Jackson Pollock, drawing into painting

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by Bernice Rose

Jackson Pollock's radical departure from the techniques and concepts of traditional painting and drawing in the late 1940s initiated a new era in modern art. A salient characteristic of his approach at this time was the translation of drawing into painting —the radical fusion of draftsmanship with paint and color to create a technique that was linear in execution, painterly in effect.

Expanding upon her earlier work, *Jackson Pollock: Works on Paper,* Bernice Rose offers a close analysis of Pollock's paintings and drawings, with specific attention to the relation of automatic drawing to the "drip" style and the role of drawing in Pollock's work from late 1947 to 1953. She incorporates new observations on the implications of his style for twentieth-century art in general and twentieth-century drawing in particular, as well as comments on the American background of the work.

Bernice Rose is curator in the Department of Drawings of The Museum of Modern Art, New York. She is the author of *Drawing Now* and other books and articles.

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Cover illustration:
Number 18, 1951. 1951. Ink and colored inks on mulberry paper, 24⅞ x 38¼" (63.2 x 97.2 cm). Private Collection, New York. CR 826. (Bleed, reworking of CR 816.)

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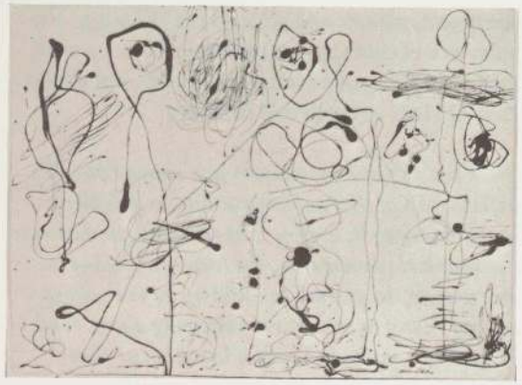
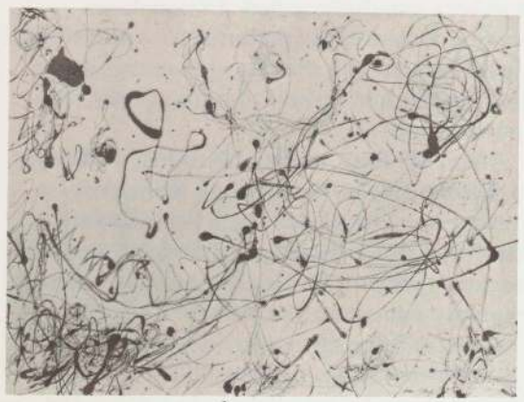


Number 22A, 1948. Enamel on gesso on paper, 22½ x 30⅜" (57.1 x 77.8 cm). Collection Mr. and Mrs. Frank Leslie Pollock, San Francisco, California. CR 201.



Number 4, 1948: Gray and Red. 1948. Enamel on gesso on paper, 22⅝ x 30⅞" (57.4 x 78.4 cm). Mr. and Mrs. Frederick R. Weisman, Beverly Hills, California. CR 202.

istic is that painting, as distinct from drawing, depends upon the actual physical buildup of paint: painting is about form, atmosphere, volume. Transformed in modern painting, volume is surface.

Drawing is line, thus in June 1951 Pollock wrote to his friend and fellow-painter Alfonso Ossorio, "I've had a period of drawing on canvas with some of my old images coming through," referring to the figurative black-and-white canvases of that year, for instance *Echo* (CR 345*). Since another friend, the sculptor Tony Smith, had said that Pollock was particularly obsessed with drawing in the early fifties,[5] his use of the term "drawing" for these canvases can be assumed to refer to the primarily graphic execution—that is, the linear skeining, soaking, and puddling of black paint into the raw white canvas. There the shiny, virtually continuous paint skin of previous work gives way to line against ground, and to some extent to the figuration of a number of these canvases in which figurative delineation—"contour drawing"—although radically transformed, returns to the work. In January 1951 Pollock had also written to Ossorio, "I've been doing some drawings on rice paper and feel good about them,"[6] referring to the fifties works on Japan paper. Then later in 1951 he began some drawings on Mulberry paper, some of them more coloristic—more painterly—than those on canvas. So there seems to be, for Pollock, a continuous notion of the traditional idea of drawing as being small in scale and something done on paper. By the spring of 1951 Pollock was "drawing" by pouring paint into a raw canvas ground, "drawing" in black and white abstractly and figuratively, in a large size. He was also drawing on paper in a smaller size, pouring ink, using color, working abstractly and figuratively—in fact, covering the whole range of possible notions about drawing, while incorporating tradition into his own inventions. What is significant in terms of his work is that it represents a continuous organic whole in which opposites are in a constant process of being synthesized, reexamined, and resynthesized. Pollock is primarily an artist whose conception of form is linear. His mature style was formed out of an obsessive preoccupation with line—with drawing on any level—that led to a radical synthesis of drawing and painting, first in the winter of 1946-47, when it was manifestly about painting, and again, on different terms, in the winter of 1950-51, when his preoccupation with drawing itself dominated. This represented a new synthesis in twentieth-century art.

Even prior to 1946-47 Pollock's work had been graphic in conception; his mythological and symbolic subjects were rendered graphically. Nevertheless he had, as well, an extraordinary painterly sensibility. In the early work an essentially linear conception and a desire for expansive, nonspecific space battled with an equally strong desire for volume and surface, for painterliness—impasto. These paintings strive for seemingly irreconcilable effects of those modes in which line and local tone are primary and those in which the effect is painterly. They pursue both Ingres and Delacroix, as well as El Greco and the Picasso of *Guernica.* As Pollock's work developed in the forties he delineated form increasingly by squeezing and scumbling paint onto the surface of the canvas in a heavy impasto of flat, coloristic "dapple." Concerned with figuration (and with volume), but equally concerned with the two-dimensional picture plane and space, he reconciled the two by painting flatter areas between the open linear figures, creating an interchange of figure/ground relationships—in effect reversing the usual figure/ground relationship (reinforced by physical overpainting of areas of gray around figures in some of the works, a device for reconciling surface and volume). Space and figure interchange as positive and negatives determined by line, creating a situation in which the figuration appears to be "unstable" and in which "form begets form."[7] These paintings are always finally resolved by drawing. The lines, whether drawn with the brush or with paint squeezed directly from the tube, whether figures or simply linear parts of coloristic accents, are tied together graphically across an insistently painterly two-dimensional surface.

In order to reconcile these stylistically divergent modes, Pollock had to find some way to make line drawing fulfill the requirements of painting. Searching for a solution, he continually moved his drawing and painting closer together, interchanging techniques of one discipline with those of the other. It is clear that in drawings like *Animals and Figures* (CR 961) of 1942 and an untitled collage work of 1943 (Mochary collection, CR 1025†) in which he

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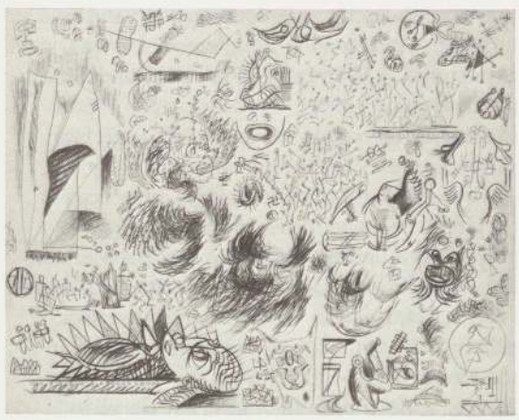
†p. 32

Number 14, 1948. Enamel on gesso on paper, 22¾ x 31″ (57.8 x 78.8 cm). Collection Miss Katherine Ordway, Weston, Connecticut. CR 204.



Sheet of Studies. (c. 1941). Pencil and charcoal pencil on paper, 11 x 14″ (27.9 x 35.5 cm). Collection Lee Krasner Pollock, New York. CR 640.

squeezed gouache directly from the tube onto the paper, he was already relating painting and drawing, exploring how to draw with paint. Two works, both dated 1944, also in gouache, pen, and ink (Gecht and Frost collections, CR 726*, 723) make equally clear that by 1944 he was thinking about how to paint by drawing. At the same time his pen-and-ink line became more and more "a painterly tangle."[8] As line in all of his work pushed to break free of subservience to the image and to dominate by movement alone, the images began to extend themselves into lines. The solution came with the unification of drawing and painting; the drip line satisfied all the requirements. It provided a line that could be freely drawn and, while remaining discrete, rendered a painterly surface.

A more critical aspect of Pollock's formal conflict is the conflict between line and image, in which line always seems to fight to break free of delineation. It is, more fundamentally, an issue between form and content. On the one hand is Pollock's ambition for a total visual effect, and on the other his need for symbolic figuration. It is essential to grasp the point that Pollock's was an ambition for a total visual effect that went beyond anything previously achieved. It amounted to an ambition to affect the spectator by means of painting alone, by "sensation" alone.

Donald Judd distinguishes between sensation and emotion in the art of the fifties: "expression of emotion occurs through a sequence of observing, feeling, and recording. It's one of the main aspects of European or Western art," noting that the main vehicle for expression of emotion, the expressive brushstroke, "portrays immediate emotions." It doesn't involve immediate sensations. He goes on to say "Pollock's paintings don't involve the immediate emotions of traditional art and don't involve the way these are generalized,"[9] that is, portrayed or rendered. Pollock's paintings are about immediate sensations; the development of Pollock's art is one of tension between emotion and sensation. The work of the forties shows a developing movement away from emotion to sensation. The work of the fifties involves a tension between emotion and sensation resolved in favor of sensation, and later a movement back toward emotion again. On a purely plastic level this meant that every part of the picture surface had to be equally important, and every part had to be active. He realized that a figure creates its own space within any composition and that it stops the eye, if only for as long as it takes the eye to follow the line around the figure. The developing logic of the style demanded a resolution of the visual break. While there were lines in Pollock's work that had not been figurative but coloristic accents, these were retained in that role, while the figures were forced to extend themselves into abstract lines, forcing the figures "underground," as the 1945 work (Thyssen collection, CR 994†) and the 1948 work (Weisman collection, CR 202) make clear. These extended lines, as they subsume and finally transcend figuration, become the first of the two linear distillations creating the basic structure of all the drip works: the black lines present in the "classic" drip works (and that return to prominence in 1951). The second is a landscape configuration in which Pollock follows the same pattern, subsuming the figure in the landscape, as well as transcending the landscape configuration in total abstraction. This latter landscape-informed configuration dominates the "classic" drip works—those done between 1947 and 1950.

Line was, therefore, forced into a dual role. It described "figures," at times dissolving them to become the totally abstract allover rhythms that are the formal means of creating the allover chiaroscuro. It also continued as the purely formal means of creating those surface light and color accents that are not primarily structural but visual, and have nothing to do with content. Although the integration of both kinds of line into a cohesive fabric makes this distinction difficult, it is important to realize that the visual field of Pollock's work is not structural in any usual sense—that is, it is integrated with the structural line in the eye, but it is actually "hung" over an understructure of "figurative" line, deploying itself in an interweaving pattern—at first as though following the edges of invisible planes, then breaking free not only of figurative but of planar reference. The intersections of these interweaving lines provide an articulation of evenly distributed surface accents or "incidents" (like those in Analytic Cubism)[10] that becomes the new structural premise.

Unlike Analytic Cubism, however, parts are no

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*p. 38

†p. 44

Untitled. (c. 1933-39). Pencil, colored pencil, and colored crayons on paper, 13½ x 9½" (34.2 x 24.1 cm) (sight). Collection Lee Krasner Pollock, New York. CR 486.

longer related to one another in an ordered, hierarchical system of proportional parts; and the whole, too, is completely different from any of its parts. It is at this point, on a purely visual level, that the integration and transposition of the planar structural line to the purely visual field takes place.

Within this new structure everything is seen as fairly independent and specific—paint is seen as paint, not as the vehicle of illusion or as the surface plane, and each color and each layer is seen as just that. Gone is the illusion of planar recession, replaced by the simple physical layering of skeined paint. In this way in Pollock's works of 1947 through 1950 even the originally structural line is rendered as purely visual, nonobjective, and nonplanar.[11] But late in 1950, in three large paintings worked at the same time—*Autumn Rhythm: Number 30, 1950* (CR 297), *One: Number 31, 1950* (CR 283), and *Number 32, 1950* (CR 274)—the coloristic accents fall away, leaving the stripped black line without a field to cleave to. Line is forced back once again into almost descriptive delineation in which figuration returns; but it is a radically new kind of descriptive drawing, proposed on new visual terms imposed, in fact facilitated, in part by the scale and in part by the nonhierarchical, allover work of the previous few years.

As suggested before, from 1946-47 to 1950 Pollock's solution to the conflicting demands of the painterly and the linear, and of line as such and description (or "figuration"), had been associated with sheer painterliness—with the drip line providing a means for a radical synthesis of these elements. Paintings like *Number 7, 1949: Out of the Web* (CR 251), in which he readdressed the problem of bringing the allover field and actual figuration into visual equilibrium, are rare up until 1951 and *Echo. Out of the Web* and *Echo* represent two rather different solutions, although both are dangerous in that movement toward either greater abstraction or more emphatic figuration could dissolve the visual tension between the coherent field and the figure. Like *Echo*, the few figurative 1951 works on paper do closely approach this kind of balanced visual tension in which the figure seems to flicker in and out, sometimes clearly present, sometimes disappearing.

The drip line that made the synthesis possible was not Pollock's invention, although he was the one to most successfully realize its possibilities.[12] The drip technique was something that was around. Max Ernst had used it in 1942. Hans Hofmann had used it too (the date of his first drip painting is uncertain, but it may have postdated Pollock's). It is clear from Pollock's early drawings that as a young artist he needed a direct catalyst, for changes in his drawings can usually be traced back directly to particular exhibitions, particular works by particular artists, or exposure to a new technique. Max Ernst, known to Pollock through his first dealer, Peggy Guggenheim (who was Ernst's wife), is the probable catalyst in this case,[13] impelling Pollock to use more systematically the spatter and drip Pollock had experimented with as early as a 1937 lithograph, *Composition with Figures.*

Pollock's predilection for interwoven linear surface forms and centrifugal motion is revealed in some of his earliest remaining drawings, a group of 1938 sketchbook studies after Michelangelo, El Greco, and Rubens. Neither these nor the later drawings of the thirties and forties are studies for paintings, but notations of ideas, or more rarely independent ends; although these early small drawings would sometimes be "gathered up" and used as images in a pictographic culminatory drawing, such as the untitled 1943 pen-and-ink and watercolor in the Ossorio collection. An earlier realist expressionism, influenced by his teacher Thomas Hart Benton, a leader in the regionalist school, grew more abstract and was increasingly influenced in the late thirties and forties by the emotionally charged style and symbolic figures of the Mexican muralists Orozco, Rivera, and Siqueiros. All were avowed Communists, their subject matter sociopolitical. But while the plastic lessons learned in these early years—among them the emotionally charged and symbolic figuration and the pictographic limitation of the mural imposed by architectural setting, and the ambition for "large, moveable pictures which will function between the easel and mural"[14]—resulted from his contact with Benton and the Mexicans and affected him for the rest of his life, their polemical subject matter was left behind as Pollock became increasingly absorbed in the problems of transforming art itself. In

Landscape with a Cow. (c. 1936-37). Lithograph, 15⅝ x 22⅞" (39.5 x 58.1 cm). Collection Lee Krasner Pollock, New York. CR 1064.

Pollock's 1937 lithograph *Landscape with a Cow,* the direct influence of Siqueiros (specifically, his *Collective Suicide,* shown in New York late in 1936) is reflected not only stylistically but also technically, in the spattering Pollock probably first saw while working in Siqueiros's experimental workshop in New York in 1936. Most importantly, in the brief time he worked with Siqueiros, Pollock had first-hand exposure, in a working situation, to a recognized artist with experimental plastic ideas. Siqueiros was probably the first to intimate to Pollock the "generating value"[15] of medium and technique as a source of style. Later Pollock's continual probing of the limits of media allied to automatic drawing led him finally to adopt the drip technique.

Pollock's tendency seems to have been to work in series, almost compulsively (and sometimes simultaneously) until the initial impetus had exhausted itself. Then either an accidental or a logical development within the work itself or a specific material stimulus would set off a new series of works. This pattern of using technique as catalyst and probing the limits of mediums persisted and grew more complex with time. When asked in 1944 if he considered technique important Pollock answered: "Yes and no. Craftsmanship is essential to the artist. He needs it just as he needs brushes, pigments, and a surface to paint on."[16] Beyond the idea of technique as such, the material means for making a work of art was always a stimulus to a new invention or new group of works for Pollock. The drip line that is a function of the quality—the liquidity and viscosity—of the enamel paint itself was an initial stimulus that gathered momentum as Pollock allowed the medium to take over and then developed control over it, culminating in the so-called high period works of 1947-53. Following his early tendency to sum up a group of small sketches in one "finished" drawing, Pollock later worked in series stimulated by a particular material, whether paint, paper of a particular quality, or the interaction of linear and spattered elements.[17]

If initially Siqueiros had taught Pollock that it was legitimate to let medium take over, to take advantage of the "accidental," Surrealism reinforced the idea. Pollock had been affected by Surrealism as early as the 1936-37 Museum of Modern Art exhibition "Fantastic Art, Dada, Surrealism." By 1939 the secondhand Surrealism of the 1937 lithograph had given way to more direct Surrealistic influence, and Pollock was using a Surrealist technique, automatic drawing, as a release for "unconscious" imagery. At the same time psychiatric therapy gave Pollock access to the images of his own fantasy, not only freeing him of the fear of revealing them, but encouraging him to do so, while establishing in his mind another idea that was to affect him for the rest of his life: the mythology of the Jungians and the idea that images exist in a "collective unconscious." Surrealism, which was involved with similar ideas (in addition to the Freudian free association underlying automatism), made this subject matter artistically legitimate, while it provided the technique for its exploration.

Pollock was kept going financially during these years by intermittent employment on the WPA artists' projects, usually the Easel Painters project, and a number of his fellow artists, on that project and off, were also seriously exploring European modernism and "enlarged" content. John Graham in particular must be mentioned as a probable influence on Pollock's turn toward more "universal" subjects—toward mythic content, Picasso, and primitive and Jungian symbolism. By 1941 Pollock had given up the regionalist style of the thirties, and specific influences of Orozco and Siqueiros were gone, although vestiges of early landscapes remain, as does a general expressionist feeling.[18] The drawings show him solidly involved with transitional work influenced by Picasso. His dry crayon-box color or the thirties and forties was soon to give way to a more brilliant range of secondary colors in high key as he became increasingly influenced by Miró and Kandinsky. At this point Pollock had begun to introduce his more constant motifs, some of which would resurface in the fifties: the mandala, the womb, totems, snakes, female figures (sometimes "pregnant" with another form), and the disembodied head, frequently a kind of Janus head, derived from Picasso's *Girl before a Mirror.*

From this time on the "unconscious" as a source of subject, or as subject itself, dominated Pollock's work. From 1939 to 1946 it was expressed in one of its aspects, the collective unconscious, as described by Jung. The Jungian symbols were modi-

Study (1941). Watercolor, brush, pen and ink, pastel, and pencil on paper, 13 x 10¼" (33 x 26 cm). Dorothy and Roy Lichtenstein, Southampton, New York. CR 592.

fied artistically by Surrealist additions and mediated for the most part by Orozco, then by Picasso and Miró with, from 1945 on, formal influences from Kandinsky;[19] particularly in the use of color.

In 1945 Pollock had denied that his work was nonobjective, saying that he "veiled"[20] the image. This statement has been attached to his late work as well, where its implications seem paradoxical. However this statement helps to explain a continuity of conception, in a metaphoric or poetic sense, relating to both late and early works. What is at stake in this kind of seeming paradox is a Surrealist/Jungian conception of the work as a metaphor for an evocative but deliberately controlled chaos, in which accident, except in the Freudian sense, is denied. Specific figures are either subsumed or transcended as the work approaches "the deeper layers of the psyche" and becomes a representation of the unconscious—a parallel to the chaos at the heart of the matter.[21] (A Jungian would go so far as to call such a painting an "image of concrete nature" in its resemblance to basic cellular structures and its role as an image of the psyche, since "at bottom, psyche and world are identical.")[22] In this context, whether a work is figurative or compounded of lines that are extensions—traces—of physically remembered rhythms of the now invisible figures—a totally abstract work—is immaterial. The subject is no longer the pictorial image; the painting is a concrete metaphor in which the subject is the act of painting.[23] In these paintings everything is risked: traditional values, personal revelation, the painting itself. Common to Pollock's generation is the idea that each painting decision becomes a moral one as well, pushing the painter into an unexplored, indeed unknown and extreme position in which honesty to one's own feeling is the only guide. Such painting aims, through the artist's identification of his experience with the process of creating the work and the mark he alone can make, to render as intensely as possible the sum of his experience as an individual and as a painter; it leaves aside questions of good taste, beauty and ugliness, and orthodoxy of technique. It is never art for art's sake, although it communicates through formal expression—the tauter and denser the expression, the more intense the communication. In enacting moral decisions in the painting process the painter becomes identified with the moral crisis of all men and the subject of the paintings becomes universal. Pollock wrote:

No Sketches
acceptance of
what I do—.

