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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

Exhibition of
GEORGIA O'KEEFFE
May 14 - August 25, 1946

The Museum of Modern Art
11 West 53 Street, New York

1. ABSTRACTION NO. 9. 1915. Charcoal, 24 1/4 x 18 7/8". Lent by Alfred Stieglitz, New York.
2. NO. 10. - BLUE LINES. 1915. Watercolor, 25 x 19". Lent by Alfred Stieglitz, New York.
3. DRAWING NO. 11. 1915. Charcoal, 24 1/2 x 18 1/2". Lent by Alfred Stieglitz, New York.
4. 59TH STREET STUDIO. 1919. Oil on canvas, 35 x 29". Lent by the artist.
5. LAKE GEORGE WITH CROWS. c.1921. Oil on canvas, 28 1/4 x 25". Lent by the artist.
6. SPRING. 1922. Oil on canvas, 35 x 30". Lent by Mr. and Mrs. Bryner-Schwab, New York.
7. CORN, DARK. 1922. Oil on composition board, 32 x 12". Lent by the artist.
8. TWO FIGS. 1923. Oil on board, 9 x 6 3/4". Lent by Mr. and Mrs. Bryner-Schwab, New York.
9. GRAY LINE WITH BLACK, BLUE AND YELLOW. c.1923. Oil on canvas, 48 x 30 1/8". Lent by the artist.
10. PORTRAIT OF A DAY (3RD DAY). 1924. Oil on canvas, 32 x 25". Lent by the artist.
11. DARK ABSTRACTION. 1924. Oil on canvas, 25 x 21". Lent by the artist.
12. BIRCH AND PINE TREE. NO. 1. 1925. Oil on canvas, 35 x 22". Lent by the artist.
13. GREY TREE, LAKE GEORGE. 1926. Oil on canvas, 36 x 30". Lent by the artist.
14. LAKE GEORGE BARN. 1926. Oil on canvas, 21 x 31 3/4". Lent by the artist.
15. CITY NIGHT. 1926. Oil on canvas, 48 1/8 x 30". Lent by the artist.
16. OPEN CLAM SHELL. 1926. Oil on canvas, 20 x 9". Lent by the artist.
17. CLOSED CLAM SHELL. 1926. Oil on canvas, 20 x 9". Lent by the artist.
18. SHELL AND OLD SHINGLE. 1926. Oil on canvas, 9 x 7". Lent by the artist.
19. BLACK IRIS. 1926. Oil on canvas, 36 x 30". Lent by Alfred Stieglitz, New York.
20. EAST RIVER FROM THE SHELTON (30TH STORY). 1926. Oil on canvas, 12 x 32". Lent by the artist.
21. WHITE MORNING GLORY WITH BLACK. 1926. Oil on canvas, 36 x 30". Lent by Leonard C. Hanna, Jr., Cleveland, Ohio.
22. THE SHELTON WITH SUNSPOTS. 1926. Oil on canvas, 48 1/4 x 30 1/8". Lent by Mrs. Paul Lester Wiener, New York.
23. BLACK PETUNIA AND WHITE MORNING GLORY. NO. 1. 1926. Oil on canvas, 36 x 30". Lent by the artist.
24. SEAWEEED. 1927. Oil on canvas, 7 x 9". Lent by Alfred Stieglitz, New York.

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- abstraction - White Rose. No. 2*
25. (BALLET SKIRT.) 1927. Oil on canvas, 36 x 30". Lent by the artist.
 26. LINE AND CURVE. 1927. Oil on canvas, 32 x 16". Lent by the artist.
 27. ABSTRACTION - WHITE ROSE. 1927. Oil on canvas, 36 x 30". Lent by the artist.
 28. BLACK ABSTRACTION. 1927. Oil on canvas, 30 x 40". Lent by Alfred Stieglitz, New York.
 29. LAKE GEORGE WINDOW. 1927. Oil on canvas, 40 x 30". Museum of Modern Art, Bequest of Richard D. Bixey (by exchange).
 30. RED POPPY. 1928. Oil on canvas, 7 x 9". Lent anonymously.
 31. BROWN AND TAN LEAVES. 1928. Oil on canvas, 40 x 30". Lent by Mr. and Mrs. Robert R. Young, Newport, Rhode Island.
 32. SINGLE LILY WITH RED. 1928. Oil on board, 12 x 6 1/4". Lent by the Whitney Museum of American Art, New York.
 33. BLACK CROSS, NEW MEXICO. 1929. Oil on canvas, 39 x 30". Lent by the Art Institute of Chicago, Chicago, Illinois.
 34. HICKORY LEAVES WITH DAISY. 1929. Oil on canvas, 30 x 40". Lent by the artist.
 35. THIS AUTUMN. 1929. Oil on canvas, 40 x 30". Lent by the artist.
 36. BLACK HOLLYHOCKS AND BLUE LARKSPUR. 1929. Oil on canvas, 30 x 40". Lent by the artist.
 37. BLACK AND WHITE. 1930. Oil on canvas, 36 x 24". Lent by the artist.
 38. RANCHOS CHURCH. 1930. Oil on canvas, 24 x 36". Lent by the artist.
 39. JACK IN THE PULPIT. NO. 6. 1930. Oil on canvas, 36 x 18". Lent by the artist.
 40. DARK MESA AND PINK SKY. 1930. Oil on canvas, 16 x 30". Lent by the artist.
 41. CLAM SHELL. 1930. Oil on canvas, 24 x 36". Lent by the artist.
 42. COW'S SKULL WITH RED. 1930-34. Oil on canvas, 36 x 40". Lent by the artist.
 43. COW'S SKULL WITH CALICO ROSES. 1931. Oil on canvas, 36 x 24". Lent by the artist.
 44. JIMSON WEED. 1932. Oil on canvas, 48 x 40". Lent by the artist.
 45. WHITE CANADIAN BARN. NO. 2. 1932. Oil on canvas, 12 x 30". Lent by the artist.
 46. DEER'S HORNS NEAR CAMERON. 1937. Oil on canvas, 36 x 40". Lent by the artist.
 47. THE WHITE PLACE IN SHADOW. 1940. Oil on canvas, 30 x 24". Lent by the Phillips Memorial Gallery, Washington, D.C.
 48. PELVIS WITH THE DISTANCE. 1943. Oil on canvas, 24 x 29 3/4". Lent by Mr. and Mrs. James W. Fesler, Indianapolis, Indiana.
 49. CLIFFS BEYOND ABIQUIU. 1943. Oil on canvas, 30 x 23 7/8". Lent by the artist.
 50. THE BLACK PLACE. 1943. Oil on canvas, 20 x 36". Lent by the artist.
 51. COTTONWOOD. NO. 1. 1944. Oil on canvas, 30 x 36". Lent by the artist.
 52. PELVIS SERIES. NO. 3. 1944. Oil on canvas, 48 x 40". Lent by the artist.
 53. BLACK PLACE. NO. 1. 1944. Oil on canvas, 26 x 30". Lent by the artist.

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54. PELVIS IV. 1944. Oil on canvas, 40 1/2 x 36". Lent by the artist.
55. THE BLACK PLACE. NO. 3. 1944. Oil on canvas, 36 1/8 x 40". Lent by the artist.
56. HILLS AND MESA TO THE WEST. 1945. Oil on canvas, 18 7/8 x 36". Lent by the artist.
57. BLUE AND RED HILLS. 1945. Oil on canvas, 30 x 40". Lent by the artist.

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

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FOR IMMEDIATE RELEASE

PAINTINGS OF GEORGIA O'KEEFFE SHOWN IN RETROSPECTIVE EXHIBITION AT MUSEUM OF MODERN ART

"Finally a woman on paper."

These words, spoken by Alfred Stieglitz in 1915, were the actual launching of Georgia O'Keeffe on a career that has led to her recognition as a major American artist. On Wednesday, May 15, a retrospective exhibition of her works will open at the Museum of Modern Art and continue through August 25. The exhibition has been selected and installed by James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture. Mr. Sweeney has also written the book on O'Keeffe which the Museum will publish concurrently with the exhibition.

When the internationally known photographer spoke his career-launching words he had for more than a decade, in his small but famous gallery "291", been introducing to the American public the most modern painting and sculpture from abroad as well as the most advanced American art. When a friend showed him several drawings by Georgia O'Keeffe, at that time teaching art in a South Carolina college, Stieglitz was instantly impressed. He kept the drawings and in the spring of 1916 put ten of them on exhibition in "291."

This was Georgia O'Keeffe's debut as an artist. The next year Stieglitz gave her a one-man show, the last exhibition before he closed the gallery at "291." In 1923 he presented at The Anderson Galleries 100 oils, watercolors and pastels and drawings by O'Keeffe. In 1924 Stieglitz married the artist whom he had taken such pride in having discovered. The next year and annually since then he has held an exhibition of her work in his gallery, now "An American Place."

In the text Mr. Sweeney has written for the O'Keeffe book he comments on the artist and her work as follows:

"An expression of intense emotion, stark but always constrained, is the essence of O'Keeffe's art. And the way she came to this was by the severest critical self-stripping."

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In 1923 Georgia O'Keeffe herself explained the process by which she reached her highly individual artistic expression.

"I grew up pretty much as everybody else grows up and one day seven years ago found myself saying to myself - I can't live where I want to - I can't go where I want to - I can't do what I want to - . School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not at least to paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing that I could do that did not concern anyone but myself - that was nobody's business but my own. So these paintings and drawings happened and many others that are not here. I found that I could say things with color and shapes that I couldn't say in any other way - things I had no words for.

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painter, which by that one. Then I determined which of the finished pieces represented me alone. From that moment forward I knew exactly what kind of work I wanted to do. And I have been doing that for many years."

Georgia O'Keeffe was born in Sun Prairie, near Madison, Wisconsin, November 15, 1887, second child in a family of seven, Irish on her father's side, Hungarian and Knickerbocker-Dutch on her mother's. Both grandmothers were interested in painting and before she knew what it meant Georgia had made up her mind to become an artist.

Before she was ten she was being taught to copy flowers and draw from plaster casts. When she was fourteen her family moved to Williamsburg, Virginia and in 1904 she was graduated from the Chatham, Virginia, Episcopal Institute. The next autumn she enrolled in the Art Institute of Chicago and worked a year with John Vanderpoel, famous teacher of drawing. The year 1907-08 she spent in New York at the Art Students League, studying under William Merritt Chase, F. Luis Mora and Kenyon Cox.

The following year she was in Chicago, doing free lance commercial art. For several years she did almost no painting. In the summer of 1912 she went to the University of Virginia for a course in art teaching with Alon Bement. Then began her pedagogical period in art: supervising art in the public schools of Amarillo, Texas; art instructor in the summer school of the University of Virginia; and head of the art department of West Texas Normal College, Canyon, Texas. This period, interspersed with art courses at Columbia University under Alon Bement and Arthur Dow, lasted from 1912 until 1918, when she was forced by overwork to give up teaching.

From that year on Miss O'Keeffe has devoted her time to

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painting, making New York her headquarters. The summer of 1929 she spent in New Mexico where she now has a ranch, her second home. In 1932 she painted on the Gaspé Peninsula in Canada; in 1934 she went to Bermuda and was in Hawaii 1938-39 on an assignment. She holds the degree of Doctor of Fine Arts from William and Mary College, Virginia, and Doctor of Letters from the University of Wisconsin. Her paintings are owned by many museums in this country and in 1940 the Art Institute of Chicago held a retrospective exhibition of her work.

In the catalog Mr. Sweeney quotes from a considerable group of unpublished early correspondence--generously put at his disposal by Miss O'Keeffe--between the artist and her discoverer, Alfred Stieglitz. This interchange between an emerging artist and an extraordinarily discerning critic throws a revealing light both on the tendencies of American art in one of its most critical periods and on the evolving interest of an artist who has become one of the leading figures in American art today.

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Paintings by Georgia O'Keeffe
in Public Collections

Phillips Memorial Gallery, Washington, D.C.	(6)
Brooklyn Museum, Brooklyn, N.Y.	(1)
The Cleveland Museum of Art, Cleveland, Ohio.	(1)
The Newark Museum, Newark, N.J.	(1)
The Whitney Museum of American Art, New York.	(4)
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The Museum of the University of Minneapolis, Minn.	(2)
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One Man Exhibitions

of

Georgia O'Keeffe's Work

- 1916 - Exhibited with Charles Duncan and René Lafferty. (10 drawings by O'Keeffe.) "291", New York.
- 1917 - "291", New York.
- 1923 - Anderson Galleries, New York. (100 oils.)
- 1925 - A Group Show, Seven Americans. Anderson Galleries, New York.
- 1926 - The Intimate Gallery, New York. (50 recent paintings.)
- 1927 - The Intimate Gallery, New York.
- 1927 - Brooklyn Museum, Brooklyn, New York.
- 1928 - The Intimate Gallery, New York.
- 1929 - The Intimate Gallery, New York.
- 1930 - An American Place, New York.
- 1931 - An American Place, New York.
- 1932 - An American Place, New York.
- 1933 - An American Place, New York.
- 1934 - An American Place, New York. Retrospective Exhibition (1919-1934).
- 1935 - An American Place, New York.
- 1936 - An American Place, New York.
- 1937 - An American Place, New York.
- 1937 - American Womens Association, New York.
- 1938 - American Womens Association, New York.
- 1938 - College of William and Mary, Williamsburg, Virginia.
- 1939 - An American Place, New York.
- 1940 - An American Place, New York.
- 1941 - An American Place, New York.
- 1942 - An American Place, New York.
- 1943 - An American Place, New York.
- 1943 - The Art Institute of Chicago, Chicago, Illinois. Retrospective Exhibition.
- 1944 - An American Place, New York.
- 1945 - An American Place, New York.
- 1946 - An American Place, New York.

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Chronology

of

Georgia O'Keeffe

- 1887 - Born November 15, Sun Prairie, Wisconsin.
- 1901 - Family moved to Williamsburg, Virginia.
- 1904 - Graduated Chatham Episcopal Institute, Virginia.
- 1904-05 - Studied School of Art Institute of Chicago with John Vanderpoel.
- 1907-08 - Art Students League, New York; won Still Life prize in class of William Merritt Chase.
- 1909-10 - Chicago: Free lance commercial art.
- 1912 - Took teaching course Summer School University of Virginia with Alon Bement.
- 1912-16 - Supervisor of art, public schools, Amarillo, Texas - 1912-14.
Instructor Summer School University of Virginia - 1913-16.
- 1915 - Teaching Columbia College, South Carolina.
- 1916 - Took teaching course with Arthur Dow and Alon Bement, Teachers College, Columbia University, New York.
Head of Art Department, West Texas State Normal College, Canyon, Texas.
First work exhibited at "291", New York.
- 1917 - First one-man show at "291", New York; first trip to New Mexico.
- 1918 - San Antonio, Texas; New York.
- 1923 - Exhibition at Anderson Galleries, New York, 100 paintings.
- 1924 - Combined exhibition photographs of Alfred Stieglitz, oils by O'Keeffe, Anderson Galleries, New York; marriage with Stieglitz.
- 1929 - First summer in New Mexico.
- 1932 - Gaspé Peninsula, Canada.
- 1934 - Bermuda.
- 1938-39 - Hawaii on ^{assignment} ~~consignment~~ for Dole Pineapple Company.
- 1939 - Design for Steuben Glass, Inc.; degree Doctor of Fine Arts, William and Mary College, Virginia.
- 1940 - Retrospective exhibition, Art Institute of Chicago.
- 1942 - Degree of Doctor of Letters, University of Wisconsin.

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Chicago Art Institute, Chicago, Ill.	(1)
<i>Simsbury</i> Westminister Academy, Sunbury, Conn.	(1)
? (Bryn Mawr Academy, Bryn Mawr, Va. <i>College Pa.</i>	(1)
The Tate Gallery, London, England.	(1)

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Museum

O'Keeffe's in
Univ. Collections

1 - Museum of Modern Art

Brooklyn: Black Pansy etc 1 oil Re, made Re, wood color reprod.

Newark: 2 oils.

Baltimore: 1 oil

Indianapolis: gray landscapes 1 oil

Minneapolis: Wives of Men 2 oils

Detroit (Tanager/garden) 1

Cleveland

Metropolitan

Springfield Mass.

Univ. of Georgia (Farago)

Phillips Memorial 5

Philadelphia 1

Volunteer Museum 4 oil

1927 - Jan Feb " " " " " "

1927 - ? ? Brooklyn Museum, Brooklyn (refer Mrs. Wick)

1928 - Jan Feb. The Intimate Gallery, New York.

1929 - Feb. The Intimate Gallery, New York

1930 - February, The American Place, New York

1931 - Feb. March " " " " " "

1932 - Apr. - March, 1933, " " " " " "

1933 - Jan. The American Place, New York. Retrospective Exhibition (1919-1934)

1934 - Feb. April The American Place, New York

1935 - Jan. The American Place, New York

1936 - Feb. March The American Place, New York

1937 - April American Women's Association, New York

1938 - Feb. March 1938 " " " "

of - 2 cases

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One Man Exhibition
of
Gregg O'Keeffe's work

(1916 ~~Jan~~) Exhibited with Charles Demuth and Rene Lippert [see quote]
[10 drawings by O.K.]

1917 - April "291" New York.

1923 - Jan 29 : Anderson Galleries, New York (100 oils)

(1925 - March : Group Show Five Americans - Anderson Galleries N.Y.)

1926 - Feb : The Intimate Gallery, New York (50 recent paintings)

1927 - Jan-Feb " " " " " "

1927 - ? ? Brooklyn Museum, Brooklyn (refer Mrs. Wick)

1928 - Jan-Feb The Intimate Gallery, New York.

1929 - Feb-Mar The Intimate Gallery, New York

1930 - February, On American Place, New York

1931 - Feb-Mar " " " " " "

1932 - Apr-May, 1933, " " " " " "

1933 - Jan. On American Place, N.Y.

1934 - Feb-Apr On American Place, New York. Retrospective Exhibition (1919-1934)

1935 - ~~Jan~~ " " " " " "

1936 - January, On American Place, N.Y.

1937 - Feb-Mar On American Place, New York.

1937-38 April American Women's Association, New York.

~~1937-38~~ Feb-Mar 1938 " " " "

of - 2 leaves

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- 1938 May 4-9 College of William and Mary, Williamsburg, Va.
1939 Jan 27 - March 17 An American Place N.Y.
1940 Feb - An American Place N.Y.
1941 Feb - An American Place N.Y.
1942 February An American Place N.Y.
1943 March-May An American Place N.Y.
✓ 1943 ✓ Retrospective Exhibition: The Art Institute of Chicago,
1944 Jan-March An American Place N.Y.
1945: An American Place N.Y.
1946: An American Place N.Y.
1946

Exhibition May 4-9 College of William and Mary, Williamsburg, Va.

- anything I

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a year earlier that she was on the right track - ~~she~~^{yet} grateful ⁽²⁾
 both to Dor and to Bennett for the doors they had opened
 to her. - ~~of course of the letter~~ So she wrote a letter to college
 friend Anita Pollitzer, that August "Pa Dor is a sweet old
 man. He is so nice he puts my teeth on edge at times. But
 I will admit he is nice - even when I want to slap him on
 the back and say ^{Wake} 'wake up old boy - don't let them feed you
 too many sages plums'. In that Color Printing class I used
 to nearly go crazy - they all flattered him so much - And
 I was liking such snorting things, he seemed so disgusting
 time to me." And in another letter of the same month "Alon
 is a funny little fellow, but I like the way he teaches --- I
 wouldn't be 'arting' now if it wasn't for him - and as it is
 the most interesting thing in life to me I ought to thank him
 He told me this summer that I didn't have a bit of respect for
 him, then nearly killed himself laughing. But it won't do ^(over)

I really think a lot of him" ^{to Anita Pollitzer}
 "Tell me" she wrote in another letter (that same summer,
 1915) ^{Columbia College, NYC}

~~of the summer of 1915~~ O'Rourke to a post at ~~the~~
 College in South America → do you like my "music"? I didn't
 make it to music - it's just my own tune - it is something
 I wanted very much to say to someone. And again: Anita -
 do you know - I believe I would rather have Stravinsky like something
 - anything I had done - than anyone else I know of - I have

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"The magazine 291 came and I was so crazy about it that I sent for numbers 2 and 3 - I think they are wonderful - they just take my breath away - it's almost as good as going to "291". I subscribed to it. I got William Jerome Eddy's book a long time ago - and sent to The Horses for Kandinsky's. but haven't been able to get it. They said they couldn't find out who published it. Write you would tell me. - Tell me when you get hold of any thing interesting."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

always felt that — If I ever make anything that satisfies me even
 ever so little — I am going to show it to him to find out if it is any
 good. Don't you often wish you could make something he would
 like?

"Still Anita — I don't see why we ever think of what others
 think of what we do — no matter who they are — isn't it enough just
 to express yourself?"

"If it were to a particular person as music often is — of course
 we would like them to understand — at least a little — but why should
 we care about the rest of the crowd — If I make a picture to you
 why should I care if any one else likes it or is interested in it or not."

^{8 June}
 1915 : Columbia College, South Carolina.

In the autumn of 1915 O'Keeffe took a post at
 Columbia College in South Carolina. Shortly after establishing
 herself there she sent a batch of recent drawings to New York
 through a friend to Anita Pollitzer. Then it seemed as if wheels
 began to turn one on the heels of another.

space.

9A-9E.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(10)

O'Keeffe's friend Anita Pollitzer had brought the drawings she received from South Carolina to "291". Steegly was instantly impressed. "Finally a woman on paper," as he expressed it. He kept them. Then in May of the spring following put two of them on exhibition with works by Charles Duncan and Rene Hafferty.

This was O'Keeffe's debut. The year following ¹⁹¹⁷ Steegly gave her a one-man show in "291" - the last exhibition before the gallery was shut down. ~~And~~ in 1923 he presented "One hundred pictures oils water colors pastels drawings by Georgia O'Keeffe American".

The following year Steegly and O'Keeffe were married. And each year since 1925 with a single exception she has held an exhibition of her work at the "Intimate Gallery" until 193- and since then in "An American Place".

* * * *

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Space

11

From those first drawings exhibited at "291" down to the latest work of 1946, the most striking characteristic of O'Keeffe's art has remained its passionate austerity. In those first drawings she stripped away naturalistic associations as completely as possible and placed all dependence on merely of compositional tensions to create the pictorial equivalents of her emotional experiences. And yet in her later work, where she employs naturalistic conventions, it is still this same quality which strikes us: this same austerity, this same tension of form, this same emotional infusion.

"I know" she has said "I cannot paint a flower, I cannot paint the sun on the desert on a bright summer morning, but may be in terms of paint I can convey to you my experience of the flower, or the experience that makes the flower of significance to me at that particular time."

"Color is one of the great things in the world that makes life worth living to me and as I have come to think of painting it is my effort to create an equivalent with paint-color for the world, for life as I see it."

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And in spite of ~~so many~~ ^{many} of her ~~early~~ ^{early} eulogists
~~it is evident to see, that O'Keeffe will live -~~
~~we see O'Keeffe today, primarily as an outstanding American~~
~~example of pure painting - not a~~

→ who strive so industriously to find
 a mystical or symbolical content in her work,
 today we see O'Keeffe as one of the outstanding Amer-
 lean examples of pure painting, and her attitude to the
 world she portrays that of Ruskin's "true artist"
 "who perceives rightly in spite of his feelings
 and for whom the primary is forever nothing
 else than itself - a little flower apprehended
 in the very plain and leafy fact of it, whatever
 and how ~~soever~~ many soever the associations
 and passions may be that crowd around it."

