
ELAINE DE KOONING
PORTRAYED



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August 6 - October 31, 2015

Pollock-Krasner House and Study Center
830 Springs-Fireplace Road
East Hampton, NY

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Pollock-Krasner House and Study Center
830 Springs-Fireplace Road
East Hampton, NY 11937
pkhouse.org

Organized by Helen A. Harrison
Eugene V. and Clare E. Thaw Director
Pollock-Krasner House and Study Center

Catalog essay by Phyllis Braff

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Lenders to the exhibition:

Estate of Robert De Niro, Sr., courtesy of DC Moore Gallery, New York
Clay Fried
Paul Harris
Michael and Susan Luyckx
The Metropolitan Museum of Art, New York
Private collection, courtesy of Jack Shainman Gallery, New York
Private collections
Joop Sanders
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Clare Stone

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Elaine de Kooning Portrayed comprises a testament to Elaine's position at the center of an avant-garde that was far more aesthetically diverse than is commonly appreciated. Not all of the works in this exhibition are portraits in the conventional sense. Many are likenesses of her, but others are more in the nature of subjective responses to her vibrant personality. There are also self-portrait paintings and drawings by Elaine from 1946, when she and her husband, Willem de Kooning, were living hand to mouth. Struggling artists interested in figure study who lacked the money to hire models often turned to themselves as available subject matter. However, as Phyllis Braff notes in her enlightening essay, those who followed that course were bucking the abstract expressionist tide, and it's a testament to Elaine's determination and self-confidence that she continued along her path in spite of contrary pressures. With great flair, she reconciled the individualized gesture, an expression of inner motivation, and her desire to capture the essence of individuals other than herself. And with Bill as an example of a painter who never saw abstraction and figuration as an either-or choice, she was equally committed to having it both ways.

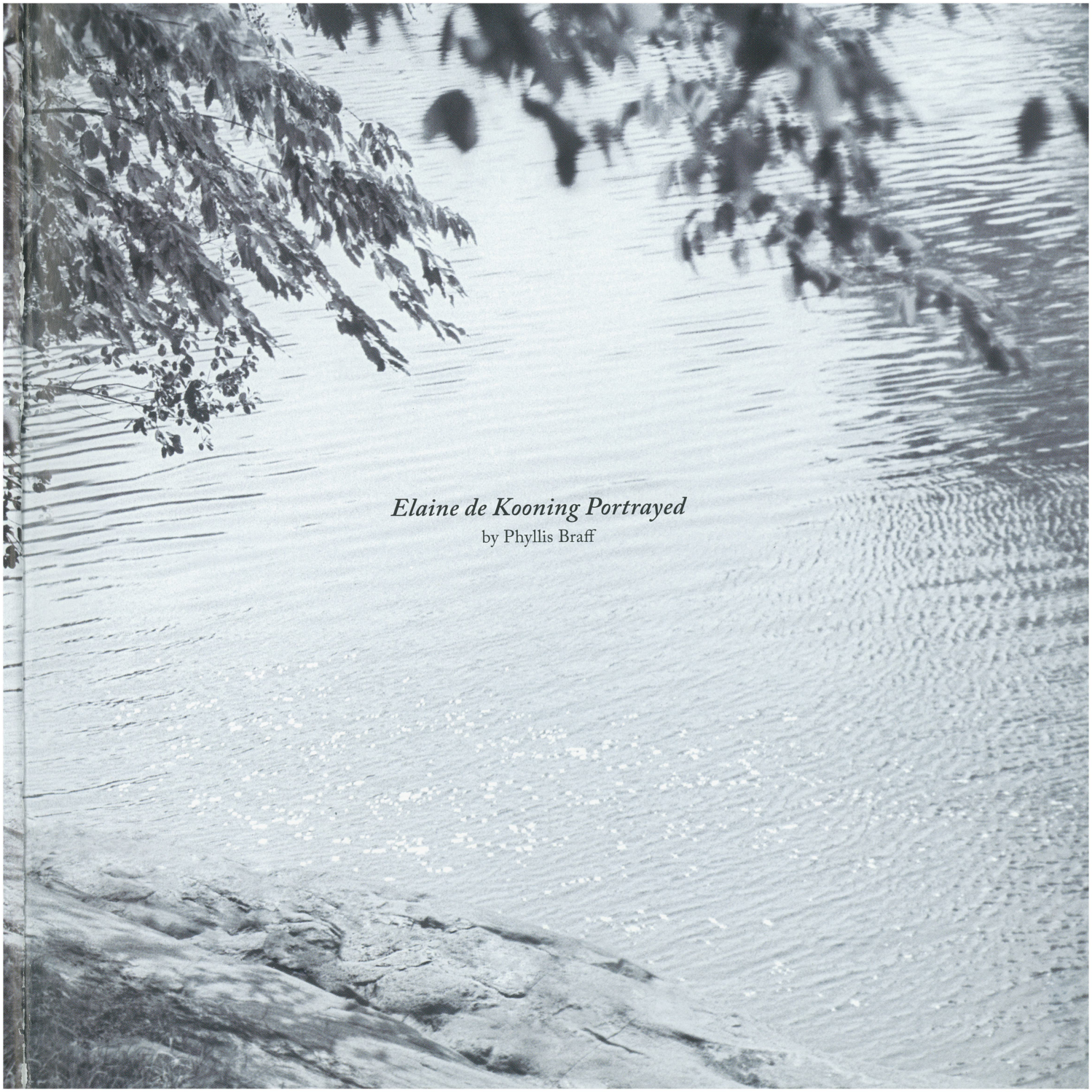
The concept for this exhibition arose out of discussions with Brandon Brame Fortune, chief curator at the National Portrait Gallery, and Edvard Lieber, a close friend of Elaine's and the co-executor of her estate. Brandon visited the Study Center last April to conduct research for the NPG's current exhibition, *Elaine de Kooning Portraits*. When I suggested that we might cooperate, she was enthusiastic. Initially it seemed that, since there was ample material in Elaine's oeuvre, the Pollock-Krasner House could do a smaller exhibition of additional portraits by her. But Edvard came up with the inspired notion of a show that looks in the opposite direction: instead of Elaine's views of others, others' views of Elaine. It includes pieces by several of the artists—Fairfield Porter, Alex Katz, Robert De Niro, Sr., Aristodimos Kaldis, Joop Sanders and Willem de Kooning—whose portraits by Elaine are featured at the NPG.

