



GEORGIA O'KEEFFE



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GEORGIA O'KEEFFE (1887-1986)

Cottonwood Tree (Near Abiquiu), New Mexico

1943

oil on canvas

36 x 30 in. (91.4 x 76.2 cm)



WATCH VIDEO

PROVENANCE

An American Place, New York

Mr. and Mrs. Max Ascoli, New York, 1944

Descended in family

Harold Diamond, New York, c. 1975

Gerald Peters Gallery, Santa Fe, New Mexico

Elaine Horwich Gallery, Scottsdale, Arizona, 1978

Collection of Mr. and Mrs. E. Parry Thomas, Las Vegas, Nevada, 1978

Private Collection, United States

EXHIBITION

New York, New York, An American Place, *Georgia O'Keeffe, Paintings - 1943*, January 11 - March 11, 1944, no. 8.

West Palm Beach, Florida, Ann Norton Sculpture Gardens, *Discovering Creativity: American Art Masters*, January 10 - March 17, 2024

LITERATURE

Lynes, Barbara Buhler, *Georgia O'Keeffe, Catalogue Raisonné Volume Two* (New Haven and London: Yale University Press, 1999), cat. no. 1066, p. 670.

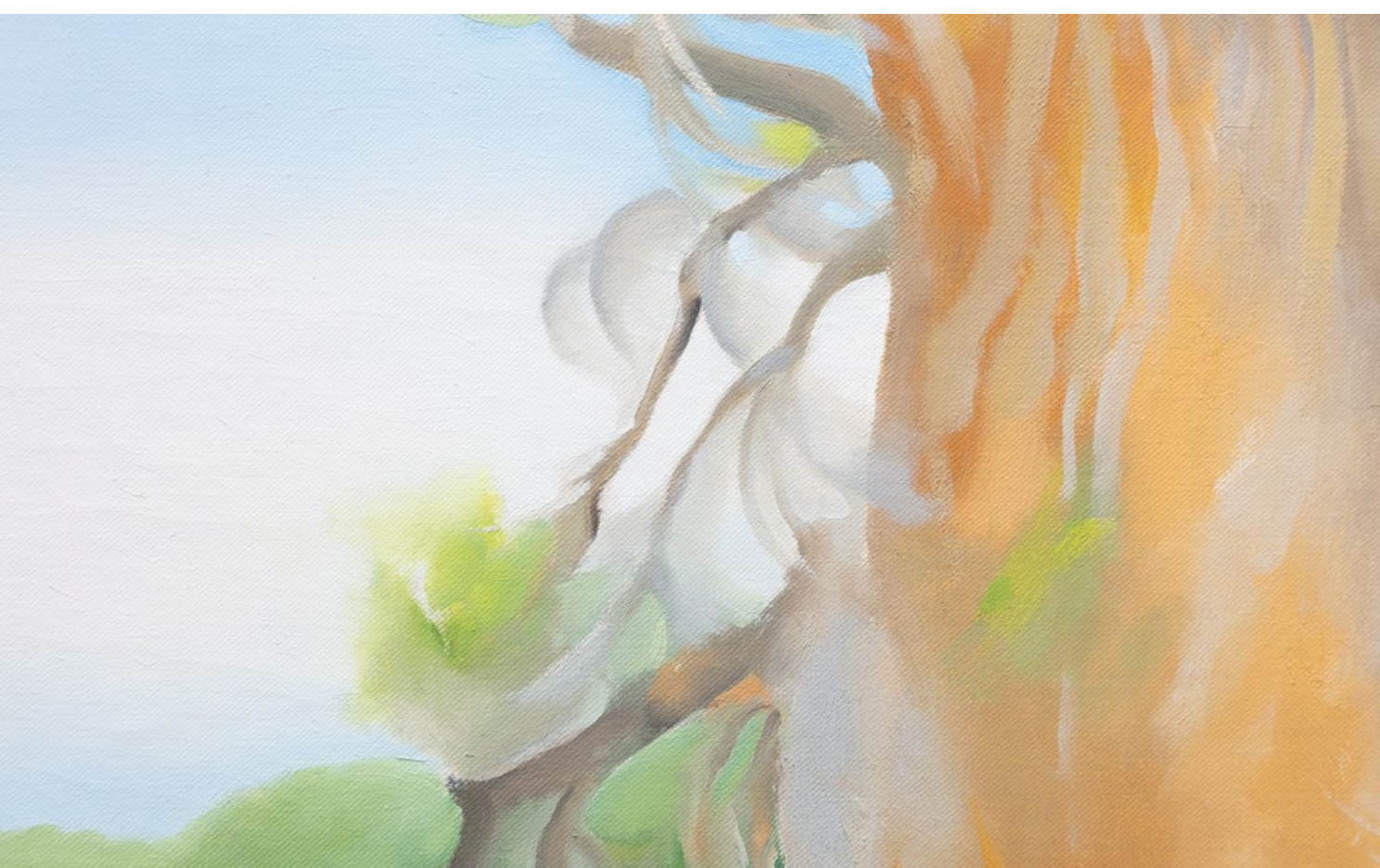
— IMPORTANT FACTS

- *Cottonwood Tree (Near Abiquiu), New Mexico (1943)* by celebrated American artist Georgia O'Keeffe is exemplary of the airier, more naturalistic style that the desert inspired in her. O'Keeffe had great affinity for the distinctive beauty of the Southwest, and made her home there among the spindly trees, dramatic vistas, and bleached animal skulls that she so frequently painted.
