

M

# Jackson Pollock: Small Poured Works 1943-1950



Pollock-Krasner House and Study Center

Technic is the result of a need —

New needs demand new Technics —

total control — denial of  
the accident —

States of order —

Organic intensity —

energy and motion  
made visible —

memories arrested in space,  
human needs and motives —

acceptance —

Jackson Pollock

# FOREWORD

*Naturally, the result is the thing, and it doesn't make much difference how the paint is put on as long as something's being said. Technique is just a means of arriving at a statement.*

Jackson Pollock, 1950

As this excerpt from William Wright's radio interview indicates, Jackson Pollock thought of art as a form of communication. His poured paintings are often described as calligraphic, as if the shapes he created are in fact a kind of handwriting. Looking at his work that way, it seems to me, implies that if you could learn to "read" it, you'd understand what he was driving at.

Pollock has been dead for half a century, but his art continues to invite speculation about its meaning. Rather perversely, he chose an especially cryptic way to get his message across. His is not a mainstream visual language. It is pure invention. Pollock was at pains to point out that his work was part of the evolutionary development of modern art and not a radical break from past or present practice, yet he did sense that his own aim of expressing, as he put it, "an inner world" would create problems of interpretation. Some of his harshest critics saw this insistent subjectivity as a major flaw, since it required the viewer to accept the artist on his own terms.

That's easier to do, I believe, when the work is small—and small works comprise the bulk of Pollock's oeuvre. Only 120 of his 500 known paintings and collages are more than four feet in height or width. Of course the very large poured paintings, with their yards of enigmatic imagery, are his most celebrated works, but they can be daunting. As Francis O'Connor argues in his remarkable essay, however, the ingredients that make Pollock's big canvases so compelling are to be found in the little ones as well.

Which brings me back to the issue of communication. I think it's less a question of learning to read the work than of listening, metaphorically, to what it has to say. Dominating a museum wall, a large canvas fairly shouts its message. A small painting, on the other hand, talks softly. Even if it speaks a language we don't immediately understand, the tone is more intimate, more inviting. But the meaning is the same. Turning up the volume doesn't change its structure or its significance.

The opportunity to bring together a representative group of Pollock's small works from the period during which he developed and perfected his singular pouring technique was occasioned by the 50th anniversary of his death on 11 August 1956. Such an exhibition would not have been possible without the wholehearted cooperation and generous support of The Pollock-Krasner Foundation, whose president, Samuel Sachs II, and chairman, Charles C. Bergman, have been enthusiastic about the project from inception to fruition. I am also grateful to our longstanding supporters Barry and Bobbi Collier for designating funds from Stony Brook University's Research Foundation for this publication.

My sincere thanks go to the individuals and museums that have graciously lent their treasures, and to the following people who helped locate works, facilitated loans or provided useful information: Stephanie Atkins, Jennifer Brennan, Gabriel Catone, Leslie Chang, J. B. Chase, Karen Convertino, Jeffrey Deitch, Amy Densford, Kristin Hileman, Valerie Hoyt, Ruby Jackson, Jason McCoy, Jess McIntosh, Bo Mompho, Lucas Natali, Avril Peck, Elizabeth Regula, Cora Rosevear, Lisa Ryan, Jennifer Scott, Beth Sheffer, Monica Simpson, Patti Tang, Keri Towler and Brian T. Washburn.

Francis O'Connor deserves special recognition for his unique insights into Pollock's achievements. No one has listened more intently to the artist's voice, or heard it more clearly.

Helen A. Harrison  
Director

# JACKSON POLLOCK'S MONUMENTALITY: THE SMALL POURED WORKS, 1943 TO 1950

Francis V. O'Connor

## 1. Introduction

Jackson Pollock is perceived as the creator of large canvases covered with multicolored swirls and interlacings of poured paint. Yet these big paintings account for only a small percentage of his life's output. Most of his poured works are of medium size—although there are a surprising number of small canvases interspersed among them. These small paintings—that is, works about two feet or less in either direction—constitute roughly twenty-five percent of his output between 1943 and 1950.<sup>1</sup>

The works in this exhibition were selected not only because of the modest size of the Pollock-Krasner House exhibition space but also to bring to the attention of the art world an aspect of the artist's work that is not normally evident in exhibitions. Indeed, many people do not know these small works exist.<sup>2</sup> Seeing a selection of them will provide greater insight into how Pollock developed his distinctive manner of painting.

Pollock's distinctiveness is rooted in three factors: the influence of Surrealist "psychic automatism," the direct gestural dynamic mandated by this automatism in the painting process, and the monumentality that this approach manifested in his poured paintings.

## Automatism

Pollock painted not to illustrate a preconceived image but to let the process of painting lead to an image. This was the essence of the psychic automatism that was "in the air" in the art world of the early 1940s. It derived from the influence of the European Surrealists who fled to New York during World War II and was strongly influenced by Freud's practice of free association in dream interpretation. Literal-minded scholars and critics, who have no experience of such creativity, tend to think that all art is a cognitive contrivance, planned in a conscious, rational way. In the past, this was quite true, and preparatory drawings and other experiments toward a pictorial goal were commonplace. Psychic automatism, however, demanded a direct engagement with the medium the better to release unconscious imagery. Pollock had learned this from his analysts in the late 1930s and early 1940s—the last two, Jungians, would have called psychic automatism "active imagination." What he learned creating his so-called psychoanalytic drawings<sup>3</sup>

was reinforced by the practice of the Surrealists with their automatic writing and other free-associative games.

Pollock's experimentation led him to new methods of direct painting. In all cases, his creative process was inner-directed. He never made studies and, as we shall see, his small works were not miniatures of what he achieved in his larger canvases. They were of the same gestural scale. That is, the size of the facture in the small works was the same scale as that in the largest. The psychodynamics of the figurative drawings he did in therapy from about 1938 to 1942, and the similar paintings that followed in 1942 and 1943, were gradually supplanted by an increasingly sophisticated gestural dynamics.

## Gestural Dynamics

As several critics have noted about Pollock's artistic development, he was eager from about 1944 on to find a manner of painting that was more fluid and free moving.<sup>4</sup> The psychic automatism to which he was committed required the maximum of flexibility and risk-taking in the painting process. Further, he understood that the integrity of such a method precluded the studied suavity or polish found in Vasily Kandinsky's abstract paintings or Mark Tobey's "white writing"—the latter being often compared inaccurately with Pollock's manner—or in the elegance of geometric abstraction.



Fig. 1 *Composition with Red Arc and Horses*, ca. 1934-38.  
(Full captions can be found beginning on page 25.)

This unease with any verisimilitude or ideal of perfection can even be seen in his works from the late 1930s, such as *Composition with Red Arc and Horses* (Fig. 1)—a small painting of twelve by twenty and a half inches in which he moves away from the realist style of his teacher, Thomas Hart Benton, and toward motifs suggestive of Native American art and the expressionist style of the Mexican muralist José Clemente Orozco. Here he paints with quick, sketchy brushstrokes that lend more visual energy than

naturalistic specificity to the composition and anticipate his later reliance on facture alone in the pouring technique.

There were two reasons for this ultimate reliance on facture. First, Pollock had no patience with the idea of a "well-made," totally legible, painting; he painted directly until he felt the composition before him "worked." Second, his physiology—his lumbering gait

and lack of manual dexterity—played a subtle role in his facture.<sup>5</sup> There is no sense of serene inevitability in the poured paintings, but always something tentative, rugged, and slightly askew—a rough-hewn quality whose rightness takes a while for the eye to accept.

There are no known studies by Pollock for a painting. He painted directly. When asked to paint a mural, he noted, “No sketches—acceptance of What I do.”<sup>6</sup> When asked how he knew when a work was done, he would counter by asking how you knew you were finished making love. His feelings—both kinesthetic and emotional—were paramount in his creative process, and his hand followed his feelings.

Thus these paintings simultaneously display a belief in the authenticity of the accidental, an avoidance of perfection for its own sake, and a bit of self-portraiture. Put in the words of an artist who likened himself to Nature, Pollock’s poured paintings were his life’s “energy made visible.” Put in the language of formal aesthetics, the aggressive wholeness one senses in his poured paintings has nothing to do with Joshua Reynolds’ idea of the “elegant” and everything to do with what Longinus and Edmund Burke would have understood as the uplifting yet disturbing challenge of the Sublime.

## Monumentality

Such attitudes and practice on Pollock’s part led to a surprising visual phenomenon. As this essay will demonstrate, his small paintings were created on the same scale, if not size, as his larger works. They make us aware that the artist’s gestural reach was the same whatever the size of his ground. Further, the small works’ rugged expansiveness of facture shows an amazing purposefulness and aesthetic consistency throughout.

Art historians have a word for this: *monumentality*. Originally, this term was used to describe modestly sized representational paintings that, because of their simplicity and formal integrity, were seen as emulating the scale of similarly designed architectural monuments. Thus works by artists whose compositions were architectonic—one thinks of Piero della Francesca or Nicolas Poussin—were deemed monumental in respect to architecture that would have subscribed to the “sacred geometries” found in churches. In American art, the same phenomenon can be found in George Bellows’ employment of Jay Hambidge’s “dynamic symmetry,” which endowed some of his urban landscapes with a sense of architectonic monumentality. Similarly, Arthur Dove’s close-ups of natural forms gave his small paintings the scale of the same, but larger, forms in nature.

In Pollock’s abstract works, monumentality describes an achievement of perceived scale that transcends size and attributes to the smaller work as much formal and aesthetic heft as the larger: We shall see this visual phenomenon repeated often in the relationship of Pollock’s works—where the scale of his rough-hewn gestures in fluid, flung paint remains the same despite the size of the ground.

## 2. 1943 to 1945: First Experiments toward the Pouring Technique

Painting large in America was not common before 1940. The early works of Arthur Dove and Stuart Davis were usually small to moderate in size, as were the easel paintings submitted to the New Deal projects from about 1933 on. Only muralists painted big, and Pollock's only important teacher, Thomas Hart Benton, was a muralist. Yet Pollock's work seldom exceeded thirty inches in either height or width until about 1940, when the size of his paintings expanded to about fifty inches. By the mid-1940s, moderately sized paintings constituted about seventy-five percent of his output. This became typical of the Abstract Expressionists in general as the movement developed—although they created small works on occasion, as did Pollock.<sup>7</sup> Indeed, when Pollock delivered a group of major easel paintings for his first one-man show at Peggy Guggenheim's Art of This Century gallery—some of which approached six feet in length—her assistant, Howard Putzel, concerned about selling such huge pictures, sent him a post card hoping for “some small pictures for poor people.”<sup>8</sup> Pollock complied, and among his charities exhibited in his first show, two stand out in relation to major brushed works, and three were poured.

During late 1942 and the summer of 1943, Pollock was creating his first important series of brushed canvases. They ranged from *Composition with Collage Element* (Fig. 2), which is about eight by nine inches, to his eight by twenty foot *Mural* for the ground-floor lobby entrance to Peggy Guggenheim's duplex apartment.<sup>9</sup> While it is unclear if the very small works were painted at Putzel's behest, or just happened as by-products of an enormous burst of creativity, they defined a relationship of small to large that would mark Pollock's oeuvre for the rest of his life. That relationship, significantly, was more on the level of perceived scale than actual size.

