

XII. JACKSON POLLOCK (1912-1956) and ANDY WARHOL (1928-1987)

Jackson Pollock

Biographical and background information

1. Born in Cody, Wyoming. Studied in New York City under Thomas Hart Benton, an American Regionalist painter.
2. Worked on Federal Art Project in 1930s, became familiar with the work of European surrealists and Picasso.
3. Leading artist in movement known as "Abstract Expressionism."
4. In late 1940s developed abstract "drip" technique: canvas on floor, paint dripped or flung onto canvas. "Action" painting.
5. Use of non-traditional materials: unprimed canvas, commercial enamel paint.

Selected works

6. Earlier works: Regionalism, Abstract Expressionism
 - a. *Going West* (1934-35; oil on fiberboard, 15 1/8" x 20 3/4", National Museum of American Art, Washington, D.C.)
 - i. Thomas Hart Benton, *The Ballad of the Jealous Lover of Lone Green Valley*, 1934 (oil and tempera on canvas, 41 1/4" x 52 1/4", University of Kansas Art Museum)
 - b. *Stenographic Figure*, 1942 (oil on canvas, 40" x 56", MoMA)
 - c. *Moon Woman*, 1942 (oil on canvas, 175" x 109", Peggy Guggenheim Collection, Venice)
 - d. *The She-Wolf*, 1943 (oil on canvas, 41 7/8" x 67", MoMA)
7. "Drip" paintings
 - a. *Sounds in Grass: Shimmering Substance*, 1946; oil on canvas, 30" x 24", MoMA)
 - b. *Reflection of the Big Dipper*, 1947; oil on canvas, 43 3/4" x 36 1/4", Stedelijk Museum, Amsterdam)
 - c. *Full Fathom Five*, 1947 (oil on canvas, with nails, tacks, coins, buttons, cigarettes, matches, etc, 50 7/8" x 30 1/8", MoMA)
 - d. *Number 1A*, 1948 (oil and enamel on unprimed canvas, 6' 8" x 8' 8", MoMA)
 - e. *Autumn Rhythm*, 1950 (oil on canvas, 105" x 207", MMA)
 - f. *Blue Poles* (No. 11), 1952 (enamel, aluminum paint, glass on canvas, 6' 11" x 16', Private Collection)
8. Comparisons
 - a. Hans Namuth photograph of Pollock at work, 1950
 - b. Cecil Beaton photograph of *Vogue* model posing in front of *Autumn Rhythm*, 1951

Andy Warhol

Biographical and background information

1. Born in Pittsburgh. Early career as commercial artist in New York.
2. Leading exponent of "Pop Art," made paintings and silkscreen prints and many in series, based on images from advertising, brand-name products such as Campbell's soup cans, newspaper stories, and headlines.
3. Worked also as filmmaker, photographer, collector, author, and designer out of large New York studio called "The Factory."
4. Silkscreen technique.

Selected works

5. *Self Portrait*, 1966 (silkscreen, each panel 22 ½" x 22 ½", High Museum, Atlanta)
6. *Dance Diagram (Tango)*, 1962 (synthetic polymer on canvas, 71 ¼" x 52", Warhol Estate)
7. *Do-it-yourself (Sailboats)*, 1962 (synthetic polymer paint on canvas, 6' x 8'4", Private collection, Berlin)
8. *Large Campbell's Tomato Soup Can*, 1962 (acrylic on canvas, 20" x 16")
9. *200 Soup Cans*, 1962 (silkscreen, 72" x 100", Powers Collection)
10. *Marilyn Diptych*, 1962 (silkscreen, each panel 6' 10" x 4'9", Tate Gallery, London)
11. *Shot Sage Blue Monroe*, 1964 (silkscreen, 36" x 36", MoMA)
12. *Jackie (The Week That Was)*, 1963: acrylic and silkscreen on canvas, 80" x 64", Goetz Collection)
13. *Five Deaths in Orange*, 1963 (silkscreen, 44" x 23", Private collection)
14. *Lavender Disaster*, 1964 (silkscreen, 108" x 82", Rowan Collection, Pasadena)
15. *Brillo Box*, 1964 (silkscreen on wood, 17 1/8" x 14", Warhol Estate)
16. *Mao*, 1973 (acrylic and silkscreen ink on paper, 12" x 10", Lichtenstein collection)
17. *Mao Wallpaper*, 1974 (installation, Museum Galliera, Paris)
18. Comparison: Roy Lichtenstein, *White Brushstroke*, 1965; oil on canvas, 48" x 56", Private collection)

Readings and web resources

Note: there are no readings for this unit in the Primary Source Reader

Pollock readings

"Jackson Pollock: Is He The Greatest Living Painter In The U.S.?" *Life Magazine*, Aug 8. 1949: 42-45.

Reviews and William Wright interview with Pollock. From *Jackson Pollock*, ed. Francis V. O'Connor. New York: Museum of Modern Art, 1967.

Clement Greenberg, "Modernist Painting," in *Art in Theory, 1900-1990: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood (Oxford,

1993), 754-760.

Allan Kaprow, "The Legacy of Jackson Pollock (1958)." In *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley, 1993), 1-9.

Harold Rosenberg, "The American Action Painters," in *The Tradition of the New* (New York, 1959), 23-39.

Meyer Schapiro, "Recent Abstract Painting," in *Modern Art: 19th and 20th Centuries. Selected Papers* (New York, 1979), 213-226.

Warhol readings

Jackson Pollock interview with Benjamin Buchloh, in *Andy Warhol: Essays by Benjamin Buchloh*, ed. Annette Michelson (Cambridge, Mass., 2001), 119-28.

Roland Barthes, "That Old Thing, Art..." in *Pop Art: A Critical History*, ed. Steven Madoff (Berkeley, 1997), 370-74.

Benjamin Buchloh, "The Andy Warhol Line," in *The Work of Andy Warhol*, ed. Gary Garrels (Seattle, 1989), 52-69.

Thomas Crow, "Saturday Disasters: Trace and Reference in Early Warhol," in *Modern Art in the Common Culture* (New Haven, 1996), 49-65.

Richard Meyer, "Warhol's Clones." *The Yale Journal of Criticism* 7.1 (1994): 79-109.

Web resources

Hans Namuth video of Jackson Pollock and QuickTime VR 360 degree view of Pollock's East Hampton studio available online from Pollock/Warhol page of Art Humanities website.