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- Oak + Hickory leaves '27
- * ? Old Maple wood George '26
- ② Birch + Pine Trees pink '25 (I)
- * * * * * Clam Shell '30 (another?)
- * * Birch + Pine Tree (I)
- White Birch Trees Autumn 1927
- * * Black Place (Gray, large) 1943 (?)
- Purple Hills white cloud
- (* * ~~gray~~ ^{Tree like grass} ~~maple~~ on others last)
- (Bathroom window?)
- * * New York (blue black + white) 1926-27
- * * New York ~~A~~ Street 1925 (gray)
- New York (1 Phila. 2 sold)
- (inner last)
- * * Large Cross heart (if bottom repainted)
- ? Last Red Camia
- * * * * * Linson weed (large) 1932
(#1 or #2; on Parry)
- * * * * * First Big Flower (Two Belinas)
[Mischkinum seed]
- ? Red Barn on panel (gray)
- * * Back yard (small sky) 1940
- * * One Cotton wood 1945 or 1946
- * * Tuesday Morning

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Chronology

- 1887 : Born November 15, Sun Prairie, Wisconsin
- 1901 : Family moved to Williamsburg Va
- 1904 : graduated Chatham Episcopal Institute, Va.
- 1904-05 : ^{Studied} School of Art Institute Chicago, with the Vanderpoel.
- 1907-08 : Art Students League New York; won Still life prize, class of William Merritt Chase
- 1909-10 : Free lance commercial art (Chicago)
- 1912 : ^{Took ~~the~~ teaching course} Summer School University of Virginia ¹⁹¹² with Alon Benart,
- 1912-1916 : Supervisor of art public schools Amarillo Texas 1912-14
 Instructor, Summer School Univ. of Virginia 1913-1916.
- 1915 : Teaching Columbia College South Carolina.
- 1916 : Took teaching course with Arthur Dow and Alon Benart Columbia University, Teachers College N.Y. first work exhibited at "291" ^{Head of art Department, West Texas State Normal College Canyon Texas}
- (N.Y.) 1917 : First one-man show at "291" New York; first trip to New Mexico.
- 1918 : San Antonio Texas; New York
- 1923 : Exhibition at Anderson galleries New York 100 paintings
- 1924 : ^{Combined} Exhibition ~~and~~ photographs of Alfred Stieglitz oils by O'Keeffe Anderson Galleries N.Y.; marriage with Stieglitz
- 1929 : First summer in New Mexico
- 1932 : Grosse Pointe Peninsula Canada
- 1934 : Bermuda
- 1938-1939 : Hawaii on assignment for Dole Pineapple Co. ²⁰¹¹

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1939: ~~Design~~ ^{for} Stephen Albee ^{inc}; degree of Doctor of
Fine Arts, William and Mary College, Va.

1940: Retrospective exhibition Art Institute of Chicago

194~~7~~²: Degree of Doctor of Letters, University of Wisconsin.

Miss O'Keefe will call
occupying these dates
— a rather givng conedones.

Am on 3rd floor

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

One Man Exhibitions

of

Georgia O'Keeffe's Work

- 1916 - Exhibited with Charles Duncan and René Lafferty. (10 drawings by O'Keeffe.) "291", New York.
- 1917 - "291", New York.
- 1923 - Anderson Galleries, New York. (100 oils.)
- 1925 - A Group Show, Seven Americans. Anderson Galleries, New York.
- 1926 - The Intimate Gallery, New York. (50 recent paintings.)
- 1927 - The Intimate Gallery, New York.
- 1927 - Brooklyn Museum, Brooklyn, New York.
- 1928 - The Intimate Gallery, New York.
- 1929 - The Intimate Gallery, New York.
- 1930 - An American Place, New York.
- 1931 - An American Place, New York.
- 1932 - An American Place, New York.
- 1933 - An American Place, New York.
- 1934 - An American Place, New York. Retrospective Exhibition (1919-1934).
- 1935 - An American Place, New York.
- 1936 - An American Place, New York.
- 1937 - An American Place, New York.
- 1937 - American Womens Association, New York.
- 1938 - American Womens Association, New York.
- 1938 - College of William and Mary, Williamsburg, Virginia.
- 1939 - An American Place, New York.
- 1940 - An American Place, New York.
- 1941 - An American Place, New York.
- 1942 - An American Place, New York.
- 1943 - An American Place, New York.
- 1943 - The Art Institute of Chicago, Chicago, Illinois. Retrospective Exhibition.
- 1944 - An American Place, New York.
- 1945 - An American Place, New York.
- 1946 - An American Place, New York.

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

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GEORGIA O'KEEFFE: RETROSPECTIVE EXHIBITION

The Museum of Modern Art, New York

May 15 - August 25, 1946

The following excerpts are from the biographical critical text of the illustrated book Georgia O'Keeffe in preparation by James Johnson Sweeney, director of the Department of Painting and Sculpture, who has selected and arranged the exhibition.

GEORGIA O'KEEFFE

An expression of intense emotion, stark but always constrained, is the essence of O'Keeffe's art. And the way she came to this was by the severest critical self-stripping.

"I grew up," as she explained in 1923, "pretty much as everybody else grows up and one day seven years ago found myself saying to myself - I can't live where I want to - I can't go where I want to - I can't do what I want to -. School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not at least to paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing that I could do that did not concern anyone but myself - that was nobody's business but my own. So these paintings and drawings happened and many others that are not here. - I found that I could say things with color and shapes that I couldn't say in any other way - things I had no words for..."

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painter, which by that one. Then I determined which of the finished pieces represented me alone. From that moment forward I knew exactly what kind of work I wanted to do. And I have been doing that for many years."

Georgia O'Keeffe was born in Sun Prairie, near Madison, Wisconsin, on November 15th, 1887. She was the second child of a family of seven: four sisters and two brothers. Her father, Francis O'Keeffe, was of Irish extraction; her mother, Ida Totto, was of Hungarian and Knickerbocker Dutch lineage. Her maternal grandfather had served as an aide-de-camp to the famous Hungarian revolutionary Louis Kossuth; and her maternal grandmother's ancestors were among the earliest Dutch settlers in New Amsterdam, having come to America in 1638.

Both O'Keeffe's grandmothers were interested in painting. And Georgia at the age of ten, with two younger sisters, was already being taught to copy pansies and roses and to draw from plaster casts. From the outset she had set her heart on becoming an "artist" - with only the vaguest notion of what she meant by the term. Nevertheless one of the deepest impressions that has remained with her from her early school years is a scolding she was given in art class at the Sacred Heart Academy in Madison "for drawing too small."

In 1901 her family moved to Williamsburg, Virginia; she followed the year after and graduated from the Chatham, Virginia, Episcopal Institute in 1904.

The next autumn she enrolled in school of the Art Institute of Chicago and worked there a year with John Vanderpoel. Vanderpoel was a famous teacher of drawing. And his emphasis on line possibly left a lasting impress on O'Keeffe's style. The winter of 1907 and 1908 she spent in New York at the Art Students' League studying with William Merritt Chase, F. Luis Mora and Kenyon Cox. In Chase's class she won the Still Life prize. She was a favorite among her fellow

* Introduction to catalog of "Alfred Stieglitz presents one hundred pictures, oils, watercolors, pastels, drawings by Georgia O'Keeffe, American."

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students. Eugene Speicher won his first formal recognition and the Kelly Prize for his portrait of "Patsy" O'Keeffe as she was known. She wanted to return to the League the next Fall. But now for the first time her parents refused to let her have her way. Nettled by the disappointment, she packed up at once and set off for Chicago, where she had an aunt and uncle, and remained there a year doing free-lance commercial work.

But in spite of O'Keeffe's need to earn a livelihood, commercial art had very little attraction for her. For several years she practically abandoned painting. Then in the summer of 1912 she returned to school at the University of Virginia for a course in art teaching with Alon Bement. From 1912 to 1914 she filled the post of supervisor of art for the public schools of Amarillo, Texas. In 1914 and 1915 she attended Teachers College at Columbia University, New York, and served as instructor at the Summer School of the University of Virginia. In 1915 she taught a term at Columbia College, South Carolina. And finally in the spring of 1916 returned to New York to take further courses with Alon Bement and Arthur Dow at Columbia University Teachers College in preparation for a position as head of the Art Department of West Texas Normal College, Canyon, Texas, where she remained until she was forced by overwork to give up teaching in 1918.

1912. Arthur Dow's Methods

Meanwhile her interest in painting had reawakened. Chase's teaching at the League had probably much to do with her temporary discouragement. She saw little point in learning to paint merely to copy nature, or to repeat what Hals had done, what Sargent had done, or what Messiaen had done. "In school" as she said, "I was taught to paint things as I saw them. But it seemed so stupid. If one could only reproduce nature, and always with less beauty than the original, why paint at all? Always I wanted to be an artist, but now I decided to give it up. I put away my paints and brushes." It was only on her introduction to Arthur Dow's theories through the teaching of Alon Bement, that O'Keeffe felt she had at last found a way to realize her ideal of painting primarily as a means of self-expression and was encouraged to resume her work.

Arthur Dow in the 'eighties had studied in Paris and had won awards in the Salon. In 1887 he was among the group of young painters at Pont-Aven in Brittany, where he knew Gauguin. At the time Gauguin and his friends were seeking a unification of the picture surface through a flat ornamental emphasis and a return to the simplified drawing of the primitives, as well as the shadowless space and unrealistic drawing of the Japanese and Chinese.

In the introduction to his text book Composition, which may be said without exaggeration to have molded the taste of a generation, but which today is practically forgotten, Dow recounted:

"Some nine years ago, after a course in the schools of Paris, in the hope of finding more light on composition in painting, and, incidentally, a better method of teaching than the prevailing nature copying, while seeking for examples of Japanese art, I met Professor Ernest F. Fenollosa, then curator of the unrivalled Oriental collection in the Boston Museum of Fine Arts.

"He (Fenollosa) had exceptional opportunities for critical knowledge of both Eastern and Western Art, and as a result of his research and comparisons, guided by a brilliant mind's clear grasp of fundamental ideas, had gained a new conception of art itself. He believed music to be in a sense, the key to the other fine arts since its essence is beauty; that space art may be called 'visual' music, and may be criticized and studied from this point of view."

One of the fundamental theses of Dow's method was "Art is decadent when designers and painters lack inventive power and merely imitate nature or the creations of others. Then comes realism, conventionality, and the death of art..." And this was undoubtedly what caught O'Keeffe's response in her revolt from the conventional art school practice of Chase's teaching. A pedantic liberalism was no longer a requisite. The way was open for her to a free pictorial expression. This is what she had been looking for. As she was to declare a few years later "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." Dow's approach for her was "a fresh statement of design in terms of line, dark and light pattern," and color. She began to see painting as a language and these elements primarily as expressive elements - for her more eloquent than words, more articulate than notes of music.

1912-1915: Texas and New York

The next two years O'Keeffe spent in Amarillo, Texas, as supervisor of

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art in the public schools of the city. But this interest awakened by Bement in his summer school lectures at the University of Virginia kept alive. And when an opportunity came to return to New York in the autumn of 1914, she at once enrolled in Teachers' College at Columbia University, where Bement and Dow were both lecturing.

But New York in these years was full of new interests. The Armory Show had taken place the year before. Newspapers, periodicals and art gatherings were still echoing the discussions provoked by the cumulative force of that remarkable gathering, as well as by individual items such as Marcel Duchamp's *The Nude Descending a Staircase*, or the post-fauve oils of Henri Matisse. Kandinsky's statement of his theories, *The Art of Spiritual Harmony*, with its emphasis on expressionism and the basic relationship of music and painting had just been published in an English translation by M. T. H. Sadler. Arthur Jerome Eddy, one of the most enthusiastic patrons of the Armory Show, had published a discursive study of the new tendencies it had illustrated: *Cubists and Post Impressionism*. In the fall of 1912 a new reviewer, Henry McBride, who genuinely appreciated the contemporary explorations in the arts, had joined the staff of the *New York Sun*. And in 1915 Willard Huntington Wright, author of the monthly art chronicle of the *Forum*, published *Modern Painting*, a survey of recent and contemporary tendencies in painting put forward as an apologia for the abstract "Synchromist" paintings of his brother, S. Macdonald Wright, and Morgan Russell.

Since 1905 the Photo-Secession Gallery "291" under the direction of the internationally known photographer Alfred Stieglitz had been exhibiting the latest interests from abroad as well as some of the boldest work in native sculpture, painting and photography. Stieglitz had been a pioneer in photographic art and was a champion of the new in every field. For Stieglitz the gallery was more than an exhibition space: he thought of it rather as a "laboratory". Marsden Hartley described it as "probably the largest small room in the world." In it Stieglitz had given America the first public display of Cezanne watercolors, the first exhibitions of work by Matisse and Picasso and the first display of African negro sculpture. Edward Steichen had written Stieglitz from Paris about a group of Rodin drawings; Stieglitz had cabled him to send them over at once. Max Weber, who had been a friend of Henri Rousseau, "le douanier", in Paris, arranged the first memorial exhibition of Rousseau's work under Stieglitz' sponsoring. Young Americans also were welcome. And Stieglitz in "291" was the first to give one man exhibitions to such native artists as Maurer, Marin, Hartley, Dove, Carles, Frueh, Bluenner, Nadelman and S. Macdonald Wright. His exhibition of "Younger American Artists" in 1910 was the first modern group show. And his periodicals *291* and *Camera Work*, which embraced art and literature as well as photography, were the most radical publications of their kind in America.

O'Keeffe had come to New York looking for just such stimuli. She was aware of what was happening around her. But as a student teacher at Columbia she found little opportunity to enter this world. Her visits to "291" only whetted her appetite. And she went back to the University of Virginia that summer, still searching - much less satisfied than she had been a year earlier that she was on the right track - yet grateful both to Dow and to Bement for the door they had opened to her. As she wrote a Teachers' College friend, Anita Pollitzer, that August, "Pa Dow is a sweet old man. He is so nice he puts my teeth on edge at times. But I will admit he is nice - even when I want to slap him on the back and say 'Wake up old boy - don't let them feed you too many sugar plums.' In that Color Printing class I used to nearly go crazy - they all flattered him so much - And I was liking such snorting things, his seemed so disgustingly tame to me." And in another letter of the same month, "Alan is a funny little fellow, but I like the way he teaches --- I wouldn't be 'arting' now if it wasn't for him - and as it is the most interesting thing in life to me I ought to thank him. He told me this summer that I didn't have a bit of respect for him, then nearly killed himself laughing. - But it isn't so. I really think a lot of him."

"The magazine 291 came and I was so crazy about it that I sent for number 2 and 3. - I think they are wonderful - they just take my breath away - it is almost as good as going to '291'. I subscribed to it. I got Arthur Jerome Eddy's book a long time ago - and sent to The Masses for Kandinsky's but haven't been able to get it. They said they couldn't find out who published it. Wish you would tell me. - Tell me when you get hold of anything interesting."

"Tell me," she wrote in another letter to Anita Pollitzer that same summer, "do you like my 'music'? I didn't make it to music - It's just my own tune - It is something I wanted very much to say to someone..." And again: "Anita - do you know - I believe I would rather have Stieglitz like something - anything I had done - than anyone else I know of - I have always felt that - If I ever make anything that satisfies me even ever so little - I am going to show it to him to find out if it is any good. Don't you often wish you could make something he would like?"

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"Still Anita - I don't see why we ever think of what others think of what we do - no matter who they are - isn't it enough just to express yourself?

"If it were to a particular person as music often is - of course we would like them to understand - at least a little - but why should we care about the rest of the crowd - If I make a picture to you why should I care if anyone else likes it or is interested in it or not..."

1915: Columbia College, South Carolina.

In the autumn of 1915 O'Keeffe took a post at Columbia College in South Carolina. Shortly after establishing herself there she sent a batch of recent drawings to New York through a friend to Anita Pollitzer. Then it seemed as if events began to run one on the heels of another.

October, 1915

Anita -- I feel bothered about that stuff I sent Dorothy. I wish I hadn't sent it - I always have a curious sort of feeling about some of my things - I hate to show them - I am perfectly inconsistent about it - I am afraid people won't understand - and I hope they won't - and I hope they won't - and am afraid they will.

Then too they will probably be all mussed up -

But it can't be helped - they are at your mercy - do as you please with them -

I am starting all over now -

Have put everything I have ever done away and don't expect to get any of it out ever again - or for a long time anyway. I feel disgusted with it all and am glad I'm disgusted.

Nov. 4 - 1915

Dear Anita:

There seems to be nothing for me to say except thank you - very calmly and quietly.

I could hardly believe my eyes when I read your letter this afternoon -- I haven't been working - except one night - all during the holidays - that night I worked till nearly morning - the thing seems to express in a way what I wanted it to but - it also seems rather effeminate - it is essentially a woman's feeling - satisfies me in a way -- I don't know whether the fault is in the execution or with what I tried to say -- I've doubted over it -- and wondered over it till I had just about decided it wasn't any use to keep on amusing myself ruining perfectly good paper trying to express myself -- I wasn't even sure I had anything worth expressing - there are things we want to say - but saying them is pretty nervy - What reason have I for getting the notion that I want to say something and must say it. --

Of course marks on paper are free - free speech - press - pictures all go together I suppose - but I was just feeling rather downcast about it -- and it is so nice to feel that I said something to you and to Stieglitz. I wonder what I said -- I wonder if any of you got what I tried to say -- Isn't it damnable that I can't talk to you. If Stieglitz says any more about them - ask him why he liked them.

Anyway, Anita -- it makes me want to keep on -- and I had almost decided it was a fool's game.

Of course I would rather have something in 291 than any place in New York - but wanting things lying is simply wanting your vanity satisfied -- of course it sounds good but what sounds best to me is that he liked them -- I don't care so much about the rest of it -- only I would be interested in knowing what people get out of them -- if they get anything. - Wouldn't it be a great experiment -- I'll just not even imagine such luck - but I'll keep on working anyway.

----- Anita, I can't begin to tell you how much I have enjoyed that Camera Work, Gertrude Stein number. It surprised me so much - and you know how much I love what is inside of it -- that Picasso drawing is wonderful music, isn't it -- Anita -- I like it

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so much that I am almost jealous of other people even looking at it -- and I love the Gertrude Stein portrait - the stuff simply fascinates me - I like it all - you know how much without my trying to tell you --

-- The word word food seems to express what it gives me more than anything else -----

I am glad you showed the things to Stieglitz - but how on earth am I ever going to thank you or get even with you ---

Georgia

Feb. 1 - 1916

Mr. Stieglitz --

I like what you write me - Maybe I don't get exactly your meaning -- but I like mine - like you liked your interpretation of my drawings.

It was such a surprise to me that you saw them --- and I am so glad they surprised you - that they gave you joy. I am glad I could give you once what 291 has given me many times --

You can't imagine how it all astonishes me.

I have just been trying to express myself ----- I just have to say things you know --- Words and I - are not good friends at all except with some people - when I'm close to them and can feel as well as hear their response --- I have to say it somehow - Last year I went color mad --- but I've almost hated to think of color since the fall went -- I've been slaving on the violin - trying to make that talk -- I wish I could tell you some of the things I've wanted to say as I felt them.

The drawings don't count ---- it's the life - that really counts -- to say things that way may be a relief -- It may be interesting to see how different people react to them ---- I am glad they said something to you. - I think so much alone - work alone - am so much alone - but for letters - that I am not always sure that I'm thinking straight -- It's great - I like it - the outdoors is wonderful - and I'm just now having time to think things. I should have thought long ago - the uncertain feeling that some of my ideas may be near to insanity - adds to the fun of it - and the prospect of really talking to some live human beings again - sometime in the future is great ----- Hibernating in South Carolina is an experience that I would not advise anyone to miss. The place is of so little consequence -- except for the outdoors - that one has a chance to give one's mind, time, and attention to anything one wishes.

I can't tell you how sorry I am that I can't talk to you -- What I've been thinking surprises me so - has been such fun - at times has hurt too - that it would be great to tell you:

Some of the fields are green - very very green -- almost unbelievably green against the dark of the pine woods -- and its warm - the air feels warm and soft - and lovely ---

I wonder if Marin's Woolworth has spring fever again this year - I hope it has.

Sincerely

Georgia O'Keeffe

(on the back):

I put this in the envelope - stretched - and laughed.

It's so funny that I should just write you because I want to. I wonder if many people do. -- You see - I would go in and talk to you if I could - and I hate to be outdone by a little thing like distance.

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O'Keeffe's friend Anita Pollitzer had brought the drawings she received from South Carolina to "291". Stieglitz was instantly impressed. "Finally a woman on paper", as he expressed it. He kept them. Then in May of the spring following put ten of them on exhibition with works by Charles Duncan and Rene Lafferty.

This was O'Keeffe's debut. The year following, 1917, Stieglitz gave her a one-man show in "291" - the last exhibition before the gallery was shut down. In 1923 he presented "One hundred pictures oils watercolors pastels drawings by Georgia O'Keeffe American".

The following year Stieglitz and O'Keeffe were married. And each year since 1925 she has held an exhibition of her work at the "Intimate Gallery" until 1930 and since then in "An American Place".

* * * *

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GEORGIA O'KEEFFE

An expression of intense emotion, stark but always constrained, is the essence of O'Keeffe's art. And the way she came to this was by the severest critical self-stripping.

"I grew up," as she explained in 1923, * "pretty much as everybody else grows up and one day seven years ago found myself saying to myself - I can't live where I want to - I can't go where I want to - I can't do what I want to -. School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not at least to paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing that I could do that did not concern anyone but myself - that was nobody's business but my own. So these paintings and drawings happened and many others that are not here. → I found that I could say things with color and shapes that I couldn't say in any other way - things I had no words for."

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painter, which by that one. Then I determined which of the finished pieces represented me alone. From that moment forward I knew exactly what kind of work I wanted to do. And I have been doing that for many years."

Georgia O'Keeffe was born in Sun Prairie, near Madison, Wisconsin, on November 15th, 1887. She was the second child of a family of seven: four sisters and two brothers. Her father, Francis O'Keeffe, was of Irish extraction; her mother, Ida Totto, was of Hungarian and Knickerbocker Dutch lineage. Her

* Introduction to catalogue of "Alfred Stieglitz presents one hundred pictures oils water colors pastels drawings by Georgia O'Keeffe American."

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maternal grandfather had served as an aide-de-camp to the famous Hungarian revolutionary Louis Kossuth; and her maternal grandmother's ancestors were among the earliest Dutch settlers in New Amsterdam, having come to America in 1638.

Both O'Keeffe's grandmothers were interested in painting. And Georgia at the age of ten, with two younger sisters, was already being taught to copy pansies and roses and to draw from plaster casts. From the outset she had set her heart on becoming an "artist" - with only the vaguest notion of what she meant by the term. Nevertheless one of the deepest impressions that has remained with her from her early school years is a scholding she was given in art class at the Sacred Heart Academy in Madison "for drawing too small."

In 1901 her family moved to Williamsburg, Virginia; ~~on account of~~ her father's health; ~~and~~ she followed the year after and graduated from the Chatham, ^{or} (Virginia) Episcopal Institute in 1904.

The ~~following~~ ^{next} autumn she enrolled in school of the Art Institute of Chicago and worked there a year with John Vanderpoel. Vanderpoel was a famous teacher of drawing. And ^{his} emphasis on line possibly left a lasting impress on O'Keeffe's style. The winter of 1907 and 1908 she spent in New York at the Art Students' League studying with William Merritt Chase, F. Luis Mora and Kenyon Cox. In Chase's class she won the Still Life prize. She was a favorite among her fellow students. Eugene Speicher won his first formal recognition and the Kelly Prize for his portrait of "Patsy" O'Keeffe, as she was ~~called~~ ^{known}. ~~As a result~~ ^{it} ~~was not strange that she should have~~ wanted to return to the League the next Fall. But now for the first time her parents refused to let her have her way. Nettled by the disappointment, she packed up at once and set off for Chicago, where she had an aunt and uncle, and remained there a year doing free-lance commercial work.

