

SCHOLASTIC

# ART

## Jackson Pollock Working With Abstraction

Vol. 32, No. 5 ISSN 1060-832X  
Published in cooperation with  
The National Gallery of Art.

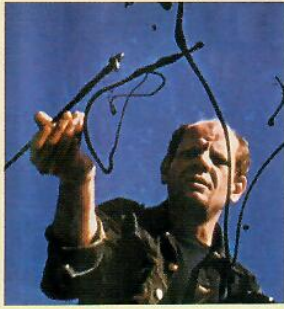
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MARCH 2003

Jackson Pollock demonstrates his dramatic painting style in this frame from a film that helped make him famous.

SCHOLASTIC





**COVER:** Frame from a film by Hans Namuth and Paul Falkenberg. Permission of Hans Namuth Studio.

**SCHOLASTIC**  
**ART**

Maurice R. Robinson, founder of Scholastic Inc., 1895-1982

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Scholastic Art® (ISSN 1060-832X; in Canada, 2-c no. 55867) is published six times during the school year, Sept/Oct., Nov., Dec./Jan., Feb., Mar., Apr./May, by Scholastic Inc. Office of Publication: 2931 E. McCarty Street, P.O. Box 3710, Jefferson City, MO 65102-3710. Periodical postage paid at Jefferson City, MO 65101 and at additional offices. Postmasters: Send notice of address changes to SCHOLASTIC ART, 2931 East McCarty St. P.O. Box 3710 Jefferson City, MO 65102-3710.

**PUBLISHING INFORMATION**

U.S. prices: \$8.95 each per school year, for 10 or more subscriptions to the same address. 1-9 subscriptions, each: \$19.95 student, \$34.95 Teacher's Edition, per school year. Single copy: \$5.50 student, \$6.50 Teacher's. (For Canadian pricing, write our Canadian office, address below.) Subscription communications should be addressed to SCHOLASTIC ART, Scholastic Inc., 333 Randall Rd. Suite 130, St. Charles, IL 60174 or by calling 1-800-387-1437 ext. 99. Communications relating to editorial matter should be addressed to Margaret Howlett, SCHOLASTIC ART, 555 Broadway, New York, N.Y. 10012-3999. Art@Scholastic.com. Canadian address: Scholastic Canada Ltd., 175 Hillmount Rd., Markham, Ontario L6C 1Z7. Canada Customer Service: 1-888-752-4690 Available on microfilm through Xerox University Microfilms, Inc. 300 N. Zeeb Rd., Ann Arbor, MI 48106. Also available on microfiche through Bell & Howell Micro Photo Division, Old Mansfield Rd., Wooster, OH 44691. Copyright © 2003 by Scholastic Inc. All Rights Reserved. Material in this issue may not be reproduced in whole or in part in any form or format without special permission from the publisher.

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Printed in U.S.A.

# An American

**“Sometimes I use a brush, but often prefer using a stick. Sometimes I pour the paint straight out of the can.” —Jackson Pollock**

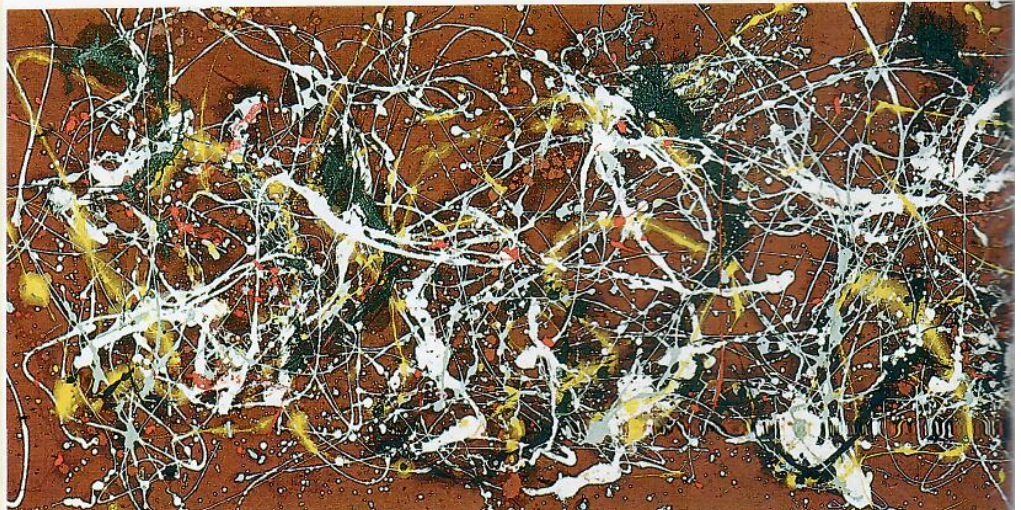
**W**hen Jackson Pollock first began showing his work in New York City galleries during the 1940s, many critics were outraged. One said the paintings looked like “baked macaroni.” Another said that Pollock’s paintings “resemble a mop of tangled hair.” Only a few people realized that “Jack the Dripper,” as some called him, was creating a new and revolutionary kind of American painting.