- The sinewy contours and gradated hues characteristic of O'Keeffe find an incredible range across decades of her tree paintings. In New Mexico, O'Keeffe returned to the cottonwood motif many times, and the seasonality of this desert tree inspired many forms.
- In addition to her celebrated flowers, New Mexico area landscapes, nature subjects, and Lake George scenes achieve the strongest results for O'Keeffe at auction.

DETAIL IMAGES





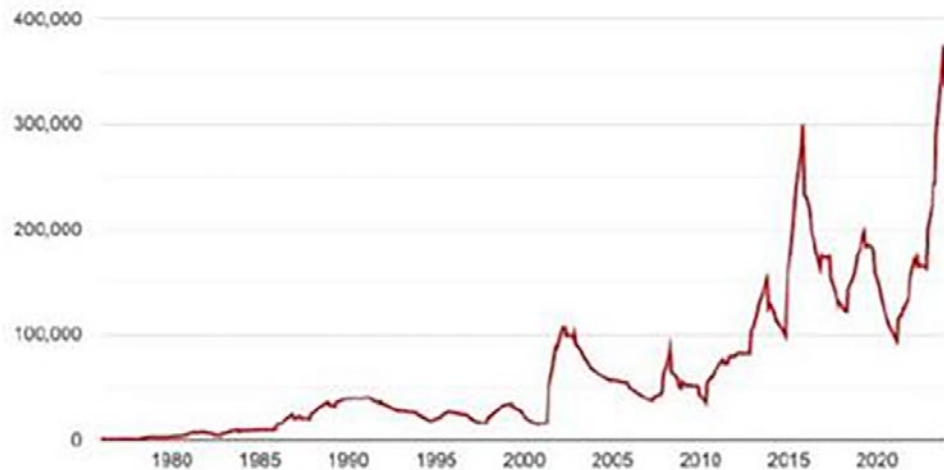


MARKET ANALYSIS

Georgia O' KEEFFE	
Statistical Analysis	
Number of lots	376
Change from 1/1976 - 11/2023	+33338.0%
Compound Annual Growth Rate	12.7
Revaluation	
Input value	0 USD
Revalue date	01/1976
Revaluation	0 USD

100% (median)-USD (Nominal terms)

AMR Art Market Research



The graph by Art Market Research shows that since 1976, paintings by O'Keeffe have increased at a 12.7% annual rate of return.

Since the record setting sale in 2014 (*Jimson Weed/White Flower No. 1*, sold for over \$44.4 million), the Georgia O'Keeffe market has seen an ever-increasing demand for signature-style oil paintings. O'Keeffe's 2014 record is still the most expensive work by a female artist at auction.

