

"THE FEMALE IN THE ART OF, MUNCH, DE KOONING, AND APPEL."

a thesis presented by

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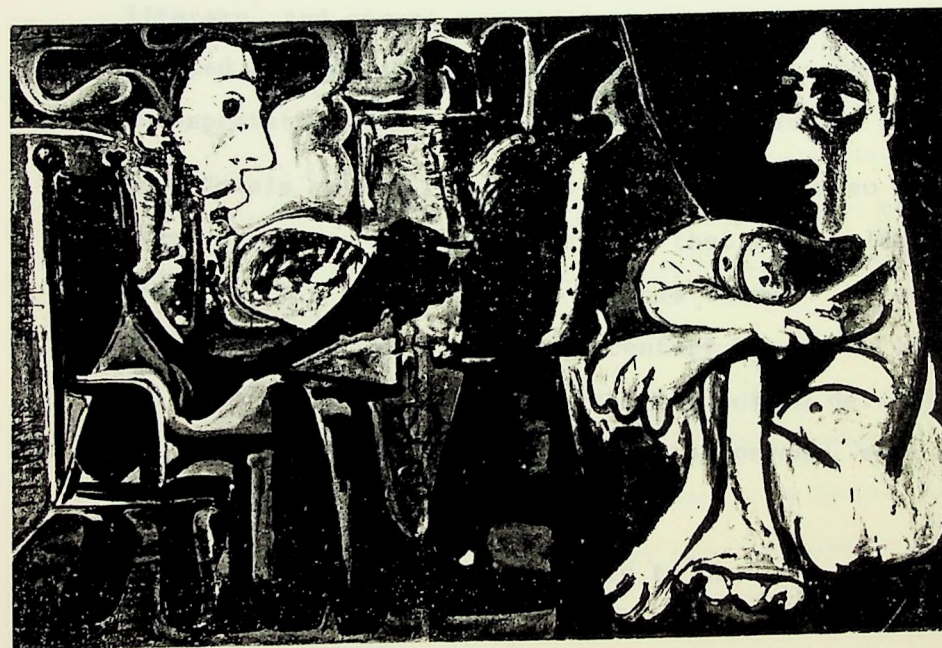
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"THE PAINTER AND HIS MODEL" PICASSO.

INTRODUCTION:

"The Female In Art":

The human figure has been a constant source of inspiration to artists throughout the centuries. The female figure, in particular, has been man's most intimate structure for the display of pictorial invention. For the artist, the female subject has a wide range of symbolic, mythological, cosmic, literary, and sexual connotations. Because of her many faceted nature, she has inspired a diverse range of interpretations that are evident throughout art history.

The "female motif" in art has been treated in so many different ways by so many different artists, that the public has become very familiar and accustomed to this theme. Because of its familiarity, artists from this century have been liberated to the extent, that they can use the subject to delve into more subjective areas, such as those of the psyche, soul and the subconscious.

Freidrich Nietzsche believed this to be true also, when he stated that :

"If the same motif has not been treated in a hundred differnt ways by various masters, the public never learns to get beyond interest, in the material alone; but once it has become familiar with the motif from numerous versions of it, and thus no longer feels the charm of novelty and anticipation, it will then be able to grasp and enjoy the nuances and subtle inventions in the way it is treated." 1

The late 19th century and early 20th century, saw the emergence of artists's interests in subjective orientation and the dismissal of reliance on outward objective stimuli as the only means of inspiration. The Expressionist movement encouraged artists to journey into the realms of the interiors of their minds, their souls, for inspiration, and to go beyond the surface reality. The Expressionist painter, Franz Marc, said in 1913:

"Everything has appearance and essence; shell and kernel, mask and truth. What does it say against the inward determination of things that we touch the shell without reaching the kernel, that we live with appearance instead of perceiving the essence; that the mask of things so blinds us that we cannot find the truth. " 2

Many male artists have tried to reach a reality, a truth through depicting the female subject in their art. Picasso was one such artist, in his paintings of women from Cannes and Mougins 1954-63, the author of the book on this subject writes about the importance of Picasso's women in his work:

"Woman is Picasso's most living reality,
his most open, hidden truth,
his most trusted charger in the battle for the conquest of reality,
the inexhaustible treasure,
the enemy who never lays down his arms,
the joy of living and the torment of painting,
his inseparable companion, his scapegoat, his queen. "

Helene Parmelin. 3



"NUDE WOMAN IN RED ARMCHAIR" PICASSO 1932.

The fact that an artist chooses a particular subject, means that he wants to grasp it, control it, take possession of it. Through choosing it as his subject, he wants to project himself through its means. The man painting another human being is a self reflection, it is an act through which the individual may find ones self. The writer. Przybyszewski, friend of Edvard Nunch, asks himself the question "Why do I love woman?" It is interesting to change the question around for the male artist to ask "Why do I paint woman?" In reading Przybyszewski's answer, the male artist may find answers too.

"I love in the woman myself, my own ego raised to its greatest intensity, my fragmented states, rapping all the corners of my mind and in which the most inner secret of my existence rests, have collected around this woman like iron shavings around a magnet.

And the woman that I love is I, my most intimate and inner ego, my ego as arriere fond, as distant background, myself seen from a bird's eye view; me the objective of a mirroring plane." 4

In my thesis I have chosen to discuss three male artists who deal with female subject in their work. They are Edvard Munch (1863-1944), Willem de Kooning (1904-), Karel Appel (1921-). My reasons for discussing these three male artists in relation to the female subject are, firstly, as a female, I have always been interested in observing man's representation of woman through art. It is necessary for me to state here, at the outset of this discussion, that my interest in this observation stems solely from an avid curiosity in the way in which opposites are inspired by and react to opposites.

I do not intend to use feminist political interpretations, as I think that the experts in this field are qualified enough to argue their own case as they have been doing in recent years.

Secondly, I am aware that these three artists are unrelated to each other in terms of not coming from the same period or the same school. However, all three artists have origins in northern Europe and these origins determine the way they paint to a certain extent. For my purpose of research they respond to the female subject in a very obsessive and emotional way, and in this sense they share a common emotional intensity.

The works of these three artists that deal with female subject, have always been the most satisfying and enlightening works for me over and above their other works dealing with different subject matter. Through representation of the female subject these artists have exposed psychological, emotional, and intellectual notions that are not revealed through interaction with other subject matter. Because of the very stimulating nature of the female subject for these three artists, Munch, de Kooning and Appel, their working methods have been strongly affected and it is both these areas, emotional and practical, that I wish to discuss each artist in relation to the female motif.

"The Female As A Male Target" :

In the book "The Painted Witch," the author, Edwin Mullins, 5 expresses his horror at discovering that the female in art was and is a target of male libidinous admiration and/or callous seduction. The female in art is the male artist's fantasy, he makes it possible for other people to derive consolation and alleviation from their conscious and unconscious responses to her.

