

JACKSON POLLOCK

LESSON 1

8. Have different paintings available on the notice board for him to look at.
9. Biography
 - a. Read a biography (Jackson Pollock Biography & Notable paintings)
 - b. Narrate a biography (Add Famous Artist of the Month)
 - c. Add a timeline entry
 - d. Add to Famous Artists Lapbook
 - e. Complete a *Artist of Influence* Sheet
10. VIDS:
 - a. jackson pollock 1 5 (SD)
11. Introduction to his art: Jackson pollock and lavender mist
12. Action Painting Art Lesson (marbles & different types of balls)

LESSON 2

1. Have different paintings available on the notice board for him to look at
2. VIDS:
 - a. jackson pollock 2 5 (SD)
 - b. jackson pollock 3 5 (SD)
3. Feelings in Color Lesson

LESSON 3

1. Have different paintings available on the notice board for him to look at.
2. VIDS:
 - a. jackson pollock 4 5 (SD)
 - b. jackson pollock 5 5 (SD)
3. Jackson Pollock Paintings Lesson

LESSON 4

1. Have different paintings available on the notice board for him to look at.
2. VIDS:
 - a. Action painting (Jackson Pollock) (SD)
 - b. Jackson Pollock dancing colors - revisiting Pollock movie with Ed Harris (SD)
 - c. Jackson Pollock 51 (SD)
 - d. Abstract Art Action Painting Dripping IDYLLIC DISASTER by Lepolsk Matuszewski - Fine art (SD)
3. Jackson Pollock Paintings (Yarn) Lesson

LESSON 5

1. **Study:** Today we are going to study Number 13A: Arabesque (Pollock P31)
2. **Discuss:**
Take a few minutes to discuss the piece today; focus on the unique size of the painting. Art doesn't have to be a certain size. Also discuss the contrast between colors used - can you feel the energy in this painting?
3. Ask your student what they see, have them describe the artwork.
 - a. Tell things they like or dislike about the work.
 - b. How do they think the artist was feeling when they created it?
 - c. How it makes your student feel looking at it?
 - d. Is there something unusual or unique about it?
 - e. Ask them what they think is going on in the piece, is there a story that can be told about it?
 - f. What kind of style and medium did the artist use in this work?
4. **Activity:**
 - a. Put together Pollock puzzle (See World's Greatest Artist.pdf p66)

LESSON 6

1. **Study:**
Today we are going to study Going West (Pollock p17). Lead discussion as in previous Lessons. Compare this with Benton's Arts of the West painting on p16. Pollock was trying to copy Benton's style here, how did he do? What are the differences, which do you like better?
2. **Materials Needed:**
Paper (*Consider using an unusual size paper today, you can even tape several sheets together or use butcher paper*), paints, paint brushes, water and paper towel to clean brushes, large piece of plastic to protect floor.
3. **Study and Discuss:**
Have your student pick their favorite piece from Pollock's collection. You can also search online for more of his works if you choose to. Before you move on, make sure to discuss the style, medium, and technique used thoroughly so that your student is very familiar with it. Discuss colors, tones, moods, along with discussion points from previous lessons.
4. **Create:**
Using similar techniques as in the work chosen, have your student create their own original artwork.

Remind them that (as noted on p26), one thing that made Pollock such a great artist was his use of imagination to create something really different and unique. Remind students that we are not trying to replicate one of his specific works. Instead we want today's art to be a Pollock inspired "original".
5. **Discussion:**
 - a. Compare your student's art to the original. (*Not in a negative way, simply contrast and compare*)
 - b. Discuss what is different between your student's work and the artists.
 - c. Discuss which artwork they like better and why.
 - d. Have your student tell you which techniques they chose to use and why.

JACKSON POLLOCK AND LAVENDER MIST

Jackson Pollock was an American painter, born in 1912, who became famous for his enormous drip paintings. He painted in a tool shed where he could lay his canvas on the floor, and drip and splatter paint across it without worrying about ruining the walls or floor.

Rather than paint a landscape or a portrait, Pollock wanted to paint action. When you look at one of his drip paintings, your eye wanders across the entire canvas in constant motion. In this way, Pollock achieved his goal; the creation of the painting was active and so is the viewing of the painting.

Lavender Mist, painted in 1950, is one example of Pollock's drip paintings. Pollock unrolled nearly 10 feet of canvas, chose his colors, and began to drip, splash, and swirl paint onto it. He didn't buy his oil paint in tubes the way most artists do. Instead, he used gallons of house paint to cover the canvas. In the corner he left his handprints as a signature, just like the [cave painters](#) did. What's really cool about this painting is that Pollock didn't use any lavender paint. The colors he chose blend together in your eye to make you think that you see lavender.



