

Student Name: \_\_\_\_\_

## **Art 9 Art History Outline**

1. Chuck Close
2. Marcel Duchamp
3. Salvador Dali
4. Georges Seurat
5. Piet Mondrian
6. Georgia O'keefe

Art History Review – Under *Statement of Significance* write an **outline** of for the paragraph you will write on test.

<p>1. Chuck Close</p> <ul style="list-style-type: none"><li>a. Title:</li><li>b. Medium:</li><li>c. Movement:</li><li>d. Statement of significance:</li></ul>	<p>2. Marcel Duchamp</p> <ul style="list-style-type: none"><li>a. Title:</li><li>b. Medium:</li><li>c. Movement:</li><li>d. Statement of significance:</li></ul>
<p>3. Salvador Dali</p> <ul style="list-style-type: none"><li>a. Title:</li><li>b. Medium:</li><li>c. Movement:</li><li>d. Statement of significance:</li></ul>	<p>4. Georige Seurat</p> <ul style="list-style-type: none"><li>a. Title:</li><li>b. Medium:</li><li>c. Movement:</li><li>d. Statement of significance:</li></ul>
<p>5. Piet Mondrian</p> <ul style="list-style-type: none"><li>a. Title:</li><li>b. Medium:</li><li>c. Movement:</li><li>d. Statement of significance:</li></ul>	<p>6. Georgia O'Keeffe</p> <ul style="list-style-type: none"><li>a. Title:</li><li>b. Medium:</li><li>c. Movement:</li><li>d. Statement of significance:</li></ul>

# Chuck Close Biography

in full Chuck Thomas Close

( 1940 – )



## RELATED WORKS

- 1968 Self-Portrait (Walker Art Center, Minneapolis)
- 1973–74 Robert (Museum of Modern Art, New York City)
- 

(born July 5, 1940, Monroe, Washington, U.S.) American artist noted for his highly inventive techniques used to paint the human face. He is best known for his large-scale, Photo-Realist portraits.

Close began taking art lessons as a child and at age 14 saw an exhibition of Jackson Pollock's abstract paintings, which helped inspire him to become a painter. He studied at the University of Washington School of Art (B.A., 1962) and at the Yale University School of Art and Architecture (B.F.A., 1963; M.F.A., 1964), and in 1964 he won a Fulbright scholarship to study in Vienna. While teaching at the University of Massachusetts at Amherst (1965–67), he gradually rejected the elements of Abstract Expressionism that had initially characterized his work.

Close's first solo exhibition included a series of enormous black-and-white portraits that he had painstakingly transformed from small photographs to colossal paintings. He reproduced and magnified both the mechanical shortcomings of the photograph—blurriness and distortion—and the flaws of the human face: bloodshot eyes, broken capillaries, and enlarged pores. To make his paintings, Close superimposed a grid on the photograph and then transferred a proportional grid to his gigantic canvases. He then applied acrylic paint with an airbrush and scraped off the excess with a razor blade to duplicate the exact shadings of each grid in the photo. By imposing such restraints, Close hoped to discover new ways of seeing and creating.

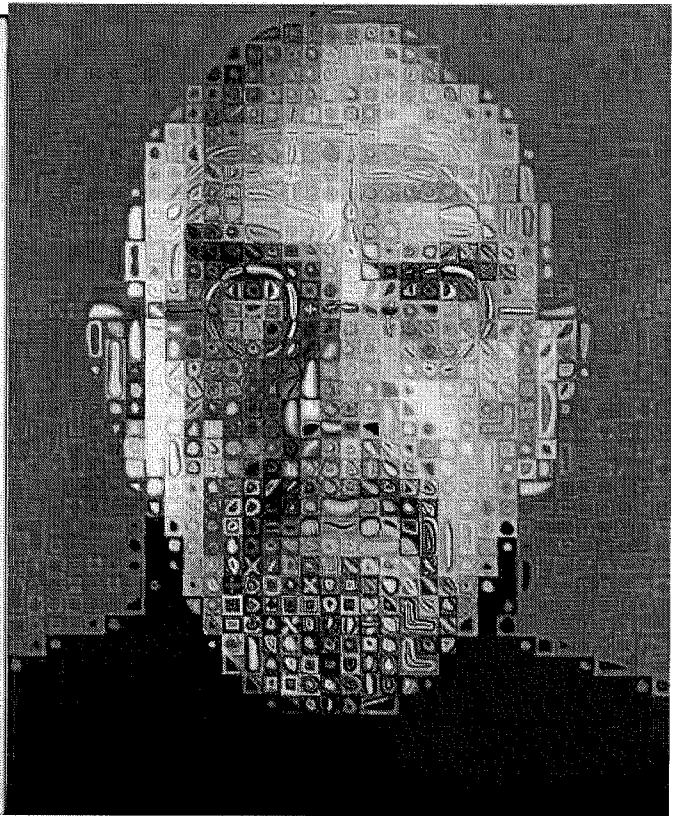
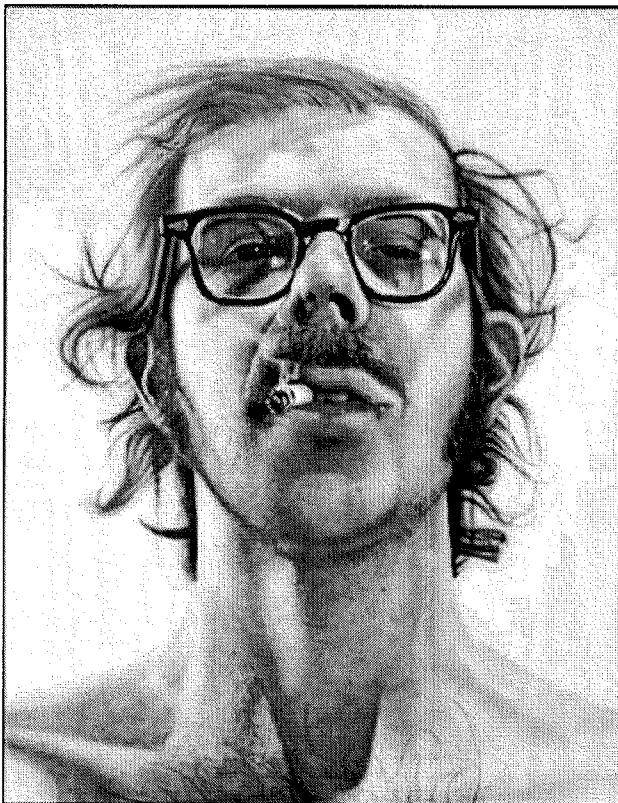
Throughout his career, Close continued to concentrate on portraits—from the neck up—based on photographs he had taken. In addition to self-portraits, the portraits were usually of friends, many of whom were prominent in the art world. These images represent a very human, flawed view of the subjects, given the scale of attention given to imperfections, while also presenting a rather grand, iconic view of the sitters, given the monumental and confrontational quality of the works. During the 1970s and '80s, Close began to use colour and to experiment with a variety of media and techniques. One technique involved simulating the printing process: he used only cyan, magenta, and yellow and applied one layer of colour at a time to the canvas. He developed one of his most innovative techniques for his "fingerprint series," in which he inked his thumb and forefinger and pressed them to the canvas to achieve a subtle range of grays. Viewed up close, the whorled patterns of his fingerprints can easily be seen; from a distance the method is unidentifiable, and the fingerprints combine to create an illusionistic whole.