For instance, Pollock's small 1943 *Composition with Collage Element* is specifically related to *The Guardians of the Secret* (Fig. 3), of that summer, which is about forty-nine by seventy-five inches. While *Composition with Collage Element* is only about one-sixth the height of the larger work, its imagistic elements—a row of runic shapes across the bottom and stick figures above—create a composition as imposing in itself as *The Guardians of the Secret*. This is one of the first clear examples of Pollock's achievement of monumentality in a small work—a phenomenon we shall see often repeated as we proceed.



Fig. 2 *Composition with Collage Element*, 1943.



Fig. 3 *The Guardians of the Secret*, 1943.



Fig. 4 *Conflict*, ca. 1943.

The slightly larger *Conflict* (Fig. 4), twelve by fifteen and a half inches, is similarly imposing and can be related to the imagery and facture in several of the larger paintings Pollock later included in his November 1943 exhibition. It shows a profile figure reclining across the right side and bottom of the work and facing a less articulated figure to the left. In this it echoes similar encounters in *Male and Female* (ca. 1942), *Stenographic Figure* (ca. 1942), *Male and Female in Search of a Symbol* (1943), and *The Moon Woman Cuts the Circle* (ca. 1943).<sup>10</sup> *Conflict* also contains the lines of color drawn with the tube of paint itself which occur in these works, as well as poured elements seen at the lower right. All

these works evidence Pollock's attempts to find a direct, fluid approach to painting that, as we shall see, he experimented with until he finally settled on the efficiency of the pouring technique in 1947.

Of greater significance were the three more extensively poured paintings he created for his November 1943 exhibition. The most important of these is a relatively large work,



Fig. 5 *Composition with Pouring I*, 1943.



Fig. 6 *Composition with Pouring II*, 1943.



Fig. 7 *Water Birds*, 1943.

*Composition with Pouring I* (Fig. 5)—about thirty-six by forty-five inches—which consists of broadly brushed, abstract forms in cream, blues, and reds, with a conspicuous “eye in a triangle” at the bottom right, tentatively overlaced with black pourings. These poured lines either outline or overrun the ground of colored forms. Of all the works created for his exhibition, this is certainly the most radical in its abstraction—and especially in its facture.<sup>11</sup>

Two similar but much smaller works—*Composition with Pouring II* (Fig. 6), about twenty-five by twenty-two inches, and *Water Birds* (Fig. 7), twenty-six by twenty-one inches—consist of brushed areas of black, white, blues, greens, and reds, overlaced, respectively, with black pourings or white scumbles. Here again one sees that the smaller works demonstrate the same gestural monumentality as that seen in the larger *Composition with Pouring I*.

Pollock seems to have been trying in these three paintings to get his poured medium to take the place of figuration—to become, in effect, the subject of his paintings. Indeed, one can see this happening with greater clarity in a serigraphic greeting card he produced in the winter of 1943 (Fig. 8). On its exterior is a semifigurative, diagonal design similar to the composition of his larger paintings; when opened it reveals a swirling, linear composition. This goes somewhat beyond the pourings in the three paintings discussed above in its independence from the ground and its curvilinear exuberance.<sup>12</sup>

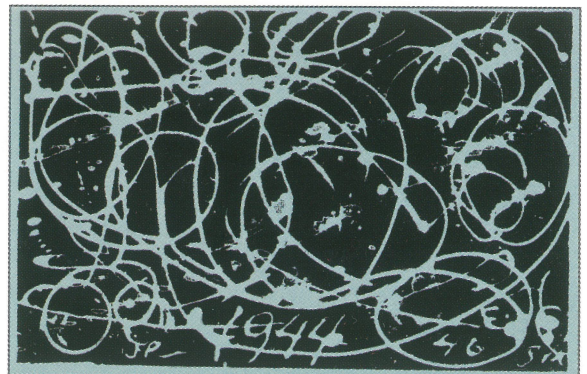


Fig. 8 *Untitled (greeting card)*, ca. 1943.



Fig. 9 *Composition with Sgraffito I*, ca. 1944.



Fig. 10 *Untitled*, ca. 1944.



Fig. 11 *Small Composition*, ca. 1945

The years 1944 and 1945 were a transitional period for Pollock; the great creative burst in 1943 had exhausted his ideas. He explored new ways to paint, having not yet entirely escaped figuration nor found a satisfactory manner for abstraction. His *Composition with Sgraffito I* (Fig. 9), twenty-three by fifteen inches, is typical: figurative motifs captured from his early large paintings—such as that eye in the triangle—are connected here by curvilinear elements scratched through the dark purple and black paint to the light ground.<sup>13</sup>

The work on paper, *Untitled* (Fig. 10), about ten and a half inches square, is more interesting in both subject and facture. It seems to depict what the French poet Charles Baudelaire might well have perceived as a werewolf surmounted by a bouquet of evil flowers—and possibly a skull. The eeriness of this rather ominous imagery is intensified by a ground covered with a wash of silver ink, while the main elements are painted in washes of ink or red and blue gouache and masked by heavily applied India ink. Sgraffito and uncovered areas of the ground reveal the silver, producing an overall reflectivity that anticipates Pollock's use of different levels of matte and gloss paints in his later works, which will be discussed in Section 4.

But not all these works are so dramatic. His *Small Composition* (Fig. 11), about five by seven and a half inches, reflects the style and organizing principle he used in paintings and drawings back in 1943. Yet the scale of its aesthetic power is the same as that of his larger paintings. This painting demonstrates another dimension of Pollock's evolution as an artist: a continuous dialectic within his own work from earlier to later styles, which bespeaks a development that is not a continuous visual narrative—as is Piet Mondrian's—but a circulation of recognizable formal elements. In effect, his entire development between 1943 and 1945 is an ongoing, staggered experimentation always leading to something new while reprising something old.

### 3. 1946 to 1947: Developing the Pouring Technique

It was not until 1946, when he had moved to East Hampton and begun to assimilate his reactions to a whole new world of natural forms, that Pollock began to integrate his quest for an abstract linearity into his paintings.

*Constellation* (Fig. 12), twenty-one and a half by eighteen inches—which would become part of the Accabonac Creek series in his 1947 exhibition at Art of This Century—is a remarkably transparent work, with the white ground showing between the strokes of pastel greens, blues, pinks, and yellows, which were articulated with mostly curved black lines. This little work anticipated the much larger *The Key* (Fig. 13), fifty-nine by eighty-four inches, of 1946,<sup>14</sup> while partaking of its monumentality.



Fig. 12 *Constellation*, 1946.



Fig. 13 *The Key*, 1946.



Fig. 14 *Shimmering Substance*, ca. 1946.



Fig. 15 *Shimmering Image*, 1947.



Fig. 16 *Red Composition*, ca. 1946.

Toward the end of 1946 a change in Pollock's style of painting became evident. He seemed to veer away from the figuration and designs of his earlier works—*The Key*, for instance is very much beholden to the composition of *The Guardians of the Secret*—toward the brushed linearity of *Shimmering Substance* (Fig. 14). In the latter work, as well as in *Eyes in the Heat*, *Earthworms*, *Eyes in the Heat II*, and *Shimmering Image* (Fig. 15), Pollock seemed eager to escape the brush's tyranny and find a more fluid line.<sup>15</sup>

Indeed, two paintings of 1946, the first, *Red Composition* (Fig. 16), nineteen by twenty-four inches, and the second, *Free Form* (Fig. 17), nineteen by fourteen inches, dramatically illustrate this need to find a fluid line beyond the brush by reverting to the pouring technique with which he had experimented in various ways since 1943. In *Red Composition* he attempts a diffuse and mixed facture with a bright red ground and brushed black lines interspersed with flashes of red, yellow, and blue pourings. In *Free Form*, the work is made up entirely of poured lines of white and black on a plain, Indian red ground.

This lyrical design is centered on the thicker blacks with everything else in counterpoint. These paintings exemplify the dialectic of methods in Pollock's work at this time and anticipate the poured works of 1947.

*Watery Paths*, (Fig. 18), one of the first paintings of 1947 and a large, almost forty-five by thirty-four inches, recalled the design for the 1943 greeting card (see Fig. 8) in its curvilinear exuberance, only here the circular forms take over the entire surface with a vitality that is both similar to, yet freed from, the thickly swirled surface of *Shimmering Substance*. On the other hand, *Free Form's* centrality became more explicit in three small, poured works of 1947.

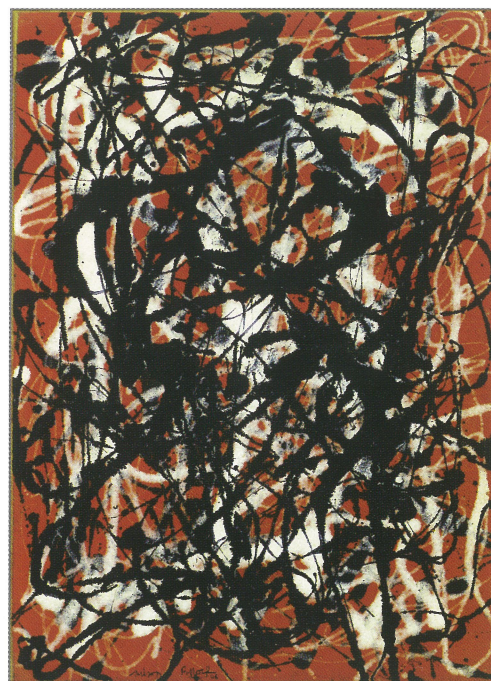


Fig. 17 *Free Form*, 1946.



Fig. 18 *Watery Paths*, 1947.



Fig. 19 *Vortex*, ca. 1947.



Fig. 20 *The Nest*, ca. 1947.

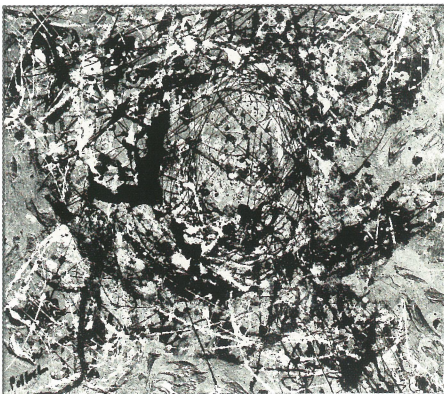


Fig. 21 *Prism*, 1947.

These were *Vortex* (Fig. 19), about twenty by eighteen inches, *The Nest* (Fig. 20), fourteen by thirteen inches, and *Prism*, (Fig. 21), sixteen by eighteen inches. These all displayed the centripetal form described in the title of *Vortex*, which gave stability to their compositions as Pollock explored his new technique's potentials.

When he finally found something close to what he was looking for, he tacked it to the wall of his studio (Fig. 22)—a sign that it was something new and worth watching.<sup>16</sup> Indeed, *Composition with Black Pouring* (Fig. 23), about seventeen by nine inches, with its combination of brushed swirls and touches of richly colored paint overlaid with rough pourings in black, provided the template for any number of the larger paintings of 1947, such as *Enchanted Forest*, *Full Fathom Five*, and *Cathedral*. These, in turn, led to the first major achievement of the pouring technique, *Lucifer* (Fig. 24).<sup>17</sup> This painting, forty-one by one hundred and five inches, transcended the centricity and brushiness of Pollock's experimental paintings of 1947, while still retaining a thin underpainting of colored forms. This underpainting he still felt was necessary as something with which to free associate the poured forms. *Lucifer* presented a long, colorful, ruggedly sweeping composition that established the gestural dynamics of his subsequent poured paintings through 1950.

