

 SCHOLASTIC

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# art<sup>®</sup>

**Georgia  
O'Keeffe**  
Abstraction



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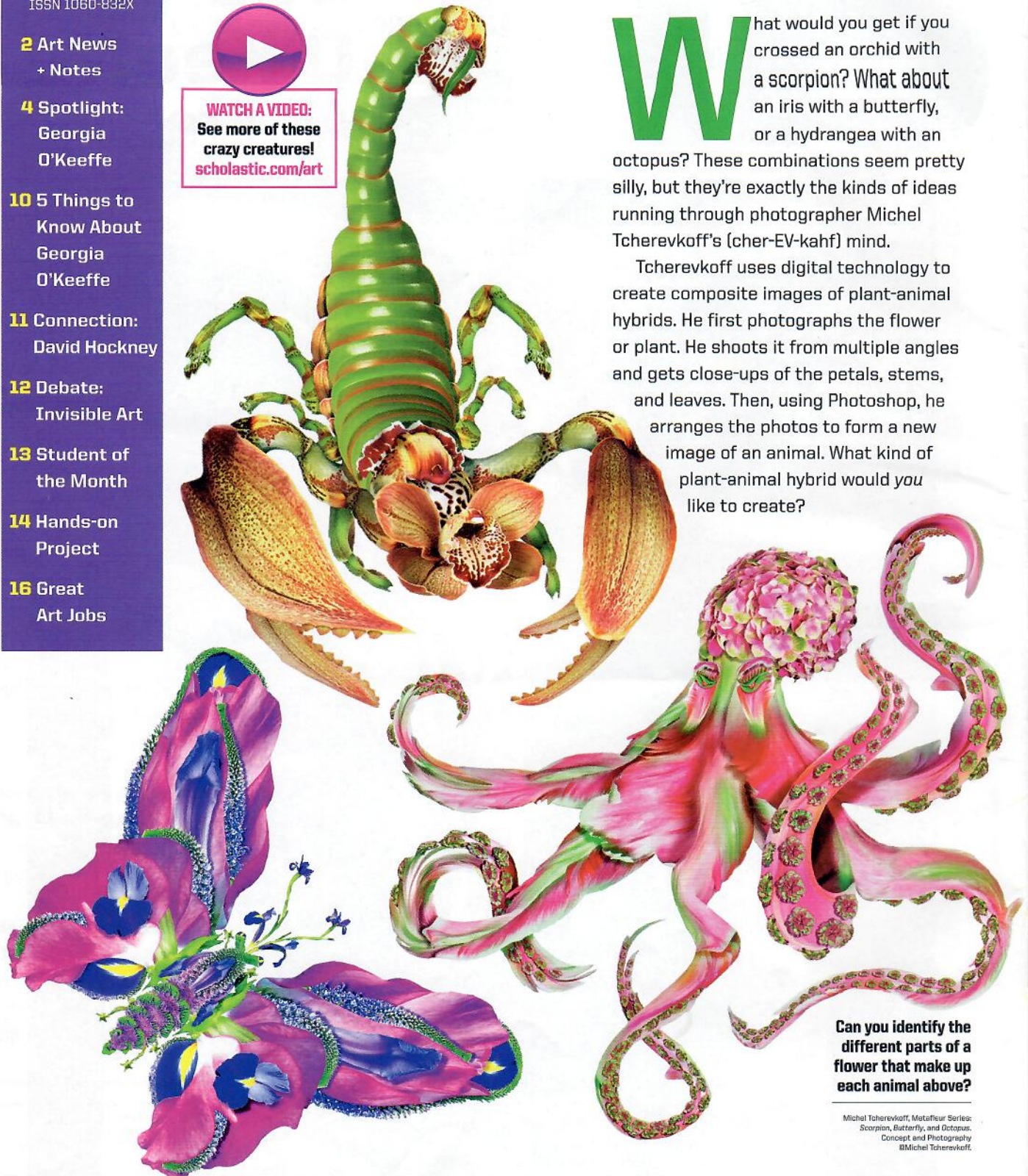
## FRANKEN-FLOWERS

**WATCH A VIDEO:**  
See more of these  
crazy creatures!  
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**W**hat would you get if you crossed an orchid with a scorpion? What about an iris with a butterfly, or a hydrangea with an

octopus? These combinations seem pretty silly, but they're exactly the kinds of ideas running through photographer Michel Tcherevkoff's (cher-EV-kahf) mind.

Tcherevkoff uses digital technology to create composite images of plant-animal hybrids. He first photographs the flower or plant. He shoots it from multiple angles and gets close-ups of the petals, stems, and leaves. Then, using Photoshop, he arranges the photos to form a new image of an animal. What kind of plant-animal hybrid would *you* like to create?



Can you identify the  
different parts of a  
flower that make up  
each animal above?

Michel Tcherevkoff, *MetaFlour Series:*  
*Scorpion, Butterfly, and Octopus;*  
Concept and Photography  
©Michel Tcherevkoff.

# Pour It On!



**H**ow do you think the painting on the left was made? Here are some hints:

- It was not made using a paintbrush.
- The painting is three-dimensional.
- The title of this article is a clue.