A small-scale 12 x 10-inch flower painting, *Pink Spotted Lily* (1936), sold recently in November 2021 for over \$6.8 million.

In addition to her celebrated flowers, New Mexico area landscapes, nature subjects, and Lake George scenes achieve the strongest results for O'Keeffe at auction.

TOP PAINTINGS SOLD AT AUCTION



Jimson weed/ White flower no. 1
1932

oil on canvas
48 x 40 in. (121.9 x 101.6 cm)

**Sold at Sotheby's New York:
November 2014 for \$44,405,000**

White Rose with Larkspur No. I
1927

oil on canvas
36 x 30 in. (91.4 x 76.2 cm)

**Sold at Christie's New York:
November 2022 for \$26,725,000**



TOP PAINTINGS SOLD AT AUCTION



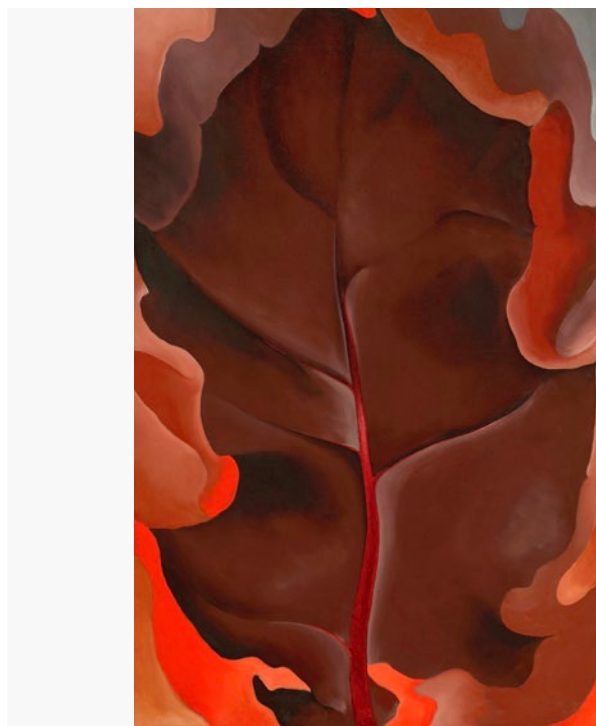
Black Iris VI
1936
oil on canvas
36 x 24 in. (91.4 x 60.9 cm)

**Sold at Christie's New York:
May 2023 for \$21,110,000**

Autumn Leaf II
1927

oil on canvas
32 x 21 in. (81.3 x 53.3 cm)

**Sold at Christie's New York:
November 2022 for \$15,275,000**



COMPARABLE PAINTINGS SOLD AT AUCTION



Red Hills with Pedernal, White Clouds

1936

oil on canvas

20 x 30 in. (50.8 x 76.2 cm)

**Sold at Christie's New York:
November 2022 for \$12,298,000**

A wider view of the desert landscape, this painting was sold in the auction of Microsoft co-founder Paul Allen's collection .

Nature was often the subject of O'Keeffe's art, and some cottonwood trees can be seen in the distance of this landscape.