I am grateful to the institutions and private collectors who have lent so generously; to the Elaine de Kooning Trust; to Jacob Burckhardt, Lawrence Castagna, Timothy Greenfield-Sanders, Rick Hall, Christopher Harris, Guy Kaldis, Melissa Stewart, Claudia Stone and Joan Washburn; also to Nesta Alexander, Cynthia Iavarone and Rebecca Tilghman at the Metropolitan Museum of Art; Laura M. Allen, Andrea Cerbie and Lily Zhou at DC Moore Gallery; Diana Bowers, archivist, Ray Johnson Estate; Erica Garber at Art Resource; Megan Fox Kelly, advisor, Estate of Robert De Niro, Sr.; Reed Landin at Leslie Hindman Auctioneers; and Ruth Phaneuf, Jess Pilar and Daniel Tsai at Jack Shainman Gallery for their gracious cooperation. The exhibition would have been impossible without Edvard Lieber's broad knowledge of Elaine's legacy and his tireless efforts to locate and secure appropriate works. His involvement in all aspects of the project's planning and implementation is sincerely appreciated.

I want to offer special thanks to the Singer Foundation, established by Drs. Robert and William Singer, for underwriting the exhibition and catalog, which are also supported by our members and income from the Pollock-Krasner Endowment Fund.

Helen A. Harrison
Eugene V. and Clare E. Thaw Director





Elaine de Kooning Portrayed

by Phyllis Braff



Fig. 5. Photographer unidentified, *Elaine de Kooning*, ca. 1942

Portraits of Elaine de Kooning resonate with the prevailing visual philosophies of the era. This seems almost inevitable, since like their subject, the artists were energetic, dedicated participants in the dynamics characterizing post-1940 American art. They were also usually Elaine's friends and in many instances a degree of reciprocity was involved; they had either been or would soon be the subject of a portrait by her. In this sense, the portraits yield insight into the social fabric prevailing at a time when the New York art world was comparatively small, and frequent interactions nourished talent and determination.

On a subjective level, the portraits also contain an echo of the aura surrounding Elaine's persona. To those who knew her, she was insightful, enthusiastic, caring, generous, spirited, supportive, and brimming with drive and conviction: the epitome of charisma and intellect. To the world at large, she was a regularly exhibiting artist, an editorial associate at *ARTnews* who wrote prolifically and brilliantly, and eventually an admired professor of art, affiliated with a number of institutions in the United States. But before she grew into those roles, she was Elaine Fried, an aspiring young artist, when she started private studies with Willem de Kooning in 1938. They married in 1943.

In post-war New York, a charged theoretical debate raged with regard to figuration's role in the newest directions for art. Purists argued for a non-objective approach, purging all representation. Both Bill and Elaine, however, were among the believers in a more expansive view of the avant-garde. That view empowered direct response, preserved its original formative energy and embraced the validity of the personal gestalt and painterly mark. It was a creative philosophy relating to a 20th-century psychology that recognized the centrality of the individual. Concurrently, artists were addressing the question of portraying a three-dimensional figure on a surface now understood as a flat plane that could have its own expressive physicality. These concepts all enrich the topic of portraiture.



Fig. 6. Marie Fried, *Elaine and Bill*, ca. 1943



Fig. 7. Elaine de Kooning,
Self-Portrait #1, ca. 1944

Elaine was starting to be included in group exhibitions at the time she undertook an extensive series of 1946 self-portraits.[1] (Plates 1,2,3,4) She still considered herself to be studying under the tutelage of Bill, however.[2] In the role of teacher, he regularly set up still-life arrangements as compositional practice in spatial relationships, contours, tonality, treatment of the surface plane and concentration on the visual truth. Repetitions of the same theme became part of the process. He also gave figure drawing assignments.[3] References to multiple versions of that 1946 theme appear on and around Elaine's easel in a small drawing. (Plate 1) The drawing is a reminder that both artists would have known the rich tradition of the art studio as theme, and they were likely familiar with examples by Picasso and Matisse, artists important to the New York discussions of modernism.



Fig. 8. Elaine de Kooning,
Bill, ca. 1939

Academically trained in The Netherlands, and gifted in understanding the accomplishments of the great masters, de Kooning was always drawing and until the early forties he sometimes turned his skills toward portraiture, or toward commercial assignments. Elaine, his fiancé at the time, was occasionally his subject or model. (Plate 5) Integrating a sense of the figure with a contemporary understanding of psychology and with a non-illusionistic picture plane was, to de Kooning, the challenge of his era. Like Arshile Gorky, he was concerned with the artist's approach to human feeling and emotion. Gorky and de Kooning were close throughout the thirties and Gorky met Elaine through Bill. (Plate 7) There are notes by Elaine in which she speaks of Gorky's "genius for seeing."[4]

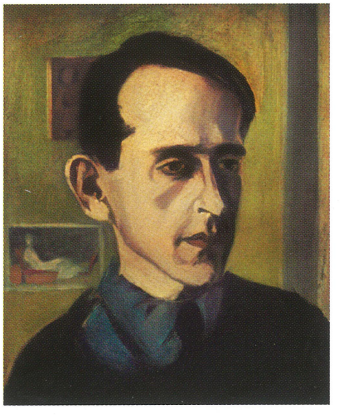


Fig. 9. Elaine de Kooning, *Portrait of Joop*, ca. 1946

During the mid-forties, Joop Sanders and Elaine made regular dates to pose for each other, often at Elaine's Carmine Street studio. (Fig. 9) The Dutch-born Sanders, who became a close friend to both Elaine and Bill in 1939, shortly after his arrival in America, has had a long career exhibiting as an abstract expressionist. Vibrant, weighty strokes of intense color characterize his best known abstract work, and this approach is suggested in his treatment of Elaine's thick, reddish-brown hair. (Plate 16) Her swirled and knotted scarf might have reminded contemporaries of Elaine's flair in clothing, yet it also serves as a pictorial unit introducing its own independent shapes. Sanders was a founding member of The Club, the artists' group formed in 1949, which met regularly on 8th Street. Elaine and Mercedes Matter were the first women voted into membership.