In 1988 a spinal blood clot left Close almost completely paralyzed and confined to a wheelchair. A brush-holding device strapped to his wrist and forearm, however, allowed him to continue working. In the 1990s he replaced the minute detail of his earlier paintings with a grid of tiles daubed with colourful elliptical and ovoid shapes. Viewed up close, each tile was in itself an abstract painting; when seen from a distance, the tiles came together to form a dynamic deconstruction of the human face. In 1998 the Museum of Modern Art in New York City mounted a major retrospective of Close's portraits. Close has been called a Photo-Realist, a Minimalist, and an Abstract Expressionist but, as the 1998 retrospective proved, his commitment to his unique vision and his evolving techniques defy any easy categorization.

1968 Self-Portrait - 9ft tall – acrylic paint

*Self-Portrait*, 2004-2005 – 9ft tall

- oil on canvas



# Marcel Duchamp: Fountain

Work of the Week 26 July 2010

28 July 2010

[Kirstie Beaven](#) | [5 comments](#)



Fountain 1917, replica 1964 Marcel Duchamp 1887-1968 © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2002

28 July is the anniversary of the birth of [Marcel Duchamp](#), widely seen as one of the most influential artists of the twentieth century.

*Fountain* from 1917 is the most famous of his [readymade](#) sculptures, and is often named as an icon of twentieth-century art. Duchamp took ordinary mass-produced objects (ready-mades) and presented them in the gallery; the fact that he said they were works of art made them works of art.

The (now lost) original *Fountain* was a standard urinal laid on a plinth flat on its back. It was signed with one of Duchamp's pseudonyms, "R. Mutt 1917". The *Fountain* in the Tate Collection is one of a small number of replicas which Duchamp authorised in 1964, based on [a photograph of the original by Alfred Stieglitz](#).

The idea for *Fountain* came from a discussion between Duchamp and the collector Walter Arensburg and the artist Joseph Stella.

Following this conversation, Duchamp bought a urinal from a plumbers' merchants, signed it and submitted it to an exhibition organised by the [Society of Independent Artists](#) in New York. Duchamp and Arensburg were both on the Society's Board of Directors, which was bound to accept all members' submissions. However the rest of the board who (most of whom did not know that the piece was Duchamp's), refused to exhibit *Fountain*. Duchamp and Arensburg, resigned from the board in protest.

An article published at the time, thought to have been written by Duchamp, argued:

“Mr Mutt’s fountain is not immoral, that is absurd, no more than a bathtub is immoral. It is a fixture that you see every day in plumbers’ shop windows. Whether Mr Mutt with his own hands made the fountain has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view – created a new thought for that object.”

Choosing the object is itself a creative act, cancelling out the useful function of the object makes it art, and its presentation in the gallery gives it a new meaning.

This move from artist-as-maker to artist-as-chooser is often seen as the beginning of the movement to conceptual art, as the status of the artist and the object are called into question. At the time, the readymade was seen as an assault on the conventional understanding not only of the status of art but its very nature – is this art? what *is* art?– something Duchamp himself became associated with throughout his career.



Kirstie Beaven

Producer: Interactive Media for Tate Online.

[View all posts by Kirstie Beaven](#) →  
<http://blog.tate.org.uk/?p=1067>

## Attack on urinal work brings fine

**A Frenchman who attacked an artist's celebrated porcelain urinal with a hammer has been ordered to pay a fine of 214,000 euros (£147,000).**

The Paris court also gave Pierre Pinoncelli, 77, a three-month suspended sentence for the attack last month which left the urinal slightly cracked.

The attack happened at the Pompidou Centre in Paris.

The work by artist Marcel Duchamp, called Fountain, is said to be worth around 2.8m euros (£1.9m).

It was on display as part of an exhibition on the early 20th Century Dada movement, which shunned conventional artistic standards. Duchamp was a leader of the movement.

In a December 2004 poll of art experts, the urinal was named the most influential modern art work of all time.

This was Mr Pinoncelli's second attack on Fountain. In 1993 he urinated on it at an exhibition in Nimes, southern France.

The Paris court on Tuesday told Mr Pinoncelli to pay an additional 14,352 euros (£9,867) to repair the exhibit.

