

**FA173a Georgia O’Keeffe and the Stieglitz Circle: Early American
Modernism**

Professor Nancy Scott Pollack Auditorium

Spring Semester 2006 Booklist

The course will focus on the development of modernism in early 20th century American painting. Though there are diverse principals in this historical period, the art of Georgia O’Keeffe, her stylistic evolution, her sources, relation to photography, and the cultural context of her art will be the centerpiece of the course. Special emphasis will be given to the role of O’Keeffe’s relation to Southwestern imagery and her embrace of the American landscape, as well as her avowed independence from European artists, and interest in non-Western art. We will also consider the multi-faceted roles of Alfred Stieglitz in introducing European avant-garde artists to America, nurturing American abstract artists, as well as his decisive impact on the development of photography as a fine art at the turn of the century.

The course thus offers the opportunity to study a heady mix of artists--both painters, photographers, and related authors of the period. These early modernists in America worked in an atmosphere and time that saw the first American exhibits of the Rodin drawings, Picasso’s and Matisse’s works, Brancusi’s sculptures, as well as the struggle toward an American literature. Eduard Steichen, Paul Strand, and later Ansel Adams are some of the more famous photographers, and painters include Arthur Dove, Charles Demuth, John Marin, and Marsden Hartley. The cultural backdrop includes writers Gertrude Stein, Sherwood Anderson, Van Wyck Brooks, and D. H. Lawrence, literary critics such as Waldo Frank or Paul Rosenfeld, impassioned in their search for a “spiritual America,” and the patroness Mabel Dodge Luhan who would strike out from Greenwich Village for Taos, New Mexico.

We will also be studying Southwestern art from the collection of The Rose Art Museum. Both the work of modernists from the East Coast who visited New Mexico, and the work of Native Americans are represented and can be fruitfully juxtaposed. This museum material will also be the focus of one assignment.

IN BOOKSTORE:

Corn, Wanda. *The Great American Thing: Modern Art and National Identity, 1915-1935* (University of California Press: 1999).

Out of Print:

National Gallery, Washington D. C. Sarah Greenough, ed. *Modern Art and America: Alfred Stieglitz and his Galleries* (2000). Out of print. Available on alibris.com; check also on half.com, amazon or abebooks.com.

SUGGESTED TEXTS (check online sources as above):

Lynes Barbara Buhler. *O’Keeffe, Stieglitz, and the Critics* (1989)

Peters, Sarah Whitaker: *Becoming O’Keeffe* (1991)

Recent Biographies:

Drohojowska-Philp, Hunter. *Full Bloom: the Art and Life of Georgia O’Keeffe* (Norton: 2005).

Robinson, Roxana: *Georgia O'Keeffe: A Life* (UNEP: 2000)

BIBLIOGRAPHY (ON RESERVE IN LIBRARY)

Corn, Wanda. *The Great American Thing: Modern Art and National Identity, 1915-1935* (University of California Press: 1999).

National Gallery, Washington D. C. Sarah Greenough, ed. *Modern Art and America: Alfred Stieglitz and his Galleries* (2000).

SUGGESTED TEXTS (as above, check for online sources):

Lynes Barbara Buhler. *O'Keeffe, Stieglitz, and the Critics: 1916-29*. (1989)

Peters, Sarah Whitaker: *Becoming O'Keeffe* (1991)

Robinson, Roxana: *Georgia O'Keeffe: A Life* (UNEP: 2000)

Brennan, Marcia, *Painting Gender, Constructing Theory: The Alfred Stieglitz Circle and America Formalist Aesthetics* (MIT: 2001).

Eldredge, Charles C. *Georgia O'Keeffe: American and Modern* (Yale Press: 1993).

Eldredge, C., Schimmel, Julie, Truettner, William. *Art in New Mexico, 1900-1945: Paths to Santa Fe and Taos*. (Abbeville Press: 1986).

Fine, Ruth, Lynes, Barbara B. et al. *O'Keeffe on Paper*
(O'Keeffe Museum/ National Gallery of Art: 2000).

Hassrick, Peter, ed. *The Georgia O'Keeffe Museum* (Catalogue: 1997).

Essays: Barbara Rose, "O'Keeffe's Originality,"
and Barbara Novak, "Georgia O'Keeffe and American Intellectual and Visual Traditions."

Homer, William Innes. *Alfred Stieglitz and the American Avant-Garde*
(New York Graphic Society: 1977).

_____. *Alfred Stieglitz and the Photo-Secession*
(Little Brown/ Boston: 1983).

Lynes Barbara Buhler. *O'Keeffe's O'Keeffe's: the artist's collection*.

Lynes Barbara Buhler. *O'Keeffe: the catalogue raisonné*
2 vols: (Yale University Press: 1999)

_____. *O'Keeffe and New Mexico: A Sense of Place* (2004).

Porter, Dean. *Taos Artists and their Patrons* (Snite Museum 1999)

Sternberger, Paul. *Between Amateur and Aesthete: the legitimization of photography as art in America, 1880-1900*

Tsujimoto, Karen. *Images of America: Precisionist Painting and Modern Photography*

Tuchman, Maurice, ed. Chas. Eldredge, "Nature Symbolized" in *The Spiritual in Art Abstract Painting 1890-1985* (Los Angeles County Museum of Art, Abbeville Press: 1986).

Udall, Sharyn R. *Carr, O'Keeffe, Kahlo: Places of Their Own* (Yale University Press: 2001).

_____. *O'Keeffe and Texas* (Abrams: 1998).

Whelan, Richard. *Alfred Stieglitz: A Biography* (Little Brown/ Boston: 1995).

_____. *Stieglitz on Photography: selected essays and notes* (Aperture: 2000).