

MY PAINTING does not come from the easel. I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be *in* the painting. This is akin to the method of the Indian sand painters of the West.

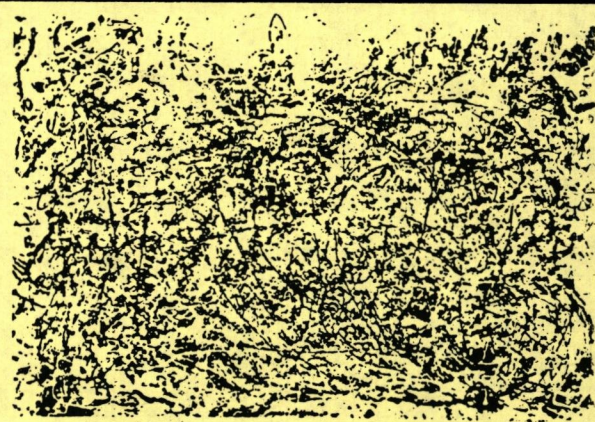
I continue to get further away from the usual painter's tools such as easel, palette, brushes, etc. I prefer sticks, trowels, knives and dripping



JACKSON POLLOCK, *The She-Wolf*, 1943. Oil, gouache, and plaster on canvas, 41 1/8" x 67". Collection, the Museum of Modern Art, New York. Purchase.

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JACKSON POLLOCK, *Number 1*, 1948, 1948. Oil on canvas, 68" x 8'8". Collection, the Museum of Modern Art, New York. Purchase.

fluid paint or a heavy impasto with sand, broken glass and other foreign matter added.

When I am *in* my painting, I'm not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.

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- New materials have an important influence on the way in which artists produce artworks. Eg: The Impressionists were able to carry their paint around with them in new metal tubes. This allowed them to paint outdoors (one reason). The abstract Expressionists also experimented with new material which had recently become readily available to them. (Enamels, polychrome; welding torches.)
- Why do you think Jackson Pollock experimented with new materials such as fluid paint, sand, glass and other "foreign matter"?
- Jackson Pollock approached the act of painting as AN EVENT. What do you think is more important: a) The final, finished art work or b) the processes that are involved in making the art work?
- Do you feel that the abstract Expressionists broke new ground in the field of making/creating art? What is their relevance to you as a practising artist?

Worksheet.

- 1) What is Dadaism? (2)
- 2) What is Cabaret Voltaire? (1)
- 3) What is a readymade? (2)
- 4) Name four Dadaist artists? (4)
- 5) Why did the Dada artists congregate in Zurich? (1)

Marcel
Duchamp
Pecasso
Matisse

(10 marks)

Library Work.

- * 1) Find a book on Marcel Duchamp.
- 2) Write ten points describing his work and his life.
- 3) Name 3 of his works.
- 4) Why is Marcel Duchamp so important an influence on twentieth century art.

Isidor
Hugo
Jean
Richard
Hulsenbeck

that were hunting or fighting. The hunting figures are small to show that they are far away.

The lady has horns on her head and wears a headdress, that looks like a wheat field. Fringes hang from her arm and hips. The dots on the skin represent scarification on the skin. She holds something in her hands. She is drawn with a simple outline. Her body is decorated with various patterns of dots and stripes. The hunting figures are simplified into shapes. The colours used are brown, ochre and white. This is called a flat monochromatic painting.

Through Art North Africa, the Sahara and East Africa the rock paintings are of animals, elephants, giraffe, buffaloes, men and women.

The Art of the San.

In Southern Africa, the San (the Bushmen) were still painting on rocks very similar to that of ancient traditions. There is a great variety in their pictures. They are of animals, singly and in herds, people, battles, dances, hunts and portraits.

When we look at rock art in Southern Africa it is often difficult to date. Some of the work has been done in the Stone Age (Paleolithic times). Others have been done by the San in the 18th and 19th centuries. (Only 200 yrs ago). Those done in the last 200 years include pictures of European women and horses.

These rock paintings have been painted with feathers stuck onto sticks or reeds. The brushes may also have been made from animal hair. Sometimes the artist would even paint with his/her finger. They used all different colours from red to purple and yellow, black and white. The colours came from rocks or clay. The black was made from charcoal and white from birds' droppings. These colours would be mixed with animal blood or juice of a plant so that the paint would stick firmly to the rock surface and would not flake off.

The artists would paint on caves in the Drakensberg mountains and also the mountains in the Cape, Zimbabwe and Namibia. They painted stories recording their lives, animals, figures, hunters, dancing ceremonies.

Sometimes the animals would be painted in tones of one colour, called monochrome.

Sometimes they were many colours - polychrome. Animals were always drawn from the side view, in profile. Though their horns were often turned to face us. This is called twisted perspective. Hunters would be painted standing, crouching, kneeling, lying down etc.

Sometimes the figures would be running, dancing or walking. Sometimes one figure would overlap another, that is, one was placed over another. This was to show that there was a distance between the two. They simplified everything into shapes.

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