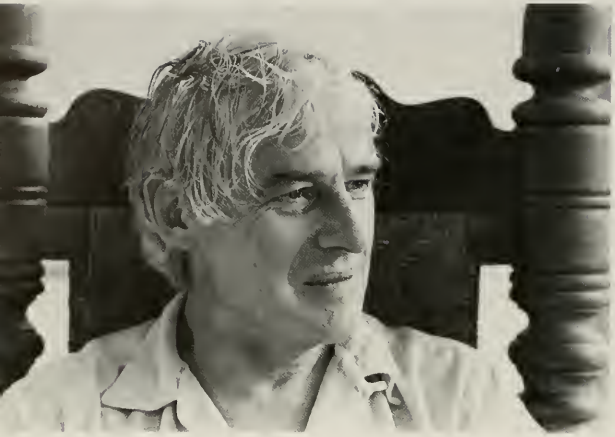
Willem de Kooning in East Hampton

Hans Namuth



Martin Koeniges

Willem de Kooning

in East Hampton

by Diane Waldman

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D.W.

Daniel Budnik

Willem de Kooning in East Hampton

by Diane Waldman

In 1961 Willem de Kooning began the move from his studio in New York to The Springs, East Hampton. Prior to then he had summered occasionally in the Hamptons, but now he purchased from his brother-in-law a modest house situated directly across the street from the cemetery in which his friend Jackson Pollock was buried. The house became de Kooning's temporary working quarters while he began to build his ideal studio on a nearby piece of land. Although the studio's construction occupied much of his attention for the next two years, de Kooning continued to work, producing numerous drawings, some pastels and oils on paper and a few paintings based on the theme of Woman that had so engrossed him in the 1950's.

That de Kooning chose to reject the abstract landscapes which had occupied him in the city during the late 1950's and early 60's just at the moment he moved to the country may seem unusual. But this was merely one change in direction in a complicated artistic evolution marked by numerous transitions from figurative to abstract or semi-abstract modes. Indeed, the coexistence of these two seemingly contradictory poles in his work and de Kooning's position as one of the major figures of the Abstract Expressionist movement has raised many questions about the nature of his painting, the most significant of which concerns his role as an abstract artist. De Kooning has never claimed to be an abstract artist and, indeed, he has never entirely rejected the figure. In fact, his figurative and abstract styles sometimes evolve concurrently, sometimes in successive stages. The complex and ambiguous nature of his painting makes separation of his oeuvre into neat stylistic categories more limiting than revealing. As Mark Rothko once said: "I do not believe that there was ever a question of being abstract or representational. It is really a matter of ending this silence and solitude, of breathing and stretching one's arms again."[1]

While some critics have argued in favor of abstraction, others have seen the trend away from representation as the dehumanization of art. In reality, painting in the twentieth-century, especially as it developed in New York in the 1940's, was intensely personal; it sought out not revenge on humanity but refuge in the realm of the mind and the imagination in the face of two wars that came close to ravaging Western civilization.

The catalysts for the development of postwar American painting were the Europeans who came to New York out of the abyss that was Europe in World War II. Chief among these emigrés were the Surrealists, whose influence dominated American painting in the early 1940's. Although he was far from committed to Surrealism as an esthetic doctrine, de Kooning, like his friends and colleagues, found in Surrealist automatism the inspiration for what became the fundamental premise of the New York School: that the very act of creation is central to the content of painting. Surrealism not only liberated the imagination but helped to free artists as diverse in intention as de Kooning, Pollock and Barnett Newman from many of the conventions of traditional painting. It is undeniable that the randomness of automatism was important to de Kooning, and that the Surrealists' use of collage reinforced his own prediliction for this medium. Both collage and freely disposed automatic brushwork allow de Kooning to effect passages between unrelated parts of his composition. De Kooning's method, like that of his New York School colleagues, originates in improvisation and accident. Like Pollock, de Kooning makes improvisation and process an integral part of his painting. However for Pollock the act of painting meant not only the use of his entire body so that it functioned as the hand and wrist had in earlier art, but the development of a drip technique through which he could bring improvisation to its height. This extension of his body inevitably led him to increase easel-sized canvases to the monumental scale of the muralist. De Kooning, in contrast, uses random placement to offset a basically preconceived horizontal-vertical grid structure derived from Cubism; he effects a unique synthesis of accident and control. Unwilling to take the process of painting to the extremes that Pollock did, de Kooning chose to retain certain traditions, most notably the use of the figure and canvases that range from easel scale to slightly larger than the size of the artist himself. De Kooning does not make paintings that extend much beyond the span of his outstretched arms: he must retain the human dimension.

During the late 30's and 40's there was an intense personal and artistic interchange between de Kooning and Arshile Gorky. De Kooning's link to Surrealism was reinforced by his connection to Gorky. Gorky's free flowing organic shapes reverberate in de Kooning's figures and anthropomorphic abstract forms. Surrealism offered de Kooning not only the freedom to act spontaneously, it enabled him to seize upon the figure of Woman and make her the emblem of both reality and the imagination. He took both the automatic technique and biomorphic shapes of Surrealism, emptied them of myth, formalized and restructured them in his new esthetic order.

Prior to and during World War II Mondrian and his fellow Neo-Plasticists upheld the standard of pure geometric abstraction in the United States. In the midst of political and social chaos and a native American art that was often provincial, they came to stand for a Platonic ideal in the sense that abstraction symbolized for them a higher reality. In this respect, Mondrian's remark to Max Ernst "It is not you but I who am the Surrealist"[2] is very revealing. Many painters of the New York School admired both Mondrian's adherence to the principles of pure painting and his dedication to a metaphysical goal. Neo-Plasticism proved meaningful to de Kooning in that it posited this metaphysical ideal. Moreover, Mondrian was extremely important to de Kooning in formal terms. The example of Mondrian's grid structure, based as it was on Cubism, reinforced de Kooning's own prediliction for Cubism and the grid. Although the connection between de Kooning and Mondrian may appear to be tenuous as their oeuvres are so very different, it is interesting to consider de Kooning's affinity with Mondrian in terms of their shared Dutch heritage. And Mondrian's tactility, explicit in the early abstract landscapes, restrained by his black grid in the later work, as well as his early soft pastels have a decided bearing on de Kooning's development. The tones and light of the landscape of Holland are reflected in both painters' work. Thus, neither an acolyte nor an ideologue of either movement, de Kooning has benefited from both Surrealism and Neo-Plasticism and has incorporated into his paintings elements of both a real and an abstract nature.

As early as the 1930's de Kooning was variously titling a series of related abstractions *Pink Landscape* (fig.) *Abstract Still Life, Elegy* and *Untitled.* In the 1940's he alternated between giving the figure or so-called "abstract" forms greater prominence in his paintings, with the former appearing to dominate during the early part of the decade. At

Pink Landscape. ca.1938
Collection Mr. and Mrs. Reuben Tam

Woman Sitting. 1943-44
Courtesy Xavier Fourcade, Inc., New York

Light in August. ca.1946
Collection Teheran Museum of Contemporary Art

Excavation. 1950
Courtesy The Art Institute of Chicago, Mr. and Mrs. Frank G. Logan Purchase Prize and Gift of Mr. Edgar Kaufmann, Jr. and Mr. and Mrs. Noah Goldowsky

that time the figure is pictured against a backdrop of what can best be described as a no-man's land or, to use the term that de Kooning preferred, "no-environment," as, for example, in *Woman Sitting* of 1943-44 (fig.). "No-environment" is an indefinable location, which may be indoors or outdoors, land or water, but is distinctly the place of the artist's studio and its environs. As Thomas B. Hess has explained, the studio and its appurtenances, the surroundings de Kooning has passed through, all merge in the painting.[3] Later in the 40's de Kooning achieved what to many critics were his most important accomplishments, superb shiny black enamels and oils on paper, like *Painting,* 1948 (fig.), and their luscious pastel-colored equivalents, such as *Attic,* 1949, and *Excavation,* 1950 (fig.). Although many of these were considered to be totally abstract, de Kooning continued to title them as diversely as *Light in August,* 1946 (fig.), *Orestes,* 1947, *Black Friday,* 1948, *Dark Pond,* 1948, *Painting,* 1948, and *Night Square,* ca.1949.

At roughly the same time he was being lauded for these and related "abstractions," de Kooning was working on a series of paintings of women which culminated in *Woman I* (fig.), begun in 1950 and finished in 1952. The reality, of course, is that the so-called "abstractions" were far from pure, as figurative, symbolic elements are as vital to their resolution as they are in similar, related Surrealist-oriented canvases of the period by Pollock and Gorky. Nor are the Women entirely representational; for abstract components are as integral to them as realistic forms. Clearly de Kooning achieved a radical synthesis of figuration and abstraction. This synthesis led to a gradual incorporation into his paintings of "place," an ambiguous but nonetheless tangible location for the figure which replaces "no-environment," and then to the creation of an autonomous role for landscape and its recognition as a fitting subject for an abstract style.

Palisade, 1957, *Suburb in Havana,* 1958 (fig.), and *Door to the River,* 1960, are among de Kooning's major works in this landscape genre. While the term "landscape genre" is useful in a discussion of the subject of de Kooning's paintings of this period, it is by no means an accurate one. De Kooning, having destroyed the premise that representation of the human figure and abstraction were antithetical, proceeded to demonstrate that land-

Woman I. 1950-52
Collection The Museum of Modern Art, New York

Suburb in Havana. 1958
Collection Mr. and Mrs. Lee V. Eastman

scape and abstraction could also coexist in a dynamic relationship. Although the titles of these paintings proffer clues to their subjects, their images are far from descriptive. Instead of portraying the specifics of nature, de Kooning gives us a few broad swaths of color, some drips and splatters which suggest, rather than represent, landscape. As an artist who matured when Surrealism was at its height in New York, de Kooning mastered the art of ambiguity and allusion. These paintings are especially fascinating because de Kooning has chosen not to depict the landscapes themselves, but still conveys their inherent meanings. And he has done so within the context of abstraction, so that unlike the Surrealists whose art, for example, Max Ernst's *The Entire City*, 1935-36 (fig.), is symbol-laden, de Kooning's landscapes are, by the late 1950's and early 1960's, about the nature of painting. Color, shape, space and tactility as they function in relation to the picture plane are his central concerns. References to nature are subliminal. Allusions to a door, a horizon line, the grass, the soft moist night air, the dense dark shade of the trees, the jagged edges of a cliff are cloaked in the mystery of the act of painting.

Pastorale, 1963 (cat. no. 4), the last painting de Kooning executed in his New York studio prior to his permanent move to The Springs, suggests neither the ambience of New York nor Long Island: it is a transitional canvas and also marks the end of a period. Although de Kooning resumed painting after settling into his new space, he did not, as one might expect, make landscapes but instead began a new series of Women. However, as Hess has pointed out, *Pastorale* and the Women of the past and future are closely related:

Pastorale *marks the end of a series of abstractions which began around 1956 when the last of his Women opened up, becoming so interpenetrated by the background landscape elements that the figure itself turned into a landscape.* Pastorale *also signals a new beginning: the emergent shape of a standing figure can be seen if it is assumed for a moment that the left-hand side of the picture is the top .... The idea of Woman is also indicated by the key color, a sun-struck flesh paint. The body is a hill. The legs are cut by tree-trunk verticals. The curves of her breasts are echoed in the sky.*[4]

MAX ERNST
The Entire City. 1935-36
Collection Kunsthaus Zürich

Reclining Nude. ca.1938
Private Collection

Thus the ostensibly abstract *Pastorale* and works such as *Rosy Fingered Dawn at Louse Point* (cat. no. 3), another New York painting of 1963, share many specific figurative elements and allusions with the Women, so that they seem almost inevitably to point to a new series of Women. A conflict between the inherently three-dimensional nature of the figure and the two-dimensionality of the picture plane had emerged and was resolved by de Kooning in the Women of the 1950's. The landscapes that followed them in the late 50's and early 60's did not provide the necessary figure-ground tension to sustain the artist's imagination for more than a few years. This tension does not exist in them, primarily because de Kooning eliminated all but the most subtle references to his landscape subjects. The intense impact of the totemic Women of the 1950's is vitiated and becomes amorphous in the more undefined and neutral forms of the landscapes. It would, indeed, be difficult to find an image in the realm of landscape as loaded emotionally, as topical and full of psychological ramifications as the emblematic figure of Woman is in the context of the human form.

