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# Georgia O'Keeffe Museum Collection



Georgia O'Keeffe  
Museum Collections



## Synopsis

Georgia O'Keeffe is one of the great artists of the twentieth century, and one of the best loved. The Georgia O'Keeffe Museum in Santa Fe, New Mexico, holds the largest collection of her work, her archives, and her houses at Ghost Ranch and in Abiquiu. This lavishly illustrated volume presents a magnificent selection of O'Keeffe's paintings, drawings, and sculptures, all reproduced in faithful color. It also offers a generous portfolio of photographs—some previously unpublished—by O'Keeffe; many by Alfred Stieglitz, her husband and mentor; and others by such renowned photographers as Ansel Adams, Eliot Porter, Philippe Halsman, Yousuf Karsh, and Todd Webb. In addition, there are a number of works by American Modernist painters who painted in New Mexico—George Bellows, Thomas Hart Benton, and Edward Hopper, among others.

## Book Information

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Criticism

## Customer Reviews

Georgia O'Keeffe would have loved this book! Not only does Barbara Buhler Lynes, curator of Santa Fe's Georgia O'Keeffe Museum, respect her subject's astonishing eye and craftsmanship in this book, she respects Ms. O'Keeffe's wishes regarding displaying her works of art. During her lifetime, the artist often mounted her own shows, e.g., at An American Place, her husband Alfred Stieglitz's gallery in New York. Ms. O'Keeffe was adamant (a) that her creations be hung on white walls, and (b) that her artwork be arranged by type rather than chronology. Lynes abides by both of the artist's rules here to great effect, and her meticulousness, in terms of the notes she provides about the

artist's work and also the tags she associates with the plates (where she identifies the type and size of the surface used and also the type of medium: charcoal, graphite, oil, watercolor), add another layer of enjoyment for the reader. Lynes' notes attempt to steer the reader away from stereotypical interpretations that haunted Ms. O'Keeffe during her career. For instance, regarding "Blue II" (Plate 3, Page 19), the curator states: "The . . . womblike spiral of 'Blue II' seems to substantiate connections critics in the 1920's made between O'Keeffe's work and female sexuality. Yet when she made this watercolor, O'Keeffe was intensely involved in playing the violin, and . . . the form . . . of the spiral in her watercolor most likely derive[s] from the scroll-shaped termination of the neck of the instrument . . ." Categories in the book include abstractions, still lifes, architecture, animal and human forms, and trees. Every reader will find his or her favorite here; mine are the artist's representations of feathery kachina dolls and New Mexico's Pedernal.

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