Today, when young artists make works of art from materials such as chocolate, sculpt life-size fiberglass car wrecks, and fill art galleries with dirt, Pollock’s abstractions just don’t seem that outrageous. But in the years after World War II (1939-1945), the art world was very different. During the 1940s and 1950s, artists were creating non representational images. But no one even thought of making paintings with anything other than a paint brush. At that time, Europe was the center of the art world, and Pablo Picasso was the most important European artist. American art was considered relatively unimportant. Jackson Pollock would soon change that.

Pollock had always been a rebel. The youngest of five

▼**“The modern artist expresses an inner world. He works with space and time to express his feelings rather than illustrating.” —Jackson Pollock**

Jackson Pollock, *Number 2, 1949*, 1949, 38 1/8 x 15 ft 9 1/2 in. Munson-Williams-Proctor Institute Museum of Art, Utica, N.Y. The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.





# can Rebel

brothers, he was born in 1912 in Cody, Wyoming. His mother encouraged her sons to become artists, and four of them did. While he was growing up, Pollock's family moved all over the Western states. Pollock was very influenced by Native American culture. He and his brothers used to watch Native American artists perform ceremonial dances and create sand paintings. The family eventually settled in California, where Pollock went to high school. He was a poor student, but developed a strong interest in art. He also had a reputation as a troublemaker, and was suspended several times for fighting.

In 1929, Pollock moved to New York City to study art. To classmates and teachers, Jackson was the boy who couldn't draw. Although he worked hard, he seemed unable to master the basic techniques of traditional art. But despite his difficulties and self-doubt, Pollock felt driven to express his emotions through painting. In Pollock's somewhat crude self-portrait (above, right), the wide-eyed face emerging from a dark background has the startled expression of a frightened child.

Perhaps because of his lack of traditional artistic skill, Pollock would eventually bypass accepted painting rules, inventing a method that was uniquely his. His brush moved faster and faster as his style evolved, often losing contact with the canvas. Ultimately, Pollock would pour or fling paint directly onto a huge canvas spread across the floor. Recognizable images disappeared from his paintings

along with **horizon lines, focal points,** and other elements of traditional composition. Works such as *Number 2* (below) are **non representational**.

In a non representational work, there is no recognizable subject.

The image is made up of the formal elements—**lines, shapes, spaces, colors, and textures**—that make up its composition. In this **flat, all-over pattern** there is no illusion of deep space, no sense of up or down, no foreground, middle ground, or background.

By the early 1950s, Pollock was recognized as a leader of the movement known as *Abstract Expressionism*, in which artists conveyed emotions through color and non-representational shapes. Although his rebellious “cowboy” image and unconventional painting technique had made him a celebrity, Pollock struggled throughout his life with alcoholism and depression. He died in 1956, when the car he was driving ran off the road and crashed into a tree.



▲ Around the time he painted this self-portrait, Pollock made the statement “I feel like an oyster without a shell.”

Jackson Pollock (1912-1956). *Self-Portrait*, c. 1935. Oil on canvas mounted on fiberboard. 7 1/4 x 5 1/4 in. The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York. Photo: Bridgeman Art Library.







**“When you are working out of your unconscious, figures are bound to emerge.”**

**—Jackson Pollock**

**D**uring the 1930s, Jackson Pollock was able to earn a living through the WPA Art Project. This was a government program set up to keep artists working during the Depression, a time of great poverty and unemployment in America. When the program was discontinued in the 1940s, Pollock and a few other former WPA artists would go on to pioneer Abstract Expressionism, the first major art movement to emerge after World War II.

This movement was strongly influenced by Surrealist artists, like Salvador Dali, who came to the United States in the 1940s to escape the turmoil in Europe. These artists worked spontaneously, using controlled accidents and dreamlike imagery to represent the workings of the unconscious mind. Pollock wanted to express his feelings, and Surrealism was able to show him ways to go beyond conventional methods.

Pollock was also inspired by the use of colors and symbols in Native American art. In *Mask* (top, left), Pollock has used bold red, yellow, and black based on Native American color schemes. The central masklike form is encircled by stars, slashes, and other symbols.