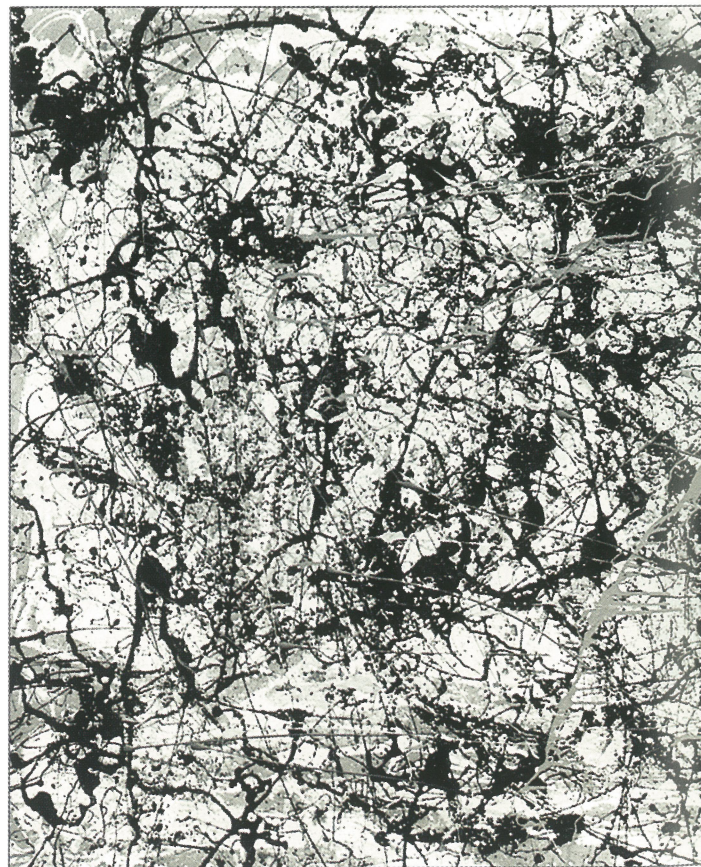


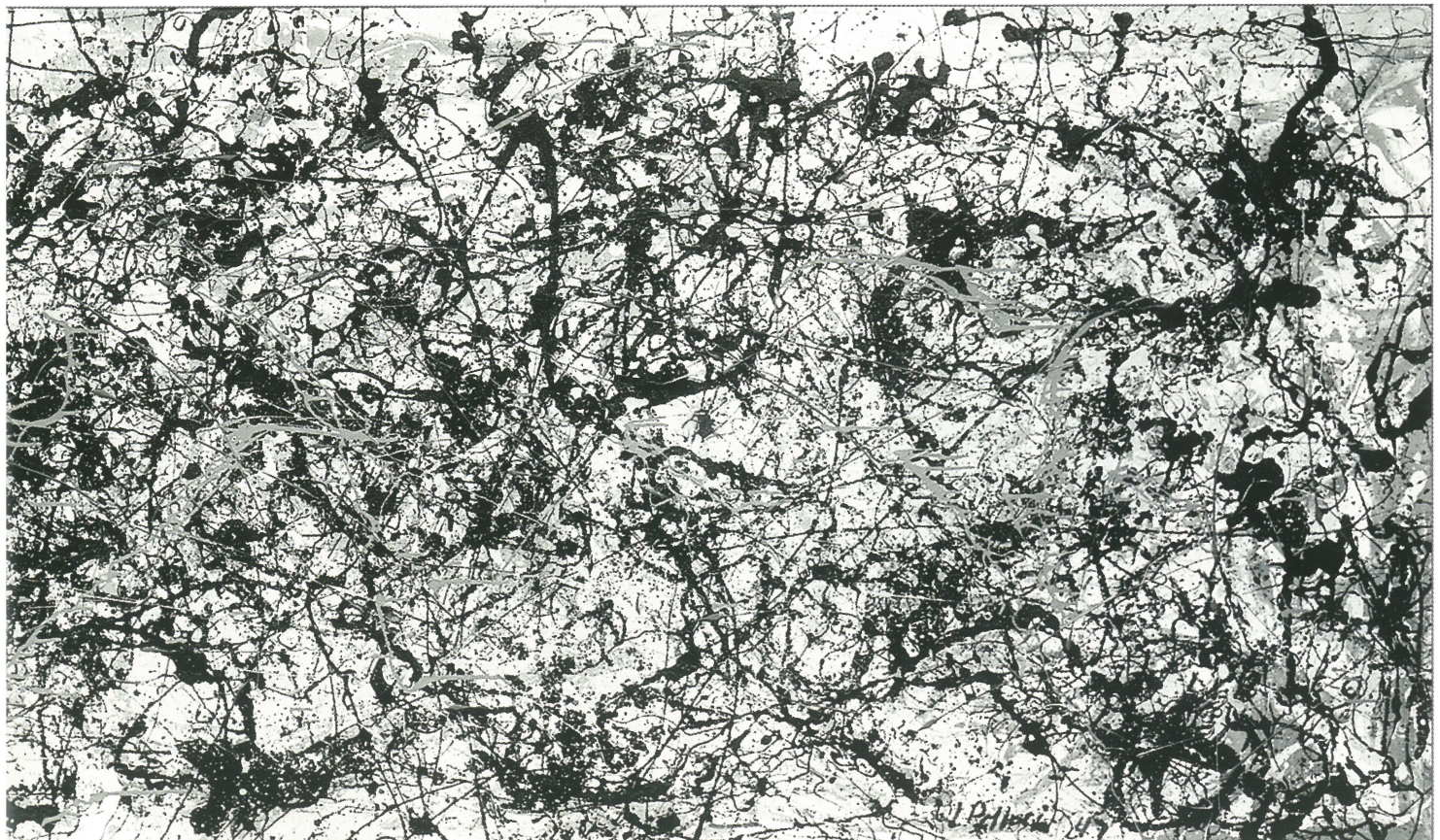
Fig. 24 *Lucifer*, 1947.



Fig. 22 Jackson Pollock entering his studio, 1947. *Composition with Black Pouring* is attached to the wall, at center. Photographer unknown.



Fig. 23 *Composition with Black Pouring*, ca. 1947.



#### 4. 1948 to 1949: The Fulfillment of the Pouring Technique

Pollock's period of experimentation with the pouring technique was completed by the end of 1947 with a method of painting that freed him, literally, from both ends of the brush—scratched lines and thickly brushed swirls had given way to flowing arabesques. By 1948 he had established the reach of his hand as the measure of his facture—which now became his subject. Further, we still see what was evident since 1943: that his pourings in the small works, whatever the other details of their facture, assumed the monumental scale of his pourings in the larger.<sup>18</sup>

Pollock's paintings through 1948 display a prodigal set of variations on the pouring technique. His first pourings were somewhat dense and derivative, as in *Number 1A, 1948* (Fig. 25), sixty-eight by one hundred and four inches. Here his composition has flanking elements, a large swirl at the center, and a row of handprints across the top. Others were overly puddled, as in *Number 25A, 1948 : Yellow Ochre Scroll*; in still others he filled in the spaces created by overlapping poured lines, as in *White Cockatoo : Number 24 A, 1948* or *Summertime : Number 9A, 1948*.<sup>19</sup> But soon enough he painted his way out of these dead ends and began to exploit the interaction of paints and grounds with stunning effect.



Fig. 25 *Number 1A, 1948*.

This is best seen in the large canvas *Black, White and Gray : Number 11A, 1948*,<sup>20</sup> and in the smaller work on paper, *Number 14, 1948 : Gray* (Fig. 26), which is about twenty-two by thirty-one inches. In this series of paintings he produced a marvelously delicate feathering of the edges of the black lines, which he went on to exploit in various ways.<sup>21</sup> In *White on Black I* (Fig. 27), about twenty-four by seventeen inches, he tried to do on canvas what he had managed with greater clarity on paper. But this entire series of paintings, while retaining Pollock's rugged reach, nevertheless achieved the highest point of aesthetic integration attained to date.

Pollock's small paintings of 1949 traced a fascinating dialectic with the many large pourings he created during that year. The pourings became his subject matter, and they filled their grounds with ample space around them—as can be seen in the almost square (twelve by thirteen inches) *Number 28, 1949* (Fig. 28).



Fig. 26 *Number 14, 1948: Gray*.

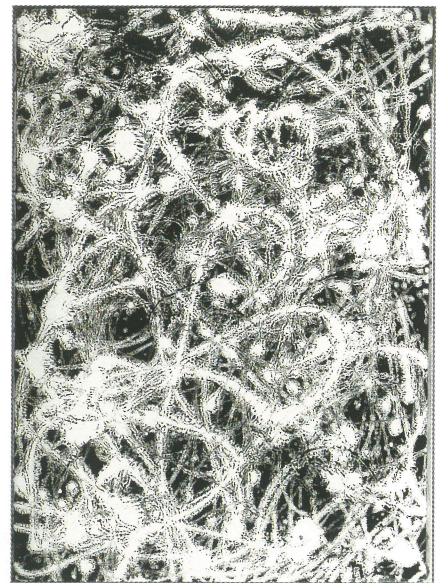


Fig. 27 *White on Black I*, ca. 1948.



Fig. 28 *Number 28, 1949*.

In one case, he gathered three small works into a triptych.<sup>22</sup> It is of some interest that the largest of these, *Number 24, 1949*, about twenty-six by twelve inches, was reproduced smaller—that is, about four by ten inches—and on its side, as one of the horizontal friezes in Peter Blake’s proposed museum for Pollock’s works. The model for this was shown in his November 1949 exhibition at the Betty Parsons Gallery (back cover).<sup>23</sup>



Fig. 29 Ideal Museum model, 1994-95, with a reproduction of *Number 24, 1949* at left.

