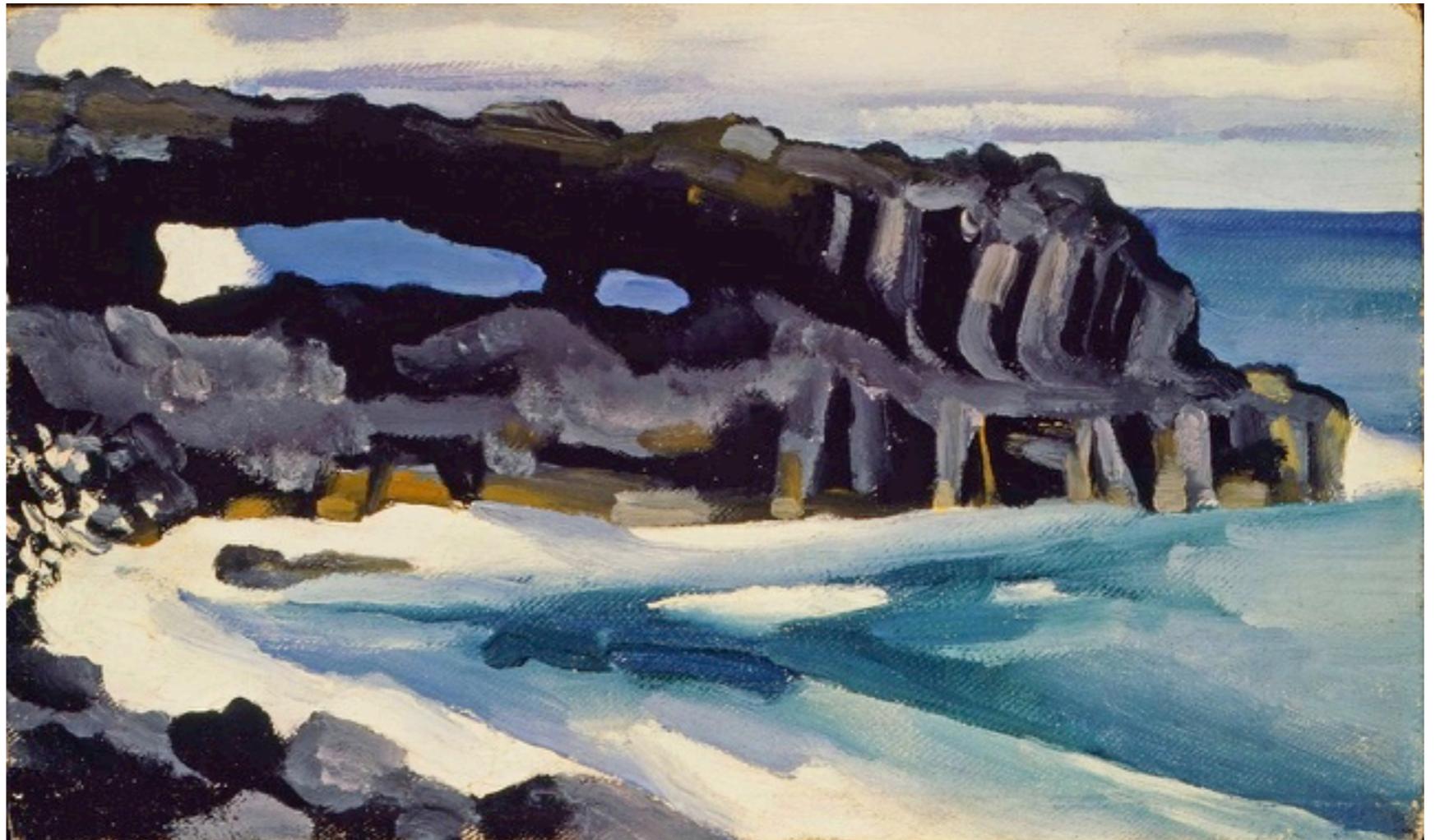
Harold Stein, *Georgia O'Keeffe on Leho'ula Beach, near 'Aleamai, Hāna, Maui, 1939.* Yale Collection of American Literature



"Hibiscus with Plumeria," 1939.



As early as 1930, O’Keeffe was interested in photography as a tool for “reframing”. The shots she took in Hawaii informed her ideas for a later painting of the Lava Arch, Wai‘ānapanapa State Park.



WWII begins

1940-41

(Age 53) O’Keeffe buys the house at Ghost Ranch. Writer Maria Chabot manages the house and they take excursions to “the Black Place,” an area 150 miles west of Ghost Ranch that O’Keeffe immortalizes in a series of paintings.

Pearl Harbor

Walter W. Nelson has produced a book of his photographs of the “black place” - over a period of twenty years, saying that like O’Keeffe, he possesses a “great affinity for geology.” It is devoid of vegetation and only snow distinguishes it from the other seasons.



THE BLACK PLACE TWO SEASONS

PHOTOGRAPHS BY WALTER W. NELSON

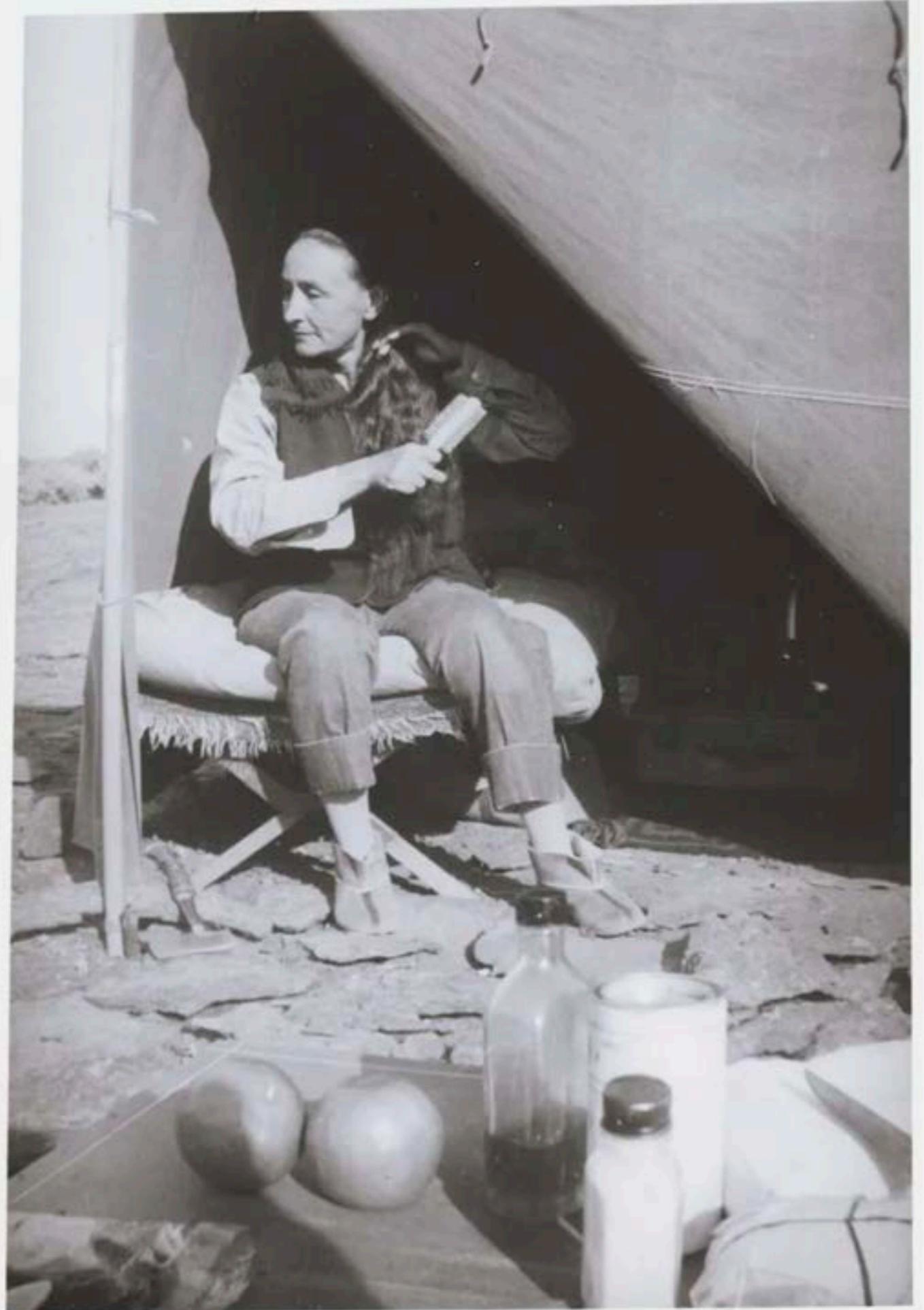
ESSAY BY DOUGLAS PRESTON

The Black Place: Two Seasons, Nelson

The Black Place

The "Black Place" was the name Georgia O'Keeffe gave to one of her favorite painting sites. It is located in the northwest portion of the BLM designated Lybrook Fossil Area (commonly referred to as the Lybrook Badlands), due west about 100 miles west of her home in Abiquiu. As one drives along U.S. 550, one can see a stretch of desolate gray and black hills that the artist said looked from a distance like "a mile of elephants."

Over a period of fourteen years, from 1936 to 1949, her visits to the "Black Place" sparked a torrent of work that was almost unparalleled in her career. Between 1944 and 1945 alone, she completed six canvases, including *Black Place II*, one very large pastel, and at least nine pencil sketches.



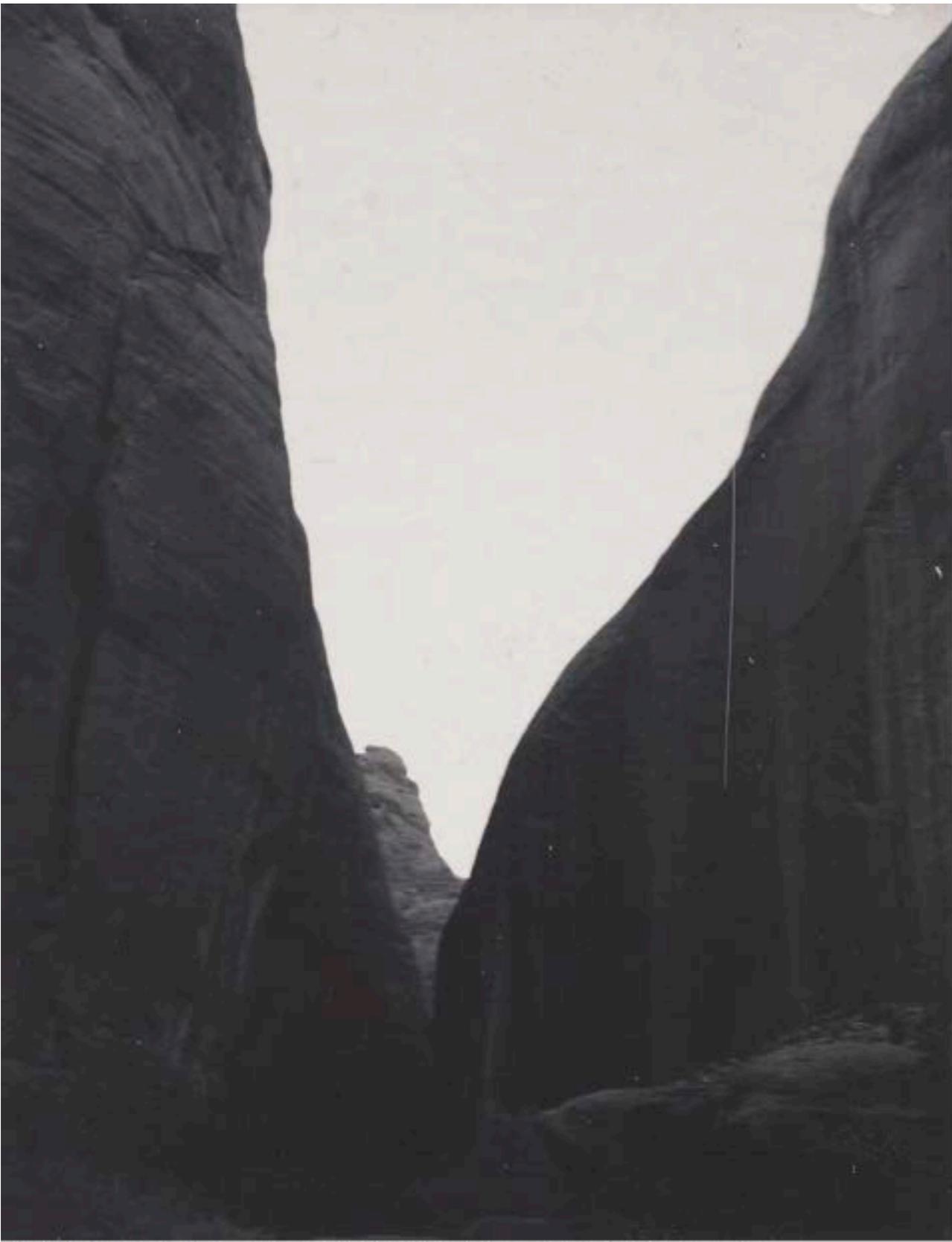
O'Keeffe camping at the black place



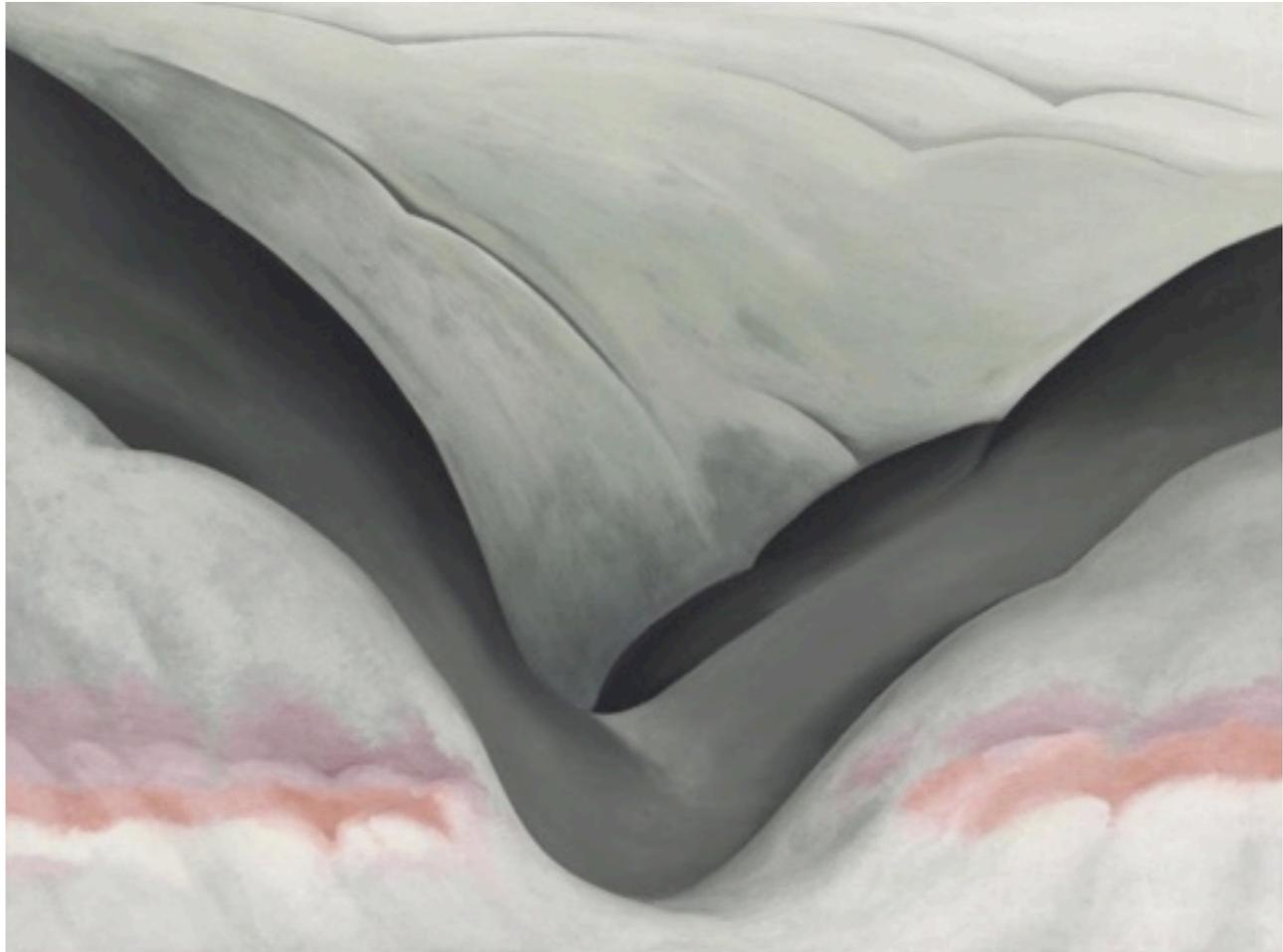
photos from
[THE GENTLE ART OF WANDERING](#)
blog

This entry gives detailed information about traveling to the area. It is about 100 miles west of Ghost Ranch, US Highway 550.