Lake George With White Birch

1921

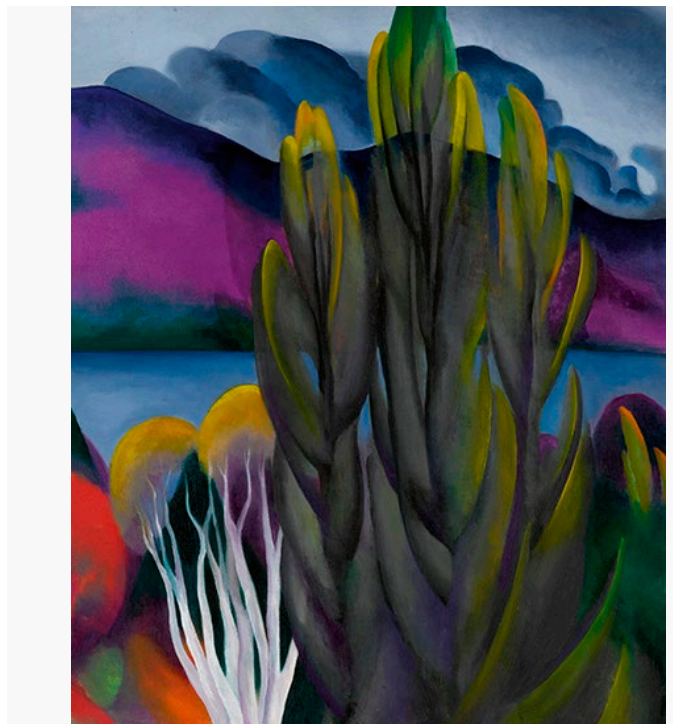
oil on canvas

25 ½ x 21 in. (64.7 x 53.3 cm)

**Sold at Sotheby's New York:
May 2018 for \$11,292,000**

This early canvas with similar subject matter, though smaller-scale, sold for over \$11.2 million in 2018, the third-highest auction price for O'Keeffe.

Nature subjects, particularly trees, were a frequent focus of O'Keeffe.



COMPARABLE PAINTINGS SOLD AT AUCTION



Near Abiquiu, New Mexico
1931
oil on canvas
16 x 36 in. (40.6 x 91.4 cm)

**Sold at Christie's New York:
May 2018 for \$8,412,500**

A smaller work than *Cottonwood Tree (Near Abiquiu), New Mexico*.

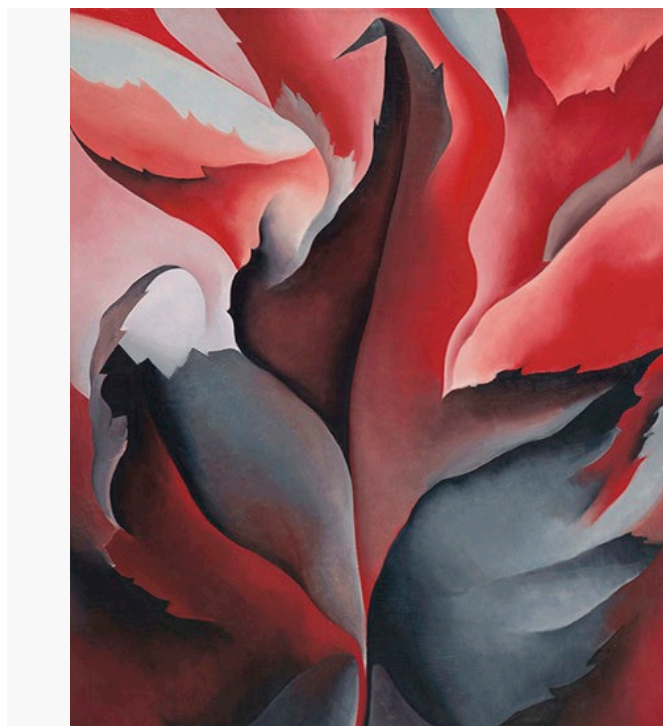
An earlier landscape from the same area in New Mexico, this piece sold for over \$8.4 million in 2018.

The Red Maple at Lake George
1926
oil on Masonite
36 x 30 in. (91.4 x 76.2 cm)