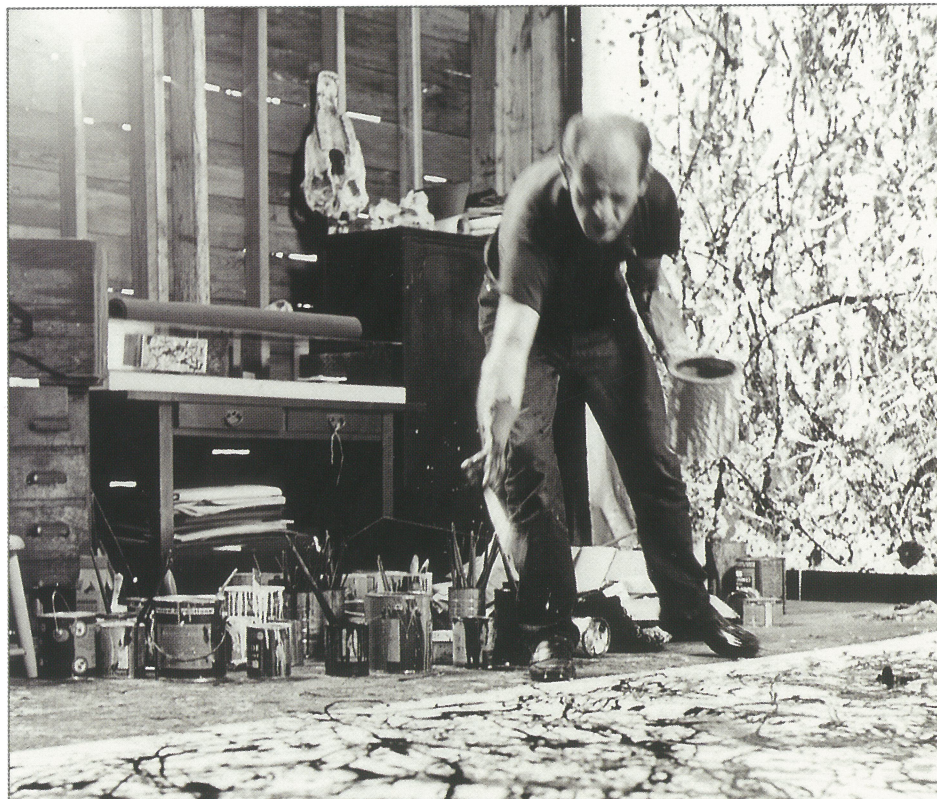


Fig. 30 Jackson Pollock painting *Autumn Rhythm: Number 30, 1950*. Behind him is the model of Peter Blake’s “Ideal Museum,” 1949, with a reproduction of *Number 24, 1949* visible at left. (detail) Photograph by Hans Namuth.

The Blake museum model (Fig. 29) contained eight small reproductions, mostly of relatively large, horizontal paintings of 1948 and 1949 such as the nine-foot-long *Summertime : Number 9A, 1948*. Only the image of *Number 24, 1949* was a reproduction of a very small work. Pollock kept Blake's model in his studio with this little reproduction visible, and it appears in the background of several of Hans Namuth's photographs of Pollock painting his huge canvases of 1950 (Fig. 30).

It is of some interest that most of the works installed in the model were miniatures of the originals and that Pollock kept the reproduction of *Number 24, 1949*, the one closest in size to the original, clearly visible in his studio. Optically, this tiny image, about a third the size of the original, carried across the space of the studio and echoed the scale of the facture of the huge works on its floor and walls.<sup>24</sup>

While realizing that this museum model might generate mural commissions, Pollock seemed somewhat reluctant to get too involved in its overall design except to make three small sculptures for it (see Fig. 29 at right). It is possible that he did not like the “unframed space” idea being used to tout his style, or the mirrored images of some of the paintings in the model that made *The Key* of 1946, for instance, (see Fig. 13) look like a fun-house spectacle. Indeed, Pollock tended to conceive his paintings, despite peripheral splatters that might extend beyond edges, as closed structures within the boundaries of their grounds. The ideas of “unframed space” and “overall” painting would have grated, and Peter Blake admitted that Pollock “used to tease me by saying that I really considered him a ‘good decorator,’ and he may have been right.”<sup>25</sup> So the little museum model was left to fall apart in the studio, except for a single black and red, openly graceful image that Pollock kept visible to compete in its monumentality with his largest works.

There were several other open, poured small works, the most striking of which is *Number 23, 1949* (Fig. 31).<sup>26</sup> Here we find, in a work about twenty-six and a half by twelve inches, a spontaneous display of gestural exuberance: pourings of yellow, black, orange, and green creating a precarious balance in a white space, with the black oval at the bottom providing a spatially subtle repoussoir effect—and a modicum of stability in a work that escapes its edges.

Another small work of this year, *Vertical* (Fig. 32), about twenty-eight by twelve inches, harks back to Pollock's more cubistically organized works of 1943–45 and continues his ongoing dialectic between old and new achievements.



Fig. 31 *Number 23, 1949*.



Fig. 32 *Vertical, 1949*.



Fig. 33 *Small Painting*, 1949.

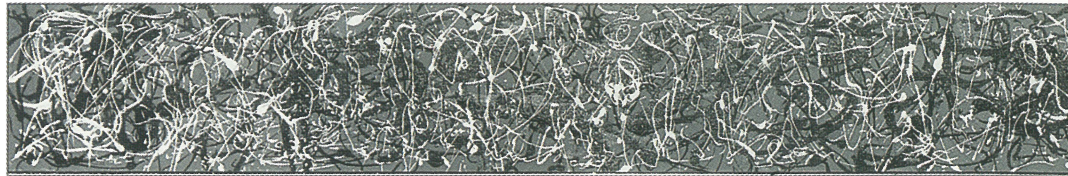


Fig. 34 *Horizontal Composition*, ca. 1949.



Fig. 35 *Small Composition*,  
ca. 1949.

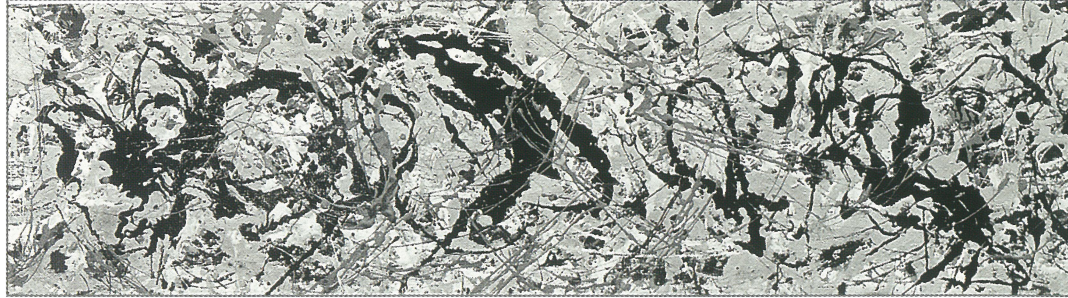


Fig. 36 *Number 10*, 1949.

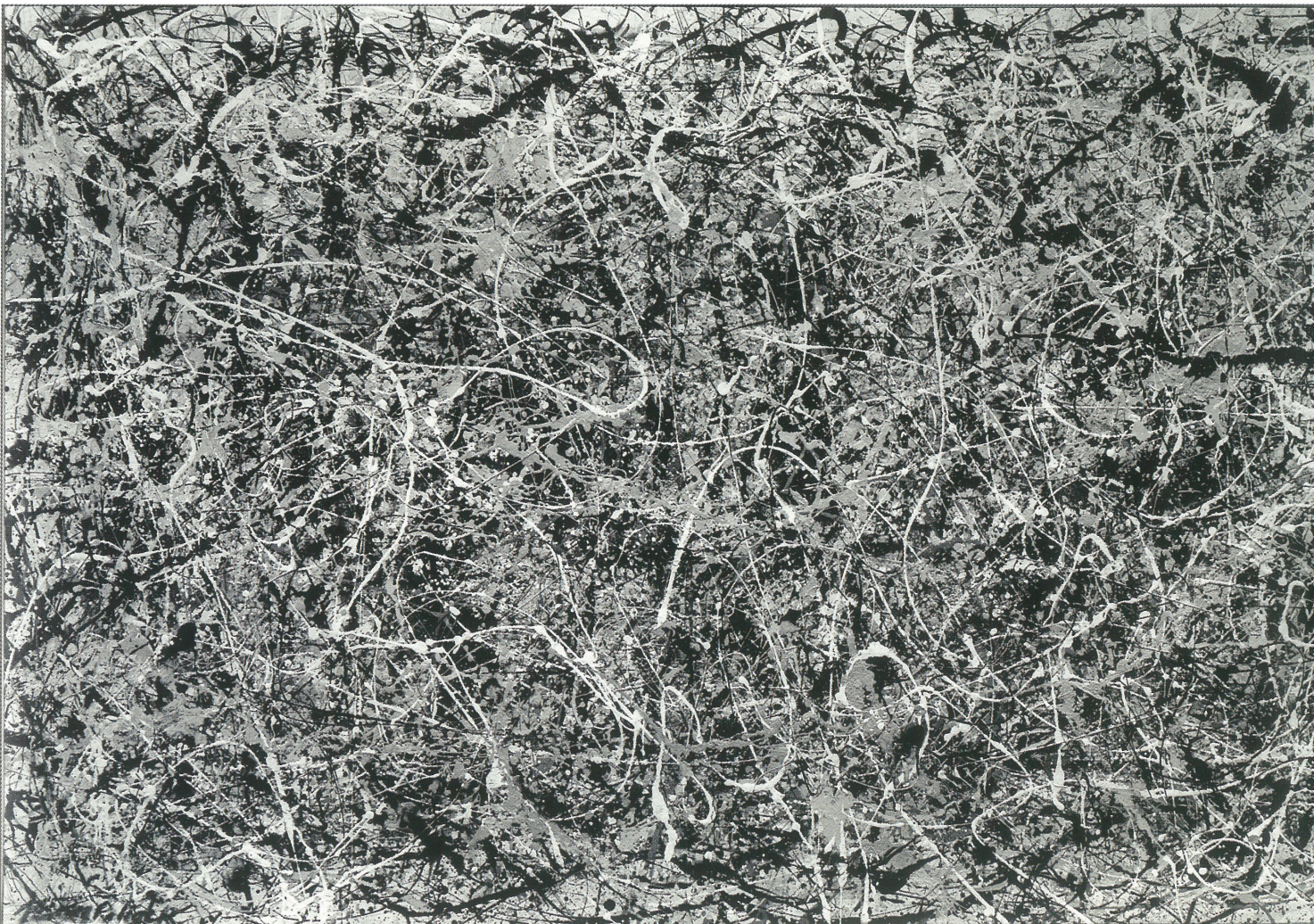
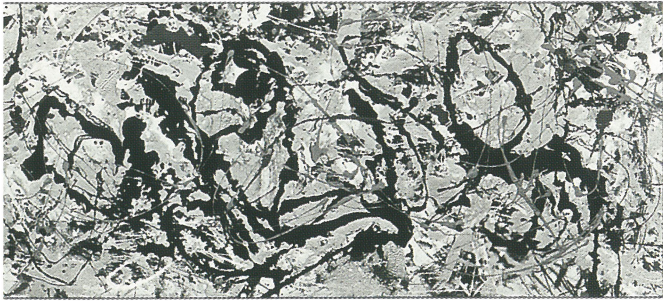
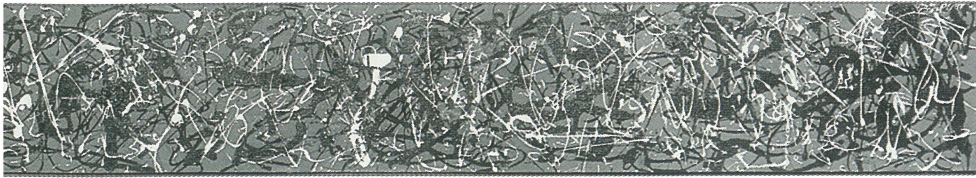


Fig. 37 *Number 1*, 1949.



Of special interest are several small works that can be related to larger ones. The almost foot-square *Small Painting* (Fig. 33) seems to be a slightly larger detail of the over ten-foot-long *Horizontal Composition* (Fig. 34) with its flung whites on dark pourings. The similarly sized *Small Composition* (Fig. 35) echoes the puddled surface

of *Number 10, 1949* (Fig. 36), which is about eighteen by one hundred and seven inches.<sup>27</sup> As always, both of the smaller works stand as independent compositions, their gestures on the same scale as those in the larger works.