De Kooning's contribution to drawing is as far-reaching as it has been to painting. His drawings and paintings are extremely close to each other in many respects. In fact, the drawings are often the starting point for the paintings. Often brutal, sometimes lyrical, the drawings are replete with the same frenzied brushstrokes of the paintings. In addition, de Kooning's preference for relatively small scale relates the size of the paintings to the drawings and makes the connections between them very apparent. Moreover his pre-1970 paintings partake as much of the linear qualities of drawing as do the drawings themselves, because his forms in each are carried by line. And he uses the same materials, often interchangeably, in both his paintings and drawings, drawing in his paintings, painting in his drawings and using collage in both.

De Kooning's dependence upon line was especially apparent in his work of the late 1930's and early 1940's which reveals his extraordinary skill as a traditional draftsman. These works display an incisiveness of contour that recalls Ingres as, for example in *Elaine de Kooning,* 1940 (fig.), or a Balthus-like deformation of the figure. In *Reclining Nude* of ca.1938 (fig.), for example, parts of the body are so out of joint that the figure resembles

Elaine de Kooning. 1940
Collection Mr. and Mrs. Allan Stone

a mannequin. While the subject is still discernible, it clearly anticipates de Kooning's later more abstract forms. In the late 1940's de Kooning abandoned even this semblance of realism and in his drawings as well as his paintings relies on barely recognizable fragments of human anatomy to convey a subliminal sense of complete anthropomorphic form.

De Kooning arrives at dislocations of forms in the recent drawings and paintings through the same procedures he established early in his career. Parts of the female anatomy — breasts, mouths, vaginas, legs — are torn from the figure and repositioned at various places in a work. Although he distorts anatomy, he does not destroy it, and a sense of a whole figure persists. De Kooning, like many of his colleagues, adapted the techniques of both Cubist collage and the random or chance methods of composition advocated by the Dadaists to evolve this working method. This process usually consists of cutting or tearing, shifting and reassembling a series of images until he achieves a relationship between the parts that is both visually and emotionally compelling.

Although the drawings and paintings of the 1960's have a close family relationship to one another, and the drawings were in many instances the inspiration or catalyst for the paintings, they differ in one important respect. The images in the drawings, usually of one or two figures, tend to be clustered together, leaving much of the pristine surface of the paper untouched. The compact forms in such drawings as *Untitled*, 1967 (cat. no. 63), do not so much resemble those of the paintings as they predict the sculpture de Kooning began in 1969. Moreover, the forms in the drawings are bunched off-center, resulting in a kind of composition which is at odds with the placement of the figures in the paintings, which, if not always centered, are at least symmetrically disposed parallel to the horizonal and vertical edges of the canvas. In the paintings the figures are spread out so that parts of the images are strewn over the entire surface of the canvas. In their "all-over" surface articulation, the forms of these paintings relate both to the hidden imagery in the so-called "abstract" compositions of the late 1940's to early 1950's and the baroque calligraphic drawings of the late 1960's. The sweeping curves of the recent paintings contrast decidedly with the more angular structure of the fragmented but nonetheless compact forms of the Women of the 1950's. The drawn line, so important in the earlier work, is not as prominent a feature of the recent paintings. Line is subsumed in the increasing painterliness and abandon of the whole. The function of the drawn or cut edge, which defined the boundaries of forms and separated them from one another in earlier paintings, is carried by de Kooning's use of color, light and pigment. Much of this change in direction can be attributed to de Kooning's sensitivity to his new environment.

He had acknowledged the light and color of New York, the filth and grime of Tenth Street and Fourth Avenue, the objects in his city studio which contributed to the particular, if ambiguous, ambience of the earlier paintings. His work of this period was defined, not entirely accurately, as Expressionist.

De Kooning himself, albeit rather reluctantly, said: "I guess I am an Expressionist . . ."[5] as he looked at one of his more distorted figures. Of course, the presence of distortion does not in itself define art as Expressionist. Indeed, Cubism combines elements of distortion with a rational structure, as Marcel Duchamp combines logic and the illogical, the Surrealists, order within disorder, the rational with the irrational. Expressionism, as it is embodied in the work of such German painters as Max Beckmann, Ernst Ludwig Kirchner, Emile Nolde, Karl Schmidt-Rotluff, and others focuses to a large extent on the morbid or decadent aspects of life and often contains a significant element of social criticism. It reflects a highly emotional state of mind from which feelings of misery, pathos and degradation emerge and dominate the more purely formal elements of art. While certain features of de Kooning's works, such as satirical and violent imagery and tempestuous brushstrokes may be loosely categorized as Expressionist, the basic nature of his oeuvre defies categorization and, in fact, reflects a sensibility that embraces both classic and romantic tendencies. Wit and humor, particularly important elements in de Kooning, have no place in the stormy Expressionist temperament. Moreover, de Kooning's isolation of his Women in a no-environment invests them with a classic timelessness sharply in contrast to agitated German Expressionist figures, which are usually shown in an unstable relationship with surroundings that are

themselves in a state of turmoil. It is, however, more appropriate to point out de Kooning's relationship to El Greco and Chaim Soutine, two other artists who have been characterized as Expressionists, but who do not entirely fit into this tradition. De Kooning was drawn to the physicality and lusciousness of Soutine's paint. De Kooning and Soutine not only handle paint similarly, they treat their subjects in a remarkably like manner: whether a human figure or a carcass of beef, it is splayed out, frontal, straightforward. Although both Soutine's and de Kooning's art has been seen as brutal, the savagery involved is not in the attitudes the painters express towards their subjects, but in their handling of material.

Each artist savages, not the figure or landscape, but traditional concepts of how such subjects should be treated. De Kooning's link not only to Soutine, but beyond him to Rembrandt and the Baroque emphasis upon tactility, motion and light as a dynamic force is evident. El Greco appealed to de Kooning not by virtue of his tortured and twisted figures, but because of his active paint handling and abstract forms. Of Soutine and El Greco, de Kooning has spoken as follows:

I've always been crazy about Soutine — all of his paintings. Maybe it's the lushness of the paint. He builds up a surface that looks like a material, like a substance. There's a kind of transfiguration, a certain fleshiness, in his work.

I remember when I first saw the Soutines in the Barnes Collection. In one room there were two long walls, one all Matisse and the other, all Soutine — the larger paintings. With such bright and vivid colors the Matisses had a light of their own, but the Soutines had a glow that came from within the paintings — it was another kind of light.

[El Greco is] someone else I've always liked. In his paintings the material is broken into only a few enormous planes. It's so much more interesting to look at than all those intricate creases painted so naturalistically by someone like Tintoretto.[6]

The East Hampton paintings of the 1960's and 70's demonstrate that de Kooning, unlike most of his New York School colleagues, in the rare tradition of such masters as Monet and Matisse, has produced a great and innovatory late body of work. In the 1950's he had established once and for all that the female form was as relevant to contemporary art as pure abstract subject matter. Now he continued to experiment with the female figure, depicting it as blond Venus in paintings that are often compared to Rubens. As the New York works are infused with the feel of the city, so the East Hampton paintings convey the sense of the ocean. The hermetic space of New York is replaced by the atmospheric play of light as it bounces off the water. Indeed, de Kooning said of these canvases:

I'm working on a water series. The figures are floating, like reflections in the water. The color is influenced by the natural light. That's what is so good here. Yes, maybe they do look like Rubens. Yes, Rubens — with all those dimples. . . . I have to be careful not to make them look too watery.[7]

Light, color and air permeate this series. Willem de Kooning the "Expressionist" had become Willem de Kooning the "Impressionist."

In 1964 de Kooning finished the first important example of this new group, the *Clam Diggers* (cat. no. 5). Relatively small for the artist, 20¼ x 14½" — the dimensions he usually prefers are approximately 70 x 80", or just over life-size — it is, nonetheless, a painting of monumental impact. The golden girls pictured here revert to some degree to the kind of figures in such earlier canvases as *Two Women in the Country* of 1954 (fig.). The two figures in both paintings are similarly positioned frontal nudes; in each, portions of the bodies are cut off by the canvas edges. However, the earlier work suggests such prototypes as the *Venus of Willendorf* and Picasso's *Les Demoiselles d' Avignon*, while the later painting appears to be a hybrid of Rubens and Reginald Marsh. Both the Picasso and the 1954 de Kooning reveal the modern respect for the primitive that evolved as a reaction against the Graeco-Roman ideal. The distortion in the *Two Women in the Country* stems from the emphasis upon and enlargement of their torsos and sex organs in relation to their heads and limbs. In contrast, the proportions of the *Clam Diggers* are naturalistic, if overblown. The angular, flat *Two Women in the Country* seem far more savage than the rounded and fleshy whorish cuties of the *Clam Diggers*. Aggressive nudity becomes luxurious voluptuousness, primarily because the sharp, incisive contours and acrid color of the earlier painting are transformed in the *Clam Diggers* into their oppo-

Two Women in the Country. 1954
Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

sites, melting contours and soft, dappled color. The predator that is Woman has been tamed, but the female as an object of parody remains intact.

De Kooning's image of Woman has been much discussed and generally described as a negative one. However, the Women, like the rest of his oeuvre, are not easily classified. Although he patterned his use of teeth, eyes and genitalia after Surrealist prototypes, as did many of his colleagues during the formative years of the New York School, de Kooning's figures relate more closely to the prostitutes of Manet's *Olympia* or Picasso's *Demoiselles*. In fact, they fit quite comfortably within the tradition of such depictions of demimondaines but are also rooted in popular fantasy. The smiling female of the magazine ads, the sex goddess as incarnated in Marilyn Monroe, are transformed into modern icons. Too dynamic to recall Titian's reclining pastoral nudes, they nevertheless echo Rubens, as already noted, and reflect a Baroque concept of pulchritude.

But there is also an undeniable element of parody in de Kooning's approach which prefigures Pop Art attitudes. Moreover, de Kooning, like Stuart Davis, Gerald Murphy and certain other earlier Americans, was predictive of Pop Art in drawing inspiration from many facets of popular culture as well as in his choice of certain specific images. For example, a detail of the T-Zone from a Camel cigarette ad which appeared on the back cover of *Time* magazine in 1949 was incorporated by de Kooning into a Study for *Woman*, 1950 (fig.). This is the very type of form that James Rosenquist might have used in the early 60's, and the kind of subject Andy Warhol depicted in his Marilyn paintings. De Kooning's remarks on collaging the Camel ad mouth throw light on some of the many levels of his imagery. He said:

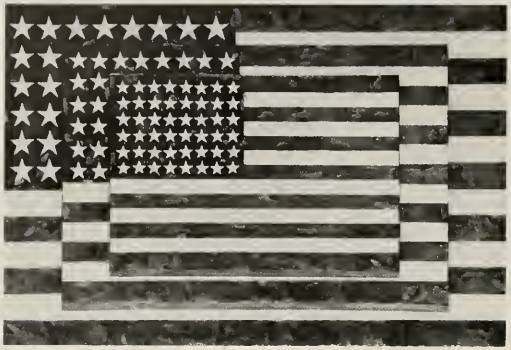
I cut out a lot of mouths. First of all I felt everything out to have a mouth. Maybe it was like a pun, maybe it's even sexual, or *whatever it is, but I used to cut out a lot of mouths and then I painted those figures and then I put the mouth more or less in the place where it was supposed to be. It always turned out to be very beautiful and it helped me immensely to have this real thing. I don't know why I did it with the mouth. Maybe the grin — it's rather like the Mesopotamian idols.*[8]

De Kooning has not only been inspired by ads. He was fascinated by the image of the movie star,

Study for *Woman.* 1950
Collection Thomas B. Hess, New York

he tacked up on his studio wall photographs of sports events and he named his paintings after such embodiments of our contemporary life as superhighways—for example *Montauk I* of 1969 (cat. no. 23). He continued to elevate the emblems of modern technology and commerce to the realm of high art into the mid-1960's, when he entitled several works *Woman on a Sign,* of which *Woman on a Sign II* of 1967 (cat. no. 15) is a typical example. De Kooning has been attracted since the late 1940's to the radiant American female pictured on billboards and trucks. He used such banal stereotypes as the movie queen to serve a dual function: he exploited his subjects' loaded meanings as symbols of cultural phenomena and he gave them more profound significance as abstract images. It is but a short step from the transformation of this kind of popular imagery into abstract form to the flags and targets of Jasper Johns.