Did you guess? Contemporary artist Holton Rower made this "pour painting," by building a three-dimensional wooden structure and then pouring multiple layers of paint over it. As the paint ran over the surface of the wood, it dripped down to the layers below. Each layer of color helped create the pattern. You can see a video of Rower and his assistants making a pour painting on our Web site: [scholastic.com/art](http://scholastic.com/art).

Contemporary artist Holton Rower used an unconventional painting technique to create this piece. Can you guess how he did it?

Holton Rower, *Untitled*, 2010. Acrylics on plywood.

# Mosaic Meal

**W**ould you like to take a bite out of the juicy burger on the right? What if you knew it was 2 feet tall and made of glass?

This mosaic sculpture is the work of American contemporary artist Jean Wells. From candy and ice cream to fast-food, Wells finds inspiration in the things we eat. The artist carves foam sculptures and then adheres tiny pieces of cut colored glass to them. The results look pretty tasty!



This mosaic sculpture by artist Jean Wells looks good enough to eat!

Jean Wells, *Hamburger with Olive*.

# An American Artist

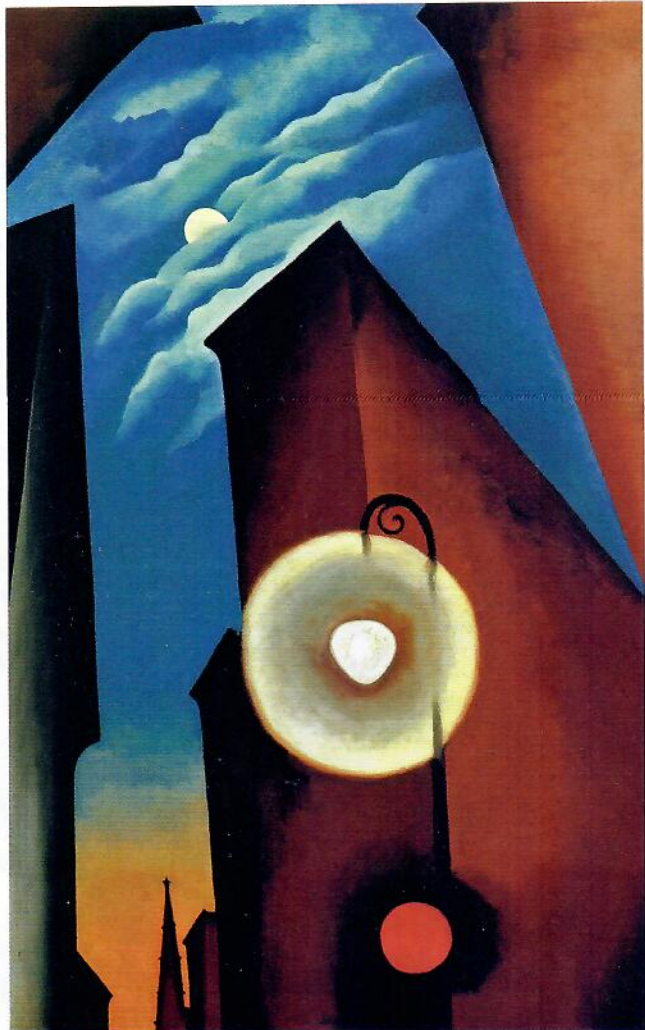
From cities to deserts, Georgia O'Keeffe found inspiration everywhere

Over a career spanning more than 70 years, Georgia O'Keeffe painted the things she saw in the places where she lived. She filled her canvases with images of the city, the desert, flowers,



This portrait of Georgia O'Keeffe is one of hundreds shot by her husband, Alfred Stieglitz.

Alfred Stieglitz (1864-1946), *Portrait of Georgia O'Keeffe*, 1923. Gelatin-silver print, 4 1/4 x 3 1/4 in. Alfred Stieglitz Collection. Gift of Georgia O'Keeffe. The Museum of Modern Art, New York, NY, U.S.A. Image ©The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. ©Artists Rights Society (ARS), New York.



and bones and experimented with color, line, and shape. O'Keeffe's sharp observational skills and unique, modern style made her one of the most important American artists of the 20th century.

## Her Own Way

O'Keeffe was born in Sun Prairie, Wisconsin, on November 15, 1887. From an early age she knew she wanted to be an artist. At the time, there weren't many opportunities for women in art, but O'Keeffe's parents supported her dream. They sent her to the best art schools.

Young Georgia's teachers taught her the techniques for creating **representational** art with fine, realistic detail. However, O'Keeffe was never satisfied with working in this style. She began to experiment with **abstract** art. "I had things in my head that

**How many different shapes can you identify in this painting?**

Georgia O'Keeffe, *New York Street with Moon*, 1925. Oil on canvas, 48 x 30 1/4 in. Carmen Thyssen-Bornemisza Collection. Museo Thyssen-Bornemisza. ©2011 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

were not like what anyone had taught me," she said. "I decided to start anew, to strip away what I had been taught."

## Love and Art

In 1917, a friend of O'Keeffe's showed some of O'Keeffe's abstract charcoal drawings to Alfred Stieglitz (STEE-glits), a photographer and influential gallery owner in New York City. He loved them and within one year gave O'Keeffe a solo exhibition.

Stieglitz encouraged O'Keeffe to move to New York so she could focus on succeeding as an artist. The two fell in love and eventually married. During their 22-year marriage, their lives and work complemented one another. Stieglitz took more than 300 photographs of O'Keeffe, and O'Keeffe exhibited nearly every year at Stieglitz's various galleries.