Pollock created many very large paintings during 1949, the most spectacular being *Number 1, 1949* (Fig. 37), which is sixty-three by one hundred and four inches. It is a miracle of sustained facture and particularly notable for its interweaving of reflective colors. This is most obvious in his use of silver paint, which advances or recedes depending on the angle of light and that of one's approach toward the surface—as can be seen in figure 10, discussed earlier. But this was only one of the reflective devices Pollock employed to enliven his poured paintings. A careful examination of this and many other paintings of the period, such as *Number 30, 1949 : Birds of Paradise* and *Number 33, 1949*, reveals a studied balance of matte and gloss paint along with aluminum. Pollock also used black enamel here in such a way that its lines reveal a sparkle at their center, while their edges soak matte into the porous canvas (a device he would use to stunning effect in his black pourings of 1951-52). Other colors, painted in enamels, carry a line or glitter of light along with them. In contrast, the topmost white arabesques are matte house paint, which acts paradoxically as a foil to the brighter enamels and silver. All these various effects produce a marvelous spatiality down to the weave of the canvas.

Each square foot of *Number 1, 1949* would also be comparable with *Small Painting* and *Small Composition*, so closely are those small works scaled to the size of Pollock's gestures. We have been seeing this phenomenon ever since the first pourings of 1943, just as we have seen several iterations of the little triangle and eye, which appears here yet again just to the left of center at the bottom, as if a Picassoid mouse or squirrel were peering out from under an abundance of East Hampton foliage.

## 5. 1950: Pollock's Largeness



Fig. 38 *Number 25, 1950.*

As mentioned earlier, Pollock is noted for his large paintings, many of which are long horizontals, their length several times their height. It is of some interest in respect to these that he created two quite striking small, horizontal works in 1950, both of which were painted with an

encaustic, i.e., wax-based, medium.<sup>29</sup> As with *Number 1, 1949* and its many predecessors, Pollock was no doubt curious about the effect of the dull sheen of wax as another way to achieve reflectivity. This can be seen in *Number 25, 1950* (Fig. 38), which is about ten by thirty-eight inches. But these two elegant little paintings are the only examples of poured encaustic in his oeuvre.



Fig. 39 *Red Vertical Composition 5, ca. 1950.*

About 1950 Pollock also painted three polyptychs, that is, long friezes of separate compositions, each about two by six feet.<sup>30</sup> Two of these were cut into separate works. Here, one of these, *Red Vertical Composition 5* (Fig. 39), at twenty-one by eleven and a half inches, presents a elegant silver pouring on red. In 1950 Pollock painted his three largest works since the 1943 *Mural*. These are *Number 32, 1950* (eight feet ten inches by fifteen feet), *One : Number 31, 1950* (eight feet seven-eighths inches by seventeen feet five and one-half inches), and *Autumn Rhythm : Number 30, 1950* (eight feet ten and one-half inches by seventeen feet eight inches).<sup>31</sup> Before and after these paintings, and a number of other large to medium-sized works, he also created sixteen small square paintings, each about twenty-two by twenty-two inches,<sup>32</sup> and each with a different color scheme and facture.

It is of great interest that Pollock hung eight of these small, square paintings in stacks of four at either side of *Autumn Rhythm* in his 1950 Betty Parsons exhibition (Fig. 40). As with all of his small works, these square paintings displayed the same phenomenon we have seen since 1943—that the size of the facture in the small works was the same scale as that in the largest.

It is also useful to recall that all of these works of 1950 were presided over by the reproduction of *Number 24, 1949* in the partly broken model of Peter Blake's museum for Pollock's works. Pollock liked to work surrounded by his previous paintings. This little image was set on a desk to one side of the studio. As Hans Namuth's photographs clearly show (see Fig. 30), it carried across the studio and echoed the scale of the facture in the very large works on the walls and floor.

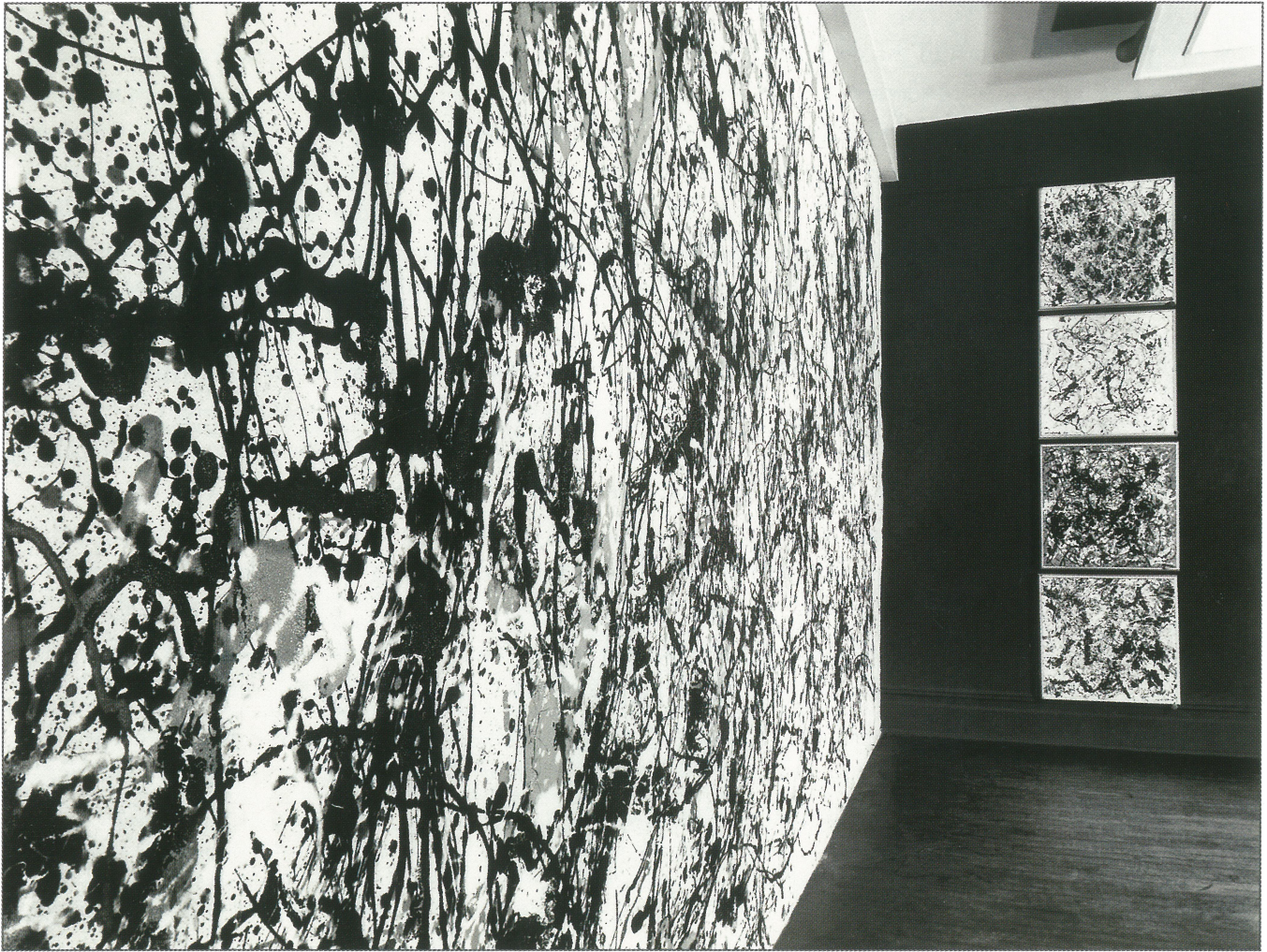


Fig. 40 Installation view of Jackson Pollock's exhibition at the Betty Parsons Gallery, showing a stack of square paintings at the right of *Autumn Rhythm: Number 30, 1950*. Photograph by Hans Namuth.

This similarity of scale is the crux of the matter concerning the importance of the small works and, until very recently, it has gone unnoticed. For instance, T. J. Clark disputes the old idea of Pollock as an “all-over” painter and suggests that we grasp “the special character of the relation between incident and totality, or crowding and uniformity, in Pollock.” Clark goes on to say:

Let us conceive of Pollock's originality in terms of the relation between part and whole, and particularly smallness and largeness. The large, in Pollock, is made up of an accumulation of the small, but of a kind in which the small does not cede existence, somewhere along the way to making the large, to a realm of intermediate, or “human size,” or “figural” shapes. Maybe the word I am looking for here is Gestalt. Largeness in Pollock is made out of an unregenerate, unsublated smallness.<sup>33</sup>

The essay from which this quotation is taken was originally a lecture Clark presented as part of the conference at the time of the 1998-99 Pollock retrospective at the Museum of Modern Art. Clark criticized Kirk Varnedoe and Pepe Karmel, its curators, for leaving out of their exhibition these small—about twenty-two by twenty-two inch—paintings that flanked *Autumn Rhythm* in Pollock's 1950 show. These eight small paintings are distinguished by a size of facture that matches that found in the huge *Autumn Rhythm*. They further prove what the little reproduction presiding over the creation of Pollock's largest paintings did: that the scale of his poured gesture is the same whatever the size of the ground he is painting on. "The large, in Pollock, is made up of an accumulation of the small," as Clark put it. But the word Clark was groping for is not "Gestalt," with its image-forming implications, but the phenomenon of *scale's* fractal relativity.

To sum up, when Pollock made a small work, his normal paint gestures seemed large and the resulting work more open and transparent in its composition—yet the gesture was of the same scale as his gestures in his large works. We have seen this in the experiments with sgraffito and loose brushwork Pollock made in his quest for a perfectly fluid manner of painting. He recognized what he sought in the poured paintings of 1946 and 1947, perfected and varied his technique through 1948 and 1949, and brought it to its first fulfillment in 1950.<sup>34</sup> This singularity of gestural scale is the secret of Pollock's monumentality. It is found in all of his works of whatever size—and is unique to him.

New York, New York  
Summer 2006

---

## ABOUT THE AUTHOR

Dr. Francis V. O'Connor is an independent historian of American art who has written extensively on Jackson Pollock and Abstract Expressionism. A complete career narrative and bibliography in these areas can be found on his web site:

<< <http://members.aol.com/FVOC> >> at Services.

## ACKNOWLEDGMENTS

The author wishes to thank Charles C. Bergman, Chairman of the Board of the Pollock-Krasner Foundation, and Helen A. Harrison, Director of the Pollock-Krasner House and Study Center, along with the Research Foundation of Stony Brook University, for their generous support in realizing this exhibition and its catalogue. I am also indebted to Avis Berman and Professor Richard P. Taylor for their advice, and to Sally Fisher, Richard G. Gallin, and Adam D. Smith for their meticulous labors in seeing the catalogue through its production process.

## Abbreviations

Varnedoe and Karmel 1998: *Jackson Pollock: New Approaches*, edited by Kirk Varnedoe and Pepe Karmel (New York: The Museum of Modern Art / Harry N. Abrams 1998).

JPCR: *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, co-edited by Francis V. O'Connor and Eugene V. Thaw (New Haven: Yale University Press, 1978), 4 vols.

