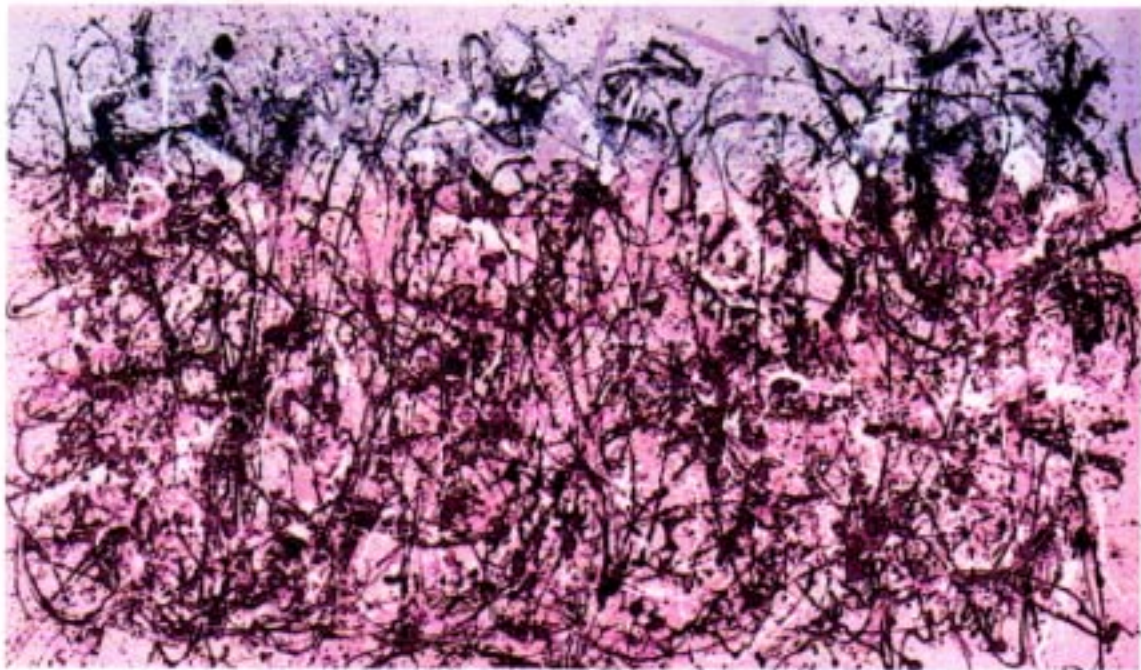


Jackson Pollock. Autumn Rhythm. 1950.

In this nonrepresentational picture, thinned paint was applied to unprimed, unstretched canvas that lay flat on the floor rather than propped on an easel. Poured, dripped, dribbled, flicked, and splattered, the pigment was applied in wild motions. The artist also used sticks, trowels, knives in short, anything but the traditional painter's implements to build up dense, lyrical compositions comprised of intricate skeins of line.



Its dynamic visual rhythms and sensations buoyant, heavy, graceful, arcing, swirling, pooling lines of color are direct evidence of the very physical choreography of applying the paint with the artist's new methods. Spontaneity was a critical element, but lack of premeditation should not be confused with ceding control; as Pollock stated, "I can control the flow of paint: there is no accident."