

The Museum of Modern Art

50th Anniversary



NO. 1
FOR IMMEDIATE RELEASE

POLLOCK'S WORKS ON PAPER AND PAINTINGS TO BE SHOWN AT MUSEUM OF MODERN ART

JACKSON POLLOCK: DRAWING INTO PAINTING, an exhibition of 85 drawings and 5 paintings by one of the most influential and acclaimed American artists of the 20th century, will be on view in the third-floor Sachs Galleries of The Museum of Modern Art, February 4 through March 16, 1980. Ranging from a number of the artist's early drawings of the 1930s to drawings done in the 1950s-- Pollock died in 1956--the exhibition emphasizes the close connection between Pollock's innovative approach to the problems and processes of drawing and the great "drip" paintings of 1946-1950, perhaps his most characteristic and certainly his best known works. The selection of paintings in the exhibition, including Number 8, 1949, Number 19, 1951, Echo: (Number 25, 1951), (Black and White Polyptych), and Number 6, 1952, further establishes this connection.

JACKSON POLLOCK: DRAWING INTO PAINTING has been directed by Bernice Rose, Curator of Drawing at The Museum of Modern Art, who also wrote the catalogue which accompanies the exhibition*, a revision of an earlier study Jackson Pollock: Works on Paper, published in 1969 by The Museum of Modern Art with The Drawing Society. Ms. Rose has been able to incorporate into the present text new observations concerning the role of drawing in Pollock's work, particularly during the early 1950s.

*Jackson Pollock: Drawing Into Painting. 96 pages, 73 illustrations (6 color). \$17.50 cloth; \$8.95 paper. Published and distributed by The Museum of Modern Art.

JACKSON POLLOCK: DRAWING INTO PAINTING opens in New York following the widely acclaimed tour of major European cities--Oxford, Dusseldorf, Lisbon, Paris, and Amsterdam--by a somewhat different version of the exhibition under the auspices of the International Council of The Museum of Modern Art. Lenders to the current exhibition include leading museums and private collections in the United States, Canada, and Europe. Among the American lenders is the artist's widow, the painter Lee Krasner.

Born in Cody, Wyoming in 1912, Pollock lived in the West, principally Arizona and California, until the age of seventeen. From 1929 to 1931 he studied at the Art Students League in New York under Thomas Benton, one of a group of American painters who in violent reaction against modern innovations of European art were committed to the subject matter of "the American scene" and painted in a style combining realism with energetic rhythms and expressive distortions. Beginning about 1935, Pollock was inspired by the expressionist violence of the Mexican painters Orozco and Siquieros. A few years later, his attitude toward painting was revolutionized by the work of European moderns, especially Picasso. The earliest works in the present exhibition are a number of drawings done in the late 1930s and early 1940s, which demonstrate Pollock's relationship to Picasso's style of the same period and also his departures from it. By 1943 when he had his first one-man show in New York, Pollock's work evidences the influence not only of Picasso but also of the international Surrealist movement with which he had come into direct contact through such artists as Stanley William Hayter and Matta, who resided in New York during the war years. Pollock and a number of his American contemporaries soon adapted to their own purposes surrealist devices like "automatic drawing" in which they found a stimulus to a freer means of expression. It was these expressive means rather than associated ideas or literary references which became the essential content of the work of art among the young American artists who later became known as "Abstract Expressionists." As Ms. Rose

observes: "Pollock united the romantic motivations and attitudes underlying Surrealism and the automatic techniques for implementing their expression to abstraction, using the structures of abstraction as a basic premise.... It is in the transference of the freedom of automatic drawing to automatic painting that Pollock's style is created."

Beginning in 1946, and continuing in the next few years, Pollock shed remaining surrealist and psychological symbolism and began work in a purely abstract mode. It was at this time that Pollock accomplished, in Ms. Rose's words, "the translation of drawing into painting--the radical fusion of draftsmanship with paint and color to create a technique that was linear in execution, painterly in effect. Pollock's expressive line of dripped and poured paint was at the same time object, means and color." In the "drip" paintings, Pollock employed enamel and aluminum paints which he poured directly from a stick or can or spattered onto the canvas with a syringe rather than applied conventionally with the brush. "By 1948," as Ms. Rose notes, "works on both paper and canvas depended structurally on the graphic qualities of the drip style, however painterly the surface. Obsessed with drawing, Pollock erased the distinctions then obtaining between not only drawing and painting, but, it would appear, also between drawing as a discipline and drawings."

