

**University of Texas at Dallas  
Arts & Humanities  
Spring 2015**

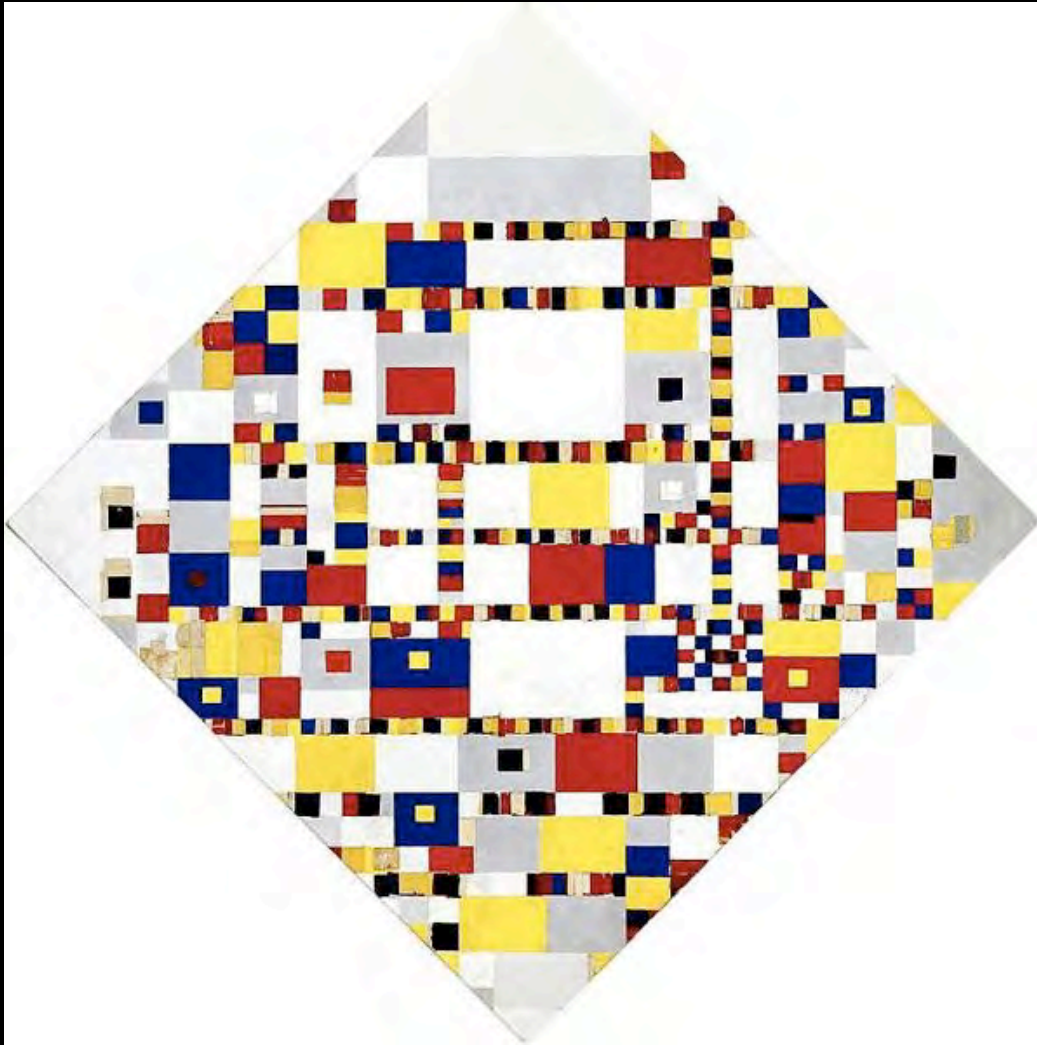
**Contemporary Art History  
AHST 3318-001  
(25806)**

