

## Georgia O'Keeffe

Writer and artist: María Herreros

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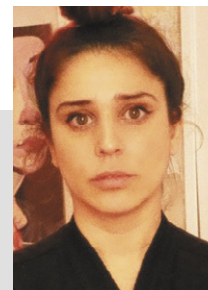
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Georgia O'Keeffe, the American artist known for her paintings of enlarged flowers, New York skyscrapers and New Mexico landscapes has been recognized as the "Mother of American modernism". Beyond the artist, María Herreros delves into O'Keeffe's deepest self: a tireless traveler, a nature lover, a strong and emancipated woman who never listened to what anyone had to say and made her own way.

**A major retrospective exhibition of O'Keeffe's work will take place in September 2021 in Paris (Centre George Pompidou) and then in Basel (Fondation Beyeler).**



## MARÍA HERREROS

Plastic artist born in Valencia, Spain in 1983.

University of Fine Arts San Carlos, UPV licensed.

Working on painting, illustration, mural and comic since 2011.

Involved on artistic and social projects all over the world. Currently focusing on gender equality and social justice. Work exhibited in Hong Kong, Los Angeles, New York, Madrid and Seoul, among others.

### SELECTED:

*The illustrator. 100 best from around the world* (Taschen, 2019)

*Illustration Now! 5* (Taschen, 2014)

### LASTEST PUBLICATIONS:

*Viva la Dolce Vita*, with Máximo Huerta (Lunweg, 2019)

*Paris sera toujours Paris*, with Máximo Huerta (Lunweg, 2018)

*Mi vida es un poema*, with Javier García (SM, 2018)

*Nosotras*, with Rosa Montero (Alfaguara, 2018)

*Marilyn tenía once dedos en los pies* (Lunweg, 2016)

*Donde el negro se hace rosa* (Lunweg, 2016)

# ANOCHE

CAMINÉ



HACIA EL  
ATARDECER

Tonight I walked into the sunset







CHARLOTTESVILLE, 25 DE AGOSTO DE 1915. SON LAS VACACIONES DE VERANO DE SU TRABAJO COMO PROFESORA DE ARTE, Y GEORGIA DESCANSA EN LA CASA FAMILIAR. LA CORRESPONDENCIA CON SU AMIGA ANITA POLLITZER LE CONECTA CON EL AMBIENTE CULTURAL Y ARTÍSTICO DE NUEVA YORK, QUE ECHA DE MENOS.



Querida Anita:

Me alegro de  
quererlo todo.  
Lo bueno, lo  
malo, amargo  
y dulce.  
Lo quiero  
todo y quiero  
mucho. Estoy  
haciendo  
lo que