## A New View

During the 1920s, giant skyscrapers were changing the look of New York City. The uniquely urban structures inspired O'Keeffe. She created nearly 20 paintings of the city. *New York Street With Moon* (left) was her first such cityscape.

The artist once said, "One can't paint New York as it is, but rather as it is felt." In this painting, O'Keeffe used **simplified shapes** to create the tall buildings. The **low angle** draws our attention up to the night sky, and the circular glow of the large artificial streetlight contrasts with the natural light of the tiny moon above. How does O'Keeffe's view of the city make you feel about the place?

## New Mexico/New Life

In 1929, O'Keeffe traveled to New Mexico. This vacation changed her life and her art. For the next 20 years, she often visited the state to paint the Southwestern sky and the vast desert landscape. After Stieglitz died in 1946, O'Keeffe moved permanently to the state.

O'Keeffe often created paintings of her New Mexico home. *In the Patio, VIII* (right)

“Details are confusing. It is only by selection, by elimination, by emphasis, that we get at the real meaning of things.”

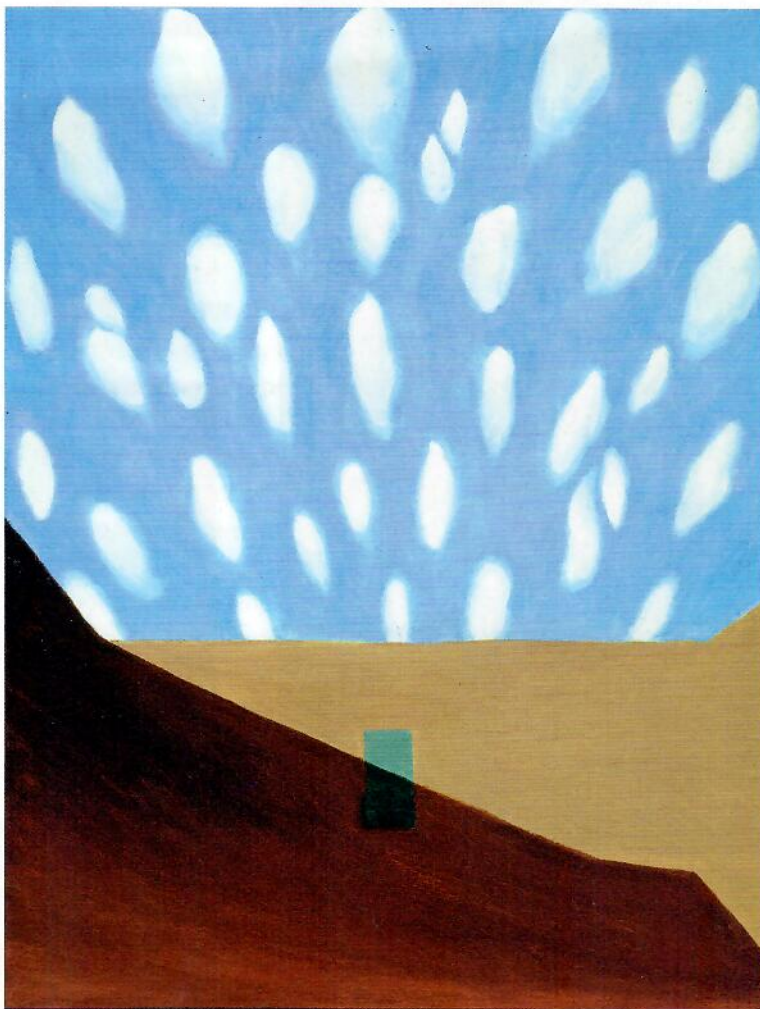
– Georgia O'Keeffe

is of the view looking up at the sky from her patio. In contrast to the constricting, enclosed sky in the New York painting, O'Keeffe's vision of the New Mexico sky is wide and expansive. How can you tell what is important to the artist about her home?

O'Keeffe lived in New Mexico for the rest of her life. She stopped painting in her 80s when her eyesight began to fail, but she continued drawing and making art into her 90s. She died on March 6, 1986, at age 98.

How is the point of view in the painting below similar to that of the New York painting on the left?

*In the Patio VIII*, 1950. Oil on canvas, 26 x 20 in. Georgia O'Keeffe Museum. Gift of the Burnett Foundation and The Georgia O'Keeffe Foundation (1997.05.08) ©2011 Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York.



# Powerful Flowers

Georgia O'Keeffe painted little flowers in a big way



The focal point of the corn painting (left) is the blue "little lake." What is the focal point of *Jimson Weed*?

*Jimson Weed*, 1932. Oil on canvas, 48 x 40 in. Georgia O'Keeffe Museum. Gift of the Burnett Foundation (1996.01.01) ©2011 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

**G**eorgia O'Keeffe was inspired by many things in nature, especially flowers. Poppies, lilies, irises, and jimsonweed were among her favorite subjects, and during her long career, she created more than 200 flower and plant paintings.

## Flowers: Up Close

O'Keeffe began painting flowers during the 1920s, not long after she moved to New York. She **monumentalized** the flowers, painting them as if they had been



Georgia O'Keeffe said, "I often painted fragments of things because it made my statement better than the whole could." Do you agree?