Freud's observations, in 1916, were that "man has the habit of projecting his own inner feelings of hostility on the outside world, that is of ascribing them to whatever objects he dislikes, or even is unfamiliar with. Now woman is also looked upon as a source of such dangers..." 6

Nietzsche said of man's innate fear and suspicion of woman "Man fears woman when he loves, he fears her when he hates." 7

Munch would have been directly influenced by such notions as this, as philosophers and writers of that time, such as Ibsen and Strindberg, discussed and wrote at length about the eternal war between the sexes. Strindberg's emotional outpourings were: "What is woman?" The enemy of friendship, the inevitable scourge, the necessary evil, the natural temptation, the longed for misfortune, a never ending source of tears, the poor masterpiece of creation in an aspect of dazzling white. Since the first woman contracted with the devil, shall not her daughters do the same? just as she was created from a crooked rib, so was her entire nature crooked and warped and inclined to evil." 8

This is an extreme case of misogynist obsession. Munch had a much more romantic view of woman, often seeing her as a mystical being, as a spiritual creature, as well as a creature of flesh and seduction. But, he did also pay heed to such outpourings of hatred from his friend, Strindberg.

de Kooing and Appel, on the other hand, know the woman of the 20th century, who has fought to attain independence, equality and sexual liberation. Yet, woman still maintains her mysticism, for Appel, she is a "flying airborne spirit" that cannot be pinned down or consumed.

For de Kooning she is a source of humour, a subject that demands ironic interpretation, a character whose personality is endless. Both artists are subjects of media exploitation, T.V., film, newspapers, magazines, that violate, exploit and manipulate the female image constantly. These visual stimuli would have influenced these artists' work as much as their inheritance of art history that displayed the female subject.

The three artists, different interpretations of the female subject are determined by the historical and environmental backgrounds of the artist as much as their own personal experiences. However, having said that, their response to the female figure is a highly subjective and personal one, and it is this aspect of the works that give them heightened visual impact.

5. "The Painted Witch." Female body/pale art.
by John M. Miller.

6. "The Painted Witch." Female body/pale art.

7. "The Painted Witch." Female body/pale art.
by J.M. Miller.

8. "The Painted Witch." Female body/pale art.
by J.M. Miller.

FOOTNOTES FOR INTRODUCTION:

1. F. Nietzsche quotation taken from "From The Souls Of Artists And Writers." From the text "Human All Too Human, A Book For Free Spirits."
2. Franz Marc quotation from "The Apocalyptic Vision" by Frederick S. Levine. Page 14.
3. Quotation from "Picasso. Women Cannes And Mougins 1954-63." By Helene Parmelin.
4. Stanislaw Przybyszewski 1892 from "Zur Psychologie des Individuums." Page 12-14.
5. "The Painted Witch." Female body/male art. By Edwin Mullins.
6. Quote from "Freud On Sexuality."
7. Nietzsche quotation from page 81 of "Edvard Munch." By J.P. Hodin.
8. August Strindberg quotation from "Edvard Munch." By J.P. Holdin.

EDVARD MUNCH:

"The old art and the old psychology had been an art and a psychology of the conscious personality, whereas the new art was the art of the individual. Men dreamed and their dreams opened up to them vistas of a new world; they seem to perceive with the ears and eyes of their minds things which they had not physically heard and seen. What the personality was unable to discern was revealed to them by the individuality - something that lived a life of its own apart from that of which they were conscious

All that is profound and obscure, everything for which the medium of language has as yet devised no system of definition, and which manifests itself only as a dim compulsion, finds expression in the colours of Munch, and so enters into our consciousness. "

Stanislaw Przybyszewski 1

The Norwegian painter, Edvard Munch, was considered one of the main interpreters of the romantic Nordic spirit and also as a leading light to the Expressionist movement. From his first visit to Paris in 1885 his work was influenced by the Impressionists and in 1908, the Nabis, and post Impressionists, particularly Van Gogh and Gauguin. To-day he is renowned as one of the first initiators of Expressionism because of the almost neurotic emotionalist content in his work.

"Art grows from joy and sorrow - but mostly from sorrow.
It grows from man's life.

I do not believe in an art which
has not forced its way out through
man's need to open his heart -
all art literature as well as music, must be brought
out with one's heart blood. "

Edvard Munch "Blossom of Pain" 1898

For Munch, Art's most important function was to reveal the essential human condition. He painted from his inner experiences of pain, sorrow, joy, love. He painted his fears and his obsessions. He painted "woman" as he saw her.

"The many faceted nature of woman is a mystery to man. Woman, who is at the same time a saint, a whore, a hapless devotee."

Edvard Munch 1890 2

His emotional attitude to woman was strongly influenced by his mother's death, when he was a child. Munch was only five years old when she died and his sister, Sophia, died also nine years later of the same disease, Tuberculosis. He carried the scars of this great emotional loss throughout his life, never allowing himself to become attached to any woman as he feared loss and pain and also that too much emotional involvement with people would weaken him, and make him emotionally dependent. He feared loss and pain and could not trust. His art was his great love.

"I have always put my art before everything else. I felt that women would stand in the way of my art." E. Munch 2

And it seems rather tragic that for all his suffering in the name of love, for all his pains and pangs of jealousy and his ongoing search for emotional and sexual fulfilment, Munch said*

"I have never loved. I have experienced the passion that can move mountains, and transforms people - the passion that tears at the heart and drinks one's blood. But there has never been anyone to whom I could say - woman, it is you I love - you are my all." 3.

In Munch's painting of women he tries to unravel the mystery attached to her, he confronts the enigma of woman. To Munch, woman was not just one concept, she was good, she was evil, she was pure and virginal, yet she could be a seductress, a lethal vampire. She was giving and yielding, yet she was selfish and destructive.

During the 1880's he was occupied with a series of paintings which he called "The Freize of Life," a poem of life, love and death. Through these paintings, Munch wanted to show the image of man's mind, and soul at a crucial moment of change in European culture. 4. and also in his own life.

In the painting "Three Stages of Woman," (1894), a painting from "The Freize of Life" series, Munch attempts to express the many faceted nature of woman, the young girl, the female seductress, and the middle aged woman. The young girl on the left wears a white virginal dress and has flowers in her hands. She looks towards the sea, as if dreaming of her future life, hopeful and fresh, awaiting something. She is illuminated and white in comparison to the rest of the painting. The figure in the middle confronts the viewer with her nakedness, she is the sexual being. She is the woman who seduces, she has red hair, red lips and smiles out at the viewer, inviting sexual arousal and passion. She is confident and powerful and seems fully at ease and aware of her sexual power. She is perhaps the woman Munch disliked most, because she was so powerful. The woman next to her is wearing a long, black dress, her eyes are deep and black and her face is hollow looking and has a tragic look. She is perhaps symbolic of death itself. Alongside her a male figure also dressed in black stands with his head bent and his eyes downcast.

He knows from his own experiences the lives of these three women. Perhaps this man is Munch, the witness of the many sides of woman. Munch's relationship with woman was, indeed, very dichotic. He loved her, he hated her, he could identify her goodness but also he could see her badness and this badness or evil streak was her power to destroy man.

Munch was friends with the Expressionist playwright, August Strindberg, and both men believed Schopenhauer's theories on the conflict between the sexes, the love-hate relationship between man and woman. They shared the view that woman was as desirable as she was loathesome. Both men transferred this burden into their different art forms.

Strindberg wrote a summary of Munch's work for an exhibition the artist had at the Gallery L'art Nouveau in Paris 1896. Quoted here are some extracts from Strindberg's prose piece, that illustrate both men's ambivalent view of woman.

"The Kiss. The fusion of two beings, the smaller of which, shaped like a carp, seems on the point of devouring the larger as it is the habit of vermin, microbes, vampires, and women.

Alternatively: Man gives, creating the illusion that woman gives in return. Man begging the favour of giving his soul, his blood, his liberty, his repose, his eternal salvation, in exchange for what? In exchange for the happiness of giving his soul, his blood, his liberty, his repose, his eternal salvation.

