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INTRODUCTION

The situation that existed in Europe at the end of the second World War is best understood by comprising the two decades. The first one being the one we would be more familiar with, the years from 1940 to 1960. The other would be the war years, 1900 - 1920. The contrast is undoubtedly a dramatic one. "In the earlier decade, art everywhere was in ferment. In France the post-impressionist movement was developing the more explicit phases known as fauvism and cubism. In Italy there was the futurism of Marinetti and Severini and the metaphysical school of Chirico and Carrà, dadaism was coming to the fore in Zurich, and evolved into surrealism in France and Germany. The expressionist school was coming into existence in Germany Scandinavia, in Russia, Malevich, Gabo, Pevsner, and Tatlin launched the suprematist movement, to develop after the Revolution into constructivism, in Holland Mondrian, and Van Doesburg were establishing the movement known as neo-plasticism, and England had a new movement - which was developed by Wyndham Lewis".¹

Europe at this time was in a bad state, as it was suffering from a great deal of social unrest which came to a head in the first World War. There is no doubt, a certain connection between the social and economic condition of Europe in this decade and the art of the same period. Any interaction of this kind cannot be isolated within decades, but there wasn't any fundamental difference of a social kind between the two periods - at least the difference due to social revolution might be assumed to favour the later decade. It is most relevant to see what survives from the earlier agitated decade. "We cannot claim finality of judgement, but year by year it becomes clearer that in the art of painting if in no other art, the masterpieces of our period bear connections to that decade. For example, the works of Chirico, of Matisse, of Leger, of Braque were never so clearly and so firmly revealed as in the canvases of his so-called "classical cubist" period. Twenty years on and Europe is still involved in preparation for war and war itself. A period superficially similar to that of 1909 - 18, followed. Nevertheless, there was no general ferment at all comparable to that of the earlier decade. "Not a single new movement in art had been developed, and the only "ism" of any significance, was existentialism, which has not yet touched the plastic arts. Great art, needless to say, does not need a theory or movement to justify it. After the ferment of the "teens" and "twenties", it is conceivable even probable, that the natural phase to follow would be one of refinement, distillation, or what in more philosophical terms we might call a synthesis."²

Many younger artists today are conscious of this necessary step, and in Paris in particular there is an apparent effort to retrace the paths of the past forty years,

to plot a general direction, to advance again on an agreed point, profiting by the experiments and discoveries of the older generation. The artists responsible for this would be people like, Pignon, Lopicque, Manessier, Tal Coat, Epsclua, etc - it seems to suffer from the effects of deliberateness: it is decidedly academic in spirit, there is more hope, because there is more enterprise, in the work of young English painters. But it was not the English that influenced the art situation in Europe in general, but more so, it was the French.

The modern movement in the arts which began to reveal itself in the first decade of the century was fundamentally revolutionary and it affected all the arts - the prose of Joyce and the music of Stravinsky were as much part of it as the paintings of Picasso or Klee. When I characterize this movement as fundamentally revolutionary, I mean in a literary sense more so than a constitutional sense. These artists such as Picasso, Klee or Joyce, had no new constitution written out in their pockets, they did not necessarily know where they were going or what might happen. All they were sure about was the sterility and rottenness of the academic standards which then prevailed everywhere, but they had no preconceived ideas about new standards. "The important thing in Art, "Picasso once said," is not to seek , but to find." Picasso was a man who paid homage to his time by "seizing hold of whatever comes within his reach, hailing and answering it with a gesture, with an irrepressible cry, the mood of the moment"³ and that was the motto of the whole movement. These artists projected themselves into the future, into the unknown, not knowing what they would find, relying on the concrete evidence of their senses to find a way to the genuine work of art.

According to Sartre, "the revolutionary man, must be a contingent being, unjustifiable but free, entirely immersed in the society that expresses him, but capable of transcending this society by his efforts to change it."⁴

The revolutionary artist of that period would have been Picasso. He was entirely immersed in the visual world but making every effort to transcend the symbols which are conventionally used to represent this world.

"The revolutionary artist is born into a world of cliches, of stale images and signs which no longer pierce the consciousness to express reality. He therefore invents new symbols, perhaps a whole new symbolic system. Then the academicians come along and try to generalize his symbols, to conventionalize them, to make them good for all time. Many artists, once revolutionary, fall into the same contented frame of mind"⁵ We might call them reactionaries but in the ceaseless unfolding of time, to stand still is a reaction. Or, as Sartre put it, the slightest human act must be construed as emanating from the future, therefore even the reactionary is oriented toward the future, since he is concerned with making a future that is identical with the past."⁶

This does not necessarily bring us to a synthesis." The desire for a synthesis of the arts is part of that general longing for social stability which is the natural reaction to any period of revolution. In effect, this is nothing but a more or less conscious determination to consolidate the power of a new social elite, and classicism is usually the catchword for the cultural aspects of such a consolidation. The reactionary the man who wants to make a future identical with the past - seeks to establish recognized standards of taste, an official type of art, an academic tradition which is universally taught and automatically accepted." ⁷ The work of synthesis in the arts was not attempted by the originators of the revolution. Some of these originators - Picasso above all - have continued to display a restless revolutionary energy. Even when, for example as in the case of Paul Klee, the development was restricted to a very personal idiom, it remained consistent - it did not attempt to compromise with a general tradition of contemporary art. The modern movement in art has four main phases or divisions. Realism, Expressionism, Cubism and Superrealism. Realism does not really come into question, although artists like Picasso and Matisse use a realistic style for particular purposes - mainly through a desirability to maintain a tension between realism and abstraction. But in our present historical circumstances realism has contributed little or nothing to the development of modern consciousness - to the development that is, of our specific outlook. Expressionism has been significant for the Nordic peoples of Europe, especially for Scandinavia and Germany, Cubism, nevertheless has the most significant affect in the foundation of the modern movement.

Cubism was discovered and exploited for a few years by Picasso, Braque, and Juan Gris. There were two types of Cubism initially, the first was analytical. That is to say, "it was directed towards the revelation of an aesthetic aspect of the natural world, and it claimed, by reducing the appearance of objects to their significant forms to tell us something about the essential nature of these objects." ⁸ Juan Gris was not satisfied with this attitude and therefore established a theory and practice of synthetic cubism. In synthetic cubism, "the realistic elements are subordinated to the structure of the painting, but they nevertheless remain realistic." ⁹ Synthetic Cubism, though not dependent on the real object in the same way as analytical cubism was, still returns to the object by a process of concretion, the object emerges from the canvas when looking from certain angles but at other times appears to be illusionary. "It conveys order of reality with distinct values, only related to the object by suggestion or association." ¹⁰ What the process involved and what Gris could never wholly adjust himself to was a certain degree of abstraction. The problem was that the only way to purity in art as in any other spiritual exercise demands not only a renunciation of the grosser sensations associated with "a too brutal and descriptive reality" ¹¹ but also a progressive refinement of sensuousness itself. It was this that Gris could never achieve through synthetic cubism. Gris died in the middle of his career, and both Picasso and Braque found the method of Cubism too strict for their revolutionary aims. But Cubism has contained within itself the seeds of a far stricter discipline,

of which there were two aspects or divisions. Analytical cubism, by reducing the natural appearance of objects to a structure of plain surfaces, easily suggested a further stage in which the plain surfaces were divorced from any dependence on the essential nature of the object, and became an end in themselves, that is to say, "the forms arrived at by the analysis of the structure, say of pears on a dish on a table, were abstracted and realised or appreciated as geometrical forms."12 It became more and more difficult to recognize the objects from which the composition had originated, and finally an object was no longer taken as the source or origin of a composition, "the composition was not figurative from its inception, an invention of purely formal relationships. This non figurative Cubism had nothing in common with either analytical or synthetic cubism, and has been strongly repudiated by Picasso, for example who maintains that all plastic art must necessarily proceed from a sensuous awareness of the natural world."13

Therefore non figurative cubism which was no longer known as Cubism but instead non-objective or non-figurative, which became more popularly known as "abstract" art. This movement not only expanded in Europe but in the United States also. Abstract art proliferated in the States to such an extent that it influenced almost every young artist at the time. This form of pure abstraction - of which we might also say, the concrete harmony of universal forms - has historical contact and intimate relationships with another form of abstract art which is constructivism. Constructivism is actually of independent origin. It developed from Suprematism which was founded in Moscow in 1913, it had as much to do with architects and engineers as it did with painters and sculptors. In 1920, as a result of a fierce debate involving the principles of Marxism, dialectical materialism, social realism, a group under the guidance of Gabo, and his brother Antoine Pevsner moved from the suprematist movement and established the constructivist movement. The price of this move was political exile, and it was in Germany, in Berlin and later at Bauhaus in Dessau, in Paris, where Pevsner lived, and in London where Gabo eventually moved to, that constructivism was developed as revolutionary movement in the arts.

The theoretical background of the movement is to a large extent identical with that of the abstract - ionists, but constructivism has always been in revolt against the whole conception of studio art. Their revolutionary significance lies in the extension which they exact in the perception and sensuous apprehension of the concrete physical forms.

Another phase of contemporary art which developed many different phases of revolution and reaction was super-realism or more popularly known in the French term - *Surrealisme*. Between the first *Surrealiste Manifesto* of 1924 and the latest manifestation of superrealist activity, which occurred at the Paris exhibition of July 1947, the personnel

of the movement suffered many changes, but one factor has remained permanent - the intellectual inspiration and integrity of Andre Breton. His research was directed mainly in the complexities of the human personality or psyche, and has inevitably led to an association with the revolutionary technique of psychological research which we owe to Freud.

Applying Freudian methods to the problems of artistic creation, Breton evolved a theory and indeed a practice of aesthetic automatism which is the essential feature of surrealism.

The basic theory of surrealism says, the work of art derives its power from the unconscious - more particular from that deeper layer of the unconscious, which the Freudians call the Id. Art, therefore whether in the form of poetry or painting, even architecture is potent and aesthetically effective, - the surrealists do not claim to be pleasing - to the extent that it projects significant symbols from the Unconscious. It has been recognized that the proliferation of discrete or unconnected symbols is not fully effective - it is indeed merely confusing. For this reason there has been an increasing emphasis on the organization of symbols into effective patterns or myths. The object of surrealism might therefore be described as the creation of a new mythology. From the beginning it was believed that an exclusive devotion to a theory of aesthetic automatism was a mistake. In the first place, it involves a surrender of intellectual freedom - for what, in a personal sense is creative or responsible in a purely automatic projection of the images of the unconscious, which in themselves may be collective in their origin rather than personal. But in the second place, the process of automatism is not essentially artistic at all, but if you like, scientific Art in the fundamental revolutionary sense which I have defined always involves an original act of creation - the invention of an objective reality which previously had no existence. The projection of a symbol or image from the unconscious is not an act of creation in that sense, it is merely the transfer of an existing object from one sphere to another - from the mental sphere, for example, to the verbal or plastic sphere. The essential function of art is revealed in a co-ordination of images (whether unconscious or perceptual does not matter) into an effective pattern.

The art in the pattern, which is a personal intuition of the artist, and not in the image

Imagery can be released by hypnosis, intoxication and in dreams: but it does not portray aesthetic expression, or art until it has been given expressive form. The myth is not necessarily such a form.

This particular phase of superrealism did not necessarily reach a complete dead end, artists such as Breton, Max Ernst, Tanguy, Miro, Malta and Lam, carried elements of it *through in their work even though the fact that they were artists in their own right*

despite the theories they may have followed.

Finally, the expressionist movement, which has been the typical art movement during these years in Scandinavia, Germany, and Austria, and more or less left Western Europe untouched. The original source of modern expressionist movement is undoubtedly Van Gogh, a Dutchman, but it gained general significance with the work of Edward Munch, who was of Norwegian origin.

Its exponents, of the period presently being dealt with would have been Germans like Max Beckman, Otto Dix and George Grosz, Belgians like De Smet, Permeke and Fritz Van der Berghe, and of course a Czech like Oskar Kokoschka, Rouault, and in a more independent way Chagall. Essentially the Expressionist movement had its roots in Northern Europe and the work of such older artists as Mathias Griunewald and Jerome Bosch, is typical of the earlier forms of expressionism.

