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Abstract Expressionism: A Case Study on Jackson Pollock's Works

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Abstract

The present study investigates the incident in abstract expressionism works especially the works were done by Jackson Pollock. For this purpose, a qualitative method (descriptive analytical) was used. Necessary data and information were collected by using the library and field research methods. The main purpose of this research is explanation of incident in abstract expressionism works, especially the Jackson Pollock's works. The major findings and results that were obtained show that Pollack's works are not accidentally and they are results of several years of works. Painter has been practiced to remove the topic form his works and after the action paintings are popular. He used his inner conscience in his works, and according to his own conclusion whenever he loses this connection with his inner conscience, his work would be destroyed. In the abstract expressionism works, the unconscious movement of hands and uncontrolled transferring of the paint can be seen on the canvas. In addition, his works are full of instinctive and emotional behavior. Actually, the action of painting would be priority in abstract expressionism works. It is a style, which is coming from his artist experience.

Keywords: Abstract expressionism, modern art, surrealism, imagination, Jackson Pollock.

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Introduction

Abstract expressionism action painting, which arose especially in the mid-twentieth century America, often associated with Jackson Pollock (1912-1956). In that time period, the center of the art world moved from Europe to America. This kind of painting is called action painting because the painter tries various means of action and by working from different angles throws the paint to the canvas along with the movement, creates canvases. Therefore painter expresses more emotional character without any representation of the world. Painter lays down a flat big ball of Pollock canvas on the ground and sprinkles color through on it. Painter may focus edges of the canvas or middle of it depending of his/her will. Pollock's paintings are drawn with a technique that color dropper full of stains and colorful levels that have come into existence by chance. Sharp images and intense details form a uniform background. Indistinguishable parts of the painting as well as an intense and psychological violence increase its overall effect on the viewer. All rectangular paintings through the balance of gross, the statement emphasized mode to achieve an impact in other words, into an organic whole and in front of the viewer for an exciting set, brilliant and matchless accordingly.

Among the consequences of such a change, the massive increase and thus increase the impact on the viewer's paintings it can be concluded that it is in the process of achieving the effect of such action seems interesting, painting and the viewer around the painting exceeded placed in a special environment. In Pollock express the entire content of the artist, that is internal, intrinsic guided by mysterious forces; that is why, in his view, randomized labeling that appears on the face of this type of painting, will be misleading. However, some of the key work materials moved the action painting. Accidental release liquescence fall colors on this matter, which involved a total of characteristics of stressed. The aim of this study is to explain something in the works, especially the works of Jackson Pollock's abstract expressionism.

Instead of revealing the dynamics of large-scale paintings, reflect the lifestyle of restless and perhaps the root of the years after the war. Super dynamic nature of his own, many expressionist artists expresses interest in existentialism. Existentialism is generally accepted as absolute freedom of choice in life and art as a pledge he emphasized.

Effects of Pollock's works from different perspectives

Pollock's works may remind modern city with their wavy texture, associated with the basic rhythms of nature (Samiazar, 2009: 55-57). His name is also associated with painting or across the entire overlap. In this type of painting, from any emphasis and focus avoided. As a

result, the traditional idea of composition and structure of the work to concept components relations with each other, quite aside and all parts of the board are of the same value.

According to Clement Greenberg, Pollock's paints do not focus on one part of the canvas but instead they have valuable margins and corners, a symbol of democracy in society create similar units. This phenomenon is a response contemporary sensitivity and a sense that hierarchical distinctions in civil society today are the loss: In the current system, no sphere or inherently superior and privileged experience of others. Composition based on wavy motion lines, almost uniformly covers almost the entire panel, aesthetic appearance makes seemingly random kind of order. For instance, rhythm, flow and circulation patterns mashing in a system of wavy lines amply demonstrate. Continuous pattern of lines, plates at the surface or the depth of the works brought a reminder of analysis. The panel has created amazing depth and move to the inner lines combined. Clement Greenberg in 1947 in an exclusive interview states: Pollock powerful contemporary American painter and the only one that Picasso cubist style micro cubist and post draw while still inspired by Kandinsky and Surrealist them (Ibid).