Mr Pinoncelli, a former salesman, had argued that the attack was a work of performance art and he had made Fountain, one of eight versions of the piece, an original.

The judge disagreed and told him to respect other people's property.

<http://news.bbc.co.uk/2/hi/europe/4644032.stm>

# Christ of St. John of the Cross

SALVADOR DALI

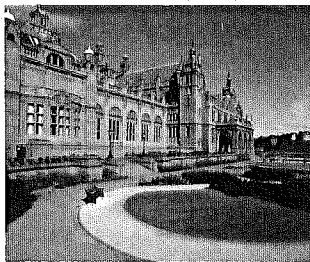
A self-proclaimed genius, Salvador Dali effortlessly moved through various phases of modern-art, including Cubism, Futurism, metaphysical painting, and Surrealism until the 1930s, when, following a trip to Italy, he turned to a more traditional style. In 1945 an earth-shattering event filled his work with a religious theme – the explosion of the atomic bomb on Hiroshima. The horror far exceeded anything that the artist had ever contemplated and he commented that, “The atomic explosion of August 6, 1945 shook me seismically.” In the aftermath of the devastation, his thoughts and devotion turned to religion.

It was at this time that Dali produced a series of more traditional religious paintings, with *Christ of St. John of the Cross* the most well known and admired. His masterful depiction of the Crucifixion is not one of suffering, as we do not see the contorted face of Christ. Dali focused on conveying what he felt was the ultimate beauty of God.

## Religious Influence

Dali was raised in the Catholic faith, but was not conventionally religious. After embracing Catholic beliefs later in life, he held onto a deep belief in his own mystical abilities, creating this painting as one of his many large-scale depictions of traditional New Testament subjects.

After a local curator saw the painting in a London gallery in 1951, it was purchased and brought to Kelvingrove Art Gallery and Museum in Glasgow the following year. At the time, it caused controversy – many modern art critics felt it was a backward step, as it had been painted in such a traditional style. Despite petitions against the acquisition, the Museum’s Committee went ahead with the purchase at a cost of £8,200 – a vast sum at the time. To this day, it remains the only Dali to be exhibited in the UK outside London.



KELVINGROVE ART GALLERY

## Surrealist Beginnings


Surrealism, Dali’s most famous style of work, came into being in 1924 following the publication of the first *Surrealist*



DALI (CENTER) WITH BRETON (LEFT)

**DID YOU KNOW?**

The lower part of the painting is of Port Lligat (pictured), near Dali’s birthplace, Figueras in Spain. Dali lived and worked mainly in Port Lligat from 1930 to 1982, the year that his wife Gala died.



*Manifesto* by André Breton. Breton’s inspiration came from his leadership of a particular group of Parisian poets in the early 1920s, known as the Dadaists. Dadaism involved anarchic and destructive impulses. Surrealism introduced a more positive alternative to artistic expression. The Surrealist idea was to create work purely from the unconscious mind as described by Freud. Therefore, dreams and desires were favorite subjects for Surrealist works. The idea was that they would pick up a pen or paintbrush and, without conscious thought, allow their creativity to flow and the work of art to reveal itself.

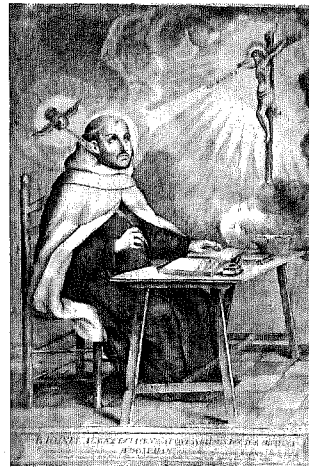


DADAISTS (LEFT TO RIGHT): BRETON, ELUARD, TZARA, PERET

The surrealist movement began to fall from grace and eventually disintegrated in the 1930s. Dali left Paris and returned to Spain and in a short time devoted himself to Catholicism. At this point he began to produce works of art for the church, most notably *Christ of St. John of the Cross*.

## Inspiration

The title, *Christ of St. John of the Cross*, came from Dali’s inspiration for the painting – a pen and ink drawing by the Spanish Carmelite friar who was canonized as St. John of The Cross (1542 – 1591).



ST. JOHN OF THE CROSS

## First Viewing

Currently worth tens of millions of pounds, this painting first went on display at Kelvingrove on June 23, 1952, and ever since has aroused great admiration, as well as controversy. However, the work is undeniably a moving work of genius – the unsettling angle of the crucified Christ on the Cross disorients the viewer, and the light sources come from different angles, creating a mysterious contrast between light and dark.

Initially the painting was exhibited with other religious paintings but it was eventually moved to a special curtained setting on the balcony of the gallery and is now featured in one of the vaulted colonnades of the upstairs corridors.



*Name of Painting*  
Christ of St. John of the Cross

*Artist*  
Salvador Dali (1904 – 1989)