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But in spite of O'Keeffe's need to earn a livelihood, commercial art had very little attraction for her. For several years she practically abandoned painting. Then in the summer of 1912 she returned to school at the University of Virginia for a course in art teaching with Alon Bement. From 1912 to 1914 she filled the post of supervisor of art for the public schools of Amarillo, Texas. In 1914 and 1915 she attended Teachers College at Columbia University, New York, and served as instructor at the Summer School of the University of Virginia. In 1915 she taught a term at Columbia College, South Carolina. And finally in the spring of 1916 returned to New York to take further courses with Alon Bement and Arthur Dow at Columbia University Teachers College in preparation for a position as head of the Art Department of West Texas Normal College, Canyon, Texas, where she remained until she was forced by overwork to give up teaching in 1918.

1912. Arthur Dow's Methods

Meanwhile her interest in painting had reawakened. Chase's teaching at the League had probably much to do with her temporary discouragement. She saw little point in learning to paint merely to copy nature, or to repeat what Hals had done, what Sargent had done, or what Messimer had done. "In school" as she said, "I was taught to paint things as I saw them. But it seemed so stupid. If one could only reproduce nature, and always with less beauty than the original, why paint at all? Always I wanted to be an artist, but now I decided to give it up. I put away my paints and brushes." It was only on her introduction to Arthur Dow's theories through the teaching of Alon Bement, that O'Keeffe felt she had at last found a way to realize her ideal of painting primarily as a means of self-expression and was encouraged to resume her work.

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Arthur Dow in the 'eighties had studied in Paris and had won awards in the Salon. In 1887 he was among the group of young painters at Pont-Aven in Brittany, where he knew Gauguin. At the time Gauguin and his friends were seeking a unification of the picture surface through a flat ornamental emphasis and a return to the simplified drawing of the primitives, as well as the shadowless space and unrealistic drawing of the Japanese and Chinese.

In the introduction to his text book Composition, which may be said without exaggeration to have molded the taste of a generation, but which today is practically forgotten, Dow recounted:

"Some nine years ago, after a course in the schools of Paris, in the hope of finding more light on composition in painting, and, incidentally, a better method of teaching than the prevailing nature copying, while seeking for examples of Japanese art, I met Professor Ernest F. Fenollosa, then curator of the unrivalled Oriental collection in the Boston Museum of Fine Arts.

"He (Fenollosa) had exceptional opportunities for critical knowledge of both Eastern and Western Art, and as a result of his research and comparisons, guided by a brilliant mind's clear grasp of fundamental ideas, had gained a new conception of art itself. He believed music to be in a sense, the key to the other fine arts since its essence is beauty; that space art may be called 'visual' music, and may be criticized and studied from this point of view."

One of the ^{fundamental} theses of Dow's ^{method} was "Art is decadent when designers and painters lack inventive power and merely imitate nature or the creations of others. Then comes realism, conventionality, and the death of art . . ." And this was undoubtedly what caught O'Keeffe's response in her ^{revolt} ~~revelation~~ from the conventional art school practice exemplified by Chase's teaching. A pedantic liberalism was no longer ^{a requisite} needed. The way

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was open for her to a free pictorial expression. This is what she had been looking for. As she was to declare a few years later "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." Dow's approach for her was "a fresh statement of design in terms of line, dark and light pattern" and color. She began to see painting as a language and these elements primarily as expressive elements - for her more eloquent than words, more articulate than notes of music.

1912-1915: Texas and New York

The next two years O'Keeffe spent in Amarillo, Texas, as supervisor of art in the public schools of the city. But this interest awakened by Bement in his summer school lectures at the University of Virginia kept alive. And when an opportunity^{came} to return to New York in the autumn of 1914, she at once enrolled in Teachers' College at Columbia University, where Bement and Dow were both lecturing.

But New York in these years was full of new interests. The Armory Show had taken place the year before. Newspapers, periodicals and art gatherings were still echoing the discussions provoked by the cumulative force of that remarkable gathering, as well as by individual items such as Marcel Duchamp's The Nude descending a Staircase, or the post-fauv^{oils}te ~~oils~~ of Henri Matisse. Kandinsky's statement of his theories The Art of Spiritual Harmony, with its emphasis on expressionism and the basic relationship of music and painting had just been published in an English translation by M. T. H. Sadler. Arthur Jerome Eddy, one of the most enthusiastic patrons of the Armory Show, had published a discursive study of the new tendencies it had illustrated; Cubists and Post Impressionism. In the fall of 1912 a new

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reviewer, Henry McBride, who genuinely appreciated the contemporary explorations in the arts, had joined the staff of the New York Sun. And in 1915 Willard Huntingdon Wright, author of the monthly art chronicle of the Forum published Modern Painting, a survey of recent and contemporary tendencies in painting put forward as an apologia for the abstract "Synchromist" paintings of his brother, S. Macdonald Wright, and Morgan Russell.

Since 1905 the Photo-Secession Gallery "291" under the direction of the internationally known photographer Alfred Stieglitz had been exhibiting the latest interests from abroad as well as some of the boldest ~~work~~ ^{Native} work in sculpture, painting and photography. Stieglitz had been a pioneer in photographic art and was a champion of the new in every field. For Stieglitz the ^{gallery} gallery was more than an exhibition space; he thought of it rather as a "laboratory". Marsden Hartly described it as "probably the largest small room in the world." In it Stieglitz had given America the first public display of Cézanne water colors, the first exhibitions of work by Matisse and Picasso and the first display of African negro sculpture. ^WEdward Steichen had written Stieglitz from Paris about a group of Rodin drawings; Stieglitz had cabled him to send them over at once. Max Weber who had been a friend of Henri Rousseau "le douanier" ^{Rousseau's} arranged the first memorial exhibition of his work under Stieglitz' sponsoring. Young Americans also were welcome. And Stieglitz in "291" was the first to give one man exhibitions to such native artists as Maurer, Marur, Hartley, Dove, Carles, ^eFrugh, ⁿBluemer, ^{S.}Adelman and Macdonald Wright. His exhibition of "Younger American Artists" in 1910 was the first modern group show. And his periodicals ^{291 and} Camera Work, which embraced art and literature as well as photography, and "291" were the most radical publications of their kind in America.

O'Keeffe had come to New York looking for just such stimuli. She was

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aware of what was happening around her. But as a student teacher at Columbia she found ^{little} ~~no~~ opportunity to enter this world. Her visits to "291" only whetted her appetite. And she went back to the University of Virginia that summer, still searching - much less satisfied than she had been

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College Station, J.C.

October, 1915

9A

[*P*] Anita — do you feel like flowers sometimes?

Tonight I have an enormous bunch
of dark red and pink cosmos — mostly dark red — over against the wall.....]

[*P*] Anita -- I feel bothered about that stuff I sent

Dorothy. (*True?*) I wish I hadn't sent it — I always have a curious sort
of feeling about some of my things — I hate to show them — I am per-
fectly inconsistent about it — I am afraid people won't understand —
and I hope they won't — and I hope they won't — and am afraid
they will.

Then too they will probably be all mussed up —

But it can't be helped — they are at your mercy — do as you
please with them —

space I am starting all over new —

Have put everything I have ever done away and don't expect to get
any of it out ever again — or for a long time anyway. I feel
disgusted with it all and am glad I'm disgusted —

Space

Wm. B. Dyer

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Nov. 4 - 1915

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Dear Anita:

There seems to be nothing for me to say except thank you - very calmly and quietly.

I could hardly believe my eyes when I read your letter this afternoon -- I haven't been working - except one night - all during the holidays - that night I worked till nearly morning - the thing seems to express in a way what I wanted it to but - it also seems rather effeminate - it is essentially a woman's feeling - satisfies me in a way -- I don't know whether the fault is in the execution or with what I tried to say -- I've doubted over it -- and wondered over it till I had just about decided it wasn't any use to keep on amusing myself ruining perfectly good paper trying to express myself -- I wasn't even sure I had anything worth expressing - there are things we want to say - but saying them is pretty nervy - What reason have I for getting the notion that I want to say something and must say it. --

Of course marks on paper are free - free speech - press - pictures all go together I suppose - but I was just feeling rather downcast about it -- and it is so nice to feel that I said something to you and to Stieglitz. I wonder what I said -- I wonder if any of you got what I tried to say -- Isn't it damnable that I can't talk to you. If Stieglitz says any more about them - ask him why he liked them.

Anyway, Anita -- it makes me want to keep on -- and I had almost decided it was a fool's game.

Of course I would rather have something in 291 than any place in New York - but wanting things living is simply wanting your vanity satisfied -- of course it sounds good but what sounds best to me is that he liked them -- I don't care so much about the rest of it -- only I would be interested in knowing what people get out of them -- if they get anything. - Wouldn't it be a great experiment -- I'll just not even imagine such luck - but I'll keep on working anyway.

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----- Anita^a, I can't begin to tell you how much
I have enjoyed that Camera Work ^{Gertrude Stein number} ~~It~~ It surprised me so much -
and you know how much I love what is inside of it -- that Picasso drawing is
wonderful music, isn't it -- Anita -- I like it so much that I am almost
jealous of other even people looking at it -- and I love the Gertrude Stein
portrait - the stuff simply fascinates me - I like it all - you know how
much without my trying to tell you --

-- The word word food seems to
express what it gives me more than anything else" - - - - -

I am glad you showed the things to Stieglitz - but how on earth am I
ever going to thank you or get even with you" - - -

Envelope address:

Miss Anita Pollitzer
Teachers College, Columbia University
New York City

Georgia

College Station S.C.

Jan. 4, 1916

..... Yes - tell Dorothy about the drawings if you want to - when you
want to - Do just as you please -- I don't care a bit - about anything now -
I just seem to be asleep and can't wake up -- I'll not tell her -- you see
I couldn't very well -- you have all the facts -- so do as you please ---
I know they all look like nonsense to her - but opinions are always interesting --
I'm not sure that it isn't all a fool game -- I'd like to get it knocked in
harder or knocked out. I've always tried to knock it out -- Nobody ever
tried to knock it in but you -- I had almost decided never to try any more when
you showed them to 291 -- Yesterday by accident I found those music things I
did with Bement last year and they are certainly different.....

* Gertrude Stein number

Pat.

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Columbia, S. C.

Feb. 1 - 1916

Mr. Stieglitz --

I like what you write me - Maybe I don't get exactly your meaning --
but I like mine - like you liked your interpretation of my drawings.

It was such a surprise to me that you saw them - - - and I am so glad
they surprised you - that they gave you joy. I am glad I could give you
once what 291 has given me many times - -

You can't imagine how it all
astonishes me.

I have just been trying to express myself - - - - I just have to say
things you know - - - Words and I - are not good friends at all except with
some people - when I'm close to them and can feel as well as hear their
response - - - I have to say it someway - Last year I went color mad ---
but I've almost hated to think of color since the fall went -- I've been
slaving on the violin - trying to make that talk -- I wish I could tell you
some of the things I've wanted to say as I felt them.

The drawings don't
count - - - - it's the life - that really counts -- to say things that way
may be a relief - - It may be interesting to see how different people ~~reacted~~
react to them - - - - I am glad they said something to you. - I think so much
alone - work alone - am so much alone - but for letters - that I am not always
sure that I'm thinking straight -- It's great - I like it - the outdoors is
wonderful - and I'm just now having time to think things. I should have thought
long ago - the uncertain feeling that some of my ideas may be near to insanity -
adds to the fun of it - and the prospect of reallling talking to some live
human beings again - sometime in the future is great - - - - Hibernating
in South Carolina is an experience that I would not advise anyone to miss.

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9E

The place is of so little consequence --except for the outdoors - that one has a chance to give one's mind, time, and attention to anything one wishes.

I can't tell you how sorry I am that I can't talk to you - - ~~What~~ I've been thinking surprises me so - has been such fun - at times has hurt too - that it would be great to tell you:

:
: Some of the fields are green - very very green - - almost unbelievably green against the dark of the pine woods -- and its warm - the air feels warm and soft - and lovely - - -

I wonder if Marin's Woolworth ~~(P)~~ has spring fever again this year - I hope it has.

Sincerely

— Georgia O'Keeffe "

(on the back)

"I put this in the envelope - stretched - and laughed.

It's so funny that I should just write you because I want to. I wonder if many people do. - - You see - I would go in and talk to you if I could - and I hate to be outdone by a little thing like distance."

the requisition of May 31st, of pictures to be photographed. We have not received photos from the May 31st reqn., and perhaps Sunami can make an extra print of each of these when he does the big batch.

ja

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date June 7, 1946

From Mr. Sweeney *ja*

Department Painting and Sculpture

For O'Keeffe Exhibition.

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
~~XXXXXXXXXXXXXX.~~		
~~XXXXXXXXXXXXXX.~~		
~~XXXXXXXXXXXXXX.~~		
Two Figs.	Miss Moeller:	
Spring.	These two are listed on the requisition of May 31st, of pictures to be photographed. We have not received photos from the May 31st reqn., and perhaps Sunami can make an extra print of each of these when he does the big batch.	
	ja	

Forwarded to _____ Amount _____ Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 31, 1946

From Mr. Sweeney Department Painting and Sculpture

For Georgia O'Keeffe Exhibition.

PRINTS

Please supply 1 ea.
(Quantity)

glossy _____ size _____

NEW PHOTOGRAPHS

Please have Sunari
(Photographer)

take One
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
O'KEEFE: Drawing No. 11. 1915. Spring. 1922. Corn, Dark. 1922. Two Figs. 1923. Open Clam Shell. 1926. Closed Clam Shell. 1926. ✓ White Morning Glory with Black. 1926. Black Petunia and White Morning Glory. No. 1. 1926. Red Poppy. 1928. Black Hollyhocks and Blue Larkspur. 1929. Ranchos Church. 1930. Dark Mesa and Pink Sky. 1930. Clam Shell. 1930. The Black Place. 1943. Pelvis IV. 1944. The Black Place. No. 3. 1944.		1 each

Forwarded to _____ Amount _____ Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 3, 1946

From Mr. Sweeney Department Painting and Sculpture

For O'Keeffe Exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<i>Rec'd</i> Negatives of  6 O'Keeffes attached. Please have 1 print made of each.		1 ea. - Tot. 6

Forwarded to _____ Amount _____ Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 3, 1946

From Mr. Sweeney *or*

Department Painting and Sculpture

For O'Keeffe Exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply 1 ea.
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

Rec'd Prints of 15 O'Keeffe's attached.

Juley has negatives.

1 ea. - Tot. 15

Prints attached are for
Juley to use for identi-
fication.

Forwarded to _____ Amount _____ Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 3, 1946

From Mr. Sweeney

Department Painting and Sculpture

For Georgia O'Keeffe Exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Georgia O'Keeffe		
<i>rec'd</i> ~~Black~~ Lake George Window	S-6076	1
<i>rec'd</i> Black Cross, New Mex.	Juley print attached for identification.	1.

Forwarded to _____ Amount _____ Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 6, 1946

From Mr. Sweeney's office.

Department Painting and Sculpture

For Georgia O'Keeffe exhibition.

PRINTS

NEW PHOTOGRAPHS

Please supply 1 ea.
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
O'Keeffe		
Black Iris.	Prints attached for	1 ea. Tot. 4
Alligator Pear.	identification - Juley	
Lake George with Crows.		
Series 1, No. 7.		

Forwarded to _____ Amount _____ Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date ~~KPM~~ May 8, 1946

From Mr. Sweeney
Painting and Sculpture

Department Painting and Sculpture

For O'Keeffe Exhibition

PRINTS

Please supply 1 ea.
(Quantity)

glossy _____ size _____

NEW PHOTOGRAPHS

Please have _____
(Photographer)

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
O'Keeffe:		
✓ Abstraction, White, Grey and Violet. (Line and Curve) 1927	Negative attached.	
✓ Hickory Leaves with Daisy. 1929	Negative attached.	
✓ Deer's Horns near Cameron.	" "	
✓ Cow's Skull with Calico Roses.	" "	
Also 2 prints - ³⁻ ~~added to~~ Miss Townsend's order of May 8th. <i>ordered flower</i> <i>✓ White Canadian Bone</i>	Miss Townsend sent down negatives.	

Forwarded to _____

Amount _____

Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 8, 1946

From Mr. Sweeney

Department Painting and Sculpture

For O'Keeffe Exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<i>Rec'd</i> Georgia O'Keeffe; <u>Single Lily with Red.</u>	Order from the Whitney Museum of American Art. - (.25 or .30)	1

Forwarded to _____

Amount _____

Date Billed _____

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PHOTOGRAPH REQUISITION

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Date May 8, 1946

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Department Painting and Sculpture

For O'Keeffe Exhibition

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
✓ 1932 Jimson Weed	Neg. attached.	1
✓ 1944 Cottonwood #1	Neg. attached.	1

Forwarded to _____ Amount _____ Date Billed _____

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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 13, 1946

From Mr. Sweeney

Department Painting and Sculpture

For O'Keeffe Exhibition.

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
O'Keeffe: NO. 10 - BLUE LINES.	Miss O'Keeffe's neg. attached.	1

led to _____

Amount _____

Date Billed _____

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- S. 6770 - X 1915 - Three Drawings. { Abstraction No. 9. Charcoal. 24 1/2 x 18 7/8.
Drawing No. 10 - Watercolor-Blue Lines. Watercolor. 25 x 19".
Drawing No. 11 - Eleven. Charcoal. 24 1/2 x 18 1/2".
Lent by Alfred Stieglitz.
- 1916 - Blue and green watercolor series. 8 x 5 inch sheet.
1916-17 - Evening Star watercolor series. " " " "
- X S. 6772 1919 Lake George, Goat and Red. Oil on canvas. 27 1/8 x 23". Lent by the artist.
- X S. 6771 1919 59th Street Studio. Oil on canvas. 35 x 29". Lent by the artist.
- X ordered 1919 Series I, No. 7. Oil on canvas. 20 x 16 1/2". Lent by the artist.
- X 1919 Black Spot No. 3. Oil on canvas. 24 x 16". Lent by the artist.
- X S. 6782 1920 Series I, No. 12. Oil on canvas. 20 x 17 1/8". Lent by the artist.
- X ordered About 1921 Lake George with Crows. Oil on canvas. 28 1/2 x 25". Lent by the artist.
- S. 6779 X About 1923 Gray Line with Lavender and Yellow. Oil on canvas. 48 x 30". Lent by the artist.
- S. 6775 X About 1923 Gray Line with Black, Blue and Yellow. Oil on canvas. 48 x 30 1/8". Lent by the artist.
- X ordered 1923 Alligator Pear. (single) oil on composition board. pastel 12 x 10". Artist.
- ordered 1924 Portrait of a Day. (3rd day) Oil on canvas. 32 x 25". Lent by the artist.
- X 1922 1924 Corn, Dark. Oil on composition board. 32 x 12". Lent by the artist.
- X S. 6781 1924 Dark Abstraction. Oil on canvas. 25 x 21". Lent by the artist.
- X (Liebman) ad. 1924 Petunia. Oil on canvas. 36 x 30". Lent by Mrs. Charles J. Liebman.
- X ordered 1925 Two Calla Lilies. Oil on composition board. 9 3/4 x 12 3/4". Lent by artist.
- X ordered 1925 Gray Tree, Lake George. Med.? Oil on C. 36 x 30". Lent by the artist.
- X ordered 1925 Birch and Pine Tree. (1) No 1. Med.? Oil on C. 35 x 22". Lent by the artist.
- X S. 6780 1926 Lake George Barns. Oil on canvas. 21 x 31 3/4". Lent by the artist.
- X S. 6774 X 1926 City Night. Oil on canvas. 48 1/8 x 30". Lent by the artist.
- X 1926 Open Clam Shell. Oil on canvas. 20 x 9". Lent by the artist.
- X 1926 Closed Clam Shell. Oil on canvas. 20 x 9". Lent by the artist.
- X S. 6776 1926 Shell and Old Shingle. Oil on canvas. 9 x 7". Lent by the artist.
- ordered X 1926 Black Iris. Oil on canvas. 36 x 30". Lent by Alfred Stieglitz.
- X ordered 1926 East River from The Shelton. (30th story) Oil on canvas. 12 x 32". Artist.
- (Hanna) 1926 White Flowers. Morning Glory with Black. Oil on canvas. 36 x 30". Lent by Leonard C. Hanna, Jr., Cleveland.
- (Werner) ordered 1926 The Shelton with Sunspots. Oil on canvas. 48 1/2 x 30 1/8". Lent by Mrs. Paul Lester Wiener, New York.

Black Petunia

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

- Y ordered ✓ 1927 ✓ Seaweed. - Horizontal? Oil on canvas. 7 x 9". Lent by Alfred Stieglitz.
- X S-6777 ✓ 1927 ✓ White Abstraction. (Ballet skirt.) Oil on canvas. 36 x 30" Lent by the artist
Line and Curve.
- X ordered ✓ 1927 ✓ Abstraction, White, Grey and Violet. Oil on canvas. 32 x 16". Lent by artist.
- ordered by ✓ 1927 ✓ Abstraction - White Rose. Oil on canvas. 36 x 30". Lent by the artist.
- X ordered. Neg. ✓ 1927 ✓ Black Abstraction. Oil on canvas. 30 x 40". Lent by Alfred Stieglitz.
- X (Mod. Art) S-6076 ✓ 1927 ✓ Lake George Window. 40 x 30". Oil on canvas. MoMA
- Res. P. 100
- (Young) ordered ✓ 1928 ✓ Faded and Black Leaves. Board.
(Whitney) ✓ 1928 ✓ Single Lily with Red. Oil on wood panel 12 x 6 1/4". Lent by the Whitney Museum
(Art Inst.) ordered ✓ 1929 ✓ Black Cross, New Mexico. 39 x 36" oil on canvas. Lent by artist. of coll. of American Art.
- ordered. Neg. ✓ 1930 ✓ 1929 ✓ Ranchos Church, No. 3. Black and White. 36 x 24" Lent by the artist. Oil on C.
- X ordered ✓ 1929 ✓ Hickory Leaves with Daisy. Oil on canvas. 30 x 40". Lent by the artist.
- S-6773 ✓ 1929 ✓ My Autumn. This Autumn. 40 x 30" Lent by the artist. Oil on canvas.
- X 1929 ✓ Black Hollyhocks and Blue Larkspur. Oil on canvas. 30 x 40". Lent by artist.
- Y 1930 ✓ Ranchos Church. Med.? Oil on C. 24 x 36". Lent by the artist.
- ordered. Neg. ✓ 1930 ✓ Jack in the Pulpit #6. Med.? Oil on C. 36 x 18". Lent by the artist.
- ✓ 1930 ✓ Dark Mesa and Pink Sky. 16 x 30. - oil on C. - have?
- X For Repd. ✓ 1930 ✓ Clam Shell. Oil on canvas. 24 x 36". Lent by artist. Same as Steer's Head, Red Sky.
ordered ✓ 1930-34 ✓ Cow's Skull with Red. 36 x 40". Lent by the artist. Same as Steer's Head, Red Sky.
ordered ✓ 1931 ✓ Cow's Skull with Calico Roses. Lent by the artist. Oil on canvas. 36 x 24".
S-6768 1931-36 Steer's Head, Red Sky.
- White Steer
- Y ordered ✓ 1932 ✓ Jimson Weed. Oil on canvas. 48 x 40" Lent by the artist. Horizontal?
- ordered ✓ 1932 ✓ Cross by the Sea, Canada. 36 x 24" Lent by the artist. Oil on canvas.
- ordered ✓ 1932 ✓ Cross with Red Heart. Oil on canvas. 84 x 39 7/8". Lent by the artist.
- X ordered ✓ 1932 ✓ White Canadian Barn, No. 2. Oil on canvas. 12 x 30". Lent by the artist.
- X ordered ✓ 1937 ✓ Deer's Horns Near Cameron. Oil on canvas. 36 x 40". Lent by the artist.
- X ordered ✓ 1938 ✓ Red and Pink Rocks and Teeth. Oil on canvas. 21 x 13". Lent by the artist.
- 1944 (Phillips) ✓ 1942 ✓ The White Place in Shadow. Oil on canvas. Phillips Memorial Gallery,
The
(Fesler) ordered ✓ 1943 ✓ Pelvis with Distance. Oil on canvas. Mr. and Mrs. James W. Fesler,
24 x 29 3/4".
- X S-6775 1943 ✓ Cliffs Beyond Abiquiu. Oil on canvas. 30 x 23 7/8". Lent by the artist.
- X 1943 ✓ The Black Place. Oil on canvas. 20 x 36". Lent by the artist.