Fig. 10. *Robert De Niro*, Elaine de Kooning, 1973



Fig. 11. Aristodimos Kaldis, *Venetian Fortress*, 1976

Reciprocal portraiture was something of a pattern throughout Elaine's career. She did a large oil of her longtime acquaintance, Robert De Niro, Sr., in 1973 (Fig. 10), and two years later - in his energetic, boldly linear style - he did his impression of her (Plate 6), placing her head at the same angle. Inventive gestural marks that simultaneously define an outline are typical of De Niro's art. Early on, the De Niro career received a significant boost with a 1946 show at Peggy Guggenheim's Art of This Century Gallery. During the following decade he had a number of exhibitions at the Charles Egan Gallery, which was also representing Willem de Kooning and other abstract expressionists.

Both de Koonings were also friendly with Aristodimos Kaldis over many decades, and were especially admiring of his robust intellect and powerful personality. As a result of a series of 1945 lectures he presented at Carnegie Hall, with Bill assisting with the slides, it is likely that a wide community interested in the arts knew of his passions - especially for El Greco, for relating classical art to modern thinking, and for promoting Matisse. Two of Elaine's earliest portraits of Kaldis were in her first solo exhibition at the Tanager Gallery in 1954. His crayon portrait of her (Plate 12) suggests the spare, flat, synthesized shapes found in his paintings. (Fig. 11)

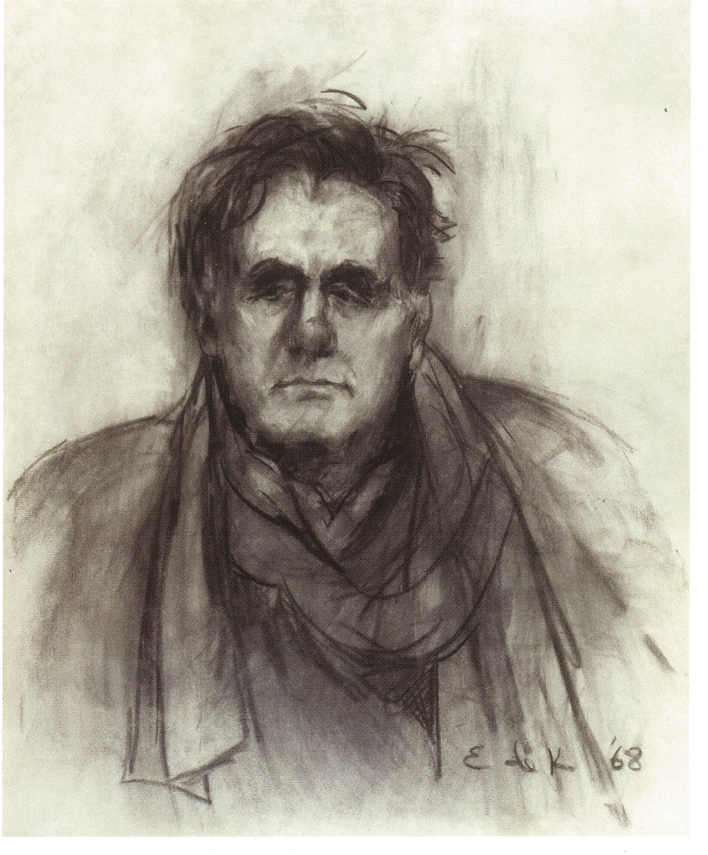


Fig. 12. Elaine de Kooning, *Aristodimos Kaldis*, 1968



Fig. 13. Elaine de Kooning, *Aristodimos Kaldis #12*, 1978

When the first of Willem de Kooning's now legendary "Woman" paintings were seen, it was widely assumed to resemble Elaine. She denied this interpretation, and expected to reinforce the point by asking Hans Namuth to photograph her with another of the "Woman" paintings in progress (Fig. 15). After studying the photo, however, she reportedly commented on seeing herself in a relationship to the work.[5] Much later, the similarity inspired Edvins Strautmanis, a next generation painter who trained in Chicago at the height of the influence of abstract expressionism. He was introduced to Elaine when he moved to New York in 1970, and painted his tribute to the de Koonings, *Elaine de Kooning as Woman I*, later in that decade. (Plate 18) The vigorous, variegated pigment strokes and use of collage and newsprint relate to de Kooning's practices, while also giving the sense of the rugged swaths of paint that often combine with a variety of physical materials in the best known Strautmanis work. (Fig. 14)



Fig. 14. Edvins Strautmanis, *Yellow Entrance*, 1982



Fig. 15. Hans Namuth, *Elaine*, 1953

Hedda Sterne's portrait of Elaine (Plate 17), made a decade after they first met, reflects a career that combined a dedication to portrait drawings with a commitment to furthering the goals of abstract expressionist painting. The portrait coincides with the period when Sterne was exhibiting canvases inspired by industrial mechanisms, highways, and urban skyscrapers, which she translated into abstractions that blended subjective feelings and visual structure. (Fig. 16) Her interest in structure is also evident in the intense way in which she studied the facial components of a portrait sitter.[6]



Fig. 16. Hedda Sterne, *New York*, 1956



Fig. 17. Elaine de Kooning, *Fairfield Porter #1*, 1954

It is likely that Fairfield Porter's belief in the portrait's role in modern art registered in a particularly meaningful way with Elaine. Porter, who thought deeply about art and philosophy, was an acquaintance of the couple by 1939, and was attracted by their talent, openness to history, and commitment to study the way direct vision serves the artist. He painted Elaine's portrait (Plate 15) in nuanced tones of pink, seated on the floral patterned sofa in his Southampton studio during the decade in which she did several portraits of him. (Fig. 17) It was also the decade when - through Elaine's introductions - he had become her editorial colleague, writing reviews and criticism for *ARTnews*. At the same time, Porter was regularly exhibiting paintings that reflected his thoughts about building strong formal relationships on the picture plane and designing chromatic relationships suggestive of synthesized perception.

Supporting innovation, both intellectually and materially, was instinctive for Elaine. She purchased one of Alex Katz's cut-out portraits (of poet and curator Frank O'Hara) from the initial exhibition of his new direction - a direction that was an important experimental step in redefining the concept of the picture plane. Not long after, Katz painted Elaine (Plate 13) in a fine example of his pioneering alterations of scale. These monumentalized flattened forms could suggest the familiar while simultaneously functioning as abstraction. Over the next decade Elaine did several portraits of Katz (Fig. 18), whom she had known since at least 1960, when they shared an exhibition at the Tanager Gallery.

