

An abstract painting by Georgia O'Keeffe, featuring vibrant, layered colors in shades of red, orange, yellow, green, and blue, creating a sense of depth and movement. The colors are applied in thick, expressive brushstrokes, forming organic, flowing shapes that suggest natural forms like a flower or a landscape. The overall effect is one of intense color and texture.

Georgia O'Keeffe

American Painter (1887-1986)

An up close look

Who was Georgia O'Keefe?

- *Nobody sees a flower, really, it is so small. We haven't time - and to see takes time like to have a friend takes time.*

If I could paint the flower exactly as I see it no one would see what I see because I would paint it small like the flower is small. So I said to myself - I'll paint what I see - what the flower is to me but I'll paint it big and they will be surprised into taking time to look at it - I will make even busy New Yorkers take time to see what I see of flowers.

...Well, I made you take time to look at what I saw and when you took time to really notice my flower you hung all your own associations with flowers on my flower and you write about my flower as if I think and see what you think and see of the flower - and I don't.

- Georgia O'Keefe

Who was Georgia O'Keeffe?

- born on November 15, 1887
- As a child she received art lessons at home, and her abilities were quickly recognized and encouraged by teachers throughout her school years. By the time she graduated from high school in 1905, O'Keeffe had determined to make her way as an artist.



Who was Georgia O'Keeffe?



- O'Keeffe pursued studies at the Art Institute of Chicago (1905–1906) and at the Art Students League, New York (1907–1908), where she was quick to master the principles of the approach to art-making that then formed the basis of the curriculum—imitative realism.

Who was Georgia O'Keefe?

- A pioneer of Modernism in America
- An art teacher in both public school and at the college level
- Wife of Alfred Steglitz – father of modern photography
- Best known for her abstract paintings of up close flowers.



What was her theory on painting?

- **"I often painted fragments of things because it seemed to make my statement as well as or better than the whole could...I had to create an equivalent for what I felt about what I was looking at...not copy it."**



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Question?

- Have you ever felt discouraged in your own art because you couldn't make your image "look real"?
- Or made to feel less of an artist because your work didn't look as "good" as your peers?

Artists struggle with these same questions!

O'Keeffe had originally been trained in 19th century "**imitative realism**," where the goal was to try to reproduce nature and life as one saw it. But she was discouraged with this method, and she gave up painting until she saw the work of Arthur Dove, who articulated his aim in painting as to express his emotions on canvas. **What O'Keeffe was wrestling with was a philosophical weakness in "realism," and that weakness is the assumption that you *can* reproduce something precisely as it is and that, further, you *ought* to do so.**

Georgia O'Keefe's Flowers

- **"Nobody sees a flower really; it is so small. We haven't time, and to see takes time--like to have a friend takes time."**

<http://www.drbilllong.com/CurrentEventsXI/OKeefeII.html>



Red Canna, Georgia O'Keefe, 1923
University of Arizona Art Museum

Georgia O'Keeffe's Flowers



Black Iris II (1927)

Georgia O'Keeffe's Flowers



"Red Poppy", Oil on canvas, 1927

Georgia O'Keefe's Flowers



Jack-in-Pulpit - No. 2, 1930

Georgia O'Keeffe's Flowers

Jack-in-the-Pulpit No. IV, 1930



Georgia O'Keeffe's Flowers



Oriental Poppies, 1928

Georgia O'Keefe's Flowers



Red Snapdragons, 1923

Georgia O'Keeffe's Flowers

*Gray Line with Black, Blue and Yellow, c. 1923,
oil on canvas, 48" x 30"*



Georgia O'Keefe's Flowers



Yellow Calla, 1926, oil on fiberboard, 9" x 13"

Georgia O'Keeffe's Flowers

Pansy, 1926, oil on canvas, 27" X 12"



Georgia O'Keeffe's Flowers



Morning Glory with Black, 1926, oil on canvas, 35" X 40"