Jealousy: Jealousy, the sacred awareness that one's soul is one's own, that it abhors being mingled with another man by woman's agency. Jealousy, a legitimate egoism, born of the instinct to preserve the self and the race.



"ASHES" EDVARD MUNCH 1894.



"JEALOUSY" EDVARD MUNCH 1895.

The jealous says to his rival:: "Away with you, worthless fellow; you will warm yourself at fires I have kindled; you will inhale my breath from her lips; you will suck my blood and remain my slave, for you will be ruled by my spirit, through this woman, who has become your master." 6

Munch painted "Jealousy" in 1895 . The painting has Adam and Eve connotations. The bearded figure staring out at the viewer, is said to have strongly resembled Munch's friend, Stanislaw Przybyszewski, and the painting has often been linked with Munch's amorous relationship with Przybyszewski's wife, Dagny Juell or Ducha, as she was called. 7

The woman in the painting is a contemporary Eve in the Garden Of Eden. She exposes the front of her body, while she plucks an apple from the tree to give to the eager man who waits at her side. The strong red colour of her dress and the succulent fruit, suggests passion, lust, physical gratification. The male bearded figure on the right is shrouded in a dark colour as he stares out at the viewer in a state of jealousy and sadness. This situation is obviously one which Munch experienced himself, and it is the direct encounter with experience that gives the work a convincing impact. He shows the dilemma of a man in love with a beautiful woman, who, because of her beauty, is obliged to share her with other men.

Munch shows signs of misogyny in his work, by paintings such as "Vampire" 1893, and "Death of Marat" 1907 or "The Murderess" as it is also titled. But in contrast to these works, he also shows an acute understanding and awareness of female sexuality, in works such as "Puberty" 1895 and "Madonna" 1895. While in some instances, Munch brands woman as a virago and lethal temptress, at other times he shows her as vulnerable and susceptible to great pain and suffering.

"Puberty." 1895 deals with female sexuality. The adolescent girl sits on the edge of the bed, her legs closed, her hands and arms shielding herself from being exposed. Her breasts are small and barely noticable, yet there is distinct female curve in her waist and thighs. She sits awkwardly, ashamed almost of her changing body, frightened by this transitory time, when she is neither child nor woman. The black cloud on the right covers half her body, the cloud of doubt and fear. Munch makes this intimate fear tangible, he articulates the confusion that the adolescent girl feels but does not fully understand. The atmosphere in the painting is one of suspense, the young girl waits for this time of awkwardness and confusion to vacate her mind and body. It is a very sensitive observation of the young girl in puberty, Munch's sympathy seems to lie with her. He has painted the intensity of the adolescent girl's subconscious emotions.

Munch has painted this in an uncannily perceptive way. How could he know the female psyche so intimately? He always empathised with suffering, pain and sadness of any nature because of his own personal life which was filled with such suffering. He once stated that "Disease, insanity and death were the angels which attended my cradle, and since have followed me throughout my life. 8

Woman and suffering were synonomous to Munch, whether he presented man as suffering at the hands of woman, or the woman herself suffering because of her sexuality.



"PUBERTY" EDVARD MUNCH 1894.

"The maiden dies to attain the beauty of a madonna."

E. Munch 1895. Innocence is lost for the sake of true womanliness, this suffering elevates woman, for Munch, onto another plane, it makes her even more inaccessible to him. Often he surrounds the woman in love in a hâlô, giving her suffering an aura of sanctity. The painting "Madonna" 1895, this apotheosis is illustrated.

"Your face embodies all that is tender in the world. Your eyes are as dark as the green-blue sea - they draw me irresistibly to you. A painfully soft smile plays on your mouth as if you wanted to ask forgiveness for something. Your lips are sensual - like two blood-red serpents. There is piety in your face as it glows in the light of the moon. Your hair is brushed back from your flawless forehead. Your profile is that of a madonna, your lips part gently as if in pain. Anxiously I ask if you are feeling sad - but you just whisper, I am in love with you...."

E. Munch 1903.

LOVE AND DEATH:

To Munch love and death go hand in hand. Through woman life is born and life is consumed in death.

"The pale beauty of a madonna

The moment has come when

Life streams through her -

Where the chain is connected from

Thousands of years -

A thousand years ago -

Life is born only to be -

Born again and die -

The act of creation
In her mouth is pain -
In one of the corners of her
Mouth sits a spectre of death
In her two lips
The joy of life "

Edvard Munch 9

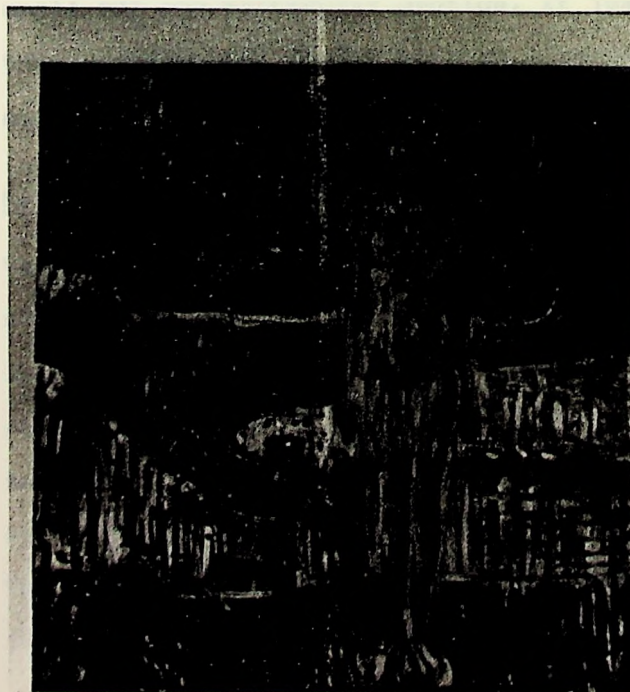
In the painting "Death and the Maiden" 1893, Munch shows a young fleshy woman, embracing a skeleton. She is penetrated by death, and life force is personified in her. She is vitalised by consuming death. While this image of the corpse and the young girl making love is somewhat macabre, it is also highly erotic. The skeleton of death is seen in some of the print works entitled "Madonna" from 1895. The woman stands naked before the viewer, her head tilted back, with an obscure facial expression of both pain and ecstasy, while the small skeleton of death is close at hand causing the smile and the sorrow.

Munch painted skeletons and fetuses as harbingers of death, closely linked with his view of woman who could give birth to life and also consume it.

"Tall, thin faced, with piercing eyes - surrounded by golden hair, like a halo. A strange smile through her tightly drawn lips. A certain madonna-like quality. Suddenly I was filled with an explicable feeling of anxiety - I shivered. Then she went away, and I began the Dance of Life. In the evening I dreamed that I had kissed the sallow smiling lips of a corpse - a cold clammy kiss." 11



"THE KISS" EDVARD MUNCH 1895.



"DEATH OF MARAT" EDVARD MUNCH 1907.

Munch places woman in nature, she is part of it, as a living body, a corpse, a life giver, or murderess.

The painting "The Death of Marat" 1907 is an allegory on the painting of Jacques Louis David, also entitled "The Death of Marat." Munch's painting also goes under the title of "The Murderess." This painting has many interpretations, it is closely related to Munch's own personal relationship with a woman called Tulla Larsen, who was in love with him when he was involved with the Bohemia. 11 She shot him in the hand in a passionate fit of rage when he stopped his associations with her. In the painting the girl stands before the viewer, her back turned on the crime she has committed while the man lies slayed on the blood-stained bed. She stands erect, defiantly confronting the viewer, admitting to her crime, yet without shame. The painting is stripped down to its barest essentials so as to exaggerate the coldness and the detachment of the situation for the girl. The painting itself does not spell out any particular emotion, it just gives the bare facts that a murder has been committed, the deed is done, and the murderess stands by her crime.

