

JACKSON POLLOCK



WORKS ON PAPER

*Bernice  
Rose*

**JACKSON POLLOCK: WORKS ON PAPER.**

*The Museum of Modern Art  
The Drawing Society*

# JACKSON POLLOCK



*Jackson Pollock 51*

# WORKS ON PAPER

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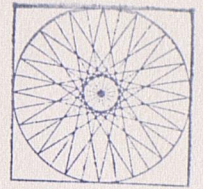
## JACKSON POLLOCK: WORKS ON PAPER

*by Bernice Rose*

Published by The Museum of Modern Art in association with The Drawing Society, this handsome volume explores in depth an important aspect of Jackson Pollock's oeuvre, his works on paper. The artist's development as one of the great innovators of twentieth-century American painting is discussed in terms of the interpenetration of his drawing and painting styles. Mrs. Rose, Assistant Curator in the Museum's Department of Painting and Sculpture, analyzes Pollock's use of symbol, line, and color, and discusses the significance and influence of his work. "As the first to solve the problem of a major American painting, he spoke not only for himself, but for his generation. He created a personal style free from provincialism . . . and, as Willem de Kooning said, 'he broke the ice.'"

The drawings selected, reproduced directly from the originals (twelve in color), trace Pollock's development from works of the early forties to the last works on paper done a few years before his death in 1956. Each reproduction is accompanied by a brief commentary; here, as well as in the Introduction, individual works are discussed with particular attention to each gesture recorded by the artist, so that the texts and reproductions are closely related.

*Bernice Rose*



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Untitled. (1951)

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Rhythmic, expressive landscapes had been important subjects in Pollock's work of the thirties (Albert Pinkham Ryder was the only American painter he 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 subsume the Picassoid figures to a re-introduced landscape configuration. He integrated figuration with linear abstraction, using the landscape configuration to distill a totally abstract linear concept, free of associative ideas. In the same way the fracture of this total synthesis can be traced through the 1951 drawings, as Pollock moves back toward more conventional rendering.