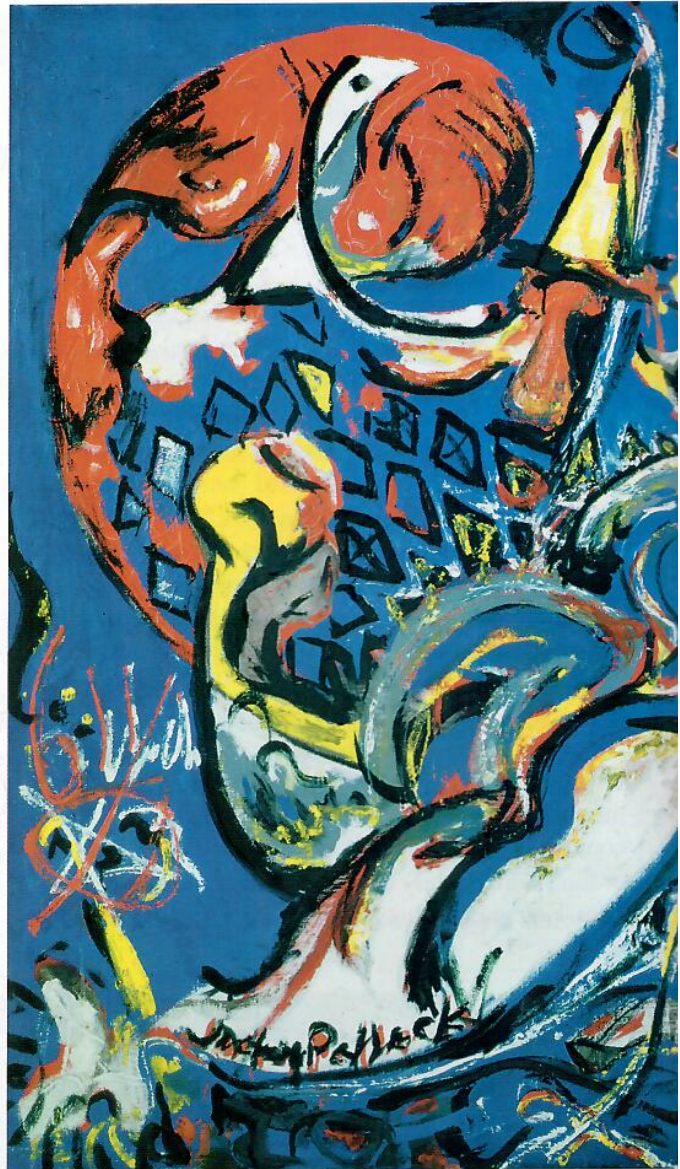
As Pollock’s style developed, his images became even

**“Today painters do not have to go to a subject outside of themselves. They work from within.” —Jackson Pollock**

▲ Jackson Pollock *Mask*, c. 1941. Oil on canvas. 16 3/4 x 19 in. The Museum of Modern Art, NY/Licensed by SCALA/ Art Resource, New York. The Pollock-Krasner Foundation/ Artists Rights Society (ARS), New York.

► Jackson Pollock *The Moon-Woman Cuts the Circle*, 1943. Oil on canvas. 43 1/8 x 40 15/16 in. Musée national d’art moderne, Centre Georges Pompidou, Paris. The Pollock-Krasner Foundation/ Artists Rights Society (ARS), New York. Photo: Bridgeman Art Library.

# Drawin

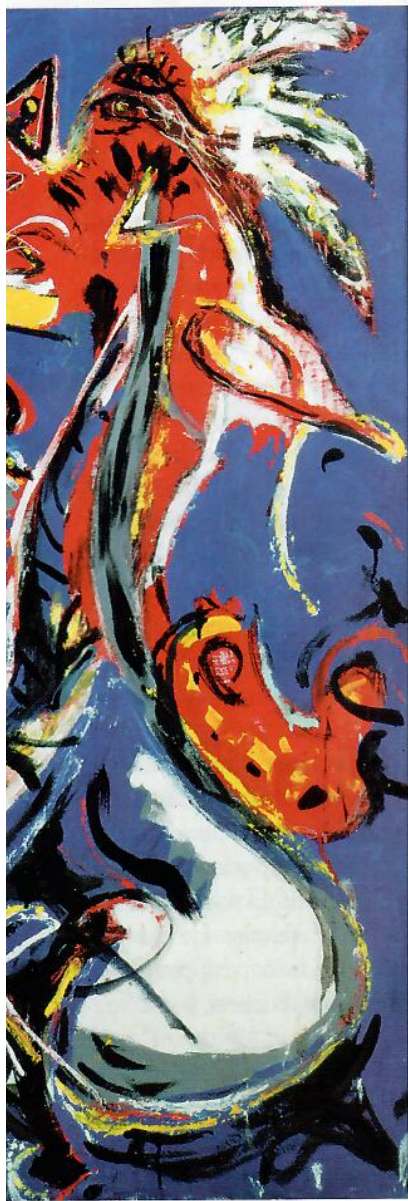


more broken up or **fragmented**. In *The Moon-Woman Cuts the Circle* (above), based on a Native American myth, the only complete image is the yellow knife that is being held by the central female figure. This figure, whose red head suggests feathers and war paint, appears to dissolve into a frenzy of **swirling lines** and **clashing color opposites** (oranges and blues).

Perhaps the strongest influence on Pollock was the



# g With Paint



◀ “My work is a continuous development of the same themes and obsessions.”  
—Jackson Pollock

Jackson Pollock *Troubled Queen*, 1945. Oil and enamel on canvas. 6 ft. 2 1/2 in. x 43 1/2 in. Museum of Fine Arts, Boston. Charles H. Bayley Picture and Painting Fund and gift of Mrs. Albert J. Beveridge and Juliana Cheney Edwards collection.

heart-shaped head with two eyes appears to be drowning in a tangle of jagged (geometric) lines and swirling (organic) shapes.

In 1941, Pollock met another artist who would have a major influence on his career. A painter named Lee Krasner noticed that Pollock's paintings were to be exhibited in a show along with some of her own works. She was curious about this unknown artist, so

angular, geometric work done by Pablo Picasso. Picasso's paintings showed Pollock the expressive possibilities of abstract art. In *Troubled Queen* (above, right) Pollock slashed paint onto the canvas with thick, repeated, diagonal strokes to create abstract images that are barely recognizable as two floating heads. The head on the upper left-hand side has been simplified, or abstracted, into a triangular shape with one eye. On the right, a

she went over to his apartment to introduce herself and see his work. Krasner was so impressed that she eventually put her own work aside to promote Pollock's art. She had many connections in the art world and was able to speak up for Pollock, who was often silent and withdrawn. The two artists were married in 1945. They settled on a farm in Long Island, where Pollock would create his best-known works.



# Creating a New Re

“It doesn’t make much difference how the paint has been put on something has been said.”—Jackson Pollock



▲ “When I am painting, I’m not aware of what I’m doing. I have no fears about destroying the image because the painting has a life of its own.”—Jackson Pollock

Jackson Pollock *Galaxy*, 1947. Oil, aluminum paint, gravel on canvas. 43 1/2 x 34 in. Joslyn Art Museum, Omaha, Nebraska. Gift of Peggy Guggenheim Collection. The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

▼ “Having the canvas on the floor, I feel nearer. I can work from all four sides, and actually be in the painting.”—Jackson Pollock

Jackson Pollock at work; film frames by Hans Namuth. Permission of Hans Namuth Studio.



**A**t his retreat in Springs, New York, a rural community on Long Island, Jackson Pollock worked in the garden, rode his bicycle, and baked bread. He set up a studio in an old barn and rigged a sound system to play his collection of jazz recordings. But these activities were just a way of “recharging” himself.

For Pollock, the *act of creation* was the important event; the painting was just a *result* of that act. He was already creating abstractions, working with a brush on canvas. But in order to express himself completely, Pollock knew he needed to go beyond traditional methods. He recalled the Navajo sand painters he had seen as a child; how they stood above the ground and created images by dropping sand on it. He also remembered experimental workshops he had taken when he had created “controlled accidents” using glue, spray guns, and dripping paint.

To produce *Galaxy* (left), Pollock spread a huge canvas on the floor. He then opened dozens of cans of industrial enamel. He began to walk around the canvas, plunged a stick into a can of paint, and started to drip a few lines. Then, as the artist began to open himself up to his creative process, he let the action of painting take over. He circled the canvas, working from all sides, throwing, dripping, squirting paint, using hardened brushes, buckets, paint tubes, or his hands.

Pollock controlled the **thickness**, **direction**, and **rhythm** of the lines by varying the **viscosity** (thickness) of the paint and the **height**, **angle**, and **speed** of pouring. Drips could be put on gently or splattered with great force. Some lines are **continuous**, some **short and thick**, some

just **dots**. Lines could be **parallel**, **straight**, **curved** or **diagonal**. Relatively **negative** (empty) spaces contrast with webs of **thick**, **impasto** textures built up with sand, glass, nails, string, or parts of old paint brushes. **Color opposites** could re-create tense, violent feel-



# ality

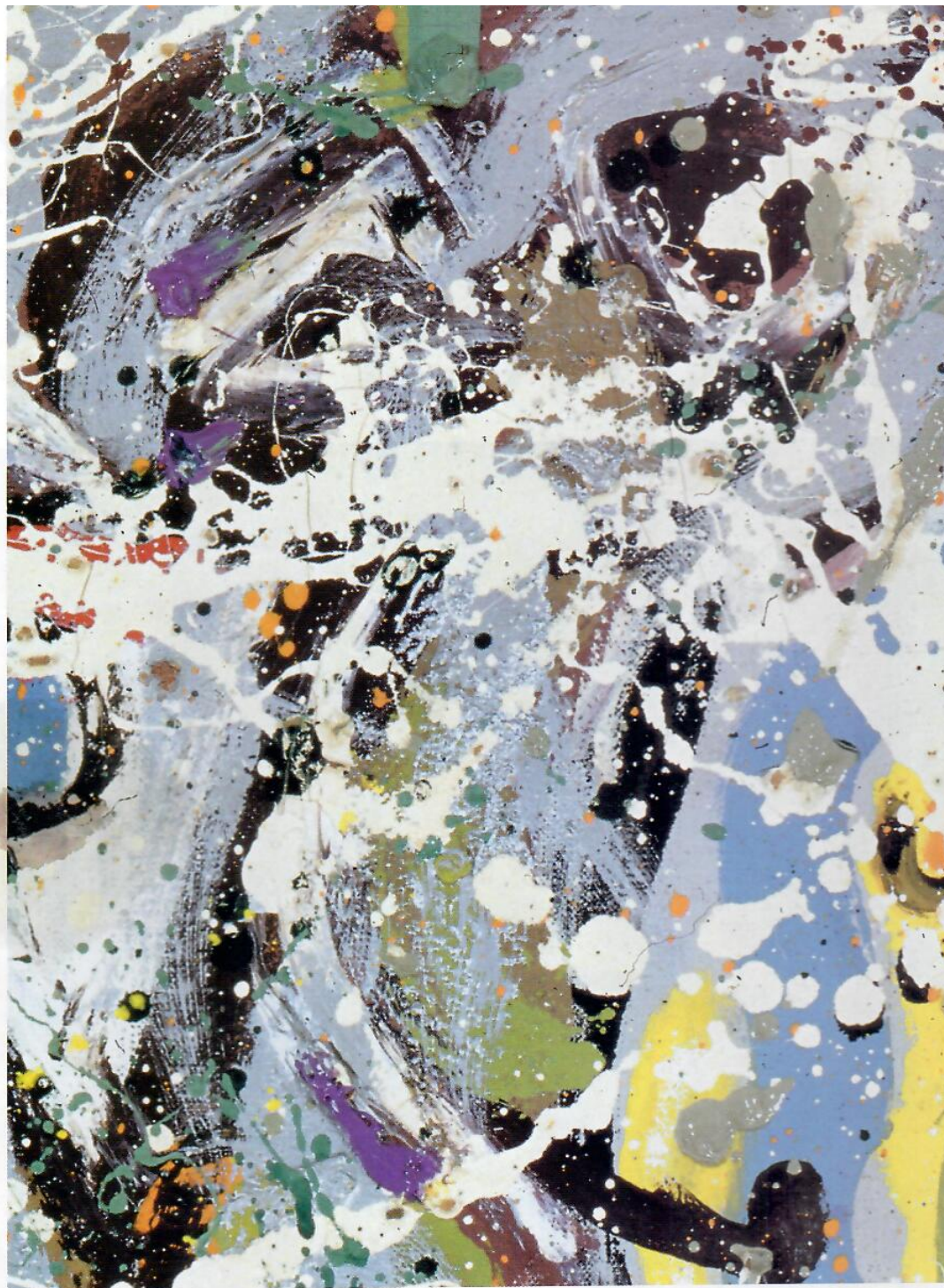
as long as

ings. Related colors, such as the yellows, oranges, and reds in *Galaxy*, could suggest the cosmic wonder of a night sky. Pollock used aluminum paint to give a shimmering “astronomical” quality to works such as *Galaxy*.

When Pollock showed 17 of his “drip” paintings in a New York gallery in 1948, the reactions were disappointing. None of the paintings sold, and some reviewers dismissed Pollock’s work as “glorified wallpaper.”

A year later, an article titled “Jackson Pollock: Is He the Greatest Living Painter in the United States?” appeared in *Life* magazine. It showed Pollock at work, calling him “the shining new phenomenon in American art.” A film of the artist creating one of his abstractions (cover) brought Pollock more attention, and his paintings began to sell for high prices.

Following the success of his drip paintings, Pollock began to feel burned out and was often unable to paint. *Blue Poles* (pages 8-9) was among his last paintings and is considered one of his greatest works. It began as an unsuccessful attempt at a “group painting” with two fellow artists. The large canvas was too expensive to throw away, so Pollock repainted it. He was dissatisfied with the result



and sought a way to “save” the painting. Finally, he superimposed eight vertical poles on the dense web of lines, spacing them equally and tilting them slightly in opposing directions. The solid poles bring a sense of order to the chaotic, interweaving lines.

▲ “I work with a thin, dripping paint, or heavy impasto with sand, broken glass, nails, coins and other foreign matter added.”  
—Jackson Pollock

Jackson Pollock *Galaxy*, (detail).



MASTERPIECE  
OF THE MONTH #5

SCHOLASTIC  
**ART**

# Blue Poles

by



Jackson Pollock (1912-1956). *Blue Poles: Number II*, 1952, enamel and aluminum paint with glass on canvas, 6 ft. 10 1/2 x 15 ft. 11 3/8 in. National Gallery of Australia, Canberra. The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York. Photo: Bridgeman Art Library.



ARTS & CRAFTS

**“I don’t paint nature, I am nature!” —Jackson Pollock**

# Jackson Pollock





# Beyond Pollock

The work of Jackson Pollock has had a profound effect on artists of today.



▲ Helen Frankenthaler, b.1928. *The Bay*, 1963. Acrylic on canvas, 6 feet 8 3/4 square. The Detroit Institute of Arts, Founders Society Purchase with funds from Dr. and Mrs. Hilbert H. DeLawter. Photo: Bridgeman Art Library.

“JACKSON’S PAINTING METHODS APPEALED TO ME . . . THE DANCELIKE USE OF ARMS AND LEGS, BEING IN THE CENTER, RELATING TO THE FLOOR.”—HELEN FRANKENTHALER

## INSPIRED BY POLLOCK

When young American painter Helen Frankenthaler first met Jackson Pollock, she had never seen anyone work as freely and spontaneously as he did. The experience so affected her that, more than half a century later, Frankenthaler still uses Pollock’s techniques to create her Abstract Expressionist images. While Pollock dripped his paint onto the canvas to build up his textured images, Frankenthaler soaks her canvasses. She then dilutes her paints so the thin colors **spread, overlap, and bleed** into one another.

At first, Frankenthaler’s painting *The Bay* (left) seems to be completely non-representational. But the radiant **natural colors**, mysterious **organic shapes**, and nearly **symmetrical** (visually equal on each side) **composition** project the feeling of a landscape. **Concave**, baylike shapes surround **convex** peninsulas. **Flat** neutral spaces with no **background** or **foreground** form atmospheric effects that suggest nature reduced to its simplest terms. The

**blurred, dissolving edges** resemble coastlines and beaches, while the **related colors**—blues and greens—suggest views seen from a plane. One tiny red spot close to the middle of the composition serves as a central **focal point**.

“REFERENCES TO NATIVE AMERICAN ART IN MY PICTURES ARE PROBABLY THE RESULT OF EARLY MEMORIES AND ENTHUSIASMS.”—JACKSON POLLOCK

## BEFORE POLLOCK

When Jackson Pollock was searching for a way to express his unconscious feelings, he remembered the Native American sand painters he had seen as a child. Pollock had attended many healing ceremonies performed by Navajo medicine men or women. The sand painter would stand or kneel above a large area of clean sand that had been spread out as a background. The artist would sprinkle colored sand on the ground, working outward from the center. Only white, blue, yellow, or black sand was used to create the highly symbolic images.

When the painting was done, the sick person would be

placed on it. The power of the images was then transferred, and the sickness left the patient’s body. When the ceremony was completed, the sand was gathered up and returned to the earth. In sand painting, as in Jackson Pollock’s work, the *process* is more important than the *result*. It is the ceremony and the act of creation that heals the patient. The result of that creative process—the sand painting—becomes unimportant and is finally destroyed.

► Photo: Danny Lehman/Corbis







**“I LIKE THE TITLE OF A WORK TO LEAD YOU INTO THE PAINTING.” —SAM GILLIAM**

## POLLOCK’S LEGACY

**E**qual Employment Opportunity Is the Law (left), created by African-American artist Sam Gilliam, looks like a Jackson Pollock painting done on a T-shirt.

During the 1950s, Jackson Pollock outraged critics by using unusual materials and techniques. Pollock’s methods influenced many younger artists. Sam Gilliam took Pollock’s techniques even further, abandoning stretchers and frames, pouring paint on rolls of fabric, hanging his fabric on the wall, or draping it around the gallery. Gilliam brought his billowing **over-all patterns** off the wall, or stood them on platforms, like sculptures.

In this print, Gilliam may be using Pollock’s drip and splatter techniques to make a rare political statement. Dark-green, purple, and red webs of paint cover the image of a simple white T-shirt. The title of the piece suggests that the wearer, despite his or her appearance, cannot be discriminated against for any reason. The bright-red focal point, the label at the top that says Equal Opportunity Is the Law, makes the message clear.

▲ Sam Gilliam, b. 1933. T-Shirt, from the portfolio *Equal Employment Opportunity Is the Law*, 1973. Serigraph on paper sheet: 22 x 30 in. Smithsonian American Art Museum, Gift of the BLK Group, Inc. Photo: Art Resource, New York.





ARTIST OF THE MONTH

# Capturing Inner



**N**ineteen-year-old Ryan Koons used to be very shy. He never knew quite what to say to people he didn't know well. Then Ryan discovered art, and his life gradually changed. Before graduating last year from Murphysboro High School in Illinois, he took as many art classes as he could. "Through art, I found a way to express my feelings. I would draw something, and have to explain why I did it the way I did. That helped me get rid of my shyness."

Today, Ryan's art is far from shy. He strives to be original and unconventional, as can be seen in this award-winning self-portrait. Ryan wants to create art that inspires people to look deeper into the image, and into their own lives. He is saving money so he can study art, anthropology, and biology at a local community college next fall. His dream job would be to create socially conscious art. "If I can make people think, and help people become better human beings through my art, then I'll be happy," Ryan says.



# Images

To find out more about The Scholastic Art & Writing Awards, ask your teacher to write to: The Alliance for Young Artists & Writers, Inc., 557 Broadway, New York, NY 10012-3999 or phone 212-343-6892. [www.scholastic.com/artandwriting](http://www.scholastic.com/artandwriting)

## How did you first get involved in art?

I've drawn for as long as I can remember. But it was my aunt who got me into art. She's a really good artist. I'd go over to her house, and see her work hanging on the walls.

## How did you do this award-winning piece?

It was an assignment. We had to create a self-portrait. We could represent ourselves in any way, as long as the portrait conveyed our personality and how we felt about ourselves. I think that's why our teacher had us use pastels, because different colors can really show how you feel inside.

## What did you want your self-portrait to say about you?

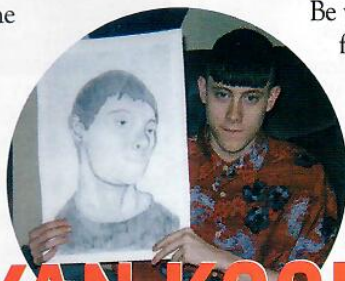
The self-portrait looks like me, but the colors make it feel abstract. I wanted this image to convey a sense of spiritual freedom; to create something no one had seen before in order to show the inner me. This picture gives a sense of what my spirit would look like.

## Does most of your art have this look and feel?

Yes, I tend to like to create abstract art. I've even used accidents in my work. Once I dropped some white into a painting by accident. Instead of fixing it, I used more white and made it look as if it were snowing. It ended up looking even better than I had planned.

## Did you use any unusual materials or techniques in this self-portrait?

I wanted to get a three-dimensional effect. So I placed rough cardboard and wood under the self-portrait. Then I rubbed it with pastel, so the picture took on the textures underneath. The cheeks and background outlines look like they're coming out of the picture. I also used glue to outline the chin, nose, and eyes. You can feel the



textures in this picture, just like when you feel somebody's face.