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- Yardina ✓ 1944 ✓ Cottonwood, I. Med.? ome. 30 x 36". Lent by the artist.
 ordered Neg X ✓ 1944 ✓ Pelvis I. 48 x 40" Lent by the artist. Oil on canvas.
 X 1944 ✓ Black Place, I. Oil on canvas. 26 x 30". Lent by the artist.
 X 3-6183-1945 ✓ Hills and Mesa to the West. Oil on canvas. 18 7/8 x 36". Lent by the artist.
 Y 1945 ✓ Sky with Red Hills. (Landscape) Med.? ome. 30 x 40". Lent by the artist.
 X 1945 ✓ Pelvis Series - Red with Yellow No. 28.
 X 1945 ✓ Pelvis Red and Yellow. Oil on canvas. 36 x 48". Lent by the artist.
 X (Schwab) 1922. xx ✓ Spring. Oil on canvas. 35" x 30". ~~anonymous~~ Lent by Mr. and Mrs. Bryner-Schwab.
 Y (Schwab) 1923 ✓ Two Figs. Oil on canvas. 9x6 3/4". ~~anonymous~~ Lent by Mr. and Mrs. Bryner-Schwab.
 X 1932 ✓ White Flower. X ("trumpet shape") Oil on canvas. 30 x 40". Lent by the artist.
 X 1926 ✓ Black Petunia and White Morning Glory No. 1.
 X 1926 ✓ Morning Glory with Petunia. Oil on canvas. 36 x 30". Lent by the artist.
 (Rich) 1928 ✓ Red Poppy. Oil on board. Lent anonymously. 7 x 9".

- 1916-17 Blue and Green ~~Watercolor Series.~~ ~~Watercolors.~~
 All "
 1916-17 Evening Star Series. Watercolors. All
 1916-17 Blue Series. Watercolors. All
 1916-17 Night Series. Watercolors. All

RIMM

74
 18
 18
 3 3 4
 15 74
 20 210
 20 20 37
 20 20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

Brown and Tarkenton

Exhibition of
GEORGIA O'KEEFE
May 14 - August 25, 1946

The Museum of Modern Art
11 West 53 Street, New York

CHECKLIST

- 1 ABSTRACTION NO. 9. 1915. Charcoal, 24 1/4 x 18 7/8. Lent by Alfred Stieglitz, New York.
- 2 DRAWING NO. 10. - Blue Lines. 1915. Watercolor, 25 x 19". Lent by Alfred Stieglitz, New York.
- 3 DRAWING NO. 11. 1915. Charcoal, 24 1/2 x 18 1/2". Lent by Alfred Stieglitz, New York.
- 4 BLUE AND GREEN SERIES. 1916-17. Watercolors, all 12 x 8 7/8". Lent by the artist.
- 5 EVENING STAR SERIES. 1916-17. Watercolors, all 8 7/8 x 12". Lent by the artist.
- 6 BLUE SERIES. 1916-17. Watercolors, 15 7/8 x 11". Lent by the artist.
- 7 NIGHT SERIES. 1916-17. Watercolors, (3) 11 7/8 x 8 7/8", (1) 8 7/8 x 11 7/8". Lent by the artist.
- 8 LAKE GEORGE, COAT AND RED. 1919. Oil on canvas, 27 1/8 x 23". Lent by the artist.
- 9 59TH STREET STUDIO. 1919. Oil on canvas, 35 x 29". Lent by the artist.
- 10 BLACK SPOT. NO. 3. 1919. Oil on canvas, 24 x 16". Lent by the artist.
- 11 SERIES I, NO. 7. 1919. Oil on canvas, 20 x 16 1/4". Lent by the artist.
- 12 SERIES I, NO. 12. 1920. Oil on canvas, 20 x 17 1/8". Lent by the artist.
- 13 LAKE GEORGE WITH CROWS. c.1921. Oil on canvas, 28 1/4 x 25". Lent by the artist.
- 14 SPRING. 1922. Oil on canvas, 35 x 30". Lent by Mr. and Mrs. Bryner-Schwab, New York.
- 15 ALLIGATOR PEAR. 1922. Pastel on board, 12 x 10". Lent by the artist.
- 16 CORN, DARK. 1922. Oil on composition board, 32 x 12". Lent by the artist.
- 17 TWO FIGS. 1923. Oil on board, 9 x 6 3/4". Lent by Mr. and Mrs. Bryner-Schwab, New York.
- 18 GRAY LINE WITH LAVENDER AND YELLOW. c.1923. Oil on canvas, 48 x 30". Lent by the artist.
- 19 GRAY LINE WITH BLACK, BLUE AND YELLOW. c.1923. Oil on canvas, 48 x 30 1/8". Lent by the artist.
- 20 PORTRAIT OF A DAY (3RD DAY). 1924. Oil on canvas, 32 x 25". Lent by the artist.
- 21 DARK ABSTRACTION. 1924. Oil on canvas, 25 x 21". Lent by the artist.

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-2-

- 22 PETUNIA. 1924. Oil on canvas, 36 x 30". Lent by Mrs. Charles J. Liebman, New York.
- 23 TWO CALLA LILIES. 1925. Oil on board, 9 1/4 x 12 3/4". Lent by the artist.
- 24 BIRCH AND PINE TREE. NO. 1. 1925. Oil on canvas, 35 x 22". Lent by the artist.
- 25 GREY TREE, LAKE GEORGE. 1926. Oil on canvas, 36 x 30". Lent by the artist.
- 26 LAKE GEORGE BARNS. 1926. Oil on canvas, 21 x 31 3/4". Lent by the artist.
- 27 CITY NIGHT. 1926. Oil on canvas, 48 1/8 x 30". Lent by the artist.
- 28 OPEN CLAM SHELL. 1926. Oil on canvas, 20 x 9". Lent by the artist.
- 29 CLOSED CLAM SHELL. 1926. Oil on canvas, 20 x 9". Lent by the artist.
- 30 SHELL AND OLD SHINGLE. 1926. Oil on canvas, 9 x 7". Lent by the artist.
- 31 BLACK IRIS. 1926. Oil on canvas, 36 x 30". Lent by Alfred Stieglitz, New York
- 32 EAST RIVER FROM THE SHELTON (30TH STORY). 1926. Oil on canvas, 12 x 32". Lent by the artist.
- 33 WHITE MORNING GLORY WITH BLACK. 1926. Oil on canvas, 36 x 30". Lent by Leonard C. Hanna, Jr., Cleveland, Ohio.
- 34 THE SHELTON WITH SUNSPOTS. 1926. Oil on canvas, 48 1/4 x 30 1/8". Lent by Mrs. Paul Lester Wiener, New York.
- 35 BLACK PETUNIA AND WHITE MORNING GLORY. NO. 1. 1926. Oil on canvas, 36 x 30". Lent by the artist.
- 36 SEAWEEED. 1927. Oil on canvas, 7 x 9". Lent by Alfred Stieglitz, New York.
- 37 BALLET SKIRT. 1927. Oil on canvas, 36 x 30". Lent by the artist.
- 38 LINE AND CURVE. 1927. Oil on canvas, 32 x 16". Lent by the artist.
- 39 ABSTRACTION - WHITE ROSE. 1927. Oil on Canvas, 36 x 30". Lent by the artist.
- 40 BLACK ABSTRACTION. 1927. Oil on canvas, 30 x 40". Lent by Alfred Stieglitz, New York.
- 41 LAKE GEORGE WINDOW. 1927. Oil on canvas, 40 x 30". Museum of Modern Art, Bequest of Richard D. Brixey (by exchange).
- 42 RED POPPY. 1928. Oil on canvas, 7 x 9". Lent anonymously.
- 43 FADED AND BLACK LEAVES. 1928. Oil on canvas, 40 x 30". Lent by Mr. and Mrs. Robert R. Young, Newport, Rhode Island.
- 44 SINGLE LILY WITH RED. 1928. Oil on board, 12 x 6 1/4". Lent by the Whitney Museum of American Art, New York.
- 45 BLACK CROSS, NEW MEXICO. 1929. Oil on canvas, 39 x 30". Lent by the Art Institute of Chicago, Chicago, Illinois.
- 46 HICKORY LEAVES WITH DAISY. 1929. Oil on canvas, 30 x 40". Lent by the artist.
- 47 THIS AUTUMN. 1929. Oil on canvas, 40 x 30". Lent by the artist.
- 48 BLACK HOLLYHOCKS AND BLUE LARKSPUR. 1929. Oil on canvas, 30 x 40". Lent by the artist.

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-3-

- 50 RANCHOS CHURCH. 1930. Oil on canvas, 24 x 36". Lent by the artist.
- 51 JACK IN THE PULPIT. NO. 6. 1930. Oil on canvas, 36 x 18". Lent by the artist.
- 52 DARK MESA AND PINK SKY. 1930. Oil on canvas, 16 x 30". Lent by the artist.
- 53 CLAM SHELL. 1930. Oil on canvas, 24 x 36". Lent by the artist.
- 54 COW'S SKULL WITH RED. 1930-34. Oil on canvas, 36 x 40". Lent by the artist.
- 55 COW'S SKULL WITH CALICO ROSES. 1931. Oil on canvas, 36 x 24". Lent by the artist.
- 56 WHITE FLOWER. 1932. Oil on canvas, 30 x 40". Lent by the artist.
- 57 JIMSON WEED. 1932. Oil on canvas, 48 x 40". Lent by the artist.
- 58 CROSS BY THE SEA, CANADA. 1932. Oil on canvas, 36 x 24". Lent by the artist.
- 59 CROSS WITH RED HEART. 1932. Oil on canvas, 84 x 39 7/8". Lent by the artist.
- 60 WHITE CANADIAN BARN. NO. 2. 1932. Oil on canvas, 12 x 30". Lent by the artist.
- 61 DEER'S HORNS NEAR CAMERON. 1937. Oil on canvas, 36 x 40". Lent by the artist.
- 62 RED AND PINK ROCKS AND TEETH. 1938. Oil on canvas, 21 x 13". Lent by the artist.
- 63 THE WHITE PLACE IN SHADOW. 1940. Oil on canvas, 30 x 24". Lent by the Phillips Memorial Gallery, Washington, D.C.
- 64 PELVIS WITH THE DISTANCE. 1943. Oil on canvas, 24 x 29 3/4". Lent by Mr. and Mrs. James W. Fesler, Indianapolis, Indiana.
- 65 CLIFFS BEYOND ABIQUIU. 1943. Oil on canvas, 30 x 23 7/8". Lent by the artist.
- 66 THE BLACK PLACE. 1943. Oil on canvas, 20 x 36". Lent by the artist.
- 67 COTTONWOOD. NO. 1. 1944. Oil on canvas, 30 x 36". Lent by the artist.
- 68 PELVIS SERIES. NO. 3. 1944. Oil on canvas, 48 x 40". Lent by the artist.
- 69 BLACK PLACE. NO. 1. 1944. Oil on canvas, 26 x 30". Lent by the artist.
- 70 HILLS AND MESA TO THE WEST. 1945. Oil on canvas, 18 7/8 x 36". Lent by the artist.
- 71 BLUE AND RED HILLS. 1945. Oil on canvas, 30 x 40". Lent by the artist.
- 72 PELVIS SERIES - RED WITH YELLOW. NO. 8. 1945. Oil on canvas, 36 x 48". Lent by the artist.

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-3-

- 50 RANCHOS CHURCH. 1930. Oil on canvas, 24 x 36". Lent by the artist.
- 51 JACK IN THE PULPIT. NO. 6. 1930. Oil on canvas, 36 x 18". Lent by the artist.
- 52 DARK MESA AND PINK SKY. 1930. Oil on canvas, 16 x 30". Lent by the artist.
- 53 CLAM SHELL. 1930. Oil on canvas, 24 x 36". Lent by the artist.
- 54 ✓ COW'S SKULL WITH RED. 1930-34. Oil on canvas, 36 x 40". Lent by the artist.
- 55 COW'S SKULL WITH CALICO ROSES. 1931. Oil on canvas, 36 x 24". Lent by the artist.
- 56 WHITE FLOWER. 1932. Oil on canvas, 30 x 40". Lent by the artist.
- 57 JIMSON WEED. 1932. Oil on canvas, 48 x 40". Lent by the artist.
- 58 ~~CROSS BY THE SEA, CANADA. 1932. Oil on canvas, 36 x 24". Lent by the artist.~~
- 59 ~~CROSS WITH RED HEART. 1932. Oil on canvas, 84 x 39 7/8". Lent by the artist.~~
- 60 WHITE CANADIAN BARN. NO. 2. 1932. Oil on canvas, 12 x 30". Lent by the artist.
- 61 DEER'S HORNS NEAR CAMERON. 1937. Oil on canvas, 36 x 40". Lent by the artist.
- 62 RED AND PINK ROCKS AND TEETH. 1938. Oil on canvas, 21 x 13". Lent by the artist.
- 63 THE WHITE PLACE IN SHADOW. 1940. Oil on canvas, 30 x 24". Lent by the Phillips Memorial Gallery, Washington, D.C.
- 64 PELVIS WITH THE DISTANCE. 1943. Oil on canvas, 24 x 29 3/4". Lent by Mr. and Mrs. James W. Fesler, Indianapolis, Indiana.
- 65 ✓ CLIFFS BEYOND ABIQUIU. 1943. Oil on canvas, 30 x 23 7/8". Lent by the artist.
- 66 THE BLACK PLACE. 1943. Oil on canvas, 20 x 36". Lent by the artist.
- 67 COTTONWOOD. NO. 1. 1944. Oil on canvas, 30 x 36". Lent by the artist.
- 68 PELVIS SERIES. NO. 3. 1944. Oil on canvas, 48 x 40". Lent by the artist.
- 69 ✓ BLACK PLACE. NO. 1. 1944. Oil on canvas, 26 x 30". Lent by the artist.
- 70 ✓ HILLS AND MESA TO THE WEST. 1945. Oil on canvas, 18 7/8 x 36". Lent by the artist.
- 71 BLUE AND RED HILLS. 1945. Oil on canvas, 30 x 40". Lent by the artist.
- 72 ~~PELVIS SERIES - RED WITH YELLOW. NO. 8. 1945. Oil on canvas, 36 x 48". Lent by the artist.~~

oil on canvas
 (Pelvis with moon #44) Pelvis II * 140 1/2 x 36. - artist
 The Black Place No. 2. (Not used.)
 No. 3. 1944 Using * 36 1/8 x 40. - artist
oil on canvas

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4/30/46

Miss O'Keeffe has negatives of the following:

- 1924 Portrait of a Day. (3rd day) 3
- ✓ 1927 Abstraction - White Rose. *
- ✓ 1927 Black Abstraction.
- ✓ 1929 Hickory Leaves with Daisy. (Miss Irvine says photo spotty.)
- ✓ 1930 Jack in the Pulpit #6.
- ✓ 1932 Jimson Weed.
- ✓ 1932 White Canadian Barn, No. 2.
- 2 ✓ 1937 Deer's Horns Near Cameron.
- ✓ 1944 Cottonwood #1.
- ✓ 1944 Pelvis III.

Given us

✓ Sun & Crows
 Black & White 30
 ✓ Ballet Skirt
 ✓ Blue Sues

Need to photograph

1924 pelvis

1926 Open lawn.

1944 Black Photo

1945 Sky with birds

Two figs (July)

Along highway with Palsam

Calle (July).

Strand artichoke abstraction (photo?)

Lily has this Palsam

Indianapolis at Home

Two photo of cloud down shell
(July?)White Flowers
(Hanna)

Black Photo

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4/30/46

Miss O'Keeffe has negatives of the following:

who has negatives (if any):

- 1924 Portrait of a Day. (3rd day)
- 1927 Abstraction - White Rose.
- 1927 Black Abstraction.
- 1929 Hickory Leaves with Daisy. (Miss Irvine says photo spotty.)
- 1930 Jack in the Pulpit #6.
- 1932 Jimson Weed.
- 1932 White Canadian Barn, No. 2.
- 1937 Deer's Horns Near Cameron.
- 1944 Cottonwood #1.
- 1944 Pelvis III.
- 1944 Black Place, I.
- 1945 Sky with Red Hills. (Landscape)
- 1945 Pelvis Red and Yellow.

There are some others which Mr. Sweeney added today on which I can check Miss Irvine tomorrow.

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4/30/46

Miss Irvine does not have prints of the following, and we cannot determine who has negatives (if any):

1916 Blue and green watercolor series.

1918 Evening Star watercolor series.

1919 Black Spot No. 3.

1920 Series I No. 12.

1926 Closed Clam Shell.

1930 Ranchos Church.

1930 Dark Mesa and Pink Sky.

1930 Clam Shell.

1943 The Black Place.

1944 Black Place, I.

1945 Sky with Red Hills. (Landscape)

1945 Pelvis Red and Yellow.

1945 Black Iris

1945 East River from The Shelton

1945 Black Abstraction

1945 Faded and Black Leaves

1945 Black Cross, New Mexico

1945 Ranchos Church, No. 2

1945 Ranchos Church, No. 3

There are some others which Mr. Sweeney added today on which I can check Miss Irvine tomorrow.

1910 Dark Mesa with Pink Sky

1920 Clam Shell

1930 Ranchos Church

1941-42 Stier's Shell, Red Sky

1941 White Mesa, Canyon Park, New Mexico

1942 Green by the Sea, New Mexico

1942 Black Spot

1942 The Black Place, I

1942 The Black Place, II

1942 The Black Place, III

1942 The Black Place, IV

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O'KEEFE

4/15/46

51

Definite Selections

- ✓1915 Three Drawings ✓
 ✓1919 Series I No. 7 ✓
 ✓1919 Lake George, Coat and Red ✓
 ✓1919 59th Street Studio ✓
 ✓1920 Series I No. 12 ✓
 ✓About 1921 Lake George with Crows ✓
 ✓1923 Allegory Near South ✓
 ✓About 1923 Gray Line with Lavender and Yellow ✓
 ✓1924 Portrait of a Day (3rd Day) ✓
 ✓1924 Corn Dusk (?) ✓
 ✓1925 Grey Tree, Lake George ✓
 ✓1925 Birch and Pine Tree (1) ✓
 ✓1926 The Shelton with Sunspots, N.Y. ✓
 ✓1926 White Flower? (Or Black Petunia and White Morning Glory) ✓
 ✓1926 Lake George Barns ✓
 ✓1926 City Night ✓
 ✓1926 Open Clam Shell ✓
 ✓1926 Closed Clam Shell ✓
 ✓1926 Black Iris ✓
 ✓1926 East River from The Shelton ✓
 ✓1927 Lake George Window ✓
 ✓1927 Black Abstraction ✓
 ✓1928 Faded and Black Leaves ✓
 ✓1929 Black Cross, New Mexico ✓
 ✓1929 Ranchos Church, No. 3 ✓
 ✓1929 Farmhouse Window and Door ✓ or Portrait of the Farmhouse, Lake George
 ✓1930 Jack in the Pulpit #6 ✓
 ✓1930 Dark Mesa with pink sky ✓
 ✓1930 Clam Shell ✓
 ✓1930 Ranchos Church * ✓
 ✓1931-36 Steer's Head, Red Sky ✓
 ✓1932 White Canadian Barn No. 2 ✓
 ✓1932 Cross by the Sea, Canada ✓
 ✓1932 Jimson Weed ✓
 ✓1942 The White Place in Shadow (Phelps) ✓
 ✓1943 Cliffs Beyond Abiquiu ✓
- 1916 Blue green with white series
 1918 Evening Star with white series
 1919 Black Spot No. 3 - (R) ✓
 1924 - Corn Dusk (*)
 1924 - Dark Abstraction (*)
 1927 Ballet Duet ✓
 1927 Striped White Rose ✓
 1927 White Gray Violet ✓
 1929 My Autumn (*)
 1929 Hickory Leaves with Daisies
 1937 Davis House near Canyon ✓
 1938 Red & Pink Rocks & Trees (?) ✓
- Petunia, Lechman (?)
 E.A. - Hawaii
 U.M.A. - 1927 Lake George Window
 Young 1928
 Ch. 1929
- of Hama series
 (E. Ogilvie, under house)
- keep.

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	MoMA Exhs.	319.4

2.