Georgia O'Keeffe, *Corn No. 1, Dark*, 1924. Oil on wood fiberboard, 31 3/4 x 11 7/8 in. Alfred Stieglitz Collection, 1950 (50.236.1). The Metropolitan Museum of Art. Image@The Metropolitan Museum of Art / Art Resource, NY. ©Metropolitan Museum of Art, New York.

“I have painted what each flower is to me and I have painted it big enough so that others would see what I see.”

— Georgia O’Keeffe



magnified. She chose to paint them up close because she wanted the paintings to have a big impact on viewers. O’Keeffe said, “If I could paint the flower on a huge scale, you could not ignore its beauty.”

O’Keeffe’s first **large-scale** plant painting was *Corn, No. 1, Dark* (far left). It was of the corn growing in the garden at her vacation home in Lake George, New York. O’Keeffe said, “Every morning, a little drop of dew would have run down the veins into the center of the plant like a little lake.”

In the painting, O’Keeffe **cropped** and enlarged the plant to focus attention on these details. A white **vertical line** representing the path of the dewdrop cuts the **composition** in half. It draws your attention to the **focal point**, the circular blue “little lake.”

### Pretty & Poisonous

O’Keeffe discovered jimsonweed on one of her visits to New Mexico. The flowers open only at dusk and close during the heat of the day. They are poisonous and give off a sweet fragrance. O’Keeffe said, “When I think of the delicate fragrance of the flowers, I almost feel the coolness and sweetness of the evening.” Jimsonweed was one of her favorite subjects.

In *Jimson Weed* (left), she conveyed the “coolness of the evening” by using a simple palette of **cool colors**—green and blue—paired with a white and pale green flower. She painted the pinwheel-shape flower using a pattern of **curvilinear lines** on the petals. This pattern is repeated in the leaves. O’Keeffe also used **light** and **shadow** to make the flower look **three-dimensional**.

### Small Flowers, Big Statement

Poppies were another favorite flower of O’Keeffe’s. In *Oriental Poppies* (above), two flowers nearly fill the entire canvas. The artist chose a **color scheme** of vibrant, fiery **warm tones** of red and orange. The colors become darker toward the centers of the flowers, creating a sense of depth. It is difficult to tell where the subjects end and the background begins. Can you trace your finger along the edges of each flower?

When O’Keeffe exhibited her flower paintings, critics were surprised that the canvases were so large compared with the actual subjects. Some of the canvases were more than three feet long! One reviewer wrote that looking at the flowers was “as if we humans were butterflies.” Do O’Keeffe’s paintings make you think about flowers and plants in a new way?

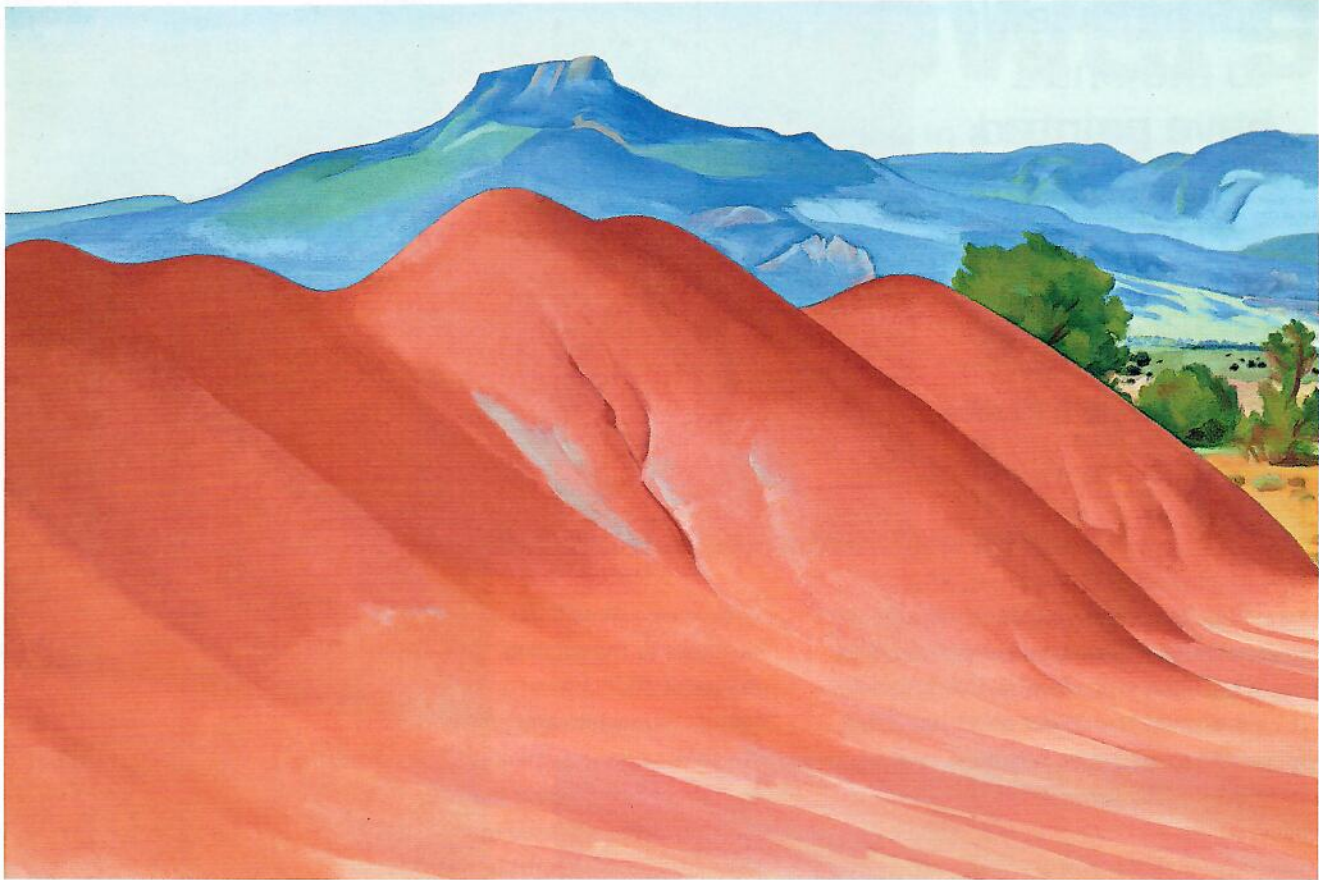
“If you take a flower in your hand and really look at it, it is your world for a moment.”