QUIERO

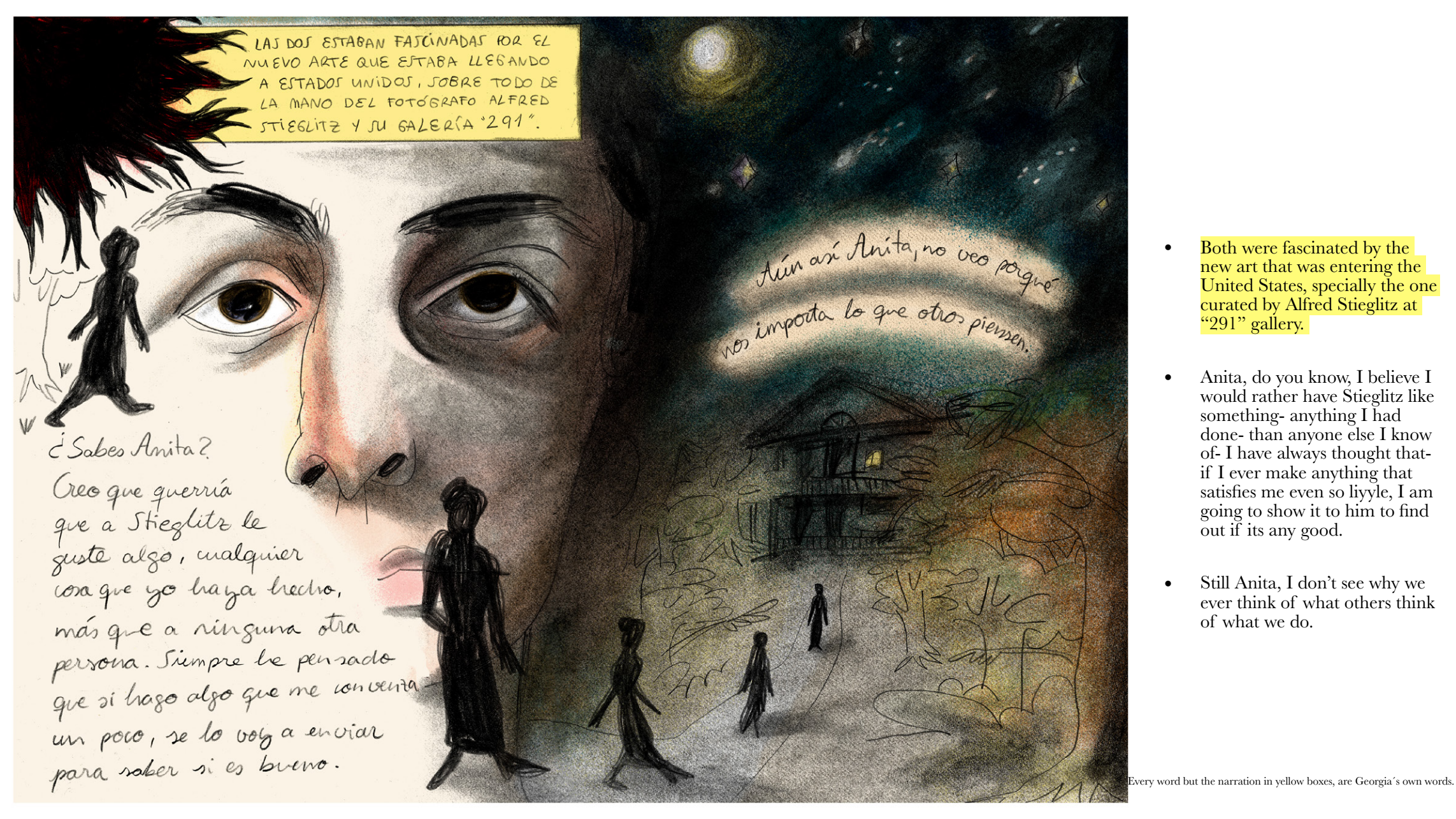


Solamente lo que quiero.  
Pintando una masa de árboles contra  
la montaña y el cielo de cuatro y  
media a seis por las tardes, y el resto  
del tiempo hago lo que me da la gana.



- Charlottesville, August 25, 1915. It's Georgia's summer vacation from her job as an Art teacher, and she is staying in the family house. The correspondence with her friend Anita Pollitzer connects her with the artistic and cultural scene in NY which she misses.
- Dear Anita: Im glad I want everything in the world -good and bad- bitter and sweet- I want it all and a lot of it too. Im just doing what I want to.
- Painting on a mass of trees against the mountains and sky from 4:30 to 6 evenings and in between am just doing what I feel like.





LAS DOS ESTABAN FASCINADAS POR EL  
NUEVO ARTE QUE ESTABA LLEGANDO  
A ESTADOS UNIDOS, SOBRE TODO DE  
LA MANO DEL FOTÓGRAFO ALFRED  
STIEGLITZ Y SU GALERÍA "291".

¿Sabes Anita?

Creo que querría  
que a Stieglitz le  
gusté algo, cualquier  
cosa que yo haya hecho,  
más que a ninguna otra  
persona. Siempre le pensaba  
que si hago algo que me convenga  
un poco, se lo voy a enviar  
para saber si es bueno.