- ✓1943 The Black Place ("White Place")
- 1943 Pelvis with Distance (Foster) ✓
- ✓1944 Cottonwood #1 ✓
- ~~1944~~ Landscape (very colorful) ✓
- ✓1944 Black Place No 1 ✓ (2)
- ✓1944 Pelvis II (P) Blue with gray
- ✓1945 Pelvis Red & Yellow (Sanami made photo) (Red with Blue?)
- ✓1945 Hills & Area to the West (Very colorful) ✓

49



- ✓ Seaweed ✓ (1927)
- ✓ Leaf & Shell with Bark (Green & old string?)
- ✓ Three Calh Lilies (1925) ✓

"Figs" Bryner - Schacht Two Figs

— " " Spring

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

4/29/46

O'Keeffe pictures from An American Place:

- 1915 Three Drawings.
- 1916 Blue and green watercolor series.
- 1918 Evening Star watercolor series.
- 1919 Lake George, Coat and Red.
- 1919 59th Street Studio.
- 1919 Series I No. 7.
- 1919 Black Spot No. 3.
- 1920 Series I No. 12.
- About 1921 Lake George with Crows.
- About " 1923 Gray Line with Lavendar and Yellow.
- 1923 Gray Line with Black, Blue and Yellow.
- 1923 Alligator Pear. (single)
- 1924 Portrait of a Day. (3rd Day.)
- 1924 Corn, Dark. (B)
- 1924 Dark Abstraction.
- 1925 Two Calla Lilies.
- 1925 Grey Tree, Lake George
- 1925 Birch and Pine Tree. (1)
- 1926 Lake George Barns.
- 1926 City Night.
- 1926 Open Clam Shell.
- 1926 Closed Clam Shell.
- 1926 Shell and Old Shingle.
- 1926 Black Iris.
- 1926 East River from The Shelton.
- 1927 Seaweed.
- 1927 Abstraction White (Ballet Skirt). (or) Ballet Skirt or Electric
Light (from the White Rose
Motif)
- 1927 Abstraction, White, Grey and Violet.
- 1927 Abstraction - White Rose.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

-2-

- 1927 Black Abstraction.
- 1929 Ranchos Church, No. 3. (J. L. Lichman) (Tentative)
- 1929 Hickory Leaves with Daisy. (C. L. Lichman, Jr.)
- 1929 My Autumn. with Eppes. (Mrs. Paul Lester Wiener.)
- 1930 Ranchos Church. (Mrs. Robert E. Young)
- 1930 Jack in the Pulpit #6. (Art Institute of Chicago)
- 1930 Dark Mesa and Pink Sky. (Phillips Memorial Gallery)
- 1930 Clam Shell. (Mrs. James W. Fessler)
- 1931-36 Steer's Head, Red Sky.
- 1932 Jimson Weed. (Mrs. L. Schaub)
- 1932 Cross by the Sea, Canada. (Museum of Modern Art)
- 1932 White Canadian Barn, No. 2.
- 1937 Deer's Horns Near Cameron.
- 1938 Red and Pink Rocks and Teeth.
- 1943 Cliffs Beyond Abiquiu.
- 1943 The Black Place.
- 1944 Cottonwood #1.
- 1944 Pelvis III.
- 1944 Black Place, I.
- 1945 Hills and Mesa to the West.
- 1945 Sky with Red Hills. (Landscape)
- 1945 Pelvis Red and Yellow.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	319.4

4/25/46

O'Keefe pictures from An American Place:

- 1924 Petunia. (Mrs. Charles J. Liehman) (Tentative)
- 1926 White Flower. (Mr. Leonard C. Hanna, Jr.)
- 1926 The Shelton with Sunspots. (Mrs. Paul Lester Wiener.)
- 1928 Faded and Black Leaves. (Mrs. Robert R. Young)
- 1929 Black Cross, New Mexico. (Art Institute of Chicago)
- 1942 The White Place in Shadow. (Phillips Memorial Gallery)
- 1943 Pelvis with Distance. (Mrs. James W. Fessler)
- 1926 Spring. (Bryner-Schwab)
- About 1921 Two Figs. (Bryner-Schwab)
- About 1927 Lake George Window. (Museum of Modern Art.)
- " 1923 Gray Line with Black, Blue and Yellow.
- 1923 Alligator Pear. (single)
- 1924 Portrait of a Day. (Red Day.)
- 1924 Corn, Dark. (Red Day)
- 1924 Day's Abstraction.
- 1925 Two Cells, Lilies.
- 1925 Gray Trees, Lake George
- 1925 Birch and Pine Tree. (1)
- 1926 Lake George, Farms.
- 1926 City Nighttime in the West.
- 1926 Open Clay Shell. (Red Day)
- 1926 Closed Clay Shell. (Red Day)
- 1926 Shell and Old Whingles.
- 1926 Black Iris.
- 1926 East River from The Shelton.
- 1927 Seaweed.
- 1927 (Abstraction) White (Ballot Stair). (or) White Stair of Staircase
light (from the White Stair
Bruff)
- 1927 Abstraction, White, Gray and Violet.
- 1927 Abstraction - White Rope.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	319.4

4/29/46

O'Keeffe pictures from An American Place:

- 1915 Three Drawings. No. 3.
- 1916 Blue and green watercolor series.
- 1918 Evening Star watercolor series.
- 1919 Lake George, Coat and Red.
- 1919 59th Street Studio.
- 1919 Series I No. 7.
- 1919 Black Spot No. 3.
- 1920 Series I No. 12.
- About 1921 Lake George with Crows.
- About " 1923 Gray Line with Lavender and Yellow.
- " 1923 Gray Line with Black, Blue and Yellow.
- 1923 Alligator Pear. (single)
- 1924 Portrait of a Day. (3rd Day.)
- 1924 Corn, Dark. (22) and Teeth.
- 1924 Dark Abstraction.
- 1925 Two Calla Lilies.
- 1925 Grey Tree, Lake George
- 1925 Birch and Pine Tree. (1)
- 1926 Lake George Barns.
- 1926 City Night. Road to the West.
- 1926 Open Clam Shell. 1a. (Landscape)
- 1926 Closed Clam Shell. 1b.
- 1926 Shell and Old Shingle.
- 1926 Black Iris.
- 1926 East River from The Shelton.
- 1927 Seaweed.
- 1927 Abstraction White (Ballet Skirt). (or) Ballet Skirt or Electric light (from the White Rose Motif)
- 1927 Abstraction, White, Grey and Violet.
- 1927 Abstraction - White Rose.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

-2-

- 1927 Black Abstraction.
- 1929 Ranchos Church, No. 3. (J. Liebow) (Tentative)
- 1929 Hickory Leaves with Daisy. (G. Brown, Jr.)
- 1929 My Autumn. with Canopies. (Mrs. Paul Lester Wiener.)
- 1930 Ranchos Church. (Mrs. Robert E. Young)
- 1930 Jack in the Pulpit #6. (Art Institute of Chicago)
- 1930 Dark Mesa and Pink Sky. (Phillips Memorial Gallery)
- 1930 Clam Shell. (Mrs. James W. Fowler)
- 1931-36 Steer's Head, Red Sky.
- 1932 Jimson Weed.
- 1932 Cross by the Sea, Canada. (Museum of Modern Art.)
- 1932 White Canadian Barn, No. 2.
- 1937 Deer's Horns Near Cameron.
- 1938 Red and Pink Rocks and Teeth.
- 1943 Cliffs Beyond Abiquiu.
- 1943 The Black Place.
- 1944 Cottonwood #1.
- 1944 Pelvis III.
- 1944 Black Place, I.
- 1945 Hills and Mesa to the West.
- 1945 Sky with Red Hills. (Landscape)
- 1945 Pelvis Red and Yellow.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Negatives

4/28/68

Stieglitz pictures from the American Place:

- 1924 Petunia. (Mrs. Charles J. Liebman) (Tentative)
- 1926 White Flower. (Mr. Leonard C. Hanna, Jr.)
- 1926 The Shelton with Sunspots. (Mrs. Paul Lester Wiener.)
- 5-6777 1928 Faded and Black Leaves. (Mrs. Robert R. Young)
- 5-6778 1929 Black Cross, New Mexico. (Art Institute of Chicago)
- 6-4779 1942 The White Place in Shadow. (Phillips Memorial Gallery)
- 1943 Pelvis with Distance. (Mrs. James W. Fessler)
- 1926 Spring. (Bryner-Schwab)
- 6-4779 1927 Two Figs. (Bryner-Schwab)
- 6-4779 1927 Lake George Window. (Museum of Modern Art.)
- 6-4779 1928 Gray and Black, Blue and Yellow
- 6-4779 1928 Alligator Park. (single)
- 6-4779 1928 Portrait of a Day. (Art Inst.)
- 6-4779 1928 Green, Dark. (single)
- 6-4779 1928 Dark Abstraction.
- 6-4779 1928 Two Galic Hills.
- 6-4779 1928 Gray Tree, Lake George
- 6-4779 1928 Lake George (11)

Handwritten notes:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

9/46

O'Keef:

S-6770 1

1

1

S-6772 1

S-6771 1

Juley 1

1

S-6771 1

Miss Irvine

Sp 7-0770

Juley About 1921 Lake George with Crows.

S-6775-About 1923 Gray Line with Lavendar and Yellow.

S-6779- " 1923 Gray Line with Black, Blue and Yellow.

Juley 1923 Alligator Pear. (single)

O.K. 1924 Portrait of a Day. (3rd Day.)

Juley 1924 Corn, Dark. ~~and~~ and Death.

S-6781 1924 Dark Abstraction.

Juley 1925 Two Calla Lilies.

Juley 1925 Grey Tree, Lake George

Juley 1925 Birch and Pine Tree. (1)

S-6780 1926 Lake George Barns.

S-6774 1926 City Night. ~~Back to the West.~~S- 1926 Open Clam Shell. ~~1926~~ (Landscape)S- 1926 Closed Clam Shell. ~~1926~~

S-6776 - O.K. 1926 Shell and Old Shingle.

Juley 1926 Black Iris.

Juley 1926 East River from The Shelton.

Juley 1927 Seaweed.

S-6777 - O.K. 1927 Abstraction White (Ballet Skirt). ~~(or) Ballet Skirt or Electric~~S-6787 - O.K. 1927 Abstraction, White, Grey and Violet. ~~Light (from the White Rose~~O.K. 1927 Abstraction - White Rose. ~~Motif)~~

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	319.4

Negatives

4/29/46

O'Keeffe pictures from An American Place:

- S-6770 1915 Three Drawings.
- 1916 Blue and green watercolor series. *Have v x dx fine print*
- 1918 Evening Star watercolor series.
- S-6772 1919 Lake George, Coat and Red.
- S-6771 1919 59th Street Studio.
- Juley* 1919 Series I No. 7.
- 1919 Black Spot No. 3.
- 1920 Series I No. 12.
- Juley* About 1921 Lake George with Crows.
- S-6775-About 1923 Gray Line with Lavendar and Yellow.
- S-6779- " 1923 Gray Line with Black, Blue and Yellow.
- Juley* 1923 Alligator Pear. (single)
- O.K.* 1924 Portrait of a Day. (3rd Day.)
- Juley* 1924 Corn, Dark. ~~and Teeth.~~
- S-6781 1924 Dark Abstraction.
- Juley* 1925 Two Calla Lilies.
- Juley* 1925 Grey Tree, Lake George
- Juley* 1925 Birch and Pine Tree. (1)
- S-6780 1926 Lake George Barns.
- S-6774 1926 City Night. ~~West to the West.~~
- S-* 1926 Open Clam Shell. ~~1926 (Landscape)~~
- 1926 Closed Clam Shell.
- S-6776 - *O.K.* 1926 Shell and Old Shingle.
- Juley* 1926 Black Iris.
- Juley* 1926 East River from The Shelton.
- Juley* 1927 Seaweed.
- S-6777 - *O.K.* 1927 Abstraction White (Ballet Skirt). ~~(or) Ballet Skirt or Electric Light (from the White Rose Motif)~~
- S-6782 - *O.K.* 1927 Abstraction, White, Grey and Violet.
- O.K.* 1927 Abstraction - White Rose.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	319.4

-2-

- O.K. 1927 Black Abstraction.
- July 1929 Ranchos Church, No. 3. (J. Lloren) (tentative)
- O.K. - 1929 Hickory Leaves with Daisy. (Neg. 2 p. 14)
- S-6773 1929 My Autumn. with Sunspots. (Mrs. Paul Lester Wiener.)
- 1929 Black Hollyhocks and Blue Larkspur
- 1930 Ranchos Church. (Mrs. Robert R. Young)
- O.K. 1930 Jack in the Pulpit #6. (Art Institute of Chicago)
- July 1930 Dark Mesa and Pink Sky. (Phillips Memorial Gallery)
- July 1930 Clam Shell. Distance. (Mrs. James H. Fowler)
- 1931 Cow's Skull with Calico Roses
- S-6768 1931-36 Steer's Head, Red Sky.
- O.K. 1932 Jimson Weed.
- S-6773 1932 Cross by the Sea, Canada. (Museum of Modern Art)
- 1932 Cross with Red Heart.
- O.K. 1932 White Canadian Barn, No. 2. (Townsend asked O.K. for 2.)
- O.K. 1937 Deer's Horns Near Cameron.
- July 1938 Red and Pink Rocks and Teeth. (Whitney Mus.)
- S-6773 1943 Cliffs Beyond Abiquiu.
- 1943 The Black Place.
- Cow's Skull with Calico Roses
O.K. 1944 Cottonwood #1. 1929
- O.K. 1944 Pelvis III. 1931
- 1944 Black Place, I. 36 x 24
- S-6783-1945 Hills and Mesa to the West.
- 1945 Sky with Red Hills. (Landscape)
- 1945 Pelvis Red and Yellow.
- Black Hollyhocks and Blue Larkspur
White Flower ("trumpet shape")
Morning Glory with Petunia
30 x 40
White Flower ("trumpet shape")

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

From Other Lenders:

- July 1924 Petunia. (Mrs. Charles J. Liebman) (Tentative)
- July 1926 White Flower. (Mr. Leonard C. Hanna, Jr.)
- July 1926 The Shelton with Sunspots. (Mrs. Paul Lester Wiener.)
- July 1928 Faded
- July 1929 Black
- July 1942 The
- July 1943 Pelvis
- S-6076-1927 Lak
- Negative: Pop

*Miss Anderson: Additional
Registrations forms*

Cow's Skull with

Calico Roses 1931

36 x 24

*Black Hollyhocks and
Blue Larkspurs 1929*

30 x 40

White Flower, ("trumpet shape")

✓ Note 3. (Shelton)
1928
There are four
not sure what
exhibition.
Negative: 27

✓ Note 4. (The
O'Keefe says
Susan Phillips
Negative: 30

✓ Note 5. (Dear

I have a reproduction of this so did not order a photograph. I am
sure O'Keefe has a negative.

✓ Note 6. (Pelvis with Distance)

Have not compared photograph with painting. Owned by Mrs. [unclear] of
Indianapolis. Get address from Miss O'Keefe.
Negative: July

✓ Note 7.

Dr. Luther calls his picture "Wall Larkspur." It was exhibited at
the Intimate Gallery as "Larkspur" and painted 1927.
Owned by Dr. Henry Luther, 75 West Street, N.Y.C.
No photograph

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

From Other Lenders:

- July 1924 Petunia. (Mrs. Charles J. Liebman) (Tentative)
- 1926 White Flower. (Mr. Leonard C. Hanna, Jr.)
- July 1926 The Shelton with Sunspots. (Mrs. Paul Lester Wiener.)
- July 1928 Faded
- July 1929 Black
- July 1942 The
- July 1943 Pelvis
- Spr
- I have not seen
Miss O'Keefe's
memory of the
negative: Pop
- S-6076-1927 Lak
- Two
- Pop

Have we a green from fr.

Ranchos Church, Front 1929

20 x 36 — ?

Hornung along with
Petunia?

✓ Note 3. (Shell)

1928

There are four
not sure whether
exhibition.
Negative: O'K

✓ Note 4. (The W)

O'Keefe says
Duncan Phillips
Negative: J

✓ Note 5. (Dress)

I have a reproduction of this so did not order a photograph. I am
sure O'Keefe has a negative.

✓ Note 6. (Pelvis with Distance)

Have not compared photograph with painting. Owned by Mrs. Pender of
Indianapolis. Get address from Miss O'Keefe.
Negative: July

✓ Note 7.

Dr. Lecher calls his picture "Full Length." It was exhibited at
the Intimate Gallery as "Red Capes" and painted 1927.
Owned by Dr. Norman Lecher, 22 West 2nd St., N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

From Other Lenders:

- Don't forget to check*
- July* 1924 Petunia. (Mrs. Charles J. Liebman) (Tentative)
- 1926 White Flower. (Mr. Leonard C. Hanna, Jr.)
- July* 1926 The Shelton with Sunspots. (Mrs. Paul Lester Wiener.)
- July* 1928 Faded and Black Leaves. (Mrs. Robert R. Young)
- July* 1929 Black Cross, New Mexico. (Art Institute of Chicago)
- July* 1942 The White Place in Shadow. (Phillips Memorial Gallery)
- July* 1943 Pelvis with Distance. (Mrs. James W. Fessler)
- Spring. (Bryner-Schwab)
- Two Figs. (Bryner-Schwab)
- S-6076 - 1927 Lake George Window. (Museum of Modern Art.)
- Negative: Poppy. (Daniel C. Rich)
- Mrs. Charles J. Liebman, 307 Fifth Ave.*

1928 Single Lily white Red. (Whitney Mus.)

There are four of the "Shell and Old Shingle" series and I am not sure whether my photograph is of the one chosen for the exhibition.

Negative: O'Keefe

Note 4. (The White Place in Shadow)

O'Keefe says the photograph is "The White Place in Shadow" owned by Jansen Phillips. Have not checked this.

Negative: July

Note 5. (Dear's Horns Near Camera)

I have a reproduction of this so did not order a photograph. I am sure O'Keefe has a negative.

Note 6. (Pelvis with Distance)

Have not compared photograph with painting. Owned by Mrs. Fessler of Indianapolis. Get address from Miss O'Keefe.

Negative: July

Note 7.

Mr. Leonard Wall's his painting "Fall Leaves." It was exhibited at the National Gallery as "Fall Leaves" and dated 1927.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

NOTES

*Data transferred
to Cards.*

✓ Note 1.

Called "White Flower" on the photograph sent to me by the Cleveland Museum. It was called "Black Petunia and White Morning-Glory" in O'Keeffe exhibition at Intimate Gallery.

The Cleveland Museum photograph is 4 x 5 and can be ordered by their number 20534.

The picture is owned by Leonard C. Hanna, Jr., Cleveland. Get address from Cleveland Museum or O'Keeffe.

✓ Note 2. (Petunia)

I have not compared the photograph with Mrs. Liebman's painting. Miss O'Keeffe says it is the Liebman painting, and from my memory of the picture, seen some months ago, I think it is too. However, there is another petunia from that year and I think this should be checked.

Negative: Juley.

Mrs. Charles J. Liebman, 907 Fifth Ave.

✓ Note 3. (Shell and Old Shingle)

There are four of the "Shell and Old Shingle" series and I am not sure whether my photograph is of the one chosen for the exhibition.

Negative: O'Keeffe

✓ Note 4. (The White Place in Shadow)

O'Keeffe says the photograph is "The White Place in Shadow" owned by Duncan Phillips. Have not checked this.

Negative: Juley

✓ Note 5. (Deer's Horns Near Cameron)

I have a reproduction of this so did not order a photograph. I am sure O'Keeffe has a negative.

✓ Note 6. (Pelvis with Distance)

Have not compared photograph with painting. Owned by Mrs. Fessler of Indianapolis. Get address from Miss O'Keeffe.

Negative: Juley

✓ Note 7.

Dr. Lorber calls his picture "Fall Leaves." It was exhibited at the Intimate Gallery as "Red Maple" and painted 1927.

Owned by Dr. Herman Lorber, 77 Park Avenue, N.Y.C.

No photograph

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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- 2 -

✓ Note 8.

Have not compared photograph with painting. O'Keeffe says my photograph is "Faded and Black Leaves" owned by Mrs. Robert R. Young, Fairholm, Ochre Point, Newport, R.I. This is a summer address. *Have?*

Negative: Muley

Other addresses:

Mr. David H. McAlpin
Box 387
Princeton, N.J.
(owns "Narcissa's Last Orchid")

Mrs. Paul L. Wiener
399 Park Avenue
New York City
(owns "The Shelton with Sunspots")

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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O'Keeffe Photographs Lent to
Museum of Modern Art
April 11, 1946

Radiator Building - Night, N.Y. 1927. Negative: Juley

Cross with Red Heart. 1932. Negative: O'Keeffe

Jimson Weed. 1932. Negative: O'Keeffe

note 2. Petunia. 1924. Negative: Juley

note 3. Shell and Old Shingle. 1926. Negative: O'Keeffe

Seaweed. 1927. Negative: Juley

Two Calla Lilies. 1925. Negative: Juley

note 4. The White Place in Shadow. 1942. Negative: Juley

On the Old Santa Fe Road. 1931. Negative: O'Keeffe

White Canadian Barn, No.2. 1932. Negative: O'Keeffe

note 6. Pelvis with Distance. 1943. Negative: Juley

Ranchos Church, No.3. 1929. Negative: Juley

Red and Pink Rocks and Teeth. 1938. Negative: Juley

Series I, No.7. 1919. Negative: Juley

East River from the 30th Story of the Shelton Hotel. 1928. Neg.: O'Keeffe

Jack-in-the-Pulpit, No.6. 1930. Negative: O'Keeffe

Cross by the Sea, Canada. 1932. Negative: Juley

East River From the Shelton. 1926. Negative: Juley

Grey Tree, Lake George. 1925. Negative: Juley

Abstraction White, Grey and Violet. 1927. Negative: O'Keeffe

Abstraction - White Rose. 1927. Negative: O'Keeffe

Black Place II. 1944. Negative: O'Keeffe

Black Iris. 1926. Negative: Juley

Black Abstraction. 1927. Negative: O'Keeffe

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Pelvis III. 1944. Negative: O'Keeffe
 Mask with Golden Apple. 1924. Negative: Juley
 Farmhouse Window and Door. 1929. Negative: Juley; Rainford #2503
 Black Cross, New Mexico. 1929. Negative: Juley
 Ballet Skirt or Electric Light (from the White Rose Motif). 1927.
 Negative: O'Keeffe
 Cottonwood I. 1944. Negative: O'Keeffe
 Birch and Pine Tree, No.1. 1925. Negative: Juley
 Alligator Pear. 1923. Pastel. Negative: Juley
 Portrait of a Day - Third Day. 1924. Negative: O'Keeffe
 Lake George with Crows. ab.1921. Negative: Juley
 Black and White. 1930. Negative: O'Keeffe
Note 8. Faded and Black Leaves. 1928. Negative: Juley
 The Shelton with Sunspots, N.Y. 1926. Negative: Juley
 Narcissa's Last Orchid. 1941. Pastel. Negative: Juley
 Corn, Dark. 1924. Negative: Juley

Note 1. "White Flower" owned Hanna
Note 5. "Daisy's Horns near Cameron
Note 7. "Fall Leaves" or "Red maple" owned
 Branker.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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O'KEEFE

4/15/46

Definite Selections

1915	Three Drawings	
1919	Series I No. 7	
1919	Lake George, Coat and Red	
1919	59th Street Studio	
About 1921	Lake George with Crows	
About 1923	Gray Line with Lavendar and Yellow	
1924	Portrait of a Day (3rd Day)	
1925	Grey Tree, Lake George	
1925	Birch and Pine Tree (1)	
1926	The Shelton with Sunspots, N.Y.	
1926	White Flower ? (Or Black Petunia and White Morning Glory)	
1926	Lake George Barns	
1926	City Night	
1926	Open Clam Shell	
1926	Closed Clam Shell	
1926	Black Iris	
1926	East River from The Shelton	
1927	Black Abstraction	
1928	Faded and Black Leaves	
1929	Black Cross, New Mexico	
1929	Ranchos Church, No. 3	
1929	Farmhouse Window and Door <u>or</u> Portrait of the Farmhouse, Lake George	
1930	Jack in the Pulpit #6	
1930	Clam Shell	
1931-36	Steer's Head, Red Sky	
1932	<i>Canadian</i> White Barn No. 2	
1932	Cross by the Sea, Canada	
1932	Jimson Weed	
1942	The White Place in Shadow	
1943	Cliffs Beyond Abiquiu	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2.

1943 The Black Place

1943 Pelvis with Distance

1944 Cottonwood #1

1945 Landscape (very colorful)

1945 Landscape

1945 Portrait of a Day (Self-Portrait)

1945 Gray Trees, Lake George

1945 Black and White Trees (II)

1945 White Plaque (for Black Pelvis and White Pelvis, 1945)

1945 Lake George Series

1945 Lake George

1945 Green Glass Shell

1945 Green Glass Shell

1945 Black Tree

1945 Black Glass and The Challenge

1945 Black Christening

1945 Black and White Series

1945 Black Glass, New Mexico

1945 Black Glass, New Mexico, II - Portrait of the Artist, Lake George

1945 Black in the Night II

1945 Glass Shell

1945-46 Green's Wall, New York

1945 White Glass, New York

1945 Green by the Sea, New York

1945 Glass Shell

1945 Black and White Series

1945 Black Glass Series

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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O'KEEFE

4/15/48

Definite Selections

1915 Three Drawings
 1919 Series I No. 7
 1919 Lake George, Coat and Red
 1919 59th Street Studio
 About 1921 Lake George with Crows
 About 1923 Gray Line with Lavendar and Yellow
 1924 Portrait of a Day (3rd Day)
 1925 Grey Tree, Lake George
 1925 Birch and Pine Tree (1)
 1926 The Shelton with Sunspots, N.Y.
 1926 White Flower ? (Or Black Petunia and White Morning Glory)
 1926 Lake George Barns
 1926 City Night
 1926 Open Clam Shell
 1926 Closed Clam Shell
 1926 Black Iris
 1926 East River from The Shelton
 1927 Black Abstraction
 1928 Faded and Black Leaves
 1929 Black Cross, New Mexico
 1929 Ranchos Church, No. 3
 1929 Farmhouse Window and Door or Portrait of the Farmhouse, Lake George
 1930 Jack in the Pulpit #6
 1930 Clam Shell
 1931-36 Steer's Head, Red Sky
 1932 ^{Canadian} White Barn No. 7
 1932 Cross by the Sea, Canada
 1932 Jimson Weed
 1942 The White Place in Shadow
 1943 Cliffs Beyond Abiquiu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

2.