**Dr. Charissa N. Terranova  
T-Th 11:30-12:45  
JO 4.102  
terranova@utdallas.edu**

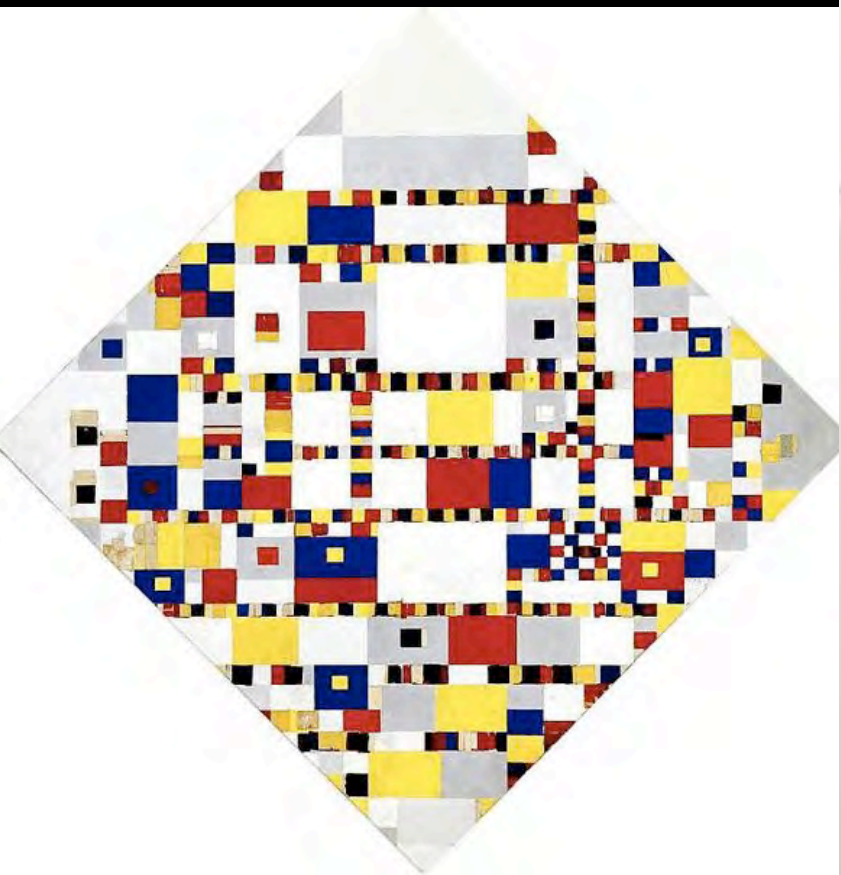
**Office Hours: Tuesday 1:00-3:00  
Office Location: JO 3.920**

**From Drip to Dance:  
Abstract Expressionism and the  
Rise of the Happening**

**01/20/2015**



Piet Mondrian, Victory  
Boogie Woogie, 1943-44





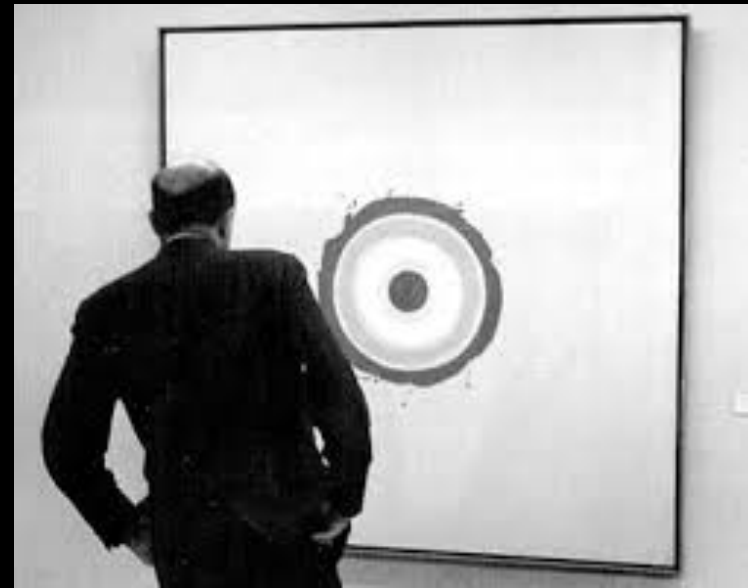
1 "Life's Round Table on Modern Art." *Life*, 11 Oct. 1948, 57.  
*Life Magazine*, © Time Warner, Inc.

"A *Life* Roundtable on Modern Art," October 11, 1948



Jackson Pollock, Cathedral, 1947

# “Avant-Garde and Kitsch” (1939) Clement Greenberg



- “Where there is avant-garde, generally we also find a rear-guard.”
- “...Kitsch: popular, commercial art and literature with their chromeotypes, magazine covers, illustrations, ads, slick and pulp fiction, comics, Tin Pan Alley music, tap dancing, Hollywood movies, etc. etc.”