Georgia O'Keeffe, *Forbidding Canyon, Glen Canyon* (September 1964). © Georgia O'Keeffe Museum.



Georgia O'Keeffe. *Black Place, Grey and Pink*, 1949



Georgia O'Keeffe's Oil on Canvas 'Black Place II' (1944)



The Black Place, 1944 by Georgia O'Keeffe



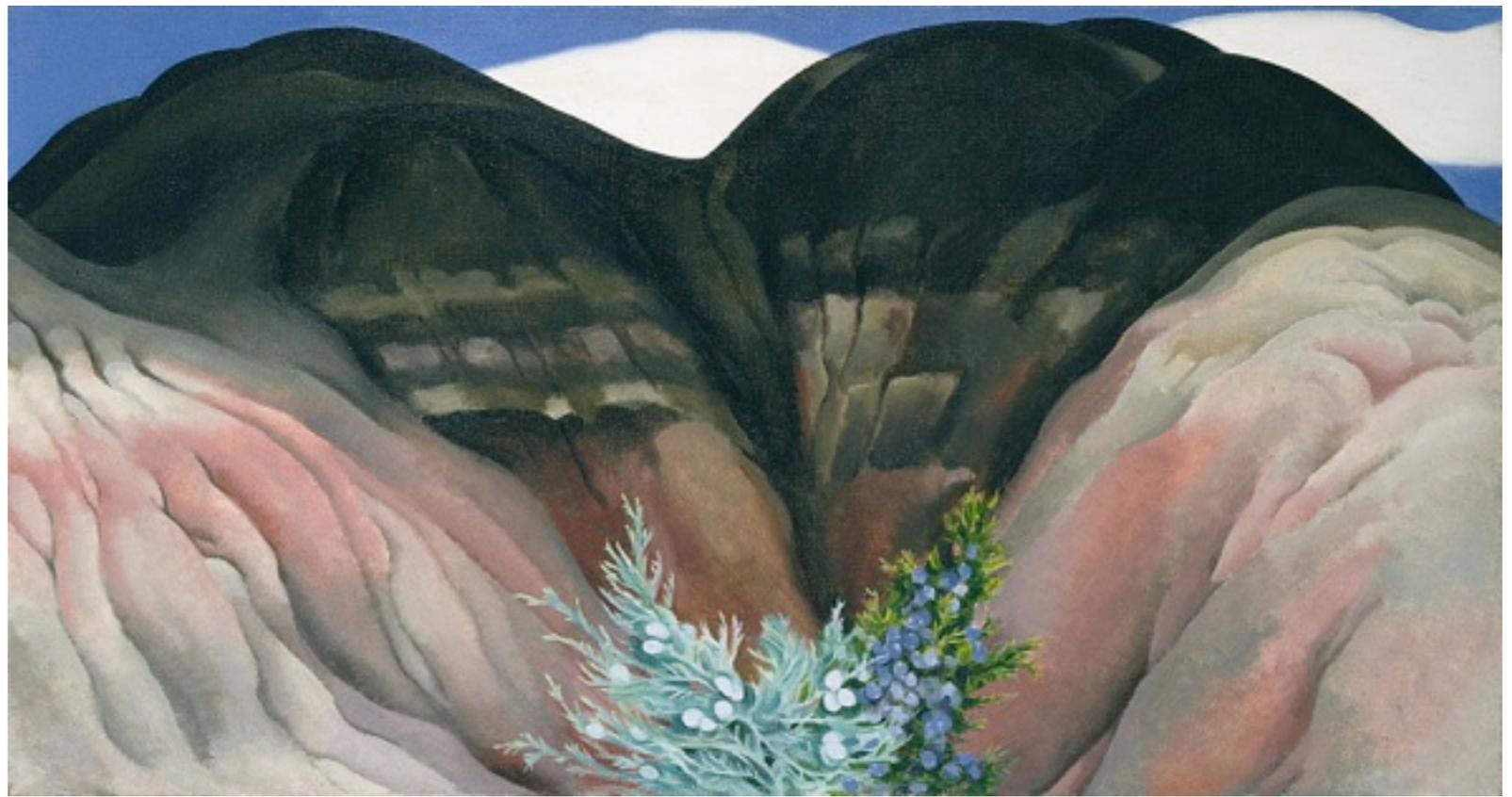
Photo of the Same Location in 2019.

High Road Artist

HIGH ROAD ARTIST is merely a blog, but this entry details a visit to the “black place” that so intrigued O’Keeffe.

THE GENTLE ART OF WANDERING is also a blog, but details the “black place” as a place to see.

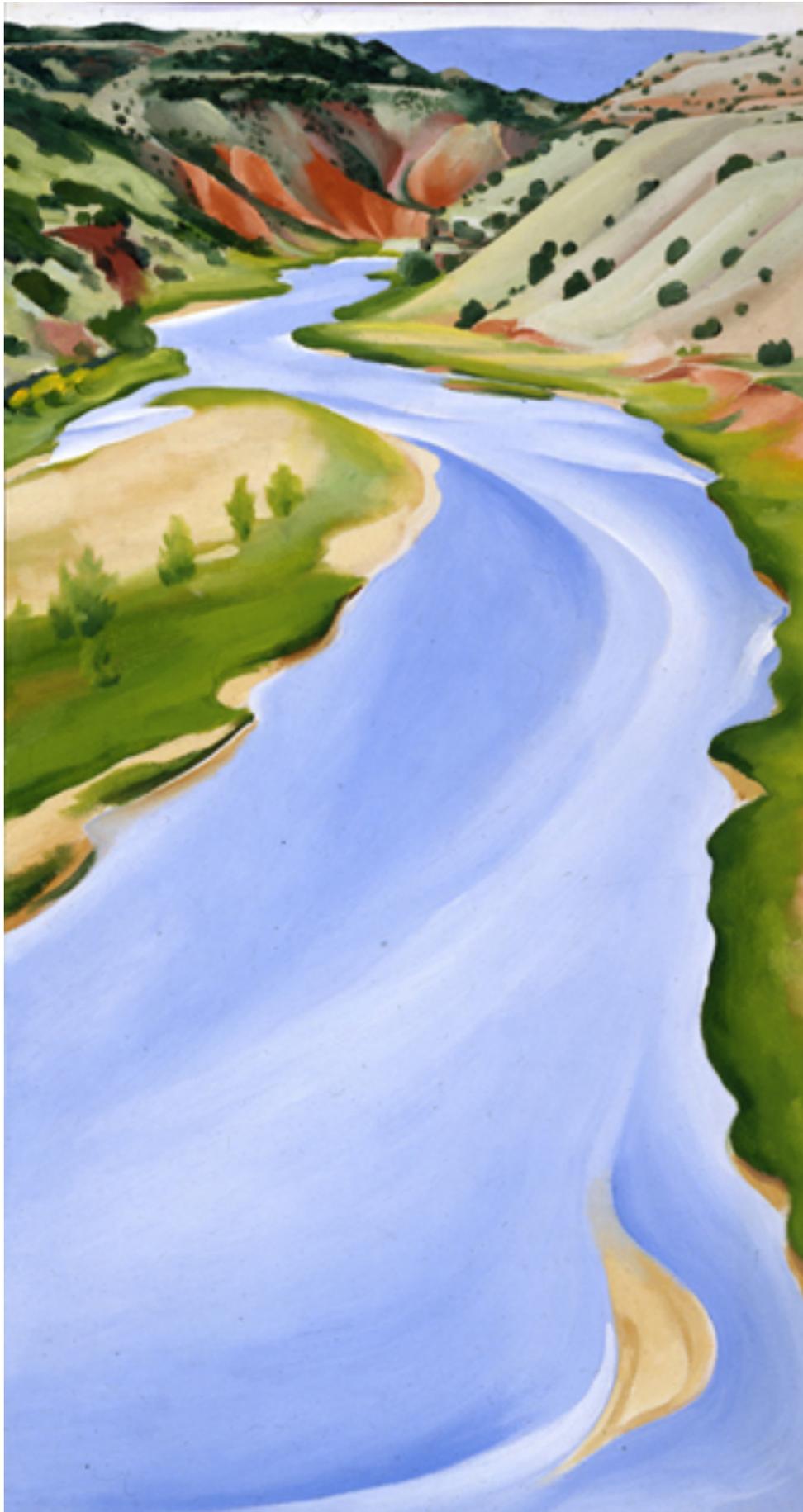
It’s west of Abiquiu about 100 miles. Sadly a highway has been cut through it and they’re fracking all around it.



Black Hills with Cedar, 1941, O’Keeffe



Canyon in Black Place



Chama River, Ghost Ranch, New Mexico (Blue River), 1935



Chama River today

1942

European artists flee to NYC and exhibit there.

Oppenheimer and a team of scientists move to a laboratory at Los Alamos, NM, about 30 miles from O’Keeffe’s Ghost Ranch house and develop the atomic bomb that ends WWII.

O’Keeffe and the frail Stieglitz move to a small apartment in NYC. O’Keeffe oversees his care.

1943

An O’Keeffe retrospective opens at the Art Institute of Chicago.

Food and gas rationing make living at Ghost Ranch difficult so O’Keeffe tries to buy a house in Abiquiu, but is unsuccessful.

1944

O’Keeffe’s annual exhibition at the gallery includes bones and skull paintings as a framing device.

Allied Victory, Normandy

The Philadelphia Museum of Art opens an exhibition of 400 Stieglitz works.



Georgia O’Keeffe. Ram’s Head, Blue Morning Glory, 1938

The Whitney Museum of Art catalogues key American artists, including O'Keeffe.

1945

Roosevelt dies; Truman succeeds

Hiroshima

O'Keeffe purchases the hacienda and 3 acres in Abiquiu. She hires friend and writer Chabot to rebuild the ruins. (adobe making - adobe at Taos)

1946 - 47

O'Keeffe is included in an exhibition at the Museum of Modern Art. Reviews are negative: "little more than tinted photography."

Stieglitz suffers a stroke and O'Keeffe (Age 59) returns from New Mexico. He dies at the age of 82.

O'Keeffe banishes Norman forever and begins an inventory of his holdings which go to public institutions.

Though married for 22 years O'Keeffe always kept her own name.

"I had a hard time hanging on to it, but I wasn't going to give it up. Why should I take on someone else's famous name? So when people would say 'Mrs. Stieglitz,' I would say 'Miss O'Keeffe.'"



1949

O'Keeffe, now 61, returns to New Mexico permanently and begins a series of paintings based on the architecture of the Abiquiu house, adopting a reduced, geometric, minimalist vocabulary.

She spends the next 35 years with winter and spring in Abiquiu and summer and fall at Ghost Ranch.



In the Patio III, by Georgia O'Keeffe, 1948. Gift of The Georgia O'Keeffe Foundation. © Georgia O'Keeffe Museum.



Patio door with Green Leaf



Patio Door



Patio No. 2, 1940



In the Patio, 1946



Georgia O'Keeffe

(1887-1986)

Black Patio Door

1955

Oil on canvas

1966.19

In 1945, O'Keeffe purchased a large Spanish Colonial house in terrible condition in Abiquiu, New Mexico. With the help of a friend, she eventually restored the property and settled into it four years later. The artist loved the simplicity of the adobe structure with its rectangular living spaces and its long patio wall with a door on one side—the subject of this work as well as a series of drawings and paintings that she worked on for almost ten years. Here, O'Keeffe depicted the partition as a soaring presence with the door slightly off center. While the painting appears strikingly abstract at first glance, the wall's edge helps ground the shape in reality.

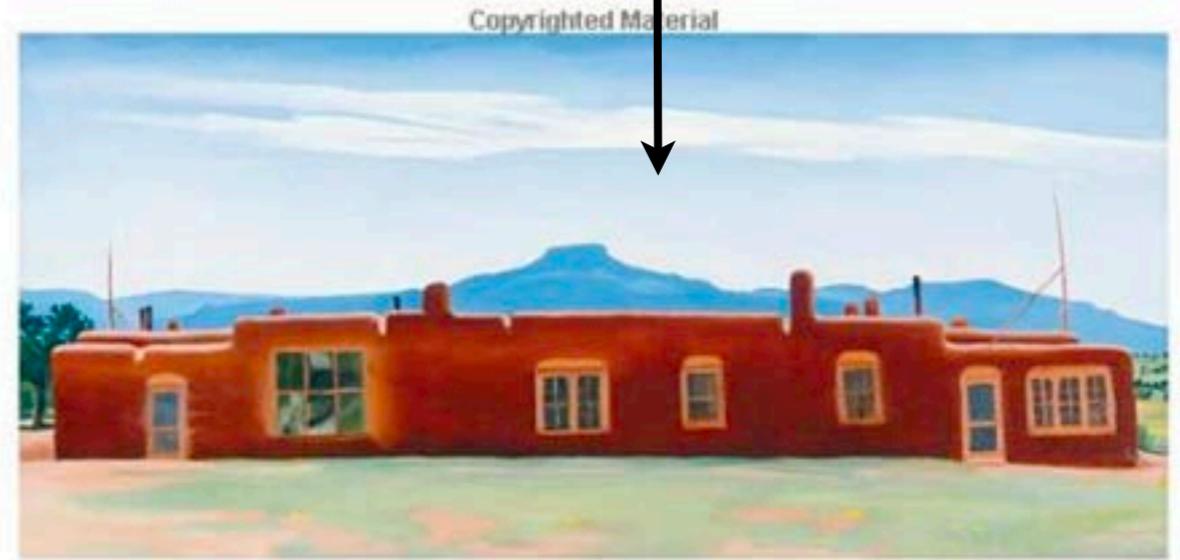
Amon Carter Museum,
Ft. Worth

The making of “adobe” is a whole topic of its own, but very interesting. Sometimes a woman’s application is smoother! Adobe lacks the cool smoothness of plaster, but it isn't abrasive to the touch and it has a comforting solidity. When O'Keeffe renovated the Abiquiu villa, local workmen mixed the adobe mud, but women stroked it on by hand. "Every inch has been smoothed by a woman's hand," O'Keeffe once remarked.