- 1943 The Black Place
- 1943 Pelvis with Distance
- 1944 Cottonwood #1
- 1945 Landscape (very colorful)
- 1945 Landscape

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Data Transferred to Cards,

Negatives

	1927	East River from the 50th Story of the Shelton Hotel	
Juley (Phila.)	1925	American Radiator Building or "Radiator Building - night, n.y."	✓
O'Keeffe	1932	Large Cross Heart "Cross with Red Heart"	✓
O'Keeffe	1932	Jimson Weed (large)	✓
See note (Hanna)	1926	Jimson Weed (Fragment with black area at bottom.) Wild-Morning-Glory	✓
See note 1.	1924	Petunia	✓
See note 2.	1930	Black Hollyhocks and Blue Larkspur	✓
(Phila.)	1937	Horn and Feathers	✓
See note 3.	1926	Shell and Old Shingle	✓
Juley	1927	Seaweed	✓
Juley	1925	Lilies (Two Calla Lilies)	✓
See note (Phillips)	1942	The White Place in Shadow	✓
4	1937	Deer's Horns Near Cameron	✓
See note 5	1943	Cliffs Beyond Abiquiu	✓
O'Keeffe	1931	On the Old Road to Santa Fe or "On the Old Santa Fe Road"	✓
	1935	Purple Hills White Cloud	✓
	✓	New York Series	I don't know what this is.
O'Keeffe (Phila.)	1932	White Barn	"White Canadian Barn, No. 2" ✓
Note 6. (Indianap.)	1943	Pelvis with Distance (No. 5)	✓
192	✓ 1923	Gray Line with Black, Blue and Yellow	Ab. 1923 ✓
	✓ 1923	Gray Line with Lavendar and Yellow	Ab. 1923 ✓
	1926	Closed Clam Shell	✓
(?) who Juley	1929	Ranchos Church, No. 3	✓
	1926	Open Clam Shell	✓
Juley	1938	Red and Pink Rocks and Teeth	✓
	1919	Black Spot No. 3	✓
Juley	1919	Series I No. 7	✓

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	319.4

- O'Keeffe 1928 East River from the 30th Story of the Shelton Hotel ✓
 (Phila.) 1930 Ranchos Church ✓
 (Phila.) ✓ 1931-36 Steer's Head, Red Sky ✓
 O'Keeffe 1930 Jack in the Pulpit #6 ✓
 Tuley 1932 Cross by the Sea, Canada ✓
 Tuley 1926 East River from the Shelton, 30th Story ✓
 Tuley 1926¹⁹²⁵ Grey Tree, Lake George ✓
 (Lorber) ✓ See note 7. (Like Grey Tree) ✓
 O'Keeffe 1927 Abstraction, White, Grey and Violet ✓
 O'Keeffe 1927 Abstraction - White Rose ✓
 O'Keeffe 1944 Black Place, I ✓
 O'Keeffe 1944 Black Place, II ✓
 one ✓ (Early) Three Drawings ✓
 Tuley (Hanna) 1926 White Flower - Same as "Jimson Weed" listed on page 1. See note 1. ✓
 Tuley 1926 Black Iris ✓
 O'Keeffe 1927 Black Abstraction ✓
 O'Keeffe 1944 Pelvis III ✓
 Tuley 1924 Mask with Golden Apple ✓
 Tuley 1929 Farmhouse Window and Door (or) Portrait of the Farmhouse, Lake George ✓
 can be ordered from Percy Rainford # 2503 ✓
 Tuley (Art Inst.) 1929 Black Cross, New Mexico ✓
 O'Keeffe ✓ 1927 Abstraction White (Ballet Skirt) "Ballet Skirt or Electric Light (from the white Rose motif)." ✓
 O'Keeffe 1944 Cottonwood #1 ✓
 1930 Clam Shell ✓
 Tuley 1925 Birch and Pine Tree (1) ✓
 1926 City Night ✓

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	319.4

- 1920 Series I No. 12✓
- (Phila.) ✓ 1923 Alligator Pear single (pastel)✓
- (Phila.) ✓ 1923 Hills with Water in Front I don't know what this is.✓
- ✓ 1926 Lake George Barns✓
- (Phila.) ✓ 1919 59th Street Studio✓
- (Phila.) ✓ 1924 Portrait of a Day (3rd Day)✓
- (Phila.) ✓ 1924 Dark Abstraction✓
- Tuley ab. 1921 Lake George with Crows✓
- (Phila.) ✓ 1930 Dark Mesa and Pink Sky✓
- ✓ 1919 Lake George, Coat and Red✓
- O'Keeffe 1930 Black and White✓
- Note 8 (Newport) 1928 Brown and Tan Leaves "Faded and Black Leaves"✓
- ✓ 1929 My Autumn✓
- Tuley (Wiener) 1926 N. Y. Street "The Shelton with Sunspots, n.y."✓
- Tuley (McAlpin) 1941 Narcissus Last Orchid "Narcissus's Last Orchid" (pastel)✓
- Tuley (Phila.) ✓ 1922 Corn, Dark✓
- ✓ 1945 Hills and Mesa to the West✓
- (Phila.) ✓ 1945 Red Hills and Sky✓
- (Phila.) 1945 Pelvis Series - Red with Blue✓
- ✓ 1923 Watercolors✓
- ✓ 1923 Grey Line with Landscape and Bellies
- 1924 Shaded Glass Shell
- 1925 Shaded Glass Shell
- 1926 Shaded Glass Shell
- 1927 Shaded Glass Shell
- 1928 Red and Pink Rocks and Teeth
- 1929 Black Spot No. 1
- 1929 Series I No. 7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

(Phila.) 1925 American Radiator Building

1932 Large Cross Heart

1932 Jimson Weed (large)

(Hanna) Jimson Weed (Fragment with black area at bottom.) Wild Morning Glory

(Liebman) 1925 Petunia

(Phila.) 1929 Black Hollyhocks and Blue Larkspur

✓ 1937 Horn and Feathers

✓ 1926 Shell and Old Shingle

1927 Seaweed

✓ 1925 Lilies (Two Calla Lilies)

(Phillips) The White Place

1938 Deers Horns Near Cameron

✓ 1943 Cliffs Beyond Abiquiu

1930 On the Old Road to Santa Fe

1935 Purple Hills White Cloud

✓ New York Series

(Phila.) 1932 White Barn

(Indianap.) 1943 Pelvis with Distance (No. 5)

192 ✓ 1923 Gray Line with Black, Blue and Yellow

✓ 1923 Gray Line with Lavendar and Yellow

1926 Closed Clam Shell

1929 Ranchos Church

1926 Open Clam Shell

1938 Red and Pink Rocks and Teeth

1919. Black Spot No. 3

1919 Series I No. 7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

- 1928 East River from the 30th Story of the Shelton Hotel
- (Phila.) 1930 Ranchos Church
- ✓ 1931-36 Steer's Head, Red Sky
- 1930 Jack in the Pulpit #6
- 1932 Cross by the Sea, Canada
- 1926 East River from the Shelton, 30th Story
- 1926 Grey Tree, Lake George
- (Lorber) ✓ (Like Grey Tree)
- 1927 Abstraction, White, Grey and Violet
- 1927 Abstraction - White Rose
- 1944 Black Place, I
- 1944 Black Place, II
- one* ✓ (Early) Three Drawings
- (Hanna) 1926 White Flower
- 1926 Black Iris
- 1927 Black Abstraction
- 1944 Pelvis III
- 1924 Mask with Golden Apple
- 1929 Farmhouse Window and Door
(or)
Portrait of the Farmhouse, Lake George
- (Art Inst.) 1929 Black Cross, New Mexico
- ✓ 1927 Abstraction White (Ballet Skirt)
- 1944 Cottonwood #1
- 1930 Clam Shell
- 1925 Birch and Pine Tree (1)
- 1926 City Night

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

1920 Series I No. 12
1923 Alligator Pear single
(Phila.) ✓ Hills with Water in Front
✓ 1926 Lake George Barns
✓ 1919 59th Street Studio
1924 Portrait of a Day (3rd Day)
✓ 1924 Dark Abstraction
1921 Lake George with Crows
(Phila.) ✓ 1930 Dark Mesa and Pink Sky
✓ 1919 Lake George, Coat and Red
1930 Black and White
(Newport) 1928 Brown and Tan Leaves
✓ 1929 My Autumn
(Wiener) 1926 N. Y. Street
(McAlpin) 1941 Narcissus Last Orchid
(Phila.) ✓ 1922 Corn, Dark
✓ 1945 Hills and Mesa to the West
✓ 1945 Red Hills and Sky
1945 Pelvis Series - Red with Blue
Watercolors

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	MoMA Exhs.	319.4

Emm

*W 2-0334
b1/Keeffe*

These are photographs of pictures checked

- (Phila.) 1925 American Radiator Building
- 1932 Large Cross Heart
- 1932 Jimson Weed (large)
- (Hanna) Jimson Weed (Fragment with black area at bottom.) *Wild Morning Glory*
- (Liebman) 1925 Petunia
- (Phila.) 1929 Black Hollyhocks and Blue Larkspur
- ✓ 1937 Horn and Feathers ?
- ✓ 1926 Shell and Old Shingle
- 1927 Seaweed
- ✓ 1925 Lilies (Two Calla Lilies)
- (Phillips) The White Place
- 1938 Deers Horns Near Cameron
- ✓ 1943 Cliffs Beyond Abiquiu
- 1930 On the Old Road to Santa Fe
- 1935 Purple Hills White Cloud
- ✓ New York Series
- 1932 White Barn (in Philadelphia)
- (Indianap.) 1943 Pelvis with Distance (No. 5)
- ✓ 1923 Gray Line with Black, Blue and Yellow
- ✓ 1923 Gray Line with Lavendar and Yellow
- 1926 Closed Clam Shell
- 1929 Ranchos Church
- 1926 Open Clam Shell
- 1938 Red and Pink Rocks and Teeth
- 1919 Black Spot No. 3
- 1919 Series I No. 7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

- 1928 East River from the 30th Story of the Shelton Hotel
- (Phila.) 1930 Ranchos Church
- ✓ 1931-36 Steer's Head, Red Sky
- 1930 Jack in the Pulpit #6
- 1932 Cross by the Sea, Canada
- 1926 East River from the Shelton, 30th Story
- 1926 Grey Tree, Lake George
- (Lorber) ✓ (Like Grey Tree)
- 1927 Abstraction, White, Grey and Violet
- 1927 Abstraction - White Rose
- 1944 Black Place, I
- 1944 Black Place, II
- ✓ (Early) Three Drawings
- (Hanna) 1926 White Flower
- 1926 Black Iris
- 1927 Black Abstraction
- 1944 Pelvis III
- 1924 Mask with Golden Apple
- 1929 Farmhouse Window and Door
(or)
Portrait of the Farmhouse, Lake George
- (Art Inst.) 1929 Black Cross, New Mexico
- ✓ 1927 Abstraction White (Ballet Skirt)
- 1944 Cottonwood #1
- 1930 Clam Shell
- 1925 Birch and Pine Tree (1)
- 1926 City Night

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

1920 Series I No. 12

1923 Alligator Pear single

(Phila.) ✓ Hills with Water in Front

✓ 1926 Lake George Barns

✓ 1919 59th Street Studio

1924 Portrait of a Day (3rd Day)

✓ 1924 Dark Abstraction

✓ 1919 Lake George, Coat and Red

1921 Lake George with Crows

(Phila.) ✓ 1930 Dark Mesa and Pink Sky

1930 Black and White

(Newport) 1928 Brown and Tan Leaves

✓ 1929 My Autumn

~~(Wiener)~~ 1925 ~~Red Flower~~ ?

(Wiener) 1926 N.Y. Street ?

(McAlpin) 1941 Narcissus *Saint Orchid*

(Phila.) ✓ 1922 Corn, Dark

✓ 1945 Hills and Mesa to the West

✓ Red Hills and Sky 1945

1945 Pelvis Series - Red with Blue

Watercolors

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	319.4

(?) East River from the 30th Story of the Shelton Hotel 1928, 30 x 48.

(?) Ranchos Church, 1930, 24 x 36. (Philadelphia) 36 x 40

* ~~Horns with Red Sky~~ (started in 1929) "Steens Head, Red Sky" 1931-36 ✓

* Jack in the Pulpit #6 1930 36 x 18

* ~~Canadian Cross with Heart~~ ^{Lake Sea, Canada} ~~Cross with Red Head~~ 1932, 36 x 24

(?) ~~Church Bell, Lake, Colorado, 1917~~

* "East River from The Shelton, (18th floor, 1920) 30th Story" 1926 12 x 32
~~Gray Tree, Lake George 1925~~ 36 x 30

* ~~Old Maple, Lake George, 1926~~ (Dr. Lorber, lower Park Avenue near 42nd Street, ?
 has other tree like Old Maple.) ^{signature}

* Abstraction, (In Mr. Stieglitz's office. Reframe.) 1927 32 x 16 ^{white, gray & violet}

* Development of White Rose Motive next to last "Abstraction White Rose" 1927 36 x 30

* { Black Place (Smallest) Black Place, I 1944 26 x 30 } one or both
 { Black Place II, 1944 24 x 30 }

* 3 drawings (early)

* Flower (Leonard Hanna, Cleveland) "white flower" 1926. 36 x 30

* Dark Iris "Black Iris" 1926 36 x 30

* Black Abstraction 1927 30 x 40

* Bone (the big one) 1945 Pelvis III 1944 48 x 40

(*) ~~Head with White Hollyhock 1925 (Philadelphia) 30 x 30~~

(?) Mask and Golden Apple 1924 (?) 9 x 15

* Window Lake George, M. M. A. Farmhouse window & Door "Portrait of the
 Farmhouse, Lake George" 1929 40 x 30

* Cross Art Institute "Black Cross" ^{New Mexico} 1929 36 x 30

* Abstraction White ("Ballet Skirt") 1927 36 x 30

* Cottonwood #1 1944 ✓ 30 x 36

* Clam Shell '30 ✓ 24 x 36

* Birch & Pine Tree (1) 1925 35 x 22

* The Black Place ^{soft} (gray, larger) 1943 (A) 1943 20 x 36

* New York (blue black and white) 1926-27 "City Night" 1926, 48 x 30

(?) American Radiator Building, 1925, 48 x 30 (Philadelphia)

* New York Street 1925 (gray) 1925 (Philadelphia)

(?) Large Cross Heart (if bottom repainted) ~~1932 84 1/2 x 40~~

* Jimson Weed (large) 1932 (or pansy) (Hanna's letter) (one or two) (2)
 (1 or 2) 40 x 48

{ First Big Flower (Two Petunias) "Petunia" 1925 } ? ^{out}
 { Mrs. Charles T. Siebman }
 907 5th Ave, N.Y.C.
 Black Hollyhocks and Blue Larkspur, 1929, 30 x 40 (Phila)

Charming Feathers 1937 20 x 24

Shell and Old Shingle 1926, 10 3/4 x 6

Seaweed, 1927 7 x 9

Lilies, 1925 9 1/4 x 7 3/4 Two Calla Lilies

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Cows Skull Red White and Blue

Black and White 1930

Horns Near Cameron

Horses Skull with Rose

Black and White Skull (Phila.)

Horses Head with Feathers

Cross by the Sea (Canada)

1919 - Forms (To be reframed simply) (1)

1924 - Red Yellow and Black Streak
(For association with 1945 Shell)

Blue and Green Music 1919

New York Winter

Pastel with Pink Dish and City Vague in the Rear

Near Abiqui, N.M. 1930

Last of Tree Series

House in Abiqui

Hawaiian Fish Hook (For variety.)

Indian Dance

Red Landscape with Blue Sky

Pansy with Yellow Center

Oak and Hickory Leaves '27

Birch and Pine Trees pink '25 (III)

White Birch Trees Autumn 1927

Last Red Canna

Bone with Moon (smaller)

2 - Pelois side 1943 (16 x 12)

(On the old road to Santa Fe 1930)

(Skull with feathers - on first list)

(Purple ranch with red hills 1936)

(Horse's skull with feathers)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

(Feathers with horse shoe)

Wood knot with red

My heart 1944 pastel

(Jaw bone and rib)

Tree ghost ranch 1937

(Shingle & shell No. 1926 (12" x 6") (two)

(Sand hills soft gray Abolde to be reframed)

Red hills with skeleton Phila.
or

Small red hills with gray sky

(Apple Family #2 - 1920) ?

Red Canna 1919 ? (small)

Alligator pears on white ?

Water Lily 1921 (Pastel)

Storm 1922 (Pastel) ?

Leaves in bowl against New York 1929 (pastel)

Horns & feathers (terra cotta) 1937

Stump in Red Hills 1940 (?)

Bleeding heart (pastel)

Red Canna 1919

Seaweed 1943 (?)

Back of Skull

Two Calla Lilies (??) 1925

(Water colors to be selected)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

First Visit

O'Keeffe

* Horns with Red Sky (Started in 1929)

* Jack in the Pulpit #6

* Canadian Cross with Heart

* Church Bell, Ward, Colorado, 1917

* East River from The Shelton (18th floor, 1920)

* Old Maple, Lake George, 1926 (Dr. Lorber, lower Park Avenue near 42nd Street, has other tree like Old Maple.)

* Abstraction (In Mr. Stieglitz's office. Reframe.)

* Development of White Rose Motive next to last

* Black Place (Smallest)

* 3 drawings (early)

* Flower (Leonard Hanna, Cleveland)

* Dark Iris

* Black Abstraction

* Bone (the big one) 1945

* Rams Head with White Hollyhock (?)

19+

* Window Lake George *H.M.A.*

* Cross

Art Institute

(Cows Skull Red White and Blue). *good*

Black and White 1930

(Horns Near Cameron)

(Horses Skull with Rose)

? Black and White Skull (Phila.)

Horses Head with Feathers

Cross by the Sea (Canada)

1919 - Forms (To be reframed simply) (1)

* (Mask and Golden Apple)

? 1924 - Red Yellow and Black Streak
(For association with 1945 Shell)

Blue and Green Music 1919

New York Winter

Pastel with Pink Dish and City Vague
in the Rear

*? Abstraction White ("Ballet Skirt")

Near Abiqui, N.M. 1930

Last of Tree Series

? House in Abiqui

Hawaiian Fish Hook (For variety.)

* Cottonwood #1 1944

Indian Dance

Red Landscape with Blue Sky

Pansy with Yellow Center

Sandhills with Water in Front
(Brown Philadelphia
ask Henry Clifford)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

SECOND VISIT

- * Clam Shell '30 (another?)
- * Birch & Pine Tree (I)
- * Black Place (Gray, larger) 1943 (?)
- (* Gray Tree Lake George — on other list)
- * New York (blue black and white) 1926-27
- * New York Street 1925 (gray)
- * Large Cross heart (if ^abottom reprinted)
- * Jimson Weed (large) 1932 (or ^apaucy)
(#1 or #2; or Pamoy)
- * First Big Flower (Two Pelernias) ^{Pentagonias}
(Mrs. Libberman's second)
- * Back Yard (small sky) 1940 (or uplight)
- * One Cotton Wood 1945 or 1946

11

~~White Barn~~

- Oak and Hickory Leaves '27
- Birch and Pine Trees pink '25 (III)
- White Birch Trees Autumn 1927
- * Purple Hills White Cloud
- * New York series (1 Phila; 2 sold) ^(H. Weiner's best)
Last Red ²⁹⁴² ~~2942~~
- * Red Barn on panel (out of frame)
- * White Barn in Philadelphia

7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Third Visit 3/5/46

O'KEEFE

- 12
- * ~~Bones~~ (Indianapolis) smallest ("best of set")
 - * Bone and Sky with Dark Blue Spot (largest) (first list)
 - * Gray line with black blue and yellow 1923
 - * Gray line with lavender and yellow 1923
 - * No. 22 - 1916 Special (small oil landscape from 2nd 291 exhibit) (small)
 - * Clam closed (8' x 6') ~~Agassiz~~
 - * Ranchos Church (the piece)
 - * Slightly open clam shell 1923
 - * Red and pink rocks and teeth 1938 (oil)
 - * Black spot No. 3 - 1919 (?)
 - * 1920.- Series I - No. 12 - → ^{indp:} (Maine letters about 1921)
 - * Alligator Pear single 1922 pastel
 - Bone with Moon (smaller)
 - 2 - Pelois side 1943 (16 x 12)
 - (On the old road to Santa Fe 1930)
 - Skull? - (Shell with feathers ~~mentioned~~ on first list)
 - (Purple ranch with red ^{hills?} hills 1936)
 - (Horse's skull with feathers)
 - (Feathers with horse shoe)
 - Wood knot with red
 - My heart 1944 pastel
 - (Jaw bone and rib)
 - Tree ghost ranch 1937
 - ^{Shingles?} Single shell No. 1926 (12" x 6") (two)
 - (Sand hills soft gray Abolds-to be reframed)
 - Red hills with skeleton Phila.-
 - or
 - Small red hills with gray sky
 - (Apple Family #2 - 1920) ?
- Red ~~Cynna~~ 1919 ? (small)
 Alligator pears on white ?-
 Hills with water in front
 Phila. collector
 (Ask Clifford)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Wane Cards
* List.

Jack Ward (small sky) 1940 (or upright)
Horns with Red Sky (started in 1929)
Jack in the Pulpit #6
Canadian Cross with Heart
Church Bell, Ward, Colorado, 1917
East River from The Shelton (18th floor, 1920)
Old Maple, Lake George, 1926 (Dr. Lorber, lower Park Avenue near 42nd Street,
Abstraction (In Mr. Stieglitz's office. Reframe.)
Development of White Rose Motive next to last
Black Place (Smallest)
3 drawings (early)
Flower (Leonard Hanna, Cleveland)
Dark Iris
Black Abstraction
Bone (the big one) 1945
Rams Head with White Hollyhock
Mask and Golden Apple
Window Lake George, M. M. A.
Cross Art Institute
Abstraction White ("Ballet Skirt")
Cottonwood #1 1944
Clam Shell '30
Birch & Pine Tree (1)
Black Place (Gray, larger) 1943 (?)
New York (blue black and white) 1926-27
New York Street 1925 (gray)
Large Cross Heart (if bottom repainted)
Jimson Weed (large) 1932 (or pansy)
First Big Flower (Two Petunias)
(Mrs. Liebermann 2nd)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Back Yard (small sky) 1940 (or upright)
 One Cotton Wood 1945 ro 1946
 Purple Hills White Cloud
 New York series (1 Phila; 2 sold) (Mrs. Sweeney's best)
 Red Barn on panel (out of frame)
 White Barn in Philadelphia
 Bones (Indianapolis) smallest ("best of set")
 Bone and Sky with Dark Blue Spot (largest) (first lost)
 Gray line with black blue and yellow 1923
 Gray line with lavender and yellow 1923
 No. 22 - 1916 Special (small oil landscape from 2nd 291 exhibit) (small)
 Clam closed (8' x 6')
 Rancho Church (the piece)
 Slightly open clam shell 1923
 Red and pink rocks and teeth 1938 (oil)
 Black spot No. 3 - 1919 (?)
 1920 - Series I - No. 12 (Wide: Maine letters about 1921)
 Alligator Pear single 1922 pastel
 Hills with water in front Phila. collector (Ask Clifford)
 Lake George - the Barns 1926
 59th St. Studio 1919
 Portrait of a Day 3rd Day (1st Day also?) 1925
 Dark Abstraction 1924 (frame)
 Coat & Red 1919
 Lake George landscape with crows 1921
 Cliffs (upright) 1944 (either this or horizontal)
 (Shell with feathers - on first list)
 (Purple ranch with red hills 1946)
 (Horse's skull with feathers)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Cows Skull Red White and Blue

Black and White 1930

Horns Near Cameron

Horses Skull with Rose

Black and White Skull (Phila.)

