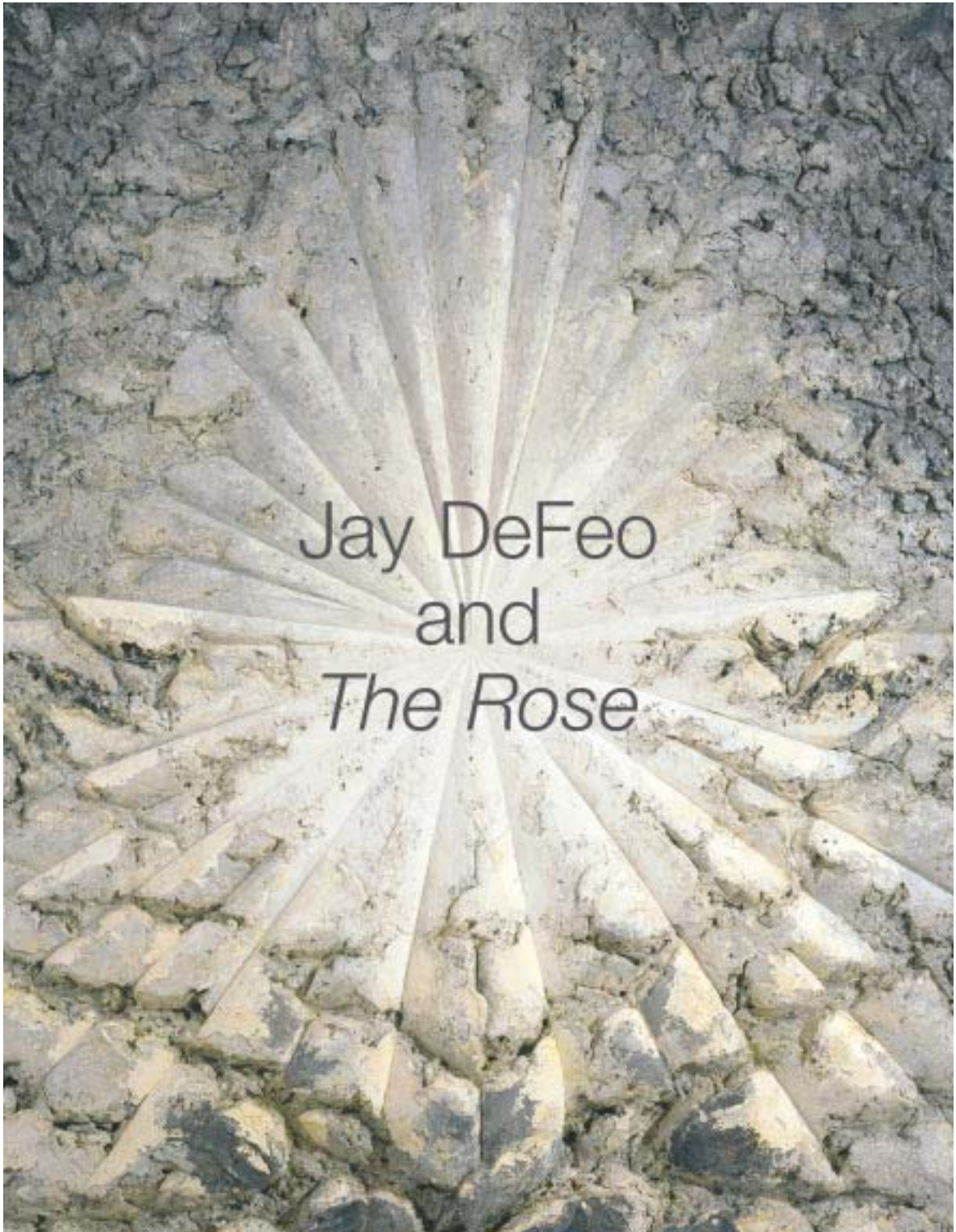


Excerpted from



Jay DeFeo
and
The Rose

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Portfolio

The photographs included in this section, presented chronologically, illustrate the centrality of *The Rose* to DeFeo's theater of herself as an artist. The persistent documentation of the various stages in the process of creating *The Rose*, by DeFeo and by others, is often casual and unceremonious, both in the intimacy of the pictures and in their state of preservation. Many of these photographs are in delicate condition, heightening their expression of a unique ambiance.

[The Rose] passed through several stages, each one of them valid. There was a kind of archaic version at six months; then followed a very developed geometric version which gradually transformed itself into a much more organic expression. Curiously, this stage got thoroughly out of hand at one point (baroque), and I managed to pull it all the way back to the final "classic" Rose. I suspect that even if I had had the space to spread out these ideas on separate canvases, the work would have proceeded on a single format alone, in as much as I felt the painting had to experience its own life-span in time.