Munch's Technical Devices:

Very often Munch's women confront the viewer, they stand and stare in an isolated position. Facial expression is very important, a seductive smile, a head tilted back in brazen coquetry and whorish charm, or, in some cases, a look of suffering and sadness. Munch uses many symbolic references, such as woman's long flowing hair to suggest a web of seduction. The eyes of the woman always probe deep into the soul. The sea and shore line are frequently depicted in Munch's paintings.



"INGER ON BEACH" EDVARD MUNCH 1889.



"MADONNA" EDVARD MUNCH 1895.

Munch paints the physical female body in a way that suggests she is a supernatural being/living corpse. She is transfigured by light as though she were an apparition. Munch achieves this effect by surrounding her in a dark background and then illuminating her as the only source of light. Her flesh colour is corpse like, and her body is always lean and the skeletal structure is apparent, particularly in her face, her eyes are usually deeply shadowed and her cheeks are hollow. In these paintings of the female Munch uses very little colour, the backgrounds are usually dark and the female body itself is painted in pale flesh tones. He uses the colour red quite often to give a heightened sense of theatrical drama to the paintings.

As well as the intimate primitive associations between woman and sea related to female sexuality and reproductive functions, Munch also uses the sea to suggest the mystical romantic nature of woman and of love.

"Lovers In Waves."

"Moonlight glides across your face
Which is filled with all the world's beauty and pain
Your lips are like two ruby red worms
And filled with blood as in crimson fruit
They slide apart as if in pain
The smile of a corpse for
Now the chain is bound which ties generations to generations
Like one body we glide out upon a vast ocean
On long waves which change in colour
From deep violet to blood red " 12

Munch paints the physical female body in a way that suggests, she is a supernatural being/living corpse. She is transfigured by light as though she were an apparition. Munch achieves this effect by surrounding her in a dark background and then illuminating her as the only source of light. Her flesh colour is corpse like, and her body is always lean and the skeleton structure is apparent, particularly in her face, her eyes are usually deeply sunken and her cheeks are hollow. In these paintings of the female Munch uses very little colour, the backgrounds are usually dark and the female body itself is painted in pale flesh tones. He uses the colour red quite often to give a heightened sense of theatrical drama to the paintings.

Was Munch continually painting his obsession with his dead mother or, are these paintings reflective of his traumatic relationships with women in general. In all the paintings I have discussed, Munch delivers a very strong sense of sadness and mourning. Through these paintings, Munch tries to exorcise his emotional and mental problems with women.

"My art is really a voluntary confession and an attempt to explain myself, my relationship with life - it is, therefore, actually a sort of egoism, but I am constantly hoping that through this I can help others to achieve clarity."

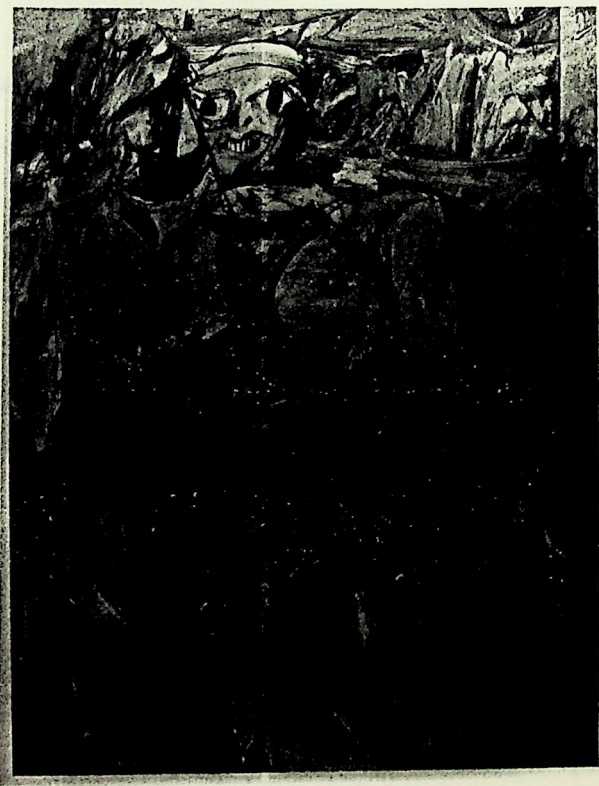
E. MUNCH. 1910

FOOTNOTES FOR MUNCH CHAPTER:

1. Stanislaw Przybyszewski quotation from "Edvard Munch"
By J.P. Hodin.
2. Edvard Munch quotation from "Edvard Munch. The Man
And The Artist."
3. E. Munch quotation - see footnote 2.
4. E. Munch quotation - see footnote 1.
5. Schopenhaur's theories taken from "Edvard Munch."
By J.P. Hodin.
6. August Strindberg Paris 1896.
7. In Przybyszewski's book "The Vigil," he describes
a similar situation to the one Munch portrayed in
"Jealousy" 1895. The central character is Przybyszewski
who says to his beloved: " You must kiss him now -
you must. I give my woman to the artist."

Przybyszewski 1895.
8. E. Munch quotation 1946 Oslo from "Edvard Munch, The
Man And The Artist."

9. Quoted from Munch in "Words And Images, Edvard Munch."
10. Edvard Munch, Oslo, "Edvard Much, The Man And The Artist."
11. In Oslo, in the second half of the 19th century, a group of young radicals questioned the values of the state and society. The leader of the group was Hans Jaeger. They were anti-bourgeois, infected by Marks' early romantic revolutionary writings, including the "Communist Manifesto" 1848 and "Das Kapital" 1867. They fought for equality of the sexes, the release of woman from family despotism, and were against false morality and for the liberty of love. They read Nietzsche, Hegel, Kant, and Fichte. They provoked a very strong resentment by their attitude to the liberation of sex and freedom from the binding laws of established morality. Munch became involved with the Bohemia in 1892 and he remained involved with them for a few years.
12. Munch quotation from "Words And Images, Edvard Munch" 1895/



"WOMAN I " WILLEM DE KOONING 1950 - 1952.

WILLEM de KOONING'S VOCIFEROUS FEMALES.

"It's absurd to make an image of a human being with paint, when you think about it, since we have the problem of doing or not doing it. But then, all of a sudden, it is even more absurd not to do it. So I feel that I have to follow my desires."

Willem de Kooning. 1

In the early days of June 1950 the Dutch born artist, Willem de Kooning, began working in his New York studio on a painting titled "Woman I," which he finally completed after two years' work in 1952. This was the first of many works by de Kooning, in which he would explore a vast range of responses, emotions, and images derived from his contemplation of female figure. Previous to this in the 1930's de Kooning had painted in a synthetic Cubist manner, his shapes were flat and organic, using a planar structural technique similar to that of his friend, Arshille Gorky. Between 1938 and 1944 de Kooning arranged figures and shapes in tightly compressed planes. By the 1950's he had come in contact with Automatism, which encouraged the use of involuntary action in painting and in addition to de Kooning's discovery of this liberated painting technique it also helped Jackson Pollock and Mark Rothko in their Action painting.

In "Action Painting", the painter no longer approached his easel with an image in his mind; he went up to it to do something with the material in his hands to that other piece of material in front of him. The image that would result from this encounter was as a result of this experience.