—Georgia O’Keeffe

*Oriental Poppies*, 1927. Oil on canvas, 30 x 40 1/8 in. Collection of the Frederick R. Welsman Art Museum at the University of Minnesota, Minneapolis. Museum purchase, 1937.1. ©2011 Georgia O’Keeffe Museum / Artists Rights Society (ARS), New York.

**"All the earth colors of the painter's palette are out there in the many miles of badlands." –Georgia O'Keeffe**

Georgia O'Keeffe, *Red Hills with the Pedernal*, 1936. Oil on linen. Bequest of Helen Miller Jones, 1986. New Mexico Museum of Art. ©2011 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.



# Beauty in Bones

**Georgia O'Keeffe found beauty and meaning in the desolate desert**

**A**fter Georgia O'Keeffe traveled to New Mexico in 1929, images of the desert stuck in her mind. They were a stark contrast to her life in busy, cramped New York City. She began infusing her work with paintings of the hills, skulls, and bones of the Southwest.

## Desert Souvenirs

On her first visit to New Mexico, O'Keeffe noticed the strange **organic shapes** of bleached white animal skulls and bones

drying in the hot desert sun. She gathered an assortment of them in a barrel and shipped them back to New York.

She soon began painting the bones. One of her earliest bone studies, *Cow's Skull: Red, White, and Blue*, is on the cover and at right. Look at the **positive space** of the skull floating at the top. Do you notice the thin, **jagged** line in the center? Appearing through this and the other **negative spaces** in the skull, you can see a thick, **flat**, black vertical line. It divides the nearly **symmetrical** composition in half.



**Why do you think this O'Keeffe skull painting has become a symbol of American art?**

*Cow's Skull: Red, White, and Blue*, 1931. Oil on canvas, 39 7/8 x 35 7/8 in. Alfred Stieglitz Collection, 1952 (52.203). The Metropolitan Museum of Art, New York, NY. Image © The Metropolitan Museum of Art / Art Resource, NY. ©Metropolitan Museum of Art, New York.





“The bones seem to cut sharply to the center of something that is keenly alive in the desert.”

— Georgia O'Keeffe

**How does O'Keeffe use light and shadow to make the skull look three-dimensional?**

*Deer's Skull with Pedernal, 1936.* Oil on canvas, 36 x 30 1/8 in. Museum of Fine Arts, Boston. Gift of the William H. Lane Foundation. (1980.432). ©2011 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

O'Keeffe has eliminated the subject's natural environment from the background. Instead, she substituted vertical areas of red, white, and blue. What do you think of when you see these colors? Do they evoke any particular emotions in you?

**High in the Hills**

During the summer of 1936, a certain desert landmark caught O'Keeffe's eye and inspired her to pick up her paintbrush. It was a *mesa*, or flat-topped hill, called Cerro Pedernal. She said, "The shapes of the hills fascinated me. It seemed as though no matter how far you walked, you could never get into those dark hills, although I walked great distances."

O'Keeffe painted several views of these fascinating hills. Can you spot the Cerro Pedernal in both of the paintings above? In which image is it more prominent?

In the **foreground** of *Red Hills With the Pedernal* (far left), O'Keeffe painted the hills in a warm reddish brown that seems to come forward. In the background, she painted the Pedernal in cool blues and greens that seem to recede back.

In *Deer's Skull With Pedernal* (near left) the subject of the painting is a **stylized** deer skull hanging unnaturally from a twisted branch that almost divides the composition in half. The antlers curve toward the viewer, creating a sense of depth, while the Pedernal recedes into the background. The expansive sky takes up more than three quarters of the image.

Think about O'Keeffe's perspective in each view of the Pedernal. Where would she have stood to capture each image? How does the placement of the Pedernal change the purpose of this geographic feature in each image?

# 5 Things to Know About Georgia O'Keeffe



◀ With abstract landscapes like this, Georgia O'Keeffe helped to modernize American art.