Adobe, sky, and bones at O'Keeffe’s Abiquiu home

O'Keeffe's Painting of her house



GEORGIA O'KEEFFE AND HER HOUSES GHOST RANCH AND ABIQUIU



BARBARA BUHLER LYNES and AGAPITA JUOY LOPEZ Copyrighted Material

Georgia O'Keeffe and her Houses

O'Keeffe at Home



An hour-long video by the photo editor of the book, describing the houses at Ghost Ranch and Abiquiu.

Ghost Ranch

280 Private Drive 1708 Highway, US-84, Abiquiu, NM 87510
14 miles north on US Highway 84 from Abiquiu, NM
(48 miles north of Santa Fe)

The landscape of Ghost Ranch – made famous by painter Georgia O’Keeffe – encompasses 21,000 acres of towering rock walls, vivid colors and vast skies.

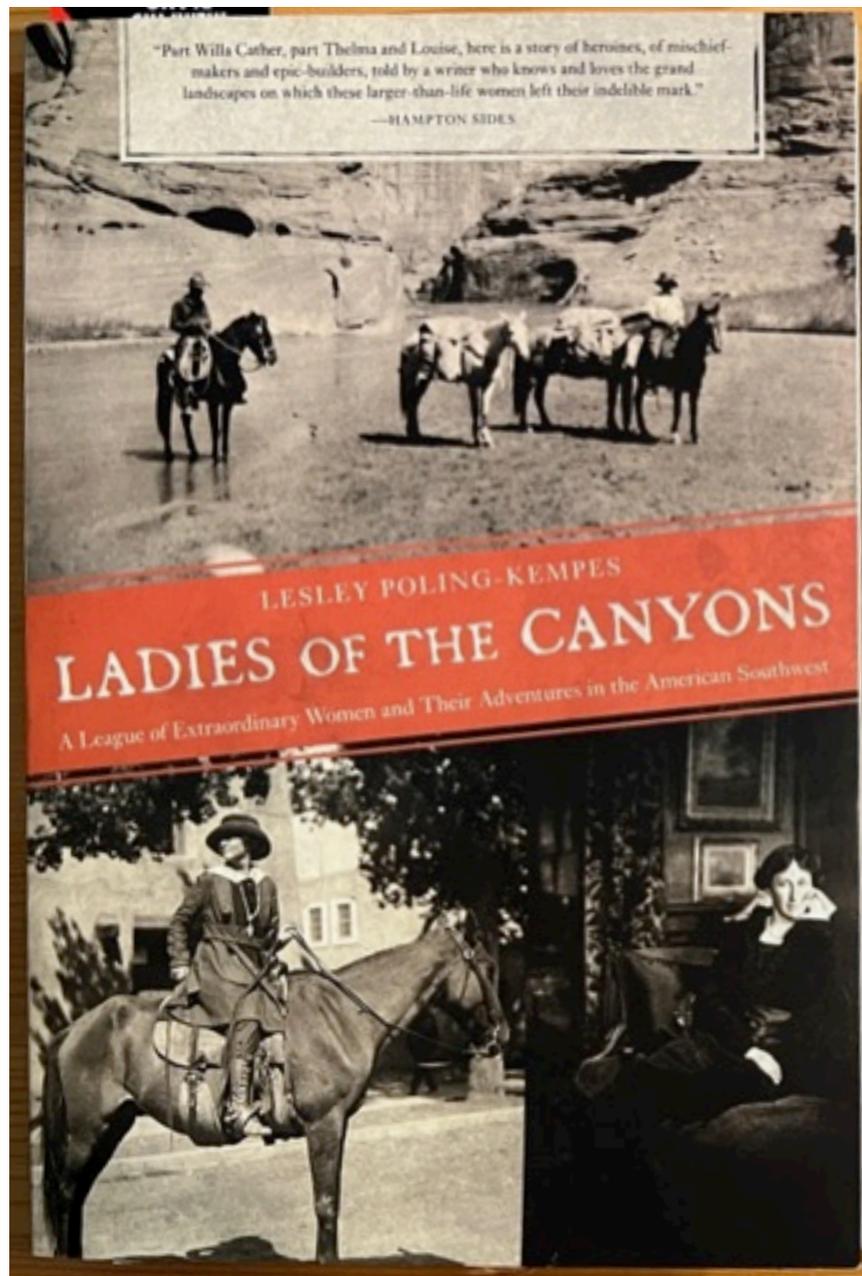
Currently owned by the Presbyterian Church, with a history as colorful as the surrounding red and yellow cliffs, Ghost Ranch offers a diversity of programs and adventure.

Ghost Ranch got its name from cattle rustlers who hid their stolen goods in the area's canyons. "El Rancho de los Brujos" — "Ranch of the Witches" — mutated into Ghost Ranch and the turn off to the ranch was marked by an animal skull. Originally bought by Arthur Pack, one of the country's first environmentalists, he sold a piece to Georgia O’Keeffe. The ranch became a safe haven for scientists working on the nuclear bomb at Los Alamos, New Mexico and was sold to the Presbyterian Church in 1955.

The house is not available for tours.

O’Keeffe and Ghost Ranch





Ladies of the Canyons

A story of unconventional Victorian, east coast, blueblood, wealthy heiresses connected to presidents and everyone famous who step into the southwest heat and carve out extraordinary lives for themselves.

Los Angeles Times Book Review

The making of Ghost Ranch and Georgia O'Keeffe's visits and home are included in the wider story.

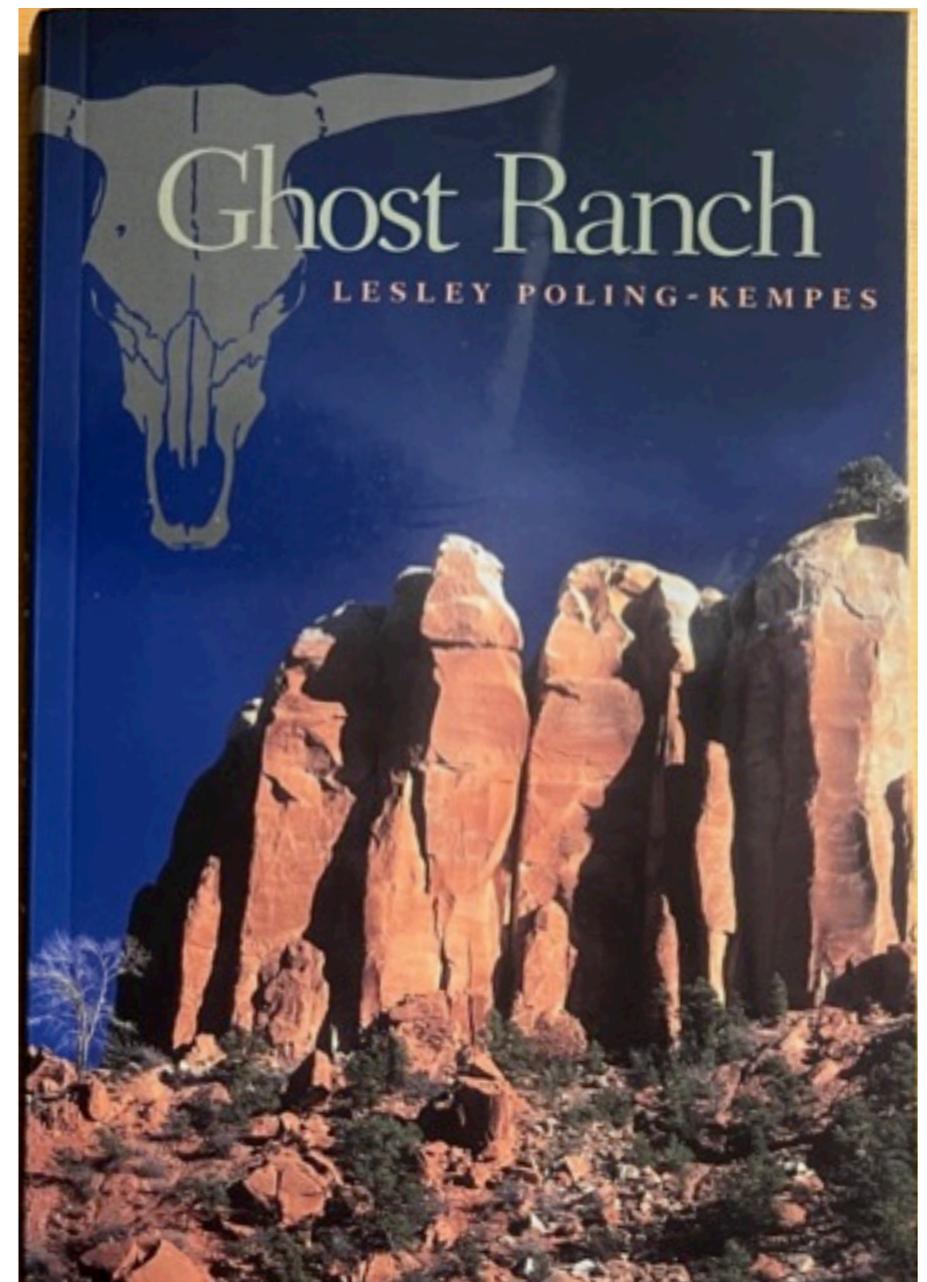
Outlaws
Murders
Witches Place
Dude Ranch
Building of adobe casitas
various ownerships
Desert oasis for eastern wealthy families

House appropriation by O'Keeffe
Perdenal Mountain appropriation
by O'Keeffe

Los Alamos - a submarine base?

Coelophysis Quarry (or Whitaker Quarry)
(dinosaurs) was discovered in 1947
on the *Ghost Ranch* property.

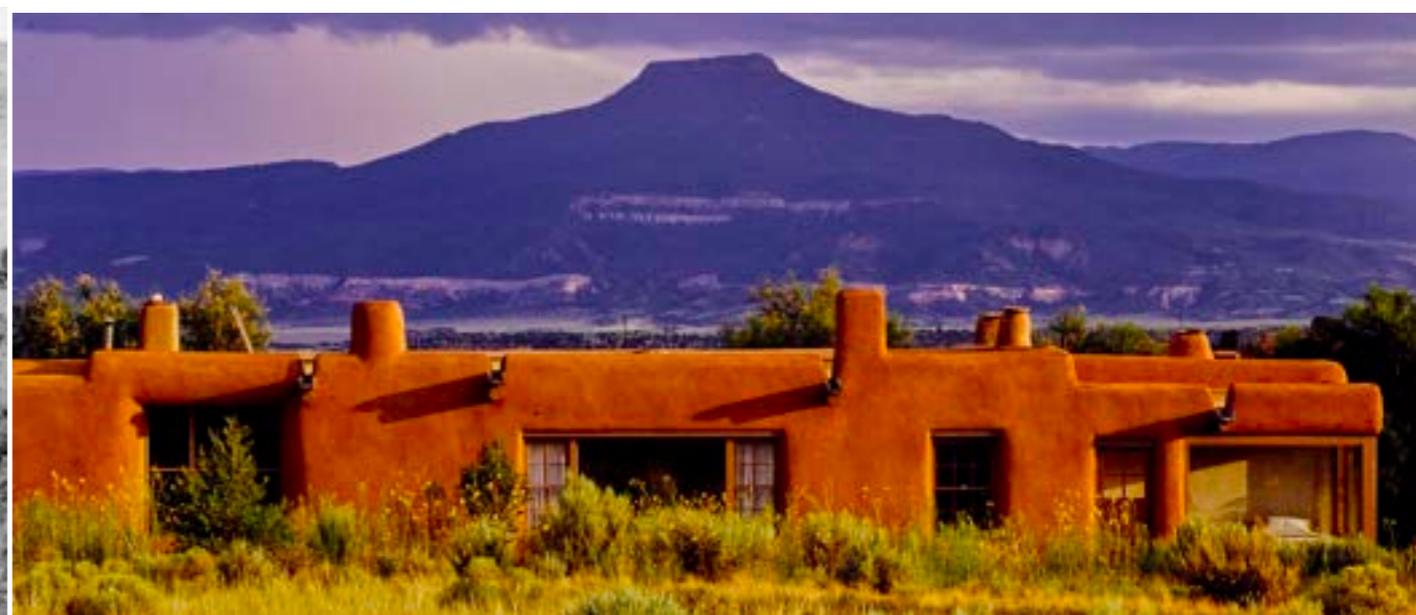
Property willed to Presbyterian Church



Ghost Ranch

She traces its transformation from el Rancho de los Brujos, a hideout for legendary outlaws, to a renowned cultural mecca and one of the Southwest's premier conference centers. First a dude ranch, Ghost Ranch became a magical sanctuary where the veil between heaven and earth seemed almost transparent. Focusing on those who visited from the 1920s and 1930s until the 1990s, Poling-Kempes tells how O'Keeffe and others from Boston Brahmin Carol Bishop Stanley to paleontologist Edwin H. Colbert, Los Alamos physicists to movie stars created a unique community that evolved into the institution that is Ghost Ranch today.

O'Keeffe liberally said the mountain and house were hers...and was upset when owner Pack willed Ghost Ranch to the Presbyterian Church.



The view from her house influenced O'Keeffe's art. She painted the view many times, as it changed during the day and during the seasons.