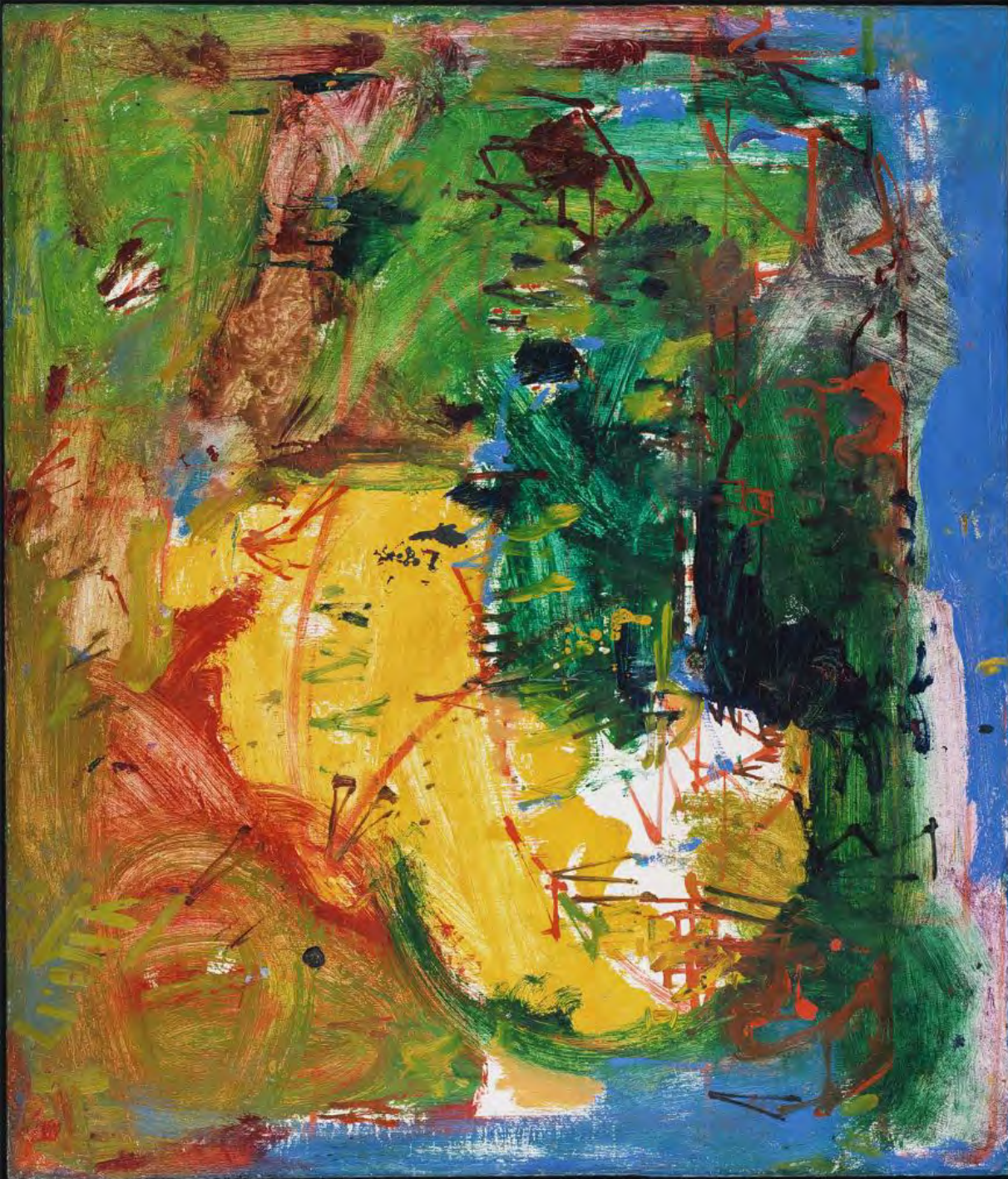


5 "Everyday Tastes from High-Brow to Low-Brow Are Classified on Chart," *Life*, 11 Apr. 1949, 100-101. *Life Magazine*, © Time Warner, Inc.



The "Irascibles," *Life*, 1951

Theodoros Stamos, Jimmy Ernst, Barnett Newman, James Brooks, Mark Rothko, Richard Pousette-Dart, William Baziotis, Jackson Pollock, Clyfford Still, Robert Motherwell, Bradley Walker Tomlin, Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, Hedda Sterne