Although de Kooning has generally been acknowledged as one of the founders of Action Painting and the major influence on subsequent generations of abstract painters, this contribution was based on the style rather than the substance of his art. De Kooning's broad sweeping gestures, the speed with which he executes his paintings, their facture are echoed in all the mannerisms of his followers. Far more fascinating, however, is the effect de Kooning had on Pop Art which touched on both attitudes and specific imagery, and especially the works of Johns and Robert Rauschenberg, precursors of this movement. Both Johns and Rauschenberg employed a form of brushstroke that called to mind, even parodied, if not specifically de Kooning's paint handling, certainly the technique of Abstract Expressionism in general. While the two artists are usually bracketed together as linking Abstract Expressionism and Pop Art, it is Johns' consistently painterly style and iconic treatment of his subjects, rather than Rauschenberg's later constructed, additive art, that is most aptly compared to de Kooning. Although de Kooning, Rauschenberg and Johns all exploited the tension created by the opposition of figure and ground, de Kooning dematerialized the object in order to effect a reconciliation of its three-dimensional form with the flat picture plane. Johns and Rauschenberg, on the other hand, emphasized the materiality of objects such as flags or targets, as for example, in *Three Flags,* 1958 (fig.), making it



JASPER JOHNS
Three Flags. 1958
Collection Mr. and Mrs. Burton Tremaine, Meriden, Connecticut

MARCEL DUCHAMP
Nude Descending a Staircase, No. 2. January 1912
Philadelphia Museum of Art, The Louise and Walter Arensberg Collection

both a literal object and a statement about the rectangle. As de Kooning tested the nature of illusion by incorporating images drawn from the vernacular into his painting, so Johns and Rauschenberg did by inserting actual objects from the real world into their work. Synthetic Cubism set the historical precedent for de Kooning's integration of representations of commonplace things into his painting, but the example of this movement is by no means the paramount factor in this aspect of his art. Equally important is his catholic attitude that allows him to embrace parody, bawdy humor, even slapstick as a part of his work and to draw inspiration from film, TV and that master of the double entendre, Marcel Duchamp.

The predecessor of de Kooning, Rauschenberg and Johns is the phenomenon that was Duchamp. Duchamp can be credited with challenging the sanctity of the art object by declaring common everyday things, "Readymades," such as the urinal and the bottle rack, to be works of art by virtue of his having chosen them and the addition of his signature. Successive generations of American artists in the 1950's and 60's, inspired by his example, used art to question the nature and identity of both art and reality. Both de Kooning and Johns, elaborating upon Duchamp's use of commonplace subjects, have transformed them into twentieth-century secular icons. As the father of Dada, Duchamp loosened the ties that bound twentieth-century artists to fixed concepts or rigid standards. His heretical ideas must surely have been important in helping to free de Kooning from the strictures of the craft tradition in which he had been trained in Europe. But de Kooning never entirely renounced his background, as he chose to keep his revolutionary acts within the framework of painting. Duchamp was captivated by the problem of reconciling the contradictory poles of tradition and innovation. His solutions were ironic commentaries on this dilemma. For example, his *Nude Descending a Staircase No. 2,* January 1912 (fig.), is at once a highly skilled example of Futurism and Cubism and a parody of these styles. This painting may be seen as a precursor of de Kooning's Women of the 50's. Clearly de Kooning understood and was inspired by the paradox inherent in Duchamp's position, although he did not in any sense emulate the form of his work.

Shortly after finishing his Rubensian blonds, de Kooning began a series of figures painted on doors which he obtained from a commercial manufacturer. They were approximately 80 x 36″, roughly half the width of his usual canvases, and he exploited their narrow proportions to great effect. The images on these doors represent a return to the more aggressive female of the 1950's. This may in part be due to the narrow format of the doors — they seem to press in upon the women — or their hard surfaces which resisted de Kooning's touch. Their raucous colors reinforce the generally more violent tone of the panels.

While *Woman, Sag Harbor,* 1964 (cat. no. 7), floats to the top edge of the canvas and *Woman Acabonic* of 1966 (cat. no. 9) ascends like an avenging angel, the females of the later 60's appear more tranquil and are integrated into their surroundings: first they clam or wade off shore, later they merge with the landscape. Severe frontality, the direct confrontation of figures and spectator, gives way, as the women recline, complacent and at ease in the countryside. The mood is pastoral. Ultimately the figures become so distorted that it is virtually impossible to disentangle torsos and limbs from the background. De Kooning achieves the integration of figure and landscape in large part by means of his painterly technique. During the late 1950's and early 1960's his landscapes were constituted of a few large blocks of color, interrupted and bound together by smaller patches of pigment and a grid structure. In these new women, however, rectilinear superstructure is no longer overt, whiplash line is replaced by large areas of freely brushed color held together by the force and rhythm of his gesture. Here de Kooning achieves a remarkable unification of figure and ground, form and color. The female figure, although still the theme of the painting no longer dominates its composition. By the late 1960's landscape assumes a new and more prominent role: de Kooning makes Woman a landscape.

Now that the female figure has been subsumed into landscape in his paintings, de Kooning has turned to sculpture to embody Woman. While vacationing in Rome in the summer of 1969, de Kooning ran into an old friend, Herschel Emmanuel, a sculptor who had recently acquired a small bronze-casting foundry. Emmanuel invited de Kooning to

visit the foundry, which was a small operation manned by himself with one Italian assistant. Although de Kooning at first resisted the idea of making sculpture, after a while he began to experiment with the clay his friend offered him. He soon produced several objects which they cast. By the end of the summer de Kooning had finished a number of small bronzes. In addition, a set of thirteen *Little Sculptures,* ranging from 2¾ to 13¼" was cast in an edition of six after he left Rome.

Although de Kooning was still ambivalent about sculpture in 1970, he was again encouraged to continue working in the medium. Henry Moore, who was in New York for an exhibition, helped convince him that his sculpture should be enlarged, and de Kooning decided to try this with one of the *Little Sculptures.* Interestingly, Moore himself enlarges smaller sculpture to monumental scale and could readily see the potential for such a procedure in de Kooning's work. Dali also concurred and even suggested that de Kooning paint the pieces, an idea the artist considered but subsequently rejected. For this experiment he chose the *Seated Woman* (cat. no. 88), a piece that very much resembled certain earlier drawings (for example, cat. nos. 60, 67). De Kooning assembled the large version of the sculpture in much the same way he composes the figures in his paintings, pulling the body apart, distorting it, recreating and reassembling the anatomy so that she managed to acquire an extra pair of legs which he placed next to her. The work was so complicated that an assistant was required to finish much of it by hand. At this time de Kooning experimented with numerous alternatives to bronze, such as polyester resin coated with a bronze-like patina. Eventually he abandoned the idea of increasing the size of smaller pieces in favor of working directly on a large scale.

In 1970 de Kooning began to work on a group of figures and produced a number of important pieces, among them the *Clamdigger* and *Seated Woman on a Bench,* both finished in 1972, *Hostess,* completed in 1973, and *Large Torso* of 1974 (cat. nos. 90, 89, 95, 97). The sculpture mirrors, indeed grows from de Kooning's paintings such as *Woman Acabonic,* 1966, or *The Visit,* 1966-67 (cat. nos. 9, 11). The kneaded and pummeled surfaces of the sculpted figures are the direct extension of his pigment. The tactility and the bulk of the forms also relate to both Medardo Rosso and Auguste Rodin. The twisted, knotted shapes of de Kooning's paintings assume an even more dramatic presence in the sculptures. Although the sculptures possess concrete mass and volume, there is about them an element of ambiguity, a profound loneliness or despair that recalls the mood, if not the form, of Giacometti's isolated figures.

In the early 1970's sculpture seemed to become more important to de Kooning than his painting. In 1975, however, he began to focus his attention once again on painting and has since then produced an astonishing body of work, which is prolific, versatile, extraordinarily high in quality and in many ways different from the canvases that preceded them.

The most dramatic change is in the realm of color. Always a superb colorist, de Kooning had alternated among black and white abstractions with brilliant jewel-like interstices, pastel figures and urban landscapes in which intense blues clashed with bright yellow and acidic green. He often offset his vibrant colors by contrasting them with substantial areas of white or compartmentalizing them with line. Now, however, he softens the somewhat strident juxtapositions of color, line and shape that result from these devices by introducing flesh tones, which range from reddish to pink to blond. The strong value contrasts in the earlier work have given way to an astonishing range of subtle and voluptuous color — sun-drenched pinks and greens, mauves, blue-greens, reddish oranges and the familiar but revitalized electric blue. Although de Kooning's color in many ways is similar to the palette of Bonnard, its effect is noticeably different. De Kooning's paintings have none of the cloistered hothouse quality of Bonnard's and clearly reflect the out-of-doors.

De Kooning works only during the day, in order to take advantage of natural light. His crammed studio, which has been compared to a ship, itself plays a part in the creative process: the juxtaposition of the paintings suggests innumerable possibilities for arranging and rearranging his compositions. His technical process is very much the same as it was in the 1950's. He uses oil paint thinned with water and adds kerosene, safflower oil or mayonnaise as a binding agent. Pigment is applied with house-painters' brushes and then overlaid with sheets of paper, cardboard or vellum, which are subsequently pulled off, leaving the sur-

face free of brushstrokes but marked with the texture of the material that was placed upon it. This technique results in strong contrasts between velvety textures, rough pitted surfaces or blurred areas of paint and permits jumps from one kind of section to another. De Kooning employs spatulas and knives for some of the smaller details, but the most remarkable elements of his enormous technical repertory are his unorthodox methods of applying and removing paint. The ultimate effect of these calculated procedures is of freedom and improvisation, and nowhere is this spontaneity more evident than in his most recent paintings.

Unlike the works of the late 1960's, which seem to bulge and strain the two-dimensional integrity of the picture plane, those of the mid-1970's are a marvel of innovation and achieve a new reconciliation of three-dimensional form with the canvas surface and an even further integration of figure with landscape. The "no-environment" of the earlier work, the subsequent emphasis upon the figure, upon landscape and finally the integration of woman and landscape into woman as landscape has given way to a new synthesis which is as close to abstraction as the efforts of the late 1940's.

When de Kooning first settled in the Hamptons, he was so carried away by the light and color that he attempted to incorporate the feeling of the place quite literally in his paintings. As he remarked:

I even carried it to the extent that when I came here I made the color of sand — a big pot of paint that was the color of sand. As if I picked up sand and mixed it. And the grey-green grass, the beach grass, and the ocean was all kind of steely grey most of the time. When the light hits the ocean there is kind of a grey light on the water. . . . Indescribable tones, almost. I started working with them and insisted that they would give me the kind of light I wanted. One was lighting up the grass. That became that kind of green. One was lighting up the water. That became that grey. Then I got a few more colors, because someone might be there, or a rowboat, or something happening. I did very well with that. I got into painting in the atmosphere I wanted to be in. It was like the reflection of light. I reflected upon the reflections on the water, like the fishermen do. They stand there fishing. They seldom catch any fish, but they like to be by themselves for an hour. And I do that almost every day.[9]

The beaches, marshes, scrub oaks and potato fields of The Springs, East Hampton and Montauk and the image of woman are still very much the basis of these new canvases. But de Kooning has wrested from his environment elements of coolness and warmth and sunlight and has made the tangible forms of figure and landscape submit to them, so that they appear almost as after-images. Atmosphere fuses with and transfigures form. De Kooning's preoccupation in these recent paintings with the sensations and reflections of color and light may be compared to the late Monet. Since 1975 he has moved from the specific to the general, from concentration on particular areas to a more even articulation of the surface, away from shaping and placing colors and contours so that they resemble identifiable parts of the human anatomy or nature. Although some of the paintings of 1975 were given names that tied them to certain specific identifiable locations, such as *Back Porch*, 1975, the newest work is appropriately designated *East Hampton* or *Untitled*. Color may or may not suggest a figure, the grass or the sky; freed from depiction, liberated from shape and contour it has a more random quality than in any other of de Kooning's canvases. But like everything else he has touched, it is far from random, but is subject to his masterful control.

In these recent works de Kooning reveals a new dimension in his oeuvre and reaffirms his central position in American art. Exuberant, free and innovatory, they are a great late flowering of his painting.

NOTES

1. "The Romantics Were Prompted," *Possibilities I*, Winter 1947/48, p. 84.

2. Quoted in Morton Feldman, "After Modernism," *Art in America*, vol. 59, no. six, November-December 1971, p. 72.

3. Thomas B. Hess, *Willem de Kooning*, New York, 1959, p. 18.

4. Thomas B. Hess, *De Kooning: Recent Paintings*, New York, 1967, p. 16.

5. *Ibid.*, p. 36.

6. Quoted in Margaret Statts and Lucas Matthiessen, "The Genetics of Art," *Quest* '77, vol. 1, no. 1, March/April 1977, pp. 70-71.