*Evening Star No. V*, 1917. Watercolor on paper, 8 5/8 x 11 5/8 in. Bequest of Helen Miller Jones. McNay Art Museum, San Antonio, TX. Photo: ©McNay Art Museum / Art Resource, NY. ©2011 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

## 1 A NEW AMERICAN ART

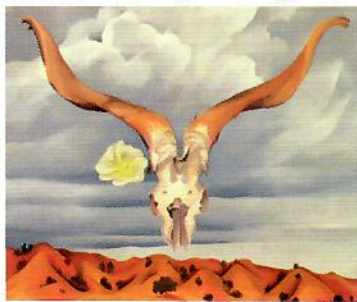
Until the 20th century, American art was realistic. O'Keeffe and other young artists saw the world in a new way. Her bold abstractions led famous photographer Alfred Stieglitz to give O'Keeffe her first show in 1917.

## 2 TWO SUPERSTARS

Married in 1924, Stieglitz and O'Keeffe became a well-known New York City couple. Each was famous individually, and their art grew from the partnership. She posed for his photos; he showed her work in his gallery.

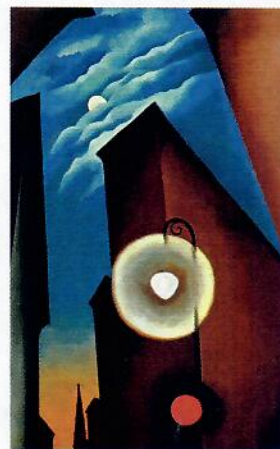
▼ O'Keeffe abstracted each image so that it took on a larger meaning.

Georgia O'Keeffe (1887-1986), *Ram's Head, White Hollyhack-Hills*, 1935. Oil on canvas. Brooklyn Museum of Art, New York, USA / © DACS / Bequest of Edith and Milton Lowenthal / The Bridgeman Art Library International. ©2011 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.



▲ What began as a business partnership became a lifelong personal relationship.

Alfred Stieglitz and Georgia O'Keeffe and automobile at Lake George, photographer unknown. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.



◀ This work's low angle, sharp focus, framing, and close cropping all come from photography.

*New York Street with Moon*, 1925. Oil on canvas, 48 x 30 3/4 in. Carmen Thyssen-Bornemisza Collection. Museo Thyssen-Bornemisza. ©2011 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

## 3 INFLUENCED BY PHOTOGRAPHY

Like many other American artists, O'Keeffe was influenced by the new medium of photography. She borrowed a number of photographic techniques while painting this cityscape.

## 4 A CLASH OF SYMBOLS

O'Keeffe painted her huge flowers while living in the Northeast. When she was in the Southwest, she replaced flowers with abstracted bones and mountains. *Ram's Head With White Hollyhack* may suggest O'Keeffe's divided loyalties.



▲ O'Keeffe in her 70s, outside her desert home.

Georgia O'Keeffe stands at an easel outdoors, adjusting a canvas from her *Pelvis Series-Red With Yellow*, Albuquerque, New Mexico, 1960. Photo: ©Tony Vaccaro / Getty Images.

## 5 AMERICAN ICON

After Stieglitz's death, O'Keeffe moved to New Mexico. For the last 40 years of her life, she lived alone and created images of her desert world. Photos of O'Keeffe's lone figure in a long black dress set against the desert landscape became as well-known as her increasingly abstract paintings.

# Painter Gone Digital

Major contemporary artist David Hockney is making dramatic and exciting new works using his iPad

How does David Hockney use geometric shapes in this painting?

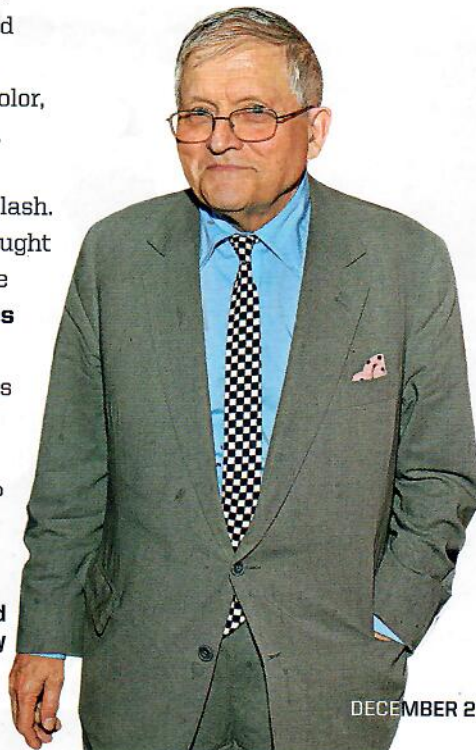
David Hockney (b.1937), *A Bigger Splash*, 1967. Acrylic on canvas, 95 1/4 x 86 in. The Tate Gallery, London, Great Britain. Photo: ©Tate, London / Art Resource, NY. ©David Hockney.

**A**lthough David Hockney has been creating art for more than 60 years, the artist continues to develop his craft. Hockney, who is famous for his drawings, abstracted paintings, and photo-collages, loves to experiment with new media. Recently, he began “painting” using applications on his iPhone and iPad.

Hockney is a major artist who has been creating iconic portraits, landscapes, cityscapes, and still lifes since the 1950s. Although he is British, the artist has spent much of his career in the United States. Many of his drawings, paintings, and photographs feature distinctly American subjects, such as his 1960s series of paintings of swimming pools in California.