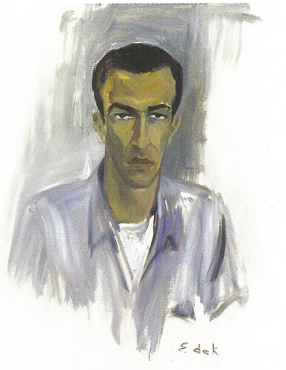


Fig. 18. Elaine de Kooning, *Alex Katz #1*, 1967



Fig. 19. Paul Harris,
Mary Jane As I Knew Her, 1958

In the era when Provincetown was especially popular with artists, the de Koonings were occasional visitors. The long friendship between Elaine and Paul Harris began there in 1949 and strengthened when Harris served as an editorial associate at *ARTnews* in the mid-fifties. That was also the time when Harris was showing his pioneering sculpture in a series of solo exhibitions in New York. (Fig. 19) These large stuffed cloth pieces radically altered familiar imagery, challenged meaning, and contributed fresh ideas about volume, form and space. In his crayon drawing, *Elaine Remembered* (Plate 8), he links the dominant blue with the color of the Provincetown sky during the time spent there with Elaine.[7] Part of a large body of works in crayon executed over the years, the piece is typical of the way Harris assigns emotional meaning to color, often conceptualizing an event through a color's subjective message.

Subjective thoughts are also central to the Ray Johnson pieces that commemorate Elaine's passing in 1989. The two artists began their long friendship at Black Mountain College when Bill taught in the 1948 summer session there. Elaine enthusiastically followed Johnson's work and admired his witty, mind-probing associations that integrated mental and visual processes while demonstrating new ways to stretch the imagination. He mailed the heart drawing (Plate 9), inscribed with Elaine's death date, "2.1.89," immediately after receiving the sad news. A few weeks later he completed the collage *Echo P.I.E.R.* (Plate 10) - a title that rearranges the lettering signifying "rest in peace Elaine." As was his custom, Johnson delved into motifs charged with references: he took an image of Bill at work from his earlier 1983 collage, *Bill de Kooning's House* (Fig. 21), then reconceived it to emphasize a void and a single false eyelash with a translucent tear below.

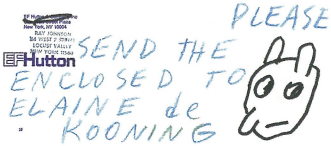


Fig. 20. Ray Johnson,
Untitled, 1990

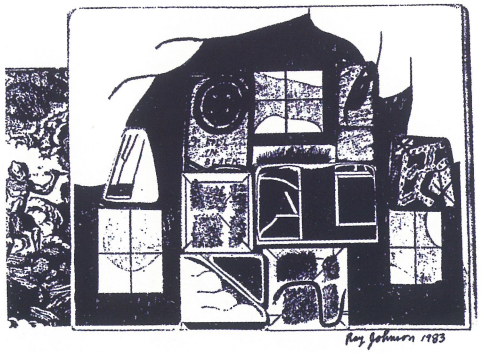


Fig. 21, p. 19. Ray Johnson,
Bill de Kooning's House, 1983

Artist, composer, pianist and filmmaker Edvard Lieber became a close friend of Elaine's in 1979. His mixed-media portrait, *Point: Elaine de Kooning Sketching in Central Park* (Plate 14) stems from his interest in photographing her at work during a group excursion to sketch in the park setting. (Fig. 4) Lieber's piece reveals echoes of the shapes from many of the day's photos which were at one point mounted onto the paper. His process involved erasure, sandpaper, wetting, scuffing and pulling away, with intentional tears to reference effects of passing time and to indicate the intervals between layered images. Presenting the sum of impressions helps to turn the aura of the figure's memory into the subject, and serves as a reminder of the rich potential inherent in late 20th-century conceptual practices.

The experience of seeing Elaine's spirit through successive reinventions of the avant-garde enriches the overview provided by the current exhibition. It underscores her meaningful, supportive presence through evolving considerations of surface, plane, form, gesture, pigment and conceptual methodologies over the decades. She understood method as meaning, and she realized the validity of figurative art in modern sensibilities. She likely would have been pleased that this portrait exhibition suggests so many dynamics and reflects such a range of thought and inspiration.

Phyllis Braff
May 2015



Fig. 22. Edvard Lieber, *Elaine de Kooning, Central Park*, 1979



Fig. 23. Elaine de Kooning, *J.F.K. #21*, 1963



Fig. 24. Elaine de Kooning, *Harold Rosenberg #3*, 1956

1. During her lifetime, Elaine de Kooning was generally referred to as "Elaine," and that seems to have been her preference. Willem de Kooning has been generally known as "de Kooning" or "Bill." This essay maintains the same approach.

2. In an undated curriculum vitae typescript, seeming to date from c.1950, she lists, "1938-1947 Studied under Willem de Kooning." [Elaine de Kooning Artist File, Museum of Modern Art Archive.]

3. Practices explained by Elaine to Edvard Lieber. (Author's interview with Edvard Lieber, March, 2015, and noted in Edvard Lieber, *Willem de Kooning: Reflections in the Studio*. New York: Abrams, 2000, p. 18.) Practices also explained by Ernestine Lassaw, Elaine's art school friend and roommate. (Mark Stevens and Annalyn Swan, *De Kooning: An American Master*. New York: Knopf, 2004, p. 163.)