During the period being dealt with, there was a certain type of divide drawn between the expressionist art of Northern Europe and the movements concentrated in Paris. Partly because of dispersion caused by Nazism, and the war, expressionist influences had been spreading. Kokoschka was in England, Beckman and Chagall in the United States, and almost every country had its refugee expressionist painters. Independently of these direct influences, it must be noted that northern countries, cut off from the propaganda of Paris, discovered the congeniality of expressionism - which they suddenly recognized as their natural mode of expression. There was also a strong expressionist element in the work of the younger school of painters in Great Britain - and more significantly from Scotland. The more well known representatives being artists such as Robert Calquhoun and Robert Mac Bryde. An expressionist element is still to be found in many British and Irish painters today. The more significant expressionist painters however, were associated with the development in Paris - such artists being Tailleux, Bercot and most important Dubuffet. "Expressionism", briefly, to these artists may be defined as, "a form of art that gives primacy to the artist's emotional reactions to experience. The artist tries to depict, not only the objective reality of the world, but the subjective reality of the feelings which objects and events arouse in the psyche, or self."¹⁴ It is an art that cares very little for conventional notions of beauty, it can be impressively tragic and sometimes excessively neurotic or sentimental. But it is never merely petty, never intellectually sterile. This philosophy or theory of Expression, which had developed as a result of the happenings in Europe between the decades, 1909 - 18 and 1939 - 48, was not necessarily developed to the full in that particular period. It had nevertheless commenced something that was new and stimulating and fresh. Not only was this to be seen in the recent work of artists of the older generation such as Picasso and Leger, but also in the work of the unknown artists such as Colquhoun and MacBryde.

Picasso and Leger were the initial investigators of putting this new theory and philosophy of art into action. They were examples of artists who broke out into this new form of "freedom" that everybody was talking about.

Jean Paul Sartre wrote on this issue, "Freedom is not experienced by its enjoying its free subjective functioning, but in a creative act required by an imperative. This absolute end is what we call value. The work of art is a value because it is an appeal."¹⁵

Many modern artists sought after this freedom but not very many achieved its real value.

More Modern Artists such as Pollock, Still, Motherwell sought after it, but in a rather extreme sense, whereas someone like De Kooning sought after, dealt with and achieved this value in his work. But this did not happen immediately, but only after a long period of fumbling around and experimenting with what had come before and with what was yet to be developed.

In historical perspective, there was no doubt that in this period a certain revolutionary energy had been born. This revolutionary energy was carried on into the next phase of development in art, known as Abstract Expressionism. This movement did not limit itself to the confines of Europe, instead it manifested in America during the period immediately after the Second World War.

FOOTNOTES - INTRODUCTION

1. Herbert Read. Philosophy of Modern Art. P.44
2. Ibid. No. 1 P. 46
3. Gaetan Picon. A Retrospective. Pablo Picasso. P.8
4. Ibid. No. 1 P.47
5. Ibid. No. 4
6. Ibid. No. 4
7. Ibid. No. 1 P.48
8. Ibid. No. 7
9. Ibid. No. 1 P. 49
10. Ibid. No. 9
11. Ibid. No. 9
12. Ibid. No. I P. 50
13. Ibid. No. 12
14. - Herbert Read. The meaning of Art.
15. - Jean Paul Sartre. The Story of Modern Art. P. 201

CHAPTER 1

THE DEVELOPMENT OF ABSTRACT EXPRESSIONISM IN AMERICA AFTER 1948

Abstract Expressionism or what is more commonly known as "Action Painting", developed among a group of painters known as the New York School. The critical figure in the development of this new mode was Jackson Pollock. "To the everyday person, Pollock represented modern anarchy, but for the younger, abstract artist he was the symbol of their new sense of liberation and hope.

It was this sense of freedom and new mode of expression that led many of the younger artists at the time, into this movement. De Kooning would have been one of these artists.

Freedom of expression meant everything to De Kooning. Taking into consideration the situation he had left behind in Europe and especially after spending seven years at the Royal Academy of Fine Arts in Rotterdam, it was no wonder he welcomed the new, fresh attitudes of such artists as Pollock, and all the "New York School" stood for.

De Kooning had always refused to submit to any external discipline or to adopt a contrived identity,¹ as is obvious from his reaction to Mondrian and all he represented.

"The only certainty for artists today", De Kooning wrote in 1949, "is that one must be self - conscious. The idea of order can only come from above. Order, to me is to be ordered about, and that is a limitation"² Therefore, when De Kooning arrived in New York in the early 1940's he would have found the attitude of Jackson Pollock, very appealing. Pollock was seen by the public and the media, as the, "bad boy of technique", and as "an artist who splashed paint over immense surfaces in violation of all rules and decorum".³ Pollock's greatest contribution to this movement lay in, "going the full length"⁴ His willingness to express himself extravagantly and often at the cost of harmony and coherence of individual paintings, in order to take possession of the modern abstract picture.

To develop some kind of identity in modern painting became a crucial point for American artists during the middle and early forties. They saw this as a means of bringing American art, back into the International Mainstream. The content of their work was full of energy and activity. For Pollock, energy, which was sometimes reduced to an unremitting rhythmic monotone or mere motor violence, was his hallmark. For De Kooning it was more so the rhythmic monotone that he would have identified with. These would be initially evident in his early "black and white" works of the forties. These images were tumultuous self-fascinating and desperate; something De Kooning often spoke about, the desperation of the artist. The very superabundance of Pollock's pictorial energies, the expression of a power almost grotesque in relation to its situation, links him to a native tradition of romantic exaggeration and hyperbole. Later on we will see how De Kooning took a different approach, but used some similar aspects for example, the pictorial energies, expression of a power, but not a grotesque one, and De Kooning's images were very real to him and that is what gives them such a sense of his own personality.

Pollock on the other hand who was more representative of a distinctly American Romantic temperament made his individualism as opposed to his own personality, the theme of his art. His paintings functioned as a kind of fever chart of ecstasies and the torments of his sense of isolation. Pollock seemed driven to register his own rancorous fancies and impulses. It was a response to contemporary crisis, an effort to come to terms with a world in which traditional values were seriously threatened. According to psychologist E. Kris: "It seems that in every process of creation, the gradual emergence from conflict plays its part. The work may start out in serving a fantasy of the individual's needs, but to the extent that it emerges from conflict, certain properties may be acquired which are akin to and some of them identical with a gift or skill..., the emotive potential may grow, and the process of creative communication may be initiated. All that is not only the result of conflict: it is at least in part due to the integrative and as in this case the autonomous power of the ego." 5

This is most likely the case with someone like Pollock. His work was representative of violent emotionalism which gave rise to the new school of romantic sensibility in American art. It was new because it synthesised indigenous modes of feeling, and the vital form - language of European modernism. Pollock's, tormented individualism relates him to a whole gallery of American romantics from "Melville" and "Poe" to Faulkner. His radical achievement was to make American sensibility viable in abstract art, to express it unsentimentally, without losing sight of the examples of high creativeness in modern tradition. In this sense he paved the way for De Kooning

and prepared the public for further development in abstract expressionism.

The term abstract expressionism or action painting, which was a symptom of the postwar social crises, is not entirely clear as of yet. It was a movement which could be paralleled to the episode of European Existentialism, but it developed in New York City. It was a loose artistic movement which managed to inject into an assimilated European modernism, a new found native energy and confidence. A mood of continuous discovery, which Pollock had initiated, was to change the prevailing character of painting and sculpture. Taken together, the descriptive epithets of abstract expressionism and action painting do suggest certain characteristic aspects of their work as it evolved: the welding together of constructed and fluid elements of abstract form with intense personal emotion. It is representative of energy, dynamism, and human degradation. Its visual confusion and aseptic, functional order and most significantly, the concept of the work of art as a liberating and vital action to which the artist is committed with his total personality.

This is, in fact what De Kooning spent all his life working at and the result is evident in his work.

In the forties, the principle leaders of this new movement were, Pollock, De Kooning, Still, Rothko, Gorky, Motherwell, Newman, Reinhardt and Hoffman. In sculpture, Shuth, Lipton, Roszak, Lassau, Ferber, and Hare.

In the late fifties and early sixties an even younger group of artists, including Johns, Rauchenberg, Oldenburg, Lichenstein, Stella, among others, emerged to challenge the styles of the first and second generation of abstract expressionists either by moving towards a reductive simplification of abstract form, or by enriching their painted and welded surfaces with materials taken from life. Other artists drew on popular culture and the mass communication media for their imagery and techniques of presentation. Yet Pollock, De Kooning, Newman, Rothko, Reinhardt, and Smith, rather than the great European masters of modern art, remained their models, the force against which the new generation of artists felt compelled to react and test themselves. In his early style Pollock had wrestled with the crude and vital fantasies derived from the imagery of Picasso's guernica, and the stock - in - trade of Surrealist monsters, but with significant difference. His fine and powerful brush dissolved his violent content, subtly transforming it into non-representational "writing" which later became his most recognizable trademark. Although there was still a very strong influence made by surrealism in the content of Pollock's work. Surrealism, to a lesser degree, formed the paintings of William De Kooning, who shared the leadership of this avant-garde movement with Pollock, and he became its most influential figure after 1952.

De Kooning's first typical signature forms, such as those of the well known "Pink Angels" are a condensation of opposing curved pelvic, silhouettes, or imaginary anatomies in flattened emblematic form, derivative of the fluid shapes of Picasso and Miro in the early 1930's. De Kooning's content was not essentially fantastic, however and it is only a short step, in his art from images rooted in the surrealist imagination to the fragmented and freely registered colour shapes of his mature style after 1948, the elements of violence and erotic fantasy were subdued and incorporated within a larger presence, and a clearer formal intention dominated work - the autonomy of the act of painting.

The process of sublimating fantasy and personal expressionist accents brought visible change to the work of other members of the American Vanguard in the late 1940's.

Rothko, Goltheb, Newman and Still, abandoned mythic and primitivistic content in favour of purely abstract idioms, as they discovered new resources for painting in elucidating the creative act, as preliminary expressive content. There was a shift in emphasis from what was taking place in the artists mind to the developing image that grew into his hand. By giving primacy to the record of the working process, the artist inevitably became something of a virtuoso performer, inviting his audience to admire his skill in improvisation, his nerve in gambling everything on a brief moment of greater intensity.

Writer Oliver Rank, explains this ambition of the artist to a certain extent. "The creative impulse in the artist springs from a tendency to transcend beyond, or out of a particular state or situation. The artist may use art forms that he finds in his culture, but at the same time giving his work a stamp of individuality. The individual requires from the start some sort of ideology to overcome his inner tension. He establishes this ideology first, through "identifications" as a means of overcoming his fear of isolation and so masters his inner conflict. Later the individual becomes independent of the persons who represent these ideologies and he "does not practice his calling but "is" it himself and represents it ideologically." 6

This is most certainly the case with De Kooning, as he stated himself, "I am" in an age of collective credos and styles." 7 Therefore, the artist "becomes" "the way he thinks" and no longer has to reject everything around him, instead he can put himself on a higher standing because of the way he thinks and his achievements. "Indispensable to all this of course, is the self-labelling and the self - training of the artist" Without it, general recognition, which only the community, one's colleagues or posterity can offer, can never arise. The artist notably does not use the ideologies of the Collective Public, but relies on his own personal thoughts and feelings." 8 *This is very true with reference to De Kooning.*

In the works of Pollock, Hoffman, and De Kooning, there was a special importance attached to the speed in which they carried out the making of marks, and also took a particular interest in autobiographical gestural works. "Their work actually embodied a new time sense as well, for it insisted that the paintings be experienced urgently as a unified action and an immediate concrete event. The painting therefore came to symbolize an incident in the artists drama of self-definitive rather than an object to be perfected, a fantasy, or a structure made in accordance with prescribed rules." 9

The term "action painting" thus implies engagement and liberation from received ideas of method and style, rather than merely the athleticism and improvisatory energy to which this epithet has generally been restricted.

The transition in style from the prevailing forms of Expressionist and romantic realism of the 1930's to the new abstraction was for most of the members of the new Vanguard rather abrupt.

It is fascinating to observe De Kooning's path of discovery, how he faltered in the thirties, immobilized by the human image, obsessively working and reworking for a whole year, a single figurative painting.

This extended period of uncertainty and impasse took place between periods of facile abstraction, earlier rather than later in his career. The violence and even personal torment that surfaced in the work of these two artists in the forties and fifties surely must be connected with their patterns of frustration and with a desperate search for personal identity as well as with the cultural milieu.