Hans Hofmann, Landscape, 1942



Hans Hofmann, The Gate, 1959-60



Arshile Gorky, Artist  
and His Mother #1,  
1926-36

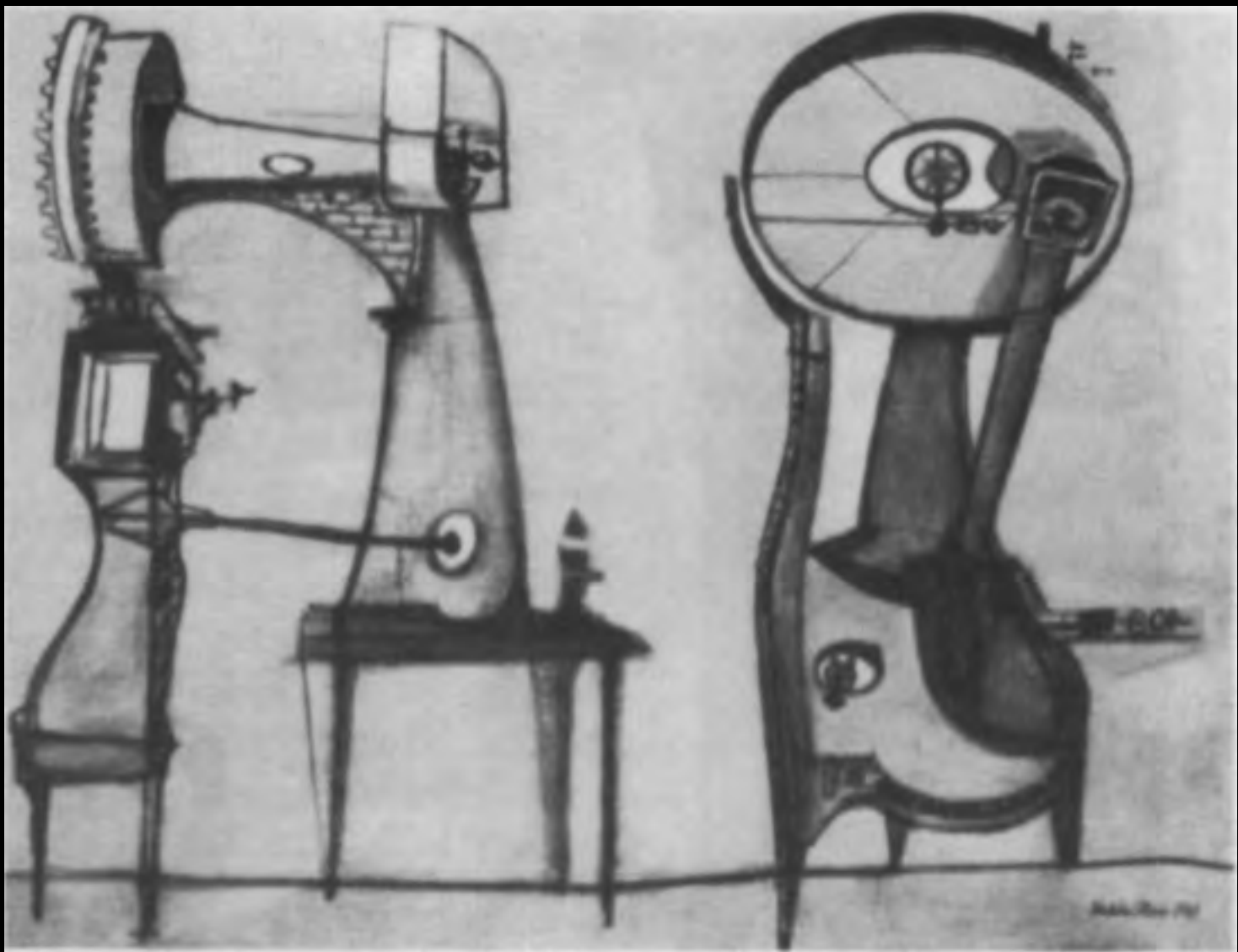




