

Oriental Calligraphy in Jackson Pollock: A Study of the Formation of the Black Paintings

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Preface

In *Formless: A User's Guide*, Yve-Alain Bois and Rosalind E. Krauss note that Edward Ruscha and Cy Twombly were influenced by Pollock in their drawing of diagrams, graffiti and letters in their works [1]. The main point of this discussion is the opposition between the verticality of pictures and the horizontality of letters. Typically, pictures are hung on a wall and looked at vertically, while letters are read on a desk horizontally. Yet when Pollock worked, he laid the canvas horizontally on the floor. Bois and Krauss claimed that this style of production inspired those artists who came after Pollock to depict signs and letters in their works. However, I would argue that Pollock's paintings possess not just horizontality, but also the textual properties of letters themselves as a result of the possible influence of oriental calligraphy on the "black paintings" which he painted in his later years.

The black paintings can be defined as the monochrome paintings of 1951-53 [fig. 1]. Pollock painted these using the "pouring" technique, that is, pouring paints from hardened brushes or sticks. This technique was also used in the "all-over" paintings, but the black paintings differ in the way the representational images can be found in the black paintings. In addition, they are painted on Japanese paper and raw canvas, surfaces on which paint runs. Based on these aspects of production, it can be proposed that the black paintings were influenced by oriental calligraphy, but there has been little study done so far.

The main objective of this paper is to prove the relationship between Pollock and oriental calligraphy, and to clarify what kind of influence it had on the formation of the black paintings. In the first section, I consider why there has been little study done on this topic by considering the social and other contexts of American art at the time. In the second section, I consider why Pollock and other abstract expressionist painters were influenced by oriental calligraphy. In the last section, I clarify what influence had oriental calligraphy had on the formation of the black paintings.



[fig. 1] No. 8, 1951 / "Black Flowing,"
1951, Enamel on canvas, 151×
185cm, National Museum of
Western Art

1. Modernism, the Formation of American Painting, and the Rejection of Oriental Art

In this section, I will examine the social and other contexts of America at the time Pollock was working, so as to clarify the reasons why there have been few studies concerning the relationship between Pollock and calligraphy. In addition, I claim that the influence on Pollock of oriental art was suppressed by critics in the same age.

From the end of the 19th century, the American government started many cultural policies aimed at the formation of a national culture, including art. Through these policies, the government imported foreign art actively, including many oriental art works as a means of comparison with the predominant arts of Europe. Many Japanese art works were also imported. At the same time, there was increasing interest in America in Japanese thought, especially Zen, after the introduction of Buddhism at the international religious conference of 1893.

Allied victory in World War II brought increasing global power for the United States; and cultural hegemony was sought as a means to show that the country had not only military force and material civilization, but also culture [2]. As part of this movement, an imperative task was to construct American national cultural forms. Clement Greenberg, an influential critic who wrote much cultural criticism at the time, seems to have supported this shift to an increasingly self-confident acknowledgment of American culture. While he agreed that previously the central place of culture had been France, in 1947 he claimed that the new artistic generation of France was inferior to American [3]. Therefore he declared, a year later in 1948, that “the main premises of Western art have at last migrated to the United States, along with the center of gravity of industrial production and political war” [4].

In his criticism, Greenberg announced Pollock as the most important artist of the new American art generation. In an article entitled “‘American-Type’ Painting,” he claimed Pollock was influenced by Pablo Picasso, and that the all-over paintings developed the flatness of Cubist paintings [5]. He proposed Pollock as a legitimate successor of European modernism because he wanted to show that the art center had moved from Europe to America.

However, considering this movement from another perspective, it is clear that there was an excluded figure. That is the influence of oriental culture. Oriental culture was imported into America from the end of the 19th century into the 20th century, and therefore, some American artists became interested in oriental art and Zen [6].

Examples of these artists include Mark Tobey and Franz Kline. Tobey studied in China and Japan in 1930s. He learned meditation and calligraphy, especially at Tenryuji in Kyoto, Japan. Adopting the style of oriental calligraphy into his works, he created the first all-over painting in America in the mid-1940s. Judging from Pollock’s letter to his friend, it is clear that these paintings influenced Pollock [7].