Horses Head with Feathers (12" x 6") (two)

Cross by the Sea (Canada) (to be reframed)

1919 - Forms (To be reframed simply) (1)

1924 - Red Yellow and Black Streak
(For association with 1945 Shell)

Blue and Green Music 1919

New York Winter

Pastel with Pink Dish and City Vague in the Rear

Near Abiqui, N.M. 1930

Last of Tree Series

House in Abiqui (pastel)

Hawaiian Fish Hook (For variety.)

Indian Dance

Red Landscape with Blue Sky

Pansy with Yellow Center

Oak and Hickory Leaves '27

Birch and Pine Trees pink '25 (III)

White Birch Trees Autumn 1927

Last Red Canua

Bone with Moon (smaller)

2 - Pelois side 1943 (16 x 12)

(On the old road to Santa Fe 1930)

(Skull with feathers - on first list)

(Purple ranch with red hills 1936)

(Horse's skull with feathers)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

(Feathers with horse shoe)

Wood knot with red (stained in 1939)

My heart 1944 pastel

(Jaw bone and rib) Heart

Tree ghost ranch 1937 (copy, 1917)

(Shingle & shell No. 1926 (12" x 6") (two) 1920)

(Sand hills soft gray Abolde (to be reframed) Park Avenue near 32nd Street
and other trees like Old Maples)

Red hills with skeleton Phila. (to be reframed)

or
Small red hills with gray sky (to be reframed)

(Apple Family #2 - 1920) ?

Red Canna 1919 ? (small)

Alligator pears on white ? (small)

Water Lily 1921 (Pastel)

Storm 1922 (Pastel) ?

Leaves in bowl against New York 1929 (pastel)

Horns & feathers (terra cotta) 1937

Stump in Red Hills 1940 (?)

Bleeding heart (pastel)

Red Canna 1919

Seaweed 1943 (?)

Back of Skull 1924

Two Calla Lilies (??) 1925

Horse & Pine Tree (1)

(Water colors to be selected)

New York (blue black and white) 1924

New York Street 1925 (copy)

Large (white) Heart (if bottom retained)

Shower Head (large) 1925 (or 1926)
(1 or 2)

First the Flower (Two sketches)
(copy, 1924-25)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Horns with Red Sky (started in 1929)

Jack in the Pulpit #6

Canadian Cross with Heart

Church Bell, Ward, Colorado, 1917

East River from The Shelton (18th floor, 1920)

Old Maple, Lake George, 1926 (Dr. Lorber, lower Park Avenue near 42nd Street,
has other tree like Old Maple.)

Abstraction (In Mr. Stieglitz's office. Reframe.)

Development of White Rose Motive next to last

Black Place (Smallest)

3 drawings (early)

Flower (Leonard Hanna, Cleveland)

Dark Iris

Black Abstraction

Bone (the big one) 1945

Rams Head with White Hollyhock

Mask and Golden Apple

Window Lake George, M. M. A.

Cross Art Institute

Abstraction White ("Ballet Skirt")

Cottonwood #1 1944

Clam Shell '30

Birch & Pine Tree (1)

Black Place (Gray, larger) 1943 (?)

New York (blue black and white) 1926-27

New York Street 1925 (gray)

Large Cross Heart (if bottom repainted)

Jimson Weed (large) 1932 (or pansy)
(#1 or #2;)

First Big Flower (Two Petunias)
(Mrs. Liebermann 2nd)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Back Yard (small sky) 1940 (or upright)
 One Cotton Wood 1945 ro 1946
 Purple Hills White Cloud
 New York series (1 Phila; 2 sold) (Mrs. Sweeney's best)
 Red Barn on panel (out of frame)
 White Barn in Philadelphia
 Bones (Indianapolis) smallest ("best of set")
 Bone and Sky with Dark Blue Spot (largest) (first lost)
 Gray line with black blue and yellow 1923
 Gray line with lavender and yellow 1923
 No. 22 - 1916 Special (small oil landscape from 2nd 291 exhibit) (small)
 Clam closed (8' x 6')
 Ranchos Church (the piece)
 Slightly open clam shell 1923
 Red and pink rocks and teeth 1938 (oil)
 Black spot No. 3 - 1919 (?)
 1920 - Series I - No. 12 (Wide: Maine letters about 1921)
 Alligator Pear single 1922 pastel
 Hills with water in front Phila. collector (Ask Clifford)
 Lake George - the Barns 1926
 59th St. Studio 1919
 Portrait of a Day 3rd Day (1st Day also?) 1925
 Dark Abstraction 1924 (frame)
 Coat & Red 1919
 Lake George landscape with crows 1921
 Cliffs (upright) 1944 (either this or horizontal)
 (Small with feathers - on first list)
 (Purple ranch with red hills 1930)
 (Barn's shell with feathers)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	319.4

Cows Skull Red White and Blue

Black and White 1930

Horns Near Cameron

Horses Skull with Rose

Black and White Skull (Phila.)

Horses Head with Feathers (12" x 8") (two)

Cross by the Sea (Canada) to be reframed

1919 - Forms (To be reframed simply) (1)

1924 - Red Yellow and Black Streak
(For association with 1945 Shell)

Blue and Green Music 1919

New York Winter

Pastel with Pink Dish and City Vague in the Rear

Near Abiqui, N.M. 1930

Last of Tree Series

House in Abiqui

Hawaiian Fish Hook (For variety.)

Indian Dance

Red Landscape with Blue Sky

Pansy with Yellow Center

Oak and Hickory Leaves '27

Birch and Pine Trees pink '25 (III)

White Birch Trees Autumn 1927

Last Red Canna

Bone with Moon (smaller)

2 - Pelois side 1943 (16 x 12)

(On the old road to Santa Fe 1930)

(Skull with feathers - on first list)

(Purple ranch with red hills 1936)

(Horse's skull with feathers)

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(Feathers with horse shoe)

Wood knot with red

Bones (Indianapolis) smallest ("best of set")

My heart 1944 pastel

Bones and sky with dark blue spot (largest) (first list)

(Jaw bone and rib)

Gray line with black blue and yellow 1945

Tree ghost ranch 1937

Gray line with lavender and yellow 1937

(Shingle & shell No. 1926 (12" x 6") (two)

No. 1926 Special (small oil landscape from Red 191 exhibit) (small)

(Sand hills soft gray Abolde to be reframed)

Red hills with skeleton Phila.

or

Small red hills with gray sky

Small red hills with gray sky 1925

(Apple Family #2 - 1920) ?

Red Canna 1919 ? (small)

Red Canna 1919 ? (small)

Alligator pears on white ?

Water Lily 1921 (Pastel)

Water Lily 1921 (Pastel) (Main letters about 1921)

Storm 1922 (Pastel) ?

Storm 1922 (Pastel) ?

Leaves in bowl against New York 1929 (pastel)

Leaves in bowl against New York 1929 (pastel)

Horns & feathers (terra cotta) 1937

(On the old road to Santa Fe 1930)

Stump in Red Hills 1940 (?)

(Shell with feathers undoubtedly on first list)

Bleeding heart (pastel)

(Purple ranch with red hills 1936)

Red Canna 1919

(Horse's skull with feathers)

Seaweed 1943 (?)

Seaweed 1943 (?)

Back of Skull

Back of Skull

Two Calla Lilies (??) 1925

Two Calla Lilies (??) 1925

My heart 1945 pastel

My heart 1945 pastel

(Jaw bone and rib)

(Water colors to be selected)

(Water colors to be selected)

Tree ghost ranch 1937

Tree ghost ranch 1937

Single shell No. 1926 (12" x 6") (two)

Single shell No. 1926 (12" x 6") (two)

(Sand hills soft gray Abolde to be reframed)

(Sand hills soft gray Abolde to be reframed)

Red hills with skeleton Phila.

Red hills with skeleton Phila.

or

Small red hills with gray sky

Small red hills with gray sky

(Apple Family #2 - 1920) ?

(Apple Family #2 - 1920) ?

Red Canna 1919 ? (small)

Red Canna 1919 ? (small)

Alligator pears on white ?

Alligator pears on white ?

Hills with water in front

Hills with water in front

Phila. collector

(Ask Clifford)

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Third Visit 3/5/46

O'KEEFE

- * ? Bones (Indianapolis) smallest ("best of set")
- * Bone and Sky with Dark Blue Spot (largest) (first list)
- * Gray line with black blue and yellow 1923
- * Gray line with lavender and yellow 1923
- * No. 22 - 1916 Special (small oil landscape from 2nd 291 exhibit) (small)
- * Clam closed (8' x 6') (1' x 6')?
- * Ranchos Church (the piece)
- * Slightly open clam shell 1923
- * Red and pink rocks and teeth 1938 (oil)
- * Black spot No. 3 - 1919 (?)
- * 1920 - Series I - No. 12 (Maine letters about 1921)
- * Alligator Pear single 1922 pastel
- Bone with Moon (smaller)
- 2 - Pelois side 1943 (16 x 12)
- (On the old road to Santa Fe 1930)
- Skull - (Shell with feathers undoubtedly on first list)
- (Purple ranch with red bulls 1936)
- (Horse's skull with feathers)
- (Feathers with horse shoe)
- Wood knot with red
- My heart 1944 pastel
- (Jaw bone and rib)
- Tree ghost ranch 1937
- Single shell No. 1926 (12" x 6") (two)
- (Sand hills soft gray Abolde to be reframed)
- Red hills with skeleton Phila.
- or
- Small red hills with gray sky
- (Apple Family #2 - 1920) ?

Red Comma 1919 ? (small)
 Alligator pears on white ?
 Hills with water in front
 Phila. collector
 (Ask Clifford)

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Third Vent.

*? Bones (Indianapolis) ^{best} smallest (best set)

Bone with Moon (smaller)

* Bone + 8 legs with dark Blue spot (largest) [first list]

* Gray line with black blue + yellow 1923

* Gray line with lavender and yellow 1923
 Singers Hall N° 926 (19' x 6')

2 - Palms side 1943 (16' x 12')
 (sand hills, soft grey, Alameda, to be repaired)
 * N° 22 - 1916 Special (small oil landscape from 2nd 29, exhibit) (small)

* Clam shell (8' x 6')

(On the old road to Santa Fe 1930)

* [Shall with feathers ¹⁹¹⁹ on first list]

* (Paper on red hills 1936) (Hans Ethel)

(Horse's skull with feathers)

(Feather with horse shoe [all])

* Ranchos Church (the piece)

Allegory piece on white wood knot with red.

* Depth of clam shell 1923

(Hills with water in front)
 (Hills with water in front)
 (Hills with water in front)

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* Red + pink rocks + teeth 1938 (oil)

Hyheart 1944 pastel

(Two bones + ribs)

Massin ~~1944~~

Tree ghost ranch 1937

Single shell N° 1926 (12" x 6") [Two]

(Sand hull's Soft gray Alcolde. to be refamed)

Red hulls with skeleton Rhula

Small red hulls with gray sky

* Black spot N° 3 - 1919 (?)

* 1920 - Series I - N° 12

(Apple Family # 2 - 1920)?

Red Canina 1917 ? [small]

* Alligator press single 1922 pastel

Alligator press on white ?

(Same letters
about 1921)

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- * Horns with Red Sky (Started in 1929)
- * Jack in the Pulpit #6
- * Canadian Cross with Heart
- * Church Bell, Ward, Colorado, 1917
- * East River from The Shelton (18th floor, 1920)
- * Old Maple, Lake George, 1926 (Dr. Lorber, lower Park Avenue near 42nd Street, has other tree like Old Maple.)
- * Abstraction (In Mr. Stieglitz's office. Reframe.)
- * Development of White Rose Motive next to last February 21, 1945
- * Black Place (Smallest)
- * 3 drawings (early)
- * Flower (Leonard Hanna, Cleveland)
- * Dark Iris
- * Black Abstraction
- * Bone (the big one) 1945
- * Rams Head with White Hollyhock

I am enclosing the list, typed, which I made yesterday morning. I had hoped to get it at evening.

Items marked with the asterisk were first certainties, the rest probable.

Cows Skull Red White and Blue	New York Winter
Black and White 1930	Pastel with Pink Dish and City Vague in the Rear
Horns Near Cameron	Abstraction White ("Ballet Skirt")
Horses Skull with Rose	Near Abiqui, N.M. 1930
Black and White Skull (Phila.)	Last of Tree Series
Horses Head with Feathers	House in Abiqui
Cross by the Sea (Canada)	Hawaiian Fish Hook (For variety.)
1919 - Forms (To be reframed simply) (1)	Cottonwood #1 1944
Mask and Golden Apple	Indian Dance
1924 - Red Yellow and Black Streak (For association with 1945 Shell)	Red Landscape with Blue Sky
Blue and Green Music 1919	Pansy with Yellow Center
	Sandhills with Water in Front (Brown Philadelphia Ask Henry Clifford)

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February 21, 1946

Dear Georgia,

I am enclosing the list, typed, which I made yesterday morning. I had hoped to get it off last evening.

Those marked with the asterisk were first certainties, the rest probables.

All best,

Miss Georgia O'Keeffe
59 East 54th Street
New York 22, New York

Encl.

JJS:ja

Delivered by hand N.Y.C.

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February 21, 1946

Dear Georgia,

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New York 22, New York

Encl.

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* Horns with red sky started in 1929
 (Cows Skull Red White & Blue) good.

* Jack in the Pulpit #6

* Black & white 1930s 1926 info

(Horns near Cameron ?) altar

He Plaque N.Y. 1930
 (Horse skull with nose)

Black and white skull in Philadelphia

* Abstraction (Horse) in 1930s
 Horse head with feathers

Horse in Plaque (?)
 Cross by the sea (Canada)

*? Canadian cross with heart ?

1919 — Fours (Horse) (1)

(Black and golden apple)

? - 1924 — Red Black & yellow streak (Horse)
 association with 1945
 shell)

* Church Bell, Ward, Colorado 1917

* Yusee Blue & Green 1919

* Walt Whitman (Horse) flower

* East River from the Slits 18th floor 1920

Painted with pink chalk & at 100 ft in air

In 1930s, 1940s, 1950s, 1960s, 1970s, 1980s, 1990s, 2000s, 2010s, 2020s

I had a head from 1930s
 got over 100 years
 white

I started in the plain
 country that was 1930s
 on the horses long
 plow all around, killed
 I brought up, supplies
 strain with ten
 white, you are now
 interested in horse

on the horse
 at the same time
 I brought up the horse
 back to the top
 to take from a horse
 back almost of horse

* Black Horse Call to church, back
 * Black Horse Call to church, back
 1945

* Bone (Horse) 1945

✓ Abstraction white (Ballot shirt)

(Dr. Lorber - lower Paleolithic date 42,000)

* Old Maple Lake George 1926 ^(see) _{Oct 26}

Near Abiqui N.M. 1930

Last of Time series

* Abstraction 1926 (reframed) in Mr. Shick City office

House in Abiqui (?)

Hawaiian fishhook (for variety)

On the fishhook
the sea waves up and down
inside the curve of the fishhook

✓ Cottonwood #1 - 1949

*? Rams head and white Hollyhock

* Development of white Rose motif (with the last)

Indian Dance.

* Black place (small)

* 3 drawing: (early)

*? Leonard Hanna (Chapel) flower

Red handkerchief with blue sh

Pansy. anti yellow color

Small hills with water in front (Palm Springs - look through hill)

* Black Iris

* Black Abstraction

* Bone (the big one) 1945

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O'KNEFFE

March 4, 1946

- * Clam Shell '30 (another?)
- * Birch & Pine Tree (1)
- * Black Place (Gray, larger) 1943 (?)
- (* Gray Tree Lake George on other list)
- * New York (blue black and white) 1926-27
- * New York Street 1925 (gray)
- * Large Cross heart (if ^abottom repainted)
- * Jimson Weed (large) 1932
(#1 or #2; or ~~same~~ ^{pausing})
- * First Big Flower (Two ~~Palermias~~ ^{Pentelinas})
(Mrs. ~~Reberman~~ ^{second})
- * Back Yard (small sky) 1940
- * One Cotton Wood 1945 or 1946
- / Tuesday Morning

- Oak and Hickory Leaves '27
- Birch and Pine Trees pink '25 (III)
- White Birch Trees Autumn 1927
- Purple Hills White Cloud
- New York series (1 Phila; 2 sold) ^{Weiner's Best}
- ? Last Red Coma
- ? Red Barn on panel (out of frame)

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

One Man Exhibitions

of

Georgia O'Keeffe's Work

- 1916 - Exhibited with Charles Duncan and René Lafferty. (10 drawings by O'Keeffe.) "291", New York.
- 1917 - "291", New York.
- 1923 - Anderson Galleries, New York. (100 oils.)
- 1925 - A Group Show, Seven Americans. Anderson Galleries, New York.
- 1926 - The Intimate Gallery, New York. (50 recent paintings.)
- 1927 - The Intimate Gallery, New York.
- 1927 - Brooklyn Museum, Brooklyn, New York.
- 1928 - The Intimate Gallery, New York.
- 1929 - The Intimate Gallery, New York.
- 1930 - An American Place, New York.
- 1931 - An American Place, New York.
- 1932 - An American Place, New York.
- 1933 - An American Place, New York.
- 1934 - An American Place, New York. Retrospective Exhibition (1919-1934).
- 1935 - An American Place, New York.
- 1936 - An American Place, New York.
- 1937 - An American Place, New York.
- 1937 - American Womens Association, New York.
- 1938 - American Womens Association, New York.
- 1938 - College of William and Mary, Williamsburg, Virginia.
- 1939 - An American Place, New York.
- 1940 - An American Place, New York.
- 1941 - An American Place, New York.
- 1942 - An American Place, New York.
- 1943 - An American Place, New York.
- 1943 - The Art Institute of Chicago, Chicago, Illinois. Retrospective Exhibition.
- 1944 - An American Place, New York.
- 1945 - An American Place, New York.
- 1946 - An American Place, New York.

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THE MUSEUM OF MODERN ART

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Chronology

of

Georgia O'Keeffe

- 1887 - Born November 15, Sun Prairie, Wisconsin.
- 1901 - Family moved to Williamsburg, Virginia.
- 1904 - Graduated Chatham Episcopal Institute, Virginia.
- 1904-05 - Studied School of Art Institute of Chicago with John Vanderpoel.
- 1907-08 - Art Students League, New York; won Still Life prize in class of William Merritt Chase.
- 1909-10 - Chicago: Free lance commercial art.
- 1912 - Took teaching course Summer School University of Virginia with Alon Bement.
- 1912-16 - Supervisor of art, public schools, Amarillo, Texas - 1912-14.
Instructor Summer School University of Virginia - 1913-16.
- 1915 - Teaching Columbia College, South Carolina.
- 1916 - Took teaching course with Arthur Dow and Alon Bement, Teachers College, Columbia University, New York.
Head of Art Department, West Texas State Normal College, Canyon, Texas.
First work exhibited at "291", New York.
- 1917 - First one-man show at "291", New York; first trip to New Mexico.
- 1918 - San Antonio, Texas; New York.
- 1923 - Exhibition at Anderson Galleries, New York, 100 paintings.
- 1924 - Combined exhibition photographs of Alfred Stieglitz, oils by O'Keeffe, Anderson Galleries, New York; marriage with Stieglitz.
- 1929 - First summer in New Mexico.
- 1932 - Gaspé Peninsula, Canada.
- 1934 - Bermuda.
- 1938-39 - Hawaii on consignment for Dole Pineapple Company.
- 1939 - Design for Steuben Glass, Inc.; degree Doctor of Fine Arts, William and Mary College, Virginia.
- 1940 - Retrospective exhibition, Art Institute of Chicago.
- 1942 - Degree of Doctor of Letters, University of Wisconsin.

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THE MUSEUM OF MODERN ART

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GEORGIA O'KEEFFE: RETROSPECTIVE EXHIBITION

The Museum of Modern Art, New York

May 15 - August 25, 1946

The following excerpts are from the biographical critical text of the illustrated book Georgia O'Keeffe in preparation by James Johnson Sweeney, director of the Department of Painting and Sculpture, who has selected and arranged the exhibition.

GEORGIA O'KEEFFE

An expression of intense emotion, stark but always constrained, is the essence of O'Keeffe's art. And the way she came to this was by the severest critical self-stripping.

"I grew up," as she explained in 1923, "pretty much as everybody else grows up and one day seven years ago found myself saying to myself - I can't live where I want to - I can't go where I want to - I can't do what I want to -. School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not at least to paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing that I could do that did not concern anyone but myself - that was nobody's business but my own. So these paintings and drawings happened and many others that are not here. - I found that I could say things with color and shapes that I couldn't say in any other way - things I had no words for."*

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painter, which by that one. Then I determined which of the finished pieces represented me alone. From that moment forward I knew exactly what kind of work I wanted to do. And I have been doing that for many years."

Georgia O'Keeffe was born in Sun Prairie, near Madison, Wisconsin, on November 15th, 1887. She was the second child of a family of seven: four sisters and two brothers. Her father, Francis O'Keeffe, was of Irish extraction; her mother, Ida Totto, was of Hungarian and Knickerbocker Dutch lineage. Her maternal grandfather had served as an aide-de-camp to the famous Hungarian revolutionary Louis Kossuth; and her maternal grandmother's ancestors were among the earliest Dutch settlers in New Amsterdam, having come to America in 1638.

Both O'Keeffe's grandmothers were interested in painting. And Georgia at the age of ten, with two younger sisters, was already being taught to copy pansies and roses and to draw from plaster casts. From the outset she had set her heart on becoming an "artist" - with only the vaguest notion of what she meant by the term. Nevertheless one of the deepest impressions that has remained with her from her early school years is a scolding she was given in art class at the Sacred Heart Academy in Madison "for drawing too small."

In 1901 her family moved to Williamsburg, Virginia; she followed the year after and graduated from the Chatham, Virginia, Episcopal Institute in 1904.

The next autumn she enrolled in school of the Art Institute of Chicago and worked there a year with John Vanderpoel. Vanderpoel was a famous teacher of drawing. And his emphasis on line possibly left a lasting impress on O'Keeffe's style. The winter of 1907 and 1908 she spent in New York at the Art Students' League studying with William Merritt Chase, F. Luis Mora and Kenyon Cox. In Chase's class she won the Still Life prize. She was a favorite among her fellow

* Introduction to catalog of "Alfred Stieglitz presents one hundred pictures, oils, watercolors, pastels, drawings by Georgia O'Keeffe, American."

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students. Eugene Speicher won his first formal recognition and the Kelly Prize for his portrait of "Patsy" O'Keeffe as she was known. She wanted to return to the League the next Fall. But now for the first time her parents refused to let her have her way. Nettled by the disappointment, she packed up at once and set off for Chicago, where she had an aunt and uncle, and remained there a year doing free-lance commercial work.

But in spite of O'Keeffe's need to earn a livelihood, commercial art had very little attraction for her. For several years she practically abandoned painting. Then in the summer of 1912 she returned to school at the University of Virginia for a course in art teaching with Alon Bement. From 1912 to 1914 she filled the post of supervisor of art for the public schools of Amarillo, Texas. In 1914 and 1915 she attended Teachers College at Columbia University, New York, and served as instructor at the Summer School of the University of Virginia. In 1915 she taught a term at Columbia College, South Carolina. And finally in the spring of 1916 returned to New York to take further courses with Alon Bement and Arthur Dow at Columbia University Teachers College in preparation for a position as head of the Art Department of West Texas Normal College, Canyon, Texas, where she remained until she was forced by overwork to give up teaching in 1918.