It seems that Pollock of fluid motion and create free-form lines and apparently irregular in seeking to achieve the rhythm of nature. Rhythms that form a pattern repeated in plant growth, living organisms and other organisms, micro and macro environment is created. However, this model is and how great is the formal structure? In his time, scientists believed that nature, trees, clouds, flames and winds are a model for replication. Until the 1970s, the discovery of advanced mathematics to understand the subtle forms and complex nature of the world, called Fractal or chaotic systems. Chaos theory, the rules governing the system of seemingly irregular formation of geometrical patterns using a lot of information from them, explained. Fractal, like a tree or a form of continuous motion of the planets in the galaxy is a simple pattern of frequent repetition. So that reading becomes complex shape regularity, geometry demands of high-tech (Samiazar, 2009: 57).

In the late '90s, physicist Richard Taylor, after examining the samples Jackson Pollock realized that they were formed from certain fractal patterns, which is based on rhythm, spraying or dropping paint on canvas Pollock have been affected by neurological and psychiatric conditions. In fact, the patterns of limb movement when turning away canvas painting and pouring or spraying colors are formed which affected his mental state. Repeat mode uncontrolled or unconsciously, their fractal properties, and therefore interaction paintings Pollock's chaotic process can explain. Taylor continued his research concluded the fractal dimension Pollock's work over the years has increased along with the evolution of his

painting style. Therefore, it seems Pollack quarter of a century before officially introduced fractal geometry, its ability to produce fractal patterns, through painting and its connection with the body was shown (Samiazar, 2009: 57-58).

On the other hand, Michael Fried and some others believe that Pollock abstract canvas comprised of a very homogeneous image area, devoid of any recognizable form or even abstract forms that encompasses all boards. Accordingly, they are visual, because the eye of the beholder, only provide and not any particular form of particles or abstract colors here are the components of a physical form, but a significant component and therefore appears to make a new kind of visual space. Hence, Pollack selected his surrealist trends in the level of intelligence (Ibid).

Critics such as Harold Rosenberg, Pollock's formalism of his clever control are the imaging process. In addition, abstracted realism moves him unconscious. Critics, however, suggest a different view meaning that Pollock's figures are created unconsciously and uninhibited way, while his lines abstract grid is controlled conscious effort to camouflage the figures. The second analysis appears to reflect his statement in 1949 in which Pollock had confessed similar images what he sees in life, there are layers of paintings and he deliberately made them disappear. Visaf, according to Likraznr, Pollock's wife, cites during an interview in 1969 that in response to this question: Pollock why a network-shaped curved line on his works as they were seven of eight, he was quoted saying: "I wanted the cover image" (Samiazar, 2009: 58-59).

Great Picture Wall is typical of small projects Pollack, who gathered in a large compound and have created something great influence. The narrative paintings Pollock small bugs together have launched a large carnival. Later that shapes its importance as small, independent components, in contrast, the overall integrity of the panel, lost the abstract canvas uniform surface structure and hierarchy becomes free from distinctions. No doubt, the quality of design influence small in the large canvases disappeared, but even more and far more effective on a vast scale has emerged. For instance, *Autumn Rhythm* and *Purple Sign*, which both were created in 1950s, are mass-oriented mode abstract designs. They are remarkable examples of that in a vast zone, uniformity and have appeared nationwide. The two boards alongside a number of other large paintings that Pollock had been generally as a number, including the effect of wall paintings on red background located in the Tehran Museum of Contemporary Art. The results in solo exhibitions of the artist in the 1950s and played a

crucial role in stabilizing his reputation. Meantime, Pollock as the US representative at the Venice Biennale, he exhibited his works in a Pavilion of the country.

These works, Pollock's desire to achieve something between easel painting and wall, in 1947 he was proposed as a way towards a modern future, virtually of liking (Samiazar, 2009: 64). Pollock's work after 1950, to be delving into controversial illustration shows a return to form oriented, as far as Greenberg's 1952 revision to the alleged passing of modern art of easel painting, say: Pollock's work represents a large number of his playing cards. A decade later, Michael Fried writes that return to traditional designs on the pretext of visual paintings, white paintings early 1950s, including Pollock; his fall may indicate the index is as an artist. *Portrait and Dream*, 1953, clear evidence of the judgment and the different techniques the artist in a work composed of two squares wide implicitly shows together. In total, the works mostly black caviar belonging to years 1951 have attracted less attention, although in terms of vast dimensions, no less than his earlier work (Ibid).