JPCR Supp. 1: *Supplement No. 1, Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, edited by Francis V. O'Connor (New York: The Pollock-Krasner Foundation, 1995).

1. Pollock created 221 paintings between 1943 and 1950, 54 of which (or about 25 percent) were small—i.e., not more than two feet in either height or width. It is also notable that the years 1947 to 1950 saw the creation of 147 (or about 67 percent) of those 221 paintings—with a marked decline in the number of works on paper because he was concentrating on his poured paintings.
2. For instance, T. J. Clark (in his “Pollock’s Smallness,” in Varnedoe and Karmel 1998, pp.15-31) seems to think that only Pollock’s twenty-two by twenty-two inch paintings from 1950 are small works and calls them “miniatures” (p. 20). As the reader will discover, Pollock’s small works are distributed throughout his oeuvre, and their form and imagery are always to the same scale as his larger works—a point to which Clark somewhat obliquely gets later in his essay. See note 33 below.
3. For Pollock’s first series of “psychoanalytic drawings,” see JPCR, 3: 487-555.
4. See, for instance, William Rubin, “Jackson Pollock and the Modern Tradition,” in *Jackson Pollock: Interviews, Articles, and Reviews*, ed. Pepe Karmel (New York: The Museum of Modern Art / Harry N. Abrams, 1999), pt. 2, pp. 126-33. One can also see this quest for fluidity in his 1943 *Mural* for Peggy Guggenheim, in which the forms take on a curvilinearity not found in his other paintings at that time. See note 9 below.
5. Pollock’s physiology was exceptional in that he was born a “blue baby” and the resulting oxygen deprivation (i.e., perinatal asphyxia) induced three physical consequences indicative of this condition: lack of motor coordination, learning disability, and an abnormal vulnerability to alcohol. (See JPCR 4: p. 203, and the subsequent chronology of Pollock’s early years.) Professor Richard P. Taylor, a professor of physics, psychology, and art at the University of Oregon, has studied Pollock’s pouring technique in terms of fractal theory and discovered that “his fractal signature is in part a product of his physiology and also how he chose to refine his painting technique to make use of his physiology. And as we can see from both types of fractals [found in his work]—the pour process and the motion process—there are plenty of parameters for him to choose from.” (Taylor to author, e-mail, June 28, 2005). For more on this scientific analysis of Pollock’s pouring technique, see Taylor’s “Fractal Expressionism: Where Art Meets Science,” in E. J. Vasti and A. Karlqvist, *Art and Complexity* (Amsterdam: Elsevier Science, 2003), pp. 1-27, and his “Order in Pollock’s Chaos,” *Scientific American*, 287, no. 6 (December 2002), pp. 84-87.
6. JPCR Supp. 1: DS17, p. 73. See also, JPCR 4: D88, p. 253, where Pollock is quoted: “I approach painting in the same sense as one approaches drawing, that is, it’s direct.”
7. See Jeffrey Wechsler, *Abstract Expressionism: Other Dimensions. An Introduction to Small Scale Painterly Abstraction in American Art, 1940-1965*, exh. cat. The Jane Voorhees Zimmerli Art Museum, Rutgers University (New Brunswick, NJ: 1989).
8. JPCR 4: Doc. 48, p. 229, postmarked October 2, 1943.
9. See Francis V. O’Connor, “Jackson Pollock’s *Mural* for Peggy Guggenheim: Its Legend, Documentation, and Redefinition of Wall Painting,” in *Peggy Guggenheim and Frederick Kiesler: The Story of Art of This Century*, ed. Philip Rylands and Susan Davidson (Venice: The Peggy Guggenheim Collection, 2004), pp. 150-69. This essay proves that Pollock’s *Mural* was completed in 1943 and installed in time for his November exhibition, contrary to the legend that has surrounded the painting since its creation.
10. See JPCR 1: 87, 88, 89, and 90, respectively.
11. Pollock returns to this way of pouring in *Moon Vessel*, ca. 1945 (JPCR 1: 130).

12. It is notable that this curvilinear exuberance is not found in any of Pollock's intaglio prints made in late 1944 and early 1945 at Stanley William Hayter's Atelier 17. These prints seem very much inhibited by the burin and his interest in figuration. See JPCR 4: 1069-1087. It is, however, to be found in a somewhat restricted way in *There Were Seven in Eight*, ca. 1945 (JPCR 1: 124), where curved lines are plowed with what appears to be a brush handle into the thick paint surface.
13. See also JPCR 1: 107, 110, 112, and 113 for similar works.
14. See JPCR 1: 156.
15. See JPCR 1: 162, 163 and 167.
16. See JPCR 4: Figures 36 and 37, pp. 239-40.
17. See JPCR 1: 173, 180, 184, and 185, respectively, as mentioned. The silvery coloration of *Composition with Black Pouring* also anticipates *Lavender Mist : Number 1, 1950*, JPCR 2: 264, in its capacity to change in different light conditions.
18. This phenomenon would seem to be similar to what scientists call "scale independence"—which means this is essentially a fractal process, the structures being the same although of different sizes. For example, a geologist can replicate erosion patterns in water rushing over clay in the laboratory in five minutes that are almost identical to those caused by a river gouging out a canyon over centuries. Pollock's "body English" recorded the same handwriting in a small poured situation as it did on a large one, the elements of which were all within the same scale parameters.
19. See JPCR 2: 193, 194, and 205.
20. See JPCR 2: 203.
21. See JPCR 2: 199-204. The best explanation of the technique used to create these feathered edges is found in Carol C. Mancusi-Ungaro, "Response as Dialogue," in Varnedoe and Karmel 1998, pp. 147-48 and Fig. 8, p. 149. Apparently the feathering effect was achieved by pouring paint into paint while both were still wet, with the gesso as a dry ground beneath the first layer of wet paint.
22. See JPCR 2: 219-221. These were first exhibited in his November 1949 show at the Betty Parson Gallery.
23. For the Peter Blake museum model and the works shown in it, see Arthur Drexler, "Unframed Space: A Museum for Jackson Pollock's Paintings," *Interiors* (January 1950), n.p., and Helen A. Harrison, *Ideal Museum for the Paintings of Jackson Pollock: 1949/1995*, brochure (East Hampton, NY: The Pollock-Krasner House and Study Center, 1995).
24. See note 18.
25. Peter Blake to author, letter, December 11, 1963.
26. See JPCR 2: 224 and 225 for others.
27. The paintings mentioned here are JPCR 2: 227 and 228; 240 and 241.
28. See JPCR 2: 237 and 234.
29. It is unclear when Pollock first learned about encaustic. He did three works on paper in the medium (JPCR 4: 1017-1019) in 1947 and these two works on canvas (JPCR 2: 263 and JPCR Supp. 1: 7, pp. 12-13) in 1950.
30. See JPCR 2: 298 to 309.
31. See JPCR 2: 274, 283, and 297.
32. See JPCR 2: 275-282; 284-89; 291, and 293.
33. T. J. Clark, "Pollock's Smallness," in Varnedoe and Karmel 1998, p. 23. Clark's emphasis on smallness seems determined by his contrast between *Autumn Rhythm* and the twenty-two by twenty-two inch paintings, whereas, as demonstrated here, their facture is just as large as that of *Autumn Rhythm*. The scale of Pollock's facture is always the same; it is not a miniaturization of that to be found in the larger work; rather it is the size of his gesture replicated in a somewhat rote working method that Clark quite accurately describes on page 29 as robotic. Indeed, it is just this regularity of process that produced the unique fractal structures Professor Richard Taylor found in Pollock's paintings. See note 5 above.
34. The second fulfillment of the pouring technique came in 1951 and 1952, when Pollock was able to unite his personal iconography with his pouring technique. See the author's "Jackson Pollock: The Black Pourings," in *Jackson Pollock: The Black Pourings, 1951 to 1953* (Boston: Institute of Contemporary Art, 1980), pp. 1-29. These are anticipated on the level of technique in *Number 32, 1950* and the 1950 *Black and White Polyptych* (JPCR 2: 274 and 298).

# ILLUSTRATIONS

Works in the exhibition are indicated in red.

- Fig. 1 *Composition with Red Arc and Horses*, ca. 1934–38.  
Oil on coated masonite-type board, 12 x 20 ½ inches.  
Pollock-Krasner House and Study Center. Gift of Mrs. Gerard Weinstock.  
JPCR 1:52
- Fig. 2 *Composition with Collage Element*, 1943.  
Oil on canvas with paper collage, 8 ¼ x 9 ¼ inches.  
The Schoenberg Foundation, St. Louis, Missouri.  
JPCR 1:100
- Fig. 3 *The Guardians of the Secret*, 1943.  
Oil on canvas, 48 ¾ x 75 inches.  
San Francisco Museum of Modern Art. Albert M. Bender Bequest Fund Purchase, 1945.  
JPCR 1:99
- Fig. 4 *Conflict*, ca. 1943.  
Oil on canvas, 12 x 15 ½ inches.  
Arthur and Anne Kopelson, Beverly Hills, California.  
JPCR 1:91
- Fig. 5 *Composition with Pouring I*, 1943.  
Oil on canvas, 35 ¾ x 44 ¾ inches.  
Private collection, London.  
JPCR 1:92
- Fig. 6 *Composition with Pouring II*, 1943.  
Oil on canvas, 25 ⅛ x 22 ⅛ inches.  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.  
Gift of Joseph H. Hirshhorn, 1966.  
JPCR 1:94
- Fig. 7 *Water Birds*, 1943.  
Oil on canvas, 26 x 21 inches.  
Baltimore Museum of Art. Saidie A. May Collection, 1951.  
JPCR 1:93
- Fig. 8 Untitled, ca. 1943.  
Screen print on blue paper, 8 ⅝ x 11 ¼ inches  
(sheet 11 ¼ x 17 ½ inches).  
The Pollock-Krasner Foundation, Inc., courtesy of Joan T. Washburn Gallery, New York.  
JPCR 4:1088

- Fig. 9 *Composition with Sgraffito I*, ca. 1944.  
Oil on canvas, 23 x 15 inches.  
Sir Evelyn and Lady de Rothschild, New York.  
JPCR 1:108
- Fig. 10 *Untitled*, ca. 1944.  
Watercolor, gouache, ink and sgraffito on paper, mounted on  
blue paper, 10 <sup>3</sup>/<sub>8</sub> x 10 <sup>9</sup>/<sub>16</sub> inches.  
Francile Downs, East Hampton.  
JPCR 4:980
- Fig. 11 *Small Composition*, ca. 1945 [1943?].  
Oil on wood, 5 <sup>3</sup>/<sub>8</sub> x 7 <sup>1</sup>/<sub>2</sub> inches.  
Private collection.  
JPCR 1:125
- Fig. 12 *Constellation*, 1946.  
Oil on canvas, 21 <sup>1</sup>/<sub>2</sub> x 18 inches.  
Collection unknown.  
JPCR 1:154
- Fig. 13 *The Key*, 1946.  
Oil on canvas, 59 x 84 inches.  
The Art Institute of Chicago. Through prior gift of  
Mr. and Mrs. Edward Morris.  
JPCR 1:156
- Fig. 14 *Shimmering Substance*, ca. 1946.  
Oil on canvas, 30 <sup>1</sup>/<sub>8</sub> x 24 <sup>1</sup>/<sub>4</sub> inches.  
The Museum of Modern Art, New York. Mr. and Mrs. Albert Lewin  
and Mrs. Sam A. Lewisohn Funds.  
JPCR 1:164
- Fig. 15 *Shimmering Image*, 1947.  
Oil on canvas, 24 <sup>1</sup>/<sub>2</sub> x 20 <sup>1</sup>/<sub>4</sub> inches.  
Private Collection.  
JPCR 1:168
- Fig. 16 *Red Composition*, ca. 1946.  
Oil on masonite, 19 x 24 inches.  
Everson Museum of Art, Syracuse, New York. Anonymous Gift.  
JPCR 1:166
- Fig. 17 *Free Form*, 1946.  
Oil on canvas, 19 <sup>1</sup>/<sub>4</sub> x 14 inches.  
The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection, 1967.  
JPCR 1:165