Experience of our age in terms of
painting—not an illustration of—
(but *the equivalent.)*
Concentrated
fluid[24]

In 1944 Pollock articulated his feelings about the effect of the European Surrealists then living in New York as war refugees. In answer to the question, "Do you find it important that many famous modern European artists are living in this country?" he replied,

Yes. I accept the fact that the important painting of the last hundred years was done in France... Thus the fact that good European moderns are now here is very important, for they bring with them an understanding of the problems of modern painting. I am particularly impressed with their concept of the source of art being the unconscious. This idea interests me more than these specific painters do, for the two artists I admire most, Picasso and Miró, are still abroad.[25]

The Surrealists and the American painters living in New York in the early forties seemed fundamentally opposed in attitude, with the Surrealists' distrust of aesthetic values and their literary, Freudian attitudes on one side, and on the other the Americans' conflicting concerns about the French painting tradition. They felt the immense pressure of that tradition while they struggled to free themselves to create a viable art of their own (which was developing toward abstraction). In 1944 Surrealism and abstraction were characterized as antithetical. Sidney Janis described the former as "intellectual, disciplined, architectonic, objective, conscious," and the latter as "romantic...emotional, intuitive,

spontaneous, subjective, unconscious."[26] Janis noted, however, that it was possible for a movement to include elements of both, or for an artist himself to "embrace both directions within the same work." This was precisely what happened in American art, where Surrealism provided an important initial license for Americans to work themselves free of their restrictive humility toward the French painting tradition and seize the initiative to make art out of what was at hand: their own experience. It also allowed them to free themselves from the specific character of European painting, its "cuisine," that is, its taste—its elegant technique and facture, its very skin.

The Americans went their own way, exploring Surrealist devices in a manner not entirely compatible with the Surrealists' intentions. The most important of these innovations was the change in the use of automatism, reflected by Robert Motherwell when he wrote "Plastic automatism...is...very little a question of the unconscious. It is much more a plastic weapon with which to invent new forms."[27] Pollock united the romantic motivations and attitudes underlying Surrealism and the automatic techniques for implementing their expression to abstraction, using the structures of abstraction as a basic premise. Stripping to the essential of both approaches, one technical, the other emotional, Pollock eventually produced the most abstract and disciplined harmonies and the tautest structures from the most idiosyncratic and romantic methods, using plastic automatism as his "weapon." The importance of Pollock's discovery of automatic drawing cannot be overstressed. Automatic drawing released the images in his imagination to his hand, and enabled his hand to free him from dependence on those images. It is in the transference of the freedom of automatic drawing to automatic painting that Pollock's style is created. In 1942 Pollock and the American painters Lee Krasner, Robert Motherwell, and William Baziotes, encouraged by Matta, spent several evenings writing Surrealist automatic poetry together. The 1943 drawings in the Poe collection and the Estate (CR 697* and 678†), probably done at the same time, undoubtedly come out of these sessions.

The ability to recreate the world of fantasy in a very direct manner, partaking of a child's approach to drawing—that is, using a very explicit image of a real or imagined adventure—was greatly prized by the Surrealists. That and the ability to render a metaphor visually and with immedate emotional effect is one of the great strengths of Pollock's early work. It finds its counterpart in later work, when specific events are exorcised in favor of actual visual sensation. These, like other Pollock drawings, are transformed mythology, narrative scenes of the painter's more private fantasies.[28]

In a group of 1944-45 works it is possible to follow Pollock's invention of the later drip structure. In Pollock's early works references to other works, myths, and symbols from the descriptions of his Jungian analysts are frequently quite specific. As starting points for works of 1944-45 (CR 721‡, 724§, 723, 1077, 725¶, 720), Pollock seems to have used Picasso's *Minotauromachy*[29] and Braque's illustrations for Hesiod's *Theogony,* Miró's *Harlequin's Carnival* and *The Poetess,* and Kandinsky's *Painting with White Form.* An untitled drawing of 1944 may be ultimately traced to Picasso's etching *The Dream and Lie of Franco* (plate 2), as can the smoldering pyre in the drawing *War* (CR 765**). In 1943, under the influence of abstract Surrealism and Paul Klee, Pollock introduced landscape elements into his drawings in the form of automatic linear elements and small motifs. (He had also begun to use poured paint on canvas, although not on a sustained basis.)

Through the early forties Pollock's drawings had moved toward more freely inventive biomorphic form and greater unity of morphologically inventive creatures. In a 1944 drawing (Wall collection, CR 725††) the composition is given over to a highly fantasized figurescape in which it is difficult to distinguish human from animal forms or plants from creatures, as Pollock introduces the scintillation of nervous spatters, coloristic linear accents, and an overlay of abstract linear patterning (the *sgraffito*)—the essential invention of his visual field—to bury the underlying figures. The mythic or allegorical content unifying the 1943 works continues into the 1944 works, but is informed by a greater violence and linear excitement in which an increasingly automatic and autonomous line, linear patterning, and chiaroscuro rhythms overcome the imagery, gradually covering it and, by 1947,

*p. 31

†p. 30

‡p. 36

§p. 40

¶p. 39

**p. 34

††p. 39

forcing the image to become one with the line, pattern, and shadow. Some of the same processes occur in the paintings, notably in the 1945 *There were Seven in Eight* (CR 124); but the imagery in the paintings tends to remain more autonomous until 1947. In the winter of 1946-47 imagery gives way completely to abstraction on canvas. This did not happen in the drawings because imagery and traditional notions of drawing—the use of the hand in some sense ties him to image—seem so closely bound in Pollock's work that imagery could probably never be fully transcended in traditional drawing. Therefore traditional drawing stops.

Drawing is Pollock's most intimate working ground and the clearest record of his working process and his creative thinking. His thinking, particularly prior to 1947, is that of an image maker. Image impels Pollock and he is able to transform any image to one that is absolutely his. The nonobjective paintings of 1948-50 represent a heroic objectification of the impulse to imagery that underlies the drawings, a going beyond the particular and the personalized to the universal while maintaining the same subject. Image, in abstract art, is not the same as subject. Pollock's subject, even in the objective works, is not really "story"—it is the emotion and energy that underlies the story, the psychological content, the emotional impetus.[30] In 1944 the subject and the emotion collide in Pollock's work; gradually emotion detaches itself from image in increasingly automatic and autonomous line. In the process, a conflict between image and line and pattern is temporarily created that resolves itself into a balanced tension between line and image as they begin to come together in a unified automatism in the drawings of 1944-46. This collision of the automatically impelled line with the image is partially responsible for the more violent, highly charged atmosphere of the works of these years. Part of the conflict is technical, however, and resides in the more forceful execution and the torture of the surface of certain works; part lies, again, in his choice of images, and he took as his models the more violent images of Picasso and other artists. But Pollock's myths, like Picasso's in *The Dream and Lie of Franco,* are personally transformed mythologies. His drawings are private, cathartic. They serve, too, to establish a vocabulary of forms that will later be drawn upon repeatedly.

By 1945 Pollock had introduced an allover linear configuration into his work. The sudden open space of the 1944 drawing in the Frost collection (CR 723) cannot be understood except in relation to Miró's and Kandinsky's[31] growing importance to Pollock. The extraordinary excitement of the drawing is created by an entirely original transposition of Miró's quieter lyricism in a louder, more active direction (probably under the influence of Kandinsky). The transposition is achieved by the strong diagonal gouache lines (and the continuous movement created by their angularity), and by a series of deliberate conflicts between the expressionistic fantasy of Pollock's creatures and their decorative rendering; between the artificial, brilliant color and almost crude technique; and between the excited nervous line and allover rhythm. The expressive quality of this drawing sums up the essential characteristics of Pollock's work of the early forties. Here he explores important ideas about the uses and relationships of calligraphy, and symbol and calligraphy as they tend toward sign.

In a 1945 work (Thyssen collection, CR 994*) the literal ideas of the early work are in the process of transformation to purely pictorial, or painterly, ideas: the images of previous works are subsumed in the interweaving of the curvilinear figurative line as it extends itself into nonfiguration. Only the closest scrutiny reveals the origins of figuration in the line itself. Although clues to an allover composition can be found in the scattered pictographic composition of earlier drawings, it is here that Pollock first makes the transition from early to late structure; he consolidates the isolated forms, committing himself to a centralized compositional mass with clear margins on all four sides and finally to the allover style, even exploring the particular linear configuration that will later appear in the drip works. The fluidity of the ink and watercolor on a small scale allowed for a greater freedom of rhythm and more fluid and continuous line than the stiff oil tube pigment of the larger painting. Technically ink and watercolor were useful only in a small area. However, on this small scale it became possible to envision a fluid, linear movement

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Untitled. (c. 1945). Engraving and drypoint, 18 13/16 x 24 13/16" (47.7 x 63 cm). Collection The Museum of Modern Art, New York, gift of Lee Krasner Pollock. CR 1077.

and a uniform visual effect through the whole of a composition—to practice it, in effect—and establish the composition and movement for later, larger works.

With the introduction of the new elements we see the early pictorial structure based on the overlapping forms and allusions of Synthetic Cubism transformed to a more transparent and linear, a shallower, more frontal, and evenly accented allover articulation.[32] These drawings are perhaps the most significant link between the figurative works of the early years and the later, nonfigurative drip canvases. Although there is a strong interplay, with Pollock working back and forth very closely with images and techniques, transposing from one technique to another at any one time, it is in the works on paper—within the graphic experiments—that he can be seen working out this transition step by step. By 1948 the poured paint of 1943 that had seemed "subjectless" and without tension has a new tension because the line is purposeful, it has itself become the "subject."

As William S. Lieberman has pointed out, the more autonomous line of several of these drawings can probably be traced specifically to Pollock's handling of the burin for printmaking under the guidance of Stanley William Hayter at Atelier 17 in New York, from the fall of 1944 until he moved to Long Island in the summer of 1945. Hayter insisted on the autonomy of line as self-expressive force and on the automatic handling of the burin.[33]

It seems likely that a central experience in the changing structure—in the risk underlying Pollock's discovery of the allover linear configuration and all his subsequent work—is in the automatism of the printmaking. Before entering Hayter's shop Pollock's line was semiautomatic. Although automatic drawing was supposed to call forth spontaneous configurations in which images were suggested and then clarified according to choice, Pollock's images were a priori. He allowed his hand a limited freedom in exploring and improvising random contours. In the prints (and the drawings connected with them) we begin to see a more truly independent, random, automatic line.

At the same time, working with the techniques of printmaking led Pollock to an intensive examination of the prints of other artists (and, for the moment, plunged him into a more intensive exploration of imagery and narrative). In addition to his probable knowledge of Picasso's *The Dream and Lie of Franco,* and also his *Minotauromachy,* Pollock's prints and drawings indicate that he became familiar with prints by Klee, Braque, Kandinsky, and Masson, and also widened his knowledge of Picasso's prints.[34] In 1941, in Hayter's shop, Masson made his only automatic drypoint, *Rapt (Violated).*[35] In the almost totally automatic Masson, line subsumes figure, follows contour only fleetingly, becomes nonfigurative and self-expressive, forming a rhythmic structure almost totally independent of the figuration it barely indicates. The points of similarity between the most abstract automatic linear configuration of this Masson and Pollock's allover configuration in a 1945 print (CR 1077) are too close to be coincidental, and it is possible that Pollock had an opportunity to see this print. Masson worked in Hayter's shop until 1945, and Hayter may well have shown Pollock the print as an example of automatic technique. (In addition to the allover line, the small linear motifs of the Masson also appear in the Pollock print.) *Rapt,* through its linear configuration, connects Masson and Pollock, and Masson provides Pollock with an important key to the allover configuration. (Although Masson seems also to have Picasso in the back of his mind in *Rapt,* it is not a coincidence of influence that in this case produces stylistic similarities; it is the Masson print that remains significant in this context).

Pollock's awareness of Miró also contributed to the development of the allover style. *The Poetess,* from Miró's series of gouache "Constellations," was shown at New York's Pierre Matisse gallery in January 1945. Its allover composition and curved linear rhythm, as well as its figures, seems to have provided Pollock with the immediate stimulus for the 1945 print mentioned above (CR 1077). But it would seem that Masson's print provided Pollock with the means to connect the independently placed motifs of the Miró and transform the geometry of Miró's allover pattern into a continuous, expressionistic, linear configuration. The Masson also showed how line, which is specifically figurative in the Miró, could be made to work virtually independently of figuration. In this and another 1945 print (CR 1082) we see Pollock's line beginning to extend

Number 7, 1949: Out of the Web. 1949. Oil and enamel on masonite, cut out, 48 x 96" (121.5 x 244 cm). Collection Staatsgalerie, Stuttgart. CR 251.

itself from specific figures to encompass the whole surface and we feel, for almost the first time in the works on paper, a total absorption into a rhythmic configuration. At this point all the elements of the later drip style are present, although not integrated: the allover configuration, the automatic line, the centralized compositional mass, the drip line, the spatter—and the impulse to draw with paint. Yet Miró's series of "Constellations" are classically controlled and elegant, the color localized. The Masson is spontaneous—but to a degree. The influence of Kandinsky is felt most strongly in the opening up of the space and the scattering of linear colored elements and in the use of a wide range of high, bright colors. It was in the next year and a half that Pollock was able to combine these interacting elements and make the connection between the automatic linear configuration and the drip line. The transformation of the role of line sometime in 1944 represents a stylistic breakthrough in those drawings in which it takes place, specifically in several "fantastic landscape" drawings. Yet even though Pollock had been moving for some time toward an allover composition, it is not until he weaves the automatic lines between the figures and distributes the flecks of line and color throughout the composition that the structure begins to take on the specific qualities of the frontal allover structure of the later drip works.

The movement from pictographic arrangement and a primary concern with the figure to landscape space and the dominance of line as an autonomous element are among the first manifestations of Pollock's radical restructuring of French pictorialism. (Just before his death Pollock had begun yet another new exploration of modern pictorialism in an attempt to reinvent and invigorate it with his own more radical inventions.) Pollock's rejection in 1946-47 of the "slice of life" picture and its intimate space was undoubtedly aided by Miró's more expansive landscape compositions. As suggested before, Miró and Kandinksy were crucial to Pollock's expanding, increasingly less specific pictorial space. Matta and Gorky were already on this road. Pollock did retain, however, the shallow, interlocking rhythms of the El Greco and Rubens compositions he had studied in his sketchbooks. He combined these with the rhythmic, evenly accented, essentially Analytic Cubist "infrastructure" evolved from his 1943-46 studies of Miró, Kandinsky, and abstract Surrealism, as well as with the allover flecks of paint that distribute light throughout Impressionist painting;[36] and with the Surrealist heritage of the importance of automatic technique. He wedded these traditions of classical and modern European painting to that peculiarly American, grandiose apprehension of natural space and dramatic chiaroscuro exemplified by the work of such painters as Thomas Cole, Frederick Church, and Albert Pinkham Ryder.

The interplay of landscape and figure in Pollock's work, and the particular spatial configuration of each, is one of the ongoing dialogues in Pollock's art. Indeed, the synthesis of opposites is one of the great preoccupations in his work, perhaps a fundamental and ultimate generating force. Rhythmic expressive landscapes had been important subjects in Pollock's work of the thirties (Ryder was the only American painter Pollock admitted interested him); but landscape gave way to figurative work under the impact of Picasso until late in 1944, when Pollock began in his prints to integrate the Picassoid figures in a reintroduced "landscape" configuration. At that time he integrated figuration with linear abstraction, using the landscape configuration to distill a totally abstract linear concept free of associative ideas. At the same time the figures of such works as the Thyssen 1945 drawing (CR 994) were being extended into nonfiguration, so that two structural possibilities, with their concomitant ideas about space, were being explored at once.

Throughout his drip period Pollock experimented with a number of possibilities for introducing the figure into allover painting—*Out of the Web* (CR 251) is one such experiment. In 1948 two poured enamels on paper had successfully integrated figures with allover configuration. Pollock's space is peculiar to himself. In a number of works that deal with "veiled figures," or works developed from figures in landscapes, there is a frontality more usually associated with the figure, and the space, the spread, and the breadth usually associated with landscape. Pollock worked in a spectrum: from figures alone, to figures in "landscape," to "landscape," and finally to total abstraction from these

concepts. The dialogue between the two concepts is most clearly stated in *Convergence* (CR 363), 1952, in which the abstract overall configuration is poured over a figurative black-and-white ground. Pollock apparently referred at one time to working on the horizontal drip canvases as "gardening." This indicates a strong element of play in Pollock's mind as he worked.[37]

From 1947 to 1950 Pollock's space in the drip works seems abstract in the same sense that the space in Kandinsky's abstractions is abstract, yet natural. It refers without being specific to what was once landscape but has become too generalized to be characterized as such. Miró's space is imaginary—it is beyond the real, a psychological "inscape," while Pollock's space in the late works, although an imaginary space, is not an "inscape," and strikes us as being more profoundly natural. But this new space is even more a product of Pollock's movement of the scene of the work from the easel to the ground. In effect this change of arena destroyed the whole notion of "pictorial" space as it obtained in painting since the Renaissance. In other words the canvas on the easel had been conceived of as first a kind of window and/or a kind of flat "mirror" on which mind, eye, and hand collaborated to interpret, to "reduce," and to "project" a pictorial image in a limited conceptual space, whether the image was naturalistic or abstract. Pollock's space is no longer determined pictorially, and his subject is no longer pictorial in the usual sense; both run parallel to process. Process and object are one, determined by the revolutionary use of materials and technique. Even the space in the 1951 black-and-white works no longer has anything to do with Surrealism, but is a wholly new invention borrowed from drawing, in which the uninflected blank space of the sheet is used as the equivalent of light. For Pollock space equals light.

The naturalistic effect of Pollock's space during 1947-50 is the product of the painting itself having become a source of reflected light, picking up the tradition of the Impressionists and extending it, using color as light as well. However, the chiaroscuro modulation of his light, the tonality of his color, is as much a product of American as of French affiliations, calling to mind Ryder (even Homer), whose obsessive sense of the drama of natural light is so much a part of American tradition. Pollock, too, is obsessed with atmospheric light. In the greater part of his work his light creates a palpable sense of atmosphere crucial to the spatial effect. It is achieved in spite of, or indeed because of, the use of colors that are never "naturalistic," and is dependent on his use of those colors in soft tonalities, combined with a number of elements.

One is his so-called optical effect. Pollock used color both coloristically and tonally—that is, as color and as tone at the same time. In several 1944-46 drawings Pollock had experimented with juxtapositions of brilliant color, only to subordinate these experiments for a time to the tonalities with which he was also experimenting in drawings of the same years. These drawings, however, create an interesting coloristic effect; they are supersaturated with color, and involved with phenomena of optical color mixing that eventually render them tonally. In the flecks of red and green in 1944 and 1946 drawings, the opposition of equally intense color distributed evenly, but discontinuously, over the surface causes the viewer to see the color as color and as tone almost simultaneously. (The presence of yellow and brown in the 1944 drawing adds to the tonal sensation, which is not quite as intense in the 1946 work.) The mixture taking place in the eye from this juxtaposition of intense colors causes a continuous ambiguity between the work and the eye as it keeps adjusting between the color visually present and the optical sensation it produces. This results in a pulsation between the colors physically present and the eye of the viewer, in which the eye creates the illusion of a slightly altered "shimmering" extension of the image in front of the picture plane. These are probably Pollock's first explorations in controlling the space in front of the picture visually, rather than by physical means alone, and do not seem accidental. Possibly they are connected with Hayter's theories of line and color, which went into an elementary exploration of the illusionistic effect of both elements on the retina, and may have stimulated these early explorations of optical effects.[38]

In later tonal work Pollock's shimmer is produced by other means, discussed below, but the softer, frankly tonal underpainting evident even in the 1944 drawings always creates another dimension in the pulsating screen. In later work it is used particularly

to create a chiaroscuro middle ground behind the aggressively frontal linear screen and leads finally into an infinitive, but not pictorially recessional, space, implied behind the image through interstices or breaks in the linear network. Robert Goldwater has called this space "unportrayed,"[39] that is, not directly defined by specific elements in the work itself, like converging lines, overlapping planes, or any of the other illusionistic space devices in use since the Renaissance. Pollock's space is nevertheless inherent in—generated by—the very structure of the work. It has its roots in the physical quality of the carefully chosen canvas, gesso, or paper ground; in sharply contrasted color; in the tendency of certain colors, like silver, to dissolve atmospherically; in a visual necessity for the expansion in front of the picture to be matched by a spatial expansion in back.

The desire for pulsation, or shimmer (which is, finally, addressed to sensation), another part of the palpable atmosphere, lies behind the ambiguous mixing of line edges and ground in the 1948 and 1951 works. It is likely to be the reason for Pollock's adoption of aluminum paint and shiny duco as sources of reflected light. Some of the reflective quality can be seen in *Number 12, 1949* (CR 233*) and *Number 15, 1949* (CR 236†), before he turned to reflective surfaces. Pollock stated his theme overtly in the title of the 1946 painting *Shimmering Substance* (CR 164); it runs through *White Light* (CR 380), 1954, and finally *Scent* (CR 381), 1955. In the last drawings (Pollock Estate, CR 854 and 855) it is conveyed by the flickering quality of the black strokes. William Rubin finds an optical pulsation at the intersection of Pollock's lines;[40] the overall spatter contributes as well, and all combine to a total effect of activating the work—and more particularly, the space it inhabits and by which it is immediately surrounded—by controlling the visual response. Pollock had undoubtedly learned a lot about color from Kandinsky, and also possibly from Matisse, whose color theories were the subject of some conversation in New York at that time. Like Kandinsky, Pollock learned to scatter his color sensations through the compositon; and like Matisse, he learned to use each color so that it was discrete, distinct, "seeking light through the opposition of colors."[41] Pollock used color for its capacity to reflect light, not for its value as warm or cool, and he does not seem to have developed his color from any other conventional system of color theory. Pollock moved from color that was equated with emotion to color that was equated with sensation; from the simple Jungian equivalencies of the four primary colors with four primary emotions (diagramed in a psychoanalytic drawing of 1939) to complex color that was addressed first to the eye, so that the basis of any effect had first to do with retinal sensation and only after with emotion. As a result the range and mood of his color could vary extravagantly, from brilliantly coloristic juxtapositions and extreme chiaroscuro rendering to soft tonalities when he wished for the softest atmospheric effects, as he did in *Lavender Mist: Number 1, 1950* (CR 264) or in *Number 1, 1948* (CR 186). To cite a specific work, in *Number 15, 1949*† the hard, gemlike color asserts itself to effect a sparkling, spatially unpredictable light sensation due, in part, to an ambiguity in the use of color. Value relationships are kept very close but the colors are also sharply contrasted as hues, with three primary colors—red, blue, and yellow—used at once. Only the black and white remain constant; they are as sharply contrasted when used tonally as when used coloristically, and are used for both purposes, setting the limits of both kinds of color use. (It is interesting to note that prior to 1950 Pollock rarely worked in black and white alone; even black-and-white drawing was elaborated with color.) Silver is used as color and tone at once, as a kind of middle ground reflecting light. Each color is discrete, carefully measured in relation to the others and used throughout the composition, with the exception of the cerulean blue focal color. An ambiguity, as registered by the viewer, creates continually fluctuating space between the two kinds of visual sensation, which is alleviated only by the insistent physicality of the paint skin.