His work was not only centered on the formation of an American avant-garde, but also on a wider scale, was the point mutation of modern art. You experience inclusive impressionist movement in modern painting began in the nineteenth century, or they consider it an American phenomenon in international cultural competition in the years after World War II know. In any case, Pollock position among these movements is quite evident of a newer trend (Samiazar, 2009: 64-65).

The effects of abstract expressionism works

Abstract Expressionism is a thought rather than a style. In abstract expressionism, people had nothing in common except the opposition. Proof of the existence of abstract expressionism is ink spontaneous person. An abstract expressionism and action painting effect only underscores the artist behaviorism or displacement - where he was painting in art critical discourse, but also offers a new reading of modernism in the arts. In fact, the originality of the verb "to paint" it was also associated with a line of brushes with the formal structure. The two were in fact two sides of a coin that accompany advanced the established modern American painting. These two aspects of abstract expressionism, action painting and deconstructing the behavioral or the rules of the art form, in a clash of two prominent critic of modernist ideas as Clement Greenberg and Harold Rosenberg clearly reflected. It compared the views of the two theorists of abstract expressionism, the key to understanding different aspects of action

painting would provide. Although reading other modernist critics is such as Michael Fried and Mah Shai pro one is interesting in this respect (Samiazar, 2009: 33).

According to Rosenberg, specified time canvas in front of American painters emerged as a context for the work and often as a space for recreation, design, analysis and expression of a subject whether real or imaginary were preferred. What on canvas-closed role, did not see, was an event. Soon your painting with what imagination was matched. It is due to the tools and the impact it left on the board, enter the domain that was wanted. Subjective impression of the image and painter was the result of this confrontation. It is at this point that everything should be in color tubes, muscles painter and a sea of color to your drawing indulging in it makes exist. The result will be a way to surprise painter. The project is located in primary forms that come to mind and thinking is an attempt to reach the target. When the artist uses painting from the plan seems to be to paint the canvas as the place looks it must be carried out on something that the human mind has recorded and transferred directly to the page. One assumes an act of paintings, sketches and drawings that of a single operation drawn on it, an action another job. In fact, these two actions are as much alike, are different abstract expressionistic have called this view. These schools prior to painting, art is not pure. With this way of working with tools, aesthetics is also subject to conditions. Biography of the artist painting a practice is not isolated. His paintings can be considered a moment of living artists. The moment when the painter can paint on your canvas or drama of his life is falling apart or can happen in picture language. The painting is made of the same material that artists supernatural originated. New drawing any boundary between art and life is broke (Reid, 2011).

If painting is engaged in creation and considers specific topic (work of art) it is critical to life on canvas because based on art schools, styles and shapes to judge the effectiveness of sit, it will be strange. Some of these paintings by insisting that his paintings is in fact an activity, benefited from these aliens and claim that anything can be art. This goes back to the issue of aesthetics in a small district, if you see an activity cannot be regarded as extraordinary as it did in the world knew that benchmark tool in the hands of ignorant. Its value is placed away from the art, in other words the act (the act of painting) for "industrial painting" accordingly and at accelerated participate in an exhibition. Rosenberg, the construction of the term (action painting) never wanted to say that the painting operation, this kind of exercise is also not true that a turbulent and seemingly random network color splashes on the canvas, practical and illuminative be considered entirely unmanageable. There are no doubt that Pollock's paintings

and many other abstract, illumination element or accident, and anticipated plays a big role; the abstract expressionism art is one of the aids. However, whatever the painter experienced and skilled to do so, it cannot be coincidence. Always inhibitor of several years of practice and reflect on his work is effective. No wonder a Pollock drip painting between 1947 and 1951 share a common identity and personal presence (Reid, 2011: 293)

Pollock painting on canvas in 1947 to pay large that they no descent on the frame with thumbtacks stuck on the ground. Pollack believes that working in this way causes feel themselves more than ever part of it would be able to walk around the canvas, "I work on it from four sides and means word in my paintings" Pollock said about his paintings and added that,

'I am not working on the design or the color schemes. I want to express my feelings more direct my painting ... I think, rather than to illustrate ... when I am busy painting, there is a general idea in my mind. I can control the color of love, the work does not occur randomly, as the beginning and no end. (Quoted in Valind Amoori, 1994: 727).'