Kline began to paint monochrome pictures from 1950. Those pictures were similar to oriental calligraphy [8]. He communicated with the “Bokujin-kai” [9], an avant-garde calligraphy group in Japan, initially praising their works in a letter to Saburo Hasegawa, a member of the group [10]. However, Kline changed his attitude, and denied the influence of oriental calligraphy after 1956. Bert Winther-Tamaki argues that he was under pressure from critics, especially Greenberg [11], who denied that oriental calligraphy influenced the artists of Abstract

Expressionism:

Kline's unmistakable allusions to Chinese and Japanese calligraphy encouraged the cant, already started by Tobey's example, about a general Oriental influence on American abstract painting. Yet none of the leading abstract expressionists *except Kline* has shown more than a cursory interest in Oriental art. [12]

Here, Greenberg suggests that Tobey was influenced by oriental calligraphy, while he claims that Kline was not. However, as Winther-Tamaki reveals, this paragraph was in the revision edition in 1958, and the original edition in 1955 actually read as follows:

Not one of the Original 'abstract expressionists'—*least of all Kline*—has felt more than a cursory interest in Oriental art. The sources of their art lie entirely in the West. [13]

From the above, it is clear that Greenberg was already arguing against the influence of oriental art on Kline in 1955. And it was in the following year that Kline began to deny oriental art. Many critics who denied the influence of the Orient, not only Greenberg but also Frank O'Hara and Lawrence Alloway, quoted this remark of Kline's quickly. Winther-Tamaki suggests that the reason Kline began to deny his connection to oriental art was in order to shield himself against Greenberg's influential criticism [14], because Tobey's works which were clearly influenced by the Orient had received a cold reception in America.

Greenberg aimed to locate Abstract Expressionism as the legitimate successor to European modernism, and show that the center of art had shifted from Europe to America. He excluded the influence of the Orient for that purpose. Although Winther-Tamaki does not consider Pollock himself in detail, recognising Greenberg's intent, I argue that it is likely that Greenberg must have also denied the influence of the Orient on Pollock as well, because Greenberg recognized Pollock as the representative of Abstract Expressionism. Certainly, Greenberg firmly denied that Tobey influenced Pollock [15], and he claimed that Pollock's black paintings were different from the all-over paintings [16].

While Rosalind Krauss recalled that Greenberg said "by 1952 Pollock had 'lost his stuff.'" [17], she appraised Pollock's black paintings as follows:

The work, his 1951 black and white show, marking his definitive break with the drip pictures, signaled the beginning of the end of both his art and his life. [18]

Their arguments about Pollock have continued to have a large influence until the present day. Under these circumstances, the black paintings have been underappreciated. Moreover, the influence of oriental calligraphy on Pollock has been overlooked.

In fact, there are many artists who was influenced by oriental calligraphy. In the next paragraph, I consider why American artists of the time accepted oriental calligraphy. In addition, I prove that Pollock adopted the method of oriental calligraphy in his works in terms of his friendships and drawing materials.

2. Oriental Calligraphy in Abstract Expressionism and Pollock

In the preceding section, I considered how modernist criticism such as Greenberg's excluded the influence of oriental art on American art. However, a number of previous studies have pointed out the influence of oriental calligraphy on Abstract Expressionism; for example, Barbara Rose and David J. Clark described about relationships between Abstract Expressionism and Japanese calligraphy, but they did not look at Pollock in detail [19]. I will clarify how Pollock became interested in oriental calligraphy in terms of his friendship and his interest in the letter. Then I consider Pollock's statements and drawing materials in order to he adopted the method of oriental calligraphy in his works.

Rose and Clark mention Robert Motherwell and Willem de Kooning as two artists who were influenced by oriental calligraphy. Why were these two artists influenced by oriental calligraphy? Rose writes that "Turning away from Europe toward the Orient was one way of declaring artistic independence" [20]. Japanese calligraphy was thus a means for artists to transcend European art. Clark focuses on those American artists were influenced by European surrealism. He argues these American artists and European surrealists shared aesthetic features such as "emphasizing a spontaneous execution" [21]. Therefore, he explained the reason why American artists adopted the method of oriental calligraphy.

Calligraphy combines the emphasis on spontaneity in surrealist automatism with a more conscious approach and one which makes accommodations to the idea of artistic beauty. [22]

These American artists thought oriental calligraphy was the key to developing the methods of surrealism into beauty.