Georgia O'Keefe at Ghost Ranch



*Ranchos Church, 1930,
oil on canvas, 24" x
36"*



*Purple Hills Near Abiquiu, 1935,
oil on canvas, 16" x 30"*

Georgia O'Keefe

Shell No. 1, 1928

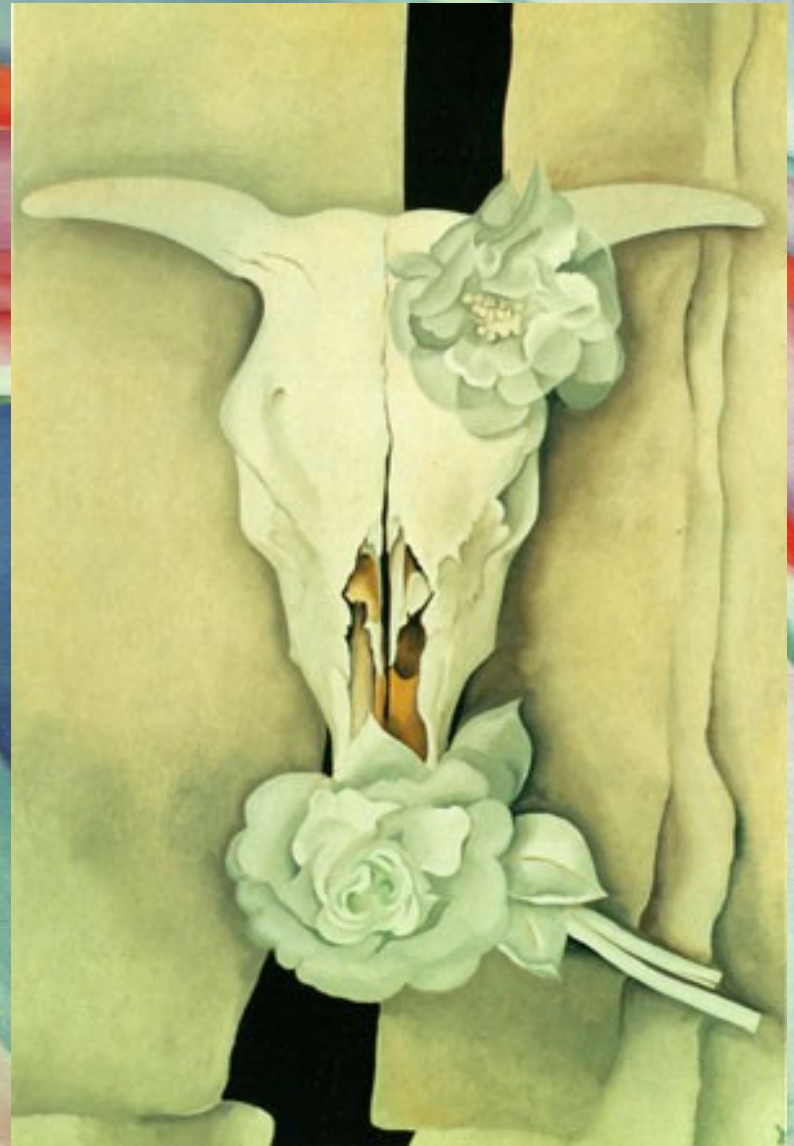


Georgia O'Keefe



The Shell, 1934

Georgia O'Keeffe



*Cow's Skull with Calico Roses, 1931,
oil on canvas*

Georgia O'Keefe



Pelvis Series- Red with Yellow, 1945

Georgia O'Keeffe

*Pelvis with Moon, 1943,
oil on canvas, 30" x 24"*



Georgia O'Keeffe



*Jawbone and Fungus,
1930, oil on canvas, 17" x
20"*

Georgia O'Keeffe

Pelvis I (Pelvis with Blue), 1944,
oil on canvas, 36" x 30"



O'Keefe's words of wisdom!

- **O'Keefe encourages us to listen to life, to observe it, to let it speak its words to us and then to try to put in our own way what we have seen.**

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Music Pink and Blue II (1919)

Watercolour Still Life Painting

A **still life** is a work of art depicting mostly inanimate subject matter, usually commonplace objects which may be either natural (food, flowers, dead animals, plants, rocks, or shells) or man-made (dishes, books, vases, jewellery, coins, pipes, and so on).

Your painting will be based on the still life and landscape paintings of Georgia O'Keefe. You will choose objects from nature (plants, rocks, pine cones, twigs, leaves, bones, antlers, etc.) to use in your still life.

Painting Process and Requirements

- Because your painting is in the style of Georgia O'Keefe's paintings, you will draw your chosen object or objects larger than life. This will also make it easier to paint the details.
- You can choose to lightly sketch out the image with pencil first or you can attempt to lightly block in the shapes and colours with the watercolour paint at first.
- You must use at least 3 of the watercolour techniques that we practised in class (you must be able to identify them when asked).
- You must also use 3 of the painterly strokes that we practised in class (again, you must be able to identify and explain what painterly strokes you are using).