

Georgia O'Keeffe Museum Launches *Access O'Keeffe*, a Groundbreaking Digital Catalogue Raisonné

*The open-access platform redefines how scholars, museums,
and the public engage with the works of Georgia O'Keeffe,
one of the most influential artists of the 20th century*

FOR IMMEDIATE RELEASE—February 23, 2026—(Santa Fe, NM) – After a decade of work, *Access O'Keeffe* officially launches on Wednesday, March 4, and will mark a major advance in the field of art historical scholarship and digital humanities. Designed as a dynamic, evolving research platform, *Access O'Keeffe* offers unprecedented access to authoritative information on O'Keeffe's work, bringing together rigorous scholarship, innovative technology, and a reaffirmed commitment to broad public access. More than 2,200 works of O'Keeffe's will be searchable with high-resolution images, visual descriptions, exhibition histories, archival materials, and research data associated at access-ok.gokm.org

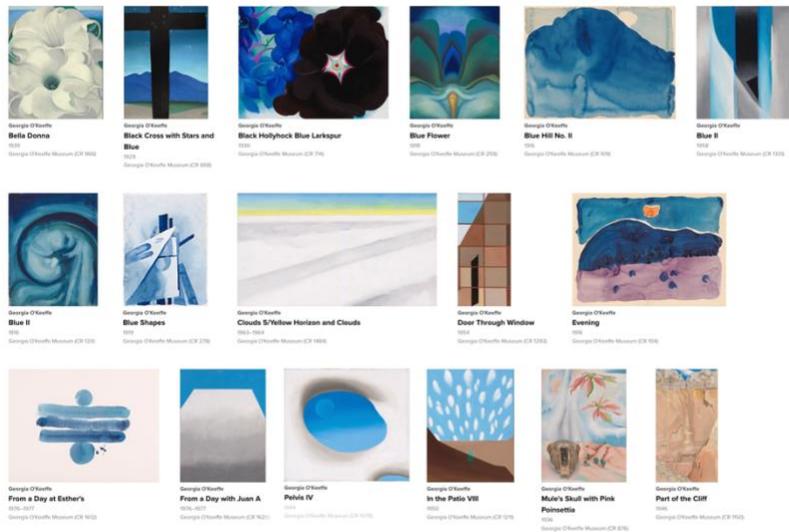


“Access O'Keeffe transforms more than the way we interact with O'Keeffe's art and legacy—it revolutionizes the catalogue raisonné as we know it. After many years of research and planning, we are thrilled to see it come alive as a tool for learning and exploring the art and life of Georgia O'Keeffe,” Museum Director Cody Hartley said.

Supported by the Institute of Museum and Library Services (IMLS), *Access O'Keeffe* provides an accessible, dynamic platform to explore the inspiring life and art of Georgia O'Keeffe as a user-friendly, searchable website with high-resolution images, visual descriptions, exhibition histories, archival materials, and research data associated with the artist's two-volume catalogue raisonné, originally written by preeminent O'Keeffe scholar Barbara Buhler Lynes in 1999.

The resulting product, built on a linked data platform (using the open Linked Art data standard), offers entirely new ways to explore O'Keeffe's full body of work. Visitors can browse by color, shape, or medium, explore the context of works created before and

after a specific painting, trace historic exhibitions, create lists of favorites, and download images including letters O’Keeffe wrote and photographs she captured. In addition to the Museum’s own collection, works are showcased from more than 130 organizations with contributions of more than 200 updated images and up-to-date information on works in their collections, including the National Gallery of Art, the McNay Art Museum, the Art Institute of Chicago, The Metropolitan Museum of Art, the Los Angeles County Museum of Art, and the National Museum of Modern Art Tokyo. As new scholarship emerges, the digital catalogue raisonné can be updated in real time.



“A catalogue raisonné has long been considered the final word on an artist’s work. With *Access O’Keeffe*, we’re flipping that idea on its head—transforming it into a living dialogue where new voices, discoveries, and perspectives can continuously reshape what we know about Georgia O’Keeffe,” said Curator of Digital Experience Liz Neely, who spearheaded the project.

Georgia O’Keeffe is one of the most significant artists of the 20th century, renowned for her contribution to modern art. Her work was first exhibited by Alfred Stieglitz in New York City in 1916, and soon she was recognized as one of America’s most important and successful artists. She eventually moved to New Mexico and would continue painting well into the 1970s, producing more than 2,200 works of art through her career. While O’Keeffe’s works are now spread around the globe among private collections and museums, most of these works can be viewed with full provenance, high resolution images, and other details in *Access O’Keeffe*. As a digital platform, this information can be constantly updated with new discoveries.

“Adding new voices and new perspectives to this research is exciting. It allows for this profound collection to become a living document, able to be updated and kept



relevant well into the future. After more than 30 years of studying O’Keeffe, she still interests me. I hope Access O’Keeffe can spark that same interest and curiosity in others around the world,” Lynes said.

LEARN MORE:

Join Liz Neely to learn firsthand about *Access O’Keeffe* during an online talk presented as part of the Museum’s Mornings with O’Keeffe series on March 4 at 9:00 AM. Neely will give insight on the years of development behind this new tool and how it can be enjoyed from anywhere with an internet connection.

This virtual lecture is free with advanced registration on the [Museum website](#). Email contact@gokm.org or call 505-496-1000 for assistance with event registration. This program will be recorded and posted on our website and YouTube Channel.

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Image credits:

1. Alfred Stieglitz. Georgia O’Keeffe, 1918. Gelatin silver print, 3 1/2 x 4 1/2 inches. Georgia O’Keeffe Museum. Museum Purchase. 2014.3.78. © Georgia O’Keeffe Museum.
2. Screenshot of Access O’Keeffe filtering O’Keeffe works by the color blue.
3. Founding Curator and O’Keeffe scholar Barbara Buhler Lynes with Curator of Digital Experience Liz Neely photographed for Access O’Keeffe project in the Georgia O’Keeffe Museum Library & Archive. Photograph by Alex Ignacio. © Georgia O’Keeffe Museum.

Supplementary materials: [Access O’Keeffe, a Groundbreaking Digital Catalogue Raisonné, to Launch in Early 2026](#)

ABOUT THE GEORGIA O’KEEFFE MUSEUM: Since 1997, the Georgia O’Keeffe Museum celebrates the art, life, and independent spirit of Georgia O’Keeffe. Located in Santa Fe, New Mexico, where Georgia O’Keeffe lived the final decades of her life, the O’Keeffe has sites and experiences in two historic destinations, Santa Fe and Abiquiú. For more information, please visit gokm.org

ABOUT LIZ NEELY: Liz Neely is the Curator of Digital Experience at the Georgia O’Keeffe Museum where she leads efforts to publish the art, historic home, and archives collections. She produced the digital publications *Exhibiting O’Keeffe: The Making of an American Modernist*, and *Josephine Halvorson*, as well as the short film, *Following Enchantment’s Line*, directed by Steven J. Yazzie (Diné/Laguna Pueblo/Anglo)