Motherwell was the most important artist related to Pollock. He specialized in philosophy at Harvard University. Therefore, he approached art as method and practice. He repeated surrealist experiments in the 1940s, but gradually stopped and adopted the method of oriental calligraphy. He had interest in Zen calligraphy, similar to Tobey, and collected the works of Zen priests such as Sengai or Torei-Enji [23].

Pollock had a friendship with Motherwell for a long while. There is no previous research which points out their relationship in terms of the influence of oriental calligraphy, but it is clear that they read the same book about oriental culture: *Zen in the Art of Archery* by Eugen Herrigel [24] which was introduced by Daisetz Suzuki to America in 1953. Herrigel explains the importance of Zen in oriental archery, and the principles of oriental aesthetic sense through the practice of writing calligraphy or making ink wash paintings. Motherwell said he was greatly impressed by this book in an interview [25]. Pollock also obtained it soon after its release. This fact suggests that, similar to Motherwell, Pollock was interested in oriental art at the time.

Another factor for Pollock's possible interest in oriental calligraphy is his strong interest in the image of the letter. He showed this interest remarkably in works from 1943. He drew frequently numbers, marks, letters of the Roman alphabet, Native American pictographs, and letters of the Arabic alphabet around this time [26]. In addition, Pollock's biography describes he had a relationship with a Japanese family in his childhood, and he was fascinated by Japanese

letters in newspapers and magazines [27].

It can be deduced from the above that Pollock continued to have a strong interest in the image of the letter. Pollock was not fascinated by the signification of letters, but rather was concerned by its visual appearance. If a figure stands in a line according to some kind of rule, this figure is recognized as a letter, even though it is unreadable. Pollock drew such images. For example, he drew pictographs which probably imitated Native American pictographs in CR612v (1939-42). These pictographs were lined in four rows. Moreover, in *Stenographic Figure* (1942), Pollock also drew numbers, marks and alphabets which do not have any specific meaning.

Taking this interest of Pollock's into account, it would not be surprising that he also adopted methods from oriental calligraphy. In fact, he used Japanese papers and India ink given by a friend in 1950 [28]; and in the following year, he made 19 paintings with this paper and ink. These paintings' images are similar to oriental calligraphy, in that they comprise individual black lines. Also, in a 1950 interview, Pollock discussed the reason for laying his canvas on the floor: "I paint on the floor and this isn't unusual—the Orientals did that." [29] It is unclear what Pollock meant by "Oriental artist," however, in terms of his surroundings and drawing materials, it might be suggested that he was referring to methods of production used in oriental calligraphy.

From the above, it seems possible to propose that oriental calligraphy would become an important factor in the production of the black paintings after 1951. How did Pollock adopt the method of oriental calligraphy in order to create these paintings? In the next section, I consider this point.

3. The Formation of the Black Paintings

It is unclear why Pollock began to draw representational images in 1951, which is the central question in considering the production process of the black paintings. Lee Krasner, Pollock's wife, discussed the matter as follows:

Many of them [black paintings], many of the most abstract, began with more or less recognizable imagery—heads, parts of the body, fantastic creatures. Once I asked Jackson why he didn't stop the painting when a given image was exposed. He said, 'I choose to veil the imagery'. Well, that was that painting. With the black-and whites he chose mostly to expose the imagery. I can't say why. [30]

In this statement, she makes two important points. One is that the all-over paintings were formed by veiling representational images, and the other is that such images were revealed without veil in the black paintings.

Pepe Karmel's work has proved the first point. He analyzed the films about the production process of the all-over paintings using Adobe Photoshop, and reproduced the first layer of the all-over paintings. This shows that Pollock drew not webbed lines but representational images individually in the first layer [31].

Karmel insists that these images in the first layer are similar to images in previous drawings of Pollock. This argument is useful for considering the representational images of the black

paintings. Pollock discussed the black paintings as follows in 1951:

I've had a period of drawing on canvas in black—with some of my early images coming thru—think the non-objectivists will find them disturbing—and the kids who think it simple to splash a Pollock out. [32]

In this statement, Pollock suggests that he used his “early images” in the black paintings, that is, the images in the first layer of the all-over paintings and black-paintings were his “early images.”

Taking Pollock's own statements into account, Ben Heller insisted that the black paintings were based on drawings from 1939-42. Heller detected the same figures in *Echo: No. 25, 1951* [fig. 2] and *Untitled* from 1939-42 [fig. 3] [33]. There is the standing figure turned to the right in the right segment of *Echo: No. 25, 1951*. The curve of the chest and abdomen, and the long triangle line of arm and hand of this figure is similar to the right-center section of *Untitled*.