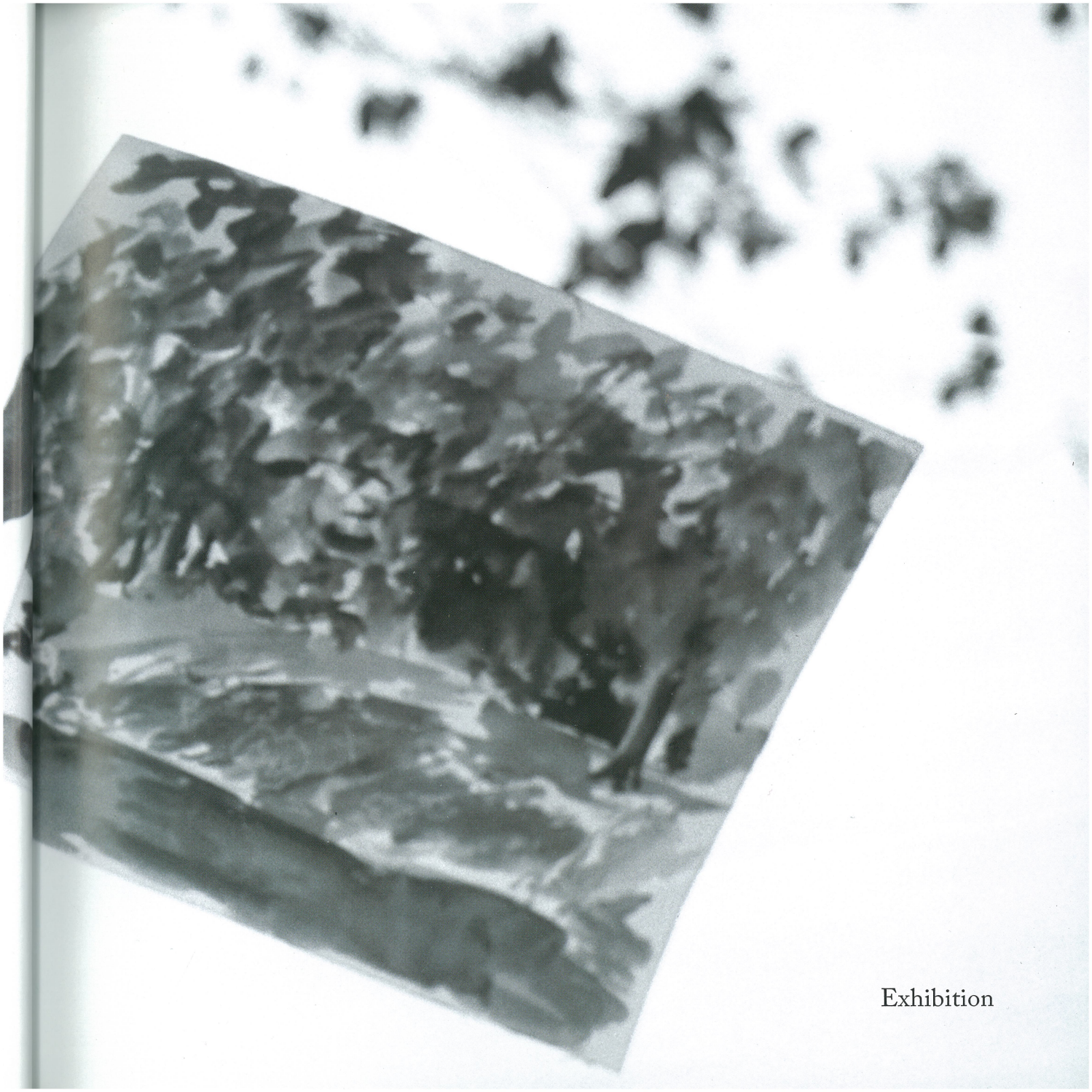
4. Discussed by Marjorie Luyckx, Elaine's sister, in Rose Slivka and Marjorie Luyckx, *Elaine de Kooning, The Spirit of Abstract Expressionism: Selected Writings*. New York: George Braziller, 1994, p. 12.

5. Stevens and Swan, *American Master*, pp.344-45.

6. Author's interview with Hedda Sterne, August,1983.

7. Author's conversation with Paul Harris, April, 2015.





Exhibition

Plate 1. **Elaine de Kooning,** ***Self-Portrait,*** 1946
ink on paper, 7 3/4 x 7 7/8 in. Private Collection, NY


Ε. Δ. Κ. '46

Plate 2. **Elaine de Kooning,** ***Self-Portrait***, 1946
ink on paper, 10 x 7 1/2 in. Private Collection, NY


E. de K. '46

Plate 3. **Elaine de Kooning,** ***Self-Portrait***, 1946
oil on board, 19 7/8 x 15 7/8 in. Private Collection, NY

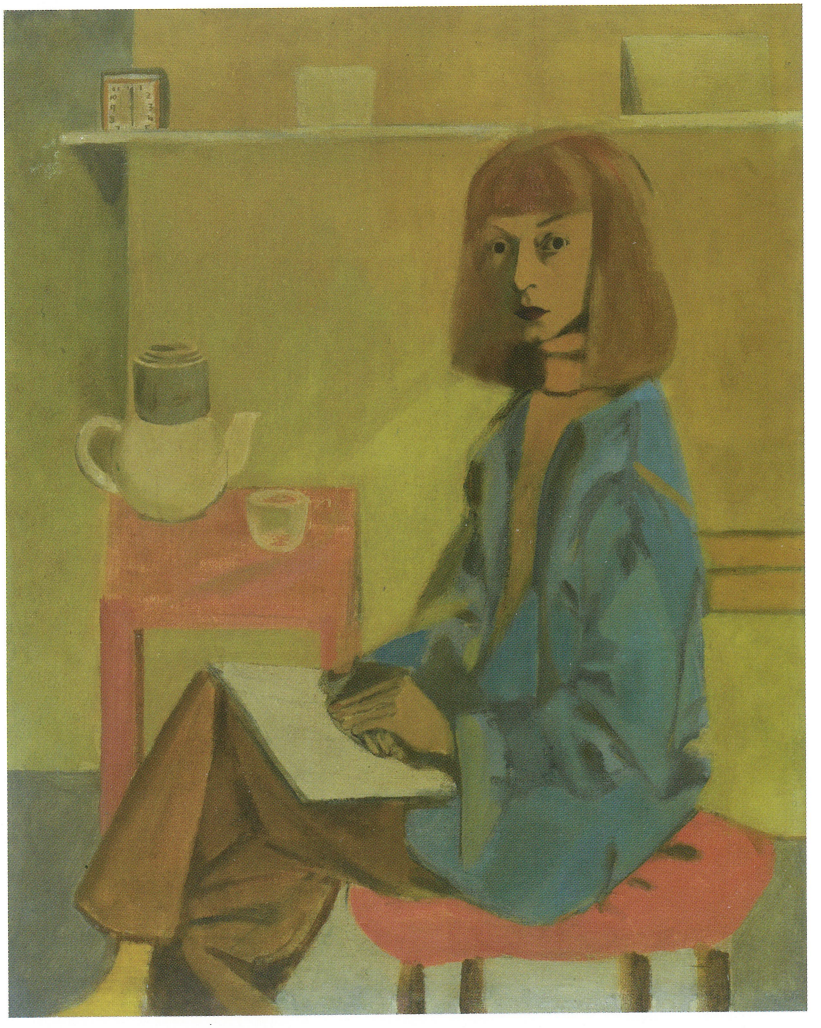


Plate 4. **Elaine de Kooning,** ***Self-Portrait***, 1946
charcoal and oil on canvas, 23 3/4 x 19 3/4 in. Lent by the Metropolitan Museum of Art