The View from Georgia O'Keeffe's House at Ghost Ranch

Time-lapse photography from Georgia O'Keeffe's Ghost Ranch home Spring, summer, and autumn, 2016 by Ben Finberg, Georgia O'Keeffe Museum, Santa Fe, NM

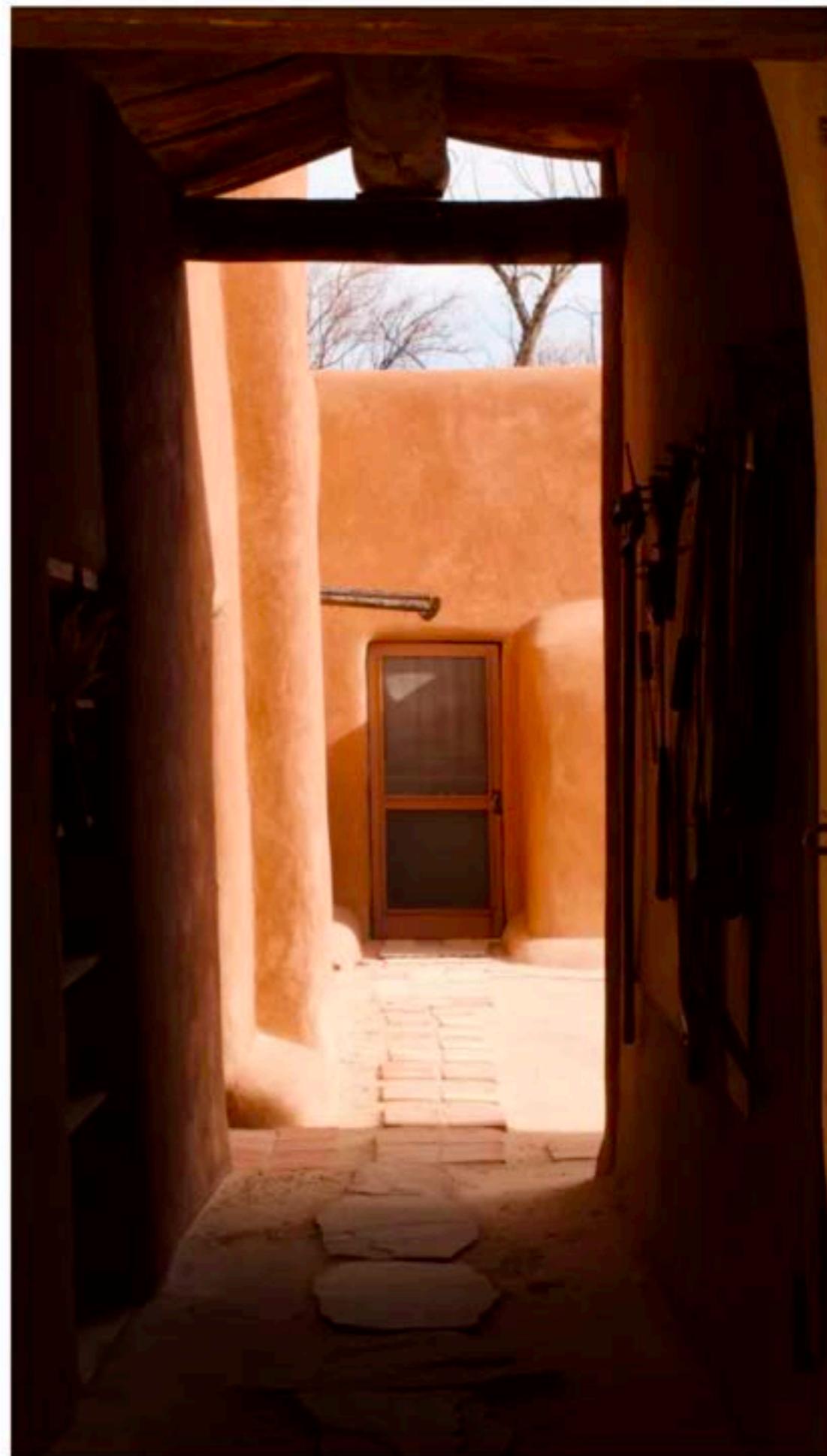
Desert Daydreaming

Immersive virtual trip to the desert via a 360-video produced by Tate Modern in conjunction with that museum's large 2016 Georgia O'Keeffe exhibition

The Abiquiu House

Spend 75 minutes with an expert guide as you explore the historic home and garden of Georgia O'Keeffe. Spend time in the patio, the subject of over two dozen paintings. Enter into the sitting room, dining room, kitchen, pantry, and laundry room. End your tour by taking in the beautiful view from O'Keeffe's former studio and bedroom.

Tours are available through the O'Keeffe Museum. Book early!



Passageway to an inner courtyard at Georgia O'Keeffe's home

Georgia O'Keeffe Museum

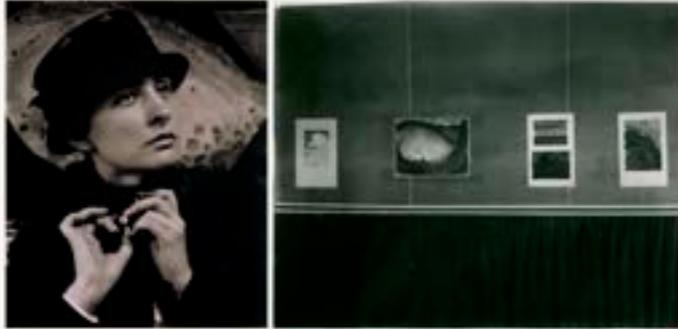
Georgia O'Keeffe Museum

217 Johnson St

Santa Fe, NM 87501

The website contains a complete survey of O'Keeffe's life and artworks:

online digital, searchable catalogue



Exhibiting O'Keeffe: The Making of an American Modernist

Explore our new digital catalogue, *Exhibiting O'Keeffe: The Making of an American Modernist*. The essays in this publication look at the role of select exhibitions in building Georgia O'Keeffe's career and her public persona.

A closer look at the development of these exhibitions reveals a network of personal and professional relationships that shaped perceptions of O'Keeffe, the exhibiting institutions, and ultimately our understanding of American Modernism.

[Learn More](#)

Esta publicación también está disponible en español.

About This Publication

Exhibiting O'Keeffe: The Making of an American Modernist accompanies the launch of a searchable database of Georgia O'Keeffe's Historic Exhibitions. This is the Museum's first digital publication where references are integrated with published collection information.

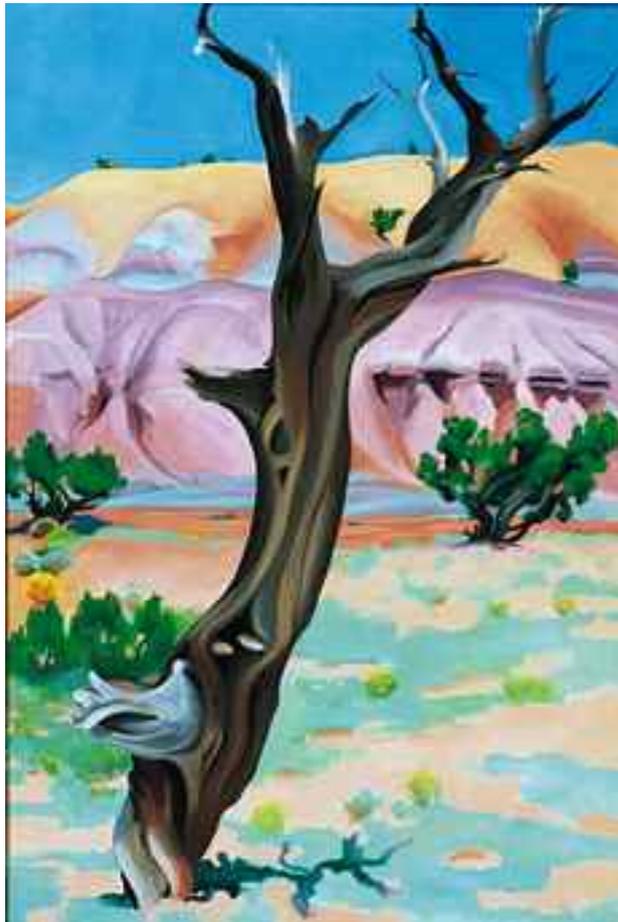




Purple Hills No.2

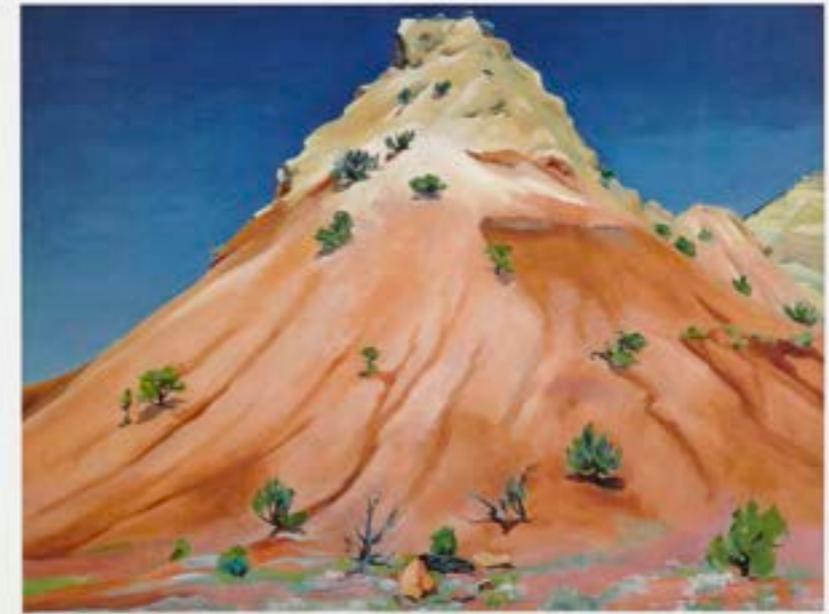


Mesa with Low Hills, 1930



Gerald's Tree, 1937

GEORGIA O'KEEFFE AND NEW MEXICO



A SENSE OF PLACE

Georgia O'Keeffe and New Mexico

Georgia O'Keeffe and New Mexico is the first book to analyze the artist's famous depictions of these Southwestern landscapes.

The book reproduces the exhibition's 50 paintings and includes striking photographs of the sites that inspired them as well as diagrams of the region's distinctive geology.

When taking the tour at Ghost Ranch, the docent points out vistas that O'Keeffe painted and then shows small reproductions of the paintings of the place. It is an excellent way to tie the landscape to the artwork. The book shows 40 paintings and 20 actual sites.

1950 Photography

O'Keeffe was well-acquainted with photography because of her association with Alfred Stieglitz who was the foremost photographer and art dealer of his era.

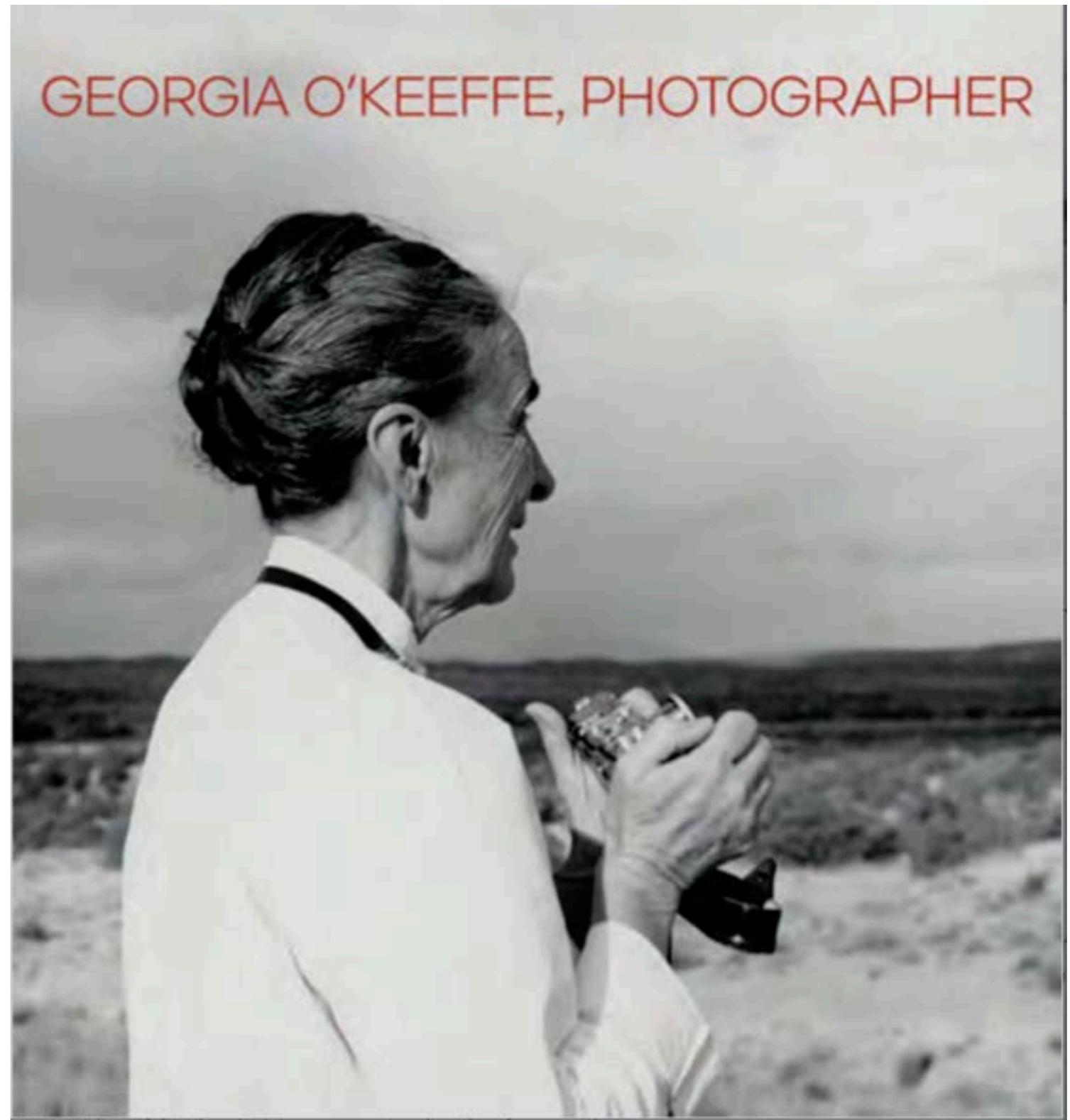
Alfred Stieglitz (1864 – 1946) was an American photographer and modern art promoter who was instrumental over his 50-year career in making photography an accepted art form. He was determined to prove that photography was a medium as capable of artistic expression as painting or sculpture.

In addition to his photography, Stieglitz was known for the New York art galleries that he ran in the early part of the 20th century.

What is not well-documented is that O'Keeffe herself was an accomplished photographer. She helped Stieglitz develop film as well as assisting in mounting exhibitions in his galleries.



This catalogue, Georgia O’Keeffe, Photographer, accompanies an exhibition in conjunction with the Georgia O’Keeffe Museum in Santa Fe. Beginning at the Museum of Fine Arts, Houston, 2021, it has traveled to the Addison Academy of Art in MA, to the Denver Art Museum and is now on view at the Cincinnati Art Museum until May 2023.



Georgia O’Keeffe, Photographer

Curator Lisa Volpe’s opening lecture for the exhibition.

Museum of Fine Arts, Houston,
2021.