The means to achieve these phenomenal effects were highly individualistic and idiosyncratic and demanded tremendous concentration and discipline. A 1948 work on paper, *Number 22A, 1948* (CR 201), is a typical example. Pollock's work was executed with tremendous speed and precision, the black tracks poured at the same time as the gray into the still-wet gesso ground to produce the mingled, sparkling edges. Pollock worked from above in large

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sweeping motions—his whole body weaving to produce each linear gesture, each movement demanding a corresponding one in a series of instantaneous and progressively crucial decisions. Pollock himself described the process:

Most of the paint I use is liquid, flowing...the brushes are used more as sticks and do not touch the surface...I'm able to be more free...and move about...with greater ease...it seems to be possible to control the flow of paint to a greater extent...I deny the accident...I have a general notion of what I'm about and what the results will be...I approach painting in the same sense one approaches drawing, that is, it's direct...[42]

The obsessive quality of Pollock's involvement with drawing—with line—can be seen particularly in the works of 1948-50, in which he no longer leads, but seems to be led by, the velocity of the speeding line. In the 1948-50 works there are more varied lines produced with poured paint than could ever have been created with any single traditional tool. The absolutely discrete line of this technique, in its constant skeining, puddling, and weaving, creates an inescapably *painterly* surface and a coherent visual field.

Michael Fried's analysis of Pollock's nonobjective painting of 1947 through 1950 clarified how far beyond any previous painting Pollock had pushed the phenomenon of independent line and visual effect:

There is no inside or outside to Pollock's line or to the space in which it moves...Line, in these paintings, is entirely transparent to both the nonillusionistic space it inhabits but does not structure, and to the pulses of something like pure, disembodied energy that seem to move without resistance through them. Pollock's line bounds and delimits nothing—except, in a sense, eyesight...We tend to read the raw canvas as if it were not there... Pollock has managed to free line not only from its function of representing objects in the world, but also from its task of describing or bounding shapes or figures, whether abstract or representational on the surface of the canvas...There is only a pictorial field so homogeneous, overall and devoid of both recognizable objects and of abstract shapes that I want to call it optical, *to distinguish it from the structured, essentially tactile pictorial field of previous modernist painting, from Cubism to de Kooning and even Hans Hofmann. Pollock's field is optical because it addresses itself to eyesight of space...in which conditions of seeing prevail rather than one in which objects exist, flat shapes are juxtaposed or physical events transpire.*[43]

In 1950, turning from the very painterly works on paper of 1948-49, Pollock began to use the drip line very sparely, limiting himself to black and white and to a small format and using india ink. Two series of small drawings exist: one, on variously sized sheets of paper, is very free and open; another sequence, more dense and "detailed," is on sheets of Japan paper that are all the same size. All of these small 1950-51 drawings are nonfigurative; they precede the black-and-white canvases and probably provide the initial impetus for them. It would seem that not until the increase in scale (on canvas), with its corresponding freedom of movement, did description again became part of the drawing process (released for use in later paintings, as well). In addition to the nervously inscribed but lyrical drawings on Japan paper, Pollock produced two drawings that were different in format: larger horizontal friezes. The frieze drawing in the collection of the Stuttgart Museum (CR 797), in particular, drawn on two pieces of paper joined together, demonstrates the change in scale in his drawing; the change of format here releases the gesture, and with the change in the scale of the work occurs a change in the scale of the gesture itself.

In 1951 Pollock began to draw on canvas. Possibly after the frieze drawing he realized that it would be extremely difficult to make large drawings on paper; but in the meantime he seems to have done some small drawings on canvas. A long, horizontal canvas (Rock collection, CR 298) that probably intervenes is ruled off in five sections. Pollock used the lines as loose indications of boundaries and worked sequentially across the long, narrow format. Probably the interaction of paint with unprimed canvas—the inscription of that alternately matte and shiny line with its soft, soaked center and sometimes harder edge against

the matte canvas—became particularly interesting to him. He had already painted the three extremely large canvases, *One, Autumn Rhythm,* and *Number 32, 1950.* The last of these was about as spare and open a drip painting as Pollock had ever made; shifting now into large scale, now possibly combining that experience with the small drawings, he began to use the drip technique to make large drawings on canvas. Blowing up the size by using the drip technique totally changed the scale of drawing: the sheer physical act of drawing to such a size changed the terms by which drawing had been understood. But absolute scale, unrelated to size, is an inherent quality of all black-and-white drawing. The new spatial concept imposed by the black-against-white ground is taken over in one heroic gesture from traditional drawing. Nevertheless, these graphic canvases remain painterly as well, specifically because of the peculiar way in which the paint spreads and stains into the canvas, asserting its viscous, fluid character; it is alternately matte and shiny, sometimes with built up edges, so that it at all times remains a discrete painting mark—one with its own inside and outside—even when it flirts with contour.

Large drawings had been produced before, but they were no more than just large drawings. Pollock radically shifted not just the size but also the scale of drawing (just as Matisse was doing in his late *papiers colles*). Pollock had already changed the scale—not just the size—of painting (there had always been large-size paintings, too); but the overall composition, with its equal-size particles, was a radical change in terms of the *scale* of painting in that it destroyed traditional notions of the relative size of objects in the paintings—both to each other and to the viewer. Thus a painting could be any size; the scale of the internal structure would adjust in the physical act of making it. According to the physical requirements of working in a larger or smaller size, the skeins of paint would open out or close up with the motion required to pour the paint.

It is important to note that the relationship of figurative elements to each other and to nonfigurative elements in the structure was also rendered so that parts were not absolutely relative to actual size, nor were they sized from large to small in a relative hierarchy corresponding with either "reality" or an abstract concept of "relative" size. This is partially the result of working from frame to frame cinematographically, as described earlier. These works were only separated later, after a layout had been completed. Sometimes two images would be kept together as one work, as in *Number 7, 1951* (Isaacs collection, CR 324). These canvases of 1951 and 1952 include works that may be described as "positives" and "negatives": black is used for contour, the white ground left as in traditional drawing; black is used in negative, with the blank canvas ground acting as edge. Sometimes the two techniques are combined in one work. The concept of contour, which is used here with great license, is not absolutely descriptive because Pollock is again reexamining and reinventing the whole concept of how line works—of how forms are "described." The mark, the paint that thins and thickens, may simply be line; or it may describe contour; or it may be positive or negative, form or shadow, and here Pollock realizes the possibilities of black as color. This is a new kind of figurative drawing, one in which figuration is integrated into the allover field through a subtle balancing of descriptive and nondescriptive, of "contour" and calligraphy, so that the notion of form in volumetric space is eradicated.

Although Pollock's solution for the total integration of structure and image is completely different in both means and visual effect from the Cubists,' it is parallel in its ambition to make the painting an autonomous construction; and it is as new and radical in terms of painting as was the Cubists' solution. But these 1951 canvases incorporate, as Analytic Cubism did not, the concept of contour drawing. Looking at these canvases, with their extraordinary figure/ground relationships and their linear balancing act that solves the problem posed in the earliest works Pollock did, it is tempting to speculate that in the act of solving these problems he may also have addressed himself to Matisse, the greatest master of contour drawing, whose own figure/ground relationships are quite radical. Pollock may have set out to achieve a synthesis between the two poles of French art, Picasso and Matisse, integrating the discontinuities of the constructed view of the world, the world of "signs," with those of the synthetic world of form as deter-

mined by contour drawing. In a handwritten note in Pollock's files, possibly in answer to an unidentified questionnaire, Pollock revealed his own attitude to the question of the figuration so clearly apparent in the 1951 works:

I don't care for "abstract expressionism,"...and it's certainly not "non-objective" and "non-representational" either. I'm very representational some of the time, and a little all of the time. But when you're working out of your unconscious, figures are bound to emerge. We're all of us influenced by Freud, I guess. I've been Jungian for a long time...Painting is a state of being...Painting is self-discovery. Every good painter paints what he is."[44]

The extension of line to "bury" or go beyond figuration had expunged the narrative—the literary element—as well. Pollock's resurgent images are no longer literary, they are purely psychic concomitants of seeing.

At the same time, Pollock was at work on a number of brilliantly colored drawings in black and colored inks poured on thin Japanese paper (rice paper). It is uncertain which he began first, the poured ink drawings or the black-and-white canvases. Possibly the small works were a relief from the physical labor of the larger works or provided an important point of reference to actual color. Pollock's use of painting and drawing modes continued to be highly complex, and traditional drawing techniques transposed into new contexts continued to play an important role through 1952.[45]

Direct pouring was apparently a new approach to traditional wash technique: the spread of the medium into absorbent paper had the effect of a large, soft brush. Several small experimental canvases of 1950, in which the puddled marks were scraped down to a transparent veil, anticipated this work, as did the stained duco washes of other canvases. By 1951 Pollock had stopped using duco on paper and was pouring, sinking, and staining ink into rice paper. The more painterly and coloristic effects of 1951 appeared in the stained washes of these works on paper. Working with the sheets of paper stacked one on another (possibly a bulk lot, or a package unwrapped straight from the supply store), Pollock began by pouring and spattering ink onto the first sheet. The paper formed an absorbent membrane through which the ink bled onto the sheets below, leaving less substantial traces for the same marks as they were absorbed by underlying sheets. Pollock would then remove the first sheet, sometimes modify that, then modify the second sheet, sometimes reversing it back to front to form a mirror image (the image could be seen on both sides of the sheet because the paper was absorbent), and work further on that. Sometimes Pollock removed the sheet from the stack before reworking, sometimes he did not, so the modifications became part of the sheet below, forming a third variation of the image, which might then also be elaborated. There are two series on mulberry paper, one in which the sheet is slightly larger than the other. One group within the larger series begins with a figurative work in sepia ink and continues with additions of black and colored inks to subsequent sheets (a continuous sequence of six has been established for CR 811*, 828†, 827‡, 815§, 816¶, and 826**). In all of these Pollock plays back and forth between figuration and nonfiguration, sometimes deliberately making the connections between marks that will delineate figures, sometimes simply allowing a free configuration of more painterly marks. In another series CR 812†† is a first sheet; CR 819‡‡ is a mirror image of CR 812, with additions of poured sepia ink; and CR 820§§ is a third sheet, turned recto-verso from bottom to top, with further elaborations.[46] This sort of deliberately induced accident was a new kind of stimulus to Pollock, a new kind of "automatic" or hallucinatory drawing in which the remnants of one image suggested others. Sometimes the second or third sheet is more elaborated, in other cases, it is less material. In both cases the works acquire a new kind of ambiguity that is both optical and metaphysical. There is no longer simply an ambiguity of retinal impressions or unresolved or deliberately absent figuration as in single works, but an ambiguity of presence and identity is created among the works themselves—a dialogue between possibility and choice. (This works best when he uses two or three sheets; it is not as strong when the work bleeds through six or more sheets because the traces are not clear when carried beyond three sheets.) Physically

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‡‡p. 75

§§p. 76

these drawings are characterized by their dematerialization of medium and their airy spaciousness. Pollock's use of medium and his handling had been consistently physical until these wash drawings. With them the only reference to the physical quality of his previous work is in the density of soaked color as color, the way in which one wash—or puddle—of color overlays another, and the way edges meet, establishing a sense of discrete physical identity in spite of actual flatness. These are among Pollock's most painterly works, for their remarkable color more than for anything else. They are a prelude to the 1952 canvases in which the poured and puddled color-wash technique is transposed and the inherent "spreading" quality of the stain takes over. Staining ink into paper had created the same kind of mark in drawing as it had in painting. The way in which the mark remains at once discrete and painterly (and often these marks are, as in the paintings, juxtaposed with lines that are deliberately linear and directional) may be clearer in these drawings.

In 1951 Pollock discovered a new kind of handmade paper and made several drawings in black ink in which the mixed colored fibers of the paper became the color elements of the work. In two or three he worked with poured black ink, as he had on the large canvases, balancing abstraction and figuration in a display of virtuosity. In others, for example the rice paper drawings, where the symbolic content of the image is intentionally pursued, Pollock probably continued to work on the handmade paper through 1953. In the smaller drawings from 1951 on he also seems to have begun to experiment again using an instrument in contact with the sheet. Sometimes it seems as if he might have used a brush handle as one might use a reed pen. A 1951 drawing in the collection of the composer Morton Feldman (CR 846*), for example, seems to have been done with some instrument in contact with the sheet.

Pollock's unique conception of line radically weds two concepts of drawing. The first is line as a conceptual abstract, wherein line was understood as the structural premise of the work; the second is drawing as touch, as "autographic revelation," wherein line is a physically generated reality tending toward abstraction as a function both of the vitality of the moving hand and its own self-generated energy. In the twentieth century (beginning with Cézanne on one hand, van Gogh on the other) this second sense of line became identified with the expressionist tradition—the line of color—and colored drawing and painting. Pollock's unification of the two senses of line represented a final rapprochement between the two modes, painting and drawing, that had been one of the more persistent motifs of twentieth-century art (even as drawing had pressed to become a more independent mode). Paradoxically, Pollock had in his revolutionary unification of painting and drawing—that is, of the two senses of line—released drawing to function for the first time as a new and independent mode.

However, the invention of the drip technique had raised a fundamental issue for the concept of touch in drawing—and even for the idea of "touch" within painting. And it is one that seems to have occurred to Pollock himself, if we accept the handprints of *Number 1, 1948* as evidence of a concern for touch. Drawings had always been prized for touch—that unique mark by which the artist's presence was recognized and that was, classically, more intimate than any painting mark could be (although Cézanne had changed that too). Pouring totally transformed the notion of touch for both drawing and painting (indeed, it initiated a crisis for work that followed). In one sense it suspended the notion of touch in that the poured work was at one remove from the artist's hand. And yet this made the artist's control far more critical, for in Pollock's unique method only total physical involvement could control the mark. Since Pollock was, in one sense, the subject of his work, the transformation of both role and process guaranteed his touch. But even more was at issue. He himself observed:

When I am in my painting I'm not aware of what I'm doing. It is only after a sort of "get-acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image and so forth, because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, the painting comes out well.[47]

*p. 64

At the same time, since Pollock made his own psyche the model for a world view and he was working with his medium "objectified," in the sense that it was at one remove from his hand and had a life beyond his, a transformation occurred: the particular idea of touch was generalized. But in getting beyond the particular subjective to a universal subjective, the work became absolute, transcendent, and "objective;" it answered to the world of necessity through the artist's necessity. Thus the radical reordering of modes in Pollock's work represents a consummation of the rapprochement between drawing and painting that had been one of the themes of the art of this century. However Pollock's personal achievement of that consummation is a reenactment of the change in the century's concept of art: the movement from the idea of art as a recording of objective phenomena to the idea of art as a subjective construction deriving from the artist's sensibility. For Pollock to detach himself from the world of objective phenomena for a transcendent subjectivity, to find a beginning, was a heroic solution. It is one that set the stage for an art, two generations later, in which transcendent subjectivity as the governing principle was replaced by the invention of "rational" rules for governing an art now so detached from the everyday that even Pollock's rules of necessity and purpose no longer applied, and we were given an art of obsessive "gamesmanship" with which to face the irrational.

By 1953 Pollock seems to have exhausted, for the moment at least, the possibilities of new drawing inventions, and with the transposition of the wash technique to canvas he seems to have returned again to the possibilities of color and of painting. Beyond a few sketchbook sheets done in felt-tip pen, which are not in any sense finished or "intentional" drawings, he seems not to have done any drawing. Rather, he seems to have begun a new investigation of paint, especially oil paint, and of the material possibilities of impasto surface, integrating the images that had become apparent in the 1951-53 drawings and that became increasingly obsessive.

Pollock had twice previously created new structures, reformulating the art of painting. This had been achieved through his constant probings of the boundaries of painting in both its material and conceptual aspects, his pushing to the limit the concept of the painting as a total construction and at the same time the concept of painting as a distillation of the essence of being. He had seized each possibility as it unfolded within his work and followed each in turn to its end, making a new beginning at each conclusion. Pollock's work, and his achievement, opened art to a new set of possibilities for everyone. It was largely responsible for creating the confidence that became the basis for the sudden strength of American art in the more than quarter-century following the second World War. Unfortunately he did not have enough time to explore this new direction to its logical conclusion, or to what might have been yet another original end. Only a few superb paintings, such as *Ocean Greyness* (CR 369) and *The Deep* (CR 372), suggest what the later work might have achieved.

The question then is how, against the provincial background of America, and given American art as it existed up until 1946-47, it became possible to achieve such a radical transformation—not only of art itself but of the American role in art; how it was possible not only to join the "mainstream" but to go beyond it and to revolutionize it. Any explanation must consider the social and the political context and relevance of Pollock's subject matter, particularly as it addresses claims to the universality of individual experience. Here speculation must center on Pollock's subject as it is transformed from the figurative "American scene" and the symbolical/mythological and narrative images of the thirties and forties to the subjective and abstraction of his mature work, with its claims to universality—to "mirror the experience of our age"—and in what way it reflects society in general and American society in particular. This is a complex issue arising out of the peculiar set of conditions in America at the time, among them the political and social experiences of the Depression, and the isolation from the European scene and the actual theater of the second World War. These include as well the experience of collective art work on the WPA during the Depression and the arrival in New York in the early forties of the exiled Surrealists (as well as Mondrian), who brought with them both a firsthand experience of European art as well as a means for freeing the Americans from depend-

ence on it by their own irreverent attitudes. With the fact of exile came the idea of Europe's being rendered ineffectual, and a sense of the transference of energy from Europe to America was created.

Of course Pollock's own background and personality were also factors to be considered. Pollock's revolution takes place, as would be expected, within a context of contradictions. The first of these is a disaffection with society as it was and a turn toward those ideas and people who were in opposition to it: the Marxism of his teacher Thomas Hart Benton, with its celebration of the American scene; the Communism of Rivera, Orozco, and particularly Siqueiros, with their sense of the solidarity of the working class (which included artists as working comrades); the revolution of the intelligentsia against oppressive authority, manifested in Pollock's case as an ongoing tendency to be with the rebels, to be against authority, in a kind of collective of the individual conscience. At the same time it represents a celebration of those old-fashioned ideas of American individualism and pragmatism (in Pollock's case as they come out of the West). In the subsequent disillusionment with Communism, with political or social action as such—indeed with established social values of any kind—in what has been characterized as the alienation of the individual, an atmosphere was created in which (as David Elliot wrote in the Introduction to the Oxford Museum of Modern Art edition of this catalog in March 1979) "Life could only be continued in an attempt to re-find the consequences of one's own actions." For an artist this meant creating an art capable of being charged with this responsibility on a level that went beyond the surface (social subject matter) or even, ultimately, the symbol, but was part of the work itself. Pollock began by rebelling against the narrow content of Benton's "America-first" realism and the equally narrow content of the geometric abstractionists that were the two poles of American painting, pitting against these, at first, the "tragic, timeless content" proposed by his colleagues Mark Rothko and Adolph Gottlieb. In this context *Guernica* becomes the key work for Pollock in that it is a painting of the most passionate political protest, couched in universal, humanistic, and mythic terms, and was, at the same time, an advanced painting plastically. In the final step, the ideas of political responsibility and revolution were transformed into those of personal responsibility and artistic revolution, not in terms of the subject portrayed, but the way in which it was made. The moral action of revolution was transferred from the public arena to the private. Through the intercession of Surrealism, Freud, and Jung, the individual psyche became the model for a world view—and a means for making art. And the individual psyche became the source of the art too, for Pollock's achievements are the result of discovery, of intuition and feeling; they are not the product of an analytical, intellectualized approach. Pollock's experience led him to conceive of a still greater freedom than had the Surrealists': an absolute inner freedom, at least in his painting, that released him from previous notions of what art was—and how it was made.

In America one makes of oneself what one can, out of what is at hand. If one looks, then, to find the "American" content of Pollock's painting—that quality that Europeans feel so strongly and locate in banal ideas about Pollock's western origins—it is here in the idea of the rebellious and transcendent individual. This individual is without a history, that is to say without a strong cultural context to bind him. There is a mythic context that constantly invites him to freedom, if he can only "kick over the traces," to get beyond convention and make of himself whatever he can, to establish his own territory and his own reality on the most direct physical and material terms. It is this that had been the constant challenge of America, the necessary imperative of American life. Pollock's work became "American" in the most direct material sense: the whole surface of painting changed through his use of nonart materials—available paint out of cans. The very materialism of that surface represented a freedom from previous notions of art, and it is precisely American in that (in a phrase borrowed here out of context) Pollock's work "is an energetic reworking of necessity into possibility."[48] It was Pollock's peculiar genius to be able to do all this and yet to remain within the tradition of Western art, to extend—beyond all expectations—notions inherent in the work of those he adopted as his predecessors; to join his necessity to the mainstream of Western art and just make art.