Many figures in the drawings from 1939-42 were inspired by Native American pictographs [34]. The black paintings also adopted the properties of such figures. That is, Pollock arranged these figures in parallel, and painted between those.

This inference is proved by a comparison between *Untitled* from 1943 [fig. 4] and *No. 9, 1951* from 1951 [fig. 5]. In *Untitled* from 1943, the reddish brown paper was pasted on the paper in which Pollock drew line images in the top-right section. On the reddish brown paper, Pollock drew images similar to pictographs, and painted between the images. These properties appear in most of the black paintings, including *No. 9, 1951*. In *No. 9, 1951*, Pollock drew individual images in parallel at first, and then painted between these in black paint. In this respect, the black paintings have similar properties to previous images such as the use of pictographs.

From the above, it is clear that



[fig. 2] *Echo: No. 25, 1951*, Enamel on canvas, 233.4×218.4cm, New York Museum of Modern Art



[fig. 3] *Untitled, 1939-42*, Black india ink on paper, 45.7×35.2cm, Whitney Museum of American Art



[fig. 4] *Untitled, 1943*, Collage of colored papers with brush, pen and ink, crayon, and colored pencil brushed with water, 39.4×34.6cm, Private collection



[fig. 5] *No. 9, 1951, 1951*, Enamel on canvas, 145.1×97.8cm, Private collection



[fig. 6] *Untitled (Cut Out)*, 1948-50, Oil on cut-out paper mounted on canvas, 77.3×57cm, Ohara Museum of Art



[fig. 7] *Untitled (Silver and Black II)*, 1950, Oil on canvas, 52.1×38.1cm, Private collection

Pollock drew representational images based on past drawings in the first layer of the all-over paintings and the black paintings, just as Krasner said. Why then did Pollock began to stop veiling such images in the black paintings?

It should be noted that Pollock tried to extract some images from the all-over paintings. For example, in *Untitled (Cut Out)* [fig. 6], Pollock intended to make the new image by cutting the canvas [35]. This attempt was developed further in *Untitled (Silver and Black II)* [fig. 7]. This

works reveals clearly the black image. This image also used brush techniques of stopping and fading similar to the stroke formations of oriental calligraphy.

Pollock began to draw such images independently without veiling after this work. For example, three black line images were arranged horizontally in *Untitled* [fig. 8]. This work has been interpreted in comparison with oriental calligraphy [36], especially in terms of the similarity in brush strokes. Pollock drew these images frequently around 1950 [37]. These images are similar to the form of a letter, because these are composed of lines produced according to some kind of rule. Moreover, Pollock diluted the paint intentionally so that the ink would bleed in ways similar to oriental calligraphy. Therefore, the image which Pollock tried to create through the pouring of paint-webs appeared like strokes of oriental calligraphy in 1950.

Works such as *Untitled (Silver and Black II)* [fig. 7] and *Untitled* [fig. 8] can not be classified into all-over paintings or black paintings, and there are few preceding studies which made reference to these works. However, these works had great importance in the process of formation of the black paintings. The images in these works have a common point with the images in the black paintings, that is, they both contain letter-like images. From 1951, Pollock gradually stopped drawing oriental calligraphic images, but reproduced images like pictographs. It can be thus be suggested that Pollock developed a new method of drawing through the intermediary of oriental calligraphy in order to draw the images, such as pictographs, which he ultimately wanted.

Pollock is different from other artists who adopted the methods of oriental calligraphy, because Pollock adopted it as a means of writing letters. For example, Kline and Motherwell thought that it is important to draw not only black images, but also white images, because they intended to express the “void,” understood as an oriental aesthetic using negative space. It is clear that they recognized oriental calligraphy as a method of drawing a space



[fig. 8] *Untitled*, 1950, Enamel on paper, 28.2×150cm, Staatsgalerie

rather than writing a letter [38]. Pollock drew black lines only, and used raw canvases without under coating. Therefore, the black paintings do not express space, but rather express the flatness that resulted from delineating the images individually. The unique properties of Pollock's black paintings were created by his enthusiasm for the letter.