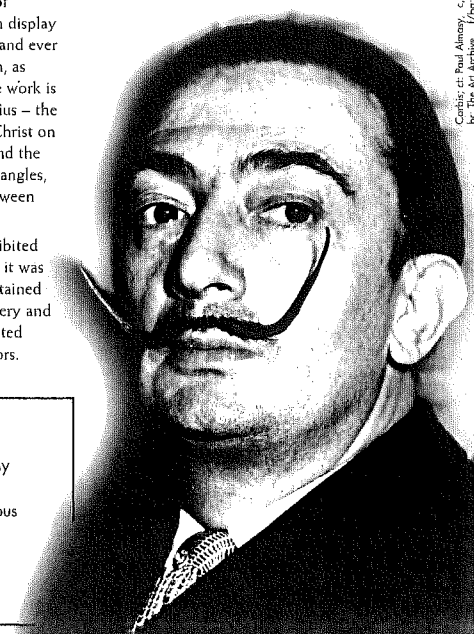
*Date of Painting*  
Painted in 1951

*Size*  
807/10 x 457/10 inches or 205 x 116.1cm

*Technique*  
Oil on canvas

*Where in the World*  
Kelvingrove Art Gallery and Museum, Glasgow, Scotland

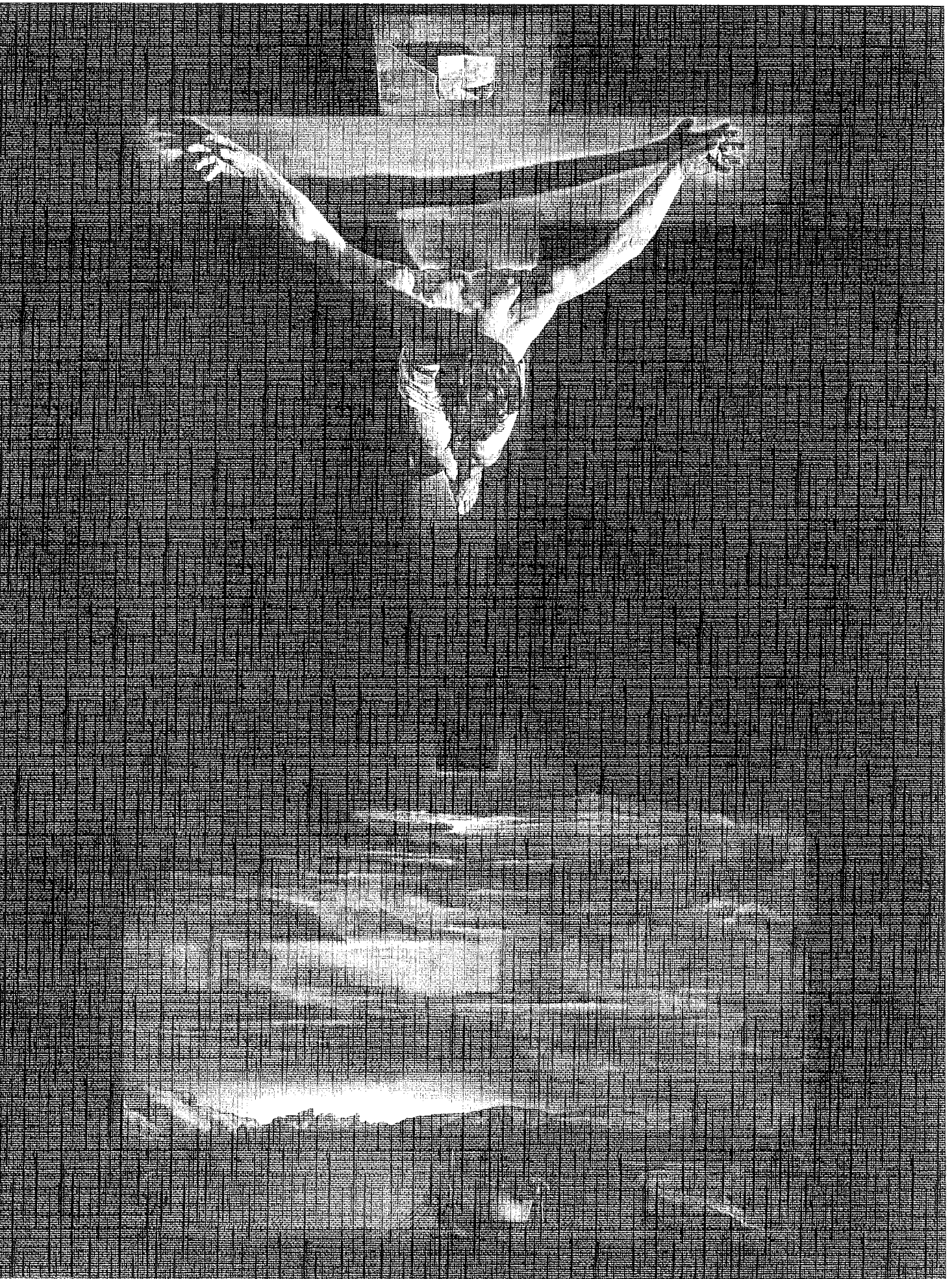
*Fascinating Fact*  
Dali was an amazing character who spent his life cultivating his image of eccentricity and tendency toward big displays of exhibitionism, of both himself and his paintings. One of his most famous antics was appearing dressed from head to toe in a diving suit at the opening of one of his London Surrealist exhibitions in 1936.



## About the Artist

Dali is one of the most famous painters of the 20th century. However, in addition to painting, he was accomplished in many other fields of art. These included sculpture, book illustration and jewelry design. He collaborated with the Spanish director Luis Buñuel to make the first Surrealist films – *Un Chien Andalou* (1929) and *L’Age d’or* (1930) – and he designed a famous dream sequence, with some astonishing imagery, for Alfred Hitchcock’s classic film *Spellbound* (1945). Dali also wrote a novel, *Hidden Faces* (1944), and several volumes of flamboyant autobiography. Museums devoted to Dali’s work are in Figueras, his hometown in Spain, and in St. Petersburg, Florida, and over 500 of his works are on permanent display at the County Hall Gallery in London, England.







