

## 141 Georgia

Considered by many the “mother of American modernism,” O’Keeffe was an early feminist and a fiercely independent woman, as well as one of the most celebrated painters of the 20th century. When she first gained attention in the art world of the 1920s, she rejected the label of being a “woman artist,” declaring herself as just an artist. She continually made choices that set her apart as an individual. Even her self-designed clothing defied gender norms.

O’Keeffe’s paintings of greatly magnified flowers have inspired controversy as well as admiration; although many people see female genitalia in the images, she always denied sexual interpretation of her work.

The art world has been historically male dominated, much as it is now. O’Keeffe’s relationship with her patron-turned-husband, Alfred Stieglitz, was one that both inspired and challenged her independent spirit. After his death, she moved to the New Mexico desert setting she loved, continuing to create her striking paintings.

At age 90, although suffering from failing vision, she declared, “I can see what I want to paint. The thing that makes you want to create is still there.”

In 2014, O’Keeffe’s “Jimson Weed” sold for \$44.4 million – still the record auction price for a painting by a “female artist.”