Aún así Anita, no veo porque  
nos importa lo que otros piensen.

- Both were fascinated by the new art that was entering the United States, specially the one curated by Alfred Stieglitz at "291" gallery.
- Anita, do you know, I believe I would rather have Stieglitz like something- anything I had done- than anyone else I know of- I have always thought that- if I ever make anything that satisfies me even so liyyle, I am going to show it to him to find out if its any good.
- Still Anita, I don't see why we ever think of what others think of what we do.



No importa quién sean. ¿No es suficiente expresarte?

# QUE \* LES \* DEN

De todas maneras, ¿Qué es el arte? No puedo evitar sentirme un fraude, fingiendo que enseño a alguien sobre ello. No aguantaré mucho más. O perderé el poco respeto por mí misma que tengo.



- Isn't it enough to just express yourself- Let them all be damned- ill do as I please.
- Anita, what is Art -anyway? When I think of how hopelessly unable I am to answer that question I cannot help feeling like a farce- pretending to teach anybody anything about it- I won't be able to keep at it long Anita- or ill loose what little self respect I have.



Me he dado  
cuenta de que  
tenía cosas en  
mi cabeza ..



... No como me  
las habían  
enseñado ...



... no como  
las había  
visto ...



# FORMAS E IDEAS

tan familiares  
para mí  
que no se me  
había ocurrido  
representarlas.

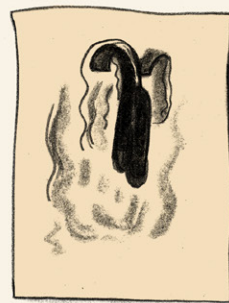


Decidí parar  
de pintar, aparté  
todo lo que había  
hecho, y empecar a decir cosas que eran

## SOLO MÍAS

- I realized I had things in my head
- Not like what I had been taught
- Not like what I had seen
- Shapes and ideas so familiar to me that it hadn't occurred to me to put them down.
- I decided to stop painting, to put away everything that I had done, and to start to say the things that were my own.



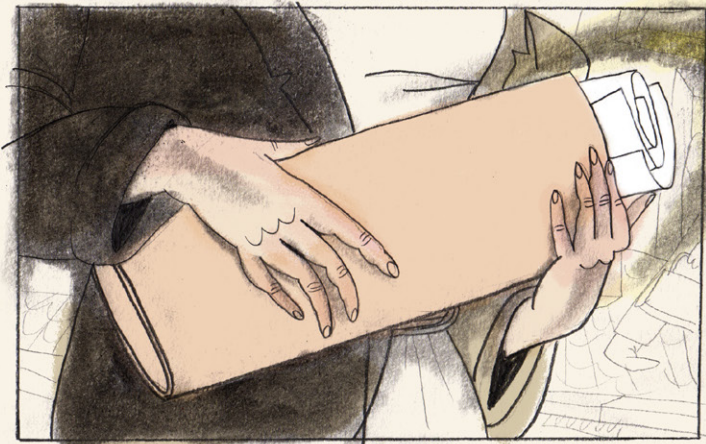


Me pregunto si soy una lunática  
desvariando, por hacer estos. No me  
importa si lo soy ¿sabes?  
Pero me lo pregunto a veces.



- I wonder if i'm a raving lunatic  
for trying to make these things-  
You know- I don't care if I am-  
but I do wonder sometimes.