Arshile Gorky, The Liver is the Cock's Comb, 1944



Corner of Hedda Sterne's studio



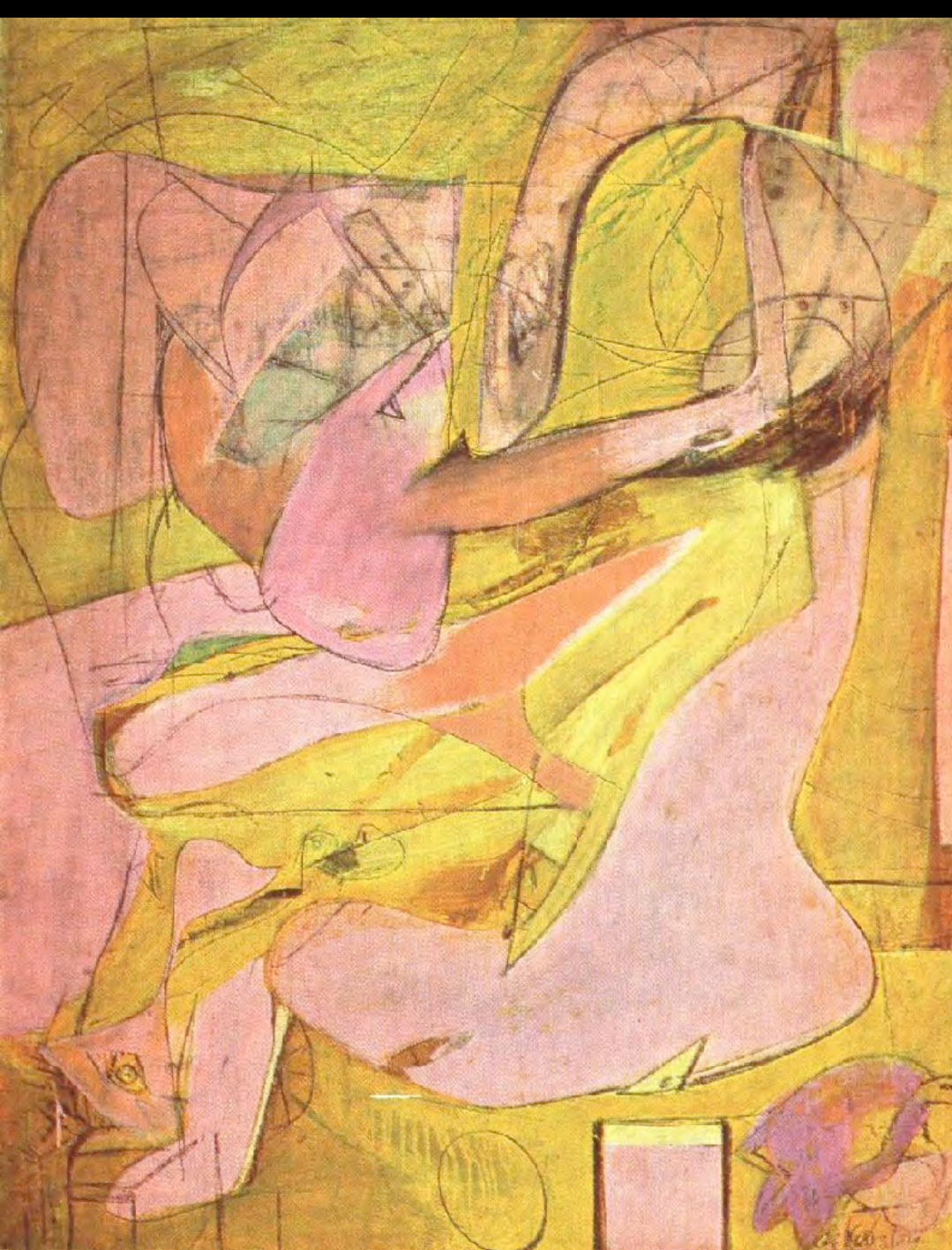
Hedda Sterne, *Machine*, 1949, oil on canvas



Hedda Sterne, Machine 5, 1950



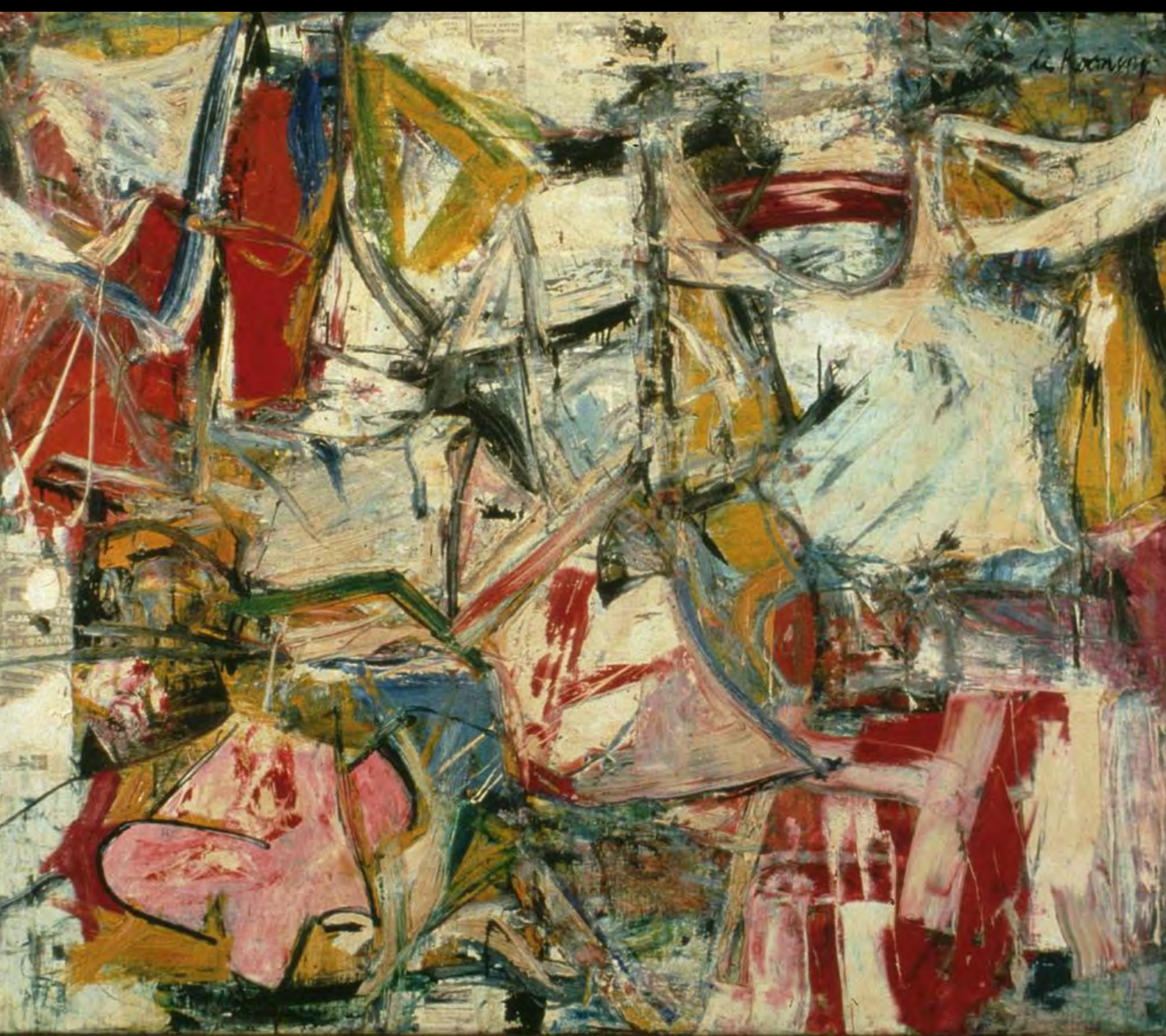
Elaine and Willem de Kooning



Willem de Kooning, **Pink Angels**,  
c. 1945



Willem de Kooning, Woman I, 1950-52



Willem de  
Kooning,  
Gotham News,  
1955





Elaine de Kooning, Man in a Whirl, 1957



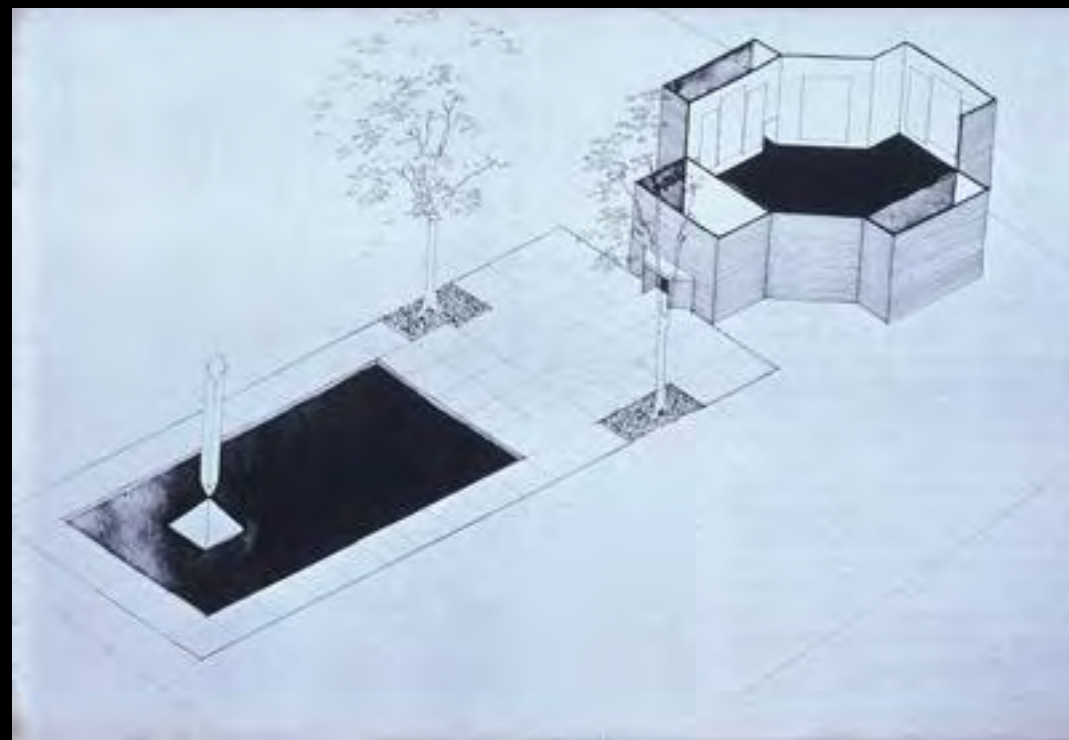
Elaine de Kooning, Untitled # 16, 1948



Mark Rothko, Number 18, 1949



Mark Rothko, Untitled, 1949

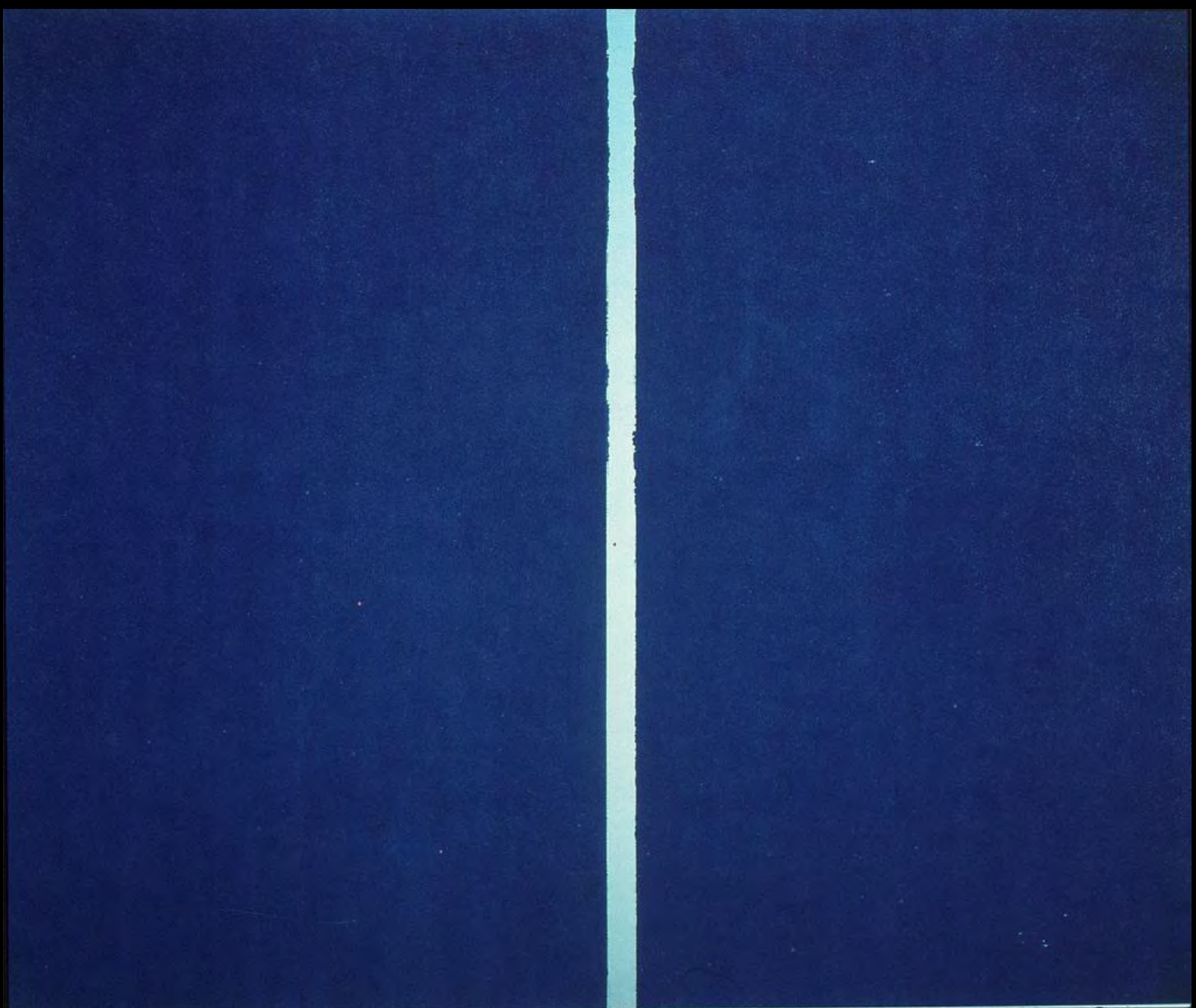


Mark Rothko, Rothko Chapel,  
Houston, TX, 1971



Barnett Newman, *Vir Heroicus Sublimus*, 1950





Barnett Newman, Onement IV, 1953



Franz Kline, Rice Paper Abstract, 1949



Franz Kline, Chief, 1950



Franz Kline, Mahoning, 1956



Philip Guston, The Young Mother, 1944



Philip Guston, Painting,  
1954



Philip Guston, City Limits, 1969