Pollock became involved in the use of primitive or totemic configurations as they became something to be experienced in a personal sensuous way. De Kooning, on the other hand was still struggling at this stage, with, reality and conflicts, as the subject matter in his work. Examples of this are "Seated Figure" (classic male) 1939. "Glazier" C.1940. Acrobat C. 1942. and Seated Woman C. 1940.

Both Pollock and De Kooning revealed new creative methods and honoured prototypes of abstract art simultaneously. Fantasy and the findings of the unconscious mind were overcome and assimilated into pictorial "action".

In this sense, Harold Rosenberg's term was apt and useful - Action painting became a program of emergence from the tormented self, for, thwarted existentialists, a sometimes desperate commitment to the act of painting by artists who had been immobilized by their own impulses and fantasies as well as by the stagnating conventions of prevailing

constructivist abstraction.

"By the end of the forties the mythmakers and the self-probing existentialists, both searching for new symbolism, made a common cause." ¹⁰ The art dealer, Sam Kootz, linked the two groups together, in an exhibition as "Intra-Subjectivists". The identification was considered prophetic at the time of a new kind of surrealist - orientated abstraction which nonetheless was recognizably American and contemporary. This "heroic" generation may seem quite acceptable now, but one must recall what they had to break through and how they may now have been so acceptable when they were starting out. For example Pollock's "She - Wolf and Pasiphae, De Kooning's first "Woman" composition of the mid- forties, Rothko's dream landscapes, suspended between a luminous ambience and fetishistic imagery.

Still's miroesque ameoba shapes, which gave the impression of some kind of creature; even while containing the prerogatives of abstraction. All these crude or hesitant explorations nevertheless carried enough force and individuality to clearly demonstrate the broad outlines of this new style.

The momentum of this advanced art was sustained both by the recognition of genuine visual novelty and a sense of mission in the air. Young artists felt the influence of the new avant - garde as a unified force. Artists such as Arshile, Gorky and Hans Hoffman were regarded as extremely competent and accomplished professionals by contract, with a more facile control of their technical means. They suffered less from the gaucheries, narrowness of vision, and self-obsession which afflicted the the most original personalities of the emerging new generation of abstract artists in the early and mid - forties.

These artists especially, De Kooning, Pollock, Gottlieb, Newman, Hoffman, Still, Rothko, and Sam Francis, succeeded in their aims and in their ideologies of the function of art.

For them art was a tool to express a new feeling, from a new generation and a standpoint which released it from the ideologies of previous periods and from the rules and regulations of what art should or should not be.

Robert Motherwell defined an attitude at the time, which was foreign to previous periods of art which has since become influential and decisive: "The specific appearance of the works of this generation depends not only on what painters do. The major decisions in the painting are on the grounds of truth, not taste" ¹¹

These artists were more involved in searching for their own interpretations of what was happening at the time and were not willing to fit into a category, without first

questioning and analysing for themselves. This attitude would fit in with what W.D. Fairbairn has to say on the "Function of Art":-

"The function of art work is a virtue in which art is seen to be not only a sublimated expression of personal images, but also as a means whereby positive values are created in the service of an ideal. The ideal served is the superego, and the creation of positive values is an act of restitution on the part of the ego"¹²
In the history of culture, art cannot be regarded as reaching a very high level until that of the superego formation is reached.

The audience for the creative artist nowadays, is not the conventional audience, but in the case of primitive art, real or phantasied external objects, but as in advanced art, the internal objects of his inner superego, which he brings to reality. Along with this bringing to reality of the internal objects of the individual's superego, there must also be a synthesis or integration, as a primary characteristic of life, on a biological level as well as a psychological ego function, expressed in creative efforts. "Creativity is an integrative force, because it is fundamentally based on love, and the guilt - free disposal of one's aggressions and emotions, in socially acceptable channels."

According to H.H. Hart, creation results from a synthesis that occurs in the unconscious ego and is fostered by the freedom of free expression. Creativity is regarded as synthetic, because frustrated instructional tension is reduced, pleasure is fused with the reality principle, the act of creation satisfies the craving of infantile omnipotence it objectifies conflicts and makes them amenable to mastery, and because conscious and unconscious effort are combined in the use of symbols, making for greater energy and mobility. Finally creativity manifests the same features as physiological health in its striving toward symmetry, harmony and completeness as opposed to distortion and discord.

De Kooning as an artist, represents what this writer is taking about. His work has not only brought forward to reality the internal objects of his own ego, but brought to the fore also, the mastery and objectifying of conflicts, the freedom of mobility and vitality. De Kooning's work portrays the use of conscious and unconscious efforts which he made in the making of symbols which create this greater sense of personal identity.

There is a definite element of conflict in his work but towards the latter years there was a greater all over sense of symmetry and harmony.

De Kooning is an artist who strove beyond the avant - garde and delved more deeply into his own personal identity more so than any other artist of his time.

CHAPTER I - FOOTNOTES

1. Harold Rosenberg: De Kooning. P. 13
2. Ibid P. 13
3. Sam Hunter: American Art of the C20th P. 163
4. Ibid. No. 3.
5. E. Kris
6. Oliver Rank.
7. Harold Rosenberg: De Kooning. P. 36
8. Oliver Rank.
9. Sam Hunter. American art of the C20th Ch 7 Crisis in Painting
10. Ibid No. 9. P. 264
11. Ibid No. 9. P. 223
12. W.D. Fairbairn.

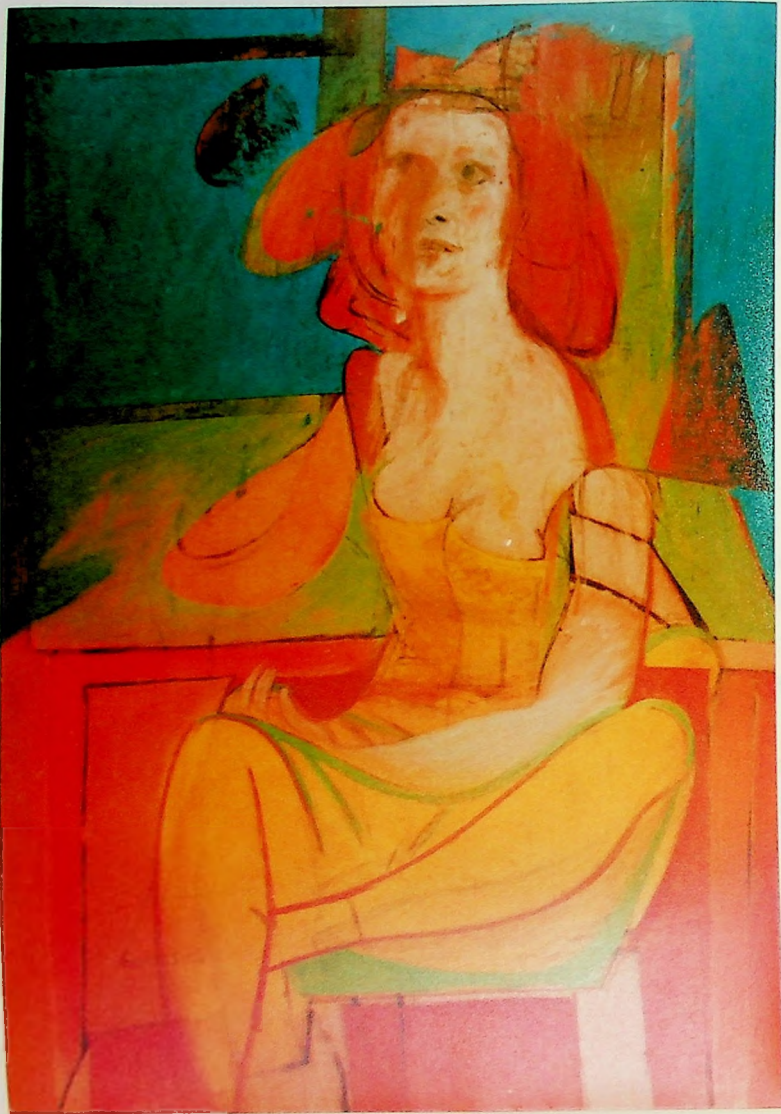


1 - "Seated Figure" (Classic Male) 1939.





3 - Acrobat. C. 1942.



4 - Seated Woman. C. 1940.

CHAPTER 2

DE KOONING AS AN AVANT-GARDE ARTIST OF THE TWENTIETH CENTURY

De Kooning lived and worked within the context of the avant-garde movement of the early twentieth century.

De Kooning had a great regard for these movements from which he had evolved, but he was slowly turning towards a more decisive decision of his own.

From the thirties to the middle forties, he had absorbed Cubism, Social Realism, Neo-Plasticism, Surrealism - but in absorbing he deranged.

For example in the face of the socially conscious paintings of the "Little Man" popular in the Depression, De Kooning produced the strange staring males, of "Two men Standing" and the brooding lonely figures vaguely "proletarian" aristocratic, and hermaphroditic, of "Man" Glazier, and the Seated Figure (Classic Male) images that are near self - portraits, executed by him as experiments in perspective. In the same period, he participated in the Neo-Plasticist tendency of American abstract painting with abstract Still life and "Pink Landscape" in which the picture space is symmetrically apportioned and geometrical shapes are placed in balance - except that De Kooning's Neo-Plasticism, the dividing band of abstract Still - Life, fails to reach the bottom of the canvas, and the balance of Pink Landscape skids on the forms, while its rectangles and circles are neither rectangular nor circular.

By the end of the 1940's De Kooning was prepared to denounce the ideologies of the twentieth century art movements, except in so far as they served as creative stimuli to individual artists.

"In art" he stated "one idea is as good as another" 1

Therefore he did not see the movements as having any major influence but he did note the individuals that were involved in them. De Kooning was very convicted to his own beliefs. He was opposed to the theories and concepts of modern styles. Even though in attacking them he knew he was undermining the basis of any shared forms in art. He believed style was a fraud, he makes this belief felt when he states, "it was a horrible idea of Van Doesburg and Mondrian to try to force a style". De Kooning believed in being true to oneself, and he believed a desire for style was an apology for one's anxiety. He didn't believe in the concept of representation of a cultural

form, he believed instead in a representation of an individual and his emotions.

The rejection of style is a way of asserting that a gap exists between the artist and contemporary society, - they have no forms in common, not even the forms of yesterday's avant - gardism. (Social estrangement was reasserted by the "anti - form artists of the late sixties.)

De Kooning stated in 1951, that artists of his time, " do not want to conform. They only want to be inspired" This is very symbolic of the distance between the postwar American artist and the artists of the previous generation who were far more audience - conscious. According to De Kooning's philosophy, to the artist who only wants to be inspired, all values depend on his state of being: concern for anything external is self betrayal including the production of objects intended to satisfy the taste of a public. Also the attempts of such artists as Mondrian's, who concocted an idea to change the taste of the public, in his "preparation for a universal realization of beauty" through an art of straight lines and the unchangeable right angle. "2 was by far unacceptable to De Kooning. It was far too rigid and imposing and also idealistic on the part of Mondrian.

De Kooning realised that the Modern day artist had no deep impulse to accomodate himself to the norms of society, either aesthetic or moral, yet at the same time he was realistic De Kooning was neither a mystic nor an anarchist, like some of his predecessors. He wasn't aiming at the passivity of someone like Rothko, nor did he believe in the chaos of surrealist automatism or art composed under the influence of drugs. Instead his inspiration could only come through the act of painting.

De Kooning's view of life is that it is transient and imperfect, just like day to day living is. The act of painting achieved for him, forms outside and beyond these boundaries and likewise outside the patternings of style. He believed painting cut across the history of art modes and appropriates to painting whatever images it attracts into its own sphere. "No Style" painting is neither dependent upon forms of the past nor indifferent to them. It is transformatal.

De Kooning believes artistic creation can commence with anything - a random patch of colour, letters of the alphabet, (as for example in Orestes) the sketch of a nude - the artist "lives" on the canvas, alert to possibilities for a new coherence. As his action progresses, his originating gesture is blotted out in the accumulation of "events that take on a form through the starts and stops of the brush. A single painting can be kept going for months or even years, as in (Excavation, Woman 1) or the action can shoot like a flash from surface to surface, as in some of his paintings of the sixties.