Notes

1. "Jackson Pollock," *Arts and Architecture* (Los Angeles), February 1944, p. 14. Reprinted in Francis Valentine O' Connor and Eugene Victor Thaw, eds. *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works,* 4 vols. (New Haven and London: Yale University Press, 1978), vol. 4, p. 232, (D52).
2. William S. Rubin, "Jackson Pollock and the Modern Tradition, Part I," *Artforum* (Los Angeles), February 1967, p. 21.
3. Frank O'Hara, *Jackson Pollock* (New York: George Braziller, Inc., 1959), p. 26.
4. Michael Fried, *Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella,* exhibition catalog (Cambridge: Harvard University, Fogg Art Museum, 1965), p. 14.
5. In a telephone conversation with the author, March 1968.
6. The first letter mentioned dates from June 7, 1971; the second letter (undated) dates from January 6, 1951. For the complete texts of these letters see O'Connor and Thaw, *Catalogue Raisonné,* vol. 4, p. 261 (D99) and p. 257 (D93).
7. For a more detailed discussion of figure/ground relationships and their relationship to *Guernica* in Pollock's early drawings see Rosalind Krauss, "Jackson Pollock's Drawings," *Artforum* (New York), January 1971, pp. 58-61.
8. Barbara Rose, "New York Letter," *Art International* (Zurich), April 1964, p. 52.
9. Donald Judd, "Jackson Pollock," *Arts Magazine* (New York), April 1967. Reprinted in *Donald Judd Complete Writings 1959-75* (Halifax: The Press of Nova Scotia College of Art and Design and New York: New York University Press, 1975), p. 195.
10. William S. Rubin, "Toward a Critical Framework, 3. A Post-Cubist Morphology: Preliminary Remarks," *Artforum* (Los Angeles), September 1966, p. 55.
11. Fried, *Three American Painters,* p. 18.
12. William S. Rubin has described Max Ernst's invention of a drip technique in 1942 (William S. Rubin, "Jackson Pollock...IV, Artforum [Los Angeles], May 1967, pp. 30-32). Although dating it 1940, he subsequently noted that the Hofmann is later than the Ernst and doubts that it could have anything to do with Pollock. Ernst's technique was described by Sidney Janis in 1944: "He [Ernst] has...invented a new method of chance—oscillation— and in this technique has painted several large gryrating compositions. They are produced by means of color flowing freely from a swinging container operated with a long cord by the artist." (Sidney Janis, *Abstract & Surrealist Art in America.* New York: Reynal & Hitchcock, 1944, p. 125.) As Mr. Rubin points out, this has little in common with Pollock's later drip technique; Pollock's approach was too organic, his need to control the movement of each line directly too strong, to have accepted the more mechanical results of this kind of manipulation. What may be Pollock's earliest drip effort is placed by Mr. Rubin at around 1943-44. He sees this early drip as tending "...to relate to the contours of the color patches below, either outlining them or endowing them with linear grace-notes. This effect—a form of pictorial 'colorism'—has little in common with the independently coherent linear fabric of Pollock's later work." (It is probable, however, that the painting is earlier, and the drip a later addition, although it does seem to provide the final resolution for the work. In the year or two following his experiment, Pollock's drip moved from following contours to replacing them as well.)
13. In conversation with William S. Lieberman, Ernst has rejected any direct connection with Pollock's use of the drip technique and insists on the difference in the two approaches. It is interesting that Ernst subsequently painted over all but one of those 1942 drip experiments.
14. Jackson Pollock, in an application for a Guggenheim Fellowship, 1947.
15. Quoted in *Siqueiros* (Mexico, D.F.: Instituto Nacional de Bellas Artes, 1951), unpaginated.
16. "Jackson Pollock," *Arts and Architecture.*
17. Having established control over a technique in one medium Pollock might elaborate with another medium; for instance a delicate pen drawing might then be overpainted with gouache. Drawings in which a particular size sheet, a particular combination of materials and/or techniques are repeated (and, frequently in early works variations of the same images or motifs) may be assumed to have been made within a limited time span. Two untitled Estate drawings c. 1943-44 (CR 741 and 742) and a third drawing c. 1943, formerly in the Leaf Collection (CR 743), are all rendered in pen and ink and colored crayons on the same size and type sheet. All are variations on the two themes, landscape and figure/landscape, and were probably drawn sequentially. The 1950 series of enamels on Japan paper and the rice paper drawings of 1951, like the three great canvases of 1950, *Autumn Rhythm, One,* and *Number 32, 1950,* seem to have been made in rapid succession, perhaps several in one session, working quickly from sheet to sheet—in the same manner that Pollock drew from "frame to frame," almost cinematographically, on the black-and-white canvases of 1951 and 1952. In 1950 the small format of the Japan paper and the enamel itself, which allowed

him absolute control of the discrete, nondescriptive black line and enabled him to create elegant arabesques, appears to have stimulated a long series of drawings, just as the quality of enamel soaking into unprimed canvas and the interaction of ink and rice paper played an important role in 1951.

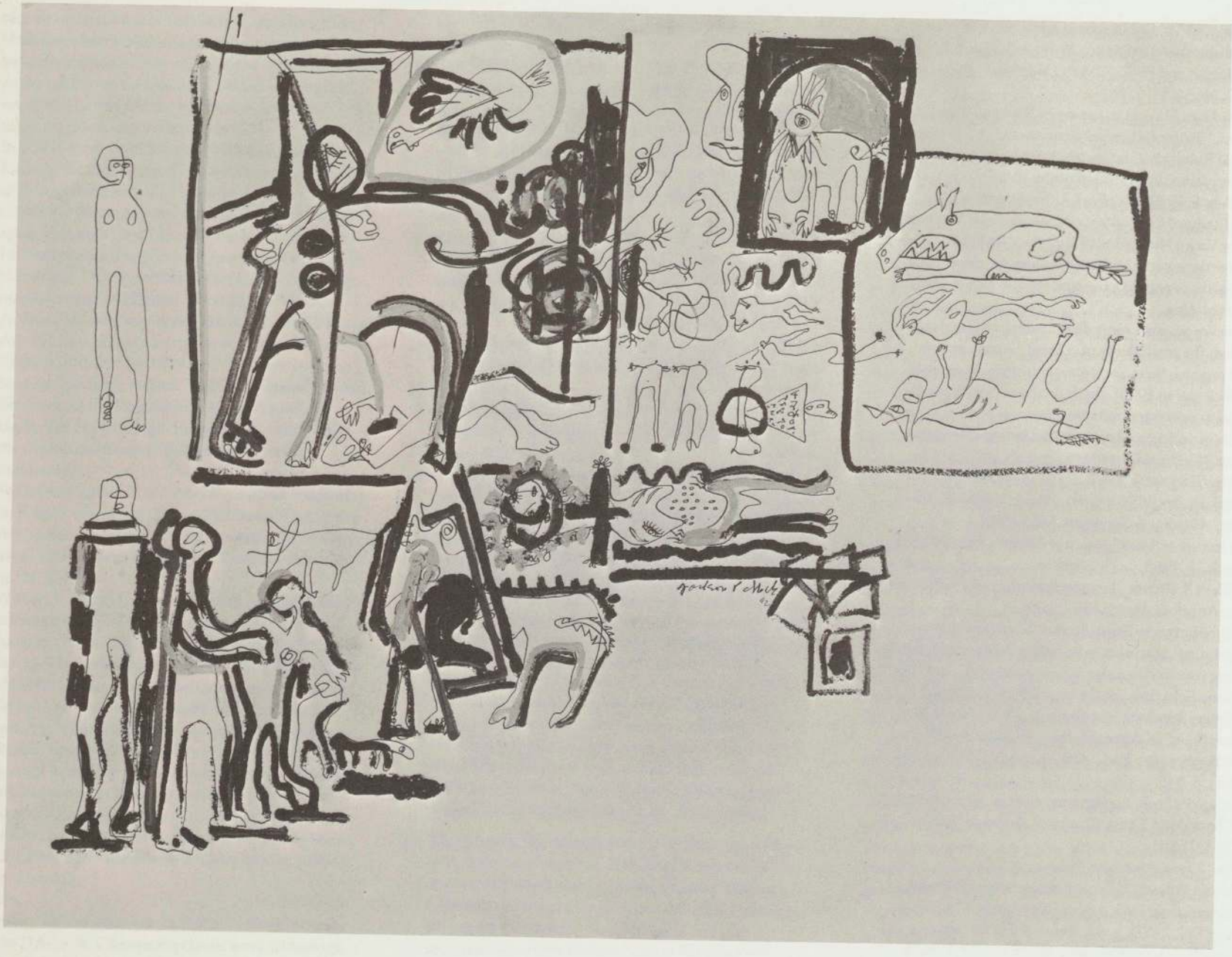
18. In a 1941 letter from Sanford Pollock to Charles Pollock, Sanford wrote: "...he has thrown off the yoke of Benton completely and is doing work which is creative in the most genuine sense of the word. Here again, although I 'feel' its meaning and implication, I am not qualified to present it in terms of words. His thinking is, I think, related to that of men like Beckmann, Orozco and Picasso." Francis V. O'Connor, *Jackson Pollock* (New York: The Museum of Modern Art, 1967), p. 25. In a lecture at the University of Virginia, October 14, 1979, entitled "Style and Society: The Early Pollock, 1935-45," Donald Gordon, Chairman of the Department of Fine Arts of the University of Pittsburgh, has gone into detail about the expressionist side of Pollock's work and its implications.
19. For further instances of Kandinsky's possible influence on Pollock see Robert Carlton Hobbs and Gail Levin, *Abstraction Expressions: The Formative Years* (New York, The Whitney Museum of American Art, 1969), pp. 98-102.
20. William S. Rubin has pointed out to me that Pollock's reference to veiling the image referred to a specific painting, *There Were Seven in Eight* (c. 1945) CR 124, in which he actually partly painted an abstract pattern of curvilinear lines, drip, and spatter over a totemic figurative image, and not to the later nonobjective painting, where this sort of overpainting does not literally happen. Nevertheless I believe it is a useful concept in dealing with the work in this context, and Mr. Rubin agrees it remains true in a poetic sense.
21. Aniela Jaffé, "Symbolism in the Visual Arts," *Man and His Symbols,* Carl G. Jung and M.-L. von Franz, eds. (New York: Doubleday & Company Inc., 1964), pp. 264-265.
22. Ibid.
23. It is no accident that one of Pollock's favorite books was D'Arcy W. Thompson's classic work on biology. *On Growth and Form.* Thompson relates form to function through geometry in an interpretation of the organic world and laws of growth according to the laws of classical physics—but as these organic forms can be seen by the eye. In his introduction to the 1942 edition he makes the following observations: "...the form of an object is defined when we know its magnitude, actual or relative, in various directions; and Growth involves the same concepts of magnitude and direction, related to the further concept, or 'dimension' of Time."
24. Jackson Pollock, handwritten note in the artists's files, and at another time: "...the modern artist is living in a mechanical age and we have a mechanical means of expressing objects in nature such as the camera and photograph. The modern artist, it seems to me, is working and expressing an inner world—in other words—expressing the energy, the motion, and other inner forces." From "An Interview with Jackson Pollock," taped by William Wright, 1950, in Francis V. O'Connor, *Jackson Pollock* (New York: The Museum of Modern Art, 1967), p. 80, and O'Connor and Thaw, *Catalogue Raisonné,* vol. 4, pp. 248-51 (D 87).
25. "Jackson Pollock." The quote continues: "(The only American Master who interests me is Ryder)."
26. Janis, *Abstract & Surrealist Art,* p. 2.
27. Robert Motherwell, quoted in Irving Sandler, "The Surrealist Emigres in New York," *Artforum* (New York), May 1968, p. 29.
28. *War* is a narrative drawing with what is probably a very specific story line and its imagery—even its brutal pen-and-ink line, like that of a c. 1944 drawing (Gecht Collection, CR 726)—may be traced back to Picasso's great commentaries on war, *Guernica* and his etchings *The Dream and Lie of Franco* and its accompanying poem:

    ...swords of evil-omened polyps...priests' tonsures... rage distorting the outline of the shadow...and the horse open wide to the sun which reads it to the flies that stitch to the knots of the net full of anchovies the skyrocket of lilies...the banners...writhe in the black of the ink-sauce shed in the drops of blood which shoot him—the street rises to the clouds...and the veil which covers it sings and dances wild with pain... nougat bar of the flame bites its lips at the wound."

29. The legend of the Minotaur made its first appearance in Pollock's work in 1941. *Pasiphaë* followed in 1943; and one of Pollock's 1943 drawings (Estate of artist) is directly related to a handwritten description among his papers: "Pasiphaë—daughter of Helios (the sun) and the nymph Perseus, wife of King Minos of Crete and mother of the Minotaur by means of a wooden cow made by Daedalus into which she entered." This drawing is a variation of the Pasiphaë theme (a remnant of the cow remains in lower right). (Rubin, "Toward a Critical Framework," p. 53.)
30. In Pollock's early drawings the references to other works and to symbols drawn from the descriptions of his Jungian analysts are often quite specific. In several drawings used interpretively in analysis in 1941-42 (CR 592, 594, 616), Picasso's studies and postscripts for *Guernica* and his painting *Girl Before the Mirror* are recognizable (all had been shown at The Museum of Modern Art in the summer of 1941). *Animals and Figures,* 1942, is a model of the culminatory Jungian, Surrealist, and Picassoid drawing, dependent on Picasso's *Guernica* for its motif and pictographic arrangement. It may be interpreted as a Jungian pantheon in which "the self is often symbolized as an animal representing our instinctive nature and its connectedness with one's surroundings." (van Franz, "The Process of Individuation," *Man and His Symbols,* p. 207.) The beast was, for the Surrealists, a tangible symbol of man's instinctive life—the animal side of man, close to nature and to impulse. In Pollock's work of the next few years the duality of the animal/human nature found expression in small drawings on the themes of the Minotaur and Pasiphaë and in paintings of 1943-44, such as *She-Wolf* and *Pasiphaë,* and in drawings like the small labyrinthine drawing in the Parsons collection (CR 762) and Wall collection (CR 725). After the change of 1946-47 Pollock's subject—his psyche—remains the same but operates on a much more complex and sophisticated level, a more "objectified" level, as described.
31. Kandinsky's *Painting with White Form* again appears.
32. Rubin, "Toward a Critical Framework."
33. "It is his exposure of his idea and his plate to the accidents of a method, to the imminent risk of destruction, that the greatest result may occur in the work and the most valuable experience in the artist....The first essential to undertaking a plate or other work of art is a powerful urge to make a latent image visible—together with a consequent delight in the image. Beyond this, the access to the image-making faculty of the mind, the ability to free oneself during the development of an idea from considerations of mode, profit, the possible effect of one's work upon the observer, a certain courage to follow the development wherever it may lead without editing, formalizing, or modifying it with respect to any but the implicit requirements of the growing design, whether absurd or not, all seem to me equally important, once the first incentive is assumed." From S. W. Hayter, *New Ways of Gravure* (New York: Pantheon Books Inc., 1949), p. 270. (This print was made in Hayter's shop but printed by Pollock himself, according to Hayter probably in 1945, because he did not have a large enough press until his move into new quarters in 1945 to have printed something this size. Conversation with the author, 1967.)
34. Affinities between Pollock and Masson (who worked with Hayter in New York) were first noted by William

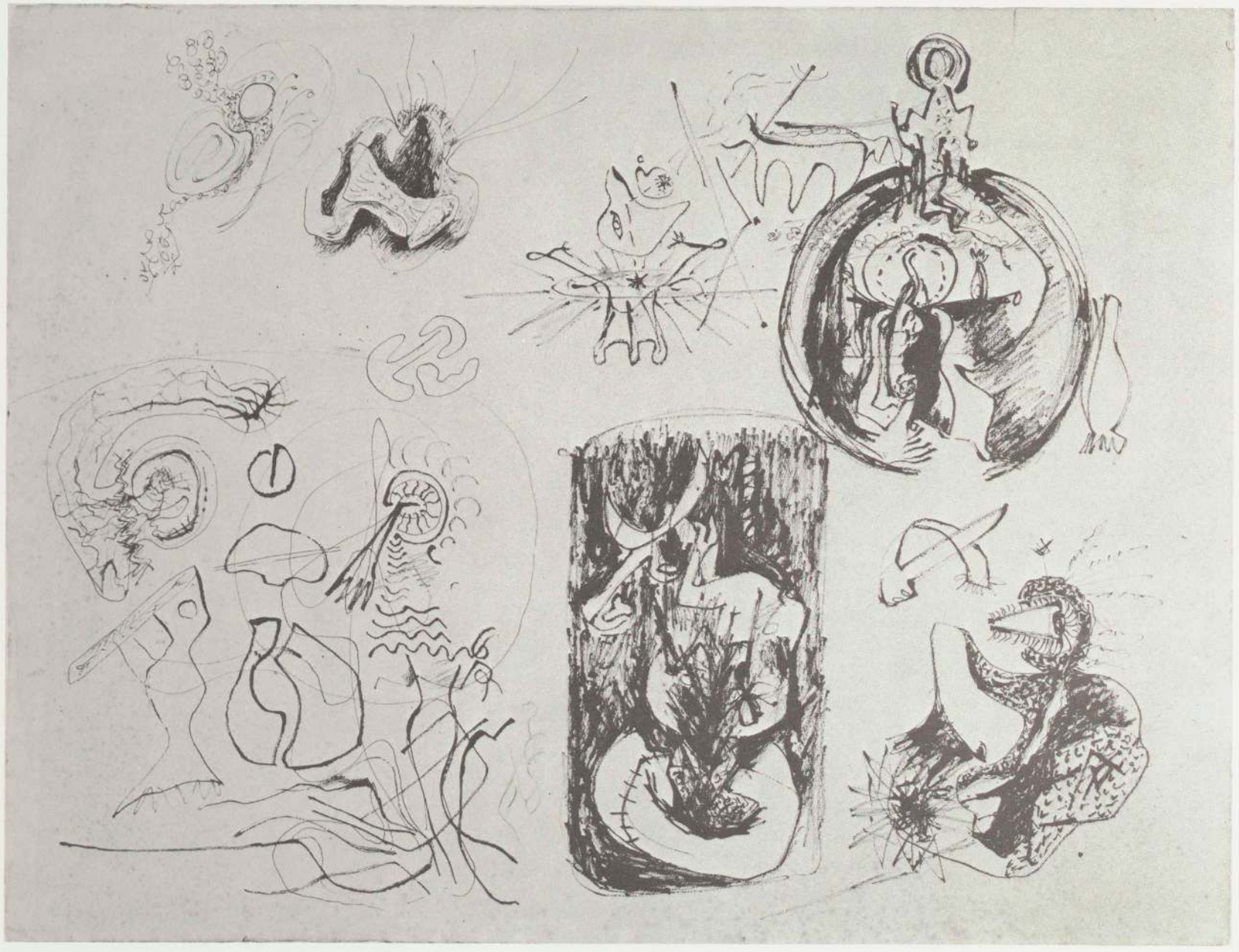
Rubin, and Mr. Rubin subsequently acknowledeged a probable direct influence. William S. Rubin, "Notes on Masson and Pollock," *Arts* (New York), November 1959, pp. 36-43.

35. Letter from Masson to Lawrence Saphire, June 1968.
36. Rubin, "Toward a Critical Framework," p. 53. In this article Rubin also juxtaposes Pollock and Mondrian in discussing the evolution of the allover style.
37. William S. Rubin, "Pollock as Jungian Illustrator: The Limits of Psychological Criticism." *Art in America* (New York), November 1979, p. 113. Rubin also makes connections with the gardening and the closeness to the earth, connecting the concept also to Navaho sand painting.
38. However, another more direct source has been suggested: the small flecks of colored pen-an-ink line that produce them are traceable to a single picture Pollock saw in 1944: *Music,* by Janet Sobel, in which the picture is fractured into an allover pattern of small flecks of varicolored paint with a strong chiaroscuro effect. (Clement Greenberg, quoted in William S. Rubin, "Jackson Pollock..., III," *Artforum* [Los Angeles], April 1967, p. 30. (*Music* is reproduced in Janis, *Abstract & Surrealist Art,* p. 96.)
39. In a lecture at The Museum of Modern Art, New York, March 13, 1968.
40. William S. Rubin, "Jackson Pollock..., II," *Artforum* (Los Angeles), March 1967, p. 28.
41. Henri Matisse to Sarah Stein: "There are many ways of painting. You seem to be falling between two stools —one considering color as warm and cool, the other, seeking light through the opposition of colors..." "Matisse Speaks to His Students, 1908: Notes by Sarah Stein" in Alfred H. Barr, Jr. *Matisse, His Art and Public* (New York: The Museum of Modern Art, 1951), p. 552.
42. Jackson Pollock, handwritten note in the artist's files. O'Connor and Thaw, *Catalogue Raisonné,* vol. 4, p. 253 (D 88).
43. Fried, *Three American Painters,* p. 14.
44. Jackson Pollock, 1956, quoted in Selden Rodman, *Conversations with Artists* (New York: The Devin-Adair Co., 1957), p. 82. Reprinted in O'Connor and Thaw, *Catalogue Raisonné,* vol. 4, p. 275 (D 113).
45. Although the 1948 enamels poured into wet gesso grounds are quite painterly and their surfaces and liquid quality are particularly about painting, they seem to address themselves to one idea of traditional drawing: silverpoint, which was discussed by Pollock with his friend the architect-sculptor, Tony Smith. The inscription of fine lines of aluminum paint against the gesso ground—and the sparkle—is comparable to the use of the metal tool to leave traces on a prepared ground, a technique popular in the Renaissance and used also by Picasso.
46. The following are arranged according to the Pollock *Catalogue Raisonné* numbers.
    Sequence of six:
    Top sheet (begins entire series) CR 811, then two closely connected, CR 828 (a mirror image of CR 811) and CR 827 (mirror images), then three closely related (with color traces from CR 828 and CR 827), 815, 816, 826.
    Pair of drawings:
    CR 813, *Untitled, 1951* and CR 814, *Untitled, 1951.*
    CR 817, *Untitled, 1951* and CR 818, *Number 3, 1951.*
    CR 821, *Untitled, 1951* and CR 822, *Untitled, 1951.*
    Drawings in three (top sheet first) are:
    CR 812, *Untitled, 1951* and CR 819, *Untitled, 1951* (mirror image) and CR 820, *Untitled, 1951* (turned top to bottom).
    CR 825, *Untitled, 1951* and CR 823, *Untitled, 1951* and CR 824, *Untitled, 1951.* CR 810 seems to be a single image.
47. Pollock, "Possibilities."
48. Donald Kuspit, Chairman of the Department of Art, State University of New York at Stonybrook, in a lecture entitled "Abstract Expressionism: The Social Contract," delivered at the University of Virginia, October 14, 1979. For further discussion of these ideas, including contrary notions, Donald Kuspit and Donald Gordon will both be publishing articles. I am indebted to them both.