7. Quoted in Charlotte Willard, "In the Art Galleries," *New York Post*, August 23, 1964, p. 44.

8. Quoted in Thomas B. Hess, *Willem de Kooning*, Greenwich, Connecticut, 1968, p. 79.

9. Quoted in Harold Rosenberg, "Interview with Willem de Kooning," *Art News*, vol. 71, no. 5, September 1972, p. 56.

Works in the Exhibition

Paintings

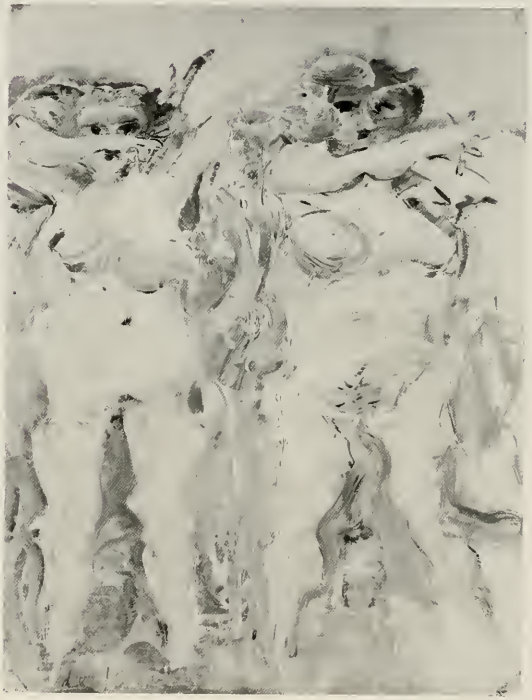
1 *Untitled.* 1962
Oil on canvas, 80 x 70″
Private Collection, Belgium

2 *Untitled.* 1962
Oil on canvas, 80 x 70″
Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

3 *Rosy Fingered Dawn at Louse Point.* 1963
Oil on canvas, 80 x 70″
Collection Stedelijk Museum, Amsterdam

4 *Pastorale.* 1963
Oil on canvas, 70 x 80″
Collection Thomas B. Hess, New York

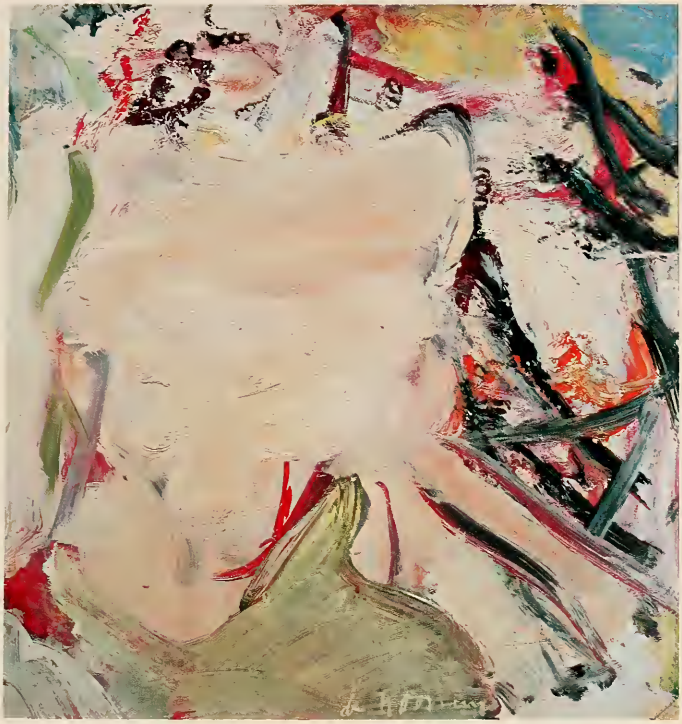
5 *Clam Diggers.* 1964
Oil on paper mounted on plywood,
20¼ x 14½″
Private Collection



6 *Two Standing Women.* 1964
Oil and charcoal on paper mounted on canvas, 29⅛ x 23¼"
Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

7 *Woman, Sag Harbor.* 1964
Oil on wood, 80 x 36″
Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

8 *Running Figure. 1966*
Oil on paper mounted on masonite, 24 x 22½"
Collection Harry Klamer, Toronto

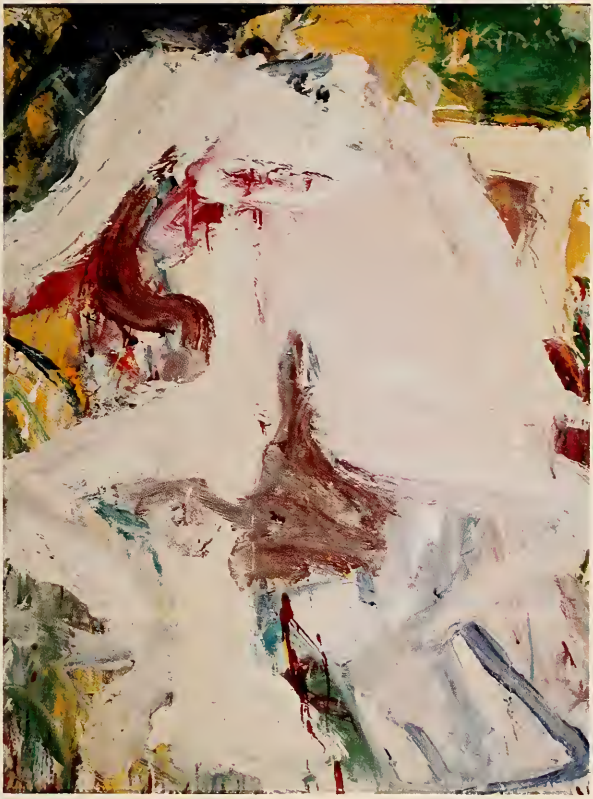


9 *Woman Acabonic.* 1966
Oil on paper mounted on canvas, 80½ x 36″
Collection Whitney Museum of American Art,
New York, Gift of Mrs. Bernard F. Gimbel

10 *Figure in Watermill Landscape.* 1966
Oil on canvas, 25 x 30"
Collection David T. Owsley

11 *The Visit*. 1966-67
Oil on canvas, 60 x 48″
Lent by the Trustees of The Tate Gallery, London

12 *Man.* 1967
Oil on paper mounted on canvas, 56 x 44¾″
Courtesy Allan Stone Gallery, New York



13 *Two Figures in a Landscape.* 1967
Oil on canvas, 70 x 80″
Collection Stedelijk Museum, Amsterdam

14 *Woman and Child.* 1967
Oil on paper, 52¾ x 47½"
Gosman Collection

15 *Woman on a Sign II.* 1967
Oil on paper mounted on canvas, 56 x 41¼"
Collection Philip T. Warren, Farmington Hills, Michigan

16 *Woman on the Dune.* 1967
Oil on paper mounted on canvas, 48 x 54″
Collection Marielle Mailhot

17 *Woman Seated in the Water*. 1967
Oil on paper mounted on canvas, 23 x 18¼"
Collection Dr. and Mrs. Harold J. Joseph, St. Louis

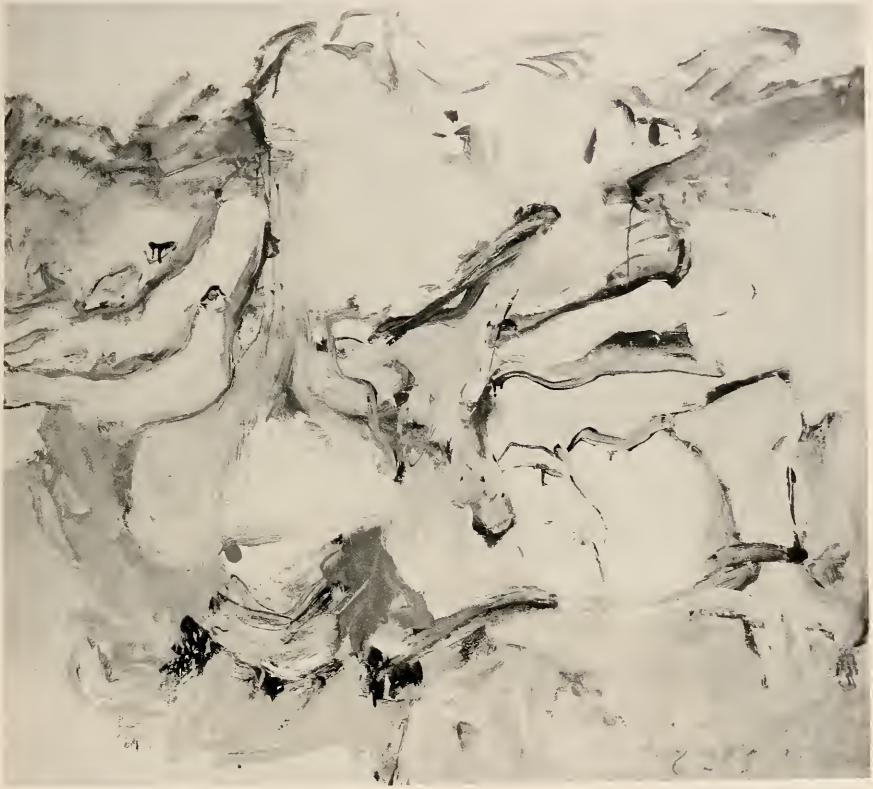
18 *Two Figures in a Landscape.* 1968
Oil on paper mounted on canvas, 49 x 61″
Collection Australian National Gallery, Canberra

19 *Woman in Landscape III.* 1968
Oil on canvas, 55½ x 48″
Private Collection

20 *Woman in Landscape IV*. 1968
Oil on canvas, 59¾ x 48″
Private Collection

21 *Woman in Landscape XI.* 1968
Oil on paper mounted on canvas, 23¾ x 18¾″
Collection Mr. and Mrs. Robert I. Millonzi, Buffalo

22 *The Sun, the Sea, the Wind.* 1969
Oil on paper mounted on canvas, 72 x 80″
Collection Société Générale de Banque, Brussels



23 *Montauk I.* 1969
Oil on canvas, 88 x 77″
Wadsworth Atheneum, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection

24 *Amityville.* 1971
Oil on canvas, 80 x 70″
Lent by Xavier Fourcade, Inc., New York

25 *Flowers, Mary's Table.* 1971
Oil on canvas, 80 x 70″
Collection Graham Gund, Boston

26 *Red Man with Moustache.* 1971
Oil on paper mounted on canvas, 73 x 36″
Lent by Xavier Fourcade, Inc., New York

27 *Woman in the Water*. 1972
Oil on canvas, 59½ x 54″
Collection Gertrude Kasle, Detroit

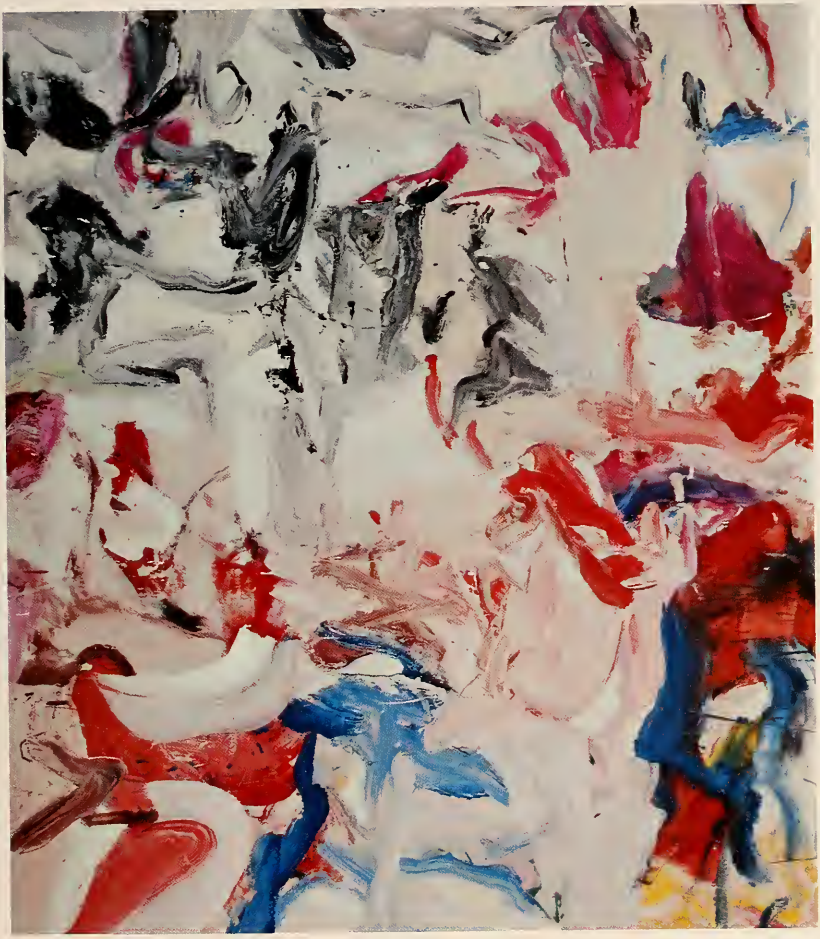
28 *Untitled.* 1975
Oil on canvas, 59¼ x 54¾″
Private Collection, New York