- Fig. 18 *Watery Paths*, 1947.  
Oil on canvas, 44  $\frac{7}{8}$  x 33  $\frac{7}{8}$  inches.  
Galleria Nazionale d'Arte Moderna, Rome. Gift of Peggy Guggenheim, 1950.  
JPCR 1:171
- Fig. 19 *Vortex*, ca. 1947.  
Oil and enamel on canvas, 20 x 18  $\frac{1}{4}$  inches.  
Robert P. Kogod, Washington, DC.  
JPCR 1:178
- Fig. 20 *The Nest*, ca. 1947.  
Oil on canvas, 14 x 13 inches.  
Collection unknown.  
JPCR 1:174
- Fig. 21 *Prism*, 1947.  
Oil on canvas, 16  $\frac{1}{8}$  x 18  $\frac{1}{8}$  inches.  
Tel Aviv Museum, Israel. Gift of Peggy Guggenheim, 1954.  
JPCR 1:176
- Fig. 22 Jackson Pollock entering his studio, 1947. *Composition with Black Pouring* is attached to the wall, at center. Photographer unknown.
- Fig. 23 *Composition with Black Pouring*, ca. 1947.  
Oil and enamel on canvas, mounted on composition board, 17  $\frac{1}{4}$  x 9  $\frac{1}{4}$  inches.  
Nancy Olnick and Giorgio Spanu, New York.  
JPCR 1:170
- Fig. 24 *Lucifer*, 1947.  
Oil on canvas, 41 x 105  $\frac{1}{2}$  inches.  
Mr. and Mrs. Harry W. Anderson, Atherton, California.  
JPCR 2:185
- Fig. 25 *Number 1A*, 1948.  
Oil on canvas, 68 x 104 inches.  
The Museum of Modern Art, New York. Purchase.  
JPCR 2:186
- Fig. 26 *Number 14, 1948 : Gray*.  
Enamel on gessoed paper, 22  $\frac{3}{4}$  x 31 inches.  
Yale University Art Gallery, New Haven, Connecticut.  
The Katherine Ordway Collection.  
JPCR 2:204
- Fig. 27 *White on Black I*, ca. 1948.  
Oil on canvas, 24  $\frac{1}{8}$  x 17  $\frac{1}{4}$  inches.  
Collection unknown.  
JPCR 2:215

- Fig. 28 *Number 28, 1949.*  
Oil on canvas mounted on masonite, 12 ¼ x 13 inches.  
Private collection.  
JPCR 2:218
- Fig. 29 Jackson Pollock painting *Autumn Rhythm: Number 30, 1950*. Behind him is the model of Peter Blake's "Ideal Museum," 1949, with a reproduction of *Number 24, 1949* visible at left.  
Photograph by Hans Namuth.  
Pollock-Krasner House and Study Center. © Estate of Hans Namuth.
- Fig. 30 Ideal Museum model, 1994-95.  
Acrylic, glass, mirrors, wire, plaster, paper, and metal, 25 x 49 x 8 inches.  
Model by Patrick Bodden. Sculpture replicas by Susan Tamulevich.  
Reconstruction of the original 1949 model by Peter Blake,  
with reproductions of paintings and three plaster-coated wire sculptures by  
Jackson Pollock (see Fig. 29).  
Pollock-Krasner House and Study Center.
- Fig. 31 *Number 23, 1949.*  
Oil and enamel on canvas, mounted on composition board,  
26 ½ x 12 ⅛ inches.  
Mr. and Mrs. Eugene V. Thaw.  
JPCR 2:223
- Fig. 32 *Vertical, 1949.*  
Oil and enamel on canvas, mounted on masonite, 27 ¾ x 12 inches.  
Private collection, Washington, DC.  
JPCR 2:232
- Fig. 33 *Small Painting, 1949.*  
Oil on canvas, 12 x 12 ½ inches.  
Private collection.  
JPCR 2:228
- Fig. 34 *Horizontal Composition, ca. 1949.*  
Oil and enamel on canvas mounted on composition board,  
10 x 12 ⅞ inches.  
Israel Museum, Jerusalem. Bequest of Sylvia Slifka.  
JPCR 2:227
- Fig. 35 *Small Composition, ca. 1949.*  
Oil and enamel on canvas, 12 ⅛ x 13 inches.  
Davis Museum and Cultural Center, Wellesley College.  
Bequest of Merrill Millar Lake, class of 1936.  
JPCR 2:241

Page 40 *Number 22, 1949.*

Oil and enamel on paper, mounted on masonite, 27 <sup>7</sup>/<sub>8</sub> x 22 <sup>7</sup>/<sub>8</sub> inches.

Thomas H. Lee and Ann Tenenbaum.

JPCR 2:255/JPCR Supp. 1:6

Fig. 36 *Number 10, 1949, ca. 1949.*

Enamel and aluminum paint on canvas mounted on wood,

18 x 107 <sup>1</sup>/<sub>4</sub> inches.

Museum of Fine Arts, Boston. Tompkins Collection and Sophie M. Friedman Fund.

JPCR 2:240

Fig. 37 *Number 1, 1949.*

Enamel and aluminum paint and sand on canvas, 63 x 104 inches.

The Museum of Contemporary Art, Los Angeles. The Rita and Taft Schreiber Collection.

JPCR 2:252

Fig. 38 *Number 25, 1950.*

Encaustic on canvas, 10 <sup>1</sup>/<sub>8</sub> x 38 inches.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

Gift of the Joseph H. Hirshhorn Foundation, 1966.

JPCR 2:263

Fig. 39 *Red Vertical Composition 5, ca. 1950.*

Oil on canvas, 21 x 11 <sup>1</sup>/<sub>2</sub> inches.

Memorial Art Gallery of the University of Rochester. Marion Stratton Gould Fund.

JPCR 2:301

Fig. 40 Installation view of Jackson Pollock's exhibition

at the Betty Parsons Gallery, New York, 28 November-16 December 1950,

showing a stack of square paintings at the right of *Autumn Rhythm: Number 30, 1950.*

Photograph by Hans Namuth, collection of the Pollock-Krasner House and Study Center.

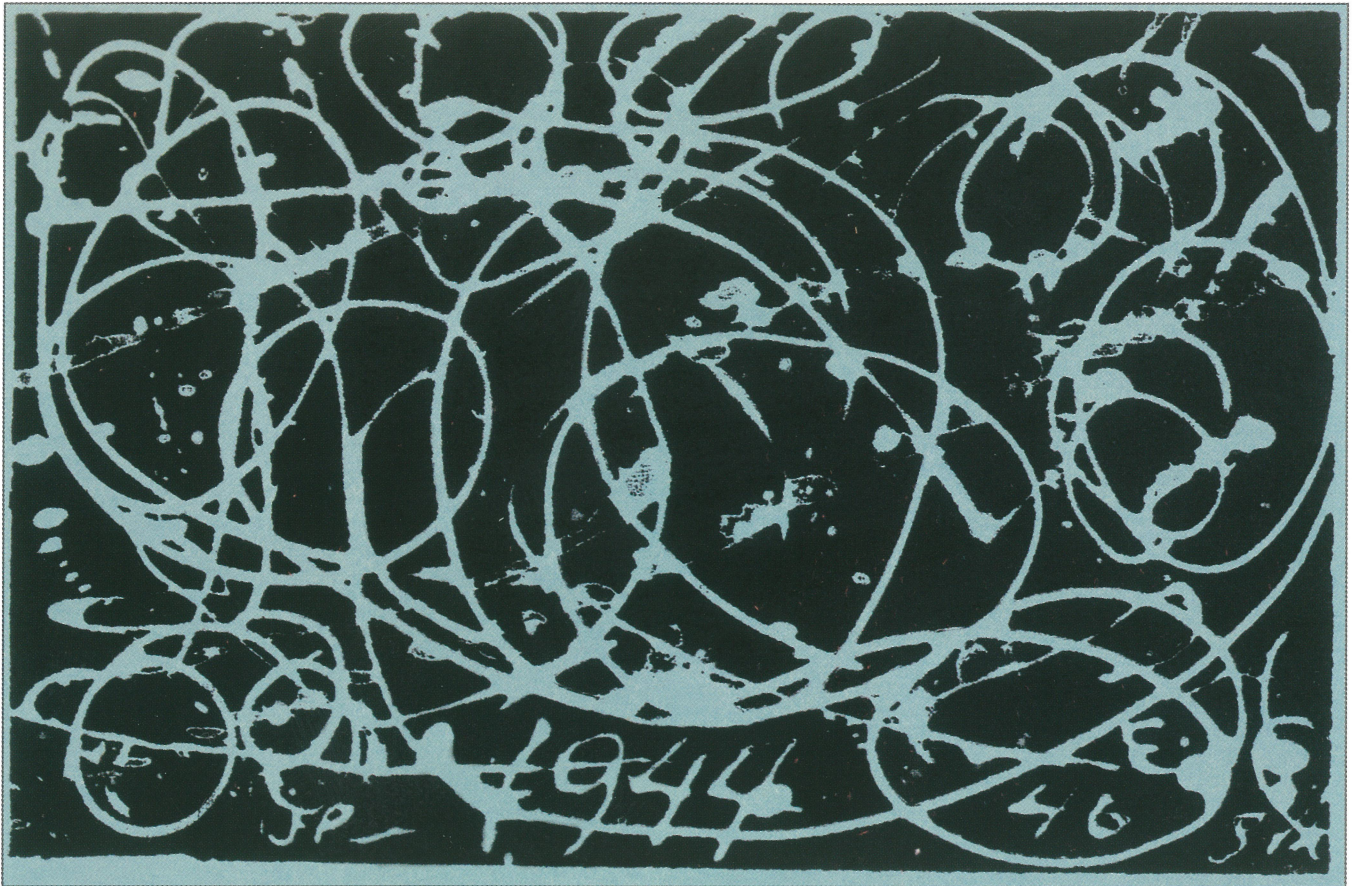
© Estate of Hans Namuth.

JACKSON POLLOCK: SMALL POURED WORKS 1943-1950

# THE EXHIBITION



*Composition with Pouring II*, 1943. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.



Untitled (greeting card), ca. 1943. The Pollock-Krasner Foundation, Inc., courtesy of Joan T. Washburn Gallery, New York.



Untitled, ca. 1944. Francile Downs, East Hampton.



*Red Composition*, ca. 1946. Everson Museum of Art, Syracuse, New York.



*Free Form*, 1946. The Museum of Modern Art, New York.