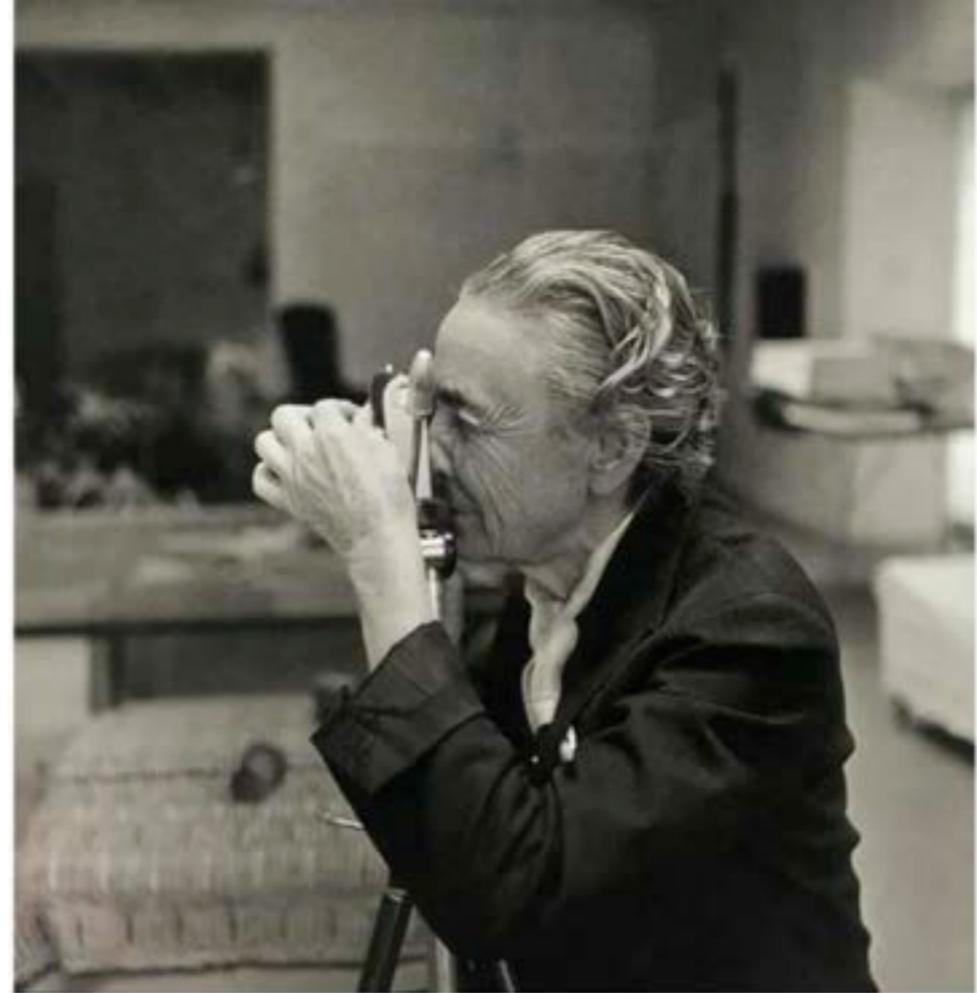


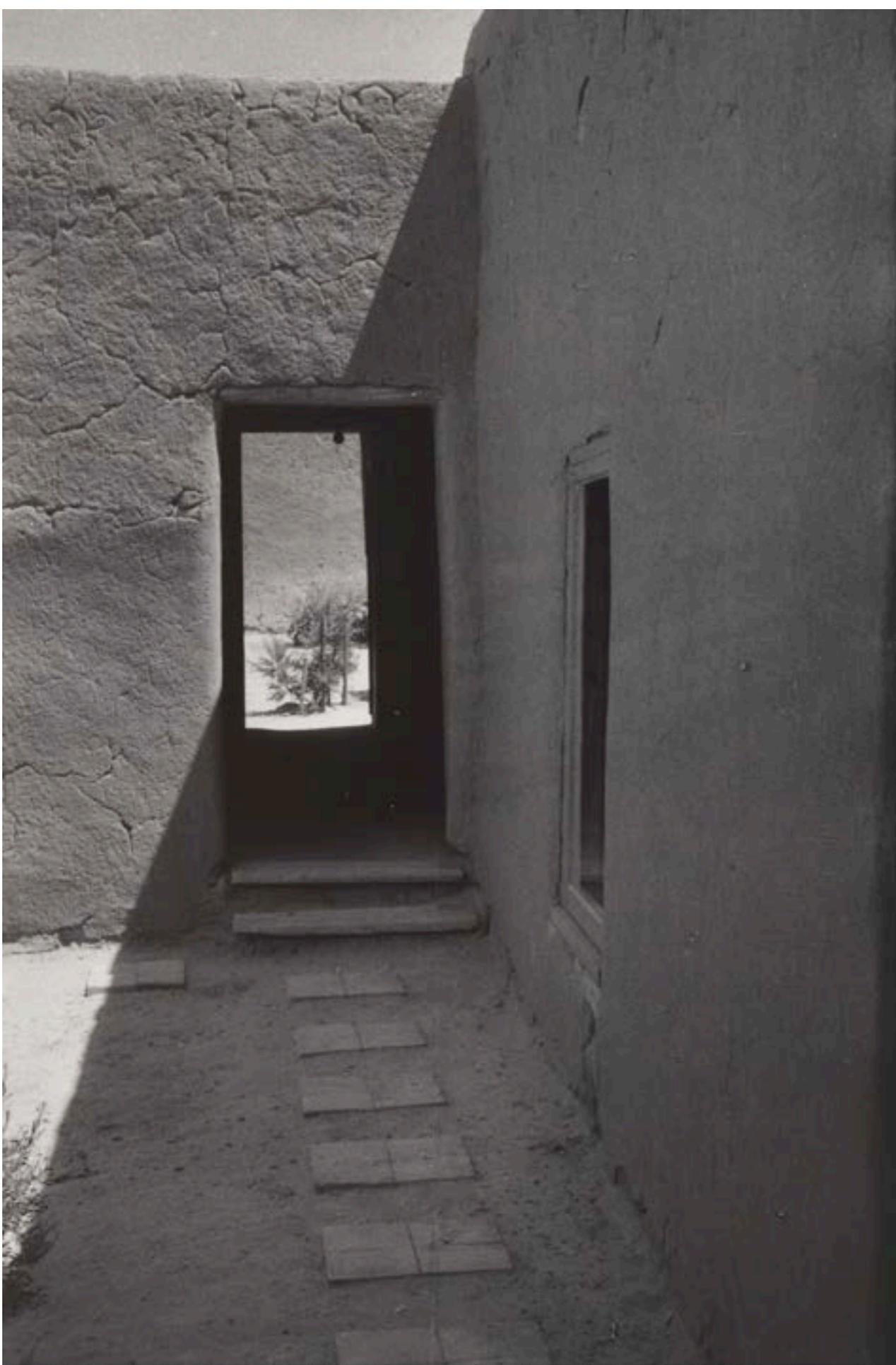
O’Keeffe once said she was “much photographed” but little about her photography was known. Although O’Keeffe never really mastered the camera, often asking others to set it for her and never processed her own film, her photos reflect the same facility for composition that is evident in her paintings.

Mostly unknown this exhibition/catalogue show nearly 100 of these mostly hundreds of unknown photographs.

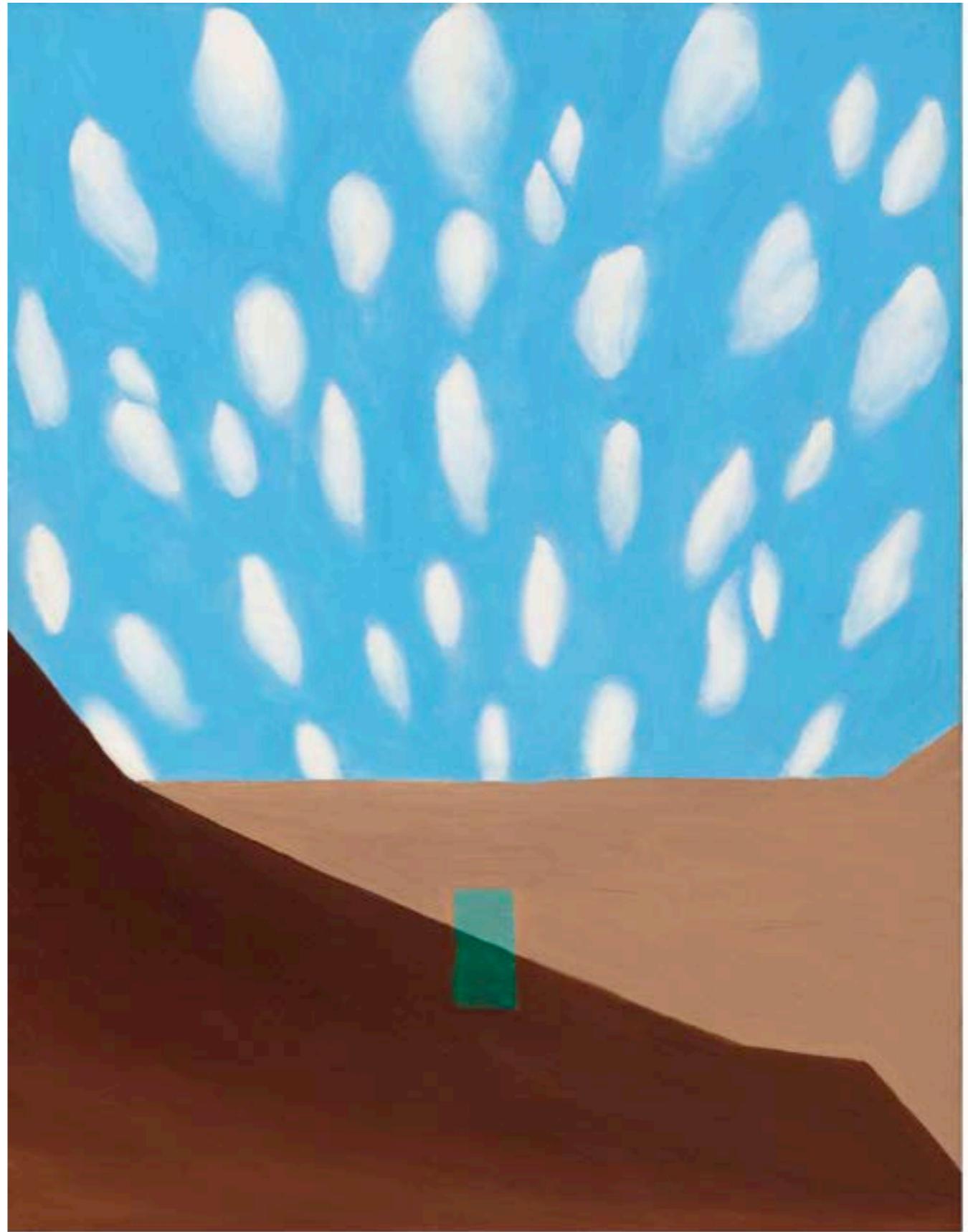
Her photographs begin around 1955 when she settled permanently in New Mexico. She says she purchased the Abiquiu home for the door in the courtyard and she photographed it many times.

When studying O’Keeffe’s photographs, it is possible to note that she is aiming for composition. She photographs the same subject over and over - “reframing” and “cropping” to study possible compositions. She moved around a subject to find the most harmonious relationships of the elements.

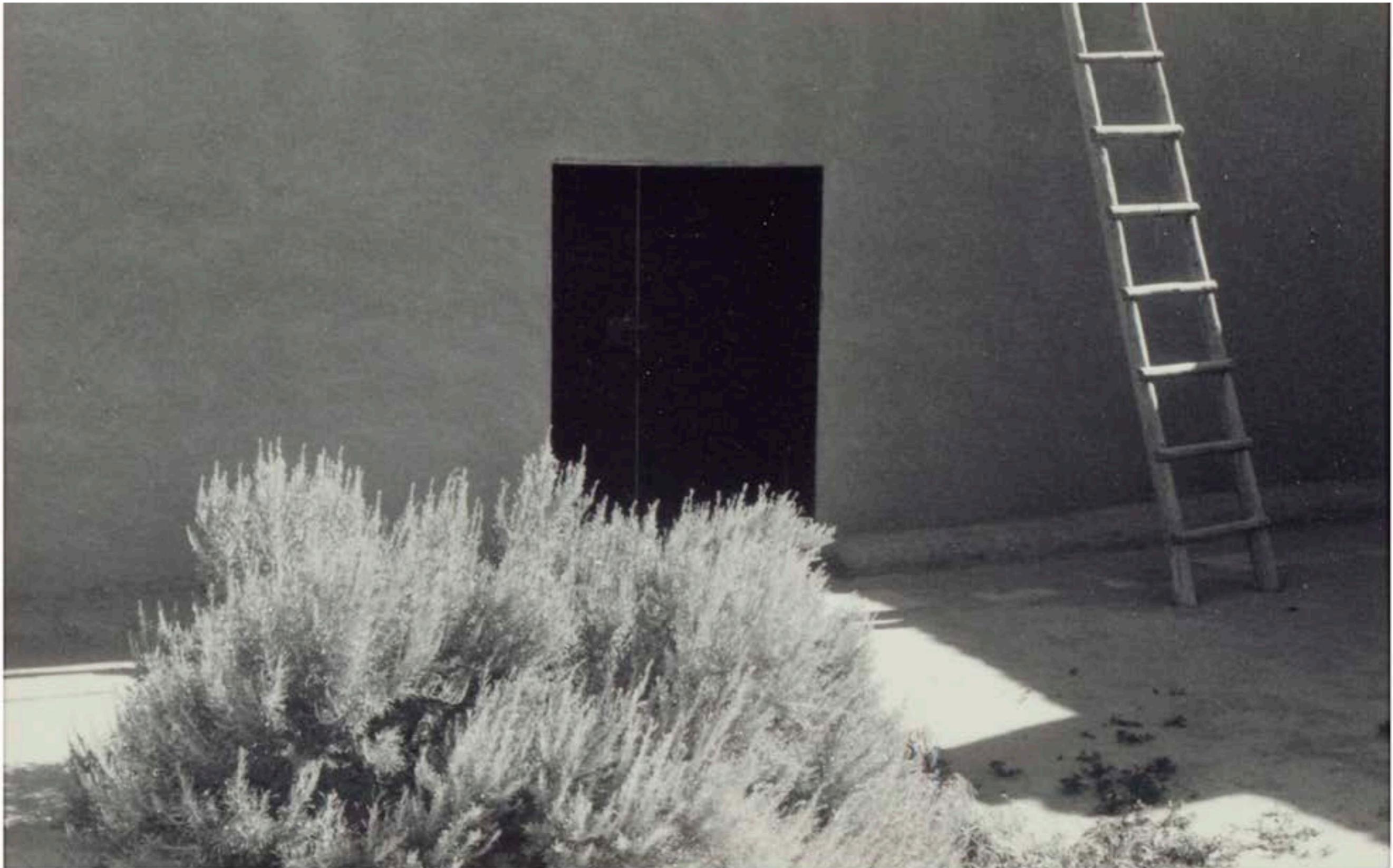




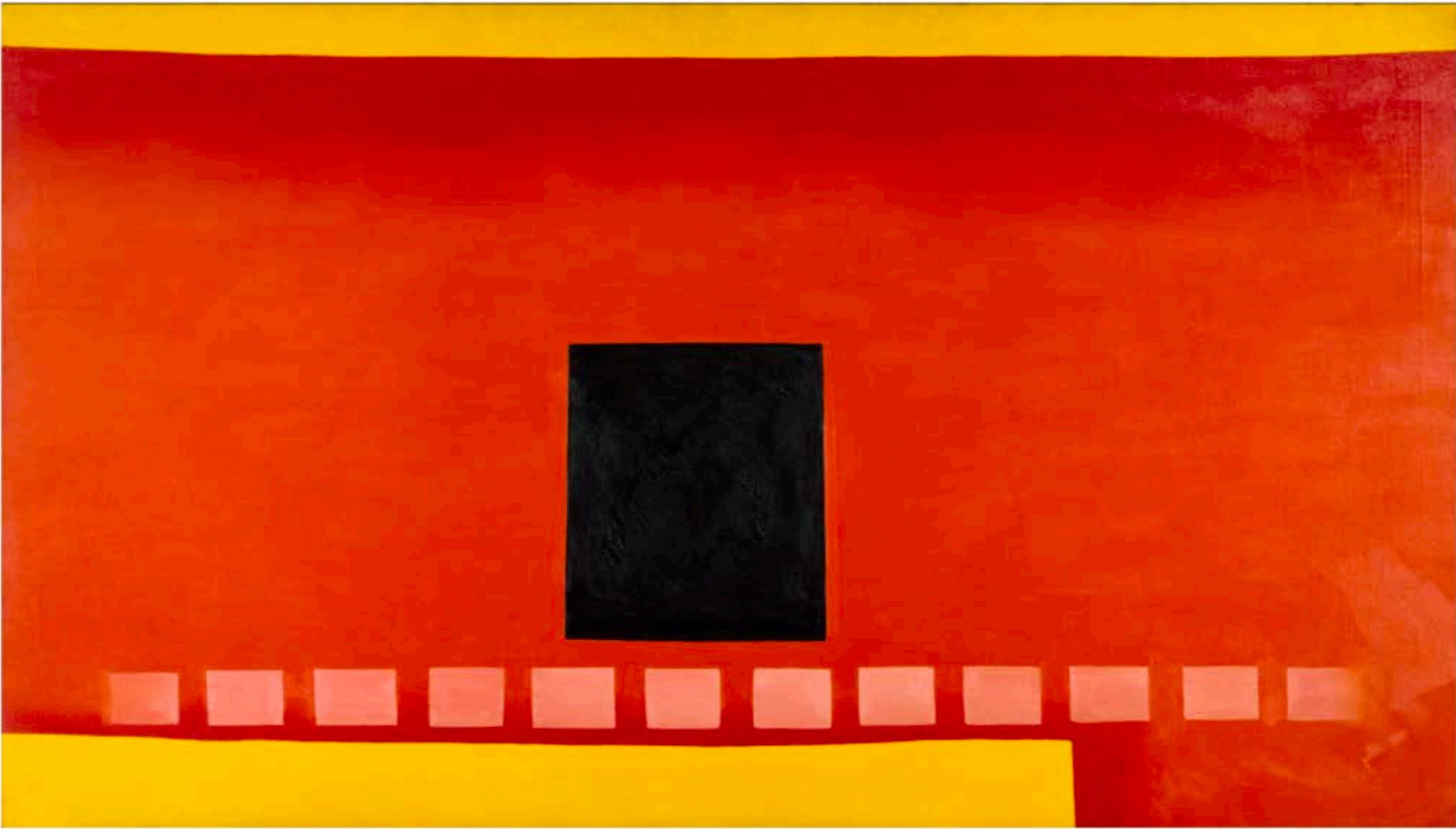
Georgia O'Keeffe, "North Patio Corridor" (1956-57), gelatin silver print, Georgia O'Keeffe Museum, Santa Fe (© Georgia O'Keeffe Museum)



