

EYESTOWARDS *the DOVE*

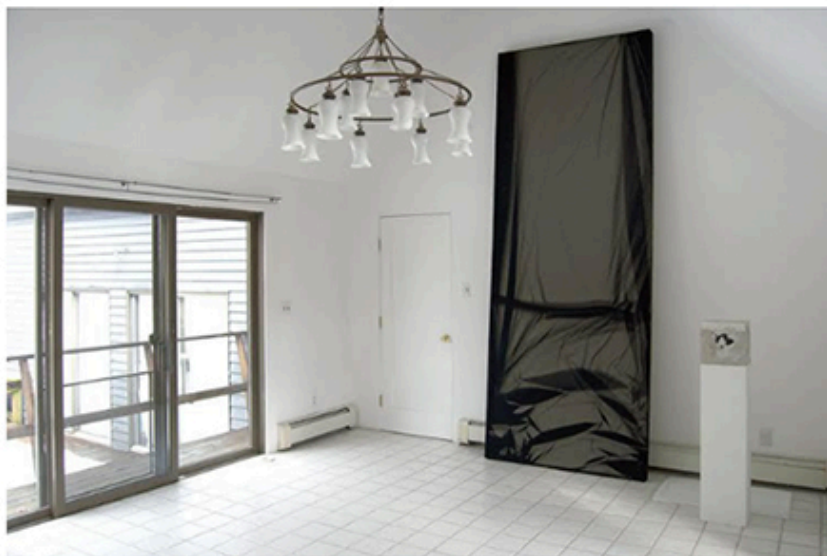
contemporary art & culture



CHRIS DUNCAN AT THE ELAINE DE KOONING HOUSE

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Chris Duncan, Skylight Series, Detail, Elaine de Kooning Home, East Hampton, New York.
Photograph courtesy of Halsey McKay Gallery, 2015

Elaine De Kooning (1918-1989) purchased a home in East Hampton after reconciling with husband Willem De Kooning in 1975 after longterm separation. The two artists married in 1943 and were technically together for 45 years but had a tumultuous relationship and were separated for most of that time. While Willem De Kooning's career became more prominently recognized, each found fame in their own right. Elaine De Kooning built a studio extension to the home three years after purchase and made some of her most well-known works there in the mid-eighties. After the artists death in 1989, the house had several different owners including artist John Chamberlain and Richmond Burton.

Currently owned by Chris Byrne, founder of the **Dallas Art Fair**, the home is getting new life breathed into it by artists who have been invited to unofficial residencies there. Past artists include Justin Lowe and Jonah Freeman, Jose Lerma, Sadie Laska and others. Most recently,

artist **Chris Duncan** was invited to do a site specific work at the home. Duncan uses elements of light and memory in his work and the De Kooning home proved to be a perfect marriage of sorts. The home, once occupied by Elaine de Kooning has a cool dampness throughout the interior. Of course, one might say it is the art historical ghost of the past roaming the interior. Once a refuge, sought out as a shelter in close proximity to an unavailable loved one, the live work space is like a phantom and Duncan was able to tap into this visceral element. He, along with the support from Byrne and Ryan Wallace and Hilary Schaffner, decided to install fabric in the studio, solarium and a section of the home interior where the light had the strongest entry point. In a four month timeframe, the fabric absorbed the light and gradually captured the marks; a painting without human intervention.