"It doesn't make much difference how the paint is put on as long as something has been said. Technique is just a means of arriving at a statement."

Jackson Pollock

Pollock moved away from the use of only the hand and wrist, since he used his whole body to paint.

“My painting does not come from the easel. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides and literally be *in* the painting.”

Pollock's technique combined the movement of his body, over which he had control, the viscous flow of paint, the force of gravity, and the absorption of paint into the canvas. It was a mixture of controllable and uncontrollable factors. Flinging, dripping, pouring, and spattering, he would move energetically around the canvas, almost as if in a dance, and would not stop until he saw what he wanted to see.

Look at the painting

- How does this painting make you feel?
- What makes you feel that way? Do you think the artist felt that way?
- How many different colors do you see? How do the colors make you feel?
- Pick a line in the print-is it possible to follow it through the painting? Hard to tell where it starts, stops or starts again. Do you think Pollock planned out his art?
- Do you think Pollock used only a brush? What else would he paint with-where does it look that way?
- Why do you think he called his style of art action painting?

ACTION PAINTING ART

(marbles & different types of balls)

Materials:

poster paint, large sheets of construction paper, marbles, rubber band balls, porcupine balls, golf balls, masking tape, beverage flat boxes or gift boxes.

Background Info:

Jackson Pollock was a man who always wanted to be an artist. His older brother was an artist, and when they were both old enough, they went to the same art school. Jackson tried and tried to paint as well as his teacher, but it was never good enough. Finally, he decided to give up and quit. He thought he would never accomplish his dream.

Then, he made friends with some new artists who were experimenting with paint and how it was applied. They tried all kinds of paint, all kinds of surfaces, and all kinds of different ways of putting the paint on the surface. They used brushes, but they also experimented with other tools, like walking on the canvas with paint on their shoes, pouring the paint, filling balloons with paint and throwing them at the canvas, and stuff like that.

Jackson joined in on the fun and found out that he was the best artist at this kind of art. He called his paintings action paintings because it took a lot of action to make them, and because they have a lot of eye movement and action in them.

Some critics thought that this kind of painting wasn't really art. To prove their point, they had a demonstration where they gave a paintbrush to a monkey, and let the ape make a painting that looked like his. But they didn't make their point, because Jackson's work was clearly better. He chose better color combinations, and made paintings that seem to dance on the page.

Today, we're going to experiment with action painting.

Instructions: Write your name on the back of the paper. Once you begin painting, you won't be able to sign your work.

Tape a piece of paper inside a flat box.

Add about a teaspoon each of two colors.

Review how colors can be mixed to make new colors.

Add a marble, setting it down in the paint.

Roll the box back and forth, like a boat on the ocean, and guide the marble around the paper.

Then add another color of paint, and use a rubber band ball. This is a marble that is wrapped in several rubber bands. Or, try a porcupine ball, or a golf ball, or other balls that have a different texture.

Conclusion:

Once students are comfortable with the rolling-marble technique, it's time to discuss the fundamental question: "What are they attempting to accomplish?" As Jackson Pollock was becoming famous, many people argued whether his paintings were really "art", or just paint drips on canvas. What made them art?

Suggestion: while the paint is drying, select a museum template (check Art Appreciation Directory) to use as a picture frame and decorate it with crayons, markers, or colored pencils. The frame also provides a space for a short comment or artist's statement.

The next step in **this lesson plan** is to go back to the trays and marbles, and paint **expressively** using the newly learned technique!

Have them start by writing a feeling's name on the back of their paper, like: "Relaxed", "Frightened", "Happy", "Angry", "Sleepy", etc. How can they communicate that feeling?

Are they happy with their results? What could they improve?

FEELINGS IN COLOR

INTRODUCTION

This lesson is an exercise in looking and thinking, making comparisons and connections.

SUPPLIES

- Images for class display
- Blackboard

PART I: COMPARE AND CONTRAST BY LOOKING

What do you see?

- Show both images at the **SAME TIME**
- Ask the students to write down five words that they think describe each work of art.
- Have the students share their observations; write each word on the board until you've included everyone's ideas.
- From these lists, can generalizations be made about each work of art? Hopefully, the students' words will have captured the differences between the spontaneity and energetic quality of Pollock's work vs. the more ordered and tranquil style of Rothko. Are there any similarities between the two paintings? How were they made?