# Sunday Afternoon on the Island of la Grande Jatte

GEORGES-PIERRE SEURAT



*Name of Painting*

Sunday Afternoon on the Island of la Grande Jatte

*Artist*

Georges-Pierre Seurat (1859 - 1891)

*Date of Painting*

Painted in 1884 - 1886

*Size*

817/10 x 1213/10 inches  
or 207.5 x 308cm

*Technique*

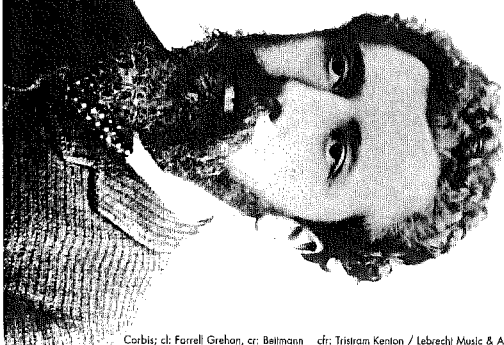
Oil on canvas

*Where in the World*

Art Institute of Chicago, Illinois

*Fascinating Fact*

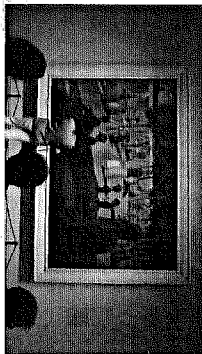
The painting has been featured many times in popular culture, including a Bugs Bunny cartoon and two episodes of *The Simpsons*, but perhaps its greatest homage is Stephen Sondheim's award-winning musical, *Sunday in the Park with George* (left).



Corbis; cl: Farrell Grehon, cr: Bellmann cfr: Tristram Kenton / Lebrecht Music & Arts bl: Georges Pierre / Fogg Art Museum.

mixes them and creates a new color. Rather than mixing colors on his palette, Seurat wanted to create colors in the mind's eye. Other artists had dabbled with these theories, but no one had success with it like Seurat.

After visiting the popular island on the Seine, it took Seurat two years to complete the massive painting. He made an estimated 60 studies of the subject and location, before reverting to his tiny, gaslit studio in Paris to paint a luminous scene on a ten-foot canvas. The painting was completed in 1885, but Seurat then repainted it with small dots and dashes of color - a style called Pointillism or Divisionism.



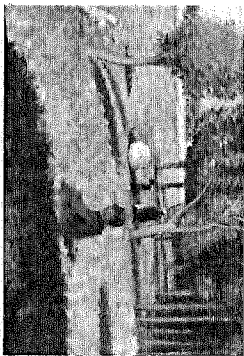
ON PUBLIC VIEW AT THE ART INSTITUTE OF CHICAGO

**The Style**

*Sunday Afternoon on the Island of la Grande Jatte* is quite unlike anything that came before. It is a rare thing when a single painting creates a new movement, but this was not really 'new' Impressionism: this was against almost everything that Impressionism represented. The subject was a familiar one, seemingly a pleasant summer scene, but that's where the similarities ended.

**Anti-Impressionism**

Where Impressionism sought to capture the fleeting and spontaneous, Seurat's characters seem frozen. There are many figures in the painting, 48 in all, and yet they seem completely alone each in their own world. There is little interaction in the painting, only with the paint, as the colors mix together to create the scene. Compare this silent scene to the joyous community in a typical Renoir. The broken brushwork of Impressionism is in sharp contrast to the rigid geometric shapes in *Sunday Afternoon on the Island of la Grande Jatte*. If Impressionism is the rambling sentence, full of happy diversions, Pointillism is a definite period.



ONE OF THE MANY STUDIES FOR THE PAINTING

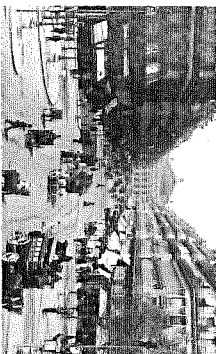
For questions or more orders: In the US please call (800) 227-5501, or go to [www.pointillism.com](http://www.pointillism.com). In Canada please call (800) 979-9915, or go to [www.pointillism.ca](http://www.pointillism.ca). ©2004 Pointillism.com. All rights reserved. Reproduction of this work is prohibited without the express written permission of Pointillism.com. Printed in the USA. Pointillism.com is a trademark of Pointillism.com. All other trademarks are the property of their respective owners.

**DID YOU KNOW?**

Unknown to his family and friends, Seurat lived with a young model, Madeline Knobloch. In February 1890, she gave birth, in his small studio, to their son, Pierre-Georges. Soon after this, Madeline was pregnant again, but the young family remained a secret. However, Seurat was struck down by a sudden and severe illness that, within a week, would claim his life. Perhaps realizing just how serious his predicament was, he decided to take Madeline and Pierre-Georges to meet his mother. Seurat died only two days later.

**City of Pleasure**

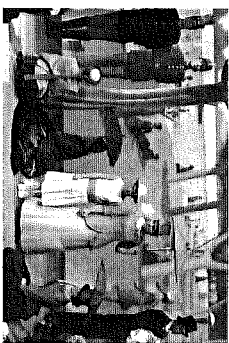
Paris in the second half of the nineteenth century became a city of pleasure and leisure, with train travel allowing day trips out of the capital. In addition, the city had become a place of shoppers with the world's first department stores, such as the *Bon Marché*, selling affordable clothes and other previously unattainable consumer goods to the general public.