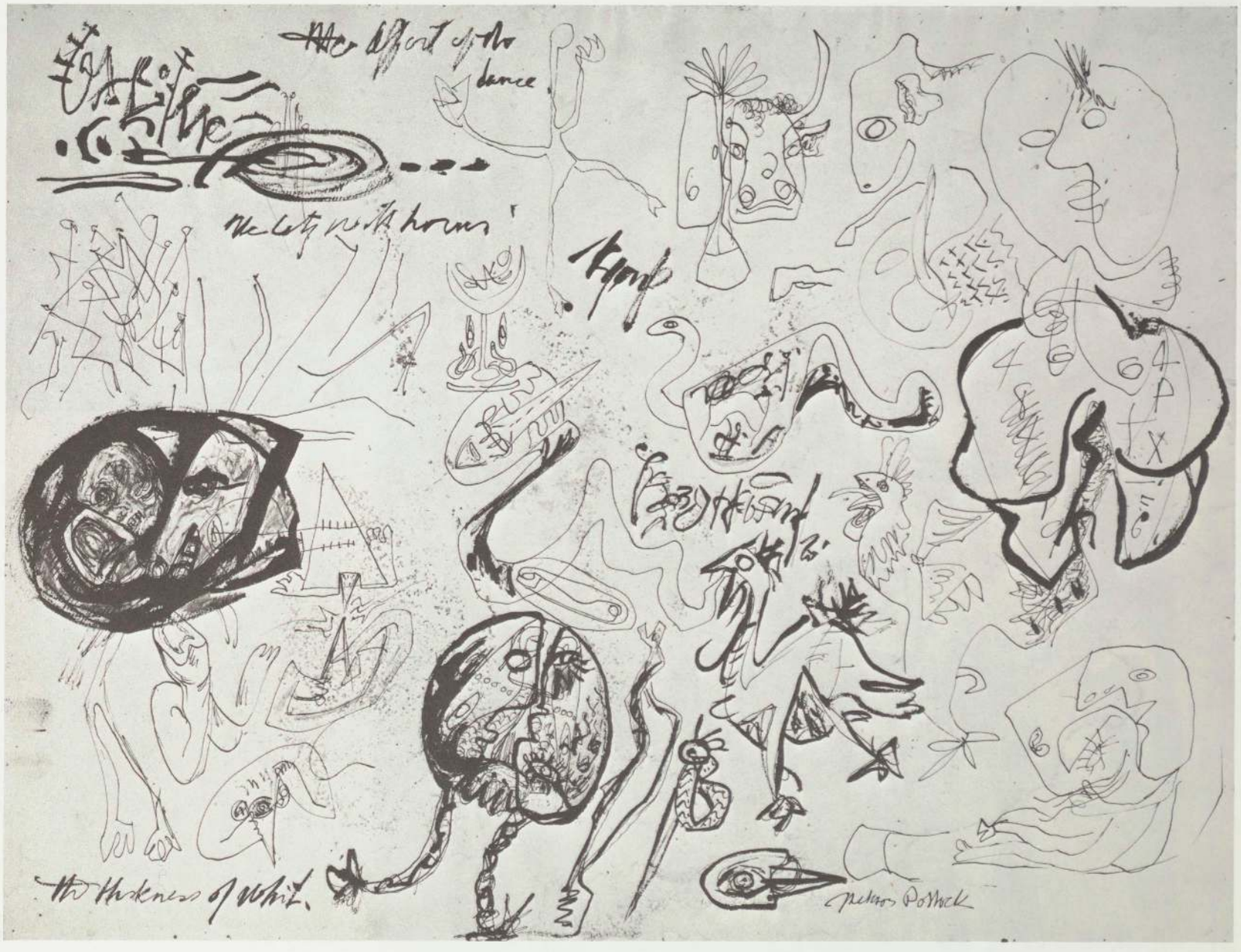


Animals and Figures. 1942. Oil and gouache with pen and ink on paper, 22⅜ x 29⅞" (56.8 x 76.0 cm). The Museum of Modern Art, New York, Mr. and Mrs. Donald B. Straus Fund. CR 961.

Untitled. 1943. Pen and ink and watercolor on paper, 26 x 20½" (66 x 52.1 cm). Montana Historical Society, gift of Mr. and Mrs. Everton Gentry Poindexter. CR 698.



Untitled. (c. 1943). Brush, pen and ink, and colored pencil brushed with water, 18¾ x 24¾" (47.6 x 62.7 cm). Collection Lee Krasner Pollock, New York. CR 678.



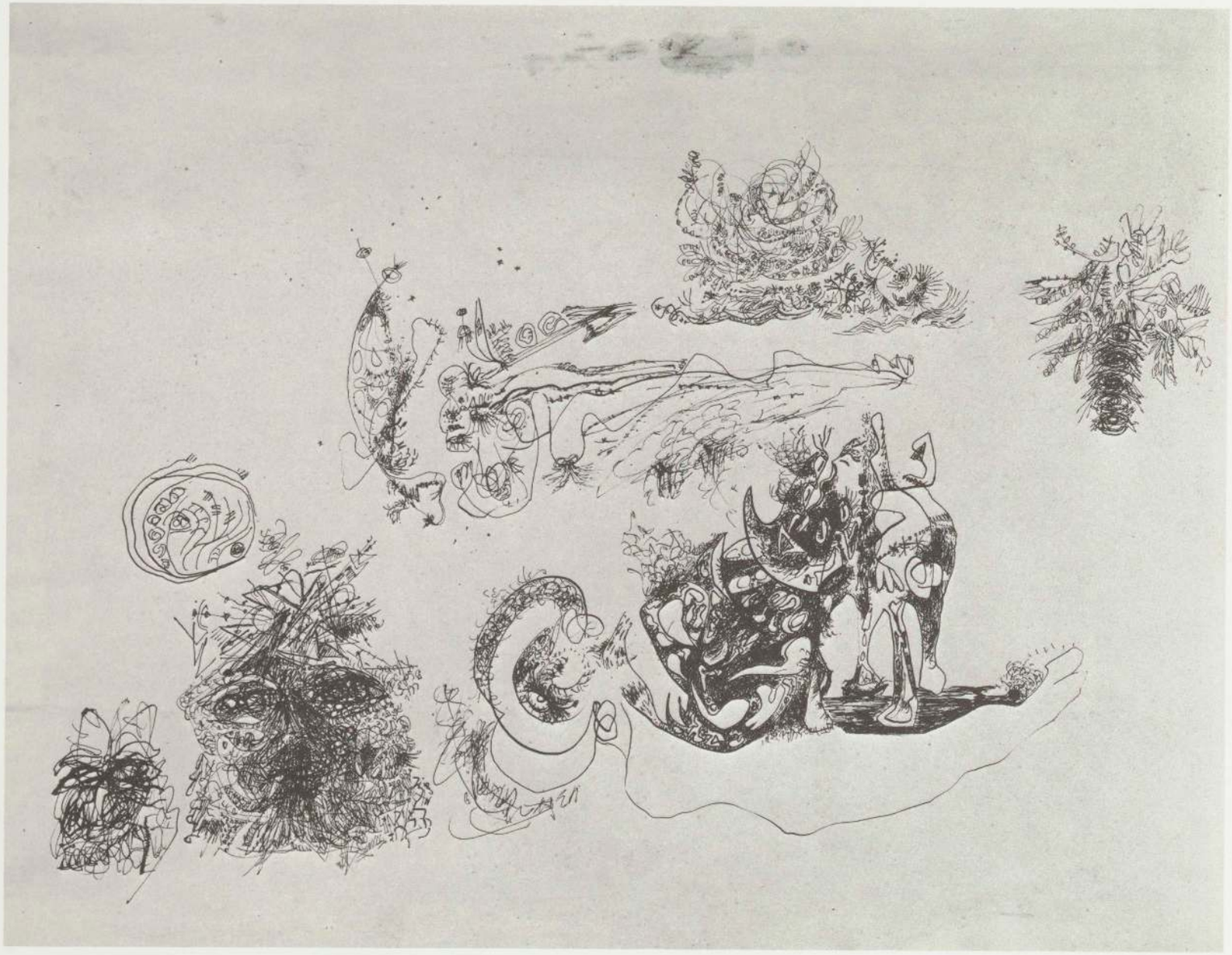
Untitled. (c. 1943). Brush, pen and ink, and colored pencil brushed with water, 18¾ x 24¾" (47.6 x 62.8 cm). Collection Lorna Poe, Los Angeles, CR 697.

Untitled. (c. 1943). Colored papers, pen and ink, and gouache, 16 x 21" (40.6 x 30.5 cm). Collection Mary and Steven Mochary, Montclair, New Jersey. CR 1025.

Untitled. (c. 1943). Pen and ink and pencil on paper, 5⅜ x 17⅞" (14.3 x 45.4 cm). The Museum of Modern Art, New York, Anonymous Extended Loan. CR 702.

War. (c. 1943-44, subsequently inscribed 1947). Brush, pen and black ink, and crayon on paper. 20¾ x 26″ (52.7 x 66 cm). Collection Lee Krasner Pollock, New York. CR 765.

Untitled. (c. 1943-44). Crayon, colored pencil, brush, pen and ink, and wash on paper, 20½ x 25⅞" (52.1 x 65.7 cm). Collection Lee Krasner Pollock, New York. CR 741.



Untitled. (c. 1944). Pen and ink on paper, 19⅜ x 25½"
(49.8 x 64.7 cm) (sight). Collection Lee Krasner Pollock.
CR 721.

Untitled. (c. 1944). Pen and ink and crayon on paper, 19⅞ x 25½" (50.5 x 64.7 cm). Collection Alfonso A. Ossorio, New York. CR 722.

Untitled. (c. 1944). Brush, pen and black and colored inks, gouache, pastel, wash, and sgraffito on paper, 18⅜ x 24¾" (46.6 x 62.8 cm). Collection Dr. and Mrs. Martin L. Gecht, Chicago. CR 726.

Untitled. 1944. Brush, spatter, and pen and black and colored inks, and sgraffito on paper, 18¾ x 24⅜" (47.6 x 61.9 cm). Private Collection, Massachusetts. CR 725.

Untitled. 1944. Brush, pen, and black and colored inks on paper, 18¾ x 24¾" (47.6 x 62.8 cm). The Art Institute of Chicago: Ada Turnbull Hertle Fund and gifts by Margaret Fisher, William Hartman, Joseph R. Shapiro, and Mrs. Leigh Block, 1966. CR 724.

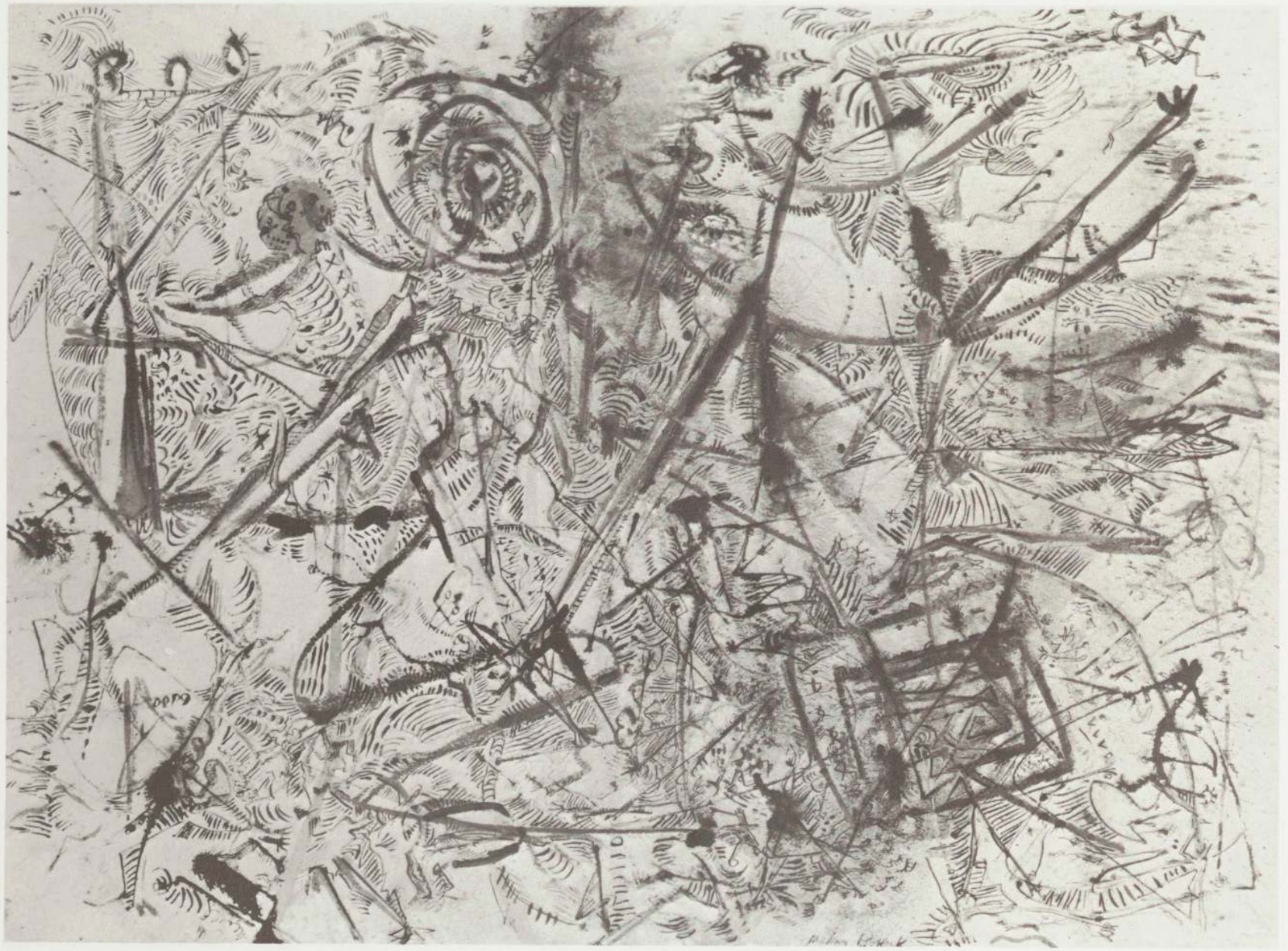
Untitled. (c. 1944). Brush, spatter, and pen and black and colored inks on paper, 18¾ x 24⅞" (47.6 x 63.2 cm). Collection Mrs. William Bell, West Hartford, Connecticut. CR 766.

Pattern. (c. 1945?). Pen and black and colored inks, watercolor, and gouache on paper, 22½ x 15½" (57.1 x 39.4 cm). The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. CR 993.

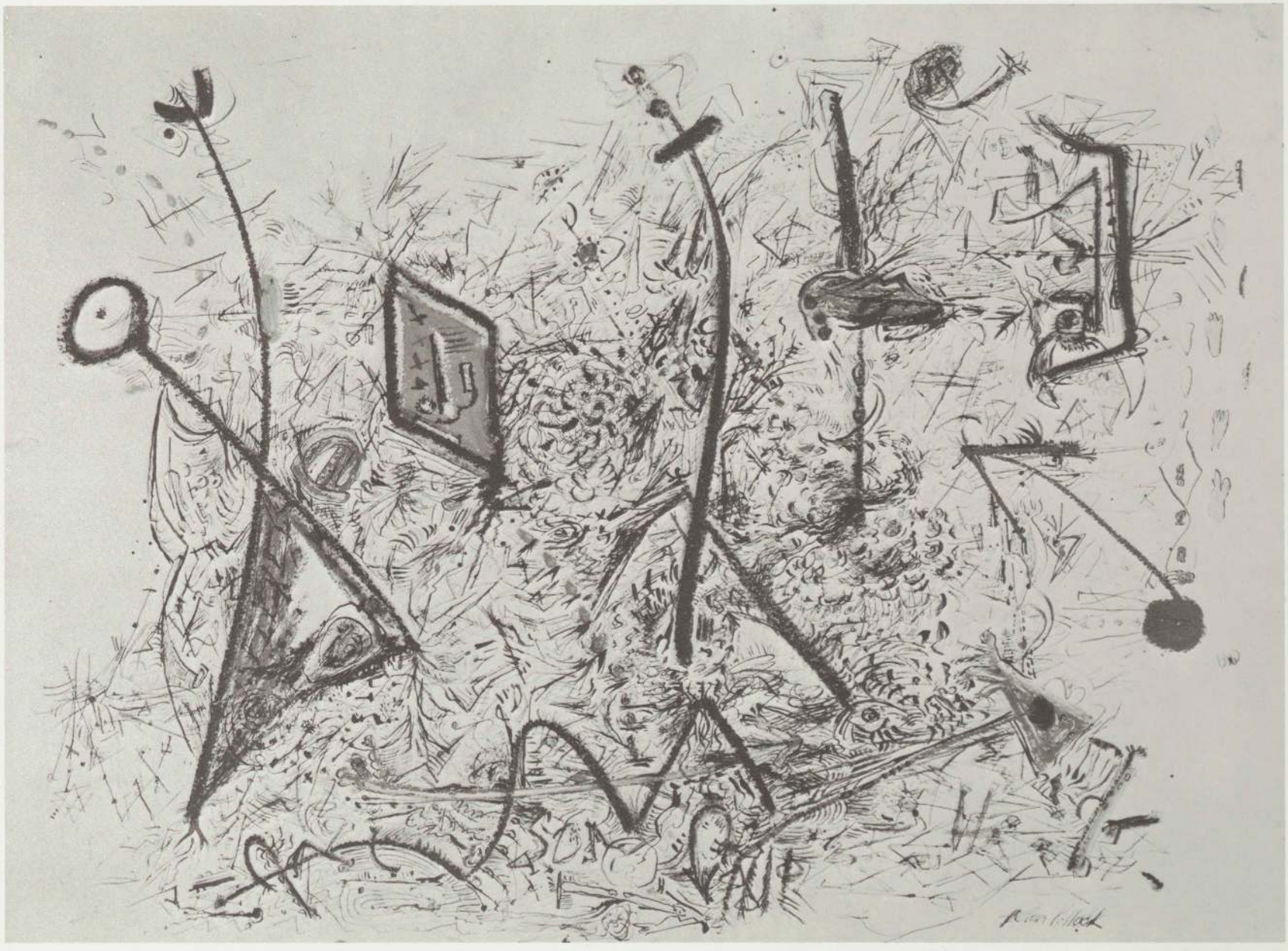
Untitled. (c. 1944). Pen and ink and gouache on paper, 31¼ x 23″ (79.3 x 58.4 cm). Private Collection, Ontario, Canada. CR 978.

Untitled. (c. 1945). Pastel, brush and enamel, and sgraffito on paper, 25¾ x 20½" (65.4 x 52.1 cm). Collection H. H. Thyssen-Bornemisza. CR 994.

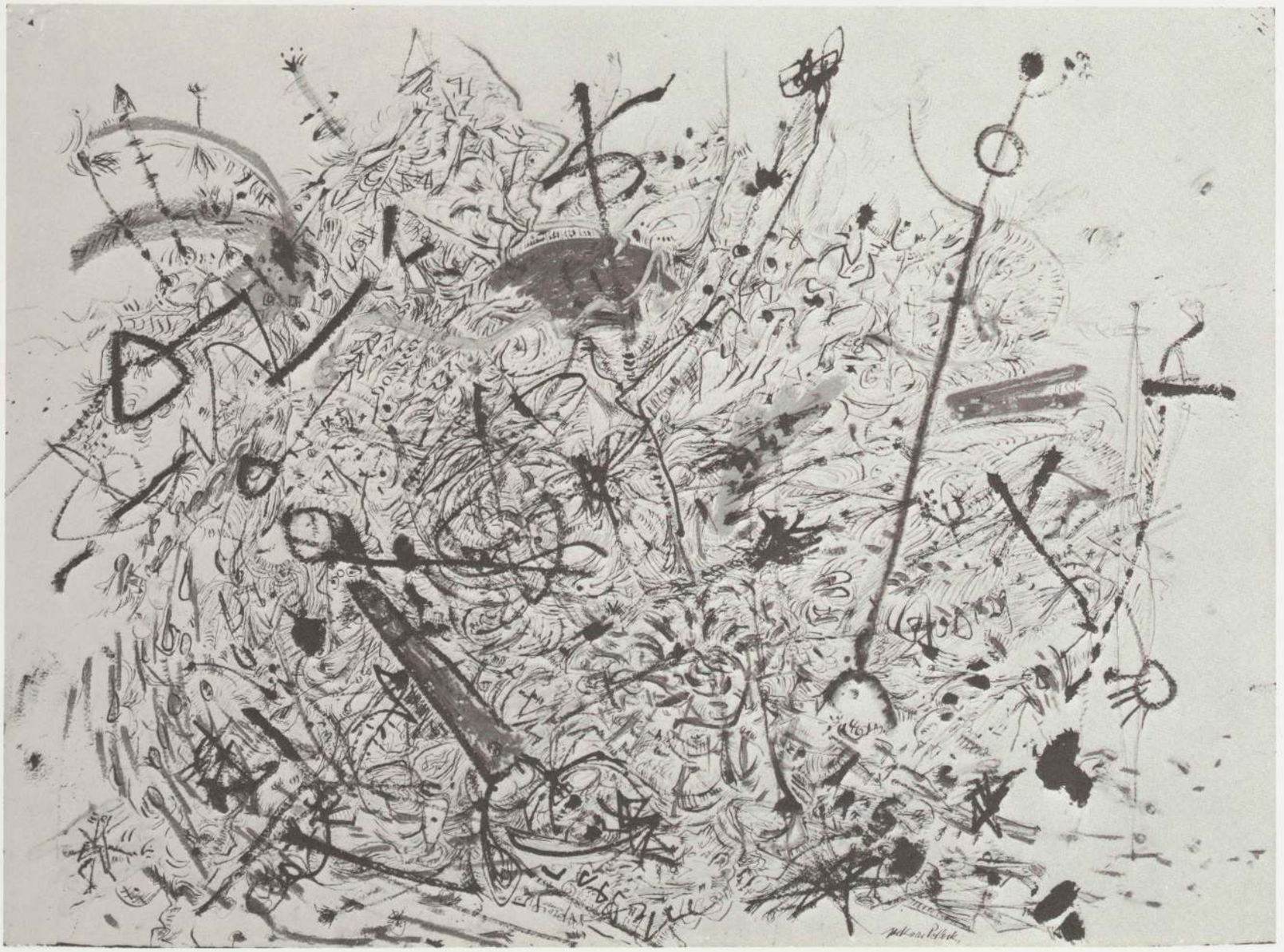
Untitled. 1945. Pastel, gouache, pen and ink on paper, 30⅜ x 22⅜" (77.7 x 57 cm). The Museum of Modern Art, New York, Blanchette Rockefeller Fund. CR 991.