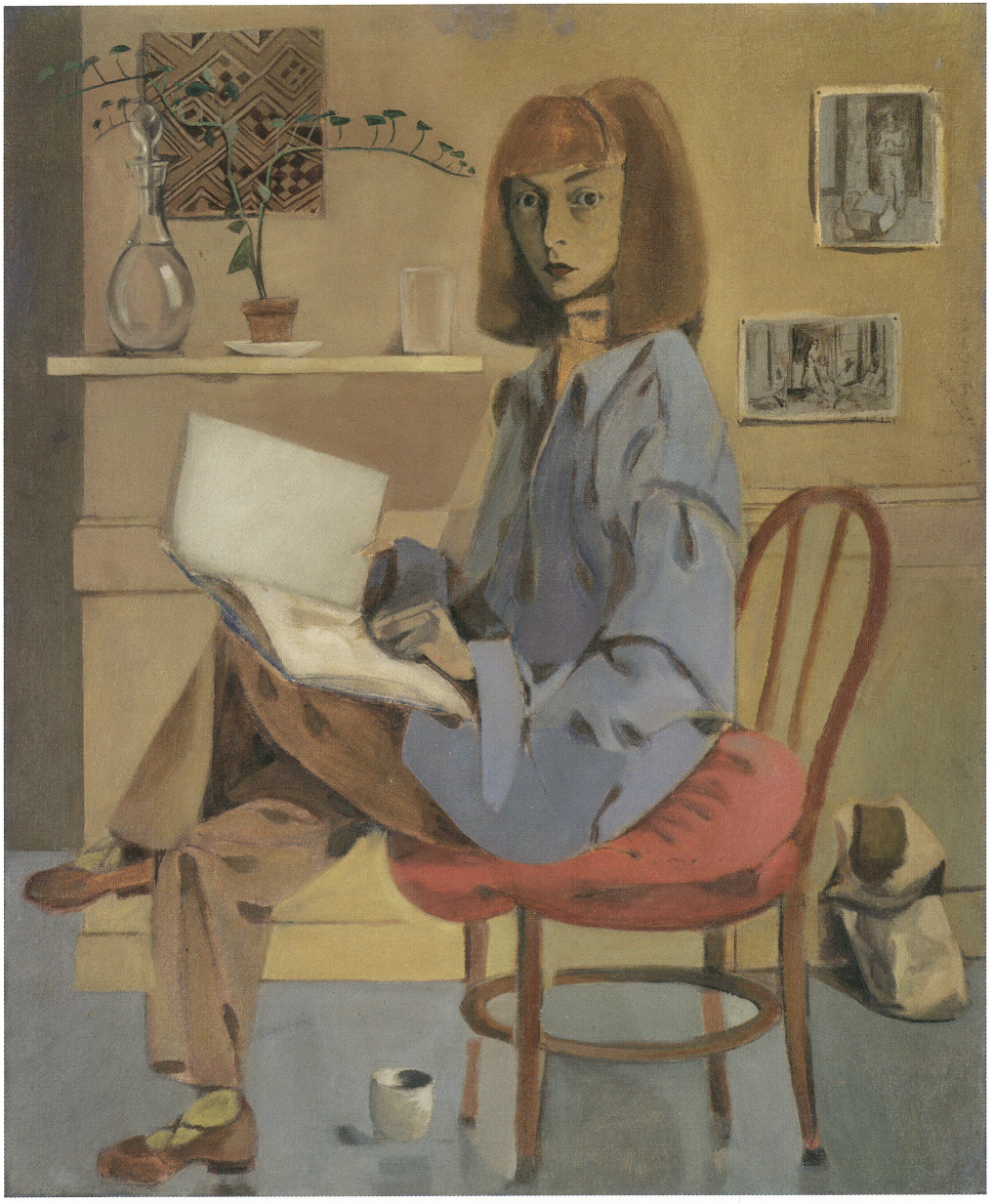


Plate 5. **Willem de Kooning,** *Portrait of Elaine*, ca. 1940-41
graphite on paper, 12 1/4 x 11 7/8 in. Lent by Clare Stone


de Kooning

Plate 6. **Robert De Niro, Sr.,** *Portrait of Elaine de Kooning*, 1975
charcoal on paper, 25 x 19 in. Lent by the Estate of Robert de Niro, Sr.



Plate 7. **Arshile Gorky,** ***Portrait of Elaine de Kooning,*** ca. 1942
graphite on paper, 11 x 8 1/2 in. Private Collection, NY



Plate 8. **Paul Harris,** ***Elaine Remembered,*** 2011
crayon on paper, 21 3/4 x 15 in. Lent by the artist



Plate 9. **Ray Johnson,** ***Untitled,*** 2.1.89
graphite on computer paper, 11 x 9 3/8 in. Private Collection, NY

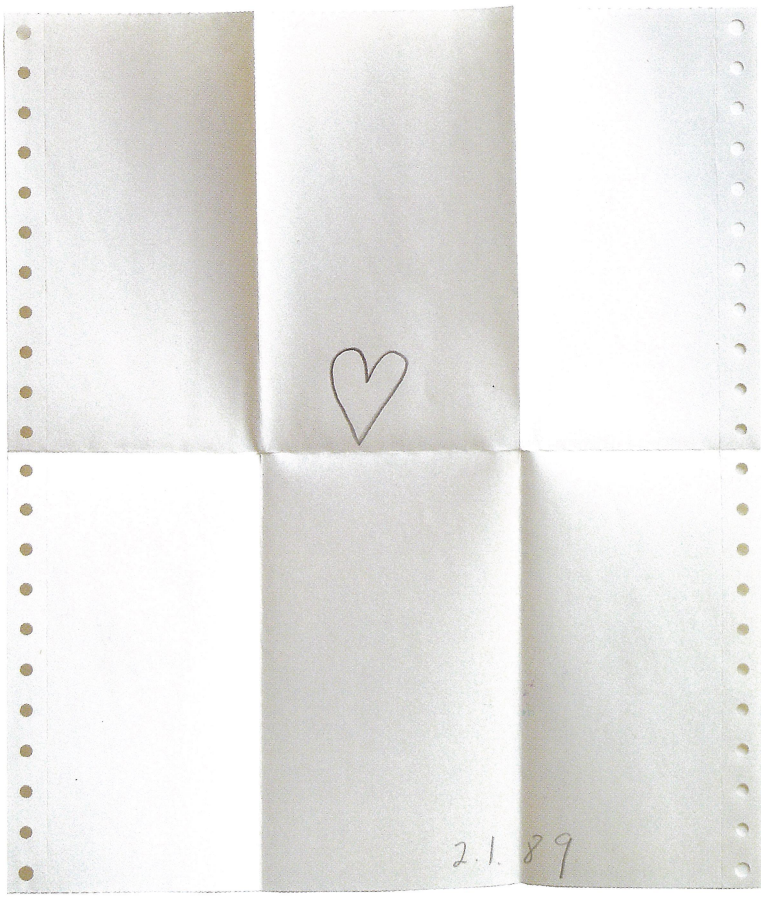

2.1.89

Plate 10. **Ray Johnson,** *Echo P.I.E.R.* 3.9.89
paper, acrylic, ink, false eyelash, crayon, xerography on board, 5 x 4 15/16 in. Private Collection, NY