De Kooning was not unaffected by the art that had gone before him. The difference with De Kooning was that he had a different attitude towards art history. Instead of either rejecting it totally or on the other hand feeling limited or confined by it, he interpreted it to suit himself. For example in his earlier works, such as *Glazier* and *Seated Figure* (both done around the 1940's) De Kooning applies the Cubist device of dislocated anatomy to figures modelled in depth. Cubism is stretched not forward but as far back as Ingres, and De Kooning leaves a clue to his time-mixing by placing coloured squares in the background, of his portrayals of pathos.

In the first instances of his jamming of different periods of art history, De Kooning challenges the so-called "laws of historical development" by setting against them the products of his own will, yet keeping in with his consciousness of history. In his paintings of men and other early works, such as *Seated Woman*, *Woman Sitting* and *Pink-Lady*, De Kooning restates the formal choice offered to the contemporary painter: either to accept the deep space concept of traditional painting or to work within the layered surface of painting of Cezanne - De Kooning refuses to choose. The traditional, for De Kooning has lost its power to command, and the new, no longer new, has become a common place. Both perspective and two-dimensionality are devices for the painter to use as he wishes, to regard either as the ideal of painting is nonsense.

De Kooning believes, artists today look at art in the context of their own possibilities. As potentials, the works of all ages possess the same status: "the paintings of ancient Egypt or Medieval Europe, or of an Expressionist in a Manhattan loft, stand in a similar relation to the art of the future. As for inherited ideas, those of yesterday's avant-garde are no more compelling in regard to painting today than in the philosophy of Michelangelo, or the religion of Rembrandt."³ De Kooning regards Mondrian to be an important painter, but he does not see how the Neo-Plastic idea, if of such importance to other artists, once the concept has been stated.

De Kooning wanted to progress beyond this. He stated, "we are all basing our work on paintings in whose ideas we no longer believe."⁴

It was his opinion that artists should perhaps return to the works themselves, disregard the ideas in which they originated along with their historical "necessity" and attempt to unlock what is creative in them and therefore come up with something new.

To detach painting from the social, aesthetic, or philosophical values of a given time and place is basically to redefine the profession. No longer seeking to satisfy the wants of the public, including what Nietzsche classified as "metaphysical consolation"⁵ in the sense that work is produced in order to stimulate further creativity. The "art judgement" is an example of these, as it is not necessarily valuable for the

feelings it aroused but instead in the creative acts it may have instigated. It was also noted for its technical investigations, i.e. such as the use of perspective and positioning of figures etc.

De Kooning did not deny the fact that the works of the past were charged with potentiality for the future. It was in maintaining this belief that helped De Kooning write the past with the present and he refutes the notion that the new must be sought in phenomena that belongs exclusively to the century - for example in such things as, film, speed, electronics, and abstract art. Art comes into being through a chain of inspiration which has no end and no beginning and inspiration is its ultimate content. The words of Matthew McGettrick O.D.C., resemble what De Kooning is talking about here, "Life is like a wheel and as it revolves it touches the ground only at a single point which is continually changing" or "it is like a river flowing and we are catching glimpses as the water flows past."⁶

Likewise the future is continually changing into the present and into the past. What must be noted is that, if we want to keep in touch with the present, we must not hold on to the past, it must be let become history. If we try to capture what has gone past, we are continually missing out on what the future has to offer. Therefore the artist must adapt himself to each new situation, if he is to keep in touch with reality.

If the artist uses art as a metaphor of life, then the art must be continually changing. This is what De Kooning strove for in his painting. It may also explain why he never pronounced any of his works to be actually finished, as he was continually re-painting them.

Both art and artists need an identity and define themselves only through their encounter with each other. They are suspended upon one another and are held aloft only through their interaction. "The artist's high-wire act is the model of the effort of individuals to give shape to their experience within a continuing condition of social and cultural disorder."⁷ One of De Kooning's antagonisms to the modern movement is that, "in the famous turn of the century, a few people thought they could take the bull by the horns and invent an esthetic beforehand."⁸

Given the difficulties of extracting form from the painters "way of living" it was to be expected that this bull would be seized by the horns again and again, throughout the rest of the century. But in each instance, the liberating potentiality of art is sacrificed. Whereas to follow De Kooning, art discovers its form in the actuality of the artist's life, "(including" the vulgarity and fleshy part of it," which De Kooning stressed was the heritage of the Renaissance) it does not impose values upon its practitioners as other professions do upon theirs. "⁹

Art therefore becomes a way by which to avoid a way. De Kooning discards the traditional image of the artist in order to begin within "himself" as he "is", he discards all definitions of art in order to begin with art as it might become through him. By their mutual indetermination art and the artist support each other's openness to the multiplicity of experience. Both resist stylization and absorption into a contrived order.

"No Style" is like proclamation of release for the painter, which presupposes a liberationist philosophy of the self. 10

In the triviality, commonplaceness, and chaos of modern daily life, creating art is a stabilising and identifying act. For De Kooning, painting is a total vocation, in that painting makes him what he is. He is aware that acts of creation do not shed an interrupted light and that the problems of modern man will not be solved by art. He is aware, also that the transition between high and low in what he has called the "drama of vulgarity" is the human condition.

The works of De Kooning are directly related to the experiences of the psychic instability of contemporary man, without hedging and with full comprehension of its implications for creation in the arts, inherited from the past. De Kooning even takes pleasure in early music and movies, comic strips, television programmes and commercials, with this understanding in mind. It is this that has contributed to making him the foremost painter of the postwar period. In his synthesis of critical analysis and self-affirmation, painting is restored to its ancient tie with man as he is in his "own height"

Tensions varying from the almost unsupportable strain of *Woman* to the height of "*Door to the River*" or *Two Figures in a Landscape* (1967)" raise his work to the sublimity of paintings of previous times. According to De Kooning, art is a single concentrated energy, capable of manifesting itself in creations from cave paintings to the present, it takes possession of the artist and elevates his performance: painter and painting become one, in the action of the canvas.

In De Kooning's work from the thirties to the present, there often appears a shiver and heightened luminosity as of a "presence" - it runs through *Excavation and Pastorale* (1963). Then this "presence" or what De Kooning termed as "the nothing" part in painting, meaning its "beauty, form, and balance"¹¹ comes to the fore.

This confusion of value and nothingness may be better understood by considering what Nietzsche had to say on the subject. Nietzsche refers to this in the context of the "The Value of Non-Egotistical instincts", which he defines as the instinct of compassion, self - denial, and self - sacrifice, in order to reach some kind of transcendence. This is all very well, Nietzsche claims, until one comes to see them as "absolute values, allowing oneself to deny life and even oneself.

Yet Nietzsche claims "it was these very same instincts which aroused my questioning of life and my suspicion, and that suspicion deepened with time. It was more precisely I sensed the greatest danger for humanity, its sublimest delusion and temptation - leading it where? into nothingness? there I sensed the beginning of the end, stagnation, nostalgic fatigue, or will, that had created, yet turned against life. I began to understand that the compassion which had taunted and debilitated was the most sinister symptom of our sinister civilization - was this a detour to Nihilism?"¹²

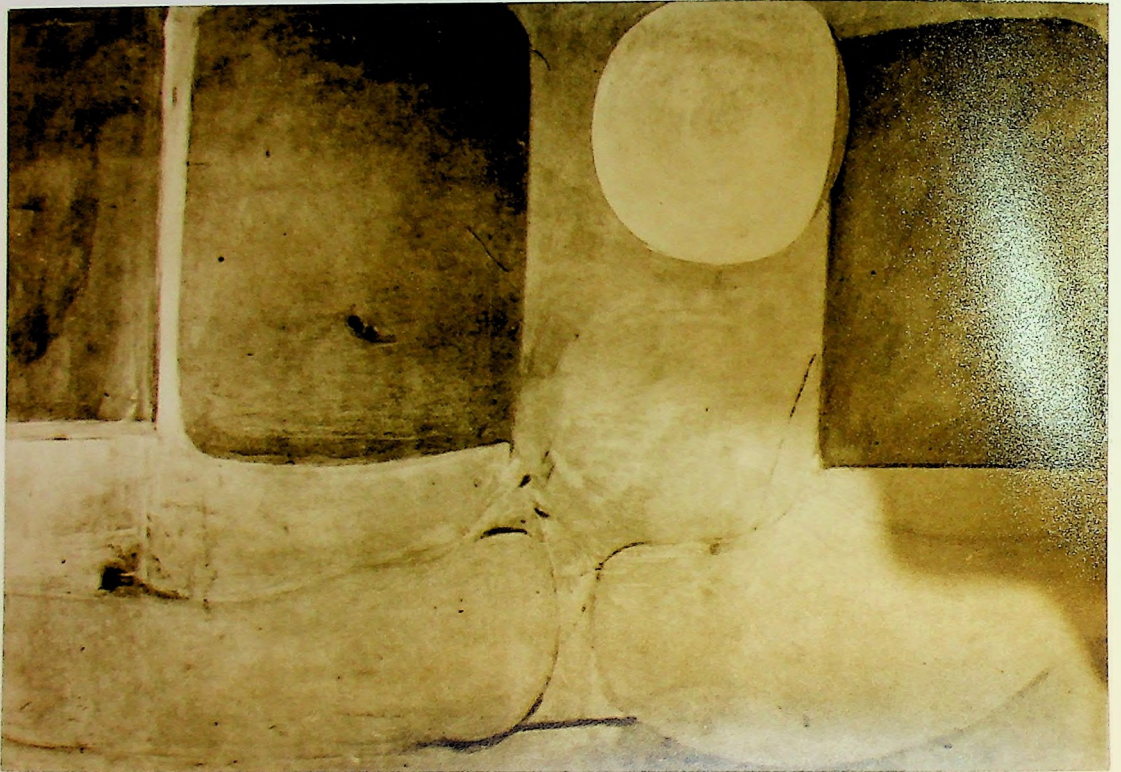
When De Kooning speaks of this "nothing" part in painting and yet he can produce such things as "beauty, form and balance", perhaps he too is reaching this state of sublime delusion and temptation, but what comes next? Perhaps he too realises this state of stagnation and becomes disillusioned. This is perhaps notable when De Kooning's paintings, full of 'beauty, form and balance" dissolve and both he and his work sink into a state of confusion.

De Kooning struggled with this conflict for many years, and he often referred to the artist as being "desperate", but it was his awareness of such that motivated De Kooning to become something more than a "desperate" artist of the twentieth century.

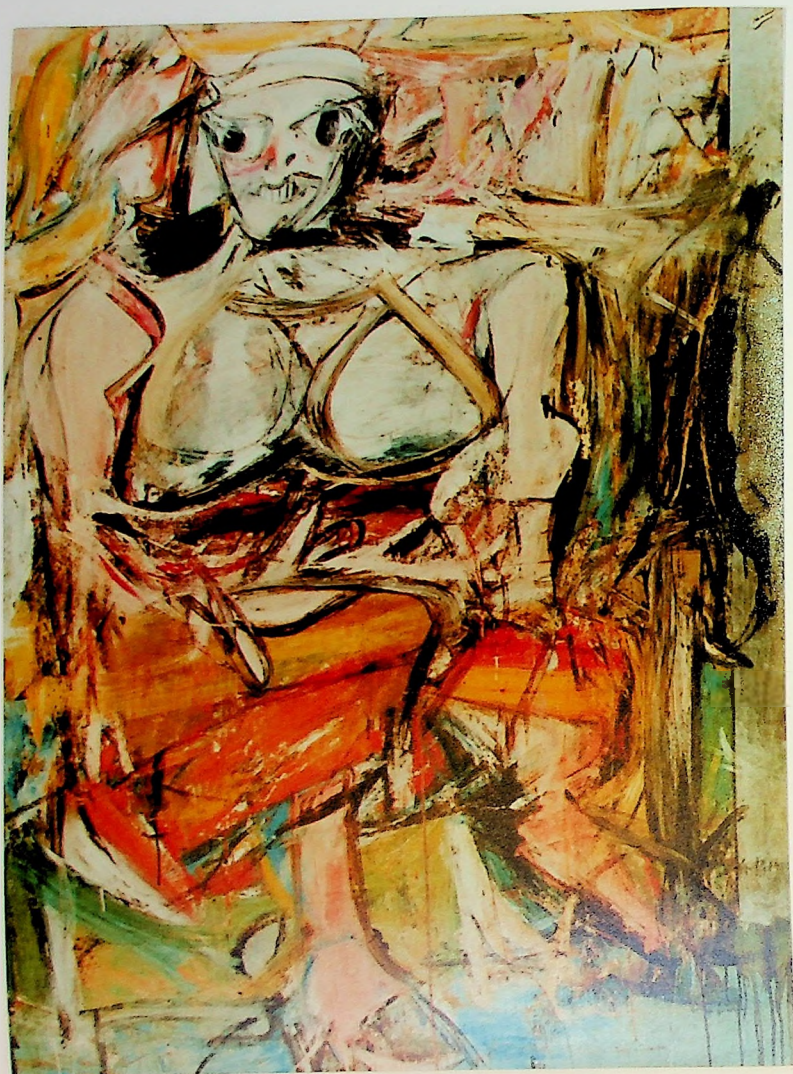
1. Harold Rosenberg; De Kooning P. 14
2. Ibid. No. 1
3. Ibid No. 1 P. 17
4. Ibid No. 3
5. Ibid No 1 P. 18
6. Matthew McGettricle O.D.C. On meditation.
7. Ibid No. 1 P. 100
8. Ibid No. 1 P. 18
9. Ibid. No. 1 P.
10. Ibid. No. 1 P. 14
11. Ibid. No. 1 P. 19
12. Fredrich Nietzsche. Geneology of Morals.



