

ADVENTURES IN THE ARTS

drawing room life, but life in all its huge abstraction of pain and misery and its huge propensity for silencing the spirit of adventure. These pictures might also be called expositions of psychism in color and movement.

Without some one to steady her, I think O'Keeffe would not wish the company of more tangible things than trees. She knows why she despises existence, and it comes from facing the acute dilemma with more acuteness than it could comprehend. She is vastly over-size as to experience in the spiritual geometric of the world. All this gives her painting as clean an appearance as it is possible to imagine in painting. She soils nothing with cheap indulgence of wishing commonplace things. She has wished too large and finds the world altogether too small in comparison.

What the future holds for Georgia O'Keeffe as artist depends upon herself. She is modern by instinct and therefore cannot avoid modernity of expression. It is not willed, it is inevitable. When she looks at a person or a thing she senses the effluvia that radiate from them and it is by this that she gauges her loves and hates or her tolerance of them. It is enough that her pictures arrive with a strange incongruous beauty which, though metaphysically an import, does not disconcert by this insistence. She knows the psychism of patterns and evolves them with strict regard for the pictural aspects in them which save them from banality as ideas. She has