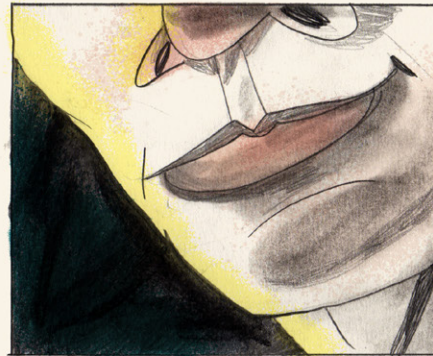
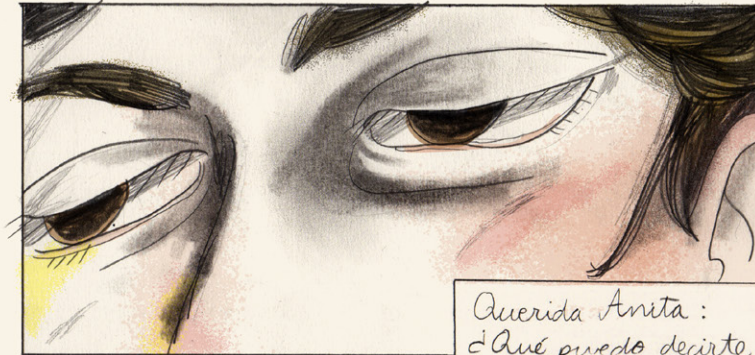
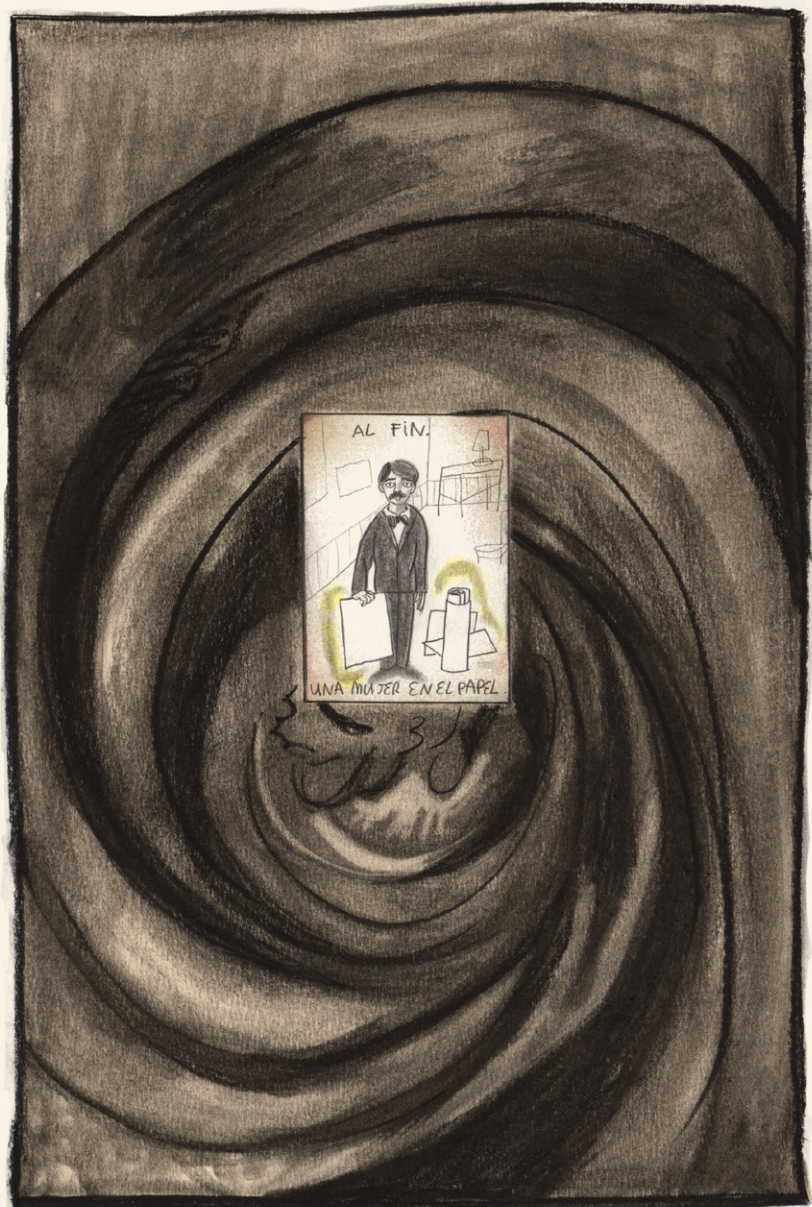