5 - "Two Men Standing"









9 - "Door to the River"



10 - "Two Figures in a Landscape. (1967)"



CHAPTER 3

DE KOONING'S DEVELOPMENT FROM THE 1940's - 1950's

Throughout the forties De Kooning played about with the ambiguities of old and new, he experimented with the concept of depth and flatness on the surface of the canvas. He tried various combinations of techniques, attitudes and feelings which had been suggested by different schools and periods.

"Pink Angels" (1945) is a culmination of drawings and paintings of apparitions with different parts of the body, abstract shapes and some calligraphy. This painting serves as a symbolic connection between dada and cubist art. It is a transitional piece of work and is significant in the sense that it portrays De Kooning initial use of a technique which was to remain with him throughout the rest of his work. This technique being the way he used suggestive but undefined forms which were inspired by his drawings of the human figure, streets, interiors, and from other pieces he had captured from other artists previous to him. He combined all these and created something new at the same time and added to by a spontaneous movement of his hand. The flowing contours of "Pink Angels" sum up De Kooning's experimental wandering from mode to mode.

De Kooning's meanderings among the attitudes and approaches of his predecessors led him to discover a new relation between post - cubist abstraction and the late works of Cezanne. "It was by examining the works of Cezanne that De Kooning realised that new paintings could be produced through the same layering and rechanging of emotion - laden traces, comparable to the self - transforming symbols of Mallarme's poetry."¹ The use of visual symbols and verbal metaphors was the basis used in psychoanalysis, which in post war American painting provided a bridge between Surrealist automatism and abstract sign - making.

The Cezanne - Mallarme discipline of building a formally coherent unity out of synthesized associations was exactly suited to De Kooning's passion for an all - inclusive art of re-created experience. In reaching for form through activating the psyche De Kooning brought about a leap in his work, no longer attracted to recognizable sources, it suddenly discovered an opening between what De Kooning felt and what the art of the past produced him with. "In the context of symbolism, the residual contours of limbs, breasts, safety pins, paper matches of De Kooning's "Untitled" paintings of 1941 - 1945, evolve into an idiom of visual metaphors, out of which the hieroglyph of a unique feeling can be created."² With De Kooning however,

in contrast to Cezanne, half a century of abstract art had made it possible to free the metaphor from specific objects. Therefore, this enabled De Kooning to extend it as far as he wished into the field of emotional resonance.

Forms emerged spontaneously from the action of the brush which could bring to light areas of the psyche in which feelings had not yet crystallized into an identified image. Yet, the fact which is crucial to the distinction between De Kooning's arduous composing and Surrealist - derived automatism in American Abstract Expressionism - in a sense the unknown takes place under the control of his own sensibility, as in the writings of Joyce or Mallarme for example. With the result that instead of fragmentation, which at its best appeals to the taste of the public, as in Motherwell for example, but there is also a statement on several planes of meaning.

Formally, the abstracted metaphorical shape, which is both a sign, like a number or a letter of the alphabet, and the representation of a thing, like the outline of a torso, can skirt the conflict between the illusion and the actual flatness of the picture surface: "an oval with a dot inside is simultaneously the image of an eye that appears to possess volume, and a design without depth."³

The white - on - black "Light in August" done around 1946 - 47 is the first major work of De Kooning's Symbolist abstractions originating in action on the canvas, and the fact that its title is derived from Faulkner, who was an heir of the Symbolists.

Organic shapes, when disassociated from their sources in nature, can carry potential emotional changes, as so do triangles, squares or a series of parallel lines. In De Kooning's paintings of the period of "Light in August", a head shape becomes an "O" (or vice versa) a square becomes a window or a chest frame, the contour of the breast a loop in an abstract image or a passage in a landscape. De Kooning's extensive use of motifs and his multiple way of using them is to be noted. The device of painting which suggests ambiguity of form is not exactly a new invention as it was used by the Surrealists in Leonardo, but it is De Kooning's handling of this device which is innovative and appealing. The visual metaphor is meaningful not in itself but in De Kooning's use of it. Remaining faithful to painting values, De Kooning employed his repertory of signs to organize his imagination in meaningful visual terms. The Surrealists had been content to handle their dream creations and if they were natural objects. For example, Dali's piano on crutches and Ernst's feathered bric-a-brac, were, in respect to painting no different from ordinary piano's or birds and could be incorporated into conventional picture structures.

De Kooning on the other hand, ever conscious, as he said, that "the idea of space is given to an artist to change if he can,"⁴ releases the shape that is both an abstract sign and the emblem of a concrete experience from the status of objects located in deep space, in order to make it function in a new kind of psychodynamic composition. Produced by a gesture, as in writing, but differing from calligraphy in preserving the sense of solidity characteristic of traditional Western Art, each of his forms engaged as a separate integer of suggestion formal and subjective, with the others.

Whereas the images of the Surrealists and of Gorky remained immobile as representations set against a conventional background.

Those of De Kooning's were established in such a way that there were glimmers of light and suggestions made by the sweep of the brush. He would create a continuous movement going from one form to the other and at the same time disguising what he had already established. De Kooning denotes this as "slipping glimpses". The words of T.S. Elliot again emphasize something similar

"Between the idea
and the reality
Between the motion
and the act
Falls the Shadows"⁵

Or as in De Kooning's case falls the ambiguity of whether the image is to become an actual reality or whether it has been and is now gone. De Kooning keeps this ambiguity alive in his painting and gives it a certain sense of motion by the way he utilises his material and by the movement of his brush-strokes.

Again, Elliot's words explain the concept;

"Here the impossible union
of spheres of existence is actual.
Here the past and future
are conquered and reconciled
Where action were otherwise movement
of that which is only moved
and has in it no source of movement-"⁶

By the use of this movement or ambiguity, De Kooning realises that people are, "thrown off balance" and the consciousness is compelled to reaffirm its unity through the act of regaining its equilibrium. This is equally so for the artist himself, as well as for the spectators. De Kooning reckons that by inducing such mental affirmation

he draws the spectators unto the actual art of creation.

De Kooning manages to create a coherence of energies without establishing its elements of disorder. It is also De Kooning's use of metaphorical abstraction that makes it possible for him to act freely on the canvas while discovering in a manner which is in keeping with automatic writing, new linkages of meaning in the signs that appear. The use of intellectual systems and free association, according to De Kooning, entered his painting itself, rather than through an ideology or therapy of the unconscious such as those which inspired Gorky and Pollock.

Therefore it must be noted that De Kooning's spontaneous compositions never allowed automatism or doodling to have the last word; though they may start with a scribble or a mark, his forms are animated by conscious intuitions in which his ideas of painting play an important role.

Because De Kooning had such a desire for exactness yet at the same time without the feeling of being pre-meditated, he sometimes spent years re-working his paintings so they would achieve this exactness and at the same time appear fresh and spontaneous.

In De Kooning's work "Excavation," which was completed in 1950 there is evidence of months and months of doing and undoing. It displays a density of reference more often encountered in poetry than in painting. This piece of work, which in size accomodates De Kooning's conception of aesthetic space as restricted to the artist's reach. the actual work is limitless in scale. It's shapes, which contain one invention on top of the other, never confine themselves to the picture surface nor recede behind it but carry on a continual delving or "excavating" as of planes edging into one another. These planes which are composed of a yellowish monochrome in keeping with excavation are lit by flashes of bright red and blue, which is like a sea of jarred rocks.

This canvas is of particular importance because, in it, "The static medium of painting mocks the need for materials that actually move".⁷ This was for De Kooning a beginning and an end.

CHAPTER 3 - FOOTNOTES

1. Harold Rosenberg; De Kooning. P. 20
2. Ibid. P.20 (No. 1)
3. Ibid. P.20 (No. 1)
4. Ibid. P.21 (No. 1)
5. T.S. Elliot; Collected Poems.
6. Ibid. No. 5.
7. Ibid. (No. 1) P.22.









Chapter Four

DE KOONING'S WORK OF THE 1950'S

The black and white paintings exhibited in De Kooning's first one-man-show in 1948, and excavation, shown at the Venice Biennale in 1950 and winner of the first prize at Chicago Art Institute in 1951 established him as a leader of the New American abstract Art. It was precisely at this point that De Kooning moved from abstraction and began to formulate his conviction that the glory of Western Art lay in its physicality - i.e. "flesh was the reason why oil painting was invented"¹ he asserted in 1950. Instead of abstract signs of the female, the actual image of woman, became De Kooning's preoccupation.

"Forms", he stated, "Ought to have the emotion of a concrete experience."² In the same year (1950) he began work on Woman, 1, he announced his position that painting is inseparable from subject matter. Subject matter had become an issue of modern art, and it was according to De Kooning the result of an historical aberration; the opposition between form and subject was, in his opinion conceived by the middle class who had lost touch with the meaning of human gesture. In Renaissance painting, De Kooning explained, "There was no 'subject matter' What we call subject matter now, was then painting itself. Subject matter came later on.... when the burghers got hold of art, and got hold of man too for that matter "³

De Kooning considered modernist theories to reduce painting to "essentials". In his efforts to liberate painting from what theoretically art can do without De Kooning detected a kernel of tyranny - Mondrian was to him, "that great merciless artist... who had nothing left over."⁴

Though De Kooning shunned politics, he recognised in the impulse to purge paintings of the actual matter of the artists existence a tendency toward totalitarian discipline which tailors life to fit dogmatic ends, "The question as they saw it", he wrote regarding Neo-Plasticist and the constructivists, ancestors of the Minimalists and Colour Painters of the sixties", was not so much what you 'could' paint, but what you could 'not' paint. you could not paint a house or a tree or a mountain. It was then De Kooning stated, "That subject matter came into existence as something you ought "not" to have"⁵

"Abstraction", according to De Kooning is present in all modes of paintings but it does not exist in isolation from other aspects of the work. Likewise the individual may live in isolation, but he or she is automatically affected by whats around them and is a product of their environment whether they like it or not.

Therefore the subject utilizes the object, whether this be himself or other subject matter, and activates it into an individual interpretation of this object and therefore actualizes the interaction between the subject and object, between the conscious and the subconscious, between the real and the unreal.

"Abstraction" for De Kooning achieves this aim. He believes abstraction to be that "indefinable sensation, the aesthetic part"⁶ To arrive at the abstract, De Kooning said, the painter in the past "needed many things - a house, a flower, a milkmaid"⁷ The non-objective artist, however, conceives abstraction - "the nothing part in painting" as something existing and for itself perhaps attaining its perfection in the circle, square or cube. Thus abstraction becomes an ideal reality on the basis of which an aesthetic can be formulated in advance of the paintings themselves.