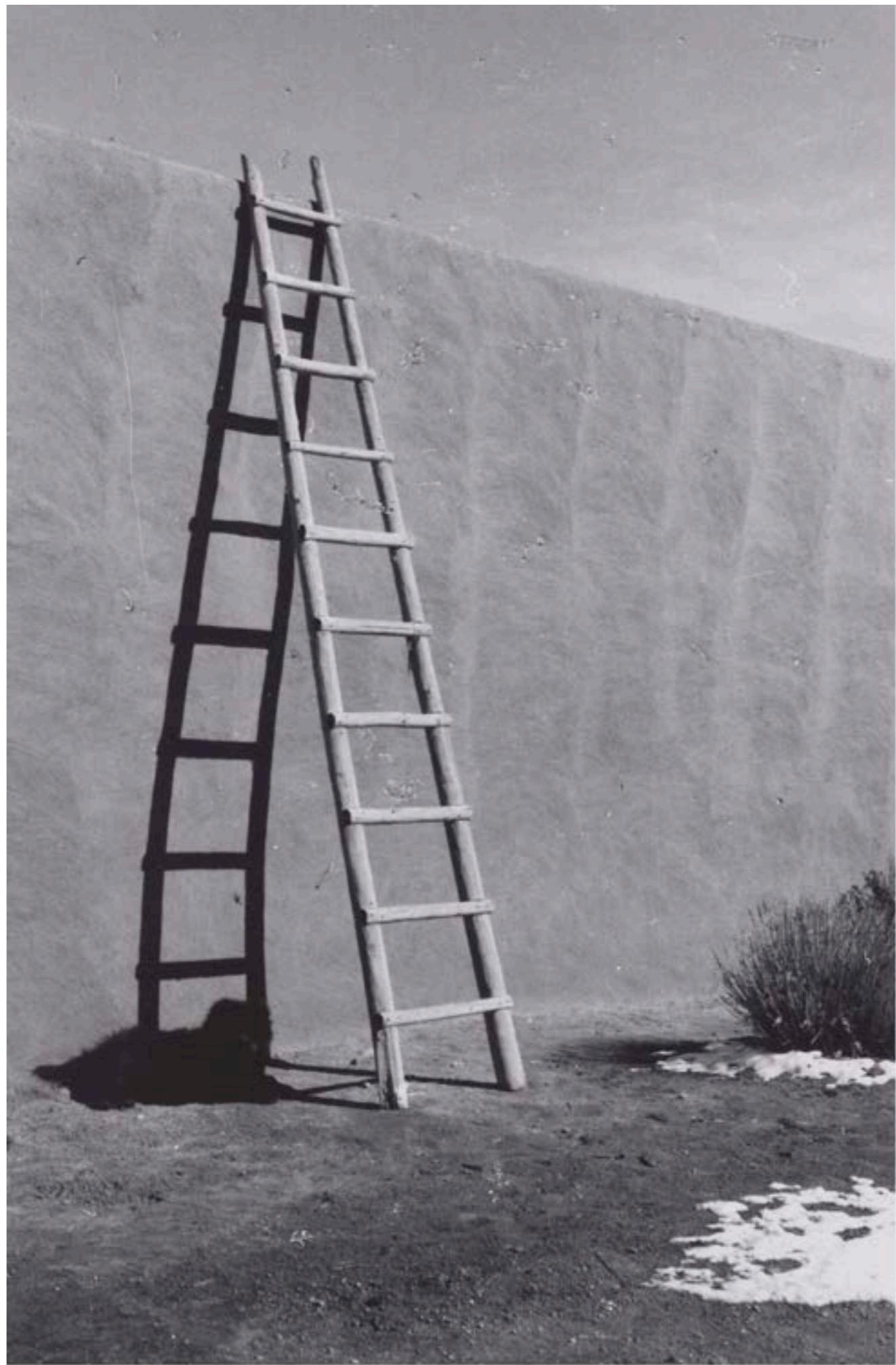
Georgia O'Keeffe, "In the Patio VIII" (1950), oil on canvas (Georgia O'Keeffe Museum, Santa Fe, gift of the Burnett Foundation and the Georgia O'Keeffe Foundation, © Georgia O'Keeffe Museum)



Georgia O'Keeffe, "Salita Door, Patio" (1956-57), gelatin silver print (Museum of Fine Arts, Boston, the Lane Collection, © Georgia O'Keeffe Museum, image © Museum of Fine Arts, Boston)



Black Door with Red, 1954







Ladder against Adobe Wall, 1955



Ladder to the Moon, 1958



Georgia O'Keeffe, *Road from Abiquiú* (1959–66). © Georgia O'Keeffe Museum.



Road to the Ranch, 1964, Georgia O'Keeffe



Winter Road I to the Ranch, 1964, Georgia O'Keeffe

The White Place

From the White Place refers to the hills near O'Keeffe's home in New Mexico. In the painting, she highlights the verticality and grandeur of the mountains—strong, sturdy, and unyielding. Her palette is limited to the earthly colors of the landscape—gray and white stone and green foliage and shadows.



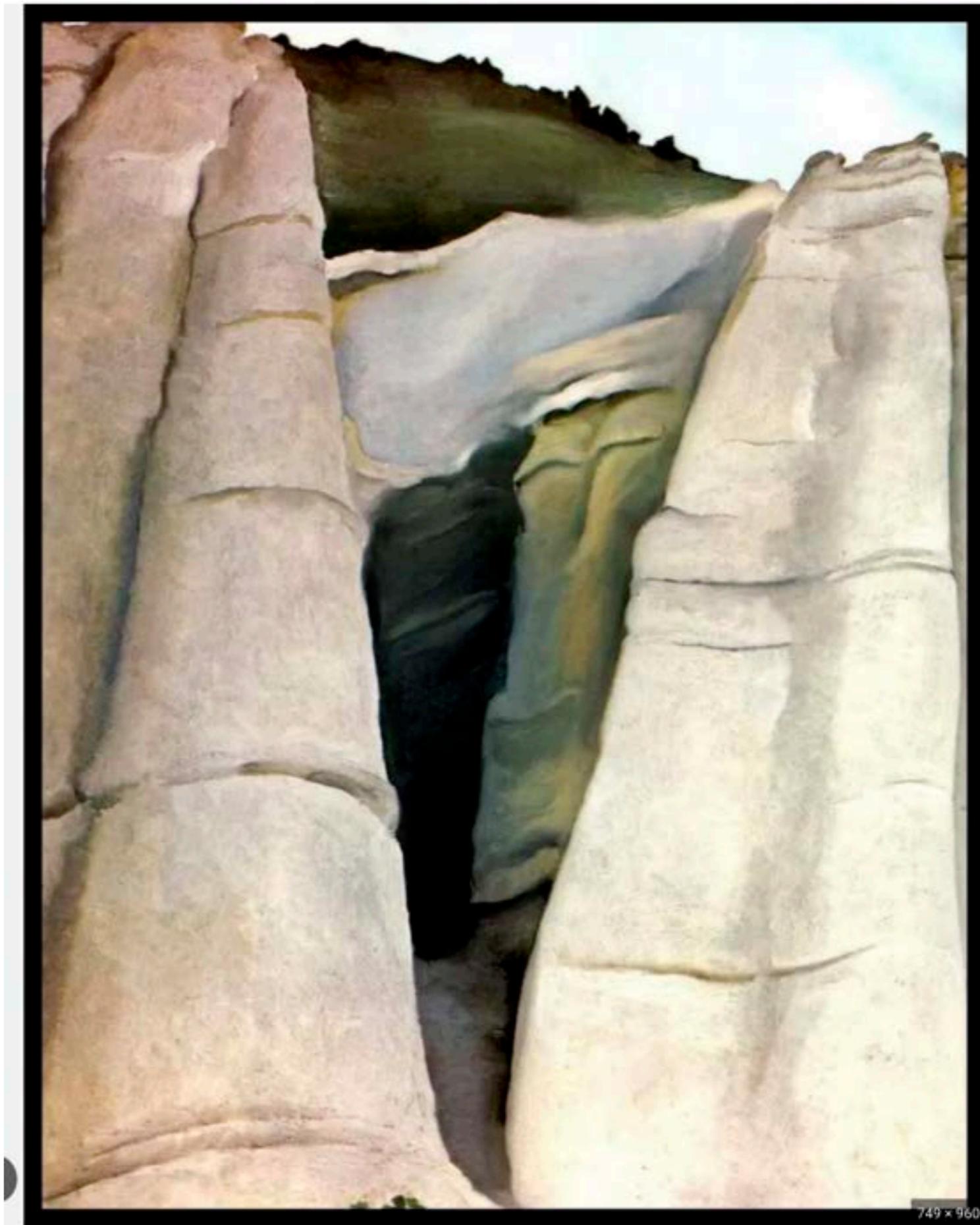
Left: Photo of rock formations at Plaza Blanca. Right: Georgia O'Keeffe. The White Place in Sun, 1943. Oil on canvas. The Art Institute of Chicago. Bequest of Paul and Gabriella Rosenbaum. © Georgia O'Keeffe Museum <https://www.artic.edu/artworks/158752/>

High Road Artist

HIGH ROAD ARTIST is merely a blog, but this entry details a visit to the “white place” that so intrigued O’Keeffe.

It is an easy trip from Abiquiu or Ghost Ranch. Plaza Blanca is located on the property of the Dar-al Islam Education Center. Plaza Blanca is both monumental and fragile. If you are fortunate enough to visit, please be gentle and follow the rules.

There is NO PUBLIC ACCESS to Plaza Blanca as of Aug 2022.



The White Place in Shadow, Georgia O’Keeffe



Georgia O'Keeffe, Jimsonweed, 1964–68, black-and-white Polaroid, Georgia O'Keeffe Museum, Santa Fe.



📷 Jimson Weed/White Flower No 1 by Georgia O'Keeffe. Georgia O'Keeffe museum Photograph: Georgia O'Keeffe museum

O'Keeffe loved the Jimsonweed and planted it in her garden. It was only later that she realized it was highly toxic.

Her photographs reveal the same passion for nature and acute attention to composition that we see in her paintings and drawings. Through photography, O’Keeffe captured multiple momentary impressions and recorded sustained investigations over the course of days, seasons, and years. Alongside her better-known paintings and drawings, O’Keeffe’s photographs reveal her unending, unique dialogue with the natural world. *Denver Art Museum*

“It is only by selection, by elimination, by emphasis that we get at the real meaning of things.”

Georgia O’Keeffe



1951

(Age 64) For the first time, O’Keeffe begins to travel internationally and is exhilarated by the views seen from an airplane window. She visits Mexico, Europe, India, Asia Peru, South America, Far East, Middle East, Greece, Egypt and the Pacific Islands. These trips inspire sketches and paintings of rivers, clouds and landscapes seen from the air. (Think: drones)

1953

Dallas Museum of Art has an O’Keeffe retrospective.

Not to be forgotten, Norman resurfaces and publishes a memorial tribute to Stieglitz’s work.

1963

Kennedy assassinated

O’Keeffe makes her largest painting, Sky Above Clouds IV, 8’ x 24’.

Amon Carter, Ft. Worth has an O’Keeffe retrospective.

1967

Vogue magazine profiles O’Keeffe.



Above the Clouds I, 1962-1963

The Georgia O'Keeffe clouds painting was inspired by her experiences from airplane travel during the 1950s to 1970s. She was moved by the way the sky and clouds appeared from the high viewpoint, offering a unique new way of seeing the world, which she portrayed in her artworks.



Sky Above the Clouds II, 1963

1968

Life Magazine publishes a cover story about O'Keeffe. The article codifies the 81 year old artist's mythic stature as a reclusive, self-reliant artist, effectively replacing her earlier sexualized public image.

1970

Whitney Museum of Art, NYC has an O'Keeffe retrospective. The catalogue hails O'Keeffe as a heroine of the 1970s feminist movement - she rejects that interpretation.

1971

Macular degeneration causes her to lose vision. She produces her last unassisted painting in 1972. She continues to paint and sketch with help.

1974

O'Keeffe works with Hamilton on the first book by her about her art. (Hamilton was a young itinerant potter who inherited her estate and was the source of many lawsuits and rumors.)

Jan 1, 1977

She receives the Medal of Freedom from President Gerald Ford

1978

Metropolitan Museum of Art shows Stieglitz's portraits including the nudes.



Sky Above the Clouds III, 1963



Sky Above the Clouds IV

is the final monumental painting in a series around the theme of clouds, painted by O'Keeffe in the 1960s. In her mature, abstract style she created this atmospheric immersion in the sky-scape which oscillates between pattern and landscape and realized her lifelong dream of creating a mural.