*Shimmering Image*, 1947. Private Collection.



*Composition with Black Pouring*, ca. 1947. Nancy Olnick and Giorgio Spanu, New York.



*Number 23*, 1949. Mr. and Mrs. Eugene V. Thaw.



*Vertical*, 1949. Private Collection.



*Small Composition*, ca. 1949. Davis Museum and Cultural Center, Wellesley College.



*Number 22, 1949.* Thomas H. Lee and Ann Tenenbaum.



*Red Vertical Composition 5*, ca. 1950. Memorial Art Gallery of the University of Rochester.



*Number 25, 1950.* Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.



# PHOTOGRAPHS

Archives of American Art, Jackson Pollock Papers: Frontispiece, Fig. 22

Oliver Baker: Fig. 20

Steve Briggs: Fig. 35

Barney Burstein: Fig. 11

Geoffrey Clements: Fig. 24

Ali Elai: Fig. 31

Courtesy of the Everson Museum of Art: Fig. 16

Ferenz Fedor Studio: Fig. 28

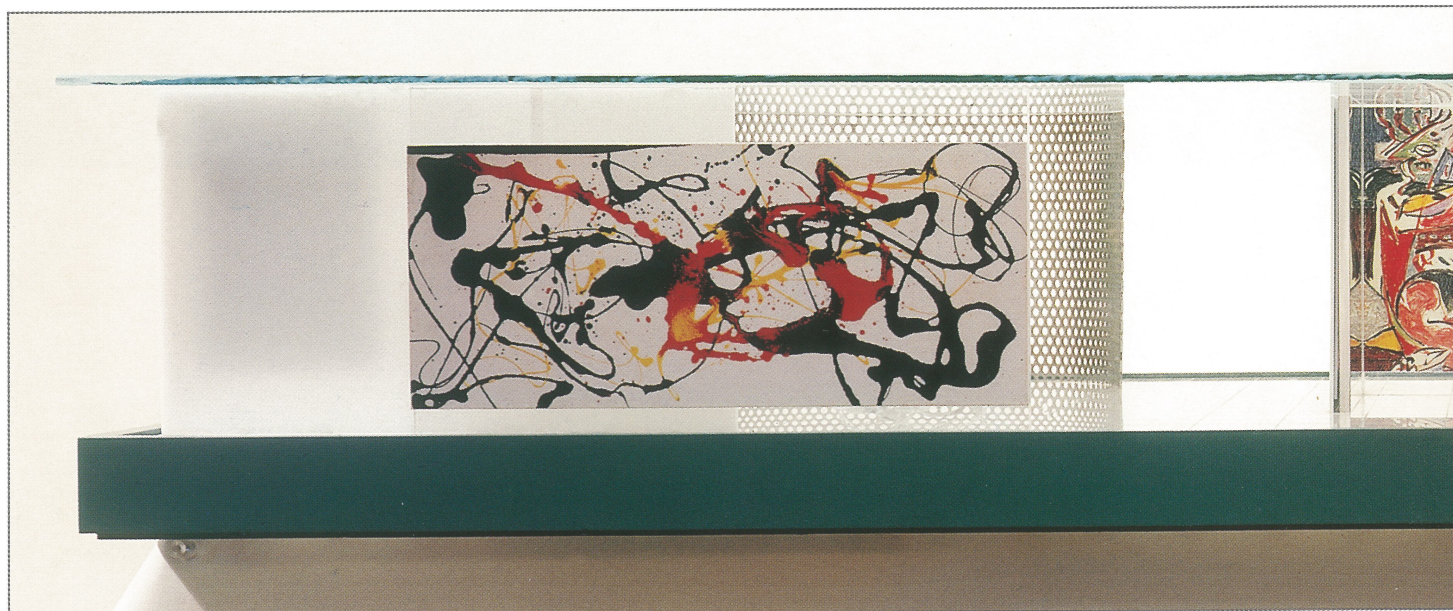
Helen A. Harrison: Figs. 1, 10

Jeff Heatley: Pages 44-45

Kate Keller: Fig. 17

Courtesy of the lender: Fig. 15

Courtesy of Robert Miller Gallery: Fig. 32



“Ideal Museum” model, 1994-1995. Pollock-Krasner House and Study Center.

Hans Namuth: Figs. 29, 40

Francis V. O'Connor: Fig. 29

Courtesy of Nancy Olnick and Giorgio Spanu: Fig. 23

Jackson Pollock Catalogue Raisonné Archives, uncredited: Figs. 2, 4, 5, 7, 9, 12-14, 18,  
19, 25-27, 33, 34, 37, Page 40.

Joe Schopplein: Fig. 3

Ben Schultz: Back cover

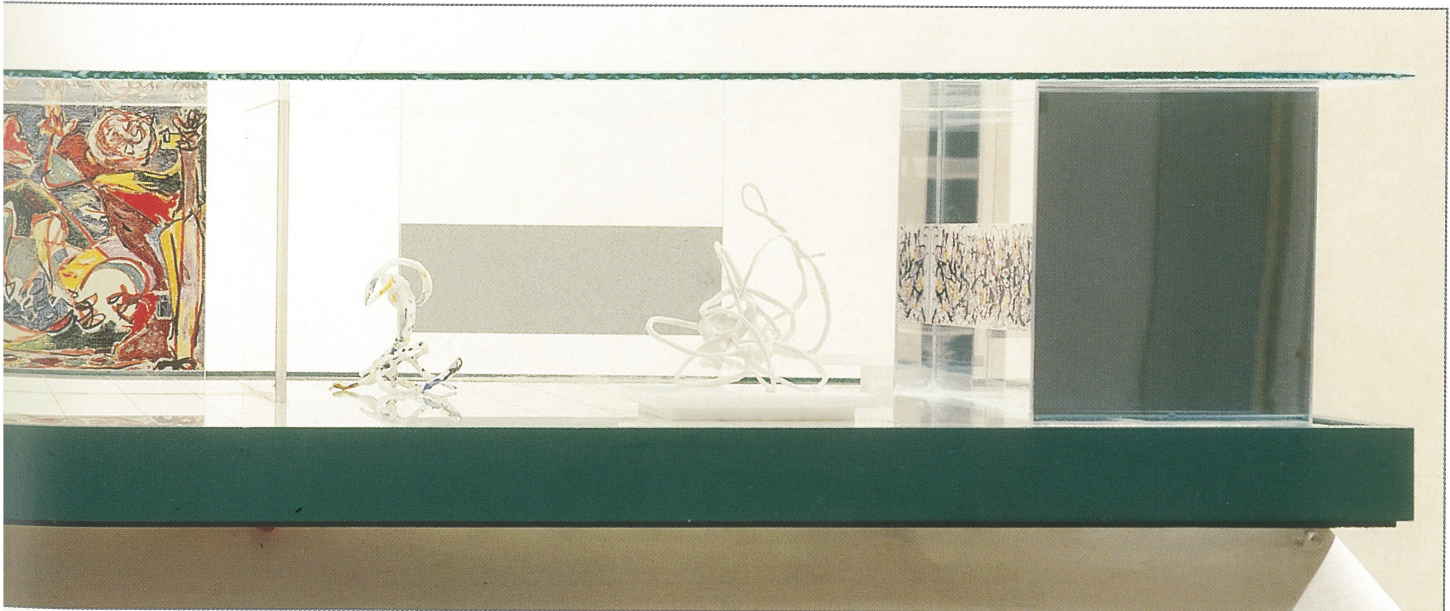
Lee Stalsworth: Figs. 6, 38

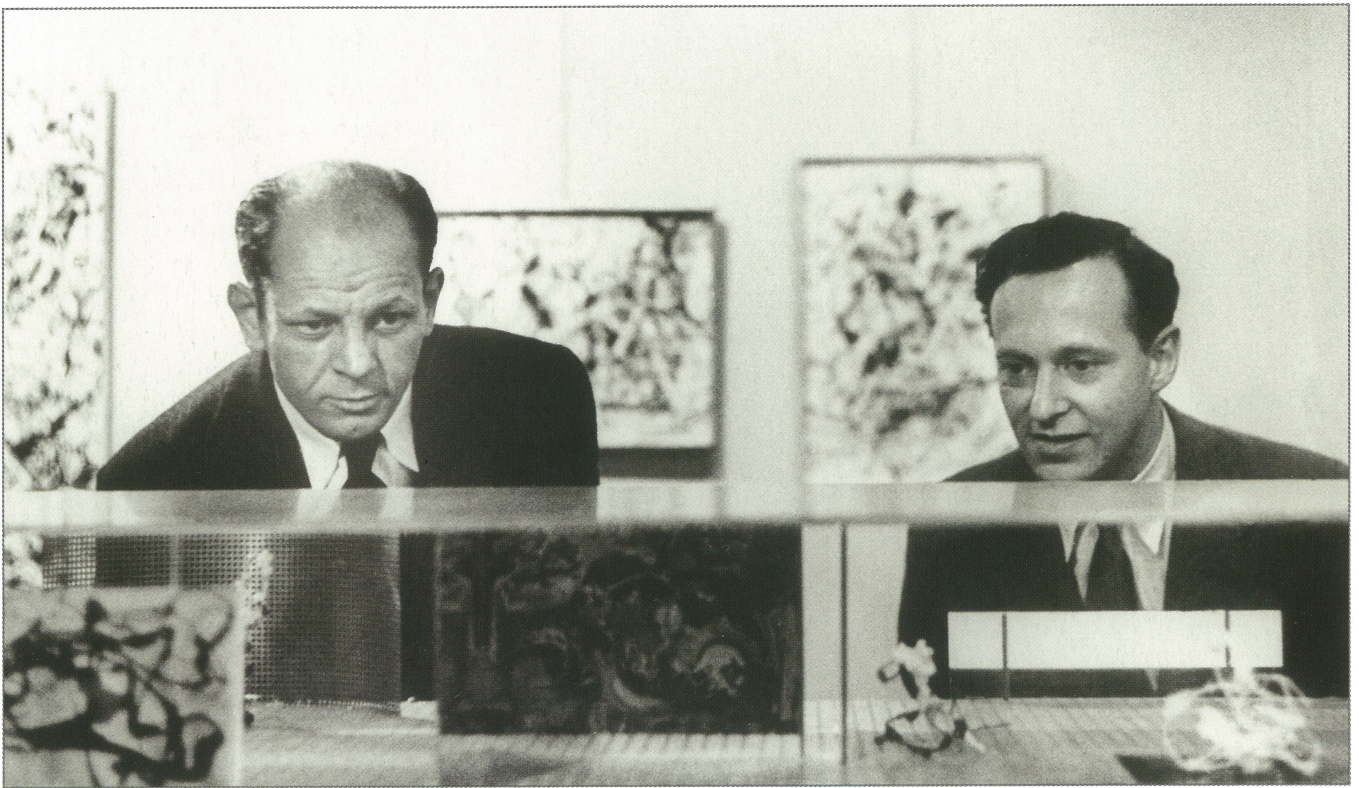
Soichi Sunami: Fig. 36

James Via: Fig. 39

Courtesy of Joan T. Washburn Gallery: Fig. 8

I. Zafrir: Fig. 21





Jackson Pollock and Peter Blake with Blake's "Ideal Museum" model, Betty Parsons Gallery, 1949.