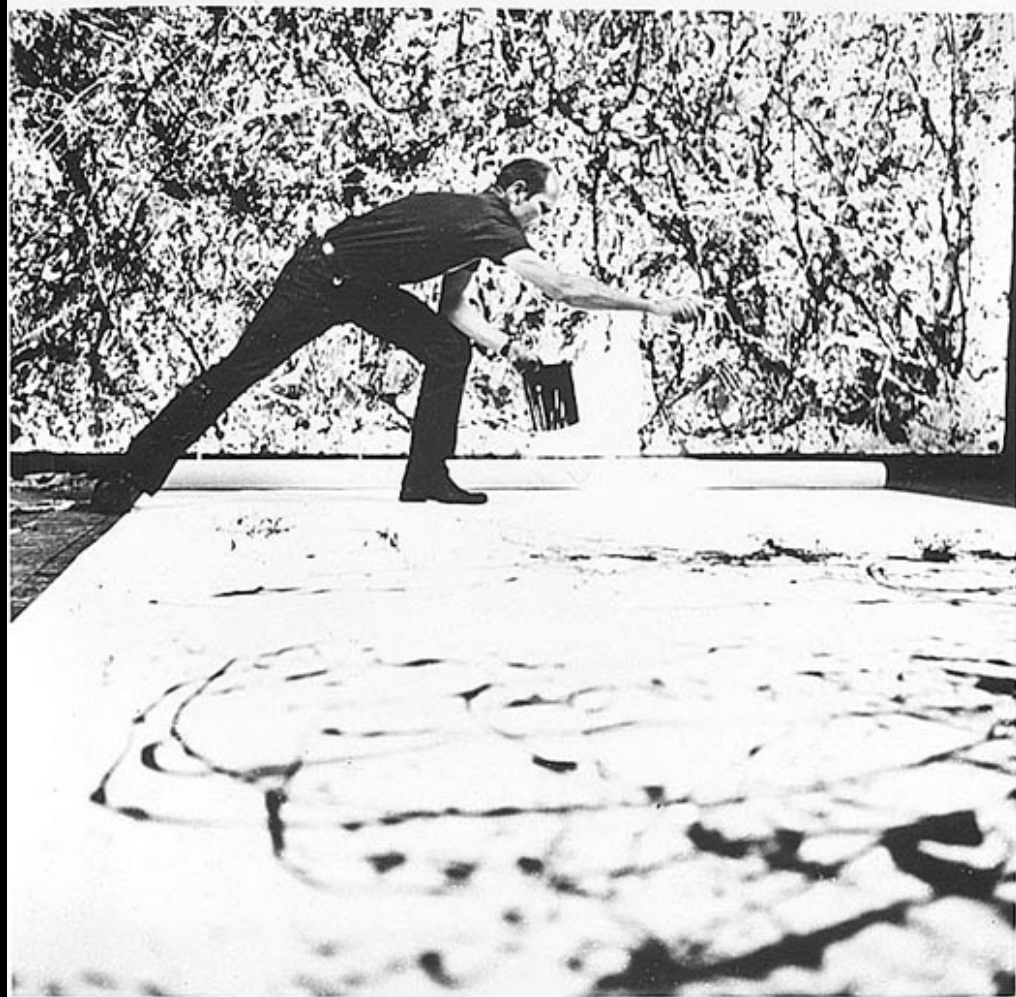
Jackson Pollock, Going West, 1934-35



Jackson Pollock, Guardians of the Secret, 1943



Jackson Pollock, Cathedral, 1947







Hans Namuth, Photographs of Pollock for *Life*, 1950



Jackson Pollock painting through glass



Jackson Pollock, Lavender Mist, 1950



Jackson Pollock, Blue Poles, 1952  
6' 11" x 15' 11"





Jackson Pollock, Portrait of a Dream, 1953



Jackson Pollock and Lee Krasner



Lee Krasner, Blue and Black, 1951-53



Lee Krasner, Celebration, 1959-60



Lee Krasner,  
Imperative, 1976



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JACKSON  
POLLOCK

Is he the greatest living painter in the United States?



© 2002 Blackwell Science Ltd, *Journal of Internal Medicine* 252: 105–112

As with a literary neighbor, the two are bound by a common intellectual and moral vision and a sense of the importance of the individual in society. The shared theme of justice in the two novels is a testament to the power of the individual to effect change in the world. The two authors, while different in style and approach, share a common vision of the world and a common goal of improving it.

[illegible]

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represented with the power. The women in power are, instead of being free, have gained a freedom of their actions, which is the opposite of free. The one

1999-2000 2000-2001 2001-2002



Jackson Pollock Painting with  
Model, Vogue, 1951

# FREE ENTERPRISE PAINTING



Mark Rothko, Robert Motherwell and Bradley Walker Tomlin at the Rockefeller Guest House, 1949