Jackson Pollock and Mark Rothko approached the creation of their paintings in different ways. Ask the students to figure out how they think each painting was made. Use the table below to guide the discussion.

Pollock's Painting Technique

The canvas was on the floor (if it had been on an easel, the paint would have dripped downwards).

Paint was dripped on to the canvas, and is very thick in some places.

Part of the result is random, but look for evidence of control (e.g. the orange loop in the upper left corner).

Pollock's technique allows us to envision his movements while creating the painting. That's why it's known as "action" or "gesture" painting.

The whole surface isn't covered. The beige color seen in many areas is the bare canvas.

Rothko's Painting Technique

The canvas was on an easel.

Paint was applied very thinly with sponges and cloths to avoid leaving any visible brushstrokes.

Most of the result is controlled, but look at the way the edges of the shapes are indistinct.

Rothko wanted us to think only about colors and the moods they create, not about him. This is called "color-field painting."

The whole surface of the canvas is covered with paint.

PART II: BRAINSTORMING – ART AND THE WORLD AROUND US

The contrasts found in Pollock's and Rothko's paintings can be applied to other aspects of ourselves and our environment.

For example:

- What type of hairstyle would go with Convergence? With Orange and Yellow?
- What kind of weather do you think of when looking at each work?
- What type of animal might live in a painting by Pollock? In one by Rothko?

Ask similar questions with subjects like dancing, clothing, food, music, TV shows, etc. Make it fun!

PART III: COMPARE AND CONTRAST BY CREATING

Supplies

- White string
- Markers
- Scissors
- White glue
- 8 1/2 x 11-inch white paper

Now create your own non-objective compositions using line and color!

- Have the students count off by 5s. Assign each group one of the following emotions: bored, frightened, relaxed, surprised, and happy. Have the students write their assigned emotions on the back of their paper.
- Ask them to use the string and glue (do not use the markers yet!) to create a composition that expresses their assigned emotion. Urge students not to include recognizable objects in their works. Remember that each student will have a different idea about how to go about this – try to let them work it out on their own and be accepting of all attempts.
- Once they have finished their string compositions, give them markers to add color in any way that they think may help to express the emotions.
- Collect the projects and put them up in the classroom in a random order. Have the students try to classify them into five categories – which ones express which emotion? Discuss the various approaches used and any problems encountered. Are the students happy with the results?
- Now classify the works into two categories: which works are most like Pollock's painting and which are most like Rothko's? Discuss.

CONVERGENCE, 1952

Oil on canvas
95 1/4 x 157 1/8 inches (241.9 x 399.1 cm)
Gift of Seymour H. Knox, Jr., 1956

On View in the 1962 Knox Building

After the horrors of World War II, the mood in the United States turned artists away from traditional styles and themes and toward a search for new ways to express themselves. As Jackson Pollock said in 1951, "It seems to me that the modern painter cannot express his age, the airplane, the atom bomb, the radio, in the old forms of the Renaissance or any other past culture. Each age finds its own technique."



In the late 1940s, Pollock developed the technique for which he is best known—drip painting. He placed the canvas on the floor, stating, "this way I can walk around it, work from the four sides and literally be in the painting." His process became an illustration of critic Harold Rosenberg's idea of the canvas as an arena in which the artist would perform, which is one of the reasons why Pollock's method is also known as "action painting."

The result was a combination of spontaneity and control. At first, Pollock said, he worked on a painting without thinking. Then, "after a sort of 'get acquainted' period that I see what I have been about . . . I have no fears about making changes, destroying the image, etc. because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well."

ORANGE AND YELLOW, 1956

Mark Rothko
America, born Russia, 1903–1970
Oil on canvas
91 x 71 inches (231.1 x 180.3 cm)
Gift of Seymour H. Knox, Jr., 1956

Orange and Yellow reflects Mark Rothko's mature style, in which two or three rectangles are set within a background that surrounds them all, but divides them gently from one another. The edges of the rectangles are never distinct, avoiding an optical break and allowing viewers' eyes to move quietly from other area to another in a contemplative way.

Rothko did not want us to think about him when looking at his paintings, so he tried to remove all evidence of the creation process. To accomplish this, he applied numerous layers of thin paint with a brush or rag to unprepared canvas, which absorbed the colors into its fabric. The many thin washes help to give his paintings a lightness and brightness, as if they glow from within.