Pollock himself, in a note cited by Ms. Rose in her catalogue text, reflected on the relation of drawing--line--and the "drip" paintings in his work: "Most of the paint I use is liquid, flowing...the brushes are used more as sticks and do not touch the surface...I'm able to be more free...and move about...with greater ease...it seems to be possible to control the flow of paint to a greater extent...I deny the accident...I have a general notion of what I'm about and what the results will be...I approach painting in the same sense one approaches drawing, that is, it's direct...."

JACKSON POLLOCK: DRAWING INTO PAINTING has been made possible by generous grants from The Lauder Foundation and from the National Endowment for the Arts.

The Museum's overall exhibition program is supported in part with public funds from the New York State Council on the Arts.

For further information, please contact Luisa Kreisberg, Director, (212) 956-2648, or Bruce Wolmer, 956-7298, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, New York 10019.

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Final Checklist

JACKSON POLLOCK: DRAWING INTO PAINTING

February 4 - March 16, 1980

In all listings below, dates enclosed in parentheses do not appear on the works themselves. Dimensions are given in inches and centimeters, height preceding width. The abbreviation CR refers to Jackson Pollock: A Catalogue Raisonne, edited by Francis V. O'Connor and Eugene V. Thaw, Yale University Press, 1978.

POLLOCK, Jackson. American, 1912 - 1956

WORKS ON PAPER

1. Untitled. (c. 1938). Pencil, colored pencil, and colored crayon on paper, 13 1/2 x 9 1/2" (34.2 x 24.1 cm) (sight). Collection Lee Krasner Pollock, New York. CR# 486. (Photo: Keller 4022).
2. Sheet of Studies. (c. 1941). Pencil and charcoal pencil on paper, 11 x 14" (27.9 x 35.5 cm). Collection Lee Krasner Pollock, New York. CR# 640. (Photo: Petersen 2598).
3. Untitled. (c. 1941). Black ink on paper, 17 3/4 x 13 5/8" (45 x 35.2 cm). Collection Lee Krasner Pollock, New York. CR# 606. (Photo: Sunami 14,979).
4. Untitled. (c. 1941). India ink, watercolor, and crayon on watercolor paper, 13 x 10 1/4" (33 x 26 cm). Collection Roy and Dorothy Lichtenstein, South Hampton, New York. CR# 592. (Photo: Nelson 20204).
5. Animals and Figures. 1942. Oil and gouache with pen and ink on paper, 22 3/8 x 29 7/8" (56.8 x 76 cm). The Museum of Modern Art, New York, Mr. and Mrs. Donald B. Straus Fund. CR# 961. (Photo: Sunami 15,427).