1912. Arthur Dow's Methods

Meanwhile her interest in painting had reawakened. Chase's teaching at the League had probably much to do with her temporary discouragement. She saw little point in learning to paint merely to copy nature, or to repeat what Hals had done, what Sargent had done, or what Messiaen had done. "In school" as she said, "I was taught to paint things as I saw them. But it seemed so stupid. If one could only reproduce nature, and always with less beauty than the original, why paint at all? Always I wanted to be an artist, but now I decided to give it up. I put away my paints and brushes." It was only on her introduction to Arthur Dow's theories through the teaching of Alon Bement, that O'Keeffe felt she had at last found a way to realize her ideal of painting primarily as a means of self-expression and was encouraged to resume her work.

Arthur Dow in the 'eighties had studied in Paris and had won awards in the Salon. In 1887 he was among the group of young painters at Pont-Aven in Brittany, where he knew Gauguin. At the time Gauguin and his friends were seeking a unification of the picture surface through a flat ornamental emphasis and a return to the simplified drawing of the primitives, as well as the shadowless space and unrealistic drawing of the Japanese and Chinese.

In the introduction to his text book Composition, which may be said without exaggeration to have molded the taste of a generation, but which today is practically forgotten, Dow recounted:

"Some nine years ago, after a course in the schools of Paris, in the hope of finding more light on composition in painting, and, incidentally, a better method of teaching than the prevailing nature copying, while seeking for examples of Japanese art, I met Professor Ernest F. Fenollosa, then curator of the unrivalled Oriental collection in the Boston Museum of Fine Arts.

"He (Fenollosa) had exceptional opportunities for critical knowledge of both Eastern and Western Art, and as a result of his research and comparisons, guided by a brilliant mind's clear grasp of fundamental ideas, had gained a new conception of art itself. He believed music to be in a sense, the key to the other fine arts since its essence is beauty; that space art may be called 'visual' music, and may be criticized and studied from this point of view."

One of the fundamental theses of Dow's method was "Art is decadent when designers and painters lack inventive power and merely imitate nature or the creations of others. Then comes realism, conventionality, and the death of art..." And this was undoubtedly what caught O'Keeffe's response in her revolt from the conventional art school practice of Chase's teaching. A pedantic liberalism was no longer a requisite. The way was open for her to a free pictorial expression. This is what she had been looking for. As she was to declare a few years later "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." Dow's approach for her was "a fresh statement of design in terms of line, dark and light pattern," and color. She began to see painting as a language and these elements primarily as expressive elements - for her more eloquent than words, more articulate than notes of music.

1912-1915: Texas and New York

The next two years O'Keeffe spent in Amarillo, Texas, as supervisor of

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art in the public schools of the city. But this interest awakened by Bement in his summer school lectures at the University of Virginia kept alive. And when an opportunity came to return to New York in the autumn of 1914, she at once enrolled in Teachers' College at Columbia University, where Bement and Dow were both lecturing.

But New York in these years was full of new interests. The Armory Show had taken place the year before. Newspapers, periodicals and art gatherings were still echoing the discussions provoked by the cumulative force of that remarkable gathering, as well as by individual items such as Marcel Duchamp's *The Nude Descending a Staircase*, or the post-fauve oils of Henri Matisse. Kandinsky's statement of his theories, *The Art of Spiritual Harmony*, with its emphasis on expressionism and the basic relationship of music and painting had just been published in an English translation by M. T. H. Sadler. Arthur Jerome Eddy, one of the most enthusiastic patrons of the Armory Show, had published a discursive study of the new tendencies it had illustrated: *Cubists and Post Impressionism*. In the fall of 1912 a new reviewer, Henry McBride, who genuinely appreciated the contemporary explorations in the arts, had joined the staff of the *New York Sun*. And in 1915 Willard Huntingdon Wright, author of the monthly art chronicle of the *Forum*, published *Modern Painting*, a survey of recent and contemporary tendencies in painting put forward as an apologia for the abstract "Synchromist" paintings of his brother, S. Macdonald Wright, and Morgan Russell.

Since 1905 the Photo-Secession Gallery "291" under the direction of the internationally known photographer Alfred Stieglitz had been exhibiting the latest interests from abroad as well as some of the boldest work in native sculpture, painting and photography. Stieglitz had been a pioneer in photographic art and was a champion of the new in every field. For Stieglitz the gallery was more than an exhibition space: he thought of it rather as a "laboratory". Marsden Hartley described it as "probably the largest small room in the world." In it Stieglitz had given America the first public display of Cezanne watercolors, the first exhibitions of work by Matisse and Picasso and the first display of African negro sculpture. Edward Steichen had written Stieglitz from Paris about a group of Rodin drawings; Stieglitz had cabled him to send them over at once. Max Weber, who had been a friend of Henri Rousseau, "le douanier", in Paris, arranged the first memorial exhibition of Rousseau's work under Stieglitz' sponsoring. Young Americans also were welcome. And Stieglitz in "291" was the first to give one man exhibitions to such native artists as Maurer, Marin, Hartley, Dove, Carles, Frueh, Bluemner, Nadelman and S. Macdonald Wright. His exhibition of "Younger American Artists" in 1910 was the first modern group show. And his periodicals *291* and *Camera Work*, which embraced art and literature as well as photography, were the most radical publications of their kind in America.

O'Koeffe had come to New York looking for just such stimuli. She was aware of what was happening around her. But as a student teacher at Columbia she found little opportunity to enter this world. Her visits to "291" only whetted her appetite. And she went back to the University of Virginia that summer, still searching - much less satisfied than she had been a year earlier that she was on the right track - yet grateful both to Dow and to Bement for the door they had opened to her. As she wrote a Teachers' College friend, Anita Pollitzer, that August, "Pa Dow is a sweet old man. He is so nice he puts my teeth on edge at times. But I will admit he is nice - even when I want to slap him on the back and say 'Wake up old boy - don't let them feed you too many sugar plums.' In that Color Printing class I used to nearly go crazy - they all flattered him so much - And I was liking such snorting things, his seemed so disgustingly tame to me." And in another letter of the same month, "Alan is a funny little fellow, but I like the way he teaches --- I wouldn't be 'arting' now if it wasn't for him - and as it is the most interesting thing in life to me I ought to thank him. He told me this summer that I didn't have a bit of respect for him, then nearly killed himself laughing. - But it isn't so. I really think a lot of him."

"The magazine 291 came and I was so crazy about it that I sent for number 2 and 3. - I think they are wonderful - they just take my breath away - it is almost as good as going to '291'. I subscribed to it. I got Arthur Jerome Eddy's book a long time ago - and sent to The Masses for Kandinsky's but haven't been able to get it. They said they couldn't find out who published it. Wish you would tell me. - Tell me when you get hold of anything interesting."

"Tell me," she wrote in another letter to Anita Pollitzer that same summer, "do you like my 'music'? I didn't make it to music - It's just my own tune - It is something I wanted very much to say to someone..." And again: "Anita - do you know - I believe I would rather have Stieglitz like something - anything I had done - than anyone else I know of - I have always felt that - If I ever make anything that satisfies me even ever so little - I am going to show it to him to find out if it is any good. Don't you often wish you could make something he would like?"

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"Still Anita - I don't see why we ever think of what others think of what we do - no matter who they are - isn't it enough just to express yourself?

"If it were to a particular person as music often is - of course we would like them to understand - at least a little - but why should we care about the rest of the crowd - If I make a picture to you why should I care if anyone else likes it or is interested in it or not..."

1915: Columbia College, South Carolina.

In the autumn of 1915 O'Keeffe took a post at Columbia College in South Carolina. Shortly after establishing herself there she sent a batch of recent drawings to New York through a friend to Anita Pollitzer. Then it seemed as if events began to run one on the heels of another.

October, 1915

Anita -- I feel bothered about that stuff I sent Dorothy. I wish I hadn't sent it - I always have a curious sort of feeling about some of my things - I hate to show them - I am perfectly inconsistent about it - I am afraid people won't understand - and I hope they won't - and I hope they won't - and am afraid they will.

Then too they will probably be all mussed up -

But it can't be helped - they are at your mercy - do as you please with them -

I am starting all over now -

Have put everything I have ever done away and don't expect to get any of it out ever again - or for a long time anyway. I feel disgusted with it all and am glad I'm disgusted.

Nov. 4 - 1915

Dear Anita:

There seems to be nothing for me to say except thank you - very calmly and quietly.

I could hardly believe my eyes when I read your letter this afternoon -- I haven't been working - except one night - all during the holidays - that night I worked till nearly morning - the thing seems to express in a way what I wanted it to but - it also seems rather effeminate - it is essentially a woman's feeling - satisfies me in a way -- I don't know whether the fault is in the execution or with what I tried to say -- I've doubted over it -- and wondered over it till I had just about decided it wasn't any use to keep on amusing myself ruining perfectly good paper trying to express myself -- I wasn't even sure I had anything worth expressing - there are things we want to say - but saying them is pretty nervy - What reason have I for getting the notion that I want to say something and must say it. --

Of course marks on paper are free - free speech - press - pictures all go together I suppose - but I was just feeling rather downcast about it -- and it is so nice to feel that I said something to you and to Stieglitz. I wonder what I said -- I wonder if any of you got what I tried to say -- Isn't it damnable that I can't talk to you. If Stieglitz says any more about them - ask him why he liked them.

Anyway, Anita -- it makes me want to keep on -- and I had almost decided it was a fool's game.

Of course I would rather have something in 291 than any place in New York - but wanting things living is simply wanting your vanity satisfied -- of course it sounds good but what sounds best to me is that he liked them -- I don't care so much about the rest of it -- only I would be interested in knowing what people get out of them -- if they get anything. - Wouldn't it be a great experiment -- I'll just not even imagine such luck - but I'll keep on working anyway.

----- Anita, I can't begin to tell you how much I have enjoyed that Camera Work, Gertrude Stein number. It surprised me so much - and you know how much I love what is inside of it -- that Picasso drawing is wonderful music, isn't it -- Anita -- I like it

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so much that I am almost jealous of other people even looking at it -- and I love the Gertrude Stein portrait - the stuff simply fascinates me - I like it all - you know how much without my trying to tell you --

-- The word word food seems to express what it gives me more than anything else -----

I am glad you showed the things to Stieglitz - but how on earth am I ever going to thank you or get even with you ---

Georgia

Feb. 1 - 1916

Mr. Stieglitz --

I like what you write me - Maybe I don't get exactly your meaning -- but I like mine - like you liked your interpretation of my drawings.

It was such a surprise to me that you saw them --- and I am so glad they surprised you - that they gave you joy. I am glad I could give you once what 291 has given me many times --

You can't imagine how it all astonishes me.

I have just been trying to express myself ----- I just have to say things you know --- Words and I - are not good friends at all except with some people - when I'm close to them and can feel as well as hear their response --- I have to say it someway - Last year I went color mad --- but I've almost hated to think of color since the fall went -- I've been slaving on the violin - trying to make that talk -- I wish I could tell you some of the things I've wanted to say as I felt them.

The drawings don't count ---- it's the life - that really counts -- to say things that way may be a relief -- It may be interesting to see how different people react to them ---- I am glad they said something to you. - I think so much alone - work alone - am so much alone - but for letters - that I am not always sure that I'm thinking straight -- It's great - I like it - the outdoors is wonderful - and I'm just now having time to think things. I should have thought long ago - the uncertain feeling that some of my ideas may be near to insanity - adds to the fun of it - and the prospect of really talking to some live human beings again - sometime in the future is great ----- Hibernating in South Carolina is an experience that I would not advise anyone to miss. The place is of so little consequence -- except for the outdoors - that one has a chance to give one's mind, time, and attention to anything one wishes.

I can't tell you how sorry I am that I can't talk to you -- What I've been thinking surprises me so - has been such fun - at times has hurt too - that it would be great to tell you:

Some of the fields are green - very very green -- almost unbelievably green against the dark of the pine woods -- and its warm - the air feels warm and soft - and lovely ---

I wonder if Marin's Woolworth has spring fever again this year - I hope it has.

Sincerely

Georgia O'Keeffe

(on the back):

I put this in the envelope - stretched - and laughed.

It's so funny that I should just write you because I want to. I wonder if many people do. -- You see - I would go in and talk to you if I could - and I hate to be outdone by a little thing like distance.

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O'Keeffe's friend Anita Pollitzer had brought the drawings she received from South Carolina to "291". Stieglitz was instantly impressed. "Finally a woman on paper", as he expressed it. He kept them. Then in May of the spring following put ten of them on exhibition with works by Charles Duncan and Rene Lafferty.

This was O'Keeffe's debut. The year following, 1917, Stieglitz gave her a one-man show in "291" - the last exhibition before the gallery was shut down. In 1923 he presented "One hundred pictures oils watercolors pastels drawings by Georgia O'Keeffe American".

The following year Stieglitz and O'Keeffe were married. And each year since 1925 she has held an exhibition of her work at the "Intimate Gallery" until 1930 and since then in "An American Place".

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

PAINTINGS OF GEORGIA O'KEEFFE SHOWN IN RETROSPECTIVE
EXHIBITION AT MUSEUM OF MODERN ART

"Finally a woman on paper."

These words, spoken by Alfred Stieglitz in 1915, were the actual launching of Georgia O'Keeffe on a career that has led to her recognition as a major American artist. On Wednesday, May 15, a retrospective exhibition of her works will open at the Museum of Modern Art and continue through August 25. The exhibition has been selected and installed by James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture. Mr. Sweeney has also written the book on O'Keeffe which the Museum will publish concurrently with the exhibition.

When the internationally known photographer spoke his career-launching words he had for more than a decade, in his small but famous gallery "291", been introducing to the American public the most modern painting and sculpture from abroad as well as the most advanced American art. When a friend showed him several drawings by Georgia O'Keeffe, at that time teaching art in a South Carolina college, Stieglitz was instantly impressed. He kept the drawings and in the spring of 1916 put ten of them on exhibition in "291."

This was Georgia O'Keeffe's debut as an artist. The next year Stieglitz gave her a one-man show, the last exhibition before he closed the gallery at "291." In 1923 he presented at The Anderson Galleries 100 oils, watercolors and pastels and drawings by O'Keeffe. In 1924 Stieglitz married the artist whom he had taken such pride in having discovered. The next year and annually since then he has held an exhibition of her work in his gallery, now "An American Place."

In the text Mr. Sweeney has written for the O'Keeffe book he comments on the artist and her work as follows:

"An expression of intense emotion, stark but always constrained, is the essence of O'Keeffe's art. And the way she came to this was by the severest critical self-stripping."

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In 1923 Georgia O'Keeffe herself explained the process by which she -- reached her highly individual artistic expression.

"I grew up pretty much as everybody else grows up and one day seven years ago found myself saying to myself - I can't live where I want to - I can't go where I want to - I can't do what I want to - . School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not at least to paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing that I could do that did not concern anyone but myself - that was nobody's business but my own. So these paintings and drawings happened and many others that are not here. I found that I could say things with color and shapes that I couldn't say in any other way - things I had no words for.

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painter, which by that one. Then I determined which of the finished pieces represented me alone. From that moment forward I knew exactly what kind of work I wanted to do. And I have been doing that for many years."

Georgia O'Keeffe was born in Sun Prairie, near Madison, Wisconsin, November 15, 1887, second child in a family of seven, Irish on her father's side, Hungarian and Knickerbocker-Dutch on her mother's. Both grandmothers were interested in painting and before she knew what it meant Georgia had made up her mind to become an artist.

Before she was ten she was being taught to copy flowers and draw from plaster casts. When she was fourteen her family moved to Williamsburg, Virginia and in 1904 she was graduated from the Chatham, Virginia, Episcopal Institute. The next autumn she enrolled in the Art Institute of Chicago and worked a year with John Vanderpoel, famous teacher of drawing. The year 1907-08 she spent in New York at the Art Students League, studying under William Merritt Chase, F. Luis Mora and Kenyon Cox.

The following year she was in Chicago, doing free lance commercial art. For several years she did almost no painting. In the summer of 1912 she went to the University of Virginia for a course in art teaching with Alon Bement. Then began her pedagogical period in art: supervising art in the public schools of Amarillo, Texas; art instructor in the summer school of the University of Virginia; and head of the art department of West Texas Normal College, Canyon, Texas. This period, interspersed with art courses at Columbia University under Alon Bement and Arthur Dow, lasted from 1912 until 1918, when she was forced by overwork to give up teaching.

From that year on Miss O'Keeffe has devoted her time to

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painting, making New York her headquarters. The summer of 1929 she spent in New Mexico where she now has a ranch, her second home. In 1932 she painted on the Gaspé Peninsula in Canada; in 1934 she went to Bermuda and was in Hawaii 1938-39 on an assignment. She holds the degree of Doctor of Fine Arts from William and Mary College, Virginia, and Doctor of Letters from the University of Wisconsin. Her paintings are owned by many museums in this country and in 1940 the Art Institute of Chicago held a retrospective exhibition of her work.

In the catalog Mr. Sweeney quotes from a considerable group of unpublished early correspondence--generously put at his disposal by Miss O'Keeffe--between the artist and her discoverer, Alfred Stieglitz. This interchange between an emerging artist and an extraordinarily discerning critic throws a revealing light both on the tendencies of American art in one of its most critical periods and on the evolving interest of an artist who has become one of the leading figures in American art today.

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

Exhibition of
GEORGIA O'KEEFE
May 14 - August 25, 1946

The Museum of Modern Art
11 West 53 Street, New York

CHECKLIST

- 1 ☒ ABSTRACTION NO. 9. 1915. Charcoal, 24 1/4 x 18 7/8. Lent by Alfred Stieglitz, New York.
- 2 ☒ DRAWING NO. 10. Blue Lines. 1915. Watercolor, 25 x 19". Lent by Alfred Stieglitz, New York.
- 3 DRAWING NO. 11. 1915. Charcoal, 24 1/2 x 18 1/2". Lent by Alfred Stieglitz, New York.
- 4 BLUE AND GREEN SERIES. 1916-17. Watercolors, all 12 x 8 7/8". Lent by the artist.
- 5 EVENING STAR SERIES. 1916-17. Watercolors, all 8 7/8 x 12". Lent by the artist.
- 6 BLUE SERIES. 1916-17. Watercolors, 15 7/8 x 11". Lent by the artist.
- 7 NIGHT SERIES. 1916-17. Watercolors, (3) 11 7/8 x 8 7/8", (1) 8 7/8 x 11 7/8". Lent by the artist.
- 8 LAKE GEORGE, COAT AND RED. 1919. Oil on canvas, 27 1/8 x 23". Lent by the artist.
- 9 ☒ 59TH STREET STUDIO. 1919. Oil on canvas, 35 x 29". Lent by the artist.
- 10 BLACK SPOT. NO. 3. 1919. Oil on canvas, 24 x 16". Lent by the artist.
- 11 SERIES I, NO. 7. 1919. Oil on canvas, 20 x 16 1/4". Lent by the artist.
- 12 SERIES I, NO. 12. 1920. Oil on canvas, 20 x 17 1/8". Lent by the artist.
- 13 LAKE GEORGE WITH CROWS. c.1921. Oil on canvas, 28 1/4 x 25". Lent by the artist.
- 14 SPRING. 1922. Oil on canvas, 35 x 30". Lent by Mr. and Mrs. Bryner-Schwab, New York.
- 15 ALLIGATOR PEAR. 1922. Pastel on board, 12 x 10". Lent by the artist.
- 16 CORN, DARK. 1922. Oil on composition board, 32 x 12". Lent by the artist.
- 17 TWO FIGS. 1923. Oil on board, 9 x 6 3/4". Lent by Mr. and Mrs. Bryner-Schwab, New York.
- 18 GRAY LINE WITH LAVENDER AND YELLOW. c.1923. Oil on canvas, 48 x 30". Lent by the artist.
- 19 ☒ GRAY LINE WITH BLACK, BLUE AND YELLOW. c.1923. Oil on canvas, 48 x 30 1/8". Lent by the artist.
- 20 PORTRAIT OF A DAY (3RD DAY). 1924. Oil on canvas, 32 x 25". Lent by the artist.
- 21 ☒ DARK ABSTRACTION. 1924. Oil on canvas, 25 x 21". Lent by the artist.

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- 22 PETUNIA. 1924. Oil on canvas, 36 x 30". Lent by Mrs. Charles J. Liebman, New York.
- 23 TWO CALLA LILIES. 1925. Oil on board, 9 1/4 x 12 3/4". Lent by the artist.
- 24 BIRCH AND PINE TREE. NO. 1. 1925. Oil on canvas, 35 x 22". Lent by the artist.
- 25 GREY TREE, LAKE GEORGE. 1926. Oil on canvas, 36 x 30". Lent by the artist.
- 26 LAKE GEORGE BARN. 1926. Oil on canvas, 21 x 31 3/4". Lent by the artist.
- 27 CITY NIGHT. 1926. Oil on canvas, 48 1/8 x 30". Lent by the artist.
- 28 OPEN CLAM SHELL. 1926. Oil on canvas, 20 x 9". Lent by the artist.
- 29 CLOSED CLAM SHELL. 1926. Oil on canvas, 20 x 9". Lent by the artist.
- 30 SHELL AND OLD SHINGLE. 1926. Oil on canvas, 9 x 7". Lent by the artist.
- 31 BLACK IRIS. 1926. Oil on canvas, 36 x 30". Lent by Alfred Stieglitz, New York.
- 32 EAST RIVER FROM THE SHELTON (30TH STORY). 1926. Oil on canvas, 12 x 32". Lent by the artist.
- 33 WHITE MORNING GLORY WITH BLACK. 1926. Oil on canvas, 36 x 30". Lent by Leonard C. Hanna, Jr., Cleveland, Ohio.
- 34 THE SHELTON WITH SUNSPOTS. 1926. Oil on canvas, 48 1/4 x 30 1/8". Lent by Mrs. Paul Lester Wiener, New York.
- 35 BLACK PETUNIA AND WHITE MORNING GLORY. NO. 1. 1926. Oil on canvas, 36 x 30". Lent by the artist.
- 36 SEAWEED. 1927. Oil on canvas, 7 x 9". Lent by Alfred Stieglitz, New York.
- 37 BALLET SKIRT. 1927. Oil on canvas, 36 x 30". Lent by the artist.
- 38 LINE AND CURVE. 1927. Oil on canvas, 32 x 16". Lent by the artist.
- 39 ABSTRACTION - WHITE ROSE. 1927. Oil on Canvas, 36 x 30". Lent by the artist.
- 40 BLACK ABSTRACTION. 1927. Oil on canvas, 30 x 40". Lent by Alfred Stieglitz, New York.
- 41 LAKE GEORGE WINDOW. 1927. Oil on canvas, 40 x 30". Museum of Modern Art, Bequest of Richard D. Bixey (by exchange).
- 42 RED POPPY. 1928. Oil on canvas, 7 x 9". Lent anonymously.
- 43 FADED AND BLACK LEAVES. 1928. Oil on canvas, 40 x 30". Lent by Mr. and Mrs. Robert R. Young, Newport, Rhode Island.
- 44 SINGLE LILY WITH RED. 1928. Oil on board, 12 x 6 1/4". Lent by the Whitney Museum of American Art, New York.
- 45 BLACK CROSS, NEW MEXICO. 1929. Oil on canvas, 39 x 30". Lent by the Art Institute of Chicago, Chicago, Illinois.
- 46 HICKORY LEAVES WITH DAISY. 1929. Oil on canvas, 30 x 40". Lent by the artist.
- 47 THIS AUTUMN. 1929. Oil on canvas, 40 x 30". Lent by the artist.
- 48 BLACK HOLLYHOCKS AND BLUE LARKSPUR. 1929. Oil on canvas, 30 x 40". Lent by the artist.
- 49 BLACK AND WHITE. 1930. Oil on canvas, 36 x 24". Lent by the artist.