The result is to make creation subservient to theory. Following this line of thought, De Kooning denounced both "Mathematics and Theosophy" in art and pledged himself to nature and the concrete. The particular fascination of Western Art, he held, from its earliest animals and idols to Picasso or Giacometti, lies precisely in its respect for the corporeal" as is" for the fact, that a human being has been given a face and a body. De Kooning states, "When I think of painting today" - "I find myself always thinking of that part which is connected to the Renaissance. it is the vulgarity and fleshy part of it, which seems to me to make it particularly Western"⁸

De Kooning associated abstraction with the Orient, with the "state of not being here it is absent" He declared, adding, "That is why it is so good". The meaning of this largely escaped De Kooning's contemporaries, then caught in the enthusiasm for the "New Abstract American Painting"⁸

De Kooning was determined to add some concreteness to his metaphors, by reattaching forms to flesh. He entered a new relation with his primary symbol the woman, in order to investigate new possibilities of illuminating experience through painting.

The seriousness of this move is indicated by the fact that woman 1 took almost two years to "finish" (it was in actual fact, never finished), several years were to elapse before admirers were to accept woman 1, after seeing his black-and-white series were they able to accept his woman series.

"If I had a character", De Kooning complained, paradoxically, thinking of the craftsman code of making works that satisfy one's public, "I'd paint abstraction"⁹

From 1940 to the present "woman" has manifested herself in De Kooning's paintings and drawings. These immediately portray a focus on all the human emotion in response to this particular subject. There is a focus of desire, frustration, inner conflict, pleasure, disdain, humour, and irony which are as posing a problem and as demanding as any modern day architect or engineer could be faced with.

In seated woman, "woman sitting Queen of Hearts," Pink Lady, Woman - all done between 1940 and 1944 - a seated female with legs crossed or cut off below the knees appears in a variety of modes, some even approaching caricature.

The pencil sketch of the "Reclining Nude" twins the figure into a nubile doll and the "green and yellow woman" (1944) gives her a comic mask. The pastel and pencil body fragment 'Untitled' (1945) is a spare part that reappears in still life of the same year, an early example of De Kooning's conversion of a natural form into an abstraction. In these early woman, cubism is constantly invoked, but is put aside in the artist's effort to find a precise match for his feeling about his subject.

The figure in "Pink Lady" breaks up into motions; in woman sitting - arm, shoulder, neck and oversized head are swept unto a single movement in anticipation of De Kooning's later figures that surge out of gesture.

Woman (1949) is a magnificent dance of forms struck off in the course of painting; that these forms constitute a female figure rather than an abstract composition like "attic" done in the same year, and that the complex shape that crowns the central mass is a head elongated and twisted in ecstasy, adds a dimension of emotional reality to the painting, as does the fact that the thrust from bottom centre leftward is a gay kick of the lady's right leg. Anatomical displacements, comparable to those in De Kooning's "men" of 1938 - 40 take advantage of the anomaly of aesthetic structure fixed with direct experience. Constantly there and constantly changing, at times torn apart the woman compliments the unstable "I" of the artist. De Kooning states, "I could sustain this thing all the time; she could not be there, or came back again, she could be any size. Because this content could take care of almost anything that could happen"

The words of T.S. Elliot describes something similiar, to that which De Kooning is arriving at in his painting:

"For most of us, there is only the unattended Moment".

"The moment in and out of time
the distraction fit, lost in
The wild thyme unseen, or
the winter lightning,
On the waterfall, or music
heard so deeply,
That it is not heard at all,
but you are the music,
While the music lasts. There are
only hints and guesses,
Hints followed by guesses and the rest.
In observance, discipline,
thought and action.
The hint half guessed, the gift
half understood, is Incarnation." 10

For De Kooning, the reality of woman and all it poses is really there, but at the same time there is conflict within himself, and what is there, one moment has changed a moment later. Therefore there is this sense of being there, yet moving on and changing, occuring at the same time.

In De Kooning's painting of "Pink Angels", and "Still Life" (1945) there is a dissociation of the shapes and contours of the female figure. They involve forms retaining exotic suggestions which are transmuted into an emotional sign language susceptible to free, rythmic organization.

In the action paintings of the late forties - "Light in August", "Black Fridays" and "Orestes", - in which De Koonings earlier stylistic hesitations and mixed handling are whirled into a new form and self-consistent affirmation the woman is diffused into strangely humanoid countryside containing passages of passionate heat and cold. Overt traces are the graceful bust in the upper right center of "Light in August", the profile of a breast that outlines a shoulder in the lower left quarter of "Mailbox", the bosom in the lower left of center in "Excavation".

Concurrently De Kooning produced the heroic,- comic woman (1949) referred to above, "Two Woman on a wharf (1949)" plus such significantly entitled "abstractions" as Boudoir Warehouse, Manikins, woman, Wind and Window, in all of which the female torso is unmistakable. There is even a faint print image of a nude to be seen in his painting of the "attic".

Whether De Kooning consciously or unconsciously intended to have the female figure play and important role in all these paintings is questionable, but it was obvious he had not rid himself of the emotional reactions which the female figure presented him with.

A radical feature of De Kooning's art, is its rejection of radical cliches. For the avant-garde artist, woman is a "forbidden" subject. In Interview with British critic David Sylvester, De Kooning reveals how his paintings of the woman came into being behind the wall of thought he built against accepted ideas. The female has been "painted through all the ages" he conceded, and for an artist today to paint her again is absurd" But when we understand why De Kooning chose to paint woman, it is not absurd at all. As for him, it was not merely a painting of a nude, for him it was a symbol of what he felt. For him woman represented as was stated previously, desire, frustration, inner conflict, pleasure, disdain, humour, and irony. Therefore for De Kooning, not to paint something that symbolized all these emotions, would be equally absurd, He stated that, if for no other reason, than that by this time, the commands and prohibitions of vanguardism had cancelled each other.

De Kooning's work is very much alive and represents the essence of his own experiences. His work is the actual substance of his existence. In the interview David Sylvester, De Kooning made a statement about his woman series, he says, "in the end", "I failed, but it didn't bother me, I felt it was really an accomplishment." "Failure or success, I have gained my experience," "Painting the woman, was an "act" in the arena of art history, a display of skill and imagination put on before an imaginary gallery of the great masters." "I didn't work on it, with the idea of really doing it. With anxiousness fright, maybe, or ecstasy to be like a performer, to see how long you can stay on the stage with an imaginary audience." 11 The theories of E. Kris are of relevance to this statement above. Kris, states, "it seems gradual emergence from conflict plays its part. The work may start out in serving a fantasy of the individual, in meeting an individual's needs, but to the extent that it emerges from conflict, certain properties may be acquired which are akin to and some of them identical with gift or skill ... Theories may be generalised, the emotive potential may grow and the process of creative communication may be imitated. All that is not only the result of conflict, it is at least in part due to the integrative, and in this case autonomous power of the ego." 12 H.B. Levey, psychiatrist, presents his theory on the "free" and "creative" artist. His view is that "inspired production of arts always occurs in the presence of a specific anxiety situation" 15 Actually there are two types of situations. In the first, art creation "occurs as a supplementary emergency defense against great anxiety and protects the ego from regression. "On the second hand, art creation "occurs during a partial regression as a re-progressive healing mechanism. The so called true artist engages in both of them. The artist is seen as an emotionally "immature individual. His dominant needs are a special variety of material tie and the seeking of an exquisitely heightened self-regard, he environs himself, whether he or she marries or not with relationships which give these satisfactions". Similarly the artist's dominant fears are of "the loss of love from the maternal representative in conscience and fear of his genital functioning" 4

Analysis reveals that these fears derive from an unconscious destructive impulse towards the mother and particularly towards her generative function, together with an unconscious retributive fear that his own generative tract is damaged. therefore when-ever these needs cause inordinate excitement, these fears are heightened and an unconscious need for punishment is activated.

Minor increases in these tensions are handled through the exploitations of environmental resources for love and reassurance. Somewhat greater increases may be handled with small intrapunative behaviour like over activity and over-work. When the increase in tension is acute and other methods of coping with it, fail, the artist goes into a self punishing depression. As the need for punishment is ameliorated through the depression, new energetic efforts to make separations are instituted. The aim of the ego is to gain the forgiveness of the material representative in conscience and to eliminate the fear that his generative organs may not be in tact. Consequently the energy is withdrawn from the regressed self - punishing part of the ego and is invested in the creation of a beautiful and perfect work of art which symbolizes the restoration of the person "damaged" by the artists rage. Since, at a deeper level this person represents the thwarting mother and the damage is a destruction of her generative function, if the work of art is such that it is love of beauty - well then, it would represent the restoration of her - therefore, the ego demonstrates the return of its function of love and pity and proves itself lovable again. All these being restored are celebrated in symbol with the work of transforming a sample of the real world - into the real and inanimate medium.

(As, in De Kooning's case, the Symbol of "Woman") As De Kooning states himself, the carrying of this creative work, was an act for him, it was an experiment to gain experience. He also claims himself, that the "woman" was a symbol for him, of all his inner feelings. In regard to this, the theory of British psychologist, W.D. Fairbairn, may be taken into consideration; "In virtue of the function of art, it is seen to be not only a sublimated expression of repressed urges, but also as a means, whereby positive values are created in the service of an ideal. The ideal served is the superego, and the creation of positive values is an act of restitution on the part of the ego." 15

In the history of culture, art cannot be regarded as reaching a very high level until the level of the superego formation is reached. The audience for the creative artist nowadays, is not the conventional audience, but in the case of primitive art, real or phantasied external objects, but as in advanced art, the internal object of his own superego, which he brings to reality." 16

De Kooning refers to this himself when he says, "...to see how long you can stay on stage with an "imaginary" audience." Along with this bringing to reality of the internal objects of the individual's superego, there is also a need for a synthesis, or integration. Not only as a primary characteristic of life on the biological level, but also as a psychological ego function, expressed in creative efforts.

"Creativity is an integrative force because it is fundamentally based on love," and the happy guilt-free disposal of aggression in socially acceptable channels."17 According to H.H. Hart, creation results from a synthesis that occurs in the unconscious ego and is fostered by the freedom from repression. Creativity is regarded as synthetic, because frustrated instructual tension is reduced, pleasure is fused with the reality principle, the act of creation satisfies the craving of infantile omnipotence, it objectifies conflicts and makes them amenable to mastery; and because conscious and unconscious effort are combined in the use of symbols making for greater energy and mobility.

Finally creativity manifests the same features as physiological health in striving toward symmetry, harmony, and completeness, as opposed to distortion and discord."18

In my opinion this theory is very relevant to the works of William De Kooning. Not only can you witness a progression of these elements and De Kooning's attempts to deal with his inner tensions and conflicts, but his latest works portray this sense of completeness and most of all a feeling of freedom, mobility and vitality which are within the context of symmetry balance and harmony. It is the ultimate presence in De Kooning's use of the geniuses of Western Painting that is the secret of what is often referred to as his ambitiousness. In his canvases, painting in the twentieth century recovers the metaphysical concentration on self, being appearance, and action of the most elevated moments in art.

This fidelity to what De Kooning terms as "the life and death problems" puts De Kooning's paintings against the grandest efforts of the Western creative consciousness. He has disdained to dodge this comparison by resorting to the avant-garde pretense that comparisons have been vitiated through discovering new directions for art. "I'm no lover of the new - its a personal thing" he states. "19

Woman - a symbol of inexhaustible mutability, the woman merged for De Kooning into other themes that he could sustain all the time, because they could change all the time. His concept of "no environment", with which in the fifties he resolved the problem of locating his giantesses equates the changefulness of the woman with the perpetual shiftings of people, things, events, and impressions on the streets of Manhattan.

In the series beginning with Woman 1, De Kooning advances from the indications of interiors or background walls in the early studies of males, through Woman (1949) to a rejection of both traditional illusionary space and modernist compositions in planes. By the mid twentieth century, these conventions, the new as well as the old have lost their *raison d'etre*.

In actuality, a woman is perceived neither as a static image with a table behind her and a dog at her feet nor as a figure in a pattern of coloured shapes. She and her environment are apprehended simultaneously as a complex of evanescent sensations, passions and transient moods and thus soluble amalgamation can be recalled to life only in the act of painting. The formal solution of De Kooning's early 1950's series thus consists in destroying the boundary between figure and setting through enacting on the canvas an interplay of actions that are equivalent of a stream of visual encounters.

