



آشنایی با نقاشان

فصل سوم - شماره ۳۴

جکسون پالاک

آشنایی با هنرمندان تاثیر گذار تاریخ هنر و دیدن آثارشان علاوه بر اینکه می تواند یک فعالیت مطبوع خانوادگی باشد، بهترین راه برای شکل گیری ذائقه هنری و گسترش گنجینه تصویری ذهن کودکان و نوجوانان است.

در پروژه آشنایی با نقاشان مجموعه ای از آثار چهل و هشت نقاش موثر بر تاریخ هنر گردآوری شده است که طی چهار فصل - هر هفته مجموعه ای از آثار یک نقاش را - با هم مرور خواهیم کرد.



جکسون پالاک . Jackson Pollock

۱۹۵۶_۱۹۱۲

در اواسط دهه ۱۹۴۰، پولاک با شیوه‌ای کاملاً انتزاعی نقاشی می‌کرد و خود را از محدودیت‌های سه‌پایه نقاشی و عمود قرار دادن بوم آزاد می‌کند و بوم را بدون جهت و حالتی، بر روی زمین قرار می‌دهد. در سال ۱۹۴۷ سبک قطره‌ای او با بکاربردن چوب، مال، یا چاقو برای چکاندن و پاشیدن رنگ بر روی بوم و همچنین ریختن رنگ به‌طور مستقیم از قوطی آن به وجود آمد. مفاهیم سورئالیست نقاشی ناخودآگاه و خودکار یادآوری روش قطره‌ای پولاک است که آن را نقاشی کنشی نیز می‌نامند. سبکی که انقلابی بالقوه برای هنر معاصر تلقی شد و منجر به توسعه بیشتر هیجان‌نمایی انتزاعی گردید.



JACKSON POLLOCK, 37, stands modestly next to his most extensive painting, which is called Number Five. The picture is only 3 feet high, but it is 18 feet long, and sells for \$1,000, or \$100 a foot. Critics have wondered why Pollock happened to stop this painting where he did. The answer: his studio is only 22 feet long.

JACKSON POLLOCK

Is he the greatest living painter in the United States?



"NUMBER TWELVE" reveals Pollock's liking for aluminum paint, which he applies freely straight out of the can. He finds that by using it with ordinary oil paint he gets an exciting textural contrast.

Recently a formidably high-brow New York critic hailed the leering, puzzle-like man shown above as a major artist of our time and a fine candidate to become "the greatest American painter of the 20th Century." Others believe that Jackson Pollock produces nothing more than interesting, if insignificant, decorations. Still others condemn his pictures as degenerate and find them as unpalatable as yesterday's macaroni. Even so, Pollock, at the age of 37, has burst forth as the shining new phenomenon of American art.

Pollock was virtually unknown in 1944. Now his paintings hang in five U.S. museums and 50 private collections. Exhibiting in New York last winter, he sold 12 out of 18 pictures. Moreover his work has stirred up a furore in Italy, and this autumn he is slated for a one-man show in Montmartre, Paris, where he is fast becoming the most talked-of and controversial U.S. painter. He has also won a following among his own neighbors in the village of Springs, N.Y., who amuse themselves by trying to decide what his paintings are about. His grooves brought out which he identifies for bewildered visiting suburbaners as an aerial view of Siberia. For Pollock's own explanation of why he paints as he does, turn the page.



"NUMBER SEVENTEEN" was painted a year ago in several sessions at work which took place weeks apart as Pollock could appreciate what he was doing and get acquainted with the picture." He mentions his paintings instead of naming them, so his public will not look at them with any preconceived notion of what they are.

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