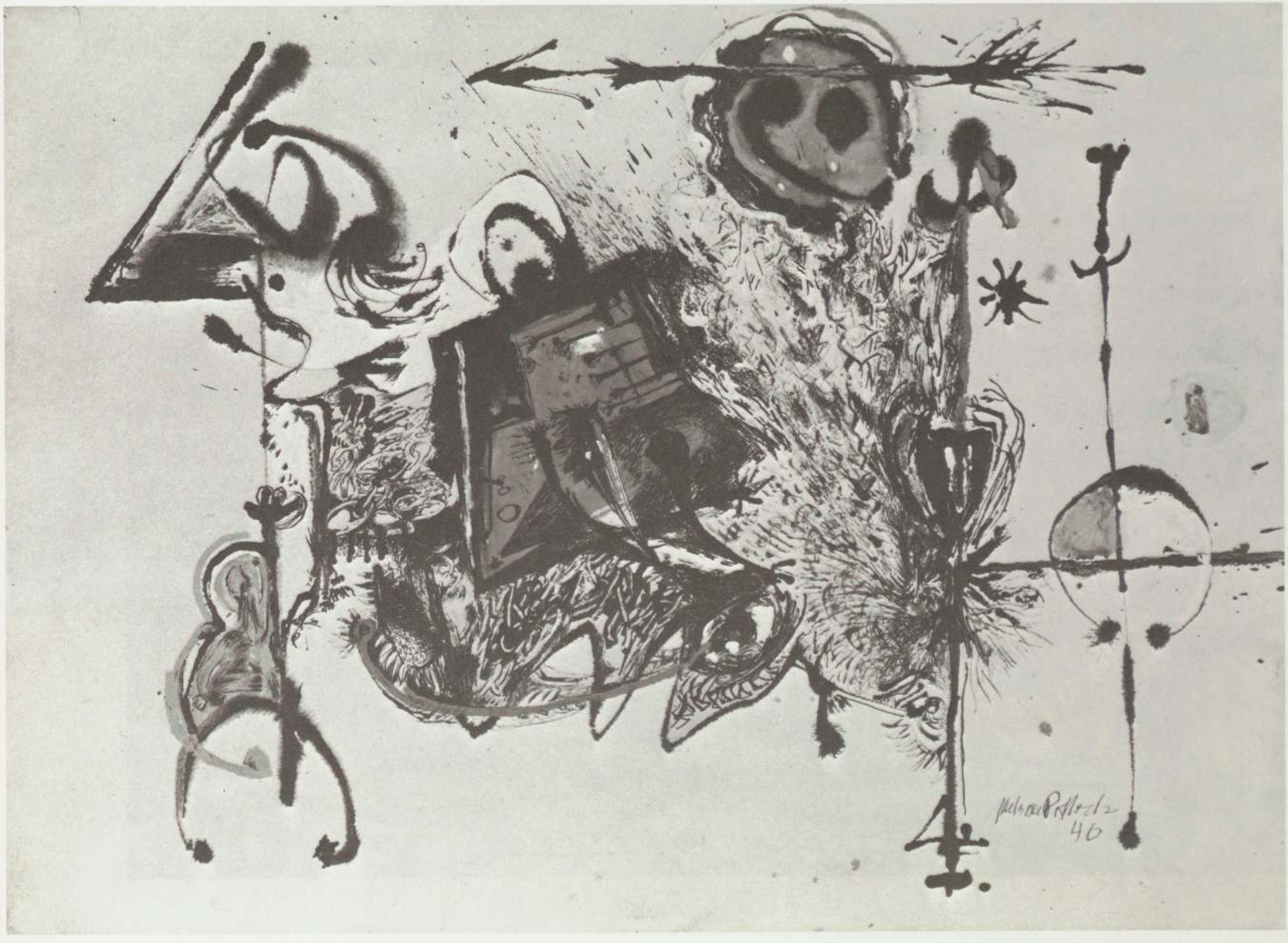
Untitled. (c. 1946). Brush and spatter, pen, black and colored inks, pastel, gouache, and wash on paper, 22½ x 31″ (57.2 x 78.8 cm). Collection Mr. and Mrs. B. L. Wolstein, Cleveland, Ohio. Not in CR.



Untitled. (c. 1946). Pen and black and colored inks, pastel, gouache, and wash on paper, 22½ x 30⅞" (57.2 x 78.4 cm). Private Collection, Great Neck, New York. CR 1012.



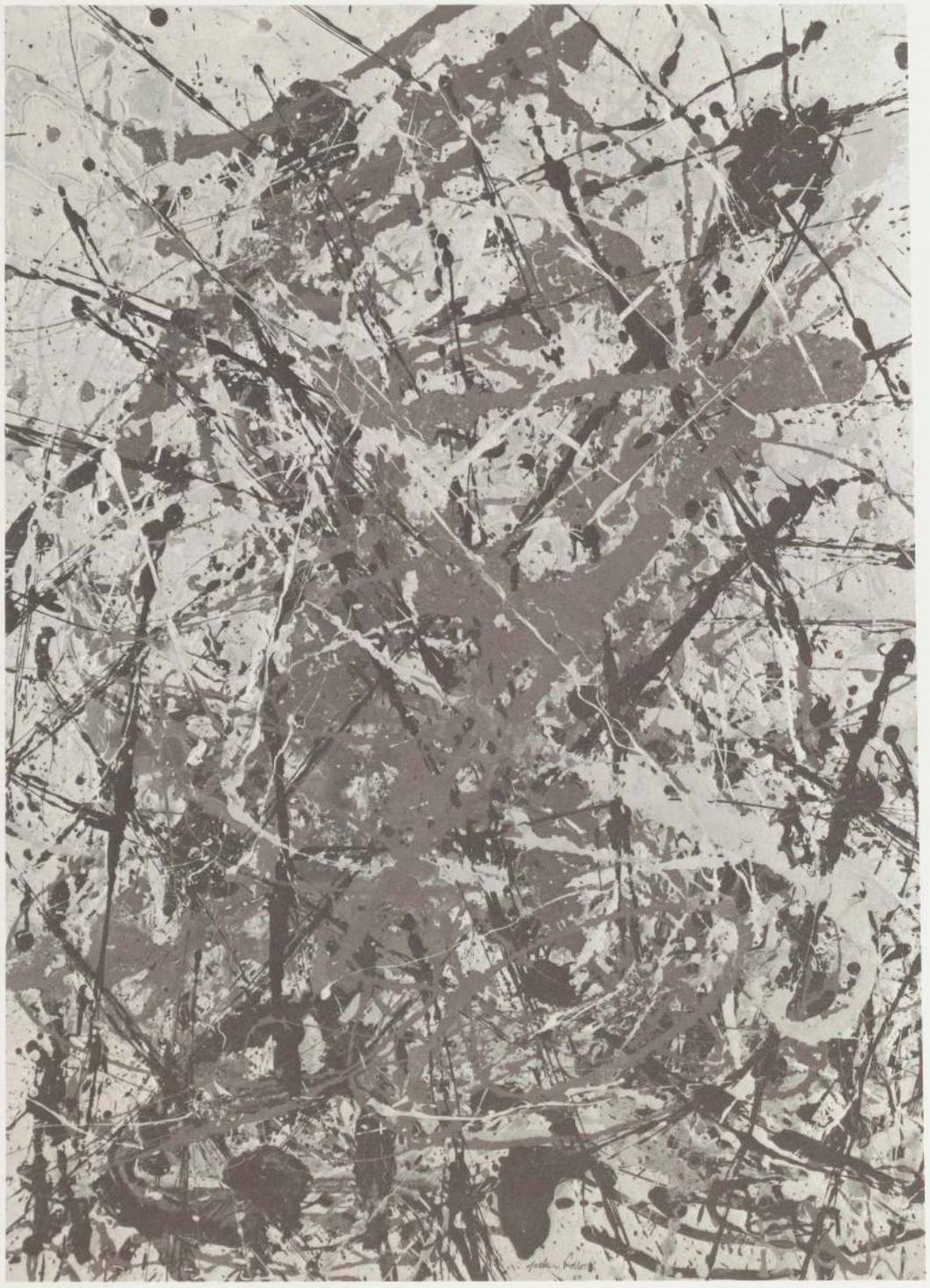
Untitled. (c. 1946). Brush, pen and black and colored inks, pastel, gouache and wash on paper, 22½ x 30⅞" (57.2 x 78.4 cm). Private Collection, Lausanne, Switzerland. CR 1013.



Untitled. (c. 1946). Spatter, pen and black and colored inks, gouache, wash, and sgraffito on paper, 22⅜ x 30⅜" (56.8 x 77.2 cm). Collection Art Gallery of Ontario, Gift of the Volunteer Committee Fund, 1976. CR 1011.

Number 12A, 1948 (Yellow, Gray, Black). 1948. Enamel on gesso ground on paper, 22½ x 30⅜" (57.2 x 77.8 cm). Collection Mrs. Betty Parsons, New York. CR 200.

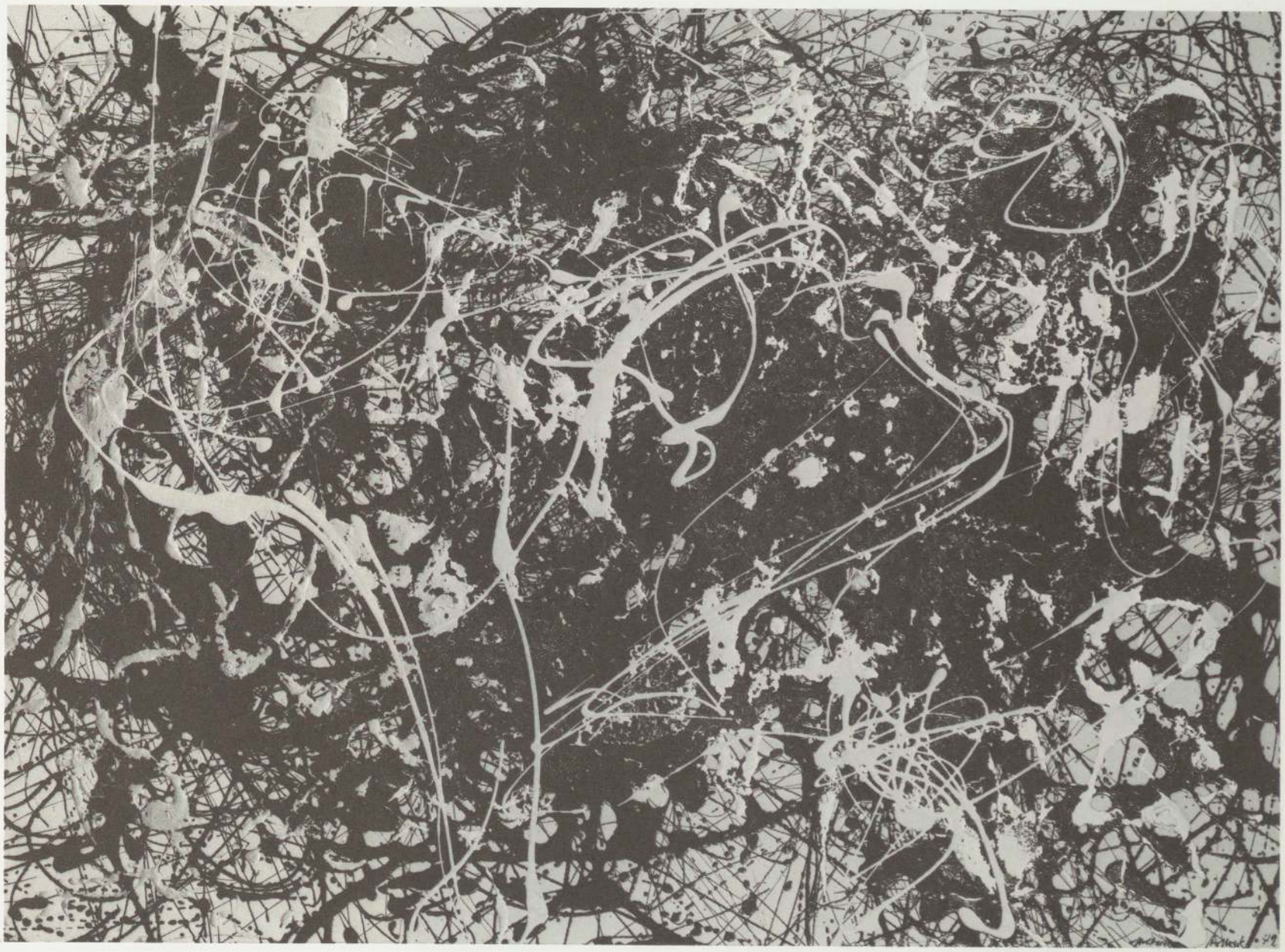
Number 8, 1949. (c. 1949). Oil, enamel, and aluminum paint on canvas, 34⅛ x 71¼" (86.7 x 181 cm). Collection Neuberger Museum, State University of New York at Purchase, Purchase, New York, gift of Roy R. Neuberger. CR 239.



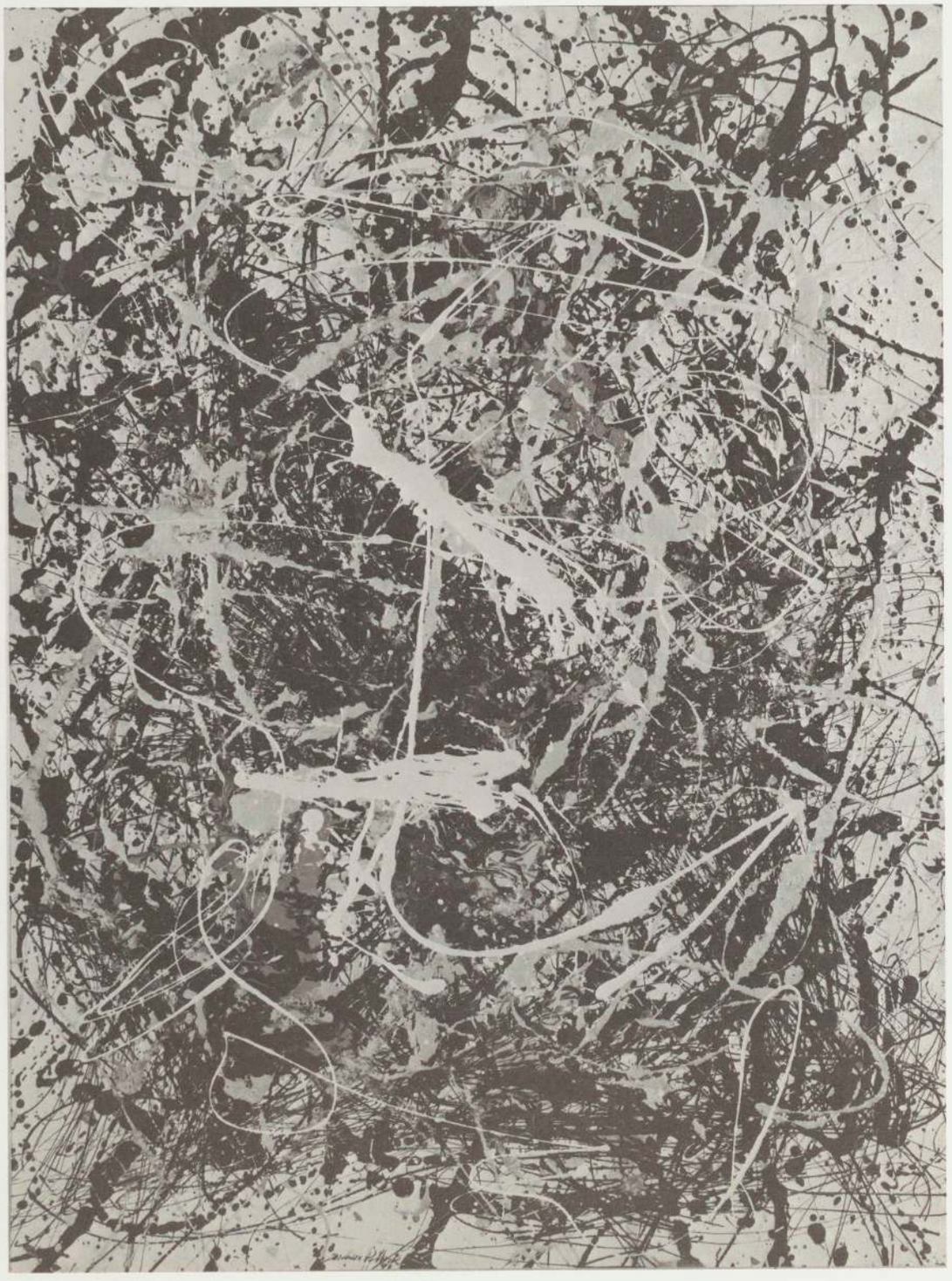
Number 16, 1949. 1949. Enamel on paper, mounted on composition board, 30¾ x 22¼" (78.1 x 56.5 cm). Collection Mr. and Mrs. Edwin Singer, Corpus Christi, Texas. CR 244.

Number 15, 1949. 1949. Enamel and aluminum paint on gesso ground on paper, mounted on composition board, 31 x 22⅜″ (78.7 x 56.8 cm). Collection Mr. and Mrs. S. I. Newhouse, Jr., New York. CR 236.

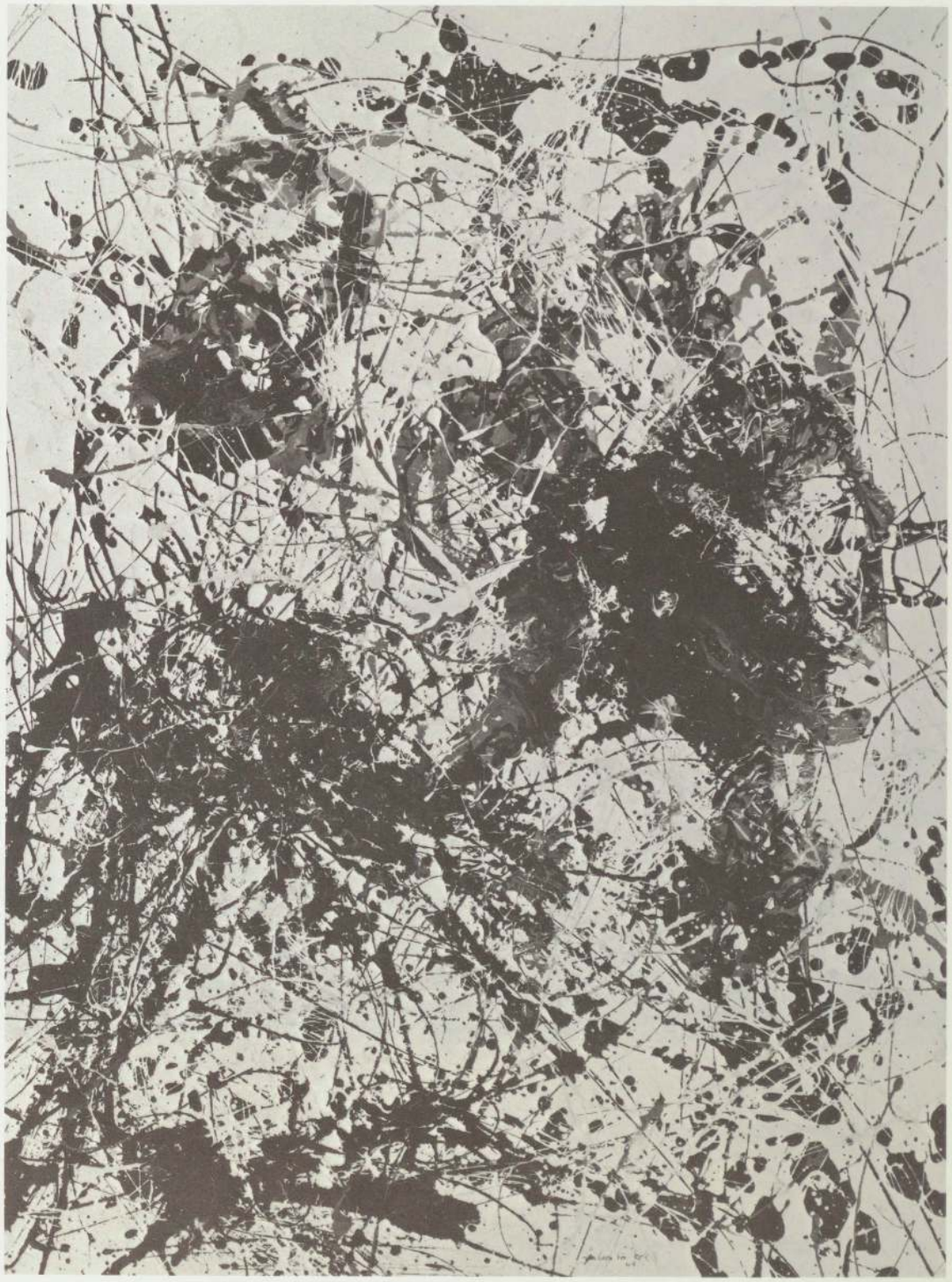
(Green Silver). (c. 1949). Enamel and alùminum paint on paper, mounted on canvas, 22¾ x 30¾″ (57.7 x 78.1 cm). Private Collection, New York. CR 238.