Conclusion

This paper has shown how Pollock was influenced by oriental calligraphy. In addition, this paper has considered how such influence relates to the formation of the black paintings. Consequently, it was explained that critics who wanted to construct an American-type painting suppressed the influence of oriental calligraphy on American artists, including Pollock. As this paper has argued, however, Pollock's relationship with other artists and his drawing materials are evidence that Pollock was directly influenced by oriental calligraphy. Furthermore, this paper had discussed Pollock's enthusiasm for the letter. Because of such enthusiasm, he adopted the method of oriental calligraphy into his works, and created the new black paintings.

This paper thus proposes new ways to interpret the unfinished collage works. *Untitled (Cut Out)* [fig. 7] is composed of an all-over painting with a figure cut out of it and another canvas sticking out from the reverse. Timothy Clark has proved that this back of the canvas was made not by Pollock, but by Krasner after his death [39]. Clark pointed out the original works was photographed in a studio photo shot a week after Pollock's death. This photo shows *Black and White Painting II* [fig. 9] behind the all-over painting. Tetsuya Oshima insisted on the necessity of reinterpreting *Untitled (Cut Out)* [40], but did not yet do this.

This paper has argued that Pollock made visible an image similar to a calligraphic letter under webbed lines. Even in *Untitled (Cut Out)*, Pollock revealed the black painting from the cut-out hole of the all-over painting. That is, Pollock was consistently trying to reveal black images influenced by oriental calligraphy from under the webbed linear field.

The reason why Pollock veiled his representational images by pouring lines over them should be studied further. However, it can be seen in the change from the all-over paintings to the black paintings that Pollock highly regarded this re-emergence of past images. In a letter from 1951, Pollock wrote that "I have been making some drawings on Japanese paper—and feel good about them" [41]. Oriental calligraphy was obviously an important opportunity for Pollock to return to and reevaluate these images.



[fig. 9] *Black and White Painting II*, 1951, Oil on canvas, 87.6×77.8cm, Private collection

Notes

- [1] Cf. Yve-Alain Bois and Rosalind E. Krauss, *L'informe: mode d'emploi*, Paris: Centre Georges Pompidou, 1996.

- [2] Cf. Taisuke Katayama, *America no Geijutsu Bunka Seisaku*, Nihon Keizai Hyoron Sha, 2006.
- [3] Cf. Clement Greenberg, « Review of the Exhibition Painting in France, 1939-1946 » (1947), *The Collected Essays and Criticism*, ed. John O'Brain, Chicago: University of Chicago Press, vol. 2, 1986, p. 128.
- [4] Greenberg, « The Decline of Cubism » (1948), 1986, p. 215.
- [5] Clement Greenberg, « 'American-Type' Painting » (1955), *Partisan Review*, Boston: Boston University, 1955 Spring, pp. 179-196.
- [6] Bunpei Tamiya pointed out that Zen calligraphy and Zen painting brought by officers after World War II were important influence on the formation of Abstract Expressionism. (Bunpei Tamiya, « Morita Siryu "Ryu-Chi-Ryu" », *Zen Nihon Bijutu Shinbun*, Zen Nihon Bijutu Shinbun Sha, March 10, 2010, p. 2.)
- [7] Cf. Steven Naifeh and Gregory White Smith, *Jackson Pollock: an American saga*, New York: C.N. Potter: Distributed by Crown Publishers, 1989, pp. 525-526.
- [8] Cf. Alfred Barr Jr., « Abstract Art around the World Today », *American Abstract Artists*, New York. Art association, 1954.
- [9] Bokujin-Kai is a group of avant-garde calligraphers which was established by Shiryu Morita and others in 1951. They were influenced by Sengai's works, and pursued the abstract expression of letters. (Cf. Kasajima Tadayuki, *Nihon Bijutu niokeru "Sho" no Zoukei Shi*, Kasama Shoin, 2013.)
- [10] Cf. Bokubi, Bokubi Sha, No. 1, 1951.
- [11] Cf. Bert Winther-Tamaki, « The Japanese Margins of American Abstract Expression » *Art in the encounter of nations: Japanese and American artists in the early postwar years*, Honolulu: University of Hawai'i Press, 2001.
- [12] Clement Greenberg, « 'American-Type' Painting » (1958), *Art and Culture*, Boston: Beacon Press, 1961, p. 220.
- [13] Greenberg 1955, p. 188.
- [14] Cf. Tamaki 2001, p. 58.
- [15] Cf. Greenberg 1993, pp. 217-218.
- [16] Cf. Greenberg 1961, p. 228.
- [17] Rosalind E. Krauss, *The Optical Unconscious*, Cambridge, Massachusetts: MIT Press, 1993, p. 251.
- [18] Krauss, 1993, pp. 254-255.
- [19] Barbara Rose, « Japanese Calligraphy and American Expressionism », *Words in motion: modern Japanese calligraphy*, Tokyo: Yomiuri Shimbun, 1984, pp. 38-43. David J. Clark, *The influence of Oriental thought on postwar American painting and sculpture*, London: Garland Pub, 1988. These critics differ from Greenberg. Rose, like Greenberg, intends to make a differentiation between European and American art, but she insists conversely on the influence of oriental calligraphy on American art. Clark discusses the subject objectively in terms of Britain.
- [20] Rose 1984, p. 39.
- [21] Clark 1988, p. 200.
- [22] Clark 1988, p. 205.
- [23] It is possible that Pollock referred to Zen calligraphy in terms of his friendship with Motherwell.
- [24] Eugen Herrigel, *Zen in the Art of Archery*, Translated by R. F. C. Hull, New York: Pantheon, 1953.
- [25] Robert Motherwell, « Interview with Richard Wagener », *Collected Writings of Robert Motherwell*, edited by Stephane Terenzio, 1974, p. 220.
- [26] In CR586, 634v, 645r, 888, Pollock drew Arabic letters. Pollock have strong interest in Islamic Calligraphy. (Cf. *Jackson Pollock: a catalogue raisonnée of paintings, drawings, and other works*, edited by Francis Valentine O'Connor and Eugen Victor Thaw; vol. 1-4: Connecticut, Yale University Press, 1978.)
- [27] Cf. Naifeh and Smith 1989, p. 55.
- [28] Cf. Naifeh and Smith 1989, p. 667.