Pollock also expressed,

'It may seem that I have no control over what colors are poured coincidence. But I do not practice the right word, because when I draw, it is our own inner power or your subconscious and I after him (I own my main and my true) I (my physical body) do overcome and I am painting with full control (Quoted in Gein, Ferrief, Piehon: 1990: 531).'

During his early carrier, Pollack had engaged in various forms of psychotherapy that often took his to get rid of alcohol problem. In order to participate in the sessions of psychoanalysis involuntary rapid and his plans to put this analysis provide her psychiatrist. These projects similar approach to the way the surrealists spontaneous and quite by chance and immediately were created. Pollock's paintings in a process of continuous interaction effects for intuitive and instinctive pulling dabble were fashioned. The process according to any sketch artist or initial thought for the design or idea, there is no color and everything arises at the time of the invasion on canvas. However, Pollock's work was not considered any accident; as in an interview in 1950, when at the peak of this period is a tragedy, control and domination in the paint and the canvas emphasizes states: "I absolutely do not work on a random basis I deny the existence of an accident on the job." In addition, Pollock's action painting of abstract

expressionism were like Franz Klein, Willem de Kooning and Sam Francis in their element used. This style of painting them all-spontaneous is rapid and reckless energy within his immediate thought deeply authentic and reflects (Samiazar, 2009: 40).

It seems in Pollock's work after 1947, based on the accident of spontaneous creation increasingly plays a role in the formation of the panel. However, Clement Greenberg discusses the inherent accident or deliberately so special attitude. Pollock remains the rotational movement around the canvas, the colors allowed to move freely or even escape. They are the colors of passion and her body movement. Such is the distinction between paintings, drawing artist eliminated and allows free and restless, lines, and colors, combine to determine their boards. Photos and videos captured by Hassan Namos of Pollock at work in the studio were taken, mobility scene around her large canvas spread on the floorshow as well. Some critics these days of active Pollock was painting when immersed in the action, and so it is an internal conflict as psychological crises artist, irritability and alcohol are being compared. Others raised the mobility of excitement and the ecstasy of America in the years after the Second World War as, Pollack referred to as the harbinger of American world (Ibid, p.52-54).

Conclusion

In this study, abstract expressionist works of Jackson Pollock is studied. The results suggest that his works are not completely random and the result of years of practice and reflect on his work or seems to completely control painting on the canvas. In any case, each painting in his early implementation of some interesting events and randomized to occur. Pollock also insists that his work is not random as formulated by his words that "I think I want to express my feelings rather than illustrate. There is a general idea in my mind when I am busy painting."

As Pollack studied the works before 1947 and concluded that these works began to identify with the images more or less, including heads, body organs and interest rates. Rhythm, balance, contrast and visual elements, and that at the same time Pollock was painting his ideas on canvas consequently, establishing a proper relationship with his unconscious as he himself states "when I am losing my touch with my subconscious is a result of downtime." In fact, Pollock's work at first glance may seem like a coincidence, but in reality it is not.

Pollock has said elsewhere that the painting is actually the discovery what does it mean? The artist and the use of garlic into your subconscious discovered in images have shown. Hence, painting is in fact represented an artist and his thoughts and mind and we see Pollock's work become familiar with intellectual context. In fact, when Pollock painted his first leaves, sheds, breaks up and the subconscious to use the purest shape, but in the end the reason it checks the need for visual science. His works are composed of lights and shadows that combination of yellow and white lights appears and thanks to the combination of blue and black. White and black pushed out in the sink, and this makes a move on a page. (Such as eye effect in heat) colors in his work gain their power from adjacent to each other for example, black and red, yellow and blue, black and white. In addition to Pollock's action painting of abstract expressionism, like Franz Klein, William de Kooning and Sam Francis in their element used takes only a term that is used for jobs such as Pollock's work and does not seem possible at first, but after creation, and after a while, its fantastic and its amazing wonder that motivates all of the public may be very frivolous but the attention of many artists and were even physicists. As much as a physicist after experiments and computer analysis found that while irregularities are the works of Pollock's fractals involves certain order. Finally, according to an interview that was conducted with a number of respected masters I concluded that the boldness of the most important factors is the art event and reason and logic control, and end a very important role there by chance.

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