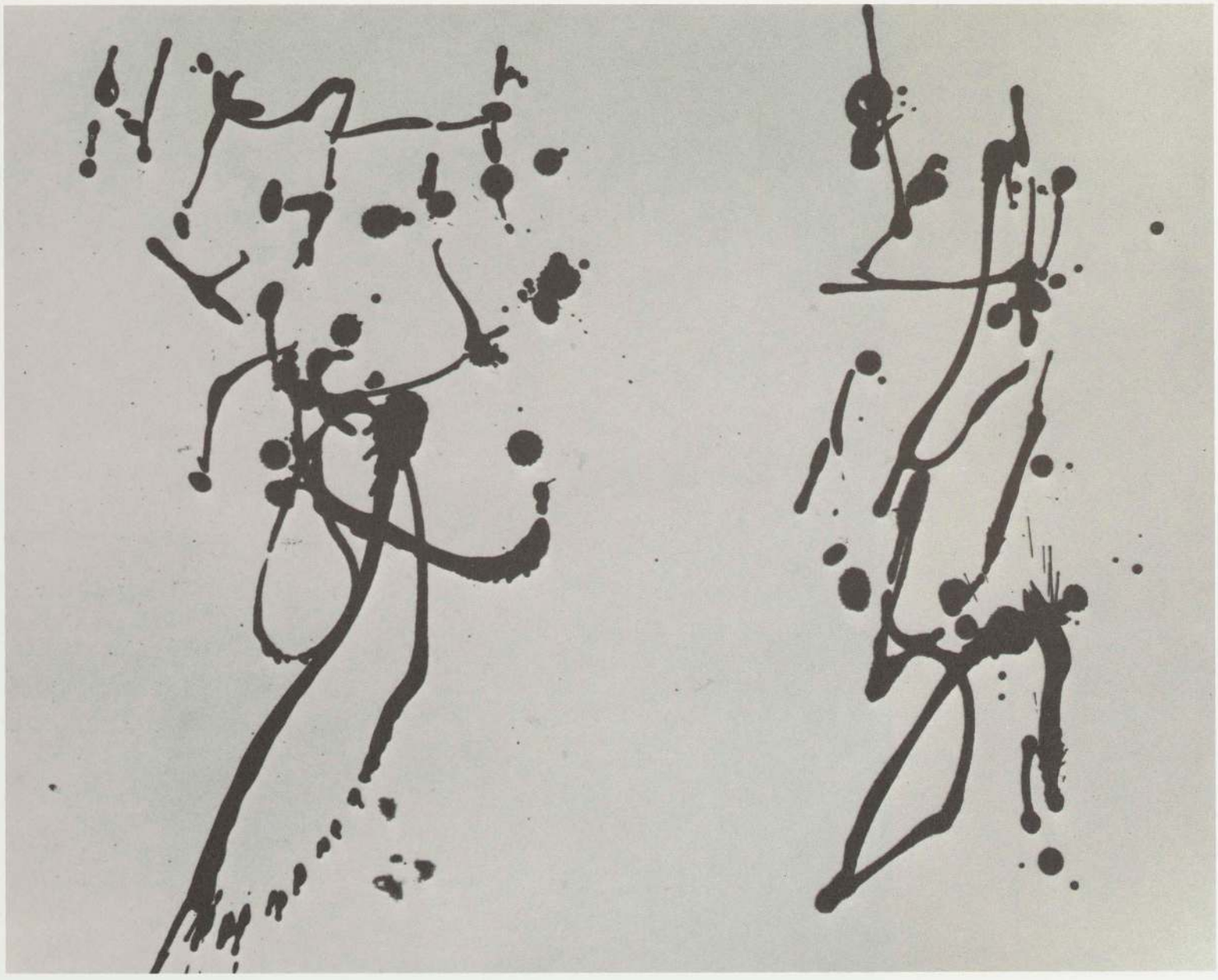
Number 33, 1949. 1949. Enamel and aluminum paint on gesso ground on paper, mounted on composition board, 22½ x 31″ (57.1 x 78.7 cm). Collection Robert U. Ossorio, New York. CR 234.



Number 30, 1949 (Birds of Paradise). 1949. Oil, enamel, and aluminum paint on paper, mounted on composition board, 30¾ x 22½" (78.1 x 57.1 cm). Collection Stephen Hahn, New York. CR 237.



Number 12, 1949. 1949. Enamel on paper, mounted on composition board, 31 x 22½" (78.8 x 57.1 cm). The Museum of Modern Art, New York, gift of Edgar Kaufmann, Jr. CR 233.



Untitled. (c. 1950). Ink on paper, 19⅛ x 24⅛" (48.4 x 61.2 cm). Collection Lee Krasner Pollock, New York. CR 796.

Untitled. (c. 1950). Ink on paper, 19 x 24¾" (48.2 x 63 cm).
Collection Lee Krasner Pollock, New York. CR 792.

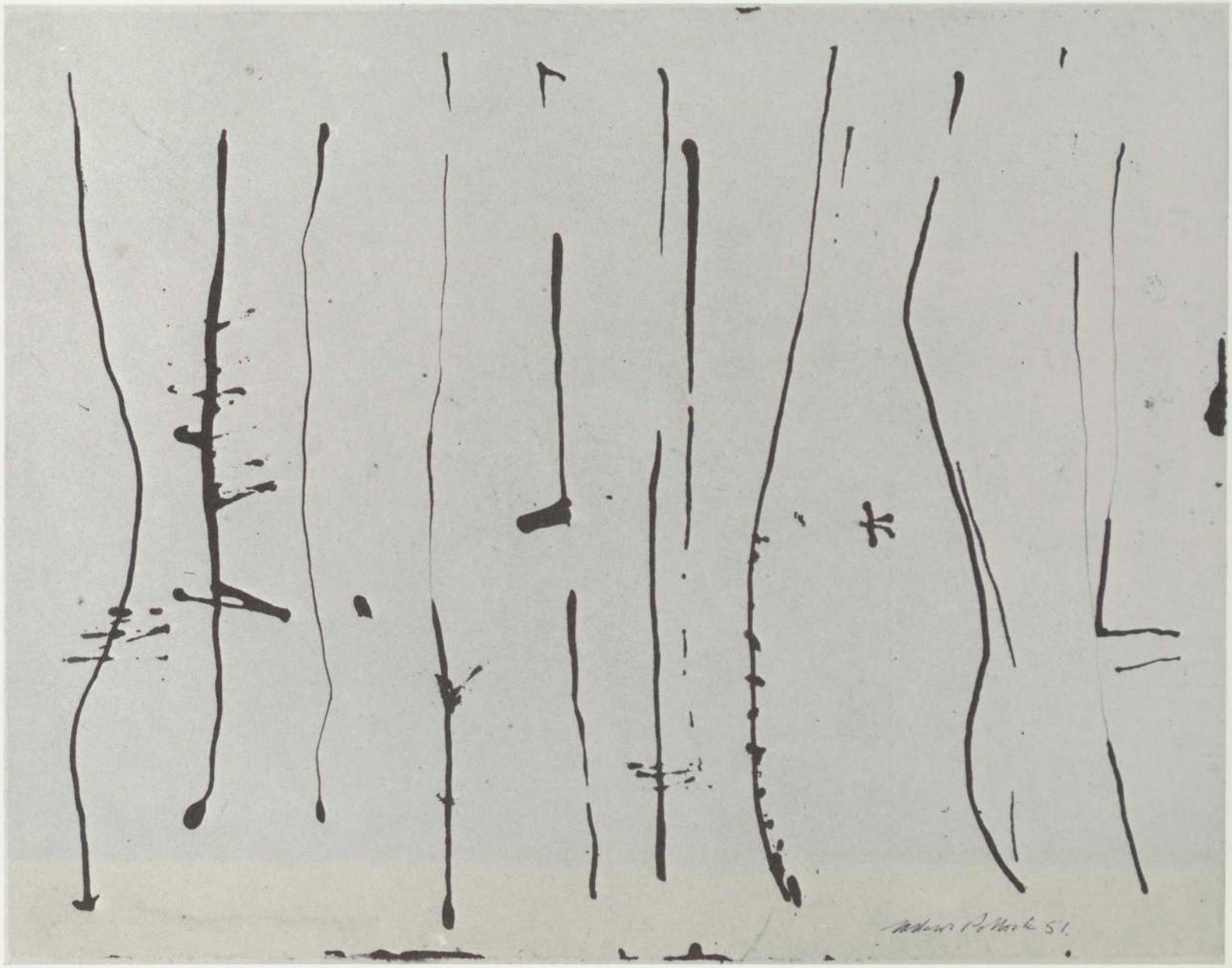
Untitled. (c. 1950). Ink on Japan paper, 17¾ x 22⅛″ (45 x 56 cm). Collection Mr. and Mrs. Jay R. Braus, New York. CR 808.

Untitled. (c. 1950). Ink on Japan paper, 17½ x 22¼"
(44.5 x 56.5 cm). Private Collection, New York. CR 802.

Number 19, 1951. 1951. Enamel on unprimed canvas, 61 x 53″ (155 x 134.5 cm). Collection Arnold and Milly Glimcher, New York. CR 333.

Untitled. (c. 1950). Ink on Japan paper, 17½ x 22¼"
(44.4 x 56.5 cm). Private Collection, New York. CR 801.

Untitled. (c. 1951). Ink on Japan paper, 17½ x 22¼"
(44.4 x 56.5 cm). Collection Mr. Morton Feldman,
New York. CR 846.



Untitled. (c. 1951). Ink on Japan paper, 17½ x 22″ (44.5 x 55.9 cm). Collection Alfonso A. Ossorio, New York. CR 845.

Untitled. (1951). Ink on mulberry paper, 25 x 38¾" (63.5 x 98.4 cm). Collection Lee Krasner Pollock, New York. CR 821.

Untitled. (1951). Ink and colored inks on mulberry paper, 25 x 39″ (63.5 x 99 cm). Collection Ms. Susannah Gallagher, Westport, Connecticut. CR 882. (Bleed, reworking of CR 821.)

Untitled. 1951. Sepia ink on mulberry paper, 24⅞ x 39⅛" (63.2 x 99.4 cm). Collection Ms. Gayle Potter, New York. CR 811.

Untitled. 1951. Black and colored inks and gouache on mulberry paper, 24 x 38½" (60.9 x 97.7 cm). Collection Dr. and Mrs. Edgar Berman, Maryland. CR 828. (Bleed, mirror image, reworking of CR 811.)

Untitled. 1951. Black and colored inks and gouache on mulberry paper, 25½ x 39½" (64.8 x 100.3 cm). Collection Mrs. Martin Janis, Sherman Oaks, California. CR 827. (Bleed, mirror image, reworking of CR 828.)

Number 7, 1951. 1951. Black and colored inks on mulberry paper, 28 x 42″ (71.1 x 106 cm). Private collection, San Diego, California. CR 815. (Bleed, reworking of CR 827.)

Number 8, 1951. 1951. Black and colored inks, drops of white oil paint on mulberry paper, 24¾ x 39″ 63 x 99 cm). Collection The Leonard Brown Family, Springfield, Massachusetts. CR 816. (Bleed, reworking of CR 815.)

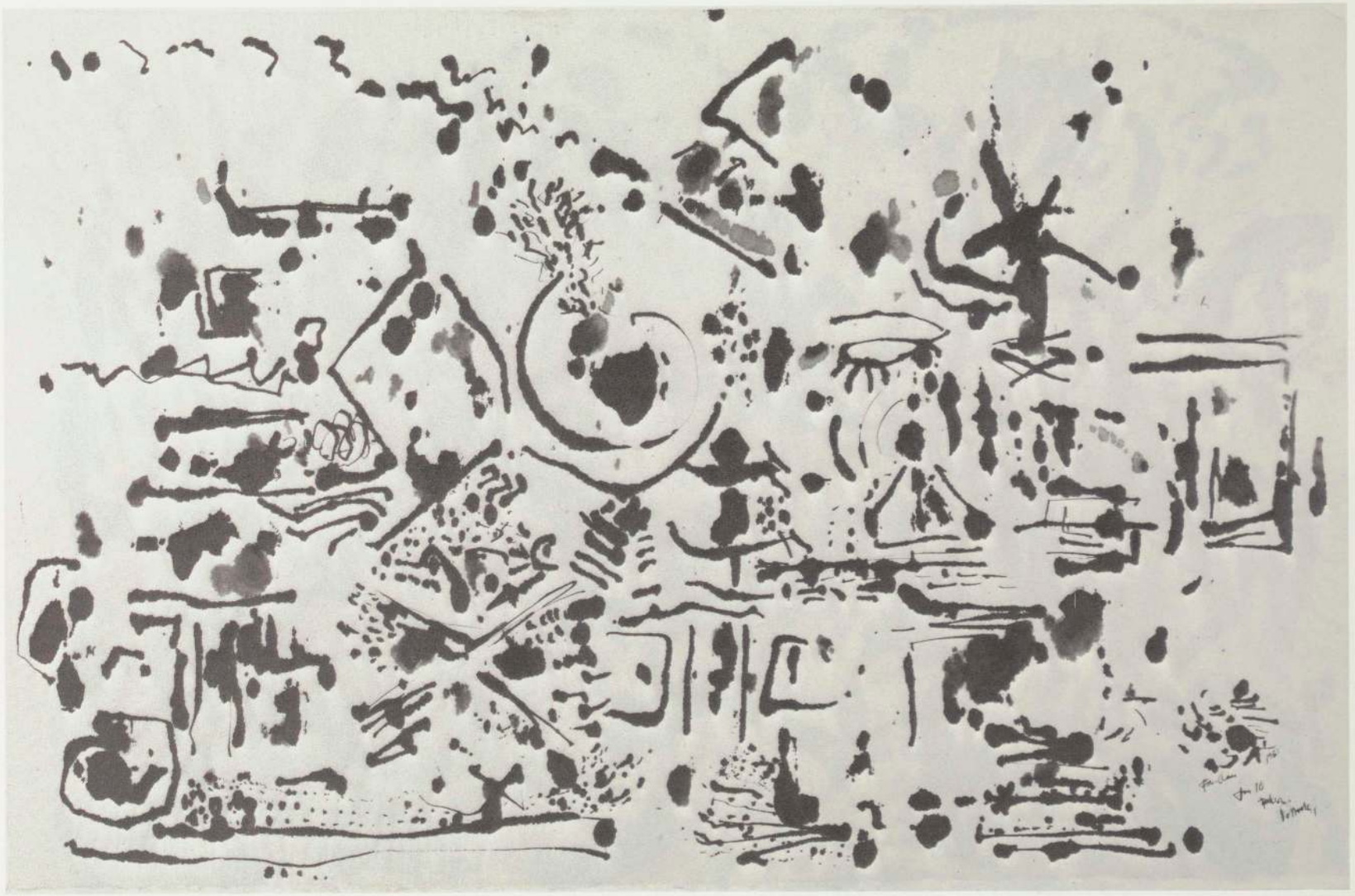
Number 18, 1951. 1951. Ink and colored inks on mulberry paper, 24⅞ x 38¼" (63.2 x 97.2 cm). Private Collection, New York. CR 826. (Bleed, reworking of CR 816.)

Untitled. 1951. Ink on mulberry paper, 25 x 39½" (63.5 x 100.3 cm). Collection Robert Elkon, New York. CR 812.

Untitled. 1951. Black and sepia ink on mulberry paper, 24⅞ x 39" (63.2 x 99 cm). Private Collection, Maryland. CR 819. (Bleed, mirror image, reworking of CR 812).

Untitled. (1951). Black and sepia ink touched with green gouache on mulberry paper, 25 x 39″ (63.5 x 99 cm) (irregular). Collection Lee Krasner Pollock, New York. CR 820. (Bleed, reworking of CR 819 turned recto-verso, upside down.)

Untitled. (1951). Ink on mulberry paper, 24¼ x 34¼" (61.6 x 87 cm). Collection Alexander F. Milliken, New York. CR 810.



Untitled. 1951. Black and colored inks on mulberry paper, 24¾ x 39" (62.8 x 99.1 cm). Collection Mr. and Mrs. Richard E. Lang, Medina, Washington. CR 813. (*Note:* CR 814, Collection National Gallery of Scotland, not in exhibition, is the second sheet).

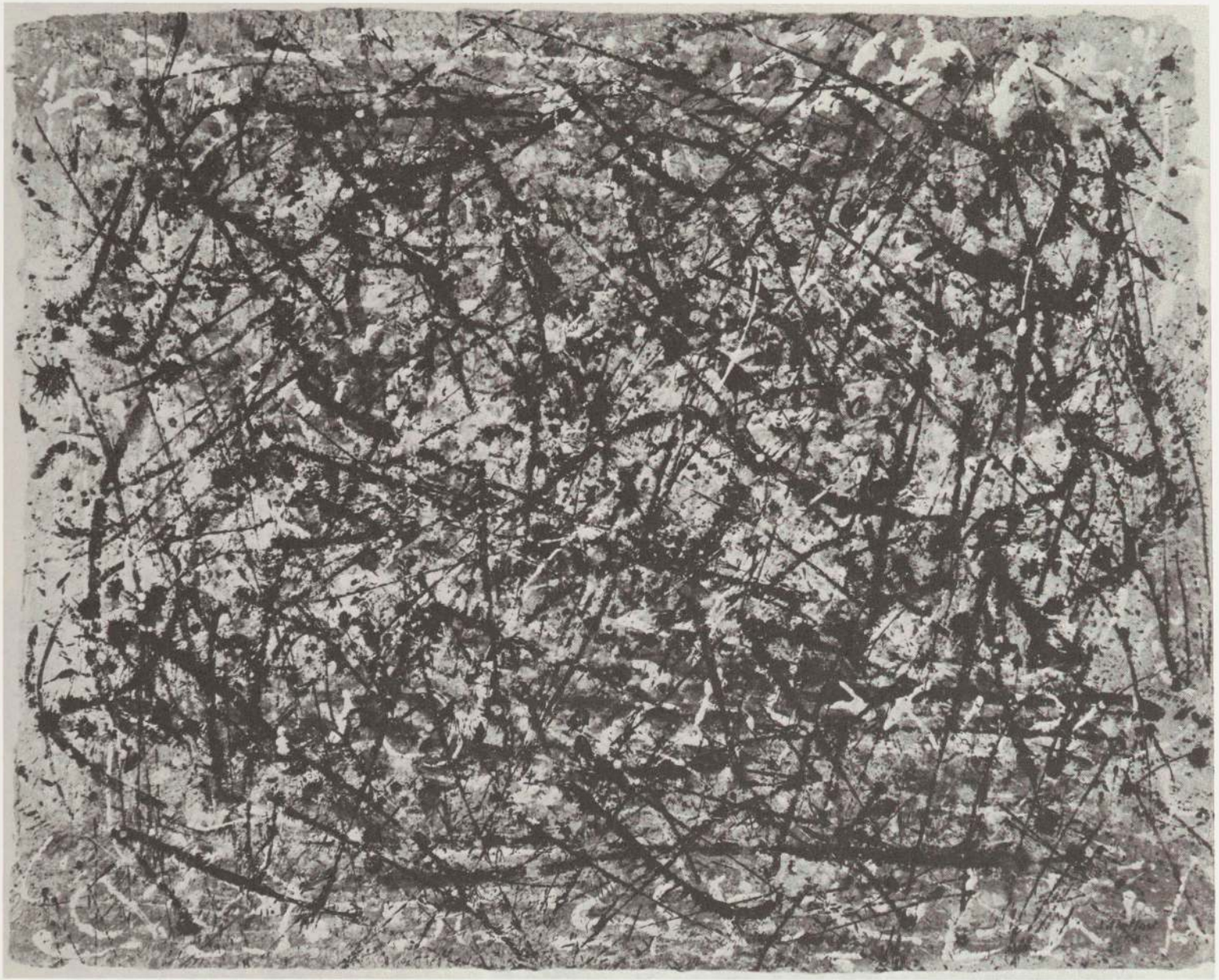
Untitled. 1951. Black and colored inks on mulberry paper, 24¼ x 34″ (61.5 x 86.3 cm). Private collection, Pennsylvania. CR 825.

Untitled. (1951). Black and colored inks on mulberry paper, 24⅜ x 34¼" (61.9 x 87 cm). The Museum of Modern Art, New York, The Joan and Lester Avnet Collection. CR 823. (Bleed, reworking of CR 825).