By the time "Woman IV", has been reached, the inner and outer contours of the figure have been all torn apart by the thrusts and counter thrusts of the painter's gestures, like a figure spotted through a criss-cross of fast traffic. A residue of "eyes" and "arms" identifies the subject as the congealing of physical and psychic forces (the woman, - environment) into an ironic manifestation. Woman IV reconstitutes herself as a monumental caryatid with crossed arms, and a fixed classical stare. "She is a goddess of the no place, risen from the sea of unrelated events."

The Charcoal drawing "Monumental Woman" (1953) sketches a complementary idea which De Kooning was to develop fully in his paintings of the sixties, that of woman herself as a "place" through having absorbed the forms of the landscape. Monumental Woman is Washington D.C. - the nose is Washington monument and under the curve of the right breast the sweep of columns probably derives from the Jefferson Memorial, "Woman and Bicycle", solves the problem of environment in a different way.

The forms of the crowded cityscapes, of the mid forties i.e. Gotham News, Saturday Night, Police Gazette, belong, to their titles indicate, to news and calendar, to the flow of events in time, rather than to objects situated in space. They are forms in passage: broken angles, hoops, open ended squares, disconnected bosoms and groins collide in De Kooning's No Where and explore in streaks and flashes of paint. The forms constitute an environment in which no person or object can claim an identity. This is a notable characteristic of De Kooning.

The compressed composition, thick, ragged edged, gritty surfaces and uncertain, non-descript colours, of "Gotham News" and "Easter Monday" are derived from De Kooning's grim years in Fourth Ave, and East - Tenth Street Lofts, from the decaying doors of the buildings, the rubbish-piled areaways, the Bowery Cafeterias and the drunks on the streets. There is a remarkable comparison between these works and the works of 1957. De Kooning begins to paint in Springs, Long Island, his

paintings open out as if with a sigh, and reflect the openness of the countryside. The new symbol, he uses, of metamorphosis is the Highway. Examples of works bled out of this surrounding are "Parc Rosenberg", "Suberb in Havanna" "a recollection of a visit", and "Door to the River."

There is no art of our time, which is more immediately engaged with the organic life of its maker, than De Kooning's is. Each phase of his work contains the matter of his psychological condition, his intellectual activity, and his physical surroundings. It might be said that paintings of the woman as landscape could have come only from one who is, at least in part, a painter of landscape. De Kooning's compositions of the past dozen years are a compound of sea, sky, greenery, beaches and beach girls, all absorbed, during his solitary bicycle rides, on the roads around Springs or in gazing at the shores in Winter and when the sands are crowded. A good portion of De Kooning's consciousness consists of sheer "sense - reflex" to phenomena, like an animal's water, in its flowing, splashing dripping, and reflecting of light is the pervasive element of De Kooning's most recent work.

De Kooning found another metaphor for the "slipping" of things and the self, in the seasurfaces.

The reclining figure in "Woman in a Rowboat" (1965) which sinks into the sunlight, beneath the waves of paint, that form her torso, and her environment is a masterpiece of "object as event"

Like De Kooning's other symbols of metamorphosis, the sea has an autobiographical meaning to De Kooning, as the link between his present and his past, between the dutch city of his birth and boyhood, and New York, to which he came in 1926, as a twenty two year old stowaway. De Kooning keeps returning to this event of crossing the Atlantic, in the form of anecdotes and recollections, of individuals - He states, "I don't give a damn about the pacific" but references to the journey across it are made in some of his later paintings.

For example "Untitled", the earliest painting in his 1968/69 retrospective was done in 1934, eight years after his arrival in the United States; it is made up of shapes suggesting portholes and decks, with sea and sky in the background, and in the left foreground, a masked head, looking inward to land. The architecture of ships, the perfect joints and polished surfaces of marine woodwork,

and the spotless quarters of Scandinavian seamen, are for De Kooning emblems of order and well being. It was after he left Manhattan and went to live on the Eastern tip of Long Island, where he designed a studio of beams and struts, turret staircases and look-out platforms; that he started painting such subjects as clam diggers, "Woman in a Rowboat", "Sag Harbour", "Woman Acabonic". It is here that he combines his favourite subject, woman, with his association of the sea.

His woman paintings of the sixties are no longer the massive icons of 'no environment', they are now in their beach settings. One may wonder why De Kooning started painting spindly, physically diffused girls on a beach. These paintings all served as an experimental function in De Koonings self-investigation they were products of his latest devices for circumventing his willful mind and trained talent, which were bound to assert themselves in any case within the process by which they were circumvented. In reference to "Excavation" De Kooning liked to say, the artist functions by "getting into the canvas" and working his way out again. This work, has seen him not only depart but close the door behind him, and painting literally symbolises this as he has a door right in the bottom centre.

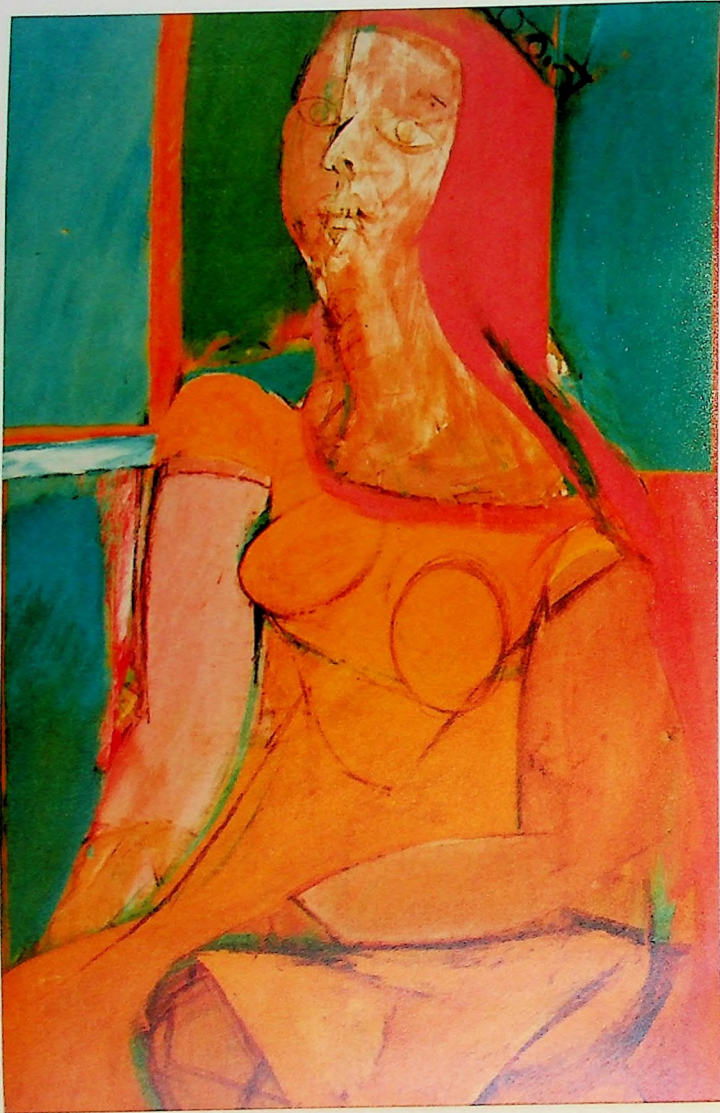
In reaction against the calm shared by "Excavation" and Cezanne and the Symbolists, De Kooning next chose to ally himself with the tradition of Van Gogh and Soutine. From Woman I which followed "Excavation", no departure was possible, the artist continue to inhabit the painting as its emotional subject. It was as if, returning past Cezanne in the direction of Van Gogh, he had been carried back also from the symbolism of Mallarme to its primitive root in, Rimaud's "infernal bride groom"

In Woman I, De Kooning carried paintings as action to the verge of magic, the modern magic being his attempts to bring "real beings" to the fore through activating the materials of communication. Rimbaud believed that he could evoke new flowers, new stars, new flesh, out of his sourcery of vowels and consonants. De Kooning aimed to do likewise with his willed, spontaneous manifestation of a goddess through the action of the brush and paint.

FOOTNOTES - CHAPTER 4

1. Norbert Lynton. Story of Modern Art. P. 234
2. Ibid No. 1
3. Harold Rosenberg - De Kooning P. 23
4. Ibid No. 3. P. 23
5. Ibid No. 3 P. 24
6. Ibid No. 5
7. Ibid No. 5
8. Ibid No. 3 P. 28
9. Ibid No. 8. P. 29
10. T.S. Elliot. Collected Poems Pgs. 212 - 213
11. Ibid No. 3. P. 32
12. E. Kris "Psychoanalytic Explorations in Art" Pgs. 334 - 51
13. H.B. Levey. "A theory Concerning Free Creation in Inventive Arts" Pgs. 229 - 93
14. Ibid No. 13.
15. W.D. Fairbairn. "Prolegomena to a Psychology of Art" Pgs. 288 - 303
16. Ibid No. 15
17. Ibid No. 15
18. H.H. Harte. "The integrative Function of Creativity" Pgs. 1 - 16
19. Ibid No. 3





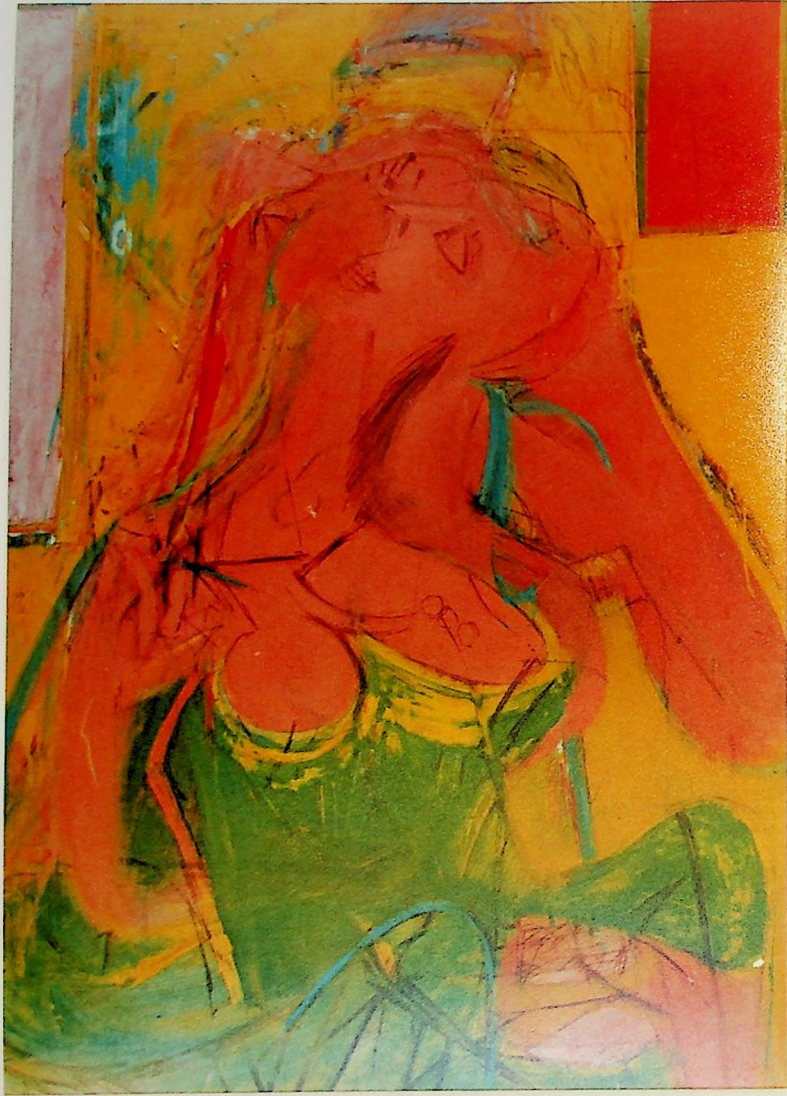
17 - "Queen of Hearts" (1940 - 44)