Compare Hockney’s swimming pool painting *A Bigger Splash* (right, top) with Georgia O’Keeffe’s cityscape painting *New York Street With Moon* on page 4. Both feature large **geometric** areas of solid color. In Hockney’s painting, the pool, building, and sky are **flat planes** of color, but the splash is painted realistically. These contrasting styles of paint application place emphasis on the splash.

Hockney’s iPad paintings have brought new attention to the artist. To mix the vibrant colors and create the **textures** in the floral still life on the right, Hockney simply slid his fingers across the glass surface of the device. In what ways is this work of art similar to O’Keeffe’s flower paintings? In what ways is it different?



David Hockney



“Sometimes I wipe my fingers at the end, thinking that I’ve got paint on them.”  
—David Hockney, on painting with the iPad

iPad Art: David Hockney, *Untitled*, 11 July 2010, iPad Drawing. © David Hockney; iPad frame: Courtesy of Apple.

# Money for Nothing?

James Franco is selling “invisible art.” Are you buying it?

**Y**ou may know the actor James Franco from his roles in *Rise of the Planet of the Apes* and the Spider-Man movies. But did you know that this talented actor is also an internationally shown contemporary artist? You won't believe his latest project!

Franco and his collaborators are selling “invisible” artwork. These pieces are not physical paintings, drawings, or sculptures; they exist only in the artists' minds. A buyer receives a card with a written description of the artwork—nothing more. He or she must imagine the artist's intention. These works sell for as little as \$25 to a whopping \$10,000.

The artists behind this project call it, “an extravaganza of imagination” and a creative merging of “the physical world of sight and the nonvisible world of thought.” Others call it conceptual art run amok and a clever way to part people from their hard-earned cash.

What do you think? Is James Franco's “invisible art” a brilliant idea? Or is it a scam?



Would you buy an invisible painting from James Franco?

**YES**

## Invisible Art is a brilliant idea!

- ▶ Concept is king. The ideas artists share with others are the art.
- ▶ Because buyers must use their imaginations, these works are collaborative and interesting.
- ▶ If people want to spend their money on invisible art, the idea must be a good one.

**NO**

## Invisible Art is a scam!

- ▶ Ideas alone are not art. Artists must use their skills to create work.
- ▶ This is a creative-writing project, not an artistic one. The artists are misleading buyers.
- ▶ These artists are acting like snake-oil salesmen—selling a product that doesn't exist.



**TELL US WHAT YOU THINK!**  
Post your opinion on our  
Web site: [scholastic.com/art](http://scholastic.com/art).

## STUDENT OF THE MONTH



WATCH A VIDEO!  
See a clip from  
Josh's film:  
[art.scholastic.com](http://art.scholastic.com)

# Zoom into Nature

This award-winning filmmaker uncovers nature's hidden worlds

**A**t just 18 years old, Josh Kriebel is already an experienced filmmaker. But he doesn't make ordinary films—Josh is interested in abstracting natural images, such as the ones in these stills from his award-winning film. Josh is a freshman at the School of the Museum of Fine Arts in Boston, Massachusetts.

**When did you first get serious about art?** I've been playing with cameras ever since I was little. I got serious in middle school, when I won my first award for a piece of animation I did. The recognition made me want to focus on art even more.

**What inspired this award-winning video about nature?** As I was testing my handheld digital video camera, I shot a worm on a concrete slab, zoomed in on it, and was captivated by the amazing detail. I got the idea of exploring small spaces as if they were very large.

**Why is nature an appealing subject for you?** In nature, if you zoom into a space, you find a world within a world. Zoom into a leaf, and you find a tapestry of delicate veins teeming with tiny creatures and life.

**How did you create your video?** The more raw film you have to work with, the better your film will be. So I started by filming as much as I could. Then I uploaded the film onto my computer. I used Final Cut to edit the film. As I worked, I thought about flow and grouped shots by color scheme, style of camera movement, and visual variety. Last, I added music.

**What was the most challenging part?** Filtering down the footage was the most difficult part. I had hours of raw film, much of it bad. I had to be patient and attentive in order to find the good stuff.

**Do you have any advice for aspiring artists like yourself?**

If film is your passion, think about working with digital. The future is digital. It's cheaper and looks so nice.

These stills show some of the nature abstractions in Josh Kriebel's award-winning digital video.



Josh Kriebel

↓ **Scholastic  
Art & Writing  
Awards**

Josh's film won a Gold Medal in the 2010 Scholastic Art & Writing Awards. To find out more about this program, visit [artandwriting.org](http://artandwriting.org).

# Abstract a Flower

## MATERIALS

- Real flowers or plants
- Drawing paper
- No. 2 pencil
- Magnifying glass
- Large canvases (reclaimed)
- Gesso
- Acrylic paint
- Variety of paintbrushes
- Palette/trays
- Water containers
- Paper towels

Use what you've learned about abstraction to create a large-scale flower painting

**Y**ou've seen how Georgia O'Keeffe created monumental abstract paintings of tiny flowers. In this project, you'll work in groups to create your own abstract flower paintings on large canvases.