Untitled. 1951. Black and colored inks on mulberry paper, 24½ x 34" (62.2 x 86.3 cm). Collection Jackson Friedman, New York. CR 824. (Bleed, mirror image of CR 823).

Untitled. 1951. Ink on mulberry paper, 24¾ x 39¼" (62.8 x 99.7 cm). Collection Robert and Jane Meyerhoff, Phoenix, Maryland. CR 817. (*Note:* CR 818, Collection Virginia Wright Foundation, Seattle, Washington, not in exhibition, is the second sheet).

Opposite: *Number 25, 1951 (Echo).* 1951. Enamel on unprimed canvas, 7' 7⅞" x 7' 2" (233.4 x 218.4 cm). The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest and the Mr. and Mrs. David Rockefeller Fund. CR 345.



Untitled. 1951. Watercolor, ink, and gesso, on Howell paper, mounted on canvas, 20 x 25½" (50.8 x 64.8 cm). Collection Virginia Wright Foundation, Seattle, Washington. CR 1021.

Number 17, 1951. 1951. Watercolor, black and colored inks on Howell paper, 17⅜ x 22⅛" (44.8 x 56.2 cm) (irregular). Collection Robert U. Ossorio, New York. CR 830.

Number 23, 1951. 1951. Ink on Howell paper, 17½ x 22″ (44.4 x 55 cm). Collection Alfonso A. Ossorio, New York. CR 831.

Untitled. 1951. Ink on pink Howell paper, 18 x 21½"
(45.7 x 54.6 cm). Collection Guild Hall of East Hampton,
East Hampton, New York. CR 834.

Untitled. 1953. Ink on Howell paper, 17½ x 22½" (44.3 x 54.6 cm) (irregular). Collection Ms. Sarita Southgate, Scottsdale, Arizona. CR 856

Opposite: *Number 6, 1952.* 1952. Enamel on unprimed canvas, 55⅞ x47" (141.9 x 119.3 cm). William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City, Missouri, gift of the Friends of Art. CR 350.


Jackson Pollock 52

Untitled. (c. 1952). Ink on Howell paper, 17¾ x 22⅛″
(45 x 56.1 cm). Collection Lee Krasner Pollock,
New York. CR 854.

Untitled. (c. 1952). Black ink and gouache on gray Howell paper, 17¾ x 22¼" (45 x 56.5 cm). Collection Lee Krasner Pollock, New York. CR 855.

Jackson Pollock: Drawing into Painting

February 4-March 16, 1980

In all listings below, dates enclosed in parentheses do not appear on the works themselves. Dimensions are given in inches and centimeters, height preceding width; "sight" indicates a measurement taken through the glass. The CR number refers to numbers in *Jackson Pollock. A Catalogue Raisonné of Paintings, Drawings and Other Works,* edited by Francis Valentine O'Connor and Eugene Victor Thaw, 4 vols. (New Haven and London: Yale University Press, 1978).

POLLOCK, Jackson. American, 1912-1956

WORKS ON PAPER

Untitled. (c. 1938). Pencil, colored pencil, and colored crayon on paper, 13½ x 9½" (34.2 x 24.1 cm) (sight). Collection Lee Krasner Pollock, New York. CR 486.

Sheet of Studies. (c. 1941). Pencil and charcoal pencil on paper, 11 x 14" (27.9 x 35.5 cm). Collection Lee Krasner Pollock, New York. CR 640.

Untitled. (c. 1941). Black ink on paper, 17¾ x 13⅜" (45 x 35.2 cm). Collection Lee Krasner Pollock, New York. CR 606.

Untitled. (c. 1941). India ink, watercolor, and crayon on watercolor paper, 13 x 10¼" (33 x 26 cm). Collection Roy and Dorothy Lichtenstein, Southampton, New York. CR 592.

Animals and Figures. 1942. Oil and gouache with pen and ink on paper, 22⅜ x 29⅞" (56.8 x 76.0 cm). The Museum of Modern Art, New York, Mr. and Mrs. Donald B. Straus Fund. CR 961.

Untitled. 1943. Pen and ink and watercolor on paper, 26 x 20½" (66 x 52.1 cm). Montana Historical Society, gift of Mr. and Mrs. Everton Gentry Poindexter. CR 698.

Untitled. (c. 1943). Brush, pen and ink, and colored pencil brushed with water, 18¾ x 24¾" (47.6 x 62.8 cm). Collection Lorna Poe, Los Angeles. CR 697.

Untitled. (c. 1943). Brush, pen and ink, and colored pencil brushed with water, 18¾ x 24¾" (47.6 x 62.7 cm). Collection Lee Krasner Pollock, New York. CR 678.

Untitled. (c. 1943). Colored papers, pen and ink, and gouache, 16 x 21" (40.6 x 30.5 cm). Collection Mary and Steven Mochary, Montclair, New Jersey. CR 1025.

Untitled. (c. 1943). Pen and ink and pencil on paper, 5⅝ x 17⅞" (14.3 x 45.4 cm). The Museum of Modern Art, New York, Anonymous Extended Loan. CR 702.

War. (c. 1943-44, subsequently inscribed 1947). Brush, pen and black ink, and crayon on paper. 20¾ x 26" (52.7 x 66 cm). Collection Lee Krasner Pollock, New York. CR 765.

Untitled. (c. 1943-44). Crayon, colored pencil, brush, pen and ink, and wash on paper, 20½ x 25⅞" (52.1 x 65.7 cm). Collection Lee Krasner Pollock, New York. CR 741.

Untitled. (c. 1943-44). Brush and black ink and colored crayon on paper, 20½ x 25⅞" (52.0 x 65.6 cm). Collection Lee Krasner Pollock, New York. CR 742.

Untitled. (c. 1944). Pen and ink and colored crayon on paper, mounted on red paper, 5⁵/₁₆ x 5⅛" (13.5 x 13 cm). Private Collection, New York. CR 720.

Untitled. (c. 1944, subsequently inscribed 1947). Pen and ink and crayon on paper, 17¾ x 25½" (45.1 x 64.8 cm). Collection Mrs. Betty Parsons, New York. CR 762.

Untitled. (c. 1944). Pen and ink on paper, 19⅜ x 25½" (49.8 x 64.7 cm) (sight). Collection Lee Krasner Pollock. CR 721.

Untitled. (c. 1944). Pen and ink and crayon on paper, 19⅞ x 25½" (50.5 x 64.7 cm). Collection Alfonso A. Ossorio, New York. CR 722.

Untitled. (c. 1944). Pen and ink and wash, spatter, and watercolor on paper, 16 x 11⅞" (41 x 30.2 cm) (sight). Private Collection, California. CR 985.

Untitled. (c. 1944). Brush, pen and black and colored inks, gouache, pastel, wash, and sgraffito on paper, 18⅜ x 24¾" (46.6 x 62.8 cm). Collection Dr. and Mrs. Martin L. Gecht, Chicago. CR 726.

Untitled. 1944. Brush, spatter, and pen and black and colored inks, and sgraffito on paper, 18¾ x 24⅜" (47.6 x 61.9 cm). Private Collection, Massachusetts. CR 725.

Untitled. 1944. Brush, pen, and black and colored inks on paper, 18¾ x 24¾" (47.6 x 62.8 cm). The Art Institute of Chicago: Ada Turnbull Hertle Fund and gifts by Margaret Fisher, William Hartman, Joseph R. Shapiro, and Mrs. Leigh Block, 1966. CR 724.

Untitled. (c. 1944). Brush, spatter, and pen and black and colored inks on paper, 18¾ x 24⅞" (47.6 x 63.2 cm). Collection Mrs. William Bell, West Hartford, Connecticut. CR 766.

Untitled. 1944. Gouache, brush, pen and ink, and wash on paper, 22½ x 30⅝" (57.1 x 77.8 cm). Private Collection, New York. CR 723.

Untitled. (c. 1944). Pen and ink and gouache on paper, 31¼ x 23" (79.3 x 58.4 cm). Private Collection, Ontario, Canada. CR 978.

Untitled. 1944. Watercolor, pen, ink, and colored pencil brushed with water on paper, 11¼ x 15¼" (26.8 x 38.7 cm). Collection Harriet and Sayre Ross, New York. CR 713.

Untitled. 1944. Gouache, brush and ink, colored pencil, sgraffito on paper, 8¼ x 7¼" (21 x 18.4 cm). Collection Dr. and Mrs. Israel Rosen, Baltimore, Maryland. CR 987.

Untitled. 1945. Pastel, gouache, pen and ink on paper, 30⅝ x 22⅜" (77.7 x 57 cm). The Museum of Modern Art, New York, Blanchette Rockefeller Fund. CR 991.

Untitled. (c. 1945). Gouache, pastel, brush, spatter, pen and black and colored inks, and sgraffito on paper, 22½ x 15¼" (57.1 x 38.7 cm) (irregular). Collection Mrs. Kay Hillman, New York. CR 992.

Pattern. (c. 1945?). Pen and black and colored inks, watercolor, and gouache on paper, 22½ x 15½" (57.1 x 39.4 cm). The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. CR 993.

Untitled. (c. 1945). Pastel, brush and enamel, and sgraffito on paper, 25¾ x 20½" (65.4 x 52.1 cm). Collection H. H. Thyssen-Bornemisza. CR 994.

Untitled. (c. 1946). Brush and spatter, pen, black and colored inks, pastel, gouache, and wash on paper, 22½ x 31" (57.2 x 78.8 cm). Collection Mr. and Mrs. B. L. Wolstein, Cleveland, Ohio. Not in CR.

Untitled. (c. 1946). Brush, pen and black and colored inks, pastel, gouache and wash on paper, 22½ x 30⅞" (57.2 x 78.4 cm). Private Collection, Lausanne, Switzerland. CR 1013.

Untitled. (c. 1946). Pen and black and colored inks, pastel, gouache, and wash on paper, 22½ x 30⅞" (57.2 x 78.4 cm). Private Collection, Great Neck, New York. CR 1012.

Untitled. (c. 1946). Spatter, pen and black and colored inks, gouache, wash, and sgraffito on paper, 22⅜ x 30⅜" (56.8 x 77.2 cm). Collection Art Gallery of Ontario, Gift of the Volunteer Committee Fund, 1976. CR 1011.

Untitled. 1946. Gouache on paper, 22¼ x 32½" (56.5 x 82.6 cm). Collection H. H. Thyssen-Bornemisza. CR 1010.

Number 22A, 1948. 1948. Enamel on gesso ground on paper, 22½ x 30⅝" (57.1 x 77.8 cm). Collection Mr. and Mrs. Frank Leslie Pollock, San Francisco. CR 201.

Number 12A, 1948 (Yellow, Gray, Black). 1948. Enamel on gesso ground on paper, 22½ x 30⅝" (57.2 x 77.8 cm). Collection Mrs. Betty Parsons, New York. CR 200.

Number 12, 1949. 1949. Enamel on paper, mounted on composition board, 31 x 22½" (78.8 x 57.1 cm). The Museum of Modern Art, New York, gift of Edgar Kaufmann, Jr. CR 233.

Number 15, 1949. 1949. Enamel and aluminum paint on gesso ground on paper, mounted on composition board, 31 x 22⅜" (78.7 x 56.8 cm). Collection Mr. and Mrs. S. I. Newhouse, Jr., New York. CR 236.

Number 16, 1949. 1949. Enamel on paper, mounted on composition board, 30¾ x 22¼" (78.1 x 56.5 cm). Collection Mr. and Mrs. Edwin Singer, Corpus Christi, Texas. CR 244.

Number 17, 1949. 1949. Enamel and aluminum paint on paper, mounted on composition board, 22½ x 28½" (57.1 x 71.4 cm). Private Collection, New York. CR 243.

Number 30, 1949 (Birds of Paradise). 1949. Oil, enamel, and aluminum paint on paper, mounted on composition board, 30¾ x 22½" (78.1 x 57.1 cm). Collection Stephen Hahn, New York. CR 237.

Number 33, 1949. 1949. Enamel and aluminum paint on gesso ground on paper, mounted on composition board, 22½ x 31" (57.1 x 78.7 cm). Collection Robert U. Ossorio, New York. CR 234.

(Green Silver). (c. 1949). Enamel and aluminum paint on paper, mounted on canvas, 22¾ x 30¾" (57.7 x 78.1 cm). Private Collection, New York. CR 238.

The following ten drawings are a group and seem to have been done in rapid sequence:

Untitled. (c. 1950). Ink on paper, 20½ x 7" (52 x 17.7 cm). Collection Lee Krasner Pollock, New York. CR 787.

Untitled. (c. 1950). Ink on paper, 18⅞ x 24¾" (48 x 63 cm). Collection Lee Krasner Pollock, New York. CR 788.

Untitled. (c. 1950). Ink on paper, 20½ x 26" (52 x 66 cm). Collection Lee Krasner Pollock, New York. CR 789.

Untitled. (c. 1950). Ink on paper, 19 x 24⅞" (48.2 x 63.2 cm). Collection Lee Krasner Pollock, New York. CR 790.

Untitled. (c. 1950). Ink on two sheets of cut paper, 18⅞ x 24¾" (48 x 63 cm). Collection Lee Krasner Pollock, New York. CR 791.

Untitled. (c. 1950). Ink on paper, 19 x 24¾" (48.2 x 63 cm). Collection Lee Krasner Pollock, New York. CR 792.

Untitled. (c. 1950). Ink on paper, 20½ x 26" (52 x 66 cm). Collection Lee Krasner Pollock, New York. CR 793.

Untitled. (c. 1950). Ink on paper, 18⅞ x 24¾" (48 x 63 cm). Collection Lee Krasner Pollock, New York. CR 794.

Untitled. (c. 1950). Ink on paper, 20½ x 26" (52 x 66 cm). Collection Lee Krasner Pollock, New York. CR 795.

Untitled. (c. 1950). Ink on paper, 19⅛ x 24⅛" (48.4 x 61.2 cm). Collection Lee Krasner Pollock, New York. CR 796.

Japan Paper

Untitled. (c. 1950). Ink on Japan paper, 17½ x 22¼" (44.4 x 56.5 cm). Private Collection, New York. CR 801.

Untitled. (c. 1950). Ink on Japan paper, 17½ x 22¼" (44.5 x 56.5 cm). Private Collection, New York. CR 802.

Untitled. (c. 1951). Ink on Japan paper, 17¾ x 22⅛" (45 x 56 cm). Collection Mr. and Mrs. Jay R. Braus, New York. CR 808.

Untitled. (c. 1951). Ink on Japan paper, 17½ x 22¼" (44.4 x 56.5 cm). Collection Mr. Morton Feldman, New York. CR 846.

Untitled. (c. 1951). Ink on Japan paper, 17½ x 22" (44.5 x 55.9 cm). Collection Alfonso A. Ossorio, New York. CR 845.

There are a number of drawings in Pollock's oeuvre from 1951 in which the image has bled through from one sheet to another, and the artist reworked the undersheet, sometimes turning the sheet recto/verso to create a mirror image, sometimes turning the sheet upside down as well. These drawings are indicated in sequence, the top sheet first. There are two sizes, one smaller and one larger.

Mulberry Paper

Sequence of three drawings:

Untitled. 1951. Black and colored inks on mulberry paper, 24¼ x 34" (61.5 x 86.3 cm). Private collection, Pennsylvania. CR 825.

Untitled. (1951). Black and colored inks on mulberry paper, 24⅜ x 34¼" (61.9 x 87 cm). The Museum of Modern Art, New York, The Joan and Lester Avnet Collection. CR 823. (Bleed, mirror image, reworking of CR 825).

Untitled. 1951. Black and colored inks on mulberry paper, 24½ x 34" (62.2 x 86.3 cm). Collection Jackson Friedman, New York. CR 824. (Bleed, mirror image of CR 823).

The following seems to be a single sheet:

Untitled. (1951). Ink on mulberry paper, 24¼ x 34¼" (61.6 x 87 cm). Collection Alexander F. Milliken, New York. CR 810.

Sequence of three drawings:

Untitled. 1951. Ink on mulberry paper, 25 x 39½" (63.5 x 100.3 cm). Collection Robert Elkon, New York. CR 812.

Untitled. 1951. Black and sepia ink on mulberry paper, 24⅞ x 39" (63.2 x 99 cm). Private Collection, Maryland. CR 819. (Bleed, mirror image, reworking of CR 812).

Untitled. (1951). Black and sepia ink touched with green gouache on mulberry paper, 25 x 39" (63.5 x 99 cm) (irregular). Collection Lee Krasner Pollock, New York. CR 820. (Bleed, reworking of CR 819 turned recto-verso, upside down.)

Sequence of six drawings:

Untitled. 1951. Sepia ink on mulberry paper, 24⅞ x 39⅛" (63.2 x 99.4 cm). Collection Ms. Gayle Potter, New York. CR 811.

Untitled. 1951. Black and colored inks and gouache on mulberry paper, 24 x 38½" (60.9 x 97.7 cm). Collection Dr. and Mrs. Edgar Berman, Maryland. CR 828. (Bleed, mirror image, reworking of CR 811.)

Untitled. 1951. Black and colored inks and gouache on mulberry paper, 25½ x 39½" (64.8 x 100.3 cm). Collection Mrs. Martin Janis, Sherman Oaks, California. CR 827. (Bleed, mirror image, reworking of CR 828.)

Number 7, 1951. 1951. Black and colored inks on mulberry paper, 28 x 42" (71.1 x 106 cm). Private collection, San Diego, California. CR 815. (Bleed, reworking of CR 827.)

Number 8, 1951. 1951. Black and colored inks, drops of white oil paint on mulberry paper, 24¾ x 39" (63 x 99 cm). Collection Leonard Brown Family, Springfield, Massachusetts. CR 816. (Bleed, reworking of CR 815.)

Number 18, 1951. 1951. Ink and colored inks on mulberry paper, 24⅞ x 38¼" (63.2 x 97.2 cm). Private Collection, New York. CR 826. (Bleed, reworking of CR 816.)

A pair of drawings:

Untitled. (1951). Ink on mulberry paper, 25 x 38¾" (63.5 x 98.4 cm). Collection Lee Krasner Pollock, New York. CR 821.

Untitled. (1951). Black and colored inks on mulberry paper, 25 x 39" (63.5 x 99 cm). Collection Ms. Susannah Gallagher, Westport, Connecticut. CR 882. (Bleed, reworking of CR 821.)

One of a pair:

Untitled. 1951. Black and colored inks on mulberry paper, 24¾ x 39" (62.8 x 99.1 cm). Collection Mr. and Mrs. Richard E. Lang, Medina, Washington. CR 813. (*Note:* CR 814, Collection National Gallery of Scotland, not in exhibition, is the second sheet).

One of a pair:

Untitled. 1951. Ink on mulberry paper, 24¾ x 39¼" (62.8 x 99.7 cm). Collection Robert and Jane Meyerhoff, Phoenix, Maryland. CR 817. (*Note:* CR 818, Collection Virginia Wright Foundation, Seattle, Washington, not in exhibition, is the second sheet).

Howell Paper

Untitled. 1951. Watercolor, ink, and gesso on Howell paper, mounted on canvas, 20 x 25½" (50.8 x 64.8 cm). Collection

Mr. and Mrs. Bagley Wright, Seattle, Washington. CR 1021.

Untitled. 1951. Sepia ink on Howell paper, 17½ x 21½" (44.5 x 54.6 cm). Collection Mr. Steingrim Laursen, Copenhagen. CR 840.

Untitled. 1951. Ink on pink Howell paper, 18 x 21½" (45.7 x 54.6 cm). Collection Guild Hall of East Hampton, East Hampton, New York. CR 834.

Number 17, 1951. 1951. Watercolor, black and colored inks on Howell paper, 17⅜ x 22⅛" (44.8 x 56.2 cm) (irregular). Collection Robert U. Ossorio, New York. CR 830.

Number 23, 1951. 1951. Ink on Howell paper, 17½ x 22" (44.4 x 55 cm). Collection Alfonso A. Ossorio, New York. CR 831.

Untitled. (c. 1952). Ink on Howell paper, 17¾ x 22⅛" (45 x 56.1 cm). Collection Lee Krasner Pollock, New York. CR 854.

Untitled. (c. 1952). Black ink and gouache on gray Howell paper. 17¾ x 22¼" (45 x 56.5 cm). Collection Lee Krasner Pollock, New York. CR 855.

Untitled. (1953). (a) Oil and gouache on paper (ink showing through from reverse); (b) brush and black and red inks, 15¾ x 20½" (40 x 52.1 cm). The Museum of Modern Art, New York, gift of Mr. and Mrs. Ira Haupt. CR 850.

Untitled. 1953. Ink on Howell paper, 17½ x 22½" (44.3 x 54.6 cm) (irregular). Collection Ms. Sarita Southgate, Scottsdale, Arizona. CR 856

PAINTINGS

Number 8, 1949. (c. 1949). Oil, enamel, and aluminum paint on canvas, 34⅛ x 71¼" (86.7 x 181 cm). Collection Neuberger Museum, State University of New York at Purchase, Purchase, New York, gift of Roy R. Neuberger. CR 239.

(Black and White Polyptych). (c. 1950). Enamel on unprimed canvas, 24 x 80" (60.9 x 203.2 cm). Collection Mr. and Mrs. Arthur Rock, San Francisco, California. CR 298.

Number 19, 1951. 1951. Enamel on unprimed canvas, 61 x 53" (155 x 134.5 cm). Collection Arnold and Milly Glimcher, New York. CR 333.

Number 6, 1952. 1952. Enamel on unprimed canvas, 55⅞ x47" (141.9 x 119.3 cm). William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City, Missouri, gift of the Friends of Art. CR 350.

Number 25, 1951 (Echo). 1951. Enamel on unprimed canvas, 7' 7⅞" x 7'2" (233.4 x 218.4 cm). The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest and the Mr. and Mrs. David Rockefeller Fund. CR 345.

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