Orange and Yellow was considered quite large in the 1950s, and Rothko asked viewers to stand close in order to be visually surrounded by the colors. His goal was for color to, in his words, "express . . . basic human emotions—tragedy, ecstasy, doom. . . . The people who weep before my pictures are having the same religious experience I had when I painted them. And if you, as you say, are moved only by their color relationships, then you miss the point."

JACKSON POLLOCK PAINTINGS

(music/feeling painting - brush)

Objectives: Students will learn about Jackson Pollock and his abstract paintings and will give their opinions of his work. Students will learn to work with watercolor for a splatter paint project. Students will see how music genres can effect the way they work.

Materials: Jackson Pollock Prints, water colors, paper, Music (anything from fast paced Spanish music, to slow classical)

Resources: Prints, <http://www.ibiblio.org/wm/paint/auth/pollock/>

Vocabulary:

Expressionism – an art movement of the early 20th century in which traditional adherence to realism and proportion was replaced by the artist's emotional connection to the subject. These paintings are often abstract, the subject matter distorted in color and form to emphasize and express the intense emotion of the artist.

Abstract expressionism art - Movement in American painting that began in the 1940's and became a dominant trend in the 1950's. It combines Action Painting, which emphasizes spontaneous paint application, and Color Field Painting, which emphasizes large unbroken fields of color. Prominent Abstract Expressionist artists of the era include American artist Jackson Pollock (1912-1956) and Dutch artist Willem de Kooning (1904-1997).

Action painting - A manner of painting in which, without a preliminary sketch, the paint is brushed, dripped or slung on to the canvas, which is sometimes lying on the floor. The pictorial structure is the result of an intuitively guided painting process, and of the different kinds of 'behavior' of the paint, such as random drips.; A style of painting, most notably practiced by Jackson Pollock, in which paint is dribbled and splashed onto the support with broad gesture movements.

Background and Historical Information:

Jackson Pollock was an American abstract expressionist painter who was famous for innovative "action paintings". Instead of careful brush strokes, Jackson Pollock dripped, poured, and splattered paint. As Pollock experimented and developed his distinctive techniques, his paintings became ever larger and more dramatic. He would unroll large canvases onto the floor of his studio and work on them from all sides. Occasionally he would have to step carefully onto the canvas, or lean out over it. (Sometimes he even left handprints in the paint!)

Lesson

Today we have something new and exciting to learn about. I am going to teacher you about a new kind of art called abstract expressionism art.

Can you guess what abstract might mean?

Abstract is a form of art that is not like other art such as paintings of people, or sculptures of angles or famous men. Instead it is a form of art that might look like something, or has an indirect meaning. So maybe if you look at an abstract painting it might make your have some kind of emotion or feelings.

Jackson Pollock was an artist who made paintings that was abstract. He was an abstract expressionist artist.

Can you guess what expressionist might mean? I'll give you a hint, it has the word expression in it.

Jackson wanted anyone who saw his paintings to feel what he was feeling at the time. Now Jackson Pollock wasn't a very nice man. He had a lot of anger and frustration that he took out on his paintings. Sometimes he would just throw whole buckets of paint at the canvas. And today we are going to be making our own Jackson Pollock paintings.

Now before you get too excited we won't be using whole buckets of paint, we will be using watercolors. And we won't be flicking or throwing the paint. But we will be listening to different kinds of music and you will paint, brush, dab, and place the paint on any part of the paper and move the way the music moves you. As if you were a conductor but instead of a wand you will have a paintbrush on the paper.

I will put on some music and when the music turns on you can put your paintbrush on the paper. When the music stops put your paintbrush up in the air.

**Play up to 5 songs ranging in fast paced Spanish music, to slow classical. After the third song teacher should have students spin the paper upside down because children tend to use only arm round movements and tend to stay on the lower part of the paper.

Some people came to Jackson Pollock's defense and argued his paintings expressed emotions more sincerely than traditional painting styles. What is art, if not an evocation of feelings?

Suggestion: while the paint is drying, select a museum template to use as a picture frame and decorate it with crayons, markers, or colored pencils. The frame also provides a space for a short comment or artist's statement.

JACKSON POLLOCK PAINTINGS (YARN)

Materials:

- White Sulphite or Construction Paper
- Yarn or String cut into 6" lengths

Directions:

Step 1: Look at various works by the artist Jackson Pollock.

Step 2: Distribute watercolors into coordinating plastic painting bowls.

Step 3: Dip yarn into watercolor and drag across the paper.

Step 4: Repeat step 3 with as many colors as desired or until paper is covered with lines.

Step 5: Allow liquid watercolors to dry thoroughly