

[Georgia O’Keeffe Museum, Santa Fe, New Mexico](#). Extensive [digital resources](#) include video and film, art activities, online education, stories from museum staff, and explorations of O’Keeffe’s home and garden.

In 1946, MoMA devoted their [first exhibition to a woman artist to O’Keeffe](#) with 57 paintings organized chronologically. View the archival checklist, press release, and installation photographs.

“When it was time to go home, I felt I hadn’t started on the country. And I wondered what I could take home that I continue what I felt about the country, and I couldn’t think of anything to take home but a barrel of bones,” O’Keeffe discussed her [collecting habits](#) in New Mexico, as well as her [affection for New York](#), and her [relationship with Alfred Stieglitz](#) in interview clips from [a 1977 documentary](#), the only film she allowed to be made of her, conducted at her home in New Mexico when she was 88-years-old. “I thought someone could tell me how to paint a landscape, but I never found that person, so I just had to settle down and try.”

In 1983, Andy Warhol spoke with O’Keeffe and her companion, fellow artist Juan Hamilton, [for Interview Magazine](#).

To celebrate the centennial of her professional debut in 1916, the [Tate Modern brought together over 100 paintings in 2016](#), a showcase of O’Keeffe’s work in a region where she was not at the time represented in any public collections at this time. Digital resources include a [thematic gallery guide](#), intimate [reflections from five contemporary women artist’s](#) about O’Keeffe’s influence, a [selection of quotes and paintings from O’Keeffe](#) detailing her affection for New Mexico, and an [interview with curator Hannah Johnston](#).



O’Keeffe in her Abiquiu studio, 1960  
Photograph: Tony Vaccaro



O’Keeffe, 1918  
Photograph: Alfred Stieglitz

The Brooklyn Museum organized the national touring exhibition [Georgia O’Keeffe: Living Modern](#) in 2017, exploring the ways O’Keeffe crafted her public persona through her paintings, wardrobe, and domestic aesthetic. [The Norton Museum of Art](#) in Palm Beach, Florida, showcased the exhibition in 2020. [Guest Curator Wanda Corn discussed](#) O’Keeffe’s selection and creation of her clothing, which was “another form of art...she had an all-consuming aesthetic that applied to everything she did.”

In 2019, the New Britain Museum of American Art opened [The Beyond: Georgia O’Keeffe and Contemporary Art](#), which brought together 30 works by O’Keeffe with pieces by twenty contemporary artists to examine her indelible legacy.

Before closing due to the COVID-19 pandemic in 2020, [the Seattle Art Museum](#) debuted a selection of watercolors and charcoal drawings from the 1910s to the 1930s, to explore O’Keeffe’s development into oil painting and the floral abstractions for which she is best known. The show centered around a recent acquisition to SAM’s collection – [Music, Pink and Blue, No. 1](#) – O’Keeffe’s first major painting. [Digital resources](#) include high resolution photography of her charcoal drawings, and an art making activity.



Georgia O'Keeffe (American, 1887-1986)

**Calla Lily in Tall Glass, No. 1, 1923**

Oil on board

Private Collection; L2026:3.1

"When you take a flower in your hand and really look at it, it's your world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not." – Georgia O'Keeffe

Georgia O'Keeffe was one of the most influential American artists of the 20<sup>th</sup> century. Sometimes referred to as the "Mother of American Modernism," O'Keeffe is known for her sensitive approach to nature and desert landscapes. **Calla Lily in Tall Glass, No. 1** is one of O'Keeffe's earliest flower paintings, a subject she began exploring in 1922. The still life pre-dates her later depictions of flowers in magnified view, instead placing the lily in context of a tall glass vase.