6. Untitled. 1943. Pen and ink and watercolor on paper, 26 x 20 1/2" (66 x 52.1 cm). Montana Historical Society, gift of Mr. and Mrs. Everton Gentry Poindexter. CR# 698. (Photo: Montana Historical Society).
7. Untitled. (c. 1943). Brush, pen and ink, and colored pencil brushed with water, 18 3/4 x 24 3/4" (47.6 x 62.8 cm). Collection Lorna Poe, Los Angeles. CR# 697. (Photo: Petersen 2546).
8. Untitled. (c. 1943). Brush, pen and ink, and colored pencil brushed with water, 18 3/4 x 24 3/4" (47.6 x 62.7 cm). Collection Lee Krasner Pollock, New York. CR# 678. (Photo: Sunami 14,977A).
9. Untitled. (c. 1943). Colored papers, pen and ink, and gouache, 16 x 21" (40.6 x 30.5 cm). Collection Mary and Steven Mochary, Montclair, New Jersey. CR# 1025. (Photo: Sotheby Parke Bernet, Inc.).
10. Untitled. (c. 1943). Pen and ink and pencil on paper, 5 5/8 x 17 7/8" (14.3 x 45.4 cm). The Museum of Modern Art, New York, Anonymous Extended Loan. CR# 702. (Photo: Keller 1164).
11. War. (c. 1943-44, subsequently inscribed 1947). Brush, pen and black ink, and crayon on paper, 20 3/4 x 26" (52.7 x 66 cm). Collection Lee Krasner Pollock, New York. CR# 765. (Photo: Sunami 14,973B).
12. Untitled. (c. 1943-44). Crayon, colored pencil, brush, pen and ink, and wash on paper, 20 1/2 x 25 7/8" (52.1 x 65.7 cm). Collection Lee Krasner Pollock, New York. CR# 741. (Photo: Petersen 2679).
13. Untitled. (c. 1943-44). Brushed black ink and colored crayon on paper, 20 1/2 x 25 7/8" (52.0 x 65.6 cm). Collection Lee Krasner Pollock, New York. CR# 742. (Photo: E.V. Thaw & Co.).
14. Untitled. (c. 1943-44). Black ink and colored crayon on paper, mounted on red paper, 5 3/8 x 5 1/8" (13.5 x 13 cm). Private collection, New York. CR# 720. (Photo: Keller 3790).
15. Untitled. (c. 1944, subsequently inscribed 1947). Pen and ink and crayon on paper, 17 3/4 x 25 1/2" (45.1 x 64.8 cm). Collection Mrs. Betty Parsons, New York. CR# 762. (Photo: Baker 30-150).
16. Untitled. (c. 1944). Pen and ink on paper, 19 5/8 x 25 1/2" (49.8 x 64.7 cm) (sight). Collection Lee Krasner Pollock, New York. CR# 721. (Photo: Sunami 14,441).
17. Untitled. (c. 1944). Pen and ink and crayon on paper, 19 7/8 x 25 1/2" (50.5 x 64.7 cm). Collection Alfonso A. Ossorio, New York. CR# 722. (Photo: Mathews 562).
18. Untitled. (c. 1944). Pen and ink and wash, spatter, and watercolor on paper, 16 x 11 7/8" (41 x 30.2 cm) (sight). Private collection, California. CR# 985. (Photo: MMA 12674).

19. Untitled. (c. 1944). Brush, pen and black and colored inks, gouache, pastel, wash, and sgraffito, 18 3/8 x 24 3/4" (46.6 x 62.8 cm). Collection Dr. and Mrs. Martin L. Gecht, Chicago. CR# 726. (Photo: Petersen 2545).
20. Untitled. 1944. Brush, spatter, and pen and black and colored inks, and sgraffito on paper, 18 3/4 x 24 3/8" (47.6 x 61.9 cm). Private collection, Massachusetts. CR# 725. (Photo: Petersen 2608).
21. Untitled. 1944. Brush, pen, and black and colored inks on paper, 18 3/4 x 24 3/4" (47.6 x 62.8 cm). The Art Institute of Chicago: Ada Turnbull Hertle Fund and gifts by Margaret Fisher, William Hartman, Joseph R. Shapiro and Mrs. Leigh Block, 1966. CR# 724. (Photo: Art Institute of Chicago).
22. Untitled. (c. 1944). Brush, spatter, and pen and black and colored inks on paper, 18 3/4 x 24 7/8" (47.6 x 63.2 cm). Collection Mrs. William Bell, West Hartford, Connecticut. CR# 766. (Photo: MMA 12593).
23. Untitled. 1944. Gouache, brush, pen and ink, and wash on paper, 22 1/2 x 30 5/8" (57.1 x 77.8 cm). Collection E. Kenneth Frost, New York. CR# 723. (Photo: Clements 53079).
24. Untitled. (c. 1944). Pen and ink and gouache on paper, 31 1/4 x 23" (79.3 x 58.4 cm). Private collection, Ontario, Canada. CR# 978. (Photo: MMA 13325).
25. Untitled. 1944. Watercolor, pen, ink, and colored pencil brushed with water on paper, 11 1/4 x 15 1/4" (26.8 x 38.7 cm). Collection Harriet and Sayre Ross, New York. CR# 713. (Photo: Keller 4449).
26. Untitled. 1944. Gouache, brush and ink, colored pencil, sgraffito, 8 1/4 x 7 1/4" (21 x 18.4 cm). Collection Dr. and Mrs. Israel Rosen, Baltimore. CR# 987. (Photo: Baker 23-807-46).
27. Untitled. (c. 1944). Gouache, pastel, brush, spatter, pen and black and colored inks, sgraffito on paper, 22 1/2 x 15 1/4" (57.1 x 38.7 cm) (irregular). Collection Mrs. Kay Hillman, New York. CR# 992. (Photo: Feist 1265-1).
28. Untitled. 1945. Pastel, gouache, pen and ink on paper, 30 5/8 x 22 3/8" (77.7 x 57 cm). The Museum of Modern Art, New York, Blanchette Rockefeller Fund. CR# 991. (Photo: Sunami 15,329).
29. Pattern. (c. 1945). Pen and black and colored inks, watercolor, gouache on paper, 22 1/2 x 15 1/2" (57.1 x 39.4 cm). The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. CR# 933. (Photo: Hirshhorn Museum).
30. Untitled. (c. 1945). Pastel, brush and enamel, sgraffito on paper, 25 3/4 x 20 1/2" (65.4 x 52.1 cm). Collection H.H. Thyssen-Bornemisza. CR# 994. (Photo: MMA 12583).

31. Untitled. (c. 1946). Brush and spatter, pen, black and colored inks, pastel, gouache, wash on paper, 22 1/2 x 31" (57.2 x 78.8 cm). Collection Mr. and Mrs. B. L. Wolstein, Cleveland, Ohio. Not in CR. (Photo: MMA 12595).
32. Untitled. (c. 1946). Brush, pen and black and colored inks, pastel, gouache and wash on paper, 22 1/2 x 30 7/8" (57.2 x 78.4 cm). Private collection, Lausanne, Switzerland. CR# 1013. (Photo: Petersen 2650).
33. Untitled. (c. 1946). Pen and black and colored inks, pastel, gouache, and wash on paper, 22 1/2 x 30 7/8" (57.2 x 78.4 cm). Private collection, Great Neck, New York. CR# 1012. (Photo: Petersen 2610).
34. Untitled. (c. 1946). Spatter, pen and black and colored inks, gouache, wash, and sgraffito on paper, 22 3/8 x 30 3/8" (56.8 x 77.2 cm). Collection Art Gallery of Ontario, Gift of the Volunteer Committee Fund, 1976. CR# 1011. (Photo: Art Gallery of Ontario, N-2984).
35. Untitled. 1946. Gouache on paper, 22 1/4 x 32 1/2" (56.5 x 82.6 cm). Collection H.H. Thyssen-Bornemisza. CR# 1010. (Photo: MMA 12591).
36. Untitled. 1948. Enamel on gesso on paper, 22 1/2 x 30 5/8" (57.1 x 77.8 cm). Collection Mr. and Mrs. Frank Leslie Pollock, San Francisco. CR# 201. (Photo: Mathews 951).
37. Number 12A, 1948 (Yellow, Gray, Black). 1948. Enamel on gesso on paper, 22 1/2 x 30 5/8" (57.2 x 77.8 cm). Collection Mrs. Betty Parsons, New York. CR# 200. (Photo: MMA 7747).
38. Number 12, 1949. 1949. Enamel on paper, mounted on composition board, 31 x 22 1/2" (78.8 x 57.1 cm). The Museum of Modern Art, New York, gift of Edgar Kaufmann, Jr. CR# 233. (Photo: Sunami 12,526).
39. Number 15, 1949. 1949. Enamel and aluminum paint on gesso ground on paper, mounted on composition board, 31 x 22 3/8" (78.7 x 56.8 cm). Collection Mr. and Mrs. S. I. Newhouse, Jr., New York. CR# 236. (Photo: none).
40. Number 16, 1949. 1949. Enamel on paper, mounted on composition board, 30 3/4 x 22 1/4" (78.1 x 56.5 cm). Collection Mr. and Mrs. Edwin Singer, Corpus Christi, Texas. CR# 244. (Photo: National Art Gallery, Washington, D.C.).
41. Number 17, 1949. 1949. Enamel and aluminum paint on paper, mounted on composition board, 22 1/2 x 28 1/2" (57.1 x 71.4 cm). Private collection, New York. CR# 243. (Photo: MMA 12630).
42. Number 30, 1949 (Birds of Paradise). 1949. Oil, enamel, and aluminum paint on paper, mounted on composition board, 30 3/4 x 22 1/2" (78.1 x 57.1 cm). Collection Stephen Hahn, New York. CR# 237. (Photo: Clements 54-724).

43. Number 33, 1949, 1949. Enamel, aluminum paint on gesso ground on paper, mounted on composition board, 22 1/2 x 31" (57.1 x 78.7 cm). Collection Robert U. Ossorio, New York. CR# 234. (Photo: Petersen 2688).
44. (Green Silver). (c. 1949). Enamel and aluminum paint on paper, mounted on canvas, 22 3/4 x 30 3/4" (57.7 x 78.1 cm). Private collection, New York. CR# 238. (Photo: Clements 55-302).

The following ten drawings are a group and seem to have been done in rapid sequence:

45. Untitled. (c. 1950). Ink on paper, 20 1/2 x 7" (52 x 17.7 cm). Collection Lee Krasner Pollock, New York. CR# 787. (Photo: E.V. Thaw & Co.).
46. Untitled. (c. 1950). Ink on paper, 18 7/8 x 24 3/4" (48 x 63 cm). Collection Lee Krasner Pollock, New York. CR# 788. (Photo: E.V. Thaw & Co.).
47. Untitled. (c. 1950). Ink on paper, 20 1/2 x 26" (52 x 66 cm). Collection Lee Krasner Pollock, New York. CR# 789. (Photo: E.V. Thaw & Co.).
48. Untitled. (c. 1950). Ink on paper, 19 x 24 7/8" (48.2 x 63.2 cm). Collection Lee Krasner Pollock, New York. CR# 790. (Photo: E.V. Thaw & Co.).
49. Untitled. (c. 1950). Ink on two sheets of cut paper, 24 3/4 x 18 7/8" (63 x 48 cm). Collection Lee Krasner Pollock, New York. CR# 791. (Photo: E.V. Thaw & Co.).
50. Untitled. (c. 1950). Ink on paper, 19 x 24 3/4" (48.2 x 63 cm). Collection Lee Krasner Pollock, New York. CR# 792. (Photo: E.V. Thaw & Co.).
51. Untitled. (c. 1950). Ink on paper, 20 1/2 x 26" (52 x 66 cm). Collection Lee Krasner Pollock, New York. CR# 793. (Photo: E.V. Thaw & Co.).
52. Untitled. (c. 1950). Ink on paper, 18 7/8 x 24 3/4" (48 x 63 cm). Collection Lee Krasner Pollock, New York. CR# 794. (Photo: E.V. Thaw & Co.).
53. Untitled. (c. 1950). Ink on paper, 20 1/2 x 26" (52 x 66 cm). Collection Lee Krasner Pollock, New York. CR# 795. (Photo: E.V. Thaw & Co.).
54. Untitled. (c. 1950). Ink on paper, 19 1/8 x 24 1/8" (48.4 x 61.2 cm). Collection Lee Krasner Pollock, New York. CR# 796. (Photo: E.V. Thaw & Co.).

JAPAN PAPER

55. Untitled. (c. 1950). Ink on Japan paper, 17 1/2 x 22 1/4" (44.4 x 56.5 cm). Private collection, New York. CR# 801. (Photo: Baker 23807-9).
56. Untitled. (c. 1950). Ink on Japan paper, 17 1/2 x 22 1/4" (44.5 x 56.5 cm). Private collection, New York. CR# 802. (Photo: Allan, Syracuse, New York).
57. Untitled. (c. 1950). Ink on Japan paper, 17 3/4 x 22 1/8" (45 x 56 cm). Collection Mr. and Mrs. Jay R. Braus, New York. CR# 808. (Photo: Sunami 14,973-A).

58. Untitled. 1951. Ink on Japan paper, 17 1/2 x 22 1/4" (44.4 x 56.5 cm).
Collection Mr. Morton Feldman, New York. CR# 846. (Photo: Petersen 2614).
59. Untitled. 1951. Ink on Japan paper, 17 1/2 x 22" (44.5 x 55.9 cm).
Collection Alfonso A. Ossorio, New York. CR# 845. (Photo: MMA 12583).

There are a number of drawings in Pollock's oeuvre in 1951 in which the image has bled through from one sheet to another, and the artist reworked the under-sheet, sometimes turning the sheet recto/verso to create a mirror image, sometimes turning the sheet upside down as well. These drawings are indicated in sequence, the top sheet first. There are two sizes, one smaller and one larger.

MULBERRY PAPER

Sequence of three drawings:

60. Untitled. 1951. Black and colored inks on mulberry paper, 24 1/4 x 34" (61.5 x 86.3 cm). Private collection, Pennsylvania. CR# 825. (Photo: Clements 23-807-2).
61. Untitled. (1951). Black and colored inks on mulberry paper, 24 3/8 x 34 1/4" (61.9 x 87 cm). The Museum of Modern Art, New York, The Joan and Lester Avnet Collection. CR# 823. (Photo: Sunami 14,974). (Bleed, reworking of cat. no. 61).
62. Untitled. 1951. Black and colored inks on mulberry paper, 24 1/2 x 34" (62.2 x 86.3 cm). Collection Jackson Friedman, New York. CR# 824. (Photo: Petersen 2612). (Bleed, mirror image of cat. no. 61).

The following seems to be a single sheet:

63. Untitled. (1951). Ink on mulberry paper, 24 1/4 x 34 1/4" (61.6 x 87 cm).
Collection Alexander F. Milliken, New York. CR# 810. (Photo: Sunami 14,987).

Sequence of three drawings:

64. Untitled. (1951). Ink on mulberry paper, 25 x 39 1/2" (63.5 x 100.3 cm).
Collection Robert Elkon, New York. CR# 812. (Photo: eeve-inkeri 730582).
65. Untitled. 1951. Black and sepia ink on mulberry paper, 24 7/8 x 39" (63.2 x 99 cm). Private collection, Maryland. CR# 819. (Photo: Clements 55-294). (Bleed, mirror image, reworking of cat. no. 65).
66. Untitled. (1951). Black and sepia ink touched with green gouache on mulberry paper, 25 x 39" (63.5 x 99 cm) (irregular). Collection Lee Krasner Pollock, New York. CR# 820. (Photo: Sunami 14,971). (Bleed, reworking of cat. no. 66 turned recto/verso, upside down).

Sequence of six drawings:

67. Untitled. 1951. Sepia ink on mulberry paper, 24 7/8 x 39 1/8" (63.2 x 99.4 cm). Collection Ms. Gayle Potter, New York. CR# 811. (Photo: Sunami 14,985).
68. Untitled. 1951. Black and colored inks and gouache on mulberry paper, 24 x 38 1/2" (60.9 x 97.7 cm). Collection Dr. and Mrs. Edgar Berman, Maryland. CR# 828. (Photo: Suter). (Bleed, mirror image, reworking of cat. no. 68).
69. Untitled. 1951. Black and colored inks and gouache on mulberry paper, 25 1/2 x 39 1/2" (64.8 x 100.3 cm). Collection Mrs. Martin Janis, Sherman Oaks, California. CR# 827. (Photo: Thompson). (Bleed, mirror image, reworking of cat. no. 69).
70. Number 7, 1951. 1951. Black and colored inks on mulberry paper, 28 x 42" (71.1 x 106.7 cm). Private collection, San Diego, California. CR# 815. (Photo: MMA 12587). (Bleed, reworking of cat. no. 69).
71. Number 8, 1951. 1951. Black and colored inks, drops of white oil paint on mulberry paper, 24 3/4 x 39" (63 x 99 cm). The Leonard Brown Family Collection, Springfield, Massachusetts. CR# 816. (Photo: MMA 12582). (Bleed, reworking of cat. no. 71).
72. Number 18, 1951. 1951. Ink and colored inks on mulberry paper, 24 7/8 x 38 1/4" (63.2 x 97.2 cm). Private collection, New York. CR# 826. (Photo: Sunami 14,986). (Bleed, reworking of cat. no. 72).

A pair of drawings:

73. Untitled. (1951). Ink on mulberry paper, 25 x 38 3/4" (63.5 x 98.4 cm). Collection Lee Krasner Pollock, New York. CR# 821. (Photo: E.V. Thaw & Co.).
74. Untitled. (1951). Ink and colored inks on mulberry paper, 25 x 39" (63.5 x 99 cm). Collection Ms. Susannah Gallagher, Westport, Connecticut. CR# 822. (Photo: Keller 4024). (Bleed, reworking of cat. no. 74).

One of a pair:

75. Untitled. 1951. Black and colored inks on mulberry paper, 24 3/4 x 39" (62.8 x 99.1 cm). Collection Mr. and Mrs. Richard E. Lang, Medina, Washington. CR# 813. (Note: CR# 814, Collection National Gallery of Scotland, not in exhibition, is the second sheet). (Photo: Sunami 14,988).