1984

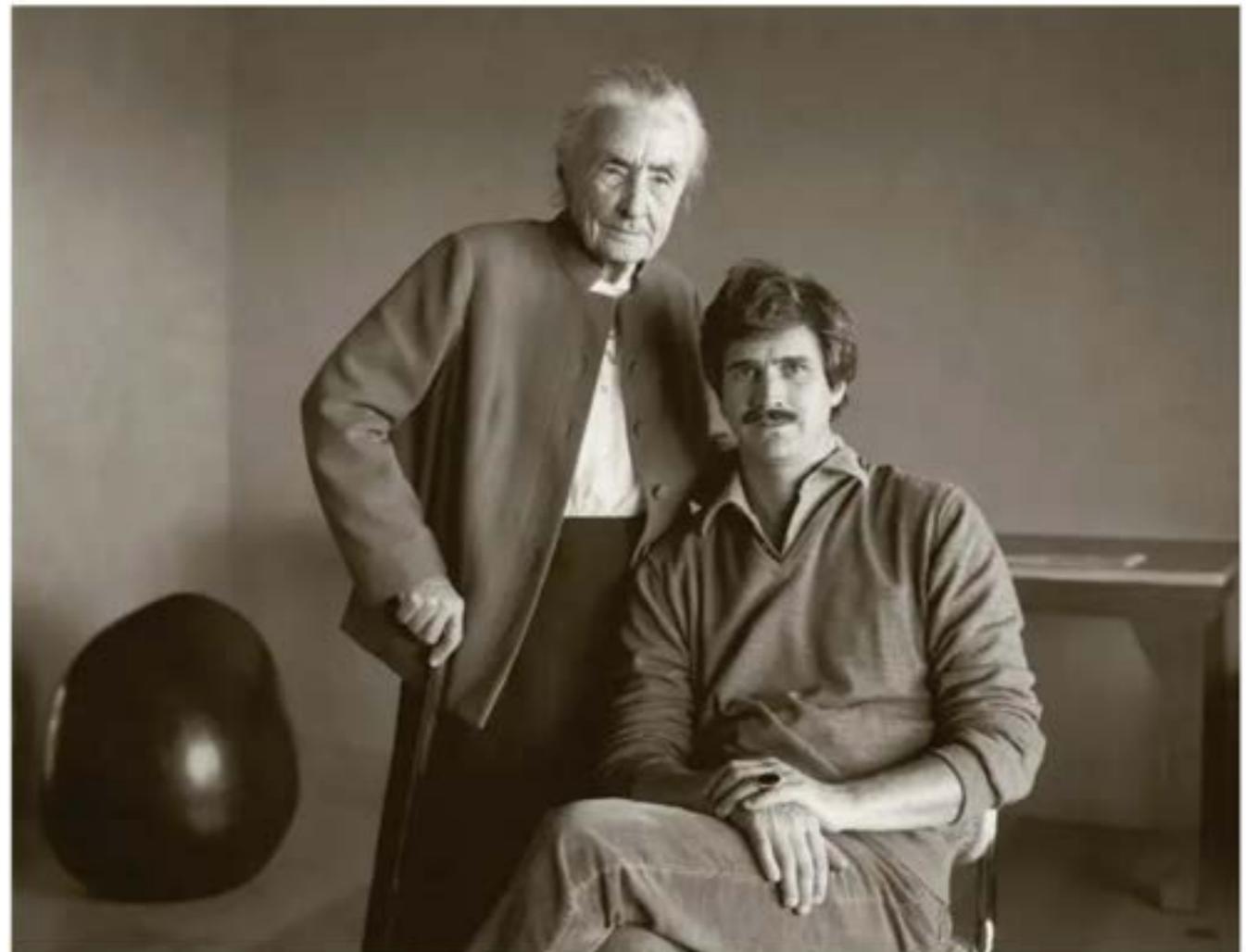
Frail O'Keeffe moves in with Hamilton and his family in Santa Fe close to medical facilities

Jan 1, 1985

She is awarded the National Medal of Arts by President Ronald Reagan

1986

O'Keeffe dies in Santa Fe at the age of 98.
Hamilton scatters her ashes from the Cerro Pedernal mountain seen from Ghost Ranch.



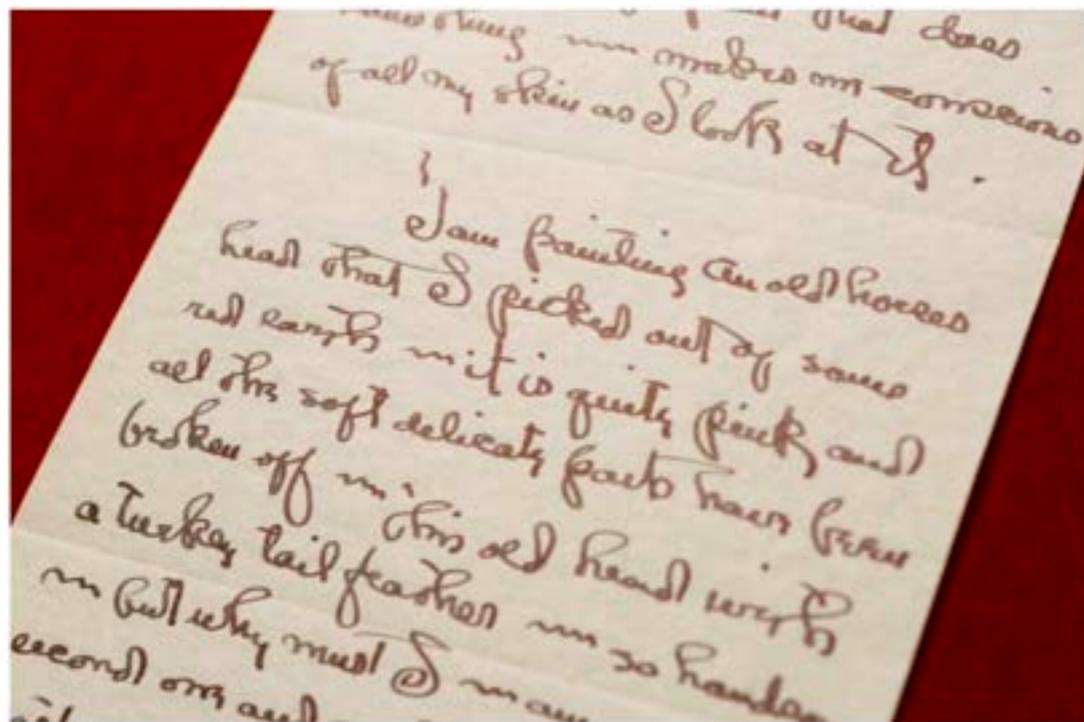
O'Keeffe and Hamilton, photographed by William Clift, 1983. Credit: William Clift | Image source: harpersbazaar.com

The Stieglitz/O'Keeffe Letters

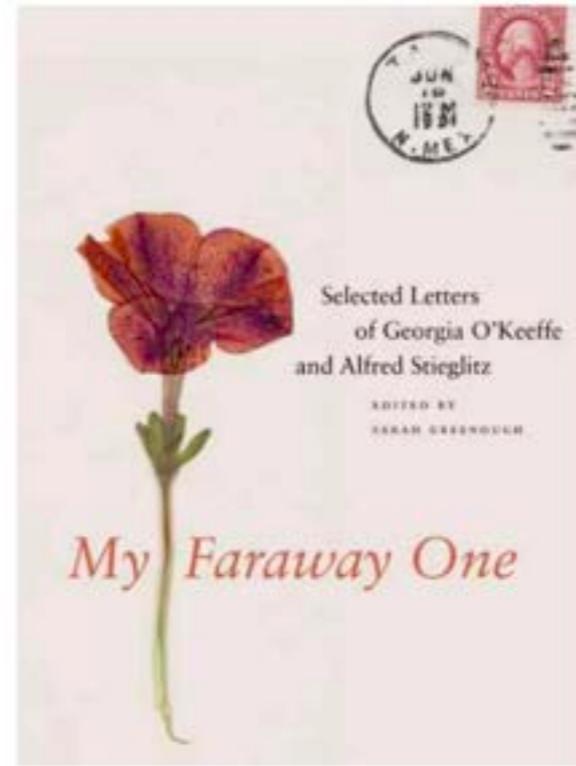
From 1915 until 1946, some 25,000 pieces of paper were exchanged between two major 20th-century artists. Painter Georgia O'Keeffe and photographer Alfred Stieglitz wrote each other letters — sometimes two and three a day, some of them 40 pages long. The correspondence tracks their relationship from acquaintances to admirers to lovers to man and wife to exasperated — but still together — long-marrieds.

[NPR Editorial](#)

[ABC Editorial](#)



Her time in New Mexico was a formative one. (Georgia O'Keeffe to Alfred Stieglitz, 1936. Courtesy of the Georgia O'Keeffe Museum. Supplied: Library of Congress)



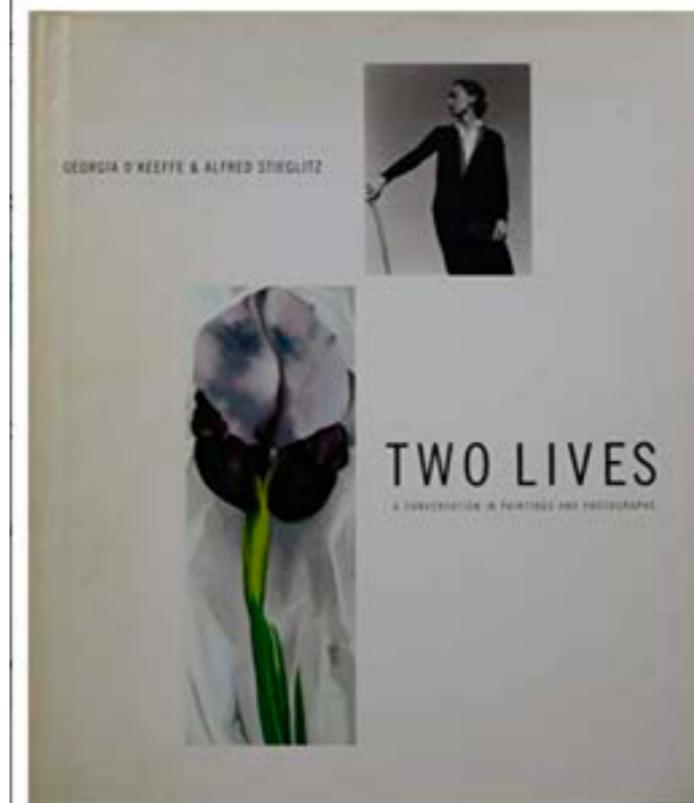
My Faraway One

Selected Letters of Georgia O'Keeffe and Alfred Stieglitz: 1915-1933

by Georgia O'Keeffe, Alfred Stieglitz and Sarah Greenough

Hardcover, 832 pages

My Faraway One

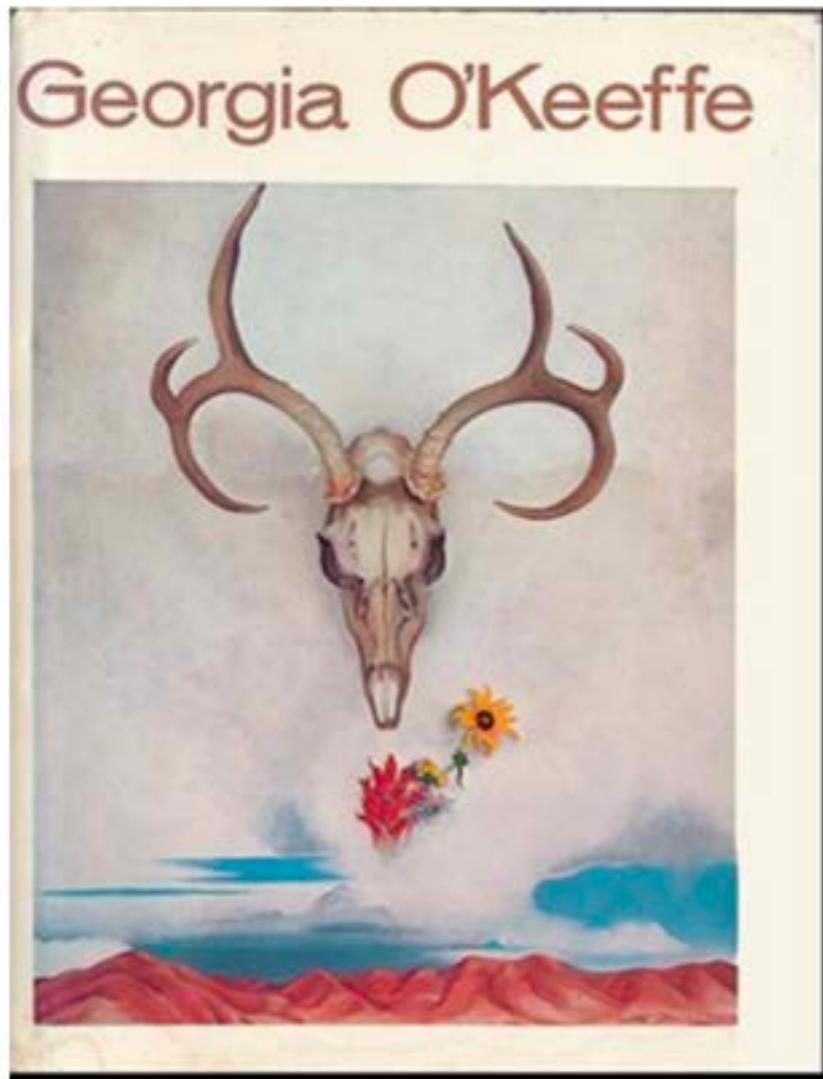


Two Lives

Besides the volumes of letters between Stieglitz/O'Keeffe, there also exists hundreds of letters between O'Keeffe and many friends she made over the years.

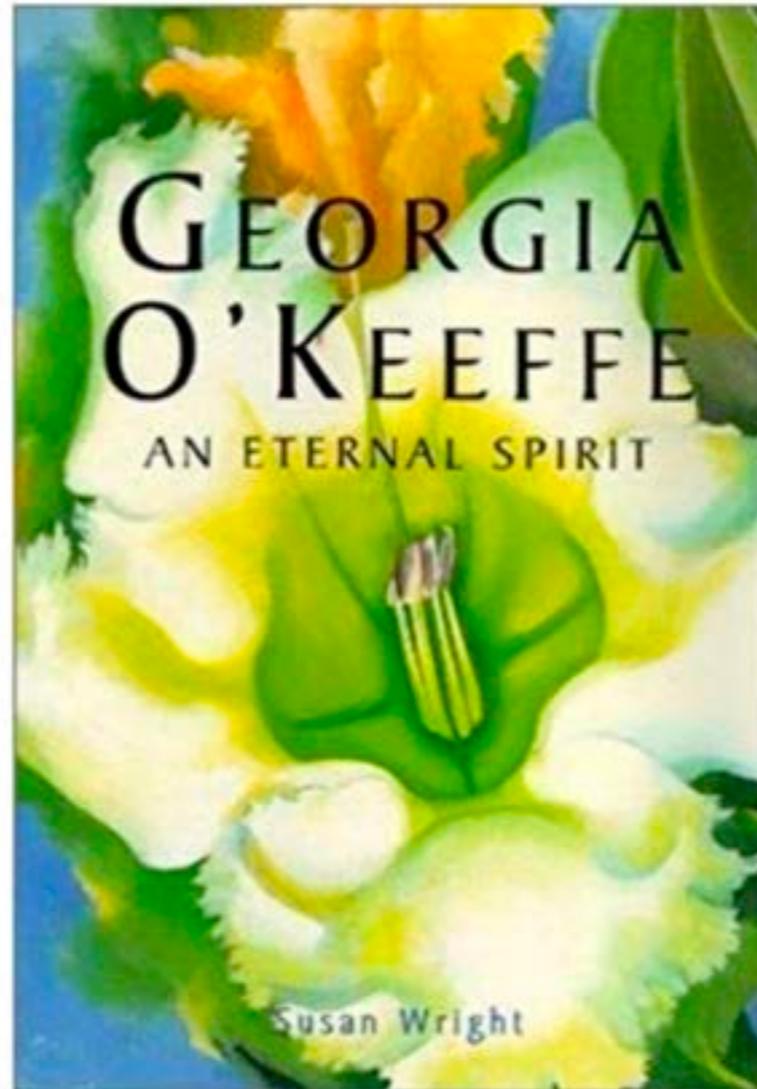
And then there were the letters of necessity about renovating the properties, mounting exhibits of her work, and the discussions of daily life.

