



No Limits, Just Edges Jackson Pollock *Paintings on Paper*



No Limits, Just Edges **Jackson Pollock** *Paintings on Paper*

Published on the occasion of the exhibition

No Limits, Just Edges: Jackson Pollock Paintings on Paper

Organized by Susan Davidson

DEUTSCHE GUGGENHEIM, BERLIN

January 29–April 10, 2005

PEGGY GUGGENHEIM COLLECTION, VENICE

June 4–September 18, 2005

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

May 26–September 29, 2006

This exhibition is sponsored by LEHMAN BROTHERS

NEUBERGER BERMAN

A Lehman Brothers Company

Additional support is provided by  Altria

This exhibition is further made possible by The Pollock-Krasner Foundation, Inc.

The Leadership Committee for *No Limits, Just Edges: Jackson Pollock Paintings on Paper* is gratefully acknowledged.

No Limits, Just Edges: Jackson Pollock Paintings on Paper

© 2005, 2006 The Solomon R. Guggenheim Foundation, New York.

All rights reserved. All works by Jackson Pollock © 2006 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.

The artworks are numbered according to the archival system as indicated in Francis V. O'Connor and Eugene V. Thaw, *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works*, 4 vols. New Haven: Yale University Press, 1978, and Francis V. O'Connor, *Supplement Number One*, 1995.

ISBN: 0-89207-348-9

Guggenheim Museum Publications

1071 Fifth Avenue, New York, New York 10128

Available through:

Distributed outside the United States and Canada,
by Thames & Hudson, Ltd., 181A High Holborn Road
London WC1V7QX, United Kingdom

Design: Don Quaintance, Public Address Design
Design assistant: Elizabeth Frizzell
Production: Melissa Secondino
Editorial: Elizabeth Franzen, Stephen Hoban

Printed in Italy by Conti Tipocolor

Cover: Jackson Pollock, *Number 4, 1948: Gray and Red* (detail), 1948. Enamel on paper, 22⁷/₈ x 30⁷/₈ inches (57.5 x 78.4 cm). Frederick R. Weisman Foundation, Los Angeles JPCR 2:202

PREFACE and ACKNOWLEDGMENTS

THE GUGGENHEIM MUSEUM has long been associated with the work of Jackson Pollock. In 1943, Peggy Guggenheim offered the then relatively unknown artist his first solo exhibition at her influential museum/gallery Art of This Century. For the next five years Guggenheim subsidized Pollock with a monthly stipend, which in turn allowed her to amass significant holdings of the artist's work. After Art of This Century closed, Guggenheim's patronage continued. In 1950 she organized his first European solo show at Venice's Museo Correr, and then began to disseminate his work through gifts to museums from Omaha, Nebraska to Amsterdam. Her support throughout his brief, yet brilliant career was unwavering, and she fondly called Pollock her greatest discovery. Today, Pollock's iconic, large-scale canvases are recognized by museumgoers the world over. Yet his smaller, more intimate scaled works on paper often come as a revelation to even the most seasoned art audiences.

No Limits, Just Edges: Jackson Pollock Paintings on Paper—the first retrospective devoted exclusively to Pollock's works on paper in over twenty-five years—specifically considers Pollock's draftsmanship as an essential component in his transformation of the traditional figurative line into nonfigurative graphic expression. We are particularly pleased to have this opportunity to build upon the museum's relationship with one of the most important artists of the twentieth century. The present exhibition is inspired in part by the donation to the museum of *Untitled (Green Silver)* (pl. 63). A painting dating from around 1949 when Pollock mastered the use of his innovative pouring technique, *Untitled (Green Silver)* enriches the museum's collection of Pollock works. On behalf of the Solomon R. Guggenheim Foundation, I would like to extend our sincere gratitude to the donor, Barbara Slifka. Her generosity joins that of numerous individuals and institutions in America and Europe who have shared with us their artworks. No exhibition can succeed without the kind support of its lenders, and we are especially grateful to all of them for their philanthropy and the invaluable contribu-

Throughout the organization of this exhibition, we have enjoyed the unparalleled support from those people charged today with furthering Pollock's name. In particular, Charles C. Bergman, Chairman of the Board of The Pollock-Krasner Foundation; Samuel Sachs II, President; Kerrie Buitrago, Executive Vice President; and Helen A. Harrison, Director of the Pollock-Krasner House and Study Center, have offered guidance and commitment, while Joan Washburn, whose gallery represents the Pollock estate, has wholeheartedly championed the project.

