



Willem de Kooning (1904 - 1997)

East Hampton XXII, 1968

Oil on paper mounted on canvas

22 1/2 by 18 inches (57.2 x 45.7 cm)



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Signed “de Kooning” lower right

Provenance: Collection of the artist
The Earth Society Foundation, New York
Brett Mitchell Collection, Inc., Ohio
James Corcoran Gallery, Santa Monica
Waddington Galleries, Ltd., London
Salander O'Reilly, New York
Edward Tyler Nahem Fine Art, New York
Private collection, United States

Literature: Shiff, Richard, *Between Sense and De Kooning*, Reaktion Books, London,
2011, no. 91, p.224, illustrated.

While every effort has been made to ensure the accuracy of the information provided above, confirmation of these facts may not always be possible due to the unavailability of primary sources. Please be advised that the work of art described above is subject to changes in availability and price without prior notice.

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Enveloping the viewer in churning layers of vivid color, *East Hampton XXII*, 1968, beams with the sun-drenched brilliance of Willem de Kooning's beloved East Hampton. In 1962, de Kooning began building his home and studio there, permanently moving to the area in 1963. *East Hampton XXII* epitomizes the spirit of the artist's coastal refuge, where the transition from the densely populated city streets to the tranquility of nature inspired a fresh period of experimentation in the artist's practice. Following his move, de Kooning's palette shifted to reflect his surroundings. This transition is exemplified in *East Hampton XXII*, in which de Kooning captures the subtle hues of an end-of-day summer light reflecting across the local beaches; the canvas resounds with the artist's virtuosic capacity for rendering sensory delight and atmospheric resonance.

The dynamic, textured surface of the canvas demonstrates de Kooning's new sense of kinetic freedom. Each gesture and hue exemplify de Kooning's unrivaled mastery of abstraction. Ribbons of subtly tinted whites contrast with the undulations of sea green swelling across the surface like a rush of waves cresting and crashing against the shore. Jubilant yellow passages that proclaim the radiant heat of the summer are counterbalanced by cooling swirls of sky blue.

Amidst this delicate amalgamation of dynamic hues, de Kooning's iconic figural forms dissolve and rematerialize. Deep rose contours contain swathes of fleshy tones and suggestions of limbs. These bodies slip across the picture plane and between foreground and background, diffusing the painting with a transcendent weightlessness, encapsulating the singular way de Kooning breathes life into flattened and abstracted forms.

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Immersed in the serene environment of eastern Long Island, de Kooning was captivated by the reflections of light on the ocean and across the coast. A revelation within his oeuvre, de Kooning's works of this period are saturated with a verdant radiance. Describing the effect of this luminosity, de Kooning recalled to critic Harold Rosenberg: "When the light hits the ocean there is kind of a grey light on the water. [...] Indescribable tones, almost. I started working with them and insisted that they would give me the kind of light I wanted. [...] I got into painting in the atmosphere I wanted to be in. It was like the reflection of light. I reflected upon the reflections on the water, like the fishermen do." (Willem de Kooning quoted in: Harold Rosenberg, "Interview with Willem de Kooning," *Art News* 71 (September 1972): 54-59.)

Similar works to *East Hampton XXII* can be found in museum collections around the world, including *Woman in Landscape III*, 1968, The Whitney Museum of American Art, New York, and *Montauk I*, 1969, The Wadsworth Atheneum Museum of Art, Connecticut.



Willem de Kooning, *Woman in Landscape III*, 1968, The Whitney Museum of American Art, New York



Willem de Kooning, *Montauk I*, 1969, The Wadsworth Atheneum Museum of Art, Connecticut