Paul Jackson Pollock was born on January 28, 1912 as the youngest of five brothers. Jackson Pollock, a biography

Pollock enrolls in two of Benton’s classes during the year.

Jackson Pollock, Galaxy, 1947. Oil and aluminum paint and small gravel on canvas, 45 1/2 x 34 inches. Gift of Peggy Guggenheim, Joslyn Art Museum.

Jackson Pollock, The Little King, n.d. Oil on canvas, 61 x 56 in. (155 x 142 cm). Exhibited in 1946, but repainted the following year and retitled Galaxy. (Black and white image).

Pollock receives his first solo show at the Museum of Modern Art.

Jackson Pollock, The T unemployed, a biography


Jackson Pollock, "The Little King", 1946. Oil on canvas, 61 x 56 in. (155 x 142 cm). Exhibited in 1946, but repainted the following year and retitled Galaxy. (Black and white image).


Pollock studies life drawing with John Sloan and sculpture with Robert Laurent and Alexei Jawlensky.

Jackson Pollock meets Peggy Guggenheim and commissions him to create a mural for her house. Also this year, his first solo show is at The Art of This Century Gallery.


Jackson Pollock, a biography

The methods and tools of art making for the Abstract Expressionists pushed the boundaries of acceptable practice for even the most liberal art critics, not to mention the public at large. The drip and splatters of Jackson Pollock, the paited leek owner of Hans Hofmann, the stained canvases of Helen Frankenthaler and the spangles and lines of Michael Goldberg all pointed to a need for expression beyond the control of the artist. By exploring new ways in which to approach the canvas artists were liberated from the constraints of creating work according to formalistic techniques; that painting could be whatever it wanted to be.

Jackson Pollock was at the forefront of this movement to redefine how paint was applied to the canvas. He even moved the position of the canvas in space, taking it off the easel into the floor to increase the ever-changing perspective. From here, paint could be applied straight from the house paint can using sticks, brushes, or even painting it directly onto the unprimed canvas. Tying a string to the handle of the can he could even poke holes in the bottom and swing the can over the canvas for a steady drip with stroke less thickness. Sand and gruel often functioned to create additional textures within the layers.

Jackson Pollock was born in Cody, Wyoming on January 28, 1912 as the youngest of five brothers. Following the lead of his brothers, Jackson Pollock left behind an itinerant childhood spent in southern California and Arizona and moved to New York to study art. Enrolling at the Art Students League, he became a student and friend of Thomas Hart Benton, whose romantic and rhythmic sensibilities remained influential long after Pollock dismissed his mentor’s Regionalist subject matter as narrow and parochial. By the early 1940s, Pollock, along with such other New York artists as Mark Rothko and Adolph Gottlieb, pioneered a semi-abstract style based on primitive and classical myths and symbols. Unified by the psychoanalytical theories of Carl Jung, they believed their art could communicate an understanding shared by people all throughout the world.

Jackson Pollock was the spontaneous genius who instinctively covered up the previous layers of paint with new ones, throwing the rules of classical composition and perspective away. The drip and splatters of Jackson Pollock’s paintings are a reflection in reverse, a record of the artist’s spontaneous and uncontrolled body movements. The most important characteristic about Pollock’s unique style is that he was completely free to let his unconscious mind guide and direct his brushstrokes. Pollock’s use of such unorthodox materials as sand and industrial aluminum paint, a kind of experimentation earlier encouraged by Mexican muralist David Alfaro Siqueiros. In the following years, Pollock’s works became larger, the canvas clearly an arena in which the spontaneous act of creation was recorded. As his ruggedly individual techniques, were completely abstract and “all-over” – that is, painted without reference to perspective depth or spatial orientation. In addition to introducing his innovative dripping and spattering techniques, Pollock also experimented with his second solo exhibition at The Art of This Century Gallery, with Jungian, Dr. Joseph L. Henderson. Following the lead of his brothers, Jackson Pollock left behind an itinerant childhood spent in southern California and Arizona and moved to New York to study art. Enrolling at the Art Students League, he became a student and friend of Thomas Hart Benton, whose romantic and rhythmic sensibilities remained influential long after Pollock dismissed his mentor’s Regionalist subject matter as narrow and parochial. By the early 1940s, Pollock, along with such other New York artists as Mark Rothko and Adolph Gottlieb, pioneered a semi-abstract style based on primitive and classical myths and symbols. Unified by the psychoanalytical theories of Carl Jung, they believed their art could communicate an understanding shared by people all throughout the world.

Jackson Pollock

Jackson Pollock and his wife, Lee Krasner, created a name for themselves in the world of art early on. Their relationship was built on mutual respect and shared ideals. They often worked side by side, experimenting with new techniques and materials. Pollock was known for his innovative dripping and splattering style, while Krasner was more focused on painting with brushes and geometric shapes. Their collaborative efforts resulted in some of the most iconic works of the Abstract Expressionist movement.

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