## Why did you choose the colors you used?

I used the colors of the rainbow, especially red, orange and yellow, to show how I felt inside. I was in a good mood, so I stayed away from purples and dark colors, blue and black. Those are sad colors, and I didn't want to take that approach. I chose green for the background, because it made the reds and oranges jump out at you. I also blended colors. People have a mix of emotions, and I tried to show that with this combination of colors.

## How did you go about creating the piece?

First, our teacher took snapshots of our faces, including neck and shoulders. I selected the best photo and transferred the outline of my face to a big piece of paper.

## Then what did you do?

I shaded in certain areas of my face—the cheeks, eyes, chin, neck, hairline—to block out color areas. In the shaded areas, I used light colored pastels. I put darker colors in the unshaded areas to make them pop out. Then I went over all the contour lines with glue. When the glue dried, I went over it again with different pastels, to contrast with the colors already there. Then I added background texture. I wanted something different from that same smooth look everybody else's portrait had.

## What advice do you have for other aspiring artists?

Be yourself. Do what you want to do. Take advice from people, but don't just copy somebody else's work. I think it's especially hard for most kids in school to be their own person. They want to fit in with the crowd. But I think you should be yourself at all times. It's better to stand out from the crowd.

## RYAN KOONS:

"I wanted this image to convey a sense of spiritual freedom; to create something no one had seen before in order to show the inner me. This picture gives a sense of what my spirit would look like."



SARAH J. SMITH



Sarah's portrait has **asymmetrical** (different on each side but visually balanced) features. Her lines are **short and thin**. The large, simplified head **fills the frame**. The eyes look directly at the viewer, so the subject looks open and friendly.

ADAM K. JEVNE



Adam has included his subject's shoulders as well as her head. **Thick lines contrast with thin ones**. **Overlapping lines** concentrate around the **focal point**—the eyes. A real bow and feather add color and texture, suggesting a fashion-conscious individual.

LARRY E. GATZ



**Scratchy contour lines** give a tentative feeling to Larry's **symmetrical** (same on both sides) portrait, suggesting a calm, quiet, reliable personality. A series of **light, scribbly, overlapping lines** on the face give a three-dimensional feeling.

## SCHOLASTIC ART WORKSHOP

# Abstracting a Face

**J**ackson Pollock is best known for his non-representational poured paintings. But as you saw on pages 4-5, Pollock also created many recognizable images. These images were highly *abstracted*—certain elements were *selected*, *simplified*, and *rearranged*.

In this workshop, you'll use a variation on Pollock's "drip" technique in order to abstract a face that captures the personality of your model.

Prepared by Ned J. Nesti, Jr., Morrison Junior High School, Morrison, IL • Assisted by Nicholas Bonneur, Charlie Dubnick, School of Art, Northern Illinois University, DeKalb, IL • Photos by Larry Gregory and Wade Duerkes, Northern Illinois University.

### MATERIALS

- Black Cat India ink
- No. 18 cotton cable cord (cotton macrame cord), cut into 5 in. pieces
- 4 1/2 to 7 in. wooden stir sticks or popsicle sticks
- Elmer's Glue-All
- Paper towels
- Painting/drawing board
- 12 x 18 in. 60 lb manila drawing paper
- Manila scrap paper
- Variety of color drawing materials: pastel, pressed crayon, earth tones, watercolor and/or Prisma color



To complete this project, you'll be creating an abstract mixed-media "drawing" of the person sitting across from you.

### PREPARATION

Jackson Pollock's painting technique may look accidental, but it was actually very controlled. This was partly due to the way the artist worked, standing above the painting and letting the paint flow down onto the canvas. Pollock put his whole body into his "action paintings," so the lines he created were very personal ones. Like Pollock, you'll be working from above in order to create a unique and individual line quality. You will be making an ink "drawing" using a piece of string attached to a stick.



KRIS KIRK



The **thick, intersecting diagonals** in this portrait appear to have been put on quickly. The **angular, slashing** lines and the eyes that stare suspiciously out of the frame make Kris's subject appear quick-tempered and easily annoyed.

DANA H. VERDICK



The **textures** in the tangled hair of Dana's subject were made by dragging the string sideways. The **rounded** face and closely **related colors**—oranges, reds, purples—suggest an informal, carefree, easy-going personality.

JOHN J. KOPHAMER



John has included arms and shoulders in his portrait, making his subject seem more active. The **thick lines** of the glasses draw attention to the **focal point**, the eyes. The artist's use of the **contrasting colors** blue and orange suggest some sort of conflict.

## Experiment with some of Jackson Pollock's techniques to create a unique and personal portrait

### STEP 1

Cut a five-inch piece of string. Use dots of glue to attach it one inch from the end of a wooden stick. Place newspaper (India ink is impossible to remove) under 12 x18 in. practice sheet. Put ink bottle on paper towels. Dip string in bottle, remove and slide along lip to prevent dripping. At first this method will seem difficult to control; you will need patience to master it. Experiment with various kinds of lines. Learn how much ink the string will hold, how to control dripping and darkness of line. Practice making dark and light lines; dragging string straight and sideways; wrapping string around stick; using stick to draw; holding string with fingers close to the end; stippling and dotting effects; using string/stick as you would a dry brush.