29 *Untitled I.* 1975
Oil on canvas, 80 x 70″
Private Collection

30 *Untitled X.* 1975
Oil on canvas, 77 x 88″
Lent by Xavier Fourcade, Inc., New York

31 *Untitled XI.* 1975
Oil on canvas, 77 x 88″
Lent by Xavier Fourcade, Inc., New York

32 *Untitled XIII*. 1975
Oil on canvas, 88 x 77″
Private Collection



33 *Untitled XIV*. 1975
Oil on canvas, 80 x 70″
Lent by Xavier Fourcade, Inc., New York

34 *Screams of Children Come from Seagulls.* 1975
Oil on canvas, 77 x 88″
Private Collection

35 *. . . Whose Name Was Writ in Water.* 1975
Oil on canvas, 77 x 88″
Lent by Xavier Fourcade, Inc., New York

36 *Untitled I.* 1976
Oil on canvas, 76½ x 87½"
Lent by Xavier Fourcade, Inc., New York

37 *Untitled II. 1976*
Oil on canvas, 88 x 77″
Collection Stedelijk Museum, Amsterdam

38 *Untitled III.* 1976
Oil on canvas, 69½ x 79½″
Lent by Xavier Fourcade, Inc., New York

39 *Untitled V.* 1976
Oil on canvas, 77 x 88″
Collection Mr. and Mrs. Oscar Kolin

40 *Untitled VI.* 1976
Oil on canvas, 80 x 70″
Collection Graham Gund, Boston

41 *Untitled XVIII*. 1976
Oil on canvas, 59½ x 55″
Collection Mr. and Mrs. Richard E. Lang,
Medina, Washington

42 *Figures in a Landscape #7.* 1976
Oil on paper mounted on canvas, 41½ x 30¼"
Private Collection

43 *Untitled – Two Figures in a Landscape.* 1976
Oil on paper mounted on canvas, 30¼ x 35″
Private Collection

44 *East Hampton I.* 1977
Oil on canvas, 36 x 30″
Private Collection

45 *East Hampton IV*. 1977
Oil on canvas, 30 x 36″
Collection Dr. and Mrs. Robert Mandelbaum, New York

46 *Untitled I.* 1977
Oil on canvas, 76½ x 87½"
Collection Sue Workman

47 *Untitled II.* 1977
Oil on canvas, 77 x 88″
Lent by Xavier Fourcade, Inc., New York

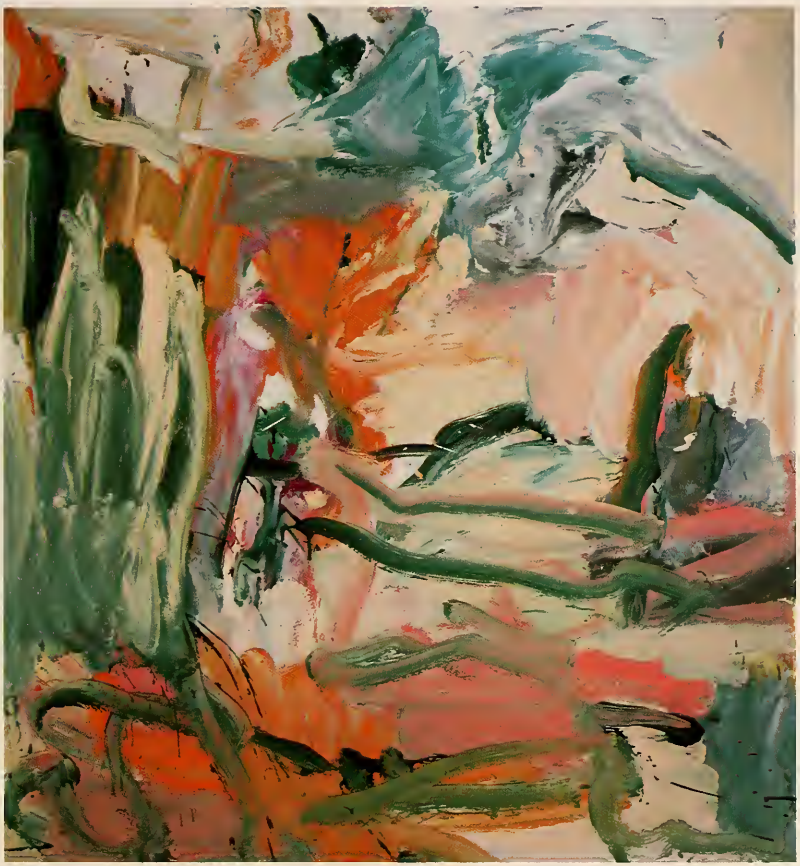
48 *Untitled III*. 1977
Oil on canvas, 88 x 77″
Collection Graham Gund, Boston

49 *Untitled V.* 1977
Oil on canvas, 80 x 70″
Collection Albright-Knox Art Gallery, Buffalo,
Gift of Seymour H. Knox

50 *Untitled VI.* 1977
Oil on canvas, 80 x 70″
Private Collection, New York

51 *Untitled VII.* 1977
Oil on canvas, 70 x 80″
Lent by Xavier Fourcade, Inc., New York

52 *Untitled X.* 1977
Oil on canvas, 59 x 55″
Collection Graham Gund, Boston

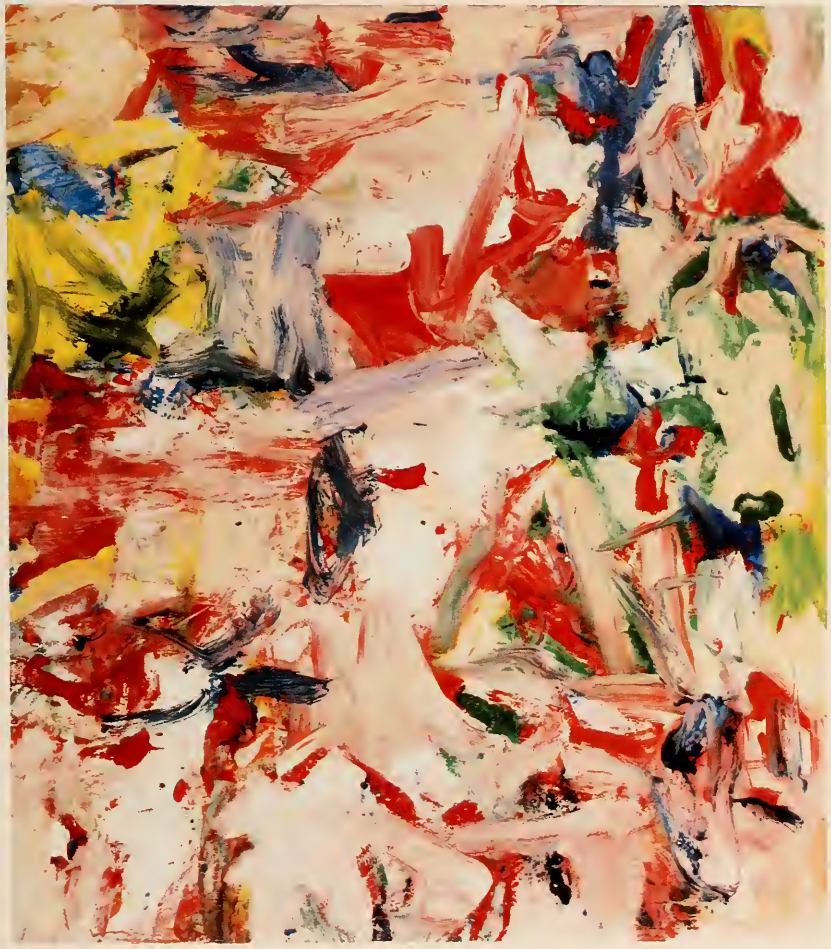


53 *Untitled XIII*, 1977
Oil on canvas, 54 x 60″
Collection Mr. and Mrs. Gilbert H. Kinney, Washington, D.C.

54 *Untitled XIV*. 1977
Oil on canvas, 55 x 59″
Collection Gerald S. Elliott, Chicago

55 *Untitled XVIII*. 1977
Oil on canvas, 80 x 70″
Lent by Xavier Fourcade, Inc., New York

56 *Untitled XIX.* 1977
Oil on canvas, 80 x 70″
Lent by Xavier Fourcade, Inc., New York



Drawings

57 *Woman.* 1963
Charcoal on paper, 11 3/8 x 8 3/8"
Collection Mr. and Mrs. Lee V. Eastman

58 *Trembling Woman.* ca. 1963-64
Charcoal on paper, 23¾ x 17¾″
Collection Elaine de Kooning, East Hampton

59 *Woman in Rowboat,* ca. 1965
Charcoal on paper, 24 x 18¾"
Collection Mr. and Mrs. Julius E. Davis

60 *Untitled (Seated Woman on the Beach)*. 1966-67
Charcoal on paper, 24 x 18¾″
Collection Norman and Shelly Dinhofer,
Brooklyn, New York

61 *Untitled (Figures in Landscape)*. 1966-67
Charcoal on paper, 18¾ x 24″
Private Collection, Germany

62 *Untitled (Figures in Landscape)*. 1967
Charcoal on paper, 18⅝ x 23¾"
Collection Susan Brockman

63 *Untitled.* 1967
Charcoal on tracing paper, 18¾ x 24″
Collection The Museum of Modern Art, New York, Gift of the artist

64 *Untitled.* 1968
Charcoal on paper, 19 x 24″
Collection Richard Aaronson and Linda Loving, Toronto

65 *Untitled.* 1968
Charcoal on tracing paper, 24 x 18⅞″
Collection The Museum of Modern Art, New York, Gift of the artist

66 *Untitled.* 1968
Charcoal on paper, 19 x 24″
Collection Stedelijk Museum, Amsterdam

67 *Seated Woman.* ca. 1968
Charcoal on paper, 24 x 18¾″
Collection Galerie Alice Pauli, Lausanne

68 *Walking Figure.* ca. 1968
Charcoal on paper, 23¾ x 18¾″
Private Collection

69 *Untitled (Figures in Landscape)*. ca. 1968
Charcoal on paper, 18¾ x 24″
Private Collection

70 *Untitled*. ca. 1968
Charcoal on paper, 17½ x 23″
Collection Mr. and Mrs. Lee V. Eastman

71 *Untitled (Woman and Child)*. ca. 1968
Charcoal on paper, 23¾ x 18¾"
Collection, Mr. S. O. Beren, Wichita

72 *Untitled.* 1969
Charcoal and traces of oil paint on paper,
43 x 36″
Collection Mr. and Mrs. John L. Eastman,
New York

73 *Untitled.* 1969
Charcoal on paper, 18¾ x 24″
Collection Alex Katz, New York

74 *Untitled.* 1969
Charcoal on paper, 24 x 18¾″
Private Collection, New York

75 *Untitled.* 1969
Charcoal on paper, 18¼ x 24″
The Baltimore Museum of Art, Thomas E. Benesch Memorial Collection

76 *Untitled.* ca. 1972
Charcoal on paper, 19½ x 24½″
Collection Mr. and Mrs. Lee V. Eastman

77 *Untitled.* 1973
Charcoal on paper, 24 x 19″
Collection Mr. and Mrs. John L. Eastman, New York

78 *Man.* 1974
Charcoal and traces of oil paint on paper mounted on canvas, 51¾ x 41½″
Lent by Xavier Fourcade, Inc., New York

79 *Two Figures.* 1974
Charcoal and traces of oil paint on paper mounted on canvas, 46 x 42¼″
Lent by Xavier Fourcade, Inc., New York

80 *Untitled (Figure in Landscape)*. 1974
Charcoal and pastel on paper, 29¾ x 30½"
Collection Australian National Gallery, Canberra

Sculpture

81 *Untitled No. 1.* 1969
Bronze, 7″ h.
Lent by Xavier Fourcade, Inc., New York

82 *Untitled No. 2. 1969*
Bronze, 6½" h.
Lent by Xavier Fourcade, Inc., New York

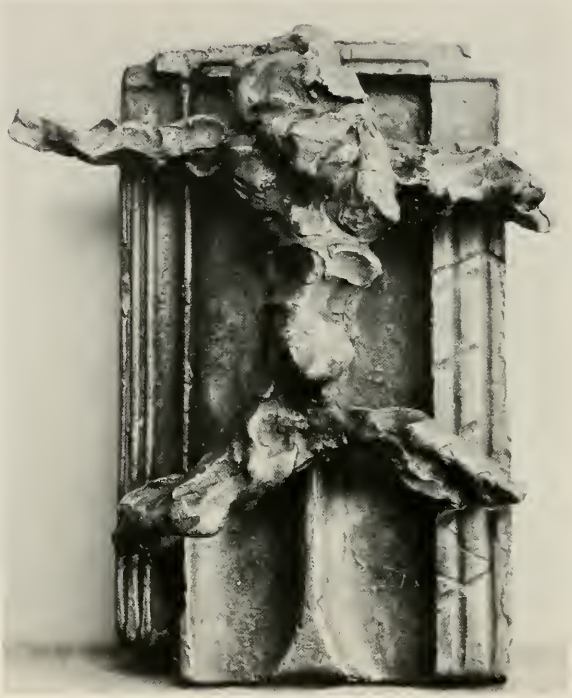
83 *Untitled* No. 4. 1969
Bronze, 6½" h.
Lent by Xavier Fourcade, Inc., New York