EN ENERO DE 1916, ANITA POLLITZER RECIBE POR CORREO  
LOS ÚLTIMOS TRABAJOS DE GEORGIA Y LOS LLEVA AL  
291 DE LA QUINTA AVENIDA EN NUEVA YORK. ALLÍ ES  
DONDE ALFRED STIEGLITZ TENÍA SU GALERÍA "291".  
EN ESE TUBO CON DIBUJOS IBA EL ALMA DE GEORGIA.



- January 1916, Anita Pollitzer receives on the mail Georgia's last pieces and takes them to 291 on 5th Av in New York. The place where Alfred Stieglitz has his Gallery "291". That tube filled with drawings contained Georgia's soul.





Querida Anita :  
 ¿Que puedo decirte  
 aparte de gracias? Ya  
 casi tenía decidido que  
 esto era una tontería.  
 Claro que quería exponer  
 en "291" más que en  
 cualquier lugar de NY.  
 Pero exponer es satisfacer  
 la vanidad. Claro que  
 suena bien, pero lo mejor  
 para mí es que te han  
 gustado.

- At last. A woman on paper
- Dear Anita, There seems to be nothing for me to say except Thank you. I had almost decided that this was a fool's game. - Of course I would rather have something hang in 291 than anywhere in New York- but wanting things hung is simply wanting your vanity satisfied. -Of course it sounds good but what sounds best to me is that he liked them.



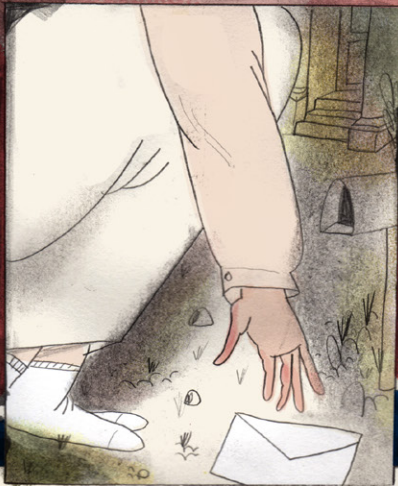
GEORGIA VIVE AHORA EN CANYON, TEXAS Y DIRIGE EL DEPARTAMENTO DE ARTE DE LA UNIVERSIDAD. SE ENAMORA DE LOS VASTOS ESPACIOS VACÍOS, LAS CARRETERAS POLVORIENTAS Y LAS LLANURAS, Y VUELCA ESE AMOR EN UNA SERIE DE ACUARELAS: "FAR WIDE TEXAS". COMIENZA UNA RELACIÓN DE CORRESPONDENCIA CON ALFRED.

Anita, estoy disfrutando tanto de tus cartas.

Aprendiendo a conocerle como te conozco a ti. Y tus cartas son tan maravillosas.

A veces se oscurece tanto en ellas que me cuesta reportarlo.

Es como cuando hay demasiada luz, cierras los ojos y tratas de agarrarte a algo.



Esta mañana cuando llegué del desayuno había otra carta de Stieglitz.

- Georgia now lives in Canyon, Texas and directs the University Art Department . She falls in love with the vast open space, the dusty roads and the plains. She transform that love on a watercolor series called "Far wide Texas" Starts a correspondence relationship with Alfred
- This morning when I came for breakfast there was a letter from Stieglitz.
- Im enjoying his letters so much- learning to know him the way I did you- and Anita- such wonderful letters. Sometimes he gets so much of himself into them that I can hardly stand it. Like too much light- you shut your eyes and put one hand over them- then feel round with the other for something to steady yourself by.



Todos los días miro el  
correo asustada.

POR SI HA  
LLEGADO OTRA.

- Everyday I was scared when I looked for the mail- afraid i'd get another.