De Kooning was one of the key figures in the emergence of Abstract Expressionism and Action Painting. His painting is primarily a matter of process; an encounter on the canvas, he follows the forms, shapes and images that are suggested to him whether they are figurative or abstract. (Kandinsky's first abstract painting in 1910 made reference to figures, horses, buildings, etc.) Abstract did not necessarily have to be non-referential to actual subject matter. "Even abstract shapes must have a likeness" de Kooning said in 1953. 2

De Kooning had always been encouraged to work from his intuition by the Cubist movement. "Cubism has that wonderful unsure atmosphere of reflection - a poetic frame where something could be possible, where an artist could practice his intuition." 3

In particular, de Kooning admired Cezanne's paintings, because they encouraged the viewer to feel the painting, the emotion, the content, instead of just seeing it. "Cezanne's paintings were what you might call a microcosm of the whole thing, instead of laying it out before hand. You were not supposed to see it, you were supposed to feel it." de Kooning. 4

De Kooning's women series, from the 1950's, are works in which the presence of the female figure can be seen very definitely through the layers of activity, brush mark, collage paint, line. De Kooning equips the viewer with all the necessary features of the figure for him to realise that it is a figure. But like the Cubists, de Kooning wanted the viewer to assemble the image through the layers, with his own eyes. This is part of the excitement and game playing of these works.

Picasso, an early Cubist, also believed in equipping the viewer with everything but allowing the final assemblage to the viewer's own eyes and imagination.

"What is necessary

is that the fellow who looks at the canvas

should have at hand

everything he may need:

You must be sure it's all there for him/

Then he'll put everything in place with his own eyes. " 5

"Woman I" 1950-52 was the first painting of the women's series and in it the female sits in the centre of the canvas, grinning out at the viewer amid the flurry of activity that is suggested by energetic mark making. While the physical body is painted in quite a dynamic and energetic way, de Kooning focuses our attention on the face of the woman, by painting large, black, bulging eyes and fanglike teeth. Her body is sturdy and robot-like almost, with broad shoulders, pointed conical breasts and sturdy legs with thickly heeled shoes on her feet. Another painting from the 50's, "Two Women" 1954-55 shows two standing women, naked before the viewer. The women's fleshiness is reminiscent of the overtly, bulky, sexual forms in the Venus figurines from Prehistoric Art. De Kooning's women in this painting suggests sexuality and fecundity, but in a less sacred and serious way than the Venus figurines. These women's shapely, bulky forms are almost a source of amusement to the grinning faces themselves and to their creator, de Kooning. He seems to wallow in the fleshy, vulgar aspect of the sensuous paint substance.

"When I think of art to-day, I find myself always thinking of that part which is connected with the Renaissance. It is the vulgarity and fleshy part of it which seems to me to make it particularly western." 6

The 50's women are not as fleshy and sensuous as de Kooning's later females painted on Long Island. However, the women in the 50's paintings concentrate more on character and personality. They are part of a hectic fast moving New York environment as is suggested by the energetic and sometimes violent activity in the females themselves and in the backgrounds. De Kooning draws energetically over the paint to redefine the figure. He scratches and scrapes into the background layers to sharpen and highlight the atmosphere. The image is as much part of the environment it is set in as it is a personality in its own right.

Facial expression determines the nature of the character - while de Kooning also exploits the shape and size of the body to portray the females ironic sense of humour. It is as if, they laugh with de Kooning at themselves, and at their own fierceness. Their lack of beauty and their sense of fierceness strengthens their visual impact. De Kooning seems to shatter the traditional treasured vessel of female beauty, passivity and calm but he offers the viewer an alternative. The 1950's women ooze with personality and humour and playfulness as well as strength and knowledge and a powerful sense of self possession. When the critics assaulted de Kooning for these works of the 1950's because of their apparent violence and vulgarity, de Kooning later remarked that no one had realised that his women were "funny."



"PINK STANDING FIGURE" WILLEM DE KOONING 1967.

De Kooning spoke of his reasons for painting the 50's women the way he did. He wanted to show a humorous side of these contemporary women.

"I wasn't concerned to get a particular kind of feeling. I look at them now and they seem vociferous and ferocious. I think it had to do with the idea of the idol, the oracle, and, above all, the hilariousness of it. I do think that if I don't look upon life that way, I won't know how to keep being around. I cut out a lot of mouths. First of all I thought that everything had to have a mouth. Maybe it's like a pun, maybe it's sexual. But, whatever it is, I used to cut out a lot of mouths and then I painted these figures and then I put the mouth more or less in the place where it was supposed to be. It always turned out to be very beautiful and it helped me immensely to have this real thing. I don't know why I did it with the mouth. Maybe the grin - it's rather like the Mesopotamian idols, they always stand up straight looking to the sky with this half smile, like they were just astonished about the forces of nature you feel, not about problems they had with one another. That I was very conscious of - the smile was something to hang on to." De Kooning. 7.

Unlike Munch's woman who smiles through her pain and sorrow, de Kooning's females smile, grin and laugh in response to the joy of life, the pleasures of living.

"Fleshy Females At The Sea."

De Kooning escaped to live in Long Island in the late 50's. The women series painted in New York had been reflective of the mutability of that environment. The loud voiciferous females with their clashing lines and colours express the conflicts and movement in the turbulent city life. They were symbolic of inexhaustible mutability.

"I could sustain the thing all the time because it could change all the time, she could not be there, or come back again, she could be any size." de Kooning. 8.

The early 50's women series have a very distinct sense of a cluttered environment, unlike the open space and free atmosphere of the Long Island paintings. Like many artists, de Kooning retreated back to nature so he could come into contact with "the feeling" of light and water.

Water was always very much part of de Kooning's surroundings in Holland, the Amsterdam and Rotterdam canals were memories of his past life there, that he took with him to America.

"Then I painted the women. It was kind of fascinating.

"Woman I," for instance, reminded me very much of my childhood being in Holland near all that water..... I was painting those women and it came maybe by association, and I said, "it's just like she is sitting on one of those canals there in the countryside."

WILLEM de KOONING 1972.

It is interesting that both artists, Munch and de Kooning, associated woman with the sea and water. As I have said already, it is, perhaps, related to the primal associations of woman and water - water as a life source and woman seen as a "fountain" or opulent source of that life.

De Kooning's female figures from the 60's have acquired a fleshy liberty. "Woman on the Dune" 1967, and the other painting "Woman on Water" 1967, in both these paintings these figures sit with legs splayed open, openly inviting sexual play, while also enjoying the simple physical pleasures of sunbathing and swimming. These figures are less threatening than the New York women, their bodies are more languid and more relaxed. The paint is applied thickly and with a sensuous fluidity, in a way that suggests the metamorphic nature of the figure, it can become, it is part of nature. De Kooning uses the paint to open the shapes, to liberate them to the ambiguities of colour and light.

In the painting "Woman" 1967-68 de Kooning employs a thick brush stroke to draw the body and uses a very thin line to announce the breasts and the head. De Kooning relies on the paint to outline the image instead of drawing back into it with charcoal or black line as he did in previous paintings. He allows the image to have a certain ambiguity, so he paints to suggest, rather than describe.