### STEP 2

You will be drawing the head/neck/shoulder/top half of the person sitting across the table. Since it is hard to control the string, you should look carefully at the contour you are drawing as you draw it. Use **thick, dark lines** for important contours, **light, thin lines** to show surface texture, details. **Simplify** and **abstract** features. Think about proportion and placement. **Overlap** thin light lines to show depth. Balance your composition. Select, draw only those details



Drawing with a string attached to a stick will produce a unique kind of line.

necessary to define the person. Complete six drawings. Select the strongest to be enhanced with another medium.

### STEP 3

Select one of the following mediums: pastel, pressed crayon, watercolor, earth tones, and/or Prisma color. The India ink drawing should dominate. Do not cover up contours and surface marks. Will your colors harmoniously **relate** to each other (combinations of red, yellow, orange or of blue, green, purple)? Or will you choose **clashing color opposites** (red and green; yellow and purple; blue and orange)?

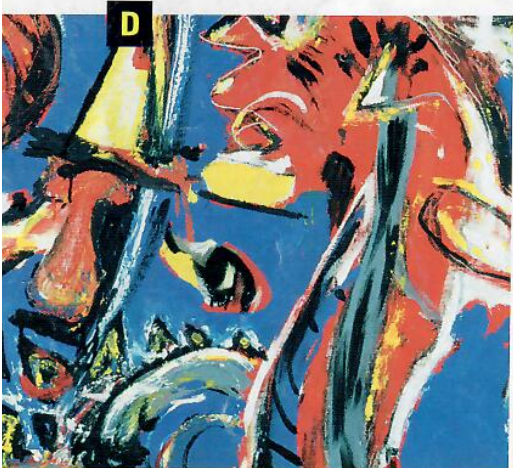
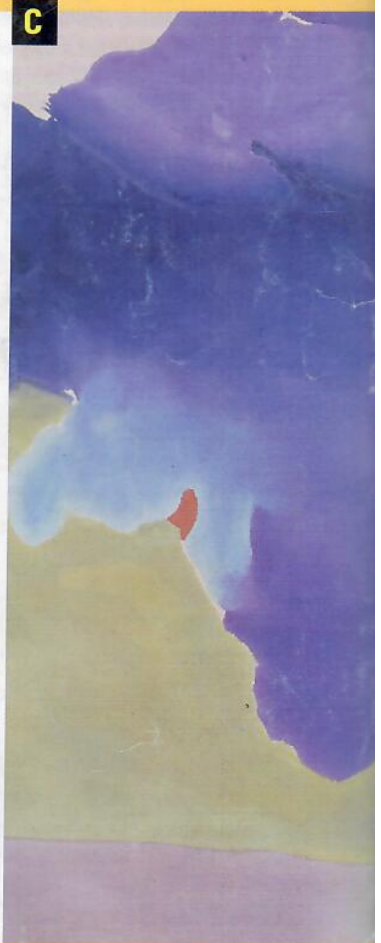
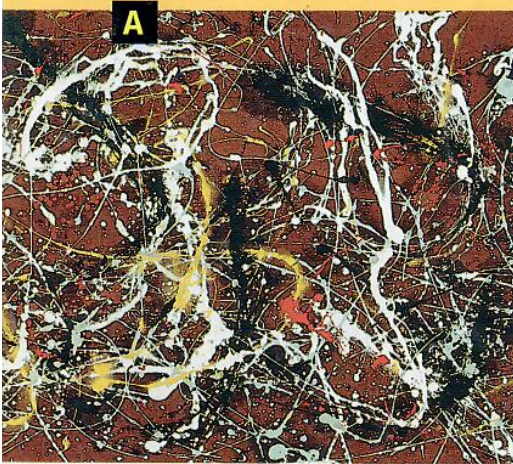


# Abstract Patterns

## What techniques did Jackson Pollock use to create his revolutionary art?

**J**ackson Pollock and other Abstract Expressionist painters wanted to express themselves through their spontaneous working methods. To do this, they developed their own visual vocabulary.

Below are details of some of the works featured in this issue and some terms used to describe Abstract Expressionist methods and results. Next to each of the terms, write the letter of the visual (or visuals) that seems most appropriate.



- |   |  |  |
|---|--|--|
| <input type="checkbox"/> 1. "Drip" paintings            | <input type="checkbox"/> 7. Dots                       | <input type="checkbox"/> 13. Organic shapes        |
| <input type="checkbox"/> 2. Brushstrokes                | <input type="checkbox"/> 8. Thick impasto textures     | <input type="checkbox"/> 14. Flat patterns         |
| <input type="checkbox"/> 3. Non representational images | <input type="checkbox"/> 9. Related colors             | <input type="checkbox"/> 15. Aluminum paint        |
| <input type="checkbox"/> 4. Color opposites             | <input type="checkbox"/> 10. Fragmented images         | <input type="checkbox"/> 16. Focal point           |
| <input type="checkbox"/> 5. Superimposed verticals      | <input type="checkbox"/> 11. Continuous lines          | <input type="checkbox"/> 17. Thin, bleeding colors |
| <input type="checkbox"/> 6. Concave/convex shapes       | <input type="checkbox"/> 12. Blurred, dissolving edges | <input type="checkbox"/> 18. Overall patterns      |