Numerous individuals graciously provided assistance in obtaining loans. At the Metropolitan Museum of Art, Nan Rosenthal, Ida Baboul, and Megan Heuer allowed viewing of Pollock's early sketchbooks. Similarly, at the Museum of Modern Art, Gary Garrels, Jodi Hauptman, and Kathy Curry kindly provided access to that museum's considerable holdings of Pollock's work. Jennifer Vorbach, formerly of C&M Arts, was unwavering in providing access to numerous private collections. Carol Mancusi-Ungaro, Director of Conservation, Whitney Museum of American Art and founding director of the Center for the Technical Study of Modern Art at the Harvard University Museums, offered insights into the composition of Pollock's paintings on paper. Additional help in locating works of art, preparing them for travel, and the faithful exchange of scholarship with curator Susan Davidson was provided by Amelia Abdullahtsani; Lynn Addison; Evelyn Benesch; Emily Braun; Stephen M. Cadwalader; James Elliot; André Emmerich; Susan Ginsburg; Anthony Grant; Angela Gratzl; Paul Gray; Alison de Lima Greene; Jennifer Gross; Laurie Haley; Marla H. Hand; Loretta Howard; Jennifer Benz Joy; Mary Kadish; Pepe Karmel; Elizabeth Kujawski; Judy Kwon; Josette Lamoureux; Ellen Landau; Micheal Leja; Elizabeth Lunning; Jason McCoy; Jennifer McDaniel; David Mirvish; Bob Monk; Denise Morax; Edward Nahem; Laura Paulson; Meira Perry-Lehmann; Nadia Perucic; Mary-Ellen Powell; Dennis Reid; Patricia Relay; Joelle Romba; Barbara Schwan; Sandy Spadaccino; Gail Stavitsky; Lucille

No Limits, Just Edges was first presented in 2005 at the Deutsche Guggenheim, Berlin, and at the Peggy Guggenheim Collection during the 51st Venice Biennale, nearly sixty years after Peggy showcased her collection including Pollock's work at the 24th Venice Biennale. In debuting the exhibition in Europe, we would like to thank our colleagues in Berlin, in particular, Dr. Tessen von Heydebreck, Dr. Ariane Grigoteit, Friedhelm Hütte, Svenja Gräfin von Reichenbach, and Sara Bernshausen, and in Venice, Dr. Philip Rylands, Chiara Barbieri, Siro De Boni, Alexia Boro, Simone Bottazzin, Sandra Divari, Paul Schwartzbaum, and Jasper Sharp, whose individual enthusiasm and expertise were instrumental in bringing the exhibition to fruition. The resounding success that *No Limits, Just Edges* enjoyed in Europe confirmed our desire to share this notable exhibition with our New York audience during the 50th anniversary year of the artist's untimely death.

At the Guggenheim in New York, numerous individuals have contributed to the success of the exhibition. Particular acknowledgment is due to Susan Davidson, Curator, who selected and organized this exhibition, and whose catalogue essay deftly weaves a stylistic overview of Pollock's technique with a detailed accounting of the reception his works on paper received during his lifetime. She has ably clarified the approach to Pollock's work and brought together an international roster of important loans. Throughout this process she has relied on the competency of Robin Kaye Goodman, Curatorial Assistant, who managed all aspects of this project. Tatiana Cuevas-Guevara, Hilla Rebay International Fellow; and Megan Fontanella, former Curatorial Intern, tackled a variety of tasks.

The book has benefited from the written contributions made by David Anfam, the noted Abstract Expressionist scholar, whose insights illuminate Pollock's motives and milieu, and Margaret Holben Ellis, Professor of Conservation at the Institute of Fine Arts, New York University, and Director of the Thaw Conservation Center at the Morgan Library, New York, whose knowledge of the artist's materials and working techniques reveal an area of study too often overlooked in exhibition catalogues.

in particular Elizabeth Levy, Director of Publications; Elizabeth Franzen, Managing Editor; Stephen Hoban, Assistant Managing Editor; Jennifer Knox White, Editor; Melissa Secondino, Production Manager; Cindy Williamson, former Associate Production Manager; and Lara Fieldbinder, former Assistant Production Manager, all have offered valuable expertise. In addition to contributions too numerous to list here, I am most grateful to Don Quaintance of Public Address Design, who created the elegant book design.

I would also like to recognize with gratitude the invaluable efforts of Lisa Dennison, Director and Chief Curator; Anthony Calnek, Deputy Director, Communications and Publisher; Marc Steglitz, Chief Operating Officer; Helen Warwick, Director, Individual Giving; Anne Bergeron, Director, Institutional and Capital Development; Renee Schacht, Manager, Institutional and Capital Development; Nick Simunovic, Director, Corporate Development, Americas; Lisa Brown, Corporate Development Associate; Alison Weaver, Director, Programs and Operations, Affiliates; Hannah Byers, Exhibitions Manager; Meryl Cohen, Director, Registration and Art Services; Rosa Berland, Associate Registrar; Janet Hawkins, Project Registrar; Ana Luisa Leite, Manager, Exhibition Design; Betsy Ennis, Director, Public Affairs; Christina Kallergis, Budget Manager, Program and Operations; and Christina Yang, Manager, Education Programs. Conservation for *Untitled (Green Silver)* was thoughtfully undertaken by Gillian McMillan, Senior Conservator, Collections.

The realization of *No Limits, Just Edges* ultimately is due to the support of our sponsors. We are extremely grateful to the Lehman Brothers and Neuberger Berman; Altria; and the Pollock-Krasner Foundation, whose grant initiates a new level of support in honor of the artist's legacy. Finally, I thank all the members of our Leadership Committee, whose fervor and heartfelt aid occurred at a pivotal moment for the exhibition's presentation in New York.

—Thomas Krens
Director,