- [29] Jackson Pollock, “Jackson Pollock, Interview with William Wright” (1951), *Jackson Pollock Interviews, Articles and Reviews*, New York: The Museum Of Modern Art, 1999, p. 21.
- [30] Pollock, « An Interview with Lee Krasner Pollock by B. H. Friedman » (1969), 1999, p. 36. [] was made by the present writer.
- [31] Cf. Pepe Karmel, « Pollock at work: The Films and Photographs of Hans Namuth », *Jackson Pollock*, New York: The Museum of Modern Art, 1998, pp. 108-109.
- [32] *Jackson Pollock: a catalogue raisonné of paintings, drawings, and other works*, vol. 4, 1978, p. 261.
- [33] Ben Heller, *Jackson Pollock; Black Enamel Paintings*, New York: Gagosian Gallery, 1990, p. 14.
- [34] Pollock had strong interest in Native American culture since he was young. These pictographs conveyed the national history. Animal or figure pictographs were disposed in parallel. Jackson Rushing pointed out that Pollock’s images are similar to Native American pictographs which were published in the *Bureau of American Ethnology report*, and exhibited in *Indian Art of the United America*. Pollock had this book and saw this exhibition. (Cf. W. Jackson Rushing, « Native American Culture and Abstract Expressionism », *The Spiritual in Art: Abstract Painting 1890-1985*, Los Angeles: Country Museum of Art & New York: Abbeville Press, 1986, p. 284.)
- [35] CR194 [White Cockatoo, No. 24A, 1948, 1948], CR251 [Out of the web, No. 7, 1949, 1949], CR1032-33 [Untitled (Rhythmical Dance), 1948] and CR1035 [Untitled (Shadow, No. 2, 1948), 1948] were similar to property of Untitled (Cut Out), 1948.
- [36] Cf. Tetsuya Oshima, « Pollock no Mikata Oshiemasu », *Geijutsu Shincho*, Shincho Sha, March, 2012, p. 27.
- [37] 35 works were confirmed.
- [38] Kline denied the influence of oriental calligraphy because it is a method of writing, and regarded white as important (Cf. Katharine Kuh, *The Artist’s Voice: Talks with Seventeen Artists*, Massachusetts, Da Capro Press, 2000, p. 144). Motherwell also said that he thought that the drawing of “void” in the oriental sense was important (Cf. Robert Motherwell, *Motherwell, interview with Jack Flam*, November 5, 1982, New York: Rizzoli, 1991, p. 10).
- [39] Timothy J. Clark, *Farