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PHOTO: Jackson Pollock, Untitled, c. 1945, Brown ink on blue paper, 27¼ x 20¼ inches, Courtesy Washburn Gallery and Pollock-Krasner Foundation

WHAT: Jackson Pollock,
Washburn Gallery
20 W 57th St., New York, NY
Through April 2

HAIKU REVIEW: Jackson Pollock, as you might imagine, was an inveterate doodler. And, as you might also imagine, looking at his doodles is more fascinating than looking at most people's paintings. These notations - especially the early ones from the War years, but all the way through - have an urgency to them, not an anger or desperation but a feral impulse simply to push into existence and survive. In part this is because they have been rendered on all sorts of supports, from colored craft paper to matchbox interiors, as if Pollock had to grab the nearest surface and draw; but their energy is one of metamorphic tumult, not only a continual birthing but continual transformation. Pollock's debt to Picasso, Masson, and Miro courses through these apparitions (and a small series of late, and posthumously printed, etchings also on view); but they make clear the American's full claim to the surrealist mantle. -Peter Frank