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Georgia O'Keeffe The article d George O'Keeffe written by Barbara Buhler Lynes focuses on the work of Georgia O'Keeffe(1887-1986), a famous artist. Through the article, reference is made to her works, which include Horse's Skull on Blue, Blue Black and Grey, and Summer Days among others.

According to this article, O'Keeffe's art first came to the attention of the New York art world in 1916, and within a decade, she had become prominent, and maintained that prominence throughout her life. The article attempts to highlight some of the factors that contributed to her success, and these include hard work and determination, her interaction with Alfred Stieglitz and the paintings of the unique landscape of New Mexico also made her famous. Despite this, as the author notes, O'Keeffe's work was relatively unknown beyond America, and this can be attributed to the fact that European seldom organized exhibitions that involved works from American artists. In addition, American art was not valued by institutions and collectors at the beginning of the twentieth century.

Although O'Keeffe knew much about European art at the time, she was never trained in Europe and neither did she travel there. Her art, unlike that of other American artists at the time, was free of European influence. Her abstract images distinguished her among the American artists. Starting the early 1970s, different European collectors started to purchase her works. One of such collectors was Baron Henry Thyssen-Bornemisza. Since then, many institutions have organized and hosted exhibitions of her works in Europe. Georgia O'Keeffe, which is the Georgia O'Keeffe museum's retrospective exhibition in Europe, was started by Arthemisia whose offices are in Rome. The author further notes that current exhibition in Europe

includes around sixty works from each of the seven decades O'Keeffe was active. Generally, the author notes that, unlike before, O'Keeffe's works are now recognized across Europe.

Works Cited

Lynes, Barbara Buhler. " Georgia O'Keeffe." *American Art Review*, 24(1), 2012: pp. 106-113.