84 *Untitled No. 5.* 1969
Bronze, 13¾″ h.
Lent by Xavier Fourcade, Inc., New York

85 *Untitled No. 6.* 1969
Bronze, 7½″ h.
Lent by Xavier Fourcade, Inc., New York

86 *Untitled No. 12. 1969*
Bronze, 6¾″ h.
Lent by Xavier Fourcade, Inc., New York

87 *Untitled No. 13.* 1969
Bronze, 15½″ h.
Lent by Xavier Fourcade, Inc., New York



88 *Seated Woman.* 1969
Bronze, 25¾″ h.
Lent by Xavier Fourcade, Inc., New York

89 *Seated Woman on a Bench*. 1972
Bronze, 38″ h.
Collection Joseph H. Hirshhorn

90 *Clamdigger*. 1972
Bronze, 57½″ h.
Collection Mrs. H. Gates Lloyd, Haverford, Pennsylvania

91 *Cross Legged Figure.* 1972
Bronze, 24″ h.
Collection Dr. and Mrs. Robert Mandelbaum, New York

92 *Floating Figure*. 1972
Bronze, 24½″ h.
Lent by Xavier Fourcade, Inc., New York

93 *Head No. 3.* 1973
Bronze, 19½″ h.
Collection The Art Institute of Chicago,
Gift of Margaret Fisher

94 *Head No. 4.* 1973
Bronze, 10½″ h.
Lent by Xavier Fourcade, Inc., New York

95 *Hostess.* 1973
Bronze, 49″ h.
Lent by Xavier Fourcade, Inc., New York

96 *Small Seated Figure*. 1973
Bronze, 19½″ h.
Lent by Xavier Fourcade, Inc., New York

97 *Large Torso.* 1974
Bronze, 34″ h.
Lent by Xavier Fourcade, Inc., New York

Hans Namuth

Chronology

The Wave. 1940-41
The Vincent Melzac Collection, Washington, D.C., Courtesy The National Collection of Fine Arts, Smithsonian Institution

1904
Born April 24 in Rotterdam to the former Cornelia Nobel and Leendert de Kooning.

1916
Leaves grammar school and is apprenticed to commercial art and decorating firm of Jan and Jaap Giddings.

1916-24
Studies evenings at Academie voor Beeldende Kunsten en Technische Wetenschappen, Rotterdam. Here he learns both fine arts and crafts, guild and academic disciplines: drawing from plaster casts and live models, anatomy, perspective as well as lettering and wood-graining.

1920
Leaves Giddings to work with Bernard Romein, department store art director. Interested in *de Stijl* group and Mondrian, *Jugendstijl,* Jan Toroop, modern Paris masters, Frank Lloyd Wright.

1924
To Belgium; visits museums, supports self with commercial art and odd jobs. Studies at Academie Royale des Beaux-Arts, Brussels, Van Schelling design school, Antwerp.

1925
Returns to Netherlands. Completes studies at academy in Rotterdam.

1926
To United States: without proper papers, hires on S. S. Shelley as wiper in engine room. Arrives in Newport News, Virginia, August 15. Settles in Hoboken, New Jersey; works as housepainter.

1927
Moves to New York City; lives in Greenwich Village.

Meets John Graham.

1927-35
Earns living at commercial art and odd jobs such as making signs and shop displays, lettering, carpentry, nightclub murals.

Meets Stuart Davis, Arshile Gorky.

1928
Spends summer in Woodstock, New York.

1934
Early high-key color abstractions which often feature circumscribed shapes, for example *The Wave.* 1940-41 (fig.). Continues to work on these until 1944. Never rejects figure entirely, however, but pursues both abstraction and figuration throughout career, sometimes concurrently, sometimes successively.

Beginning of close friendship with poet and dance critic Edwin Denby, painter-photographer Rudolph Burckhardt, contact with musicians, composers, among them Virgil Thompson and Aaron Copland, as well as performers in music and ballet.

Around this time joins Artists' Union, but never becomes member of American Abstract Artists.

Two Men Standing. ca.1938
Collection Thomas B. Hess, New York

1935
Works for one year in Federal Arts Project, WPA, enabling him for first time to devote self entirely to painting. Assigned several mural and easel projects, including work with other artists on model for French Line Pier mural (never executed), directed by Fernand Léger; projects for mural for Williamsburg Federal Housing Project (never executed).

Starts paintings of standing and seated men in interiors influenced by Surrealism of Picasso and Gorky, for example *Two Men Standing.* ca.1938 (fig.).

Shares studio with Gorky in late 1930's. De Kooning and Gorky are extremely close; intense interaction between the two is important to their stylistic development.

1936
The Museum of Modern Art, New York, *New Horizons in America.* First group show: work done under government auspices. Other participants include Ilya Bolotowsky, Byron Browne, Francis Criss, Stuart Davis, Gorky, Balcomb Greene, Jan Matulka, George McNeil.

Meets Harold Rosenberg about this time.

1937
Through Burgoyne Diller, obtains commission for one section of three-part mural for New York World's Fair Hall of Pharmacy.

Meets David Smith.

Meets Barnett Newman about this time.

Paints schematic still lifes.

1938
Meets art student Elaine Fried.

Begins early figures of Women which culminate in *Pink Lady.* 1944 (fig.); theme has occupied him since then.

1939
World's Fair, New York, *Painting and Sculpture in the World of Tomorrow.*

ca.1939-40
Meets Franz Kline.

1940
Through Denby, receives commission for design of sets and costumes for Nini Theilade's ballet *Les Nuages,* music by Debussy, Ballet Russe de Monte Carlo, Metropolitan Opera House, New York, performed April 9.

Briefly attempts fashion illustration; some of these drawings published in *Harper's Bazaar.*

1941
Murals for U. S. Maritime Commission Administration for S. S. President Jackson.

1942
McMillen Gallery, New York, *American and French Paintings.* First group show in gallery. Selected by John Graham. Other participants include: Stuart Davis, Lee Krasner, Jackson Pollock as well as Braque, Matisse, Picasso. This was de Kooning's first exposure to Pollock's work, beginning of their friendship.

Pink Lady. 1944
Collection Betty W. and Stanley K. Sheinbaum

Pink Angels. 1947
Weisman Collection of Art, Beverly Hills, California

1943
Marries Elaine Fried.

Bignou Gallery, New York [Group Show]. Other participants include Janice Biala and French artists.

1944
Abstract and Surrealist Art in America. Organized by Sidney Janis in conjunction with publication of his book of same title. Circulates in United States prior to opening at Mortimer Brandt Gallery, New York. Other participants include William Baziotes, Adolph Gottlieb, Robert Motherwell, Mark Rothko.

1945
Begins Surreal abstractions with close-value colors and biomorphic forms, for example *Pink Angels.* 1947 (fig.); works on these until 1950.

1946
Designs backdrop, executed with help of Milton Resnick, for dance *Labyrinth,* by Marie Marchowsky, performed April 5 in New York.

Starts black-and-white abstractions, many in commercial enamels, characterized by even "all-over" articulation and spatial ambiguity, continued until 1949.

Close association with Baziotes, Gottlieb, Hans Hofmann, Motherwell, Clyfford Still.

1947
Initiates second series of Women, for example *Woman,* 1948 (fig.), which he continues until 1949.

1948
Teaches during summer at Black Mountain College, Black Mountain, North Carolina, headed by Josef Albers; renews acquaintance there with Buckminster Fuller, John Cage.

Meets Thomas B. Hess.

Egan Gallery, New York. First one-man show: black-and-white abstractions. Establishes reputation as major painter. Largest black painting, *Painting,* 1948 (fig.), acquired by The Museum of Modern Art, New York: first museum purchase.

Whitney Museum of American Art, New York, *1948 Annual Exhibition of Contemporary American Painting.* Subsequently represented in Whitney *Annual,* 1949-52; 53 (two shows); 54; 56 (two shows); 59, 63, 65, 67, 69, 72.

1949
Takes part in Eighth Street Artists Club activities including Friday symposia with Franz Kline, Conrad Marca-Relli, Philip Pavia and others until 1949 when Club dissolves.

Kootz Gallery, New York, *The Intrasubjectives.* Organized by Harold Rosenberg and Samuel Kootz. Other participants include Baziotes, Gorky, Gottlieb, Morris Graves, Hofmann, Motherwell, Pollock, Ad Reinhardt, Rothko, Mark Tobey, Bradley Walker Tomlin.

1950
Begins *Woman I* (fig. in text, p. 15), completed 1952, first painting in third Woman series, continued until 1953.

Delivers lecture, "The Renaissance and Order," at Studio 35, New York, published 1951 (see bibliography, p. 148).

Woman. 1948
Collection Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Painting. 1948
Collection The Museum of Modern Art, New York

XXV Venice Biennale. Small one-man show in United States Pavilion. Organized by Alfred H. Barr, Jr., for The Museum of Modern Art, New York.

Kootz Gallery, New York, *Black or White: Paintings by European and American Artists.* Other participants include Baziotes, Gottlieb, Hofmann, Motherwell, Tobey, Tomlin.

1950-51
Teaches at Yale School of Art and Architecture, New Haven, under Albers, Chairman of Department of Design.

1951
Egan Gallery, New York. Second one-man show: color abstractions and large black enamel drawings. Critical success, though few paintings sold.

I São Paulo Bienal. Organized by The Museum of Modern Art, New York.

The Art Institute of Chicago, *Sixtieth Annual American Exhibition. Excavation,* 1950 (fig. in text, p. 14), culminating work of abstract-surreal style, awarded Logan medal and purchase prize.

9th Street Show. Artists' cooperative exhibition, first held in 9th Street store, then at Stable Gallery, New York. Many other participants include Kline, Motherwell, Pollock, David Smith, Jack Tworkov.

Participates in The Museum of Modern Art, New York, Symposium *What Abstract Art Means to Me,* and reads paper on this theme which is subsequently published in *Bulletin of The Museum of Modern Art,* 1951 (see bibliography, p. 148). Symposium held in conjunction with exhibition *Abstract Painting and Sculpture.* Other participants include Alexander Calder, Stuart Davis, Fritz Glarner, Philip Guston, Hofmann, Motherwell, Reinhardt, Tomlin.

1952
Summers in East Hampton; produces large body of studies, drawings, series of pastels, many of Women.

Meets Motherwell through Baziotes.

Carnegie Institute, *Pittsburgh International Exhibition of Contemporary Painting.* Subsequently represented in *Pittsburgh International,* 1955, 58, 61, 64, 70.

1953
Sidney Janis Gallery, New York. Third one-man show: Women paintings, pastels and drawings of 1950-53.

School of The Museum of Fine Arts, Boston. First retrospective; travels to The Washington Workshop Center of the Arts, Washington, D.C.

II São Paulo Bienal. Organized by The Museum of Modern Art, New York. Abstract and figurative pastels and paintings of 1947-52.

1954
XXVII Venice Biennale. Retrospective. Selected by Andrew C. Ritchie for The Museum of Modern Art, New York.

1955
Begins abstract urban landscapes, such as *Easter Monday.* 1956 (fig.), which he pursues until 1958. Women and landscapes begin to merge.

Martha Jackson Gallery, New York. One-man show: works of 1948-55.

Whitney Museum of American Art, New York, *The New Decade: 35 American Painters and Sculptors.*

Easter Monday. 1956
Collection The Metropolitan Museum of Art, New York, Rogers Fund, 1956

Palisade. 1957
Collection Milton A. Gordon

Black and White (Rome). 1959-60
Courtesy Xavier Fourcade, Inc., New York

1956
Daughter Lisa born.

Sidney Janis Gallery, New York. One-man show: abstract urban landscapes. Widespread acceptance of work by American and European collectors, museums begins.

XXVIII Venice Biennale, American Artists Paint The City. Selected by Katharine Kuh for The Art Institute of Chicago.

1957
Large, simplified landscape and parkway abstractions, for example *Palisade,* 1957 (fig.), continued until 1961.

First print, etching for Harold Rosenberg's poem, "Revenge," executed; this published 1960.

