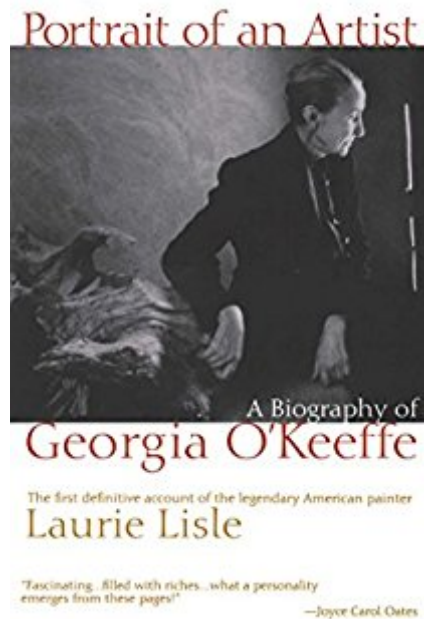


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# Portrait Of An Artist: A Biography Of Georgia O'Keeffe



## Synopsis

Georgia O’Keeffe, one of the most original painters America has ever produced, left behind a remarkable legacy when she died at the age of ninety-eight. Her vivid visual vocabulary -- sensuous flowers, bleached bones against red sky and earth -- had a stunning, profound, and lasting influence on American art in this century. O’Keeffe’s personal mystique is as intriguing and enduring as her bold, brilliant canvases. Here is the first full account of her exceptional life -- from her girlhood and early days as a controversial art teacher...to her discovery by the pioneering photographer of the New York avant-garde, Alfred Stieglitz...to her seclusion in the New Mexico desert, where she lived until her death. And here is the story of a great romance -- between the extraordinary painter and her much older mentor, lover, and husband, Alfred Stieglitz. Renowned for her fierce independence, iron determination, and unique artistic vision, Georgia O’Keeffe is a twentieth-century legend. Her dazzling career spans virtually the entire history modern art in America.

## Book Information

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## Customer Reviews

When author Laurie Lisle advised the artist, Georgia O’Keeffe, that hers was a story Lisle "wanted to tell," O’Keeffe, as was her wont, elected not to participate but told Lisle, "you are welcome to what

you find." ("Forward and Acknowledgments.") Lisle, equipped with a passion for her subject and steadfastness of purpose - qualities similar to those governing O'Keeffe's own work and life - pored through museum bulletins and exhibition catalogue notes, magazine and newspaper articles, memoirs about O'Keeffe's artistic peers (including her husband, photographer Alfred Stieglitz), and O'Keeffe's letters preserved in Yale's Beinecke Rare Book Library. She spoke with O'Keeffe's schoolmates, in-laws, and friends. And, of course, she viewed O'Keeffe's creations. There is not one spot of color in this book except for the auburn and gold lettering on the jacket of my paperback. The sixteen pages of photographs in the book, only four of which show O'Keeffe posing with her art, are black-and-white. One imagines, had the artist participated in this project and accepted that a literary work, with an artist as its subject, could be as beautiful and fascinating as the flowers, skulls, rivers, and stones she captured in her own paintings, O'Keeffe would have appreciated the lack of color. For much of her life, O'Keeffe's signature garb was black with a touch of white, due to a belief that admirers ought to focus on the art, not the artist. While reading this book, one obviously is tempted to take occasional breaks from Lisle's gorgeously plain, non-effusive prose to google O'Keeffe's paintings.

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