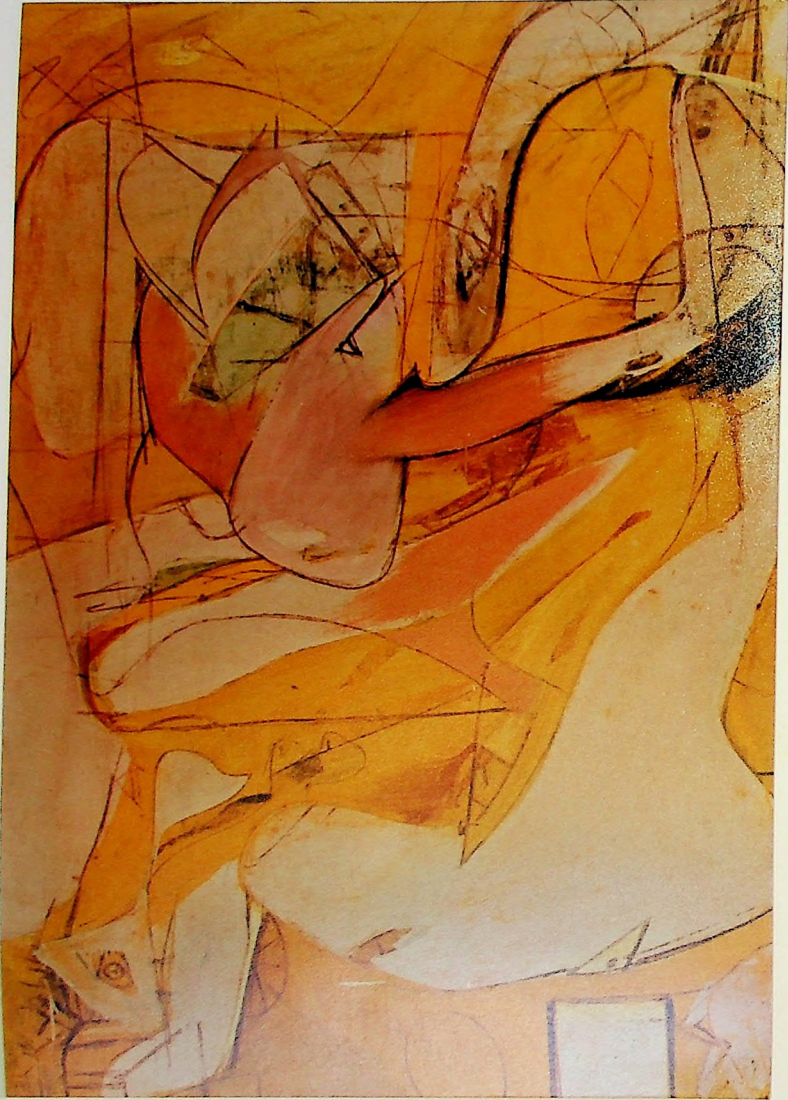


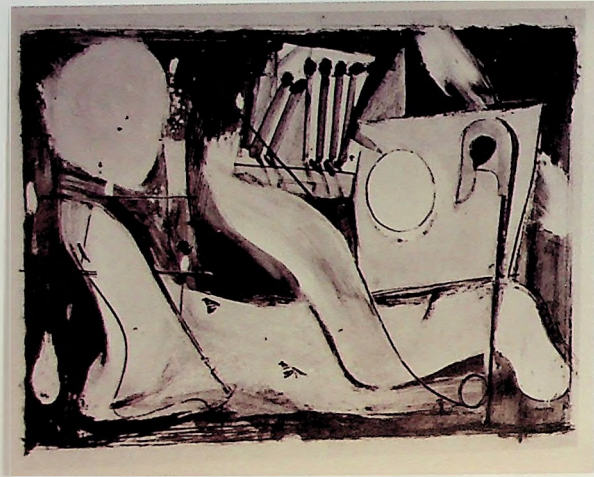
19 - "Green and Yellow Woman" (1944)















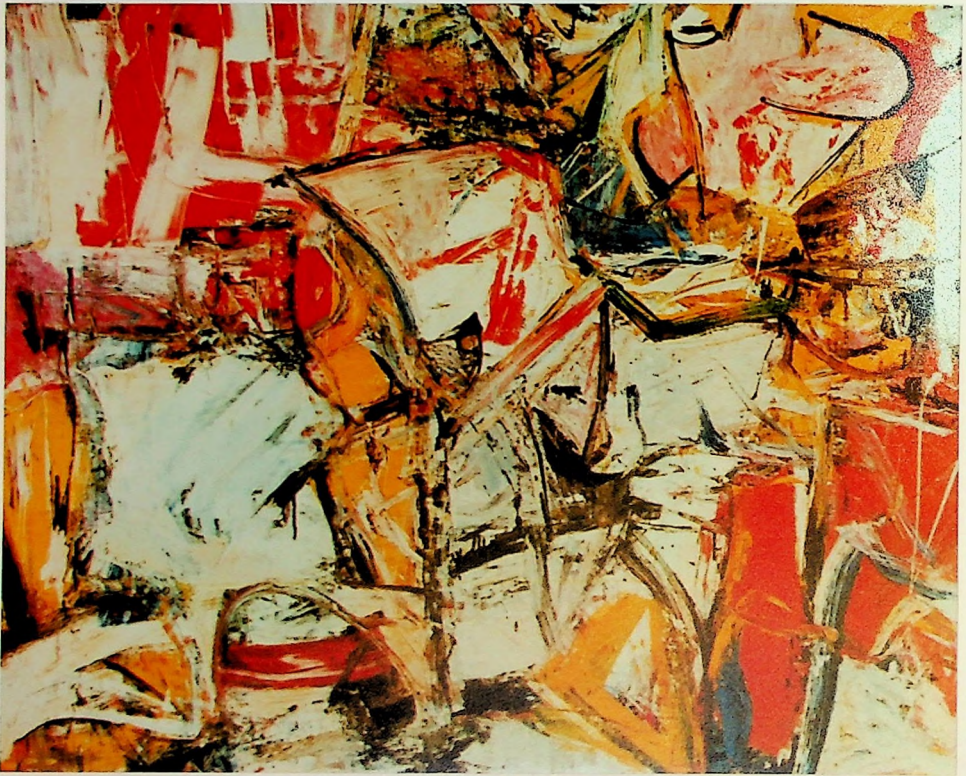












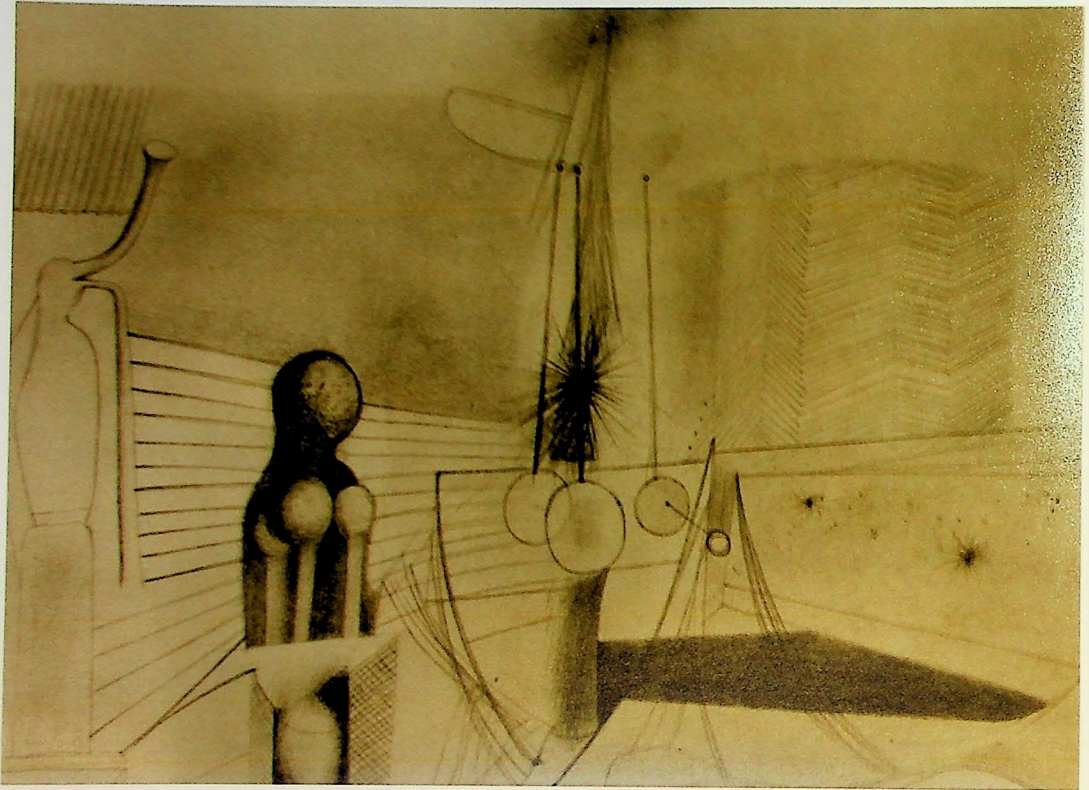
















CONCLUSION

Compared with his earlier canvases, the paintings of the sixties show gains in rhythm, luminosity, and surface vibration through the use of his line and the chromatics of his red, pinks, greens, and white. As in the past De Kooning keeps gambling with the possible destruction of each work-in-progress by holding it open to associations that Spring up in the course of its creation. Some of the paintings, example (XXXXII) "Untitled (1967) are among the most lyrical creations of the century, but De Kooning has not yet excluded images arising from currents of spite, disgust, and vindictiveness. As always, his paintings came into being on the edge of dissolution. For them to exist has required a heroic endurance of uncertainty as well as a reasonable rate of good luck.

Consistent with his principle of constant renewal, De Kooning's primary aesthetic quality is freshness, the freshness of things as they appear in a dream - his admiration of Matisse's late paper cut-outs and his experimenting with paint mixtures and driers have to do with this pursuit of freshness. Compared to his Eastern Long Island Women, most of the younger generation paintings and sculptures originating in the rationalist aesthetics of the sixties look as if they were aged at birth. 1

De Kooning has never attempted to attribute political meaning to his work. The arena of art as action is the canvas, not the community. As noted above, De Kooning was alone among the action painters in introducing into paintings elements of popular culture, such as imprints of news columns and cuttings from ads, but in his work these materials carry no implications about the society in which they originated. Yet under the conditions of the ideological pressure characteristic of the past forty years, unbending adherence to individual spontaneity and independence is itself a quasi - political position - are condemned by Lenin, outlawed in totalitarian countries, and repugnant to bureaucrats, conformists, organization men, and programmers. Improvised unities such as De Kooning's are the only alternative to modern philosophies, to social salvation which while they appeal for recruits in the name of a richer life for the individual, consistently shove him aside in practice. De Kooning's art testifies to a refusal to be either recruited or pushed aside. His expansion of the resources of painting as a means by which the sensibility can interact with chance, impulse, the given and the unknown, presupposes that the individual as he is, will continue to oppose himself to all systems.

The essence of De Kooning's work is that it became what he "is" - an intellectually free and stimulating individual. His work is full of character and emotion. It came into being and "lives" in a flux of energy and life. De Kooning's work brought to

a conclusion, represents things past and things that still live on. He sought for something and he found it and he painted it. It is very difficult to describe something that is so abstract yet so real and exists in our everyday living.

T.S. Elliot describes it, in a certain sense, when he writes:-

Men's curiosity searches
past and future
and clings to that dimension.
But to apprehend,
The point intersection
of the timeless,
With time, is an occupation
for the saint -
No occupation either, but something given,
and taken, in a lifetime's
death in love,
Ardour and selfishness and
self - surrender
For most of us, there is only
the unattended "moment"
the moment in and out of time,
The distraction fit, lost in
a shaft of sunlight,
The wild thyme unseen, or
or the winter lightning,
Or the waterfall, or music
heard so deeply,
That it is not heard at all,
but you "are" the music,
while the music lasts. There are,
only hints and guesses,
Hints followed by guesses;
and the rest
Is observance, discipline,
thought and action.
The hint half guessed,
the gift
half understood, is Creation". 2

It is this gift, a quality of life, that De Kooning expounds in his work. His work was an accumulation and representation of time, emotion, living, life, energy, conflicts, questions and suggestions. De Kooning brought all these things together within his work. He did it in such a way that it was not confined within any limitations or bound to any style, or collective credo. It existed totally independently in itself and at the same time portrayed an element of harmony, balance, symmetry, energy and light.

For an artist to achieve this is the equivalent of achieving a miracle.

CONCLUSION - FOOTNOTES

1. Ref. to Text by Harold Rosenberg on "De Kooning".
2. T.S. Elliot. Collected Poems. Pages 212 - 213.

Plate 166 Untitled 1966-67 Charcoal, 18 3/4 x 24 Collection the Artist



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APPENDIX