Leo Castelli Gallery, New York, *First Exhibition.*

Minneapolis Institute of Arts, *American Paintings: 1945-1957.*

1958
Visits Venice.

Whitney Museum of American Art, New York, *Nature in Abstraction;* travels in United States into 1959.

The International Council of The Museum of Modern Art, New York, *The New American Painting, as Shown in Eight European Countries, 1958-1959;* circulates in Europe, shown in New York, 1959.

1958-59
Visits David Smith at Bolton Landing; Albers in New Haven.

1959
Summer in Southampton.

Sidney Janis Gallery, New York. One-man show: abstract parkway landscapes.

The Museum of Modern Art, New York, *New Images of Man.*

Kassel, Germany, *II. Documenta '59 Kunst nach 1945.*

1959-60
Winter in Rome; does abstract black enamel on paper drawings there, for example *Black and White (Rome),* 1959-60 (fig.). Works in Afro's studio.

1960
Abstract pastoral landscapes, continued until 1963, for example *Pastorale,* 1963 (cat. no. 4); new series of Women, for example *Woman I,* 1961 (fig.).

Visits San Francisco.

First lithographs, two black-and-white prints executed at presses of University of California at Berkeley upon invitation of Nathan Oliviera and George Miyasaku.

Elected to National Institute of Arts and Letters.

1961
Begins to settle into The Springs, East Hampton house; does small works there, but retains New York studio.

Paul Kantor Gallery, Beverly Hills. Retrospective.

The Museum of Modern Art, New York, *The Art of Assemblage.*

The Solomon R. Guggenheim Museum, New York, *American Abstract Expressionists and Imagists.*

1962
Becomes United States citizen, March 13.

Starts to plan construction of studio in The Springs.

Sidney Janis Gallery, New York. One-man show: recent work.

Allan Stone Gallery, New York. Two-man show with Barnett Newman: work of 1932-62.

Seattle World's Fair, *Art Since 1950.*

American Embassy London, USIS Gallery, *Vanguard American Painting.* Organized by H. H. Arnason.

1963
Moves from New York loft to The Springs, where he still lives.

Begins new Women series, which includes *Clam Diggers,* 1964 (cat. no. 5).

The Jewish Museum, New York, *Black and White.*

1964
Paints Women on doors, for example *Woman, Sag Harbor,* 1964 (cat. no. 7).

Receives Freedom Award Medal from President Lyndon B. Johnson.

The Solomon R. Guggenheim Museum, New York, *Guggenheim International Award.*

Tate Gallery, London, *Painting and Sculpture of a Decade: 54-64.*

Kassel, Germany, *Documenta III.*

1965
Continues paintings of Women depicted singly and in pairs; new series of free charcoal drawings of figures.

Smith College Museum of Art, Northampton, Massachusetts. Retrospective; travels to The Hayden Gallery, Massachusetts Institute of Technology, Cambridge.

Los Angeles County Museum of Art, *New York School: The First Generation. Paintings of the 1940's and 1950's.*

1967
M. Knoedler & Co., Inc., New York. One-man show: work of 1963-67.

Late in year, trip to Paris. Visits Louvre for first time; goes to London, meets Francis Bacon.

1968
Returns to The Netherlands for first time since 1926 for Stedelijk Museum opening.

Receives first Talens Prize International in Amsterdam.

M. Knoedler et Cie., Paris. First one-man exhibition in Europe: recent work, based on Knoedler, New York, 1967 exhibition.

Woman I. 1961
Collection Thomas B. Hess, New York

Stedelijk Museum, Amsterdam. Major retrospective organized by The Museum of Modern Art, New York; travels to London, New York, Chicago, Los Angeles into 1969.

1969

Begins Montauk series, for example *Montauk I, 1969* (cat. no. 23).

Trip to Japan; becomes interested in classical Japanese drawing materials and techniques.

Visits Spoleto on occasion of *Festival dei Due Mondi;* visits Rome and executes his first sculptures, small figures modeled in clay, later cast in bronze.

M. Knoedler & Co., Inc., New York. One-man show: work of 1967-69.

Palazzo Ancaini, Spoleto, *XII Festival dei Due Mondi.* One-man show of drawings.

The Metropolitan Museum of Art, New York, *New York Painting and Sculpture: 1940-1970.*

Pasadena Art Museum, *Painting in New York: 1944 to 1969.*

1970

Begins life-size bronze figures, for example *Seated Woman,* 1970 (cat. no. 88).

1970-71

Makes series of black-and-white lithographs at Hollander Workshop, New York.

1972

The Baltimore Museum of Art. One-man show: recent paintings and sculpture.

Sidney Janis Gallery, New York. One-man show: recent work. Exhibition part of legal settlement of dispute between de Kooning and Janis underway since 1965.

1974

Receives Brandeis University Creative Arts Award Medal "in recognition of a lifetime of achievement in the field of painting."

Australian National Gallery, Canberra, purchases *Woman V* for record sum for work of living American artist.

Walker Art Center, Minneapolis. One-man show: drawings and sculpture; travels in United States.

1975

New series of oils in which landscape, figure and abstract elements merge; these continued to date.

Receives Edward MacDowell Medal for "outstanding contribution to the arts."

Awarded Gold Medal for Painting by American Academy of Arts and Letters.

With Romare Bearden, Jacob Lawrence and Bill E. Caldwell conceives The Rainbow Art Foundation, to encourage young artists and printmakers.

Fourcade, Droll Inc., New York. One-man show: new works.

1976

Stedelijk Museum, Amsterdam. One-man show: paintings and prints; travels to Duisberg, Geneva, Grenoble.

Seattle Art Museum. One-man show: recent paintings and sculpture.

Xavier Fourcade, Inc., New York. One-man show: recent paintings.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., *The Golden Door: Artist-Immigrants of America, 1876-1976.*

1977

Xavier Fourcade, Inc. One-man show: recent paintings.

Kassel, Germany, *documenta 6.*

Selected Exhibitions and Reviews, 1963-1978

I. GROUP EXHIBITIONS AND REVIEWS

*denotes that all work by de Kooning dates from before 1963

*The Corcoran Gallery, Washington, D.C., *The 28th Biennial Exhibition of Contemporary American Painting,* January 18-March 3, 1963

Sidney Janis Gallery, New York, *11 Abstract Expressionist Painters,* October 7-November 2, 1963. Catalogue with text by Hermann Warner Williams, Jr.

Whitney Museum of American Art, New York, *Annual Exhibition 1963: Contemporary American Painting,* December 11, 1963-February 2, 1964. Catalogue

*The Jewish Museum, New York, *Black and White,* December 12, 1963-February 5, 1964. Catalogue with texts by Ben Heller, Robert Motherwell and Alan Solomon

Max Kozloff, "The Many Colorations of Black and White," *Artforum,* vol. II, no. 8, February 1964, pp. 22-25

*The Solomon R. Guggenheim Museum, New York, *Guggenheim International Award,* January 16-March 9, 1964. Traveled to: Honolulu Academy of Arts, May 14-July 5, 1964; Haus am Lützowplatz, Berlin, August 21-September 15, 1964; National Gallery of Canada, Ottawa, October 5-November 9, 1964; John and Mable Ringling Museum of Art, Sarasota, January 16-March 14, 1965; Museo Nacional de Bellas Artes, Buenos Aires, April 20-May 20, 1965. Catalogue with text by Lawrence Alloway

Dore Ashton, "Cosmos and Chaos at the Guggenheim," *Arts and Architecture,* vol. 81, no. 3, March 1964, pp. 6-7

Cleve Gray, "The Guggenheim International," *Art in America,* vol. 52, no. 2, April 1964, pp. 48-55

*Tate Gallery, London, *Painting and Sculpture of a Decade: 54-64,* April 22-June 28, 1964. Organized by Alan Bowness, Lawrence Gowing and Philip James for Calouste Gulbenkian Foundation. Catalogue with unsigned text by Bowness, Gowing and James.

Fogg Art Museum, Harvard University, Cambridge, Massachusetts, *Within the Easel Convention: Sources of Abstract Expressionism,* May 7-June 7, 1964. Catalogue with text by Rosalind Krauss

Museum Fridericianum, Orangerie, Kassel, Germany, *Documenta III: Internationale Ausstellung,* June 27-October 5, 1964. Catalogue with texts by Arnold Bode and Werner Haftmann

*The Solomon R. Guggenheim Museum, New York, *Van Gogh and Expressionism,* July 1-September 13, 1964. Catalogue with text by Maurice Tuchman

Max Kozloff, "The Dilemma of Expressionism," *Artforum,* vol. III, no. 2, November 1964, pp. 32-35

The Solomon R. Guggenheim Museum, New York, *American Drawings,* September 17-October 22, 1964. Traveled to: University of Michigan Museum of Art, Ann Arbor, November 11-December 13, 1964; Grand Rapids Art Museum, Michigan, January 10-February 7, 1965; University Gallery, University of Minnesota, Minneapolis, Febru-

ary 24-March 21, 1965; Seattle Art Museum, April 8-May 2, 1965; The Denver Art Museum, June 6-July 4, 1965; Dallas Museum of Fine Arts, July 25-August 22, 1965; The Columbus Gallery of Fine Arts, Ohio, September 12-October 10, 1965; Krannert Art Museum, University of Illinois, Champaign, November 15-December 5, 1965. Catalogue with text by Lawrence Alloway

Donald Judd, "In the Galleries: American Drawings," *Arts Magazine*, vol. 39, no. 2, November 1964, p. 59

*Carnegie Institute, Pittsburgh, *The 1964 Pittsburgh International Exhibition of Contemporary Art*, October 30, 1964-January 10, 1965. Catalogue

*Los Angeles County Museum of Art, *New York School: The First Generation. Paintings of the 1940's and 1950's.* July 16-August 1, 1965. Catalogue with excerpts from earlier texts by Lawrence Alloway, Robert Goldwater, Clement Greenberg, de Kooning, Harold Rosenberg, William Rubin, Meyer Schapiro

Philip Leider, "New York School: the first generation," *Artforum*, vol. IV, no. 1, September 1965, pp. 3-13

Allan Stone Gallery, New York, *De Kooning, Pollock, Newman, Gorky, Cornell*, October 26-November 13, 1965

Whitney Museum of American Art, New York, *1965 Annual Exhibition of Contemporary American Painting*, December 8, 1965-January 30, 1966. Catalogue

Larry Aldrich Museum, Ridgefield, Connecticut, *Selections from the John G. Powers Collection*, September 25-December 11, 1966. Catalogue

Allan Frumkin Gallery, New York, *The Nude-Now*, opened January 10, 1967

Dennis Adrian, "The Nude-Now," *Artforum*, vol. V, no. 7, March 1967, p. 58

*The International Council of The Museum of Modern Art, New York, organizer, *Two Decades of American Painting*. Traveled to: The National Museum of Modern Art, Tokyo, October 15-November 27, 1966; The National Museum of Modern Art, Kyoto, December 12, 1966-January 22, 1967, catalogue partially in Japanese, partially in English with texts by Lucy R. Lippard, Waldo Rasmussen, Irving Sandler, G. R. Swenson; Lalit Kala Academy, New Delhi, March 25-April 15, 1967, separate catalogue in English with texts by Lippard, Rasmussen, Sandler, Swenson; National Gallery of Victoria, Melbourne, June 6-July 8, 1967; Art Gallery of New South Wales, Sydney, July 17-August 20, 1967, separate catalogue with texts by Lippard, Rasmussen, Sandler, Swenson

University of St. Thomas, Houston, *Six Painters*, February-April 1967. Catalogue with texts by Morton Feldman and Thomas B. Hess

Kurt von Meier, "Houston," *Artforum*, vol. V, no. 9, May 1967, pp. 59-60

Krannert Art Museum, University of Illinois, Champaign, *Contemporary American Paintings and Sculpture 1967*, March 5-April 9, 1967. Catalogue with text by Allen S. Weller

Musée d'Art Moderne de la Ville de Paris, *XXIIIe Salon de Mai*, April 29-May 21, 1967. Catalogue with text by Gaston Diehl

Fondation Maeght, St. Paul de Vence, France, *Dix ans d'art vivant: 1955-1965*, May 3-July 23, 1967. Catalogue with text by François Wehrlin

M. Knoedler et Cie., Paris, *Six peintres américains: Gorky, Kline, de Kooning, Newman, Pollock, Rothko*, October 1967. Catalogue with translation of excerpt from earlier text by de Kooning.