One of a pair:

76. Untitled. 1951. Ink on mulberry paper, 24 3/4 x 39 1/4" (62.8 x 99.7 cm). Collection Robert and Jane Meyerhoff, Phoenix, Maryland. CR# 817. (Note: CR# 818, Collection Virginia Wright Foundation, Seattle, Washington, not in exhibition, is the second sheet). (Photo: Mettee 26237D, Baltimore, Maryland).

HOWELL PAPER

77. Untitled. 1951. Watercolor, ink, gesso, on Howell paper, mounted on canvas, 20 x 25 1/2" (50.8 x 64.8 cm). Collection Mr. and Mrs. Bagley Wright, Seattle, Washington. CR# 1021. (Photo: MMA 12585).
78. Untitled. 1951. Sepia ink on Howell paper, 17 1/2 x 21 1/2" (44.5 x 54.6 cm). Collection Steingrim Laursen, Copenhagen. CR# 840. (Photo: Rabin 7212).
79. Untitled. 1951. Ink on pink Howell paper, 18 x 21 1/2" (45.7 x 54.6 cm). Collection Guild Hall of East Hampton, East Hampton, New York. CR# 834. (Photo: Jay Hoops 4199-B6).
80. Number 17, 1951. 1951. Watercolor, black and colored inks on Howell paper, 17 5/8 x 22 1/8" (44.8 x 56.2 cm) (irregular). Collection Robert U. Ossorio, New York. CR# 830. (Photo: Petersen 2678).
81. Number 23, 1951. 1951. Ink on Howell paper, 17 1/2 x 22" (44.4 x 55.8 cm). Collection Alfonso A. Ossorio, New York. CR# 831. (Photo: Keller 4021).
82. Untitled. (1953). (a) Oil and gouache on paper (ink showing through from reverse); (b) Brush and black and red inks, 15 3/4 x 20 1/2" (40 x 52.1 cm). The Museum of Modern Art, New York, gift of Mr. and Mrs. Ira Haupt. CR# 850. (Photo: (a) Sunami 15,712; (b) 15,711).
83. Untitled. (c. 1952). Ink on Howell paper, 17 3/4 x 22 1/8" (45 x 56.1 cm). Collection Lee Krasner Pollock, New York. CR# 854. (Photo: E.V. Thaw & Co.).
84. Untitled. (c. 1952). Black ink and gouache on gray Howell paper, 17 3/4 x 22 1/4" (45 x 56.5 cm). Collection Lee Krasner Pollock, New York. CR# 855. (Photo: E.V. Thaw & Co.).
85. Untitled. 1953. Ink on Howell paper, 17 1/2 x 21 1/2" (44.3 x 54.6 cm) (irregular). Collection Ms. Sarita Southgate, Scottsdale, Arizona. CR# 856. (Photo: Keller 4023).

PAINTINGS

86. Number 8, 1949. (c. 1949). Oil, enamel, and aluminum paint on canvas, 34 1/8 x 71 1/4" (86.7 x 181 cm). Collection Neuberger Museum, State University of New York, College at Purchase, Purchase, New York, gift of Roy R. Neuberger. CR# 239. (Photo: Baker 16-683).
87. (Black and White Polyptych). (c. 1950). Enamel on unprimed canvas, 24 x 80" (60.9 x 203.2 cm). Collection Mr. and Mrs. Arthur Rock, San Francisco. CR# 298. (Photo: Petersen 2669).
88. Number 19, 1951. 1951. Enamel on unprimed canvas, 61 x 53" (155 x 134.5 cm). Collection Arnold and Milly Glimcher, New York. CR# 333. (Photo: Al Mozell, New York).
89. Echo: (Number 25, 1951). 1951. Enamel on unprimed canvas, 7'8" x 7' 1 3/4" (233.7 x 217.8 cm). The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest and the Mr. and Mrs. David Rockefeller Fund. CR# 345. (Photo: Mathews 3598).

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Jackson Pollock: Drawing into Painting

- 90. Number 6, 1952. 1952. Enamel on unprimed canvas, 55 7/8 x 47" (141.9 x 119.3 cm). William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City, Missouri, gift of the Friends of Art. CR# 350. (Photo: Clements 11-977).