The "Automatic" approach to painting which de Kooning used in the 50's paintings, he now exploits to the full in his 60's paintings of Long Island. This "automatism" freed him in the 1950's, yet his new environment of Long Island seemed to liberate him and his paintings even more so. These paintings are uncluttered and full of light, they have a liberated freshness free from the

oppressive cloying atmosphere of the city. The female figures he paints are less ferocious and menacing. He painted women relaxing, enjoying themselves and the atmosphere of Long Island, sun, sea and sand. The atmosphere conducive to de Kooning's enjoyment of fleshy, languid forms. De Kooning's hand and movement seems to become freer and less laborious in his paint manipulation. Listening to the words of the Surrealist André Breton, de Kooning must have been encouraged; "Let the hand run free of conscious intentions and you will write lines of poetry, draw pictures at the behest of the unconscious, you will tap the resources of the primordial. 9.

There is something fluid, and suggestive of the primordial in de Kooning's work done on Long Island in the 1960's. This primordial aspect is similar to that of Nolde's dancers from the early 20th century. Nolde sees the woman, the dancing girl, as a living animal, who in her nakedness, is part of the primordial, part of nature. She has the power to communicate with the primal essence - the spiritual primitive world. Her lust for life, her savagery, her open sexual energy links her to this primal source. She is involved in ritualistic dance, using animal instinct and unselfconscious pleasure. She accepts herself and her flesh as a sacrifice for the gods, she dances in pagan sensuality and in an uninhibited display. Nolde understands this free and unselfconscious female sexuality and paints it with fire and passion it evokes in him.

De Kooning's painting of "Woman on the Dune" 1967 has the same sense of glut and gush. The paint application is thick and sensuous, suggestive of flesh itself. De Kooning once said "Flesh was the reason oil painting was invented." 10

In the painting "Clam Diggers" 1964, the two female figures emerge from the thickly painted flesh pink shapes. The two women are very pretty and almost doll-like, with blonde hair, painted eyes and red, pretty lips. They are like pin-up girls, posing on the beach to have their pictures taken. They seem far too vane to be "clam diggers," as de Kooning calls them, yet, once again, he shows his ironic sense of humour by painting these all two pretty females in this way.

The sea environment has stimulated de Kooning to endow his figures with a very natural flowing, biomorphic motion.

"Woman Sag Harbour" 1964, reveals this sense of motion. The figure is not clearly defined, in fact it looks more like a creature or monster than a female figure. It is as much part of the environment, sand and sea, as a physical growth on the land, yet it is floating and swimming in its space unanchored, free to move and free to become, open at all times to suggestion.

In 1963 de Kooning said "That's what fascinates me - to make something I can never be sure of, and no one else can either."

This gamble with his work is what characterises the freshness and spontaneity of these paintings. "I could take anything that could be an accident of some previous painting," de Kooning once stated, and it is as a result of this tapping on accidents that images evolve out of one another and become new paintings.

The pink shapes of the figure in the painting "Pink Standing Figure" 1967, fill the surface. The fleshy figure delights in a sensual lustiness. The fluidity and the lusciousness of the paint accentuates the female's luxurious voluptuousness. Unlike Munch's hungry lean females, de Kooning's women exude a fleshy sensuality and delight in their vivifying concupiscence.

De Kooning paints and draws intuitively at all times in his 60's and 70's work. In the 60's, he draws with both hands, sometimes with eyes closed, or while watching T.V. The response to the female subject relies less and less on outward stimuli and becomes more internal and intuitive. As a result of this process of working, he delves into the subconscious. Painting shakes off the control of a guiding intellect; colours flood over the canvas with passionate urgency. De Kooning paints his women with unconditional self-expression.

FOOTNOTES FOR DE KOONING.

1. Willem de Kooning quotation from an interview with David Sylvester 1961.
2. De Kooning quotation from "The Story of Modern Art." Page 234.
3. De Kooning quotation from the article on "What Abstract Art means to me" 1951 from the text "Theories of Modern Art." Page 561.
4. De Kooning quotation from Harold Rosenberg Interview with Willem de Kooning. September 1972.
5. Picasso "The Neud as it is" from the text "Women Cannes and Mougins" 1954-1963. By Helene Parmelin.
6. De Kooning quotation from the text "The North Atlantic Light."
7. De Kooning quotation from "de Kooning," by Harold Rosenberg.

8. Excerpts from an interview with David Sylvester,
"Content is a glimse." 1963.
9. Andre Breton quotation from "Abstract Expressionism,
The Triumph of American Painting."
10. De Kooning quotation from the text "The North
Atlantic Light."



"PABLO PICASSO SKETCH BOOK" 1962.

KAREL APPEL: THE MODERNIST INHERITING THE WORLD.

"I'd really like to have the eye of an animal that'd look into
his heart."

Karel Appel

work. It

encouraged

(which was

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expression

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which is

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"Their be

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All these things could be applied to Appel's work from the 1950's.

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Appel, like the painting, was a work of art, tested in fact

Art, children's drawings and the art of the mentally disturbed

for inspiration. These notions had the purity and exhibited

direction of expression in which Appel was interested.

The Cubists initiated Appel's appetite for aesthetic vigor and

movement in his work. He wanted to be the passionate, energetic

animal painting the world.



"SEATED NUDE" KAREL APPEL 1962.

KAREL APPEL: THE MAN/ANIMAL PAINTING THE WORLD.

"I'd really like to have the eye of an animal who'd taken into his head to paint the human world." KAREL APPEL 1977

Karel Appel strove to obtain animal vitality and energy in his work. His involvement with the Cobra movement in the 1950's, encouraged this notion of "animalistic expression." The Cobra (which meant animal/reptile), stood for spontaneity, lack of restrictions in painting. It demanded the freedom of expression and this freedom could be unguided by intellect and free from rationalist thinking. The freedom of expression which it declared could be violent, grotesque and sometimes shocking.

"Their humour, their laughter, their gaiety, their rabelaisian outlook, their desire to shock, their aggressiveness, occasionally naive their cult of the modern.... all this was unexpected, un hoped for and utterly captivating." Michel Ragnon. 1
All these terms could be applied to Appel's work from the 1950's, working at the same time as de Kooning, but unlike de Kooning, Appel, because of his involvement with the Cobra, looked to Folk Art, children's drawings and the art of the mentally disturbed for inspiration. These sources had the purity and uninhibited directness of expression in which Appel was interested.

The Cobra initiated Appel's appetite for animalistic vigour and movement in his work. He wanted to be the passionate, energetic animal painting the world.



Girl / Meisje, 1957. Oil on canvas, 38 x 28 3/8" (96,5 x 72,1 cm). Martha Jackson Gallery, New York

"GIRL" KAREL APPEL 1957.

"To me, animals are stupifying creatures, they never cease to astonish me. I dream of one day seeing a great prehistoric animal who, with its enormous paw, would be drawing a human being. To see a man painted by a prehistoric animal! now that would be spectacular archaic, primordial! our earth being born with a sort of visceral scream." Karel Appel. 2

Franz Marc also believed in animalistic intuitive intellect.

"How does a horse see the world, or an eagle, or a doe or a dog? How wretched and soleless is our convention of placing animals in a landscape which belongs to our eyes, instead of merging ourselves in the soul of the animal in order to imagine how it sees." 2.

Appel paints human beings with a bestial response. Klee's notion of "Naturalism", express the view that form was not a static concept, but something in constant evolution. He looked for a single formula to comprise "man, beast, plant, earth, fire, water, air, and all the forces together." 3.

Corneille, also a member of the Cobra movement acknowledged the fact that man was both human and animal and, because of this, his art was "no longer a woman reclining or seen from the front but a woman seeing with the eyes of a bird, conceived by the stones, grouved into a lake, written into the heavens." 4.



"FLYING COUPLE" KAREL APPEL 1961.

"Appel's Airborne Spirits."

In paintings "Machteld" 1962 and, "Matilda" 1962, Appel paints the female figure with uninhibited childlike perception, combined with the seriousness and deliberation of the adult mind in response to the female sex. The shape of the body, the breasts, the eyes, are painted as a child might perceive a naked body. Both figures are depicted as having strong personality. "Machteld", the artist's wife, wears a straw hat, and this is the only piece of clothing, that determines the woman's personality which is fun-loving and happy. Matilda in the other painting, confronts the viewer in a more threatening way, hands on hips and sturdy in her physical body, she looks solid and serious. She is painted in warm red, yellow and orange colours that suggests body heat, passion and warmth. Her womanly shape is accentuated by the black background. In both paintings, Appel uses the paint in a tactile way to suggest the physical presence of the bodies, yet he implies that the women's spiritual essence is remote and inaccessible to him. While Munch and de Kooning treat this inaccessibility as a strength and, (in Munch's case, an aspect that adds to her romantic, spiritual mistique) Appel resents this sense of female independence.

In the painting "Flying Couple," 1961 Appel illustrates his notion that woman's spirit cannot be held down or controlled even when she is involved in physical union with man.

"Flying Couple."

She hovers.

She is a being of this earth,
bodily created,

given shape by nature,

XY - Chromosomes and a mystery -

but like a bird or butterfly,

she will always remain airborne,

float away

on desire.

That which you desire

always flies above and beyond you,

to be impregnated,

to approach,

join,

but floats away.

That is the drama:

the man with his longing

who wants to consume the butterfly, the bird,

pin up own, have - the

impossible.

That is the tragedy,

the great emotion,

the feeling stuck in the throat,

the chest, the heart, the stomach -

there are no words for it.

She will always fly

A dance, a ballet the wind,



"MATILDA" KAREL APPEL 1962.

space, a breath
a look in the eyes.
The sun behind the horizon
the light dying in your eyes
getting life over with
the climax, the end.
She comes on earth only once,
forever, when she dies.
Come Mother Earth
Enter my fat Heaven.

KAREL APPEL 1976. 5.

Appel's tragedy is that he is the man "who, with his longing, wants to consume the butterfly, the bird, pin up, own, have the impossible." He is fortunate in that he is the artist who can construct his own world, and make his dreams and fantasies reality through his art. He has freedom and the power to construct circumstances and dictate what role the woman will play in his fantasy world. He paints her as he wants her to be, in a series of paintings depicting animals and girls.

"Loving Taurus with girl" 1968.

"Loving White Horse with girl" 1968

"Loving Goat with lemon yellow girl" 1968.

Appel uses acrylic on paper in these paintings. He uses flat shapes, flat blocks of colour both in the background and in the figures in animals. The composition is clever and direct; emphasis is on the animal and figure in each painting.



Loving White Horse and Girl / Het minnende witte paard en het meisje. 1968. Acrylic on paper, 63 x 51 1/4" (160 x 130 cm)



Loving Goat with Lemon Yellow Girl / De minnende bok met citroengeel meisje. 1968. Acrylic on paper, 51 1/4 x 63" (130 x 160 cm)

The drawing is simple and refined. Appel is uninhibited in his use of imagination. The animals and girls are engaged in sexual intercourse. In each painting the girl gratefully accepts the "loving animals' sexual organ, and both animals and girl seem happy and in ecstasy from the experience. The colour is very fresh and sharp. Appel is in total control of the medium. His imagination has constructed the scenes so well that there is no indecision, and the message can be delivered very directly and successfully. The directness and clarity of the depiction in these paintings makes them very accessible to the viewer, Appel has painted this highly erotic subject in a very calm and explicit manner.

"The Importance of Expression."

In Appel's view, facial expression is the most important feature in a work that determines its erotic content. This view was also shared by de Kooning, who showed his females grinning and laughing at their sexuality. Munch's woman smiled, the painful smile of pleasure.

"It was while I was working on one of my erotic series that I realised that the expression of the faces came to predominate over the colour. Colour became secondary because of the very force of the expression. Yet I had begun with colour. I think that, if it's the colours that are predominant in a painting to the detriment of the imagination and overall conception, then the work will tend to be bad or to have a more aesthetic effect. That is; it will function in a vacuum. My way is different, it's when expression takes shape that I feel the painting is reaching completion. Karel Appel 1977. 7.



I Love You / Ik houd van jou 1952. Collage on paper, 21 x 20 (53 x 51 cm)

"I LOVE YOU" KAREL APPEL 1952.

In the "Loving Animals with girls" series, facial expression predominates the works. The facial expression reveals how much pleasure the couples are deriving from intercourse with each other. Colour is of secondary importance in these works, because Appel focuses our attention on facial expression.

In a painting from 1952 "I Love You," Appel paints an old bald man leering lustfully at a haglike prostitute. While the couple are merely looking at each other, the painting is highly suggestive of aggression in the underlying sinister world of debauchery. The woman is an Amsterdam prostitute and the man is a supposedly respectable man in a suit, red at the ears in eager anticipation of the pleasures this woman can offer him.

"Violent Imagination."

Appel relies on the power of his own imagination, combined with the power of the viewers' imagination to energise his work. Appel also believes that the woman wants to see the male imagination stimulated by her sexuality.

"Love is not only reality: I couldn't even see my wife, Machteld, realistically; no woman is happy if she is regarded merely with realism. A woman wants to see the imagination stimulated; she has an intuitive intelligence when it comes to love. You can also make love with space with the wind. The most violent feelings in a man come from his imagination; imagination is the most important sexual organ of man; it is in his brains; it is what sets him apart from the animal which only responds to a biological urge."

KAREL APPEL. 8.

Through his art and through his imagination, Appel frees himself of his most violent feelings; his internal battles. The battles are emotions fighting within him, causing violence which he enjoys, which he uses as a resource in his creative process.

"Appel captures the beast, but he is on the beast's side. He doesn't kill it."

CHRISTIAN DOTREMONT 1968. 11

He enjoys violence, the excitement of it, the bestial barbarism of animal, of man. He does not suppress these qualities in himself, instead he exploits them and gives them form. "I feel the violence, the emotion in the city, the wildness of the dreadful pounding heart, I react, I feel I belong there. "

KAREL APPEL 1977. 12

In his writings from the war years, Appel writes in "a stream of consciousness," forging reality, imagination and his violent emotions.

"I write because I have to, I have a pen in my hand. The pen goes slowly back and forth, back and forth. Why have I been sitting around apathetically for two days? Now that he spilled his sperm into the sheath of a young girl, he feels somewhat better, he thinks of destruction, the world destroys itself, he lives in a time when people slaughter each other. And why? For a higher ideal? he feels rotten, he loves life. A world alive under pots of porridge and featherdusters made of lizards. Crawling amidst the pubic hair and vaginas

shaking inside him, he bites into it, afraid to forget that he was the one called parasite of a highly organised life. He wants to go farther, farther. Then he gets up amidst the rubble heaps of butterflies, turns himself carefully under a flower leaf and sees the flow of blood. Great lakes of blood in which are floating big eyes. They stare upward as if they want to fly through the airless morass of rotting vapours. Confused, he gets up and escapes from the place where he was sitting. He gets away to the highway leading to the city. Buttocks on sticks are walking around everywhere. He runs and runs through them. Ever more buttocks, bigger and fatter. They squeeze him tight, press him flat, he is exhausted. He falls down unconscious under the stink of the excrement which covers the highway.....