*M. Knoedler & Co., Inc., New York, *Space and Dream*, December 5-29, 1967. Catalogue with text by Robert Goldwater

Whitney Museum of American Art, New York, *1967 Annual Exhibition of Contemporary American Painting*, December 13, 1967-February 4, 1968. Catalogue

*Stedelijk van Abbemuseum, Eindhoven, The Netherlands, *Kompass III: Schilderkunst na 1945 uit New York, Paintings after 1945 in New York*, November 9-December 17, 1967. Catalogue with text by Jean Leering in English and Dutch. Traveled as *Kompass New York* to Frankfurter Kunstverein, December 30, 1967-February 11, 1968. Separate catalogue with text by Leering in German and English

Royal Dublin Society, Ireland, *Rose '67: The Poetry of Vision*, November 13, 1967-January 10, 1968. Catalogue with texts by Jean Leymarie, Willem Sandberg and James Johnson Sweeney

Clement Greenberg, "Poetry of Vision," *Artforum*, vol. VI, no. 8, April 1968, pp. 18-21

Institute of Contemporary Arts, London, *The Obsessive Image: 1960-1968*, April 10-May 29, 1968. Catalogue with text by Mario Amaya

*Whitney Museum of American Art, New York, *The 1930's: Painting and Sculpture in America*, October 15-December 1, 1968. Catalogue with text by William C. Agee

Robert Pincus-Witten, "New York," *Artforum*, vol. VII, no. 5, January 1969, p. 55

San Francisco Museum of Art, *Untitled, 1968*, November 9-December 29, 1968. Catalogue with texts by Gerald Nordland and Wesley Chamberlain

Knute Stiles, "'Untitled '68': The San Francisco Annual Becomes an Invitational," *Artforum*, vol. VII, no. 5, January 1969, pp. 50-52

*The Museum of Modern Art, New York, *The New American Painting and Sculpture: The First Generation*, June 18-October 15, 1969. Checklist with anonymous text

Peter Schjeldahl, "New York Letter," *Art International*, vol. XIII/8, October 1969, p. 74. Also reviews Knoedler exhibition, June 1969, below

M. Knoedler & Co., Inc., New York, *Gorky, de Kooning, Newman*, June 26-September 20, 1969

The Metropolitan Museum of Art, New York, *New York Painting and Sculpture: 1940-1970*, October 16, 1969-Febru-

ary 1, 1970. Catalogue with text by Henry Geldzahler, reprints of and excerpts from earlier texts by Michael Fried, Clement Greenberg, Harold Rosenberg, Robert Rosenblum and William Rubin

Hilton Kramer, "30 Years of the New York School," *The New York Times Magazine,* October 12, 1969, pp. 28-29 ff

Philip Leider, "Modern American Art at the Met," *Artforum,* vol. VIII, no. 4, December 1969, pp. 62-65

Pierre Courthion, "Situation de la nouvelle peinture américaine," *XXe Siècle,* nouvelle série, XXXIIe année, no. 34, June 1970, pp. 9-15, English summary, n.p.

Andrei B. Nakov, "L'Exposition des artistes américains jugée par deux critiques européens—une certaine nostalgie de l'histoire," *XXe Siècle,* nouvelle série XXXIIe année, no. 34, June 1970, pp. 3-8

*Pasadena Art Museum, *Painting in New York: 1944 to 1969,* November 24, 1969-January 11, 1970. Catalogue with text by Alan Solomon

Whitney Museum of American Art, New York, *1969 Annual Exhibition of Contemporary American Painting,* December 16, 1969-February 1, 1970. Catalogue

Heckscher Museum, Huntington, New York, *Artists of Suffolk County, Part II: The Abstract Tradition,* July 10-September 6, 1970. Catalogue with text by Eva Ingersoll Gatling

Carnegie Institute, Pittsburgh, *The 1970 Pittsburgh International Exhibition of Contemporary Art,* October 30, 1970-January 10, 1971. Catalogue

M. Knoedler & Co., Inc., New York, *Lithographs by de Kooning, Fairfield Porter, Paul Waldman,* May 4-June 5, 1971. Catalogue

Marianne Hancock, "New York Galleries," *Arts Magazine,* vol. 45, no. 8, Summer 1971, p. 57

M. Knoedler & Co., Inc., New York, *A Selection of Works By Louise Bourgeois, Salvador Dali, Willem de Kooning [and others],* September 14-October 16, 1971

Whitney Museum of American Art, New York, *1972 Annual Exhibition of Contemporary American Painting,* January 25-March 19, 1972. Catalogue

Heckscher Museum, Huntington, New York, *Artists of Suffolk County: Part VI Contemporary Prints,* July 16-September 3, 1972. Catalogue with text by Ruth B. Solomon

Irving Blum Gallery, Los Angeles, *Some Recent Graphics: de Kooning, Stella, Warhol, Johns, Ruscha, Kelly, Lichtenstein,* opened January 30, 1973

The International Council of the Museum of Modern Art, New York, organizer, *Cuatro maestros contemporáneos: Giacometti, Dubuffet, de Kooning, Bacon.* Traveled to: Museo de Bellas Artes, Caracas, April 1973; Museo de Arte Moderno, Bogotá, May 1973; Museo de Art Moderno, Mexico, D. F., July-August 1973, catalogue in Spanish with text by Alicia Legg; Museu de Arte, São Paulo, September 13-October 7, 1973; Museu de Arte Moderna, Rio de Janeiro, October 15-November 4, 1973, catalogue in Portuguese with additional texts by Heloise Aleixo Lustosa and P. M. Bardi

*Seattle Art Museum Pavilion: *American Art: Third Quarter Century,* August 22-October 14, 1973. Catalogue with text by Jan van der Marck

Art Galleries, University of California, Santa Barbara, *Five American Painters, Recent Works: de Kooning, Mitchell, Motherwell, Resnick, Tworkov,* January 8-February 17, 1974. Catalogue with text by Phyllis Plous

Contemporary Art Society of the Indianapolis Museum of Art, *Painting and Sculpture Today 1974,* May 22-July 14, 1974. Traveled to Contemporary Art Center and The Taft Museum, Cincinnati, September 12-October 26, 1974. Catalogue with text by Richard L. Warrum

Suffolk Museum, Stony Brook, New York, *Contemporary Long Island Sculptors,* July 17-September 2, 1974

Malcolm Preston, "Art — a special selection," *Newsday,* August 28, 1974, pp. 7A ff

Noah Goldowsky Gallery, New York [Group Exhibition], December 3-31, 1974

Jane Bell, "Art Reviews," *Arts Magazine,* vol. 49, no. 6, February 1975, p. 6

Städtische Kunsthalle, Düsseldorf, *Surrealität-Bildrealität 1924-1974—In den unzähligen Bildern des Lebens,* December 8, 1974-February 2, 1975. Traveled to Staatliche Kunsthalle, Baden-Baden, February 14-April 13, 1975. Catalogue with texts by Jürgen Harten, Schuldt, Bernhard Kerber, excerpt from earlier text by André Breton

John Anthony Thwaites, "Düsseldorf," *Art and Artists,* vol. 10, no. 2, May 1975, pp. 44-45

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Benjamin Forgey, "Corcoran Show is Mostly Big," *Washington Star News,* February 21, 1975, pp. B1-B2

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The Art Institute of Chicago, *Seventy-second American Exhibition,* March 13-May 9, 1976. Catalogue with text by Anne Rorimer

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Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., *The Golden Door: Artist-Immigrants of America, 1876-1976,* May 20-October 20, 1976. Catalogue with texts by Daniel J. Boorstin and Cynthia Jaffee McCabe

Martha Duffy, "Rummaging the Warehouse," *Time,* June 28, 1976, p. 51

Greenwich Arts Council, Connecticut, *Sculpture 76: an outdoor exhibition of sculpture by fifteen living American artists,* June 1-October 31, 1976. Catalogue with text by Jacqueline Moss

Contemporary Art Society of the Indianapolis Museum of Art, *Painting and Sculpture Today 1976,* June 8-July 18, 1976. Catalogue

The Seibu Museum of Art, Tokyo, *Three Decades of American Art Selected by the Whitney Museum,* June 18-July 20, 1976. Catalogue with text by Barbara Haskell

Heckscher Museum, Huntington, New York, *Heritage of Freedom: A Salute to America's Foreign-born Artists,* July 4-August 29, 1976. Traveled to Montclair Art Museum, September 12-October 31, 1976. Catalogue with text by Dorothy M. Kosinsky

Guild Hall, East Hampton, New York, *Artists and East Hampton: A 100-Year Perspective,* August 14-October 3, 1976. Catalogue with text by Phyllis Braff

Allan Stone Gallery, New York, *Masterpieces in Abstract Expressionism,* October-November 1976

The Solomon R. Guggenheim Museum, New York, *Acquisition Priorities: Aspects of Postwar Painting in America,* October 15, 1976-January 16, 1977. Catalogue

Xavier Fourcade, Inc., New York, *Twentieth Century Paintings and Sculpture: Matisse to de Kooning,* March 29-April 30, 1977. Catalogue

The Fitzwilliam Museum, Cambridge, England, *Jubilation: American Art During the Reign of Elizabeth II,* May 10-June 18, 1977. Catalogue

Museum Fridericianum, Orangerie, Kassel, Germany, *documenta 6,* June 24-October 2, 1977. Catalogue with texts by Klaus Honnef, Evelyn Weiss and Eberhard Freitag

II. ONE-MAN EXHIBITIONS AND REVIEWS

James Goodman Gallery, Buffalo, *"Women," drawings by Willem de Kooning,* January 10-25, 1964. Leaflet with text by Merle Goodman

Allan Stone Gallery, New York, *Willem de Kooning: retrospective drawings 1936-1963,* February 1-29, 1964. Catalogue

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V[alerie] P[eterson], "Three more faces of Eve . . . Willem de Kooning," *Art News,* vol. 63, no. 1, March 1964, pp. 30, 65

Michael Fried, "New York Letter," *Art International,* vol. VII, no. 3, April 1964, p. 59

Allan Stone Gallery, New York, *De Kooning/Cornell,* February 20-March 18, 1965. Catalogue

Vivien Raynor, "In the Galleries: Joseph Cornell, Willem de Kooning," *Arts Magazine,* vol. 39, no. 6, March 1965, p. 53

Paul Kantor Gallery, Beverly Hills, *Willem de Kooning,* March 22-April 30, 1965. Catalogue with text by William Inge

N[ancy] M[armer], "Los Angeles," *Artforum,* vol. III, no. 8, May 1965, pp. 12-13

Nancy Marmer, "Los Angeles Letter," *Art International,* vol. IX, no. 5, June 1965, pp. 40-41

Smith College Museum of Art, Northampton, Massachusetts, *Willem de Kooning,* April 8-May 2, 1965. Traveled to The Hayden Gallery, Massachusetts Institute of Technology, Cambridge, May 10-June 16. Catalogue with text by Dore Ashton, reprint of earlier text by de Kooning

Lucy Lippard, "Three Generations of Women: de Kooning's First Retrospective," *Art International,* vol. IX, no. 8, November 20, 1965, pp. 29-31

Allan Stone Gallery, New York, *De Kooning's Women,* March 14-April 2, 1966. Catalogue

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R[ichard] S[wain], "In the Galleries," *Arts Magazine,* vol. 40, no. 7, May 1966, p. 62

M. Knoedler & Co., Inc., New York, *De Kooning: Paintings and Drawings Since 1963,* November 14-December 2, 1967. Catalogue published as Thomas B. Hess, *De Kooning: Recent Paintings,* New York, 1967

Louis Finkelstein, "The Light of de Kooning," *Art News,* vol. 66, no. 7, November 1967, pp. 28-31, 70

Hilton Kramer, "De Kooning's Pompier Expressionism," *The New York Times,* November 19, 1967, Section 2, p. 31

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Rosalind Krauss, "The New de Koonings," *Artforum,* vol. VI, no. 5, January 1968, pp. 44-47

M. Knoedler et Cie., Paris, *De Kooning: peintures récentes,* June 4-29, 1968. Catalogue with text by Thomas B. Hess, translations of earlier texts by de Kooning

M. Conil Lacoste, "De Kooning à Paris," *Le Monde,* July 4, 1968, p. 15

Pierre Cabanne, "De Kooning et les femmes," *Combat,* July 8, 1968, p. 10

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C. Blok, "Willem de Kooning and Henry Moore," *Art International,* vol. XII, no. 10, December 1968, pp. 44-52

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Palazzo Ancaini, Spoleto, *XII Festival dei Due Mondi, De Kooning: Desegni,* June 28-July 13, 1969. Catalogue with text by Giovanni Carandente

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Denise Green, "In the Galleries," *Arts Magazine,* vol. 46, no. 2, November 1971, p. 63

The Museum of Modern Art, New York, *Seven by de Kooning,* December 23, 1971-April 1972

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