A SCENE OF NINETEENTH-CENTURY PARIS

**The Players**

Sunday was the only day of the week everyone in Paris had off from work, and the only time that the different classes mixed together in leisure. A quick glance at the scene shows people not

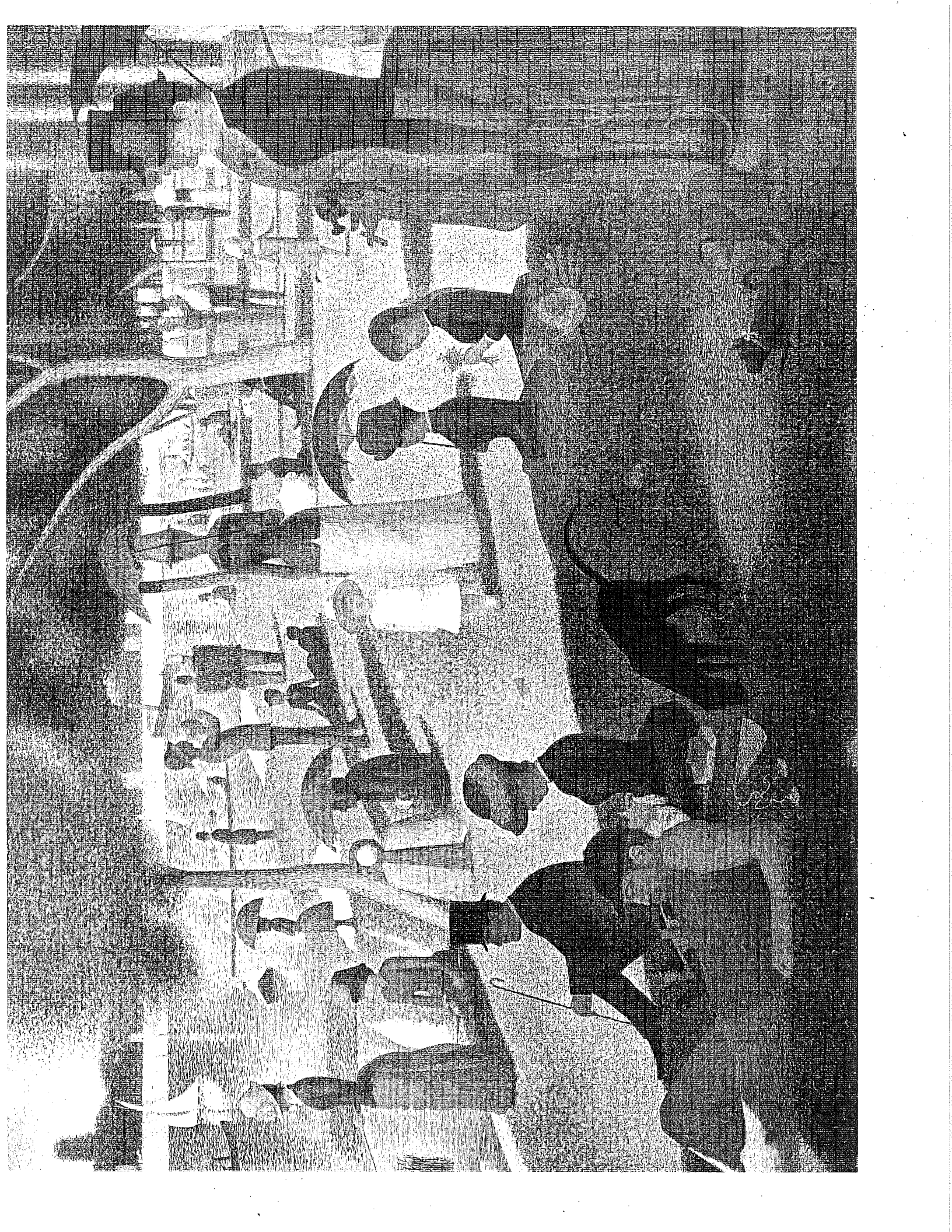


A STAGE SCENE FROM SONDEHEIM'S MUSICAL

*About the Artist*

Seurat was fortunate to come from a wealthy family. During his early artistic years this comfort allowed him to devote his time fanatically to drawing, which he vowed to master before painting with oils. Long before he introduced the world to Pointillism, these drawings were executed in the dotted style that was to make his name, quite the opposite of the free-flowing style of the art movement then in vogue, Impressionism.

His first painting, a large work called *Bathing at Asnières*, was completed in 1883. This was the first time the revolutionary use of Pointillism was seen publicly. However, the painting did not sit well with the ultra-conservative Paris Salon, and it was rejected. Never again did Seurat court the establishment, and in response he cofounded a society of independent artists (*Société des Artistes Indépendants*). The following year he started work on his masterpiece - *Sunday Afternoon on the Island of la Grande Jatte* - exhibited at the last Impressionist exhibition in 1886.



# PIET MONDRIAN

## Synopsis

Piet Mondrian is recognized as the purest and most methodical of the early abstractionists. He radically simplified the elements of his artwork in an effort to reflect what he believed to be the order underlying the visible world. In his groundbreaking paintings of the 1920s, Mondrian strictly limited his color palette to black, white, and the three primary colors: red, yellow, and blue. Mondrian's use of asymmetrical balance and a simplified pictorial vocabulary were crucial in the development of modern art. His iconic abstract works remain influential in design and familiar in popular culture.

## Key Ideas

- A theorist and writer, Mondrian equated art with the spiritual. He simplified his work, searching to reveal the essence of the spiritual energy in the balance of forces that governs nature and the universe.
- Mondrian attempted to represent the world through vertical and horizontal lines which to him represented the two opposing forces: the positive and the negative, the dynamic and the static, the masculine and the feminine.
- Mondrian's singular vision is clearly demonstrated in the methodical progression of his artwork from traditional representation to complete abstraction. The paintings evolve logically and illustrate clear periods of influence art movements such as Luminism, Impressionism, and especially **Cubism**.
- Mondrian was a founding member of De Stijl, an influential Dutch art movement that advocated pure abstraction to express a utopian ideal of universal harmony.

## Early Childhood

Piet Mondrian, born Pieter Cornelis Mondriaan, grew up as the second of five children in a devoutly Calvinist home in central Holland. The arts and music were encouraged in his household. His father, the director of the local primary school, was an enthusiastic amateur artist who gave drawing lessons to his son, and Mondrian's uncle, Fritz Mondriaan, was an accomplished artist who taught his nephew to paint.