RAY JOHNSON
3.9.89

Plate 11. **Aristodimos Kaldis,** ***Elaine in a Plaster Cast,*** 1951
graphite on paper, 7 7/8 x 9 3/4 in. Lent by Clay Fried



Plate 12. **Aristodimos Kaldis,** ***Elaine,*** 1967
china marker on paper, 11 x 8 1/4 in. Lent by Michael and Susan Luyckx



Plate 13. **Alex Katz,** ***Portrait of Elaine de Kooning,*** 1965
oil on canvas, 22 x 39 1/2 in. Private Collection, NY



Plate 14. **Edvard Lieber,** ***Point: Elaine de Kooning Sketching in Central Park,*** 1979
mixed media on paper, 15 1/8 x 21 3/4 in. Lent by Sara Lee and Axel Schupf


REDUCTION OF UR RECOGNIZABLE
POSSIBILITY IN PHYSIOLOGICAL
TIME AS IF THE
SOURCE OF MANIFESTATION

Plate 15. **Fairfield Porter,** *Elaine de Kooning*, 1957
oil on canvas, 62 x 41 in. Lent by the Metropolitan Museum of Art



Plate 16. **Joop Sanders,** ***Portrait of Elaine,*** ca. 1945
oil on board, 15 1/4 x 10 1/2 in. Lent by the artist



Plate 17. **Hedda Sterne,** ***Elaine de Kooning*****,** 1953
graphite on paper, 13 1/2 x 9 7/8 in. Lent by the Metropolitan Museum of Art



Plate 18. **Edvins Strautmanis,** ***Elaine de Kooning as Woman I,*** 1977
acrylic and collage on newsprint, 28 1/8 x 22 1/2 in. Private Collection, NY


Big Insurers
Their Role in
in an Old House







Fig. 1, Cover (outside). Unidentified photographer, *Elaine de Kooning*, ca. 1942.



Fig. 2, Cover (inside). Elaine de Kooning, *Amber Gold Grotto* (detail), 1988, watercolor on paper, 14 x 19 3/4 in. Photo: Edvard Lieber



Fig. 3, pp. 2–3. Edvard Lieber, *East Hampton*, 1981, photograph. © Edvard Lieber



Fig. 4, pp. 4–5. Edvard Lieber, *Elaine de Kooning Sketching in Central Park*, 1979, photograph. © Edvard Lieber



Fig. 5, p. 6. Unidentified photographer, *Elaine de Kooning*, ca. 1942.



Fig. 6, p. 7. Marie Fried (Elaine's mother), *Elaine and Bill* (in front of the Fried family home, Brooklyn), ca. July, 1943, photograph.



Fig. 7, p. 8. Elaine de Kooning, *Self-Portrait #1*, ca. 1944, oil on masonite, 23 x 17 3/8 in. Private Collection, NY. Photo: © Edvard Lieber



Fig. 8, p. 9. Elaine de Kooning, *Bill*, ca. 1939, graphite on paper, 10 1/2 x 6 11/16 in. Photo: © Edvard Lieber



Fig. 9, p. 10. Elaine de Kooning, *Portrait of Joop*, ca. 1946, oil on board, 16 7/8 x 13 3/8 in. Private Collection, NY. Photo: © Edvard Lieber



Fig. 10, p. 10. Elaine de Kooning, *Robert De Niro*, 1973, oil on canvas, 38 x 54 in. Aramark. Photo: Edvard Lieber



Fig. 11, p. 11. Aristodimos Kaldis, *Venetian Fortress*, 1976, oil on canvas, 40 x 30 in. © Estate of Aristodimos Kaldis



Fig. 12, p. 12. Elaine de Kooning, *Aristodimos Kaldis*, 1968, charcoal on paper, 24 x 19 3/4 in. Photo: © Edvard Lieber



Fig. 13, p. 13. Elaine de Kooning, *Aristodimos Kaldis #12*, 1978, oil on canvas, 77 1/2 x 49 3/8 in. Private Collection, NY. Photo: © Edvard Lieber



Fig. 14, p. 14. Edvins Strautmanis, *Yellow Entrance*, 1982, acrylic on canvas, 87 x 76 in. © Estate of Edvins Strautmanis. Photo: Edvard Lieber



Fig. 15, p. 14. Hans Namuth, *Elaine*, 1953, gelatin silver photograph, 8 x 10 in. © 1991 Hans Namuth, Ltd.



Fig. 16, p. 15. Hedda Sterne, *New York*, 1956, oil on canvas, 32 1/8 x 50 in. Art Institute of Chicago. © 2015 The Hedda Sterne Foundation/Artists Rights Society (ARS), New York. Photo: © Art Institute of Chicago



Fig. 17, p. 16. Elaine de Kooning, *Fairfield Porter #1*, 1954, oil on canvas, 48 x 31 7/8 in. Kemper Museum of Contemporary Art, Kansas City, MO. Photo: © Edvard Lieber



Fig. 18, p. 17. Elaine de Kooning, *Alex Katz #1*, 1967, oil on canvas, 38 x 30 in. Photo: © Edvard Lieber



Fig. 19, p. 18. Paul Harris, *Mary Jane As I Knew Her*, 1958, painted papier-mâché, 29 x 14 x 12 in. Private Collection, NY. © Paul Harris



Fig. 20, p. 19. Ray Johnson, *Untitled*, 1990, crayon and felt tip pen on business envelope (sealed with nothing inside, mailed on 1st anniversary of Elaine's death), 4 1/8 x 9 1/2 in. © The Ray Johnson Estate, courtesy Richard L. Feigen & Co.



