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My Faraway One :
Selected Letters of

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Georgia O'Keeffe and...

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represents a moving
account of the lives of
two of America's artists
and gives a history of
information on
twentieth-century
American art and
culture. The selection of
letters written between
Georgia and Alfred
gives a passionate
account of their daily

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lives in New York,
Texas and New Mexico
during the months that
they were apart, between

Alfred Stieglitz

Sarah

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The book My Faraway
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VOLUME 1,

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1915-1933, gives an intimate portrait of the life of two of the greatest American artists of the last...

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STIEGLITZ, Vol. I,

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814 pp. \$39.95

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Description. The first

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The relationship, from
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(Volume 1, 1915-1933)
IN 1981 GEORGIA O'

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KEEFFE asked me to select and edit letters that she and Alfred Stieglitz had exchanged over the course of their thirty-one-year relationship, with the purpose of publishing this important and revealing correspondence.

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Letters of Georgia O ...

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Description. There are

few couples in the

history of 2th-century

American art and

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culture more prominent
than Georgia O'Keeffe
(1887–1986) and Alfred
Stieglitz (1864–1946).
Between 1915, when
they first ...

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for an evening exploring
the letters of Georgia
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Sarah is the editor of
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that goes behind the
scenes with some of the
nation's great artists to

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explore how art works.

I'm your host Josephine
Reed.

O'keeffe And Alfred Stieglitz

Sarah

Collects the private
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Georgia O'Keeffe and
Alfred Stieglitz,
revealing the ups and
downs of their marriage,
their thoughts on their
work, and their

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revealing the ups and
downs of their marriage,
their thoughts on their
work, and their
friendships with other
artists.

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A portrait of the
twentieth-century
woman artist discusses
such topics as her
marriage to art
photography pioneer
Alfred Stieglitz, the
impact of his infidelity
on her psyche, and her
relocation to New
Mexico, where she
created her signature

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A captivating, spirited
account of the intense
relationship among four
artists whose strong
personalities and
aesthetic ideals drew
them together, pulled
them apart, and
profoundly influenced
the very shape of
twentieth-century art.

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New York, 1921: Alfred Stieglitz, the most influential figure in early twentieth-century photography, celebrates the success of his latest exhibition. The centerpiece is a series of nude portraits of a young Georgia O'Keeffe, his soon-to-be wife and a painter poised to make her entrance into the art

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scene. There Paul
Strand, Stieglitz's prot g
, introduces the couple
to his fianc Rebecca
Salbury, marking the
first moment of a bond
between the couples that
will last more than a
decade and reverberate
throughout their lives.
In the years that
followed, O'Keeffe and
Stieglitz became the
preeminent couple in

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American modern art,
spurring each other's
creativity. Observing
their relationship led
Salsbury to encourage
new artistic possibilities
for Strand and to rethink
her own potential as an
artist. Carolyn Burke
mines the
correspondence of the
foursome to reveal how
each inspired, provoked,
and unsettled the others

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while pursuing seminal
modes of artistic
innovation. The result is
a surprising,
illuminating portrait of
four extraordinary
figures.

Few individuals have
exerted as profound an
influence on 20th-
century American art
and culture as Alfred
Stieglitz

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(1864-1946). This
luxurious two-volume
boxed set is the
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Collection of
Photographs at the
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Washington, the most
complete Stieglitz
holding in existence,
donated to the gallery
by his widow, artist
Georgia O'Keeffe.

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Numbering 1,642

photographs, the collection represents the full range of the master photographer's work -- from early studies made in Europe, to views of the majestic New York skyline, to incomparable intimate portraits of O'Keeffe. Coinciding with a major traveling exhibition and providing complete scholarly

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Selected Letters
apparatus and a
chronology, this
sumptuous volume
demonstrates how
Stieglitz absorbed the
most advanced artistic
concepts of his time into
photography and
transformed the medium
forever.

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between the two artists
share their views on
women's rights,
literature, and art

Alfred Stieglitz

Winner of the 2012 Zia
Award from New
Mexico Press Women In
1973 Georgia O'Keeffe
employed C. S. Merrill
to catalog her library for
her estate. Merrill, a
poet who was a graduate
student at the University

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of New Mexico, was twenty-six years old and O'Keeffe was eighty-five, almost blind, but still painting. Over seven years, Merrill was called upon for secretarial assistance, cooking, and personal care for the artist.

Merrill's journals reveal details of the daily life of a genius. The author describes how O'Keeffe

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stretched the canvas for her twenty-six-foot cloud painting and reports on O'Keeffe's favorite classical music and preferred performers. Merrill provided descriptions of nature when she and the artist went for walks; she read to O'Keeffe from her favorite books and helped keep her space in meticulous

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order. Throughout the book there are sketches of O'Keeffe's studio and an account of once assisting O'Keeffe at the easel. Jockeying for position among the helpers O'Keeffe relied upon was part of daily life at Abiquiu, where territorial chows guarded the property. Visitors came from far and wide, among them

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Eliot Porter and even
Allen Ginsberg
accompanied by Peter
Orlovsky. All this is
revealed in Merrill's
straightforward and
deeply respectful notes.
Reading her book is like
spending a weekend
with O'Keeffe in the
incomparable light and
clear air of Northern
New Mexico mountains
and desert.

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Heartfelt and irresistible—a lovely, deeply moving story of loss and love and memory made real (Diana Gabaldon, #1 New York Times bestselling author)—this enchanting debut follows a woman who travels back in time to be reunited with the mother she lost when

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she was a child. Every night, as Faye puts her daughters to bed, she thinks of her own mother, Jeanie, who died when Faye was eight. The pain of that loss has never left her, and that's why she wants her own girls to know how very much they are loved by her—and always will be, whatever happens. Then

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one day, Faye gets her heart's desire when she's whisked back into the past and is reunited not just with her mother but with her own younger self. Jeanie doesn't recognize grown-up Faye as her daughter, even though there is something eerily familiar about her. But the two women become close friends and share

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all kinds of Letters

secrets—except for the deepest secret of all, the secret of who Faye really is. Faye worries that telling the truth may prevent her from being able to return to the present day, to her dear husband and beloved daughters. Eventually she'll have to choose between those she loved in the past and those she

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