Jay DeFeo, 1978



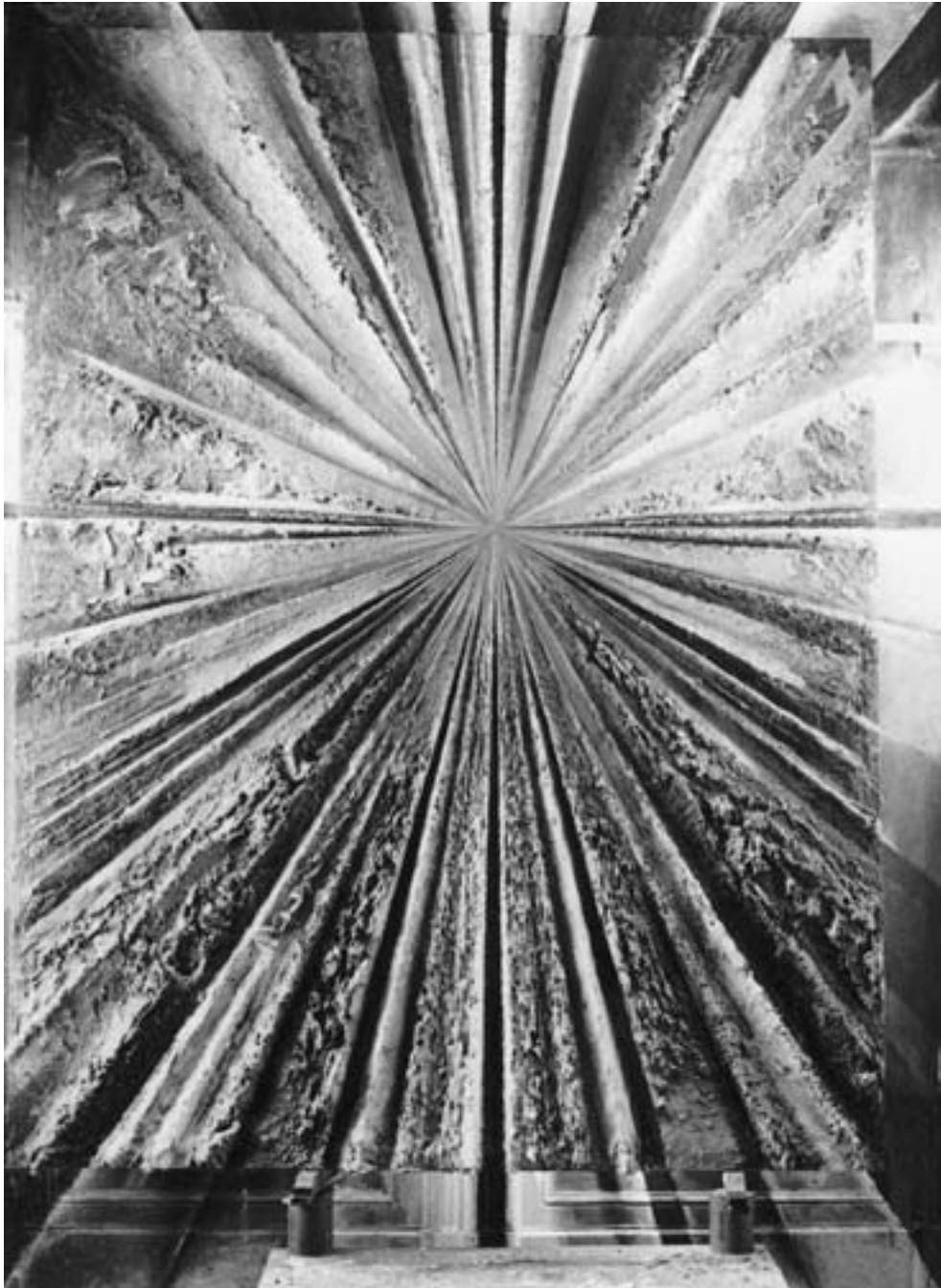
Jay DeFeo in front of *The Jewel* in her studio, before its completion, c. 1958–59. Photograph by Jerry Burchard.



Jay DeFeo, *Deathrose* (early version of *The Rose*), oil on canvas, 1958–59, 110½ x 81½ inches.



Wallace Berman, *Portrait of Jay DeFeo*, 1959. Toned gelatin-silver print with collage, 9 x 7½ inches. Whitney Museum of American Art, New York. Gift of the Lannan Foundation. (Although signed and dated 1958, it is believed this photograph was taken in 1959.)



Deathrose (early version of *The Rose*), elevated on paint cans with planned extensions painted on the surrounding walls, 2322 Fillmore Street, c. 1959–60.



Jay DeFeo and Irving Blum at 2322 Fillmore Street in front of *Deathrose*, 1959–60. DeFeo created a postcard from this photograph with the caption "Just kids! (normal as blueberry pie)."



Deathrose being removed from its original stretcher bars and prepared for gluing to larger canvas, 1959–60. Left to right: Jean Conner (with glasses), Craig Kauffman, unidentified man. In a 1972 note to Bruce Conner accompanying this photograph, DeFeo wrote, "This little collector's item barely survived the 3 winters of mildew in my Ross barn." Photograph from the Bruce Conner Papers, Bancroft Library, University of California at Berkeley.



Jay DeFeo working in 2322 Fillmore Street with *The Rose* in bay window, c. 1960–61. Photograph from the Jay DeFeo Papers, Bancroft Library, University of California at Berkeley.