*On view January 20 – April 20, 2026*

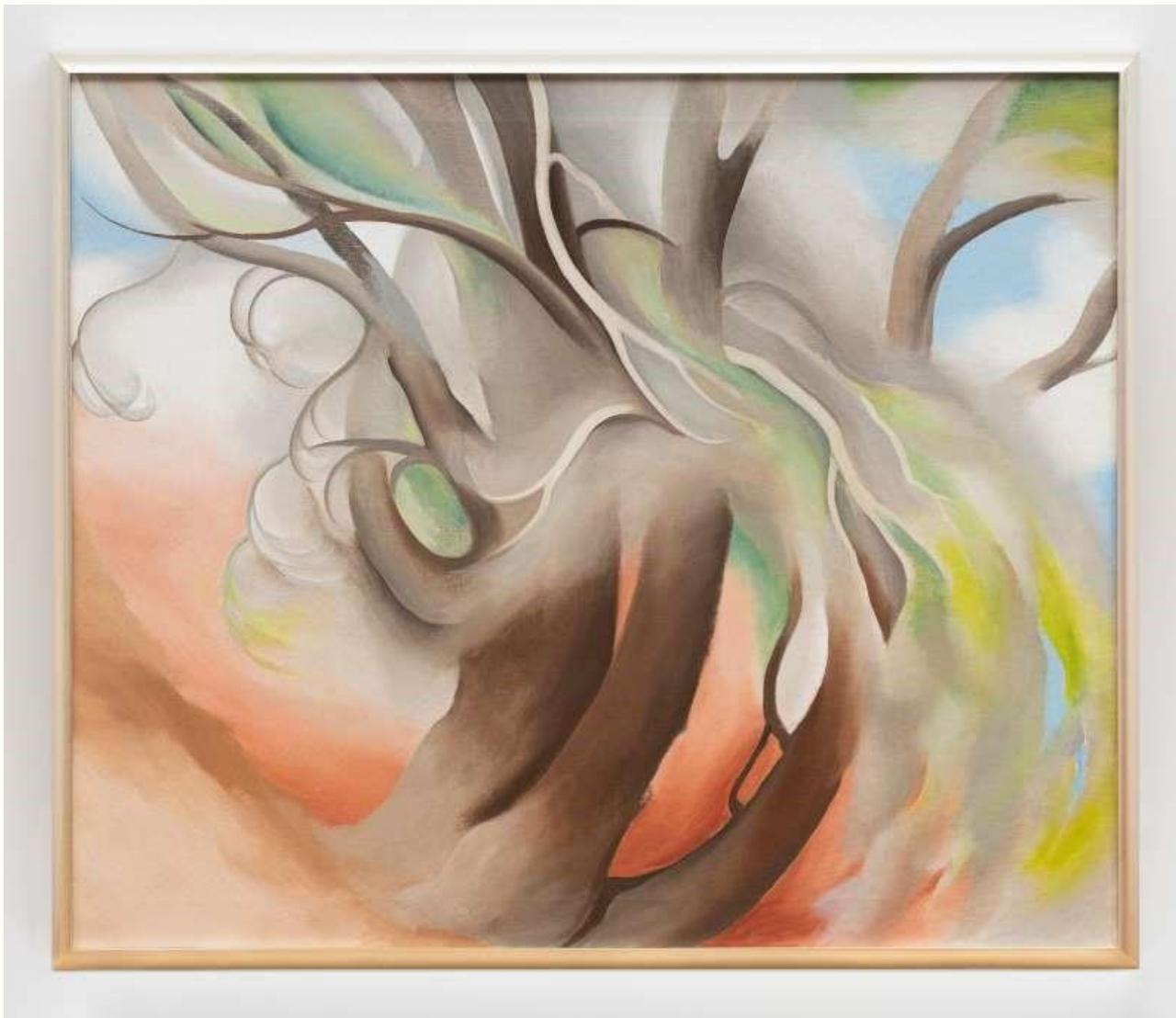
JORDAN SCHNITZER **MUSEUM OF ART**

Georgia O'Keeffe (American, 1887-1986)  
**Untitled (Pink Spotted Lily)**, ca. 1935-1936  
Watercolor and graphite on paper

Private Collection, Courtesy of Guggenheim, Asher Associates; L2022:8.1

*On view April 6 – July 10, 2022*





Georgia O'Keeffe (American, 1887-1986)

**Spring Tree No. II, 1945**

Oil on canvas

Private Collection; L2021:169.1

Georgia O'Keeffe is one of the most influential artists of the 20<sup>th</sup> century. Sometimes referred to as the “Mother of American Modernism,” O’Keeffe is perhaps best known for enlarging and abstracting images of flowers and plants. **Spring Tree No. II** was painted the same year the artist purchased a hacienda in Abiquiú, New Mexico, which she converted into her home and studio. The painting’s burnt orange earth and bright blue sky is evocative of the Southwest landscapes that inspired the artist throughout her career. When reflecting upon her life in the rural American desert, O’Keeffe said: “It was all so far away – there was quiet and an untouched feel to the country and I could work as I pleased.”

*On view March 30 – July 3, 2022*

*On view:*

*December 2, 2020 – March 7, 2021*

Georgia O'Keeffe (American, 1887-1986)  
**Sky with Moon**, 1966  
Oil on canvas

Private Collection; L2020:119.1



Georgia O'Keeffe was one of the most prolific and influential artists of the 20th century. With a diverse and experimental oeuvre rooted in a sensitive reverence for nature, she explored the desolate warmth of the New Mexican desert, the anatomical vibrancy of flowers, and the graceful humanity of animal skulls. O'Keeffe's lesser-known late canvases explore the vast expanse of the sky through expressively austere compositions. **Sky with Moon** comes from her acclaimed "cloud paintings" series, begun in 1963 and inspired by the atmospheric vistas seen from airplane windows. Throughout the series, O'Keeffe aimed to communicate the moods and sensations excited by the scenery rather than an identifiable skyscape. She envisioned each canvas as an autonomous world ready for exploring, guided by celestial bodies across the open paths of the cloudbanks. "The sky," she mused, "looked as if you could just go out the door of the plane and walk right off to the horizon."