## Early Training

In 1892, Mondrian enrolled in the National Academy of Fine Arts in Amsterdam. His three years of academic training focused on drawing from the model, copying old masters and genre painting. In the following years, he would rely on these skills to support himself by producing scientific drawings and copies of museum paintings.

For Mondrian, art and philosophy were deeply intertwined. He was a prolific writer and theorist, and was drawn to spiritual and philosophical studies. In 1908, he joined the Theosophical Society, a spiritual organization with widespread influence in Europe that eventually connected to the New Age Movement of the 1960s and 1970s. Though he later parted from the group, Theosophy influenced Mondrian's utopian ideals which found expression in the balance and tension of form and color in his paintings.

"Always further," is how Mondrian termed his drive to transform his artwork. Starting in 1905, his traditional landscape compositions began to reveal a new sense of drama and light. Jan Toorop, a leading artist of Dutch Luminism, introduced Mondrian to the French Post-Impressionists. Mondrian's paintings changed dramatically as a result, integrating, for example, the bold color and brushwork of Van Gogh and the pointillist technique of Georges Seurat.

## Mature Period

The influence of Cubism marked a turning point in Mondrian's career. He became familiar with the works of Picasso, Braque and others, and moved to Paris in 1912 which was, at the time, the thriving center of the avant-garde art world. Cubism gave Mondrian the structure to distill his landscapes to their essence: he made use of the Cubist grid structure, reducing his images of trees and buildings to a schematized framework. As in the painting *The Gray Tree* (1912), Mondrian temporarily adopted the Cubist muted grey and yellow/brown coloration. However, unlike the Cubists, Mondrian was not intending to create a sense of depth or volume, rather instead he wished to stress the flatness of the painting surface.

Mondrian was visiting in Holland in 1914 when World War I began. Unable to return to the Paris art scene for 5 years, his work continued to develop independently toward pure abstraction. Curved lines gradually disappeared from his paintings along with all references to objects or nature.

With artist and architect Theo van Doesburg, Mondrian founded the journal *De Stijl* in 1917. *De Stijl*, or "the style," was a movement among Dutch artists and architects that presented the ideal of total abstraction as a model for spiritual harmony and order. Mondrian termed the resulting artwork Neo-Plasticism, or the new plastic art. Elements in their paintings were



limited to straight lines, right angles, 3 primary colors (red, blue, yellow) and 3 achromatic colors (grey, white, and black). The *De Stijl* movement proved to have a major international influence on architecture, art, typography and interior design.

### **Late Period and Death**

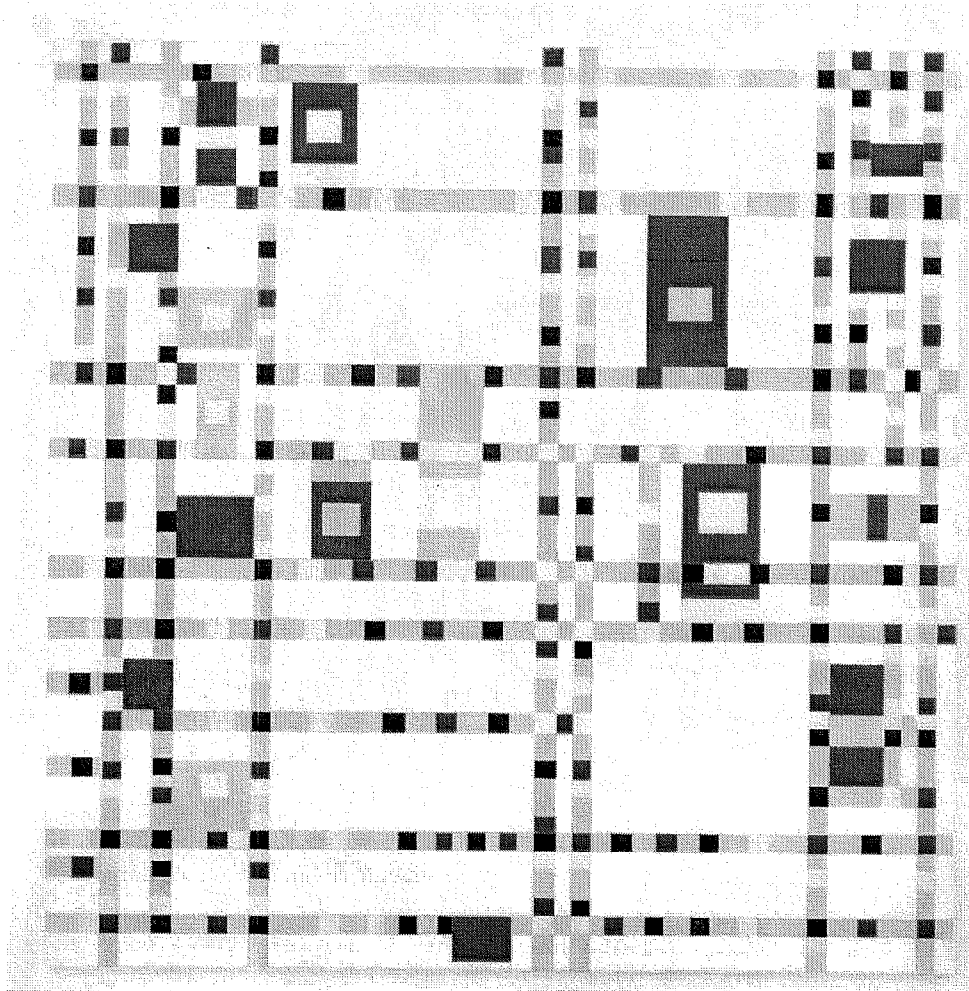
In 1919, Mondrian moved back to Paris and was soon creating the iconic abstract paintings for which he is best known. Aiming for a pure mode of representation, he used only a few horizontal and vertical black lines with select blocks of primary color. In his paintings, the visual balance of color and form was intuitive, not formulaic. Representation was completely eliminated and there was no attempt to create the illusion of depth. The paintings of the 1920s were at the high point of this purity.