## STEP 1 Meet Your Group

Divide into small groups of 4 to 5 students. Discuss each member's artistic strengths and weaknesses. Research and decide what kind of flower you will paint. Assign one member of the group to bring the flower/plant to class and another to prime the canvas with gesso.

**TIP: Choose a flower that is in season or locally available.**

Prepared by Shannon McBride, Visual Arts Instructor, Lake Ridge High School, Lake Oswego, Oregon

**BELOW:** These students worked together to add the finishing touches to their painting.



Finished Work Photos: © Mike McDermott/Getty Images; Process Photos: Courtesy of Shannon McBride.

## STEP 2 Sketch Your Flower

Sit together with your group and place your flower/plant in the center of the table. Individually, sketch what you see. Try to limit yourself to the essential components that makes your flower unique. What details do you absolutely need? What can you eliminate? Do you need to show the whole flower or just part of it? **TIP: Use a magnifying glass to get a closer look at the fine detail of the flower.**



## STEP 3 Paint Your Canvas

As a group, decide which sketch to use as the basis for the painting. Decide if you will use the whole sketch or just part of it. Think about where you can abstract or add more detail and how you will fill the compositional space. Draw your composition on the surface of the canvas. Choose a color palette and work together to create your painting. **TIP: Be sure every member of your group contributes—some draw, some mix paint, all take turns painting, etc.**



**ABOVE:** Each member of the group sketches individually. Together, they review the sketches and decide on a composition for the painting.

**LEFT:** After drawing their design on the canvas, these students filled in the background with areas of flat color.



**WATCH A VIDEO:**  
Learn more about  
this project.  
[scholastic.com/art](http://scholastic.com/art)



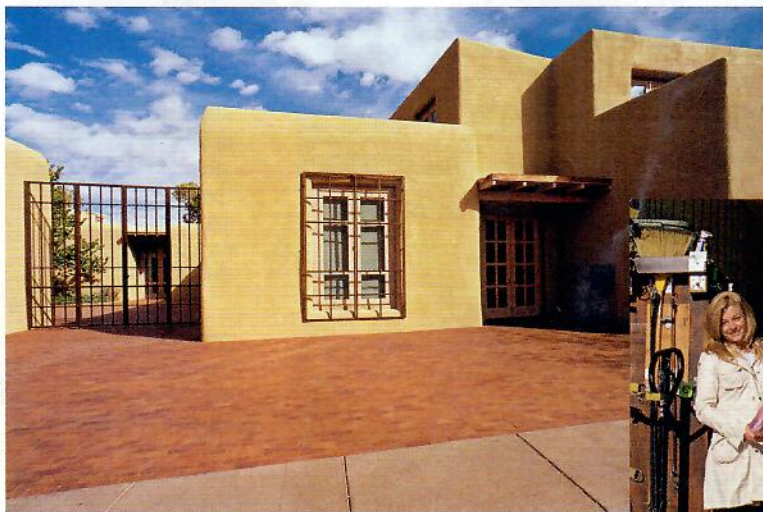
**ABOVE:** This piece has two canvases fitted together. At first glance, the stylized petals are almost unrecognizable.

**RIGHT:** In this piece, the flower is enlarged and tightly cropped. The color has been altered, giving it an unnatural hue.



# Saving O'Keeffe's Art

Darrah Wills talks about keeping Georgia O'Keeffe's art safe in the O'Keeffe museum . . . and on the road.



When art from the Georgia O'Keeffe Museum (left) is lent out, Darrah Wills travels with it by truck and keeps it safe.



## **SCHOLASTIC ART: What is your job?**

**DARRAH WILLS:** I am the assistant registrar at the Georgia O'Keeffe Museum in Santa Fe, New Mexico. I keep track of the art in our collection as well as the art that we borrow from other museums. I also make sure the art is kept safe. I even travel in the truck with the art when we loan it out, to make sure it arrives safely.

## **SA: What is a typical day like for you?**

**DW:** I don't really have one! Each day is different. One day I'm helping hang and light a new show. Next I'm on the road.

## **SA: Why do you travel with the art?**

**DW:** If there is an accident or the truck breaks down, I can evaluate the situation, take pictures, and determine if we need to get another truck to transport the art.

## **SA: What is surprising about your job?**

**DW:** One of my responsibilities is to check for bugs! Some bugs like to eat canvas . . . I check the bug traps and make sure those bugs don't get into the museum.

## **SA: What skills do you need for your job?**

**DW:** I need to be very organized. I also need to give clear directions about how to handle and care for valuable works of art.

## **SA: What is the best part of your job?**

**DW:** I love having a variety of challenges and problems to solve creatively. It is also very cool to work at a museum dedicated to the legacy of an amazing female artist.

## **CAREER PROFILE**

### **ASSISTANT REGISTRAR**

**Salary:** First-year assistant registrars make an average of \$28,000, depending on the location and size of the museum.

**Education:** Most assistant registrars have a bachelor of arts degree (B.A.) or a bachelor of fine arts degree (B.F.A.) in art history or museum studies.

### **Getting Started:**

- ▶ Hit the books.
- ▶ Don't just create art—learn about art history too.
- ▶ Get a software update. Learn the programs museums use, such as *Virtual Gallery*.
- ▶ Get out there! Intern or volunteer at a museum.

Courtesy of Darrah Wills and the Georgia O'Keeffe Museum

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