REFERENCES



Georgia O'Keeffe by Georgia O'Keeffe

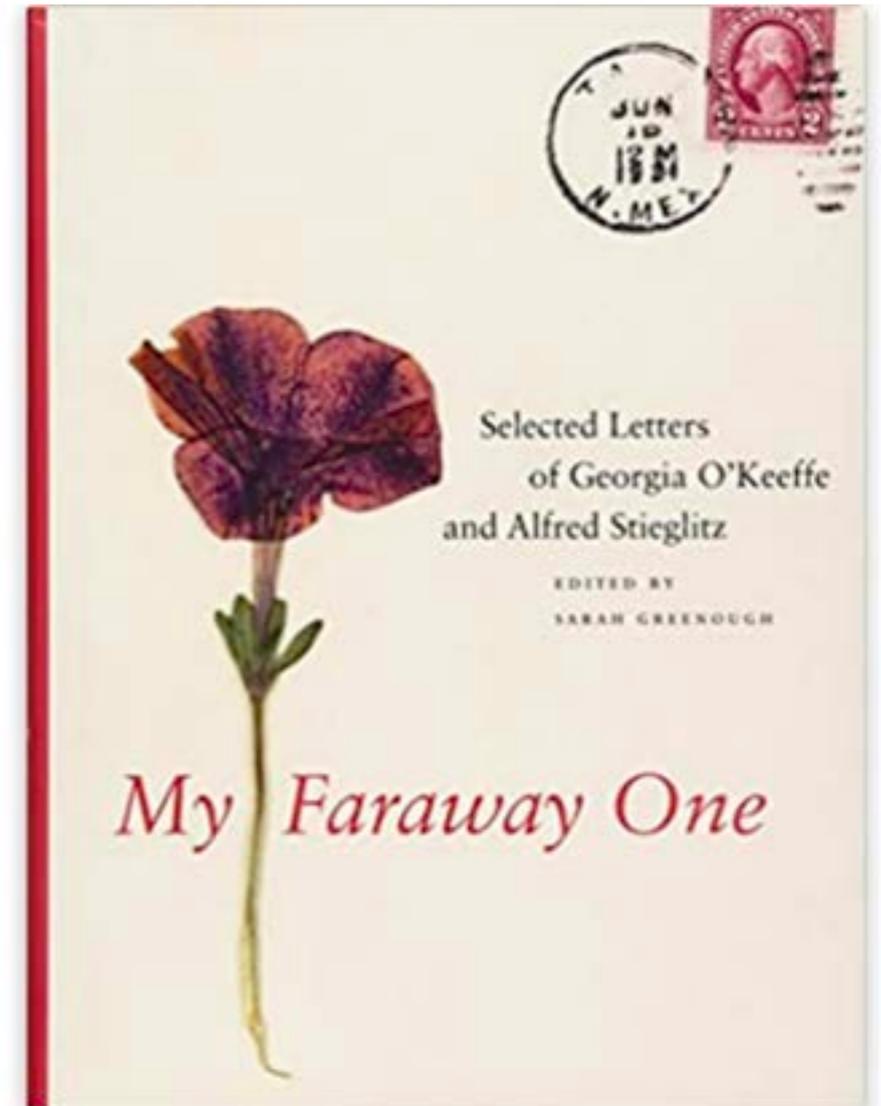
This is the only book she ever wrote and it is in her own words and excerpts from her many letters.



Georgia O'Keeffe: An Eternal Spirit,

Wright, Susan

A good introduction to O'Keeffe



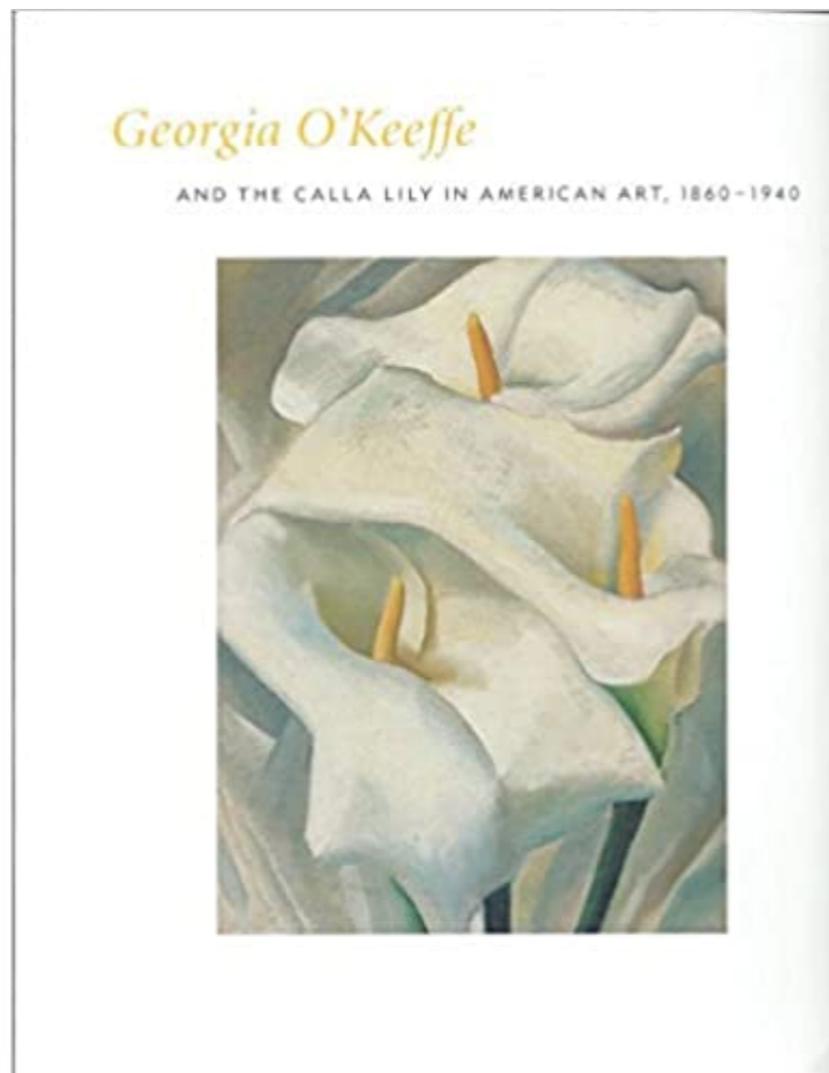
My Faraway One

Selected letter of O'Keeffe and Stieglitz, edited by Sarah Greenough



One Hundred Flowers

A small book that fits in your hand, featuring 100 of O'Keeffe's flowers.



Georgia O'Keeffe and the Calla Lily

Artists who use the calla lily as subject, 1860 - 1940



THE BLACK PLACE TWO SEASONS

PHOTOGRAPHS BY WALTER W. NELSON
ESSAY BY DOUGLAS PRESTON

The Black Place: Two Seasons, Nelson.

Photographs of the "black place" by Nelson over a 20 year period

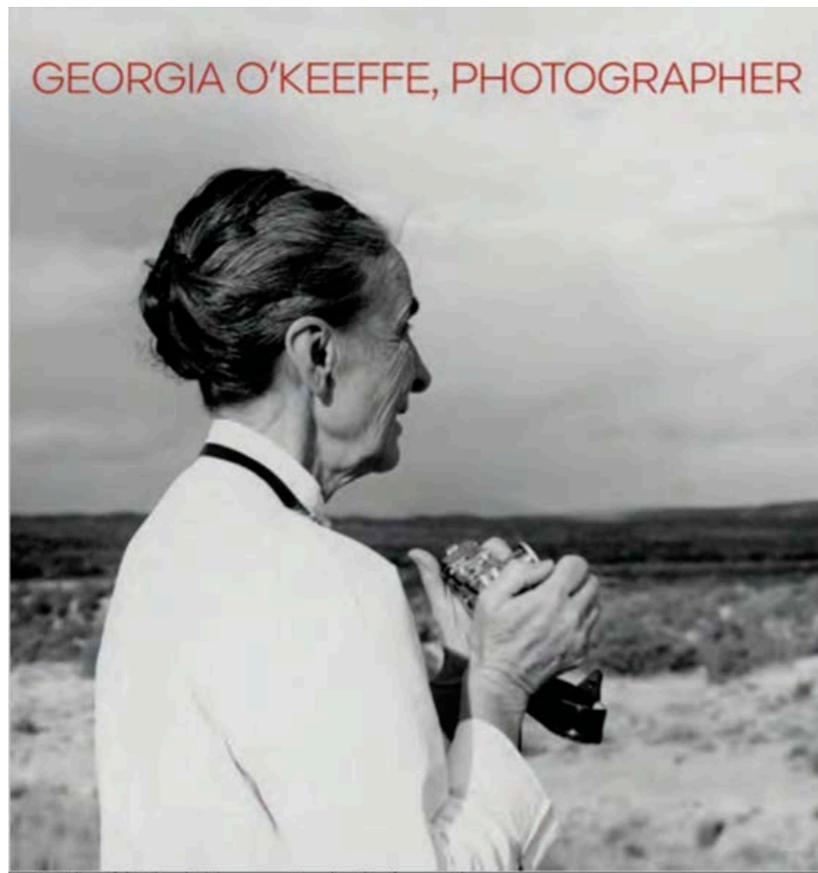
Georgia O'Keeffe, Her Life in Paintings, Artists Network

Exclusive: Georgia O'Keeffe's Younger Man, Harper's Bazaar

The Virginia Years: The Untold Story of Georgia O'Keeffe's Time at UVA: UVA Today

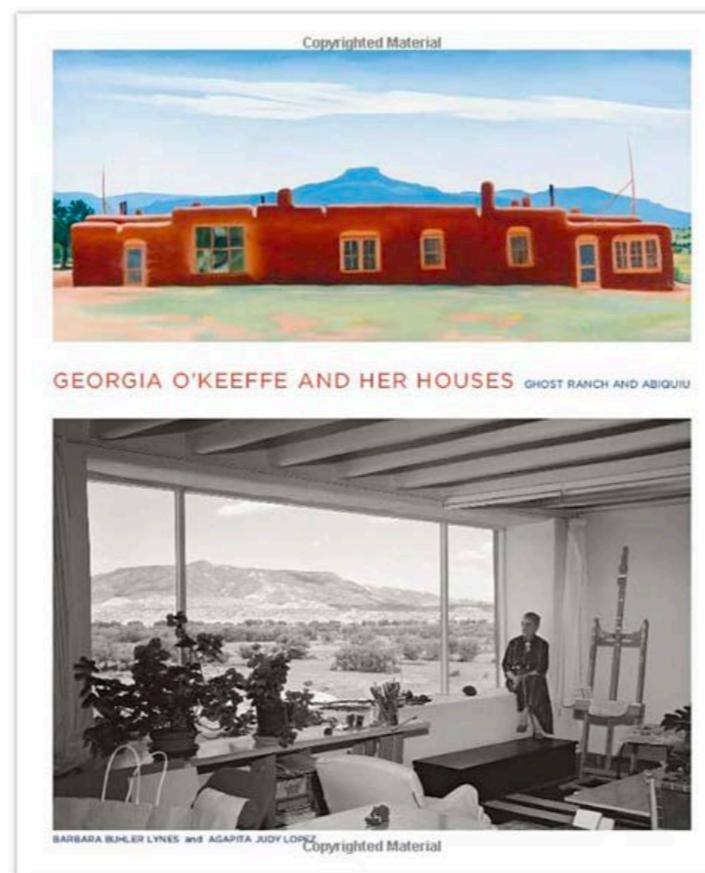
Georgia O'Keeffe's Powerful Personal Style: New York Times

How Georgia O'Keeffe's Texas Years Shaped Her Art: Texas Monthly

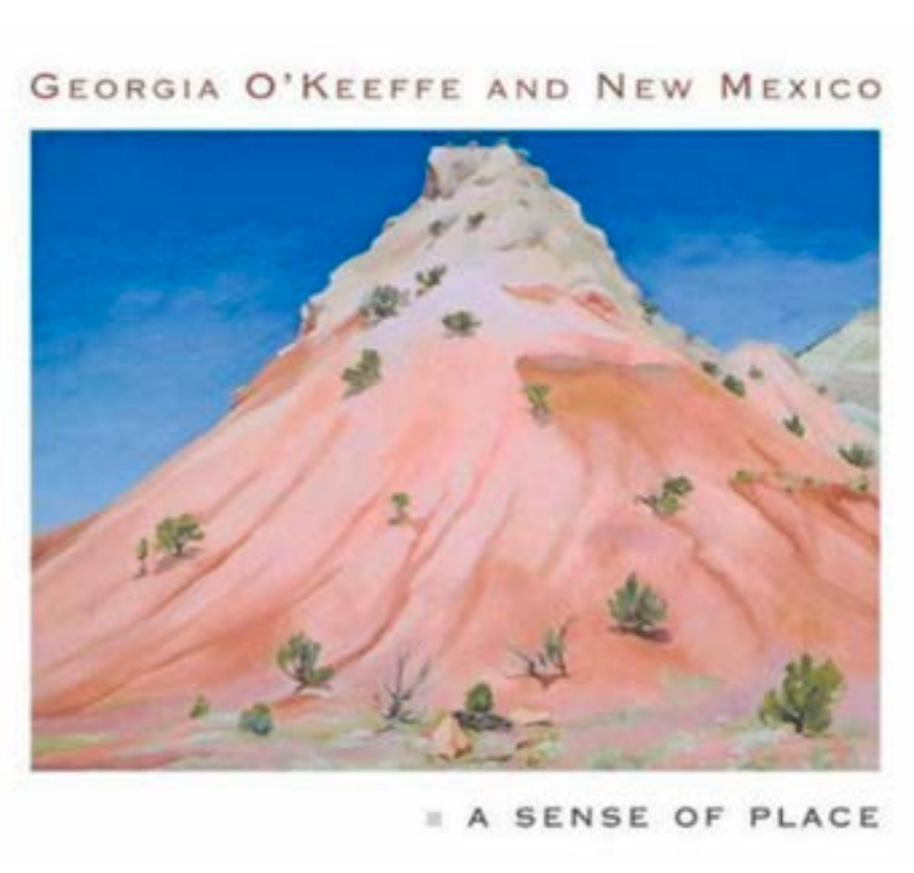


Georgia O'Keeffe, Photographer

Curator Lisa Volpe's opening lecture for the exhibition.



Georgia O'Keeffe and Her Houses



Georgia O'Keeffe and New Mexico, A Sense of Place

[Georgia O'Keeffe Life Timeline](#)

[Georgia O'Keeffe, Timeline Library of Congress](#)

[AFAR: Where to Walk in the Footsteps of Georgia O'Keeffe](#)

[The Girl Who Left, The Woman Who Stayed](#)

[Understanding Georgia O'Keeffe and Alfred Stieglitz](#)

[Georgia O'Keeffe, Stylist and Curator of Her Own Myth](#)

[Georgia O'Keeffe, Biography, Paintings, and Quotes](#)

[Georgia O'Keeffe in NM](#)

[Georgia O'Keeffe's Late Paintings, Art Forum](#)

[Inside the Georgia O'Keeffe House](#)

[O'Keeffe in Taos, Taos News](#)

[Georgia O'Keeffe: Carefully Curated in Art & Life, Toronto Star](#)

SANTA FE

Santa Fe

Santa Fe Plaza area and downtown Museums

New Mexico Museum of Art, Santa Fe

Santa Fe Botanic Gardens

Georgia O'Keeffe Museum



TAOS

Taos Pueblo

Churches

Gorge Bridge

Mountain Towns & Villages

Taos Plaza & Downtown

Rio Grande del Norte National Monument



ABIQUIU & Nearby

Abiquiu

Ghost Ranch

O'Keefe Home and Studio

Espanola

Chimayo





Georgia O'Keeffe

1887 - 1986 (98 years old)