Prior to the start of World War II, Mondrian moved to London for two years before settling in New York City in 1940. Expanding his pictorial vocabulary, he introduced double lines, then color lines and finally the black grid was replaced with pulsating lines of color squares. His late paintings show a new energy, rhythm and complexity of composition such as in *Broadway Boogie-Woogie* (1943).

Devoted to his work, Mondrian's life reflected his art. He remained unmarried and lived simply with few possessions. He died of pneumonia in 1944 at the age of 71.

### **Legacy**

Piet Mondrian was a pioneering artist whose paintings and writings were essential in the development of 20th century modern and abstract art. His singular vision for a pure art is clearly revealed in the consistent development of his artwork toward complete abstraction. It is hard to judge if his goals of expressing universal spiritual perfection were reached, but his work did become very popular and was much used in commercial design.



*Broadway Boogie-Woogie* (1943), oil paint, 50''x50''

# Oriental Poppies

GEORGIA O'KEEFFE



## Name of Painting

Oriental Poppies

## Artist

Georgia O'Keeffe (1887 - 1986)

## Date of Painting

Painted in 1928

## Size

30 x 40 inches or 76.2 x 101.6cm

## Technique

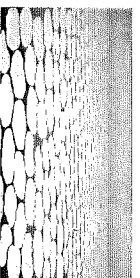
Oil on canvas

## Where in the World

Frederick R. Weisman Art Museum,  
Minneapolis, MN

## Fascinating Fact

By the time *Oriental Poppies* was painted in 1928, O'Keeffe was recognized as one of America's most important artists, and the prices for her paintings reflected her high status. That year a group of six calla lily paintings sold for \$25,000 - the highest sum ever paid for a series by a living American artist.

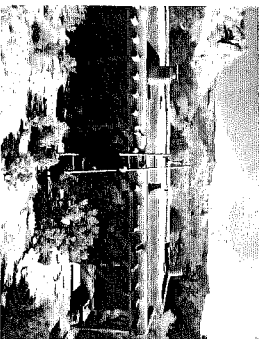


**DID YOU KNOW?**  
O'Keeffe began to travel widely from the 1950s. During the 1960s many of her works were inspired by 'cloudscapes', views of sky and clouds as seen from an airplane. Pictured, *Sky Above Clouds III*, 1963.



O'KEEFFE AT WORK

In 1946, she moved to her beloved New Mexico where she remained for the rest of her life. Thereafter, her life and her work were devoted to the American South West.



O'KEEFFE'S DESERT RANCH HOME

It is only by selection, by elimination, by emphasis, that we get at the real meaning of things." O'Keeffe, like many modernist painters, believed that the very essence of things was more true than their physical representation. O'Keeffe started painting her large flowers in 1924, beginning with *Petunia No. 2*. She carried on painting these large canvases of lush blooms until 1928, the year she painted *Oriental Poppies*. After 1928, she changed direction.

## Behind the Artist

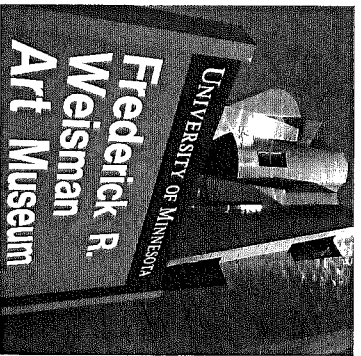
Georgia O'Keeffe was born on November 15, 1887 in Sun Prairie, Wisconsin. She knew from a very early age that she wanted to paint. Her early work was exhibited in 1916 by Alfred Steiglitz, an influential art dealer and curator in New York City and one of the greatest American photographers. This was a turning point for O'Keeffe. Her meeting with Steiglitz led to their eventual marriage in 1924.



ALFRED STEIGLITZ & GEORGIA O'KEEFFE

## Photographic Influence

The style of the photography of Steiglitz and his fellow modernist photographer, Paul Strand, greatly influenced O'Keeffe. They would take pictures of everyday objects and crop them in an attempt to reveal small details, allowing for the discovery of what they felt was its core essence. In this way, everyday objects became unfamiliar. For O'Keeffe, this was effective for both her



THE CURRENT HOME OF ORIENTAL POPPIES

*Oriental Poppies* is one of the most famous of these paintings. The sensuous reds of the petals swim across the canvas, anchored only by the jet-black centers. O'Keeffe created this painting in her effort to bring the viewer's attention to the exquisite beauty of flowers, which she felt were so small that people did not take time to really appreciate their splendor. As she said in 1922, "Nothing is less real than realism. Details are confusing."

## Formation of Flowers

O'Keeffe created this painting in her effort to bring the viewer's attention to the exquisite beauty of flowers, which she felt were so small that people did not take time to really appreciate their splendor. As she said in 1922, "Nothing is less real than realism. Details are confusing."

## Desert Dream

In 1929 O'Keeffe wanted to explore the natural beauty of America and took a train trip to New Mexico. The trip changed her life; she became obsessed with the desolate dreamlike landscape of the desert. She bought a home and would spend all her winters there. After Steiglitz's

## About the Artist

The union of Georgia O'Keeffe and the photographer Alfred Steiglitz had a profound effect on both of their careers, and it is known as one of the most productive partnerships in modern art. The couple met on uncertain terms in 1916, as he had exhibited a selection of her work, which had been given to him by O'Keeffe's classmate at Columbia Teachers College in New York City, without her permission. She met with the photographer to demand that he dismantle the exhibition, but in the end he prevailed. This rough start quickly led to them falling in love and Steiglitz leaving his wife to be with the artist. They were the darling couple of the American art world for many years and lived in harmony together until Steiglitz died in 1946.

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