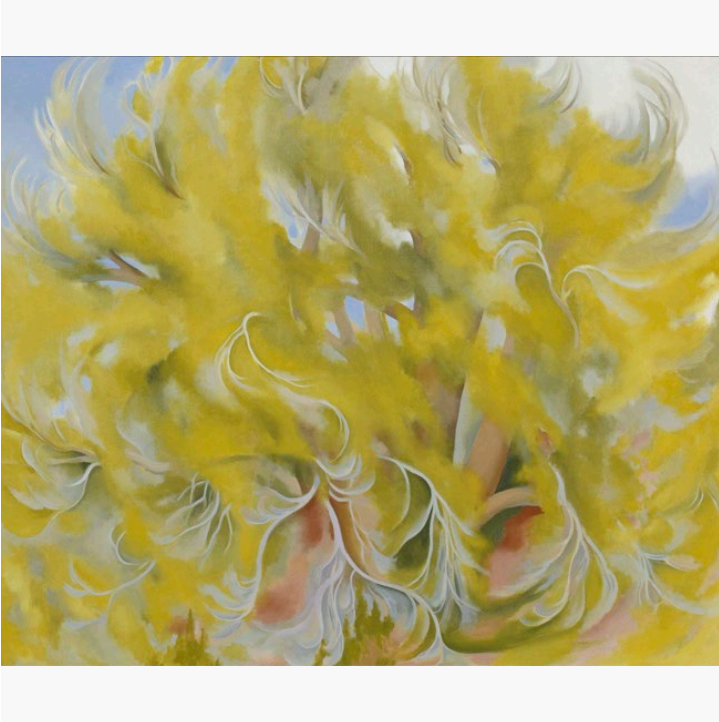
**Sold at Christie's New York:
November 2018 for \$8,187,500**

This O'Keeffe nature subject of the same size sold in 2018 for over \$8.18 million.

Earlier example from 1926.



O'KEEFFE PAINTINGS IN MUSEUM COLLECTIONS

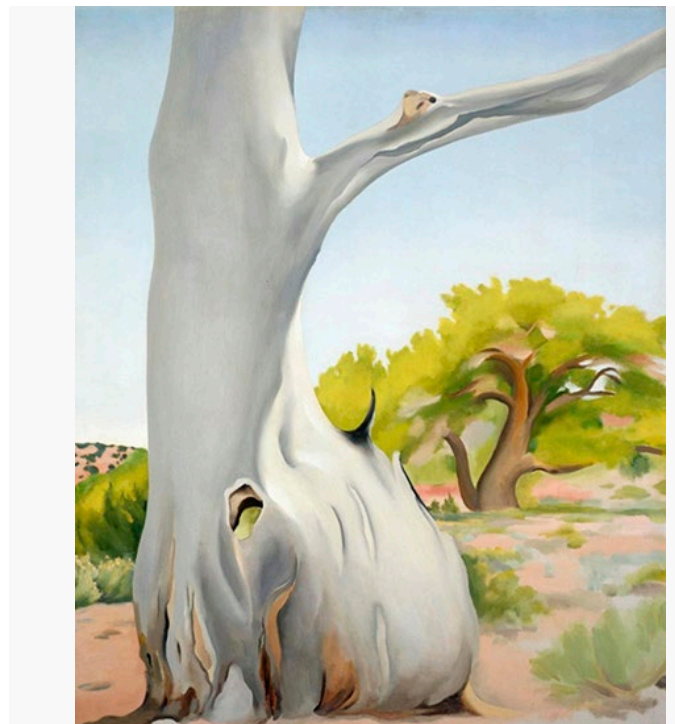


**Georgia O'Keeffe Museum
Santa Fe**

Cottonwood Tree in Spring
1943
oil on canvas
30 $\frac{1}{16}$ x 36 $\frac{1}{8}$ in. (76.2 x 91.4 cm)

Santa Barbara Museum of Art

Dead Cottonwood Tree
1943
oil on canvas
36 x 30 in. (91.4 x 76.2 cm)



O'KEEFFE PAINTINGS IN MUSEUM COLLECTIONS



Georgia O'Keeffe Museum Santa Fe

Untitled (Cottonwood Tree)

1945

oil on canvas

24 ¼ x 20 in. (61.5 x 50.8 cm)

The Cleveland Museum of Art

Dead Tree with Pink Hill

1945

oil on canvas

30 x 40 in. (76.2 x 101.6 cm)



“I found I could say things with
color and shapes that I couldn't say
any other way – things I had no
words for.”

Georgia O'Keeffe

HISTORY



Georgia O'Keeffe painting a similar subject at Ghost Ranch, New Mexico, photograph by Ansel Adams.