Fig. 21, p. 19. Ray Johnson, *Bill de Kooning's House*, 1983, color xerography, 8 1/2 x 11 in. © The Ray Johnson Estate, courtesy Richard L. Feigen & Co.



Fig. 22, p. 20. Edvard Lieber, *Elaine de Kooning, Central Park*, 1979, photograph. © Edvard Lieber



Fig. 23, p. 21. Elaine de Kooning, *J.F.K. #21*, 1963, oil on canvas, 117 1/4 x 59 in. Private Collection, NY. Photo: © Edvard Lieber



Fig. 24, p. 22. Elaine de Kooning, *Harold Rosenberg #3*, 1956, oil on canvas, 80 x 59 in. © National Portrait Gallery, Smithsonian Institution. Photo: © Edvard Lieber



Fig. 25, pp. 24–5. Edvard Lieber, *Elaine de Kooning, Central Park*, 1979, photograph. © Edvard Lieber



Fig. 26, pp. 62–3. Edvard Lieber, *Elaine by the Sea*, 1984, photograph. © Edvard Lieber



Fig. 27, pp. 66–7. Edvard Lieber, *Elaine*, November 1, 1988, (last) photograph. © Edvard Lieber



Fig. 28, p. 68. Elaine de Kooning lipstick blot, ca. 1986.



Plate 1, p. 27. Elaine de Kooning, *Self-Portrait*, 1946, ink on paper, 7 3/4 x 7 7/8 in. Private Collection, NY. Photo: Edvard Lieber



Plate 2, p. 29. Elaine de Kooning, *Self-Portrait*, 1946, ink on paper, 10 x 7 1/2 in. Private Collection, NY. Photo: Edvard Lieber



Plate 3, p. 31. Elaine de Kooning, *Self-Portrait*, 1946, oil on board, 19 7/8 x 15 7/8 in. Private Collection, NY. Photo: Edvard Lieber



Plate 4, p. 33. Elaine de Kooning, *Self-Portrait*, 1946, charcoal and oil on canvas, 23 3/4 x 19 3/4 in. Lent by the Metropolitan Museum of Art, George A. Hearn Fund, 1994. Photo: © Metropolitan Museum of Art/Art Resource, NY



Plate 5, p. 35. Willem de Kooning, *Portrait of Elaine*, ca. 1940-41, graphite on paper, 12 1/4 x 11 7/8 in. Lent by Clare Stone. © 2015 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York. Photo: Allan Stone Collection.



Plate 6, p. 37. Robert De Niro, Sr., *Portrait of Elaine de Kooning*, 1975, charcoal on paper, 25 x 19 in. Lent by the Estate of Robert de Niro, Sr., courtesy DC Moore Gallery, NY. © Estate of Robert De Niro, Sr./Artists Rights Society (ARS), New York.



Plate 7, p. 39. Arshile Gorky, *Portrait of Elaine de Kooning*, ca. 1942, graphite on paper, 11 x 8 1/2 in. Private Collection, courtesy of Jack Shainman Gallery, NY. © Estate of Arshile Gorky/Artists Rights Society (ARS), New York. Photo: Jack Shainman Gallery, NY



Plate 8, p. 41. Paul Harris, *Elaine Remembered*, 2011, crayon on paper, 21 3/4 x 15 in. Lent by the artist. © Paul Harris. Photo: Edvard Lieber



Plate 9, p. 43. Ray Johnson, *Untitled*, 2.1.89, graphite on computer paper, 11 x 9 3/8 in. Private Collection, NY. © The Ray Johnson Estate, courtesy Richard L. Feigen & Co. Photo: Edvard Lieber



Plate 10, p. 45. Ray Johnson, *Echo P.I.E.R.*, 3.9.89, paper, acrylic medium, ink, false eyelash, crayon, and xerography on board, 5 x 4 15/16 in. Private Collection, NY. © The Ray Johnson Estate, courtesy Richard L. Feigen & Co. Photo: Edvard Lieber



Plate 11, p. 47. Aristodimos Kaldis, *Elaine in a Plaster Cast*, 1951, graphite on paper, 7 7/8 x 9 3/4 in. Lent by Clay Fried. © Estate of Aristodimos Kaldis. Photo: Edvard Lieber



Plate 12, p. 49. Aristodimos Kaldis, *Elaine*, 1967, china marker on paper, 11 x 8 1/4 in. Lent by Michael and Susan Luyckx. © Estate of Aristodimos Kaldis. Photo: Edvard Lieber



Plate 13, p. 51. Alex Katz, *Portrait of Elaine de Kooning*, 1965, oil on canvas, 22 x 39 1/2 in. Private Collection, NY. © Alex Katz/Licensed by VAGA, New York, NY. Photo: Edvard Lieber



Plate 14, p. 53. Edvard Lieber, *Point: Elaine de Kooning Sketching in Central Park*, 1979, mixed media on paper, 15 1/8 x 21 3/4 in. Lent by Sara Lee and Axel Schupf. © Edvard Lieber



Plate 15, p. 55. Fairfield Porter, *Elaine de Kooning*, 1957, oil on canvas, 62 x 41 in. Lent by the Metropolitan Museum of Art, gift of Mrs. Fairfield Porter, 1978. © Estate of Fairfield Porter/Artists Rights Society (ARS), New York. Photo: © Metropolitan Museum of Art/Art Resource, NY



Plate 16, p. 57. Joop Sanders, *Portrait of Elaine*, ca. 1945, oil on board, 15 1/4 x 10 1/2 in. Lent by the artist. © Joop Sanders. Photo: Edvard Lieber



Plate 17, p. 59. Hedda Sterne, *Elaine de Kooning*, 1953, graphite on paper, 13 1/2 x 9 7/8 in. Lent by the Metropolitan Museum of Art, Van Day Truex Fund, 2009. © 2015 The Hedda Sterne Foundation/Artists Rights Society (ARS), New York. Photo: © Metropolitan Museum of Art/Art Resource, NY



Plate 18, p. 61. Edvins Strautmanis, *Elaine de Kooning as Woman I*, 1977, acrylic and collage on newsprint, 28 1/8 x 22 1/2 in. Private Collection, NY. © Estate of Edvins Strautmanis. Photo: Edvard Lieber







"If I had my life to live over, I'd be delighted –
if I could do what I did and meet whom I met."

– Elaine, 1986



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