He feels rotten, he loves life. He never thought about life when he was eighteen, but it came at night. He got up, sat down again. He was inside, wanted to go outside, it felt like being inside. He feels rotten, he loves life. Fear gripped him. He wanted to be free - freedom. He did not want to die; he did not want to be tied down to life, to death. Astral bodies floated around him. He let himself be carried away from planets into the universe, the eternity without end, without beginning, into nothing. He was dissolved in it all. There are no beings nor resistance there. Vibrations, harmniously tuned, pure freedom, in a state of being tied down by vibrations. His intestines rumble in his lower belly. He feels rotten, he loves life.

Love because his body demands love. He turns around and goes into the field, where flowers bloom, the lilac hangs, blossoms come out, birds sing, worms crawl, the lizards slither, bees hum, the sky tembles, trembles, everything pregnant in a passion of procreation, everything exults and jubilates life. Live because of life, not because of a slogan. Life itself is beauty, passion, the urge to live. I have to live, I shall live. He jumps up, dresses quickly, and runs, runs around, like a deer, like a colt. The milkmaid comes through the meadow. She's startled and stays still. He runs toward her, wants to grab her, but she defends herself. Finally, she lies in the grass and yells and curses. He lets go of her. Far away he hears her screaming. Animal! Is he then an animal? Was he full of pure feeling? He feels rotten, he loves life. Aware, he stares into life. He will revenge himself on everything that rapes, mutilates life, and makes impure."

KAREL APPEL. 11.

This piece of writing speaks for itself, in it Appel reveals his subconscious attitude towards violence and woman. While he detests the violence of the war years, (hunger, pain, murder) he wants to commit acts of violence himself - rape. Appel speaks all the time of his love of freedom, he emphasises the importance to be free to do whatever he wishes, even if it is attacks of violence against women through his art.

FOOTNOTES FOR APPEL:

1. Michel Ragnon, art critic, reported on the work of the Cobra movement after his first visit to Denmark in 1947.
2. Karel Appel quotation from an interview with Karel Appel by Andre Verdet from the text "Karel Appel Paintings." 1980-1985. Arnolfini Bristol.
3. Klee's notion of Naturalism taken from the text "Corneille" F.T. Gribling Amsterdam 1972.
4. Corneille quotation from "Corneille".
5. Karel Appel quotation from "Flying Woman" from "Karel Appel." Alfred Frankstein.
6. Karel Appel quotation 1977 from Ibid..
7. Appel quotation from Ibid..
8. Appel quotation from Ibid..
9. Appel quotation from Ibid..
10. Appel quotation from Ibid..
11. Appel quotation from Ibid..

CONCLUSION:

"Woman, Living, Dying, Flying."

De Kooning, Munch, and Appel all had different interpretations of the notion of woman. For De Kooning, she represented life and living. For Munch, she was symbolic of death. To Appel, she represented a flying airborne unobtainable spirit.

The painter acts as the instrument of unleached powers which are directed essentially from and by the subconscious, and which can only be expressed by the artist who is unafraid to delve into this unknown territory. The female subject, inspired, and initiated, Munch, De Kooning and Appel's journey into the subconscious.

"Through concentration and practice, one can free the subconscious and make it known in art and by these means create the possibility of expressing one's self through the unlimited forces of the imagination based upon the knowledge of the wider memory of the subconscious".

Karel Appel 1969. 1.

Munch's paintings showed the intensity of the psyche. Through his depiction of woman he exposes his morbid obsession with death and suffering. Yet he also reveals an uncannily preceptive understanding of the female psyche and sexuality.

"It is impossible to go on painting women who knit and men who read, I want to show people who breathe, feel, love and suffer. A spectator must become aware of what is sacred in them and so discover himself before them as in a church".

Edvard Munch. 2.

De Kooning's women are living bodies, brimming with life, lust and humour. De Kooning responds to his environment through them.

"The attitude that nature is chaotic and that the artist puts order in it is a very absurd point of view, I think. All we can hope for is to put some order in ourselves."

Willem De Kooning. 1950. 3.

Painting is an occurrence through which De Kooning discovers, and in his own words "it has no message". 4. His women paintings reflect his discovery of the unlimited possibilities that were open to him for exploration through painting and drawing.

Appel paints the female in violent flights of fantasy and imagination. He paints her with a brutal harshness. He tries to capture and control the unobtainable female spirit that he cannot have in reality. "Fantastic realism doesn't admit any systems; it dips into a larger magical consciousness of reality". Karel Appel. 5.

The three artists I have discussed in this thesis reach planes of consciousness and thought that were inaccessible to them while contemplating other subject matter. These new discoveries about themselves and their underlying thoughts and repressed emotions, may sometimes be too much almost, for the artist themselves to cope with and indeed the public may not be equipped to handle this new psychological material either. However what is important and essential to the artist is that he goes on to make new discoveries all the time.

"The function of the artist is to set things in motion, again, so as to discover what is hidden, what is emergent."

Karel Appel 1977.

FOOTNOTES FOR CONCLUSION:

1. K. Appel quotation from "Karel Appel" by Alfred Frankenstein.
2. E. Munch quotation from "Edvard Munch" by J. P. Hodin.
3. De Kooning quotation from "The Renaissance of Order". by Willem De Kooning 1950.
4. Willen De Kooning quotation from an interview with Harold Rosenberg 1972 from "The North Atlantic Light". 1962-1983.
5. Karel Appel quotation 1969 from "Karel Appel". by Alfred Frankenstein.

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LIST OF ILLUSTRATIONS:

PICASSO ILLUSTRATIONS:

"The Painter and his Model".

"Pablo Picasso Sketch Book" 1962, crayon on paper.

"Nude Woman In A Red Armchair" Oil on canvas 1932.

MUNCH'S ILLUSTRATIONS:

"Vampire" Oil on canvas 1893.

"Ashes" " " " 1894.

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"Inger On Beach" Oil on canvas 1889.

"Madonna" Lithograph 1895 - 1907.

"The Kiss" Etching Dry Point Aquatint 1895.

"Death of Marat" Oil on canvas 1907.

"Edvard Munch and Eva Mudocci Salome.

DE KOONING'S ILLUSTRATIONS:

"Woman" Oil and charcoal on canvas 1944.

"Woman and Bicycle" Oil on canvas 1952 - 1953.

"Woman" Pastel and Pencil 1952.

"Woman I" Oil on canvas 1950 - 1952.

"Marilyn Munroe" Oil on canvas 1954.

"Two Women" Oil and charcoal on canvas 1954 - 1955.

"Clam Diggers" Oil on canvas 1964.

"Woman Sagharbour" Oil on canvas 1964.

"Woman Singing" Oil on paper 1966.

"Figure in Water" Oil on canvas 1967.

"Woman on Dune" Oil on canvas 1967.

"Pink Standing Figure" Oil on canvas 1967.

"Woman in Water" Oil on canvas 1972.

LIST OF APPEL ILLUSTRATIONS:

- "Portrait of a Girl" Gouache, crayon on paper 1946.
 "I Love You" Gouache on paper 1952.
 "Girl" Oil on canvas 1957.
 "Flying Couple" Oil on canvas 1961.
 "Seated Nude" " " " 1962.
 "Matilda" Oil on canvas 1962.
 "Machteld" " " " 1962.
 "Loving Taurus With Girl" Acrylic on paper 1968.
 "Loving Horse With Girl" " " " 1968.
 "Loving Goat With Lemon Girl" " " " 1968.