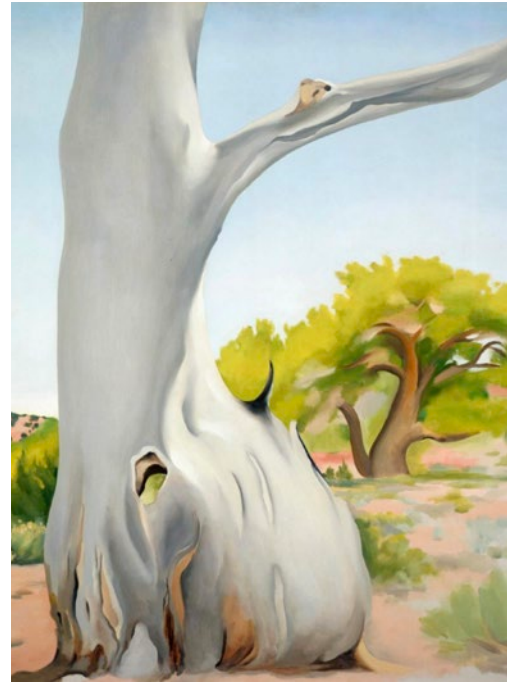
Cottonwood Tree (Near Abiquiu), New Mexico (1943) by celebrated American artist Georgia O'Keeffe is exemplary of the airier, more naturalistic style that the desert inspired in her. O'Keeffe had great affinity for the distinctive beauty of the Southwest, and made her home there among the spindly trees, dramatic vistas, and bleached animal skulls that she so frequently painted. O'Keeffe took up residence at Ghost Ranch, a dude ranch twelve miles outside of the village of Abiquiú in northern New Mexico and painted this cottonwood tree around there. The softer style befitting this subject is a departure from her bold architectural landscapes and jewel-toned flowers.

The cottonwood tree is abstracted into soft patches of verdant greens through which more delineated branches are seen, spiraling in space against pockets of blue sky. The modeling of the trunk and delicate energy in the leaves carry

forward past experimentations with the regional trees of the Northeast that had captivated O'Keeffe years earlier: maples, chestnuts, cedars, and poplars, among others. Two dramatic canvases from 1924, *Autumn Trees*, *The Maple* and *The Chestnut Grey*, are early instances of lyrical and resolute centrality, respectively. As seen in these early tree paintings, O'Keeffe exaggerated the sensibility of her subject with color and form.

In her 1974 book, O'Keeffe explained: "The meaning of a word— to me— is not as exact as the meaning of a color. Color and shapes make a more definite statement than words." Her exacting, expressive color intrigued. The Precisionist painter Charles Demuth described how, in O'Keeffe's work, "each color almost regains the fun it must have felt within itself on forming the first rainbow" (As quoted in C. Eldridge, *Georgia O'Keeffe*, New York, 1991, p. 33). As well, congruities between forms knit together her oeuvre. Subjects like hills and petals undulate alike, while antlers, trees, and tributaries correspond in their branching morphology.

The sinewy contours and gradated hues characteristic of O'Keeffe find an incredible range across decades of her tree paintings. In New Mexico, O'Keeffe returned to the cottonwood motif many times, and the seasonality of this



Georgia O'Keeffe
Dead Cottonwood Tree, 1943
oil on canvas
Santa Barbara Museum of Art

Georgia O'Keeffe
Autumn Trees, The Maple, 1924
oil on canvas



desert tree inspired many forms. The vernal thrill of new growth was channeled into spiraling compositions like *Spring Tree No.1* (1945). Then, cottonwood trees turned a vivid autumnal yellow provided a breathtaking compliment to the blue backdrop of Mount Pedernal. The ossified curves of *Dead Cottonweed Tree* (1943) contain dramatic pools of light and dark, providing a foil to the warm, breathing quality of this painting, *Cottonwood Tree (Near Abiquiu)*. The aural quality of this feathered cottonwood compels a feeling guided by O'Keeffe's use of form of color.

Georgia O'Keeffe, 1953, at her desk in her Abiquiu studio with one of her smaller cottonwood paintings.
Photograph by Laura Gilpin

