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### **TAGI, Yusuke. Willem de Kooning's Principles of Painting in the *Montauk* Series: Shifting of Images and Continuity between Abstraction and Representation**

Among the works of Willem de Kooning is a series referred to as the “Door Paintings.” Produced between 1964 and 1966, these canvases were for the wooden doors for a new studio de Kooning built when he moved from downtown New York City to Long Island’s East Hampton in 1963. Their titles frequently refer to features of the Long Island coast, such as the marshes and the harbor. The paintings use greens, yellows, and browns that suggest the natural environment, while also including distorted nudes. Lynne Cooke argues that the positive critical response at the time to these female figures – who are sometimes depicted with their legs spread, forcing the viewer to confront their genitals – is related to the social ideology of Herbert Marcuse and Norman O. Brown, supporters of the sexual revolution.

Although research has begun to explore such contemporary responses, with the exception of Richard Shiff, scholars have not adequately considered what de Kooning himself sought through his paintings in the 1960s, including the “Door Paintings”. Shiff’s stimulating research focuses on paintings of the mid-1960s, and uses the phrase “substitution and analogy” to characterize de Kooning’s work from this period. He refers to rendering various parts of the body interchangeably through similar brushwork. In this paper, I focus primarily on de Kooning’s work of the late 1960s and early 1970s, particularly the *Montauk* series, which Shiff does not analyze. These works are difficult to understand solely through his depictions of the human figure, due to the abundant use of color patches in surrounding areas, not identifiable as any particular theme. I begin by connecting de Kooning’s interest in water during this period with his statements about paintings by Barnett Newman and Piet Mondrian. Next, I analyze the visual characteristics of the *Montauk* series, arguing that from the late 1960s through the early 1970s, de Kooning devoted himself to creating morphological similarity between the body and its surroundings. Finally, I reassess the *Montauk* series within de Kooning’s career, elucidating the problem of centering images within the fluid, disintegratory movement that is seen across this series. This relates to representational motifs and abstract brushwork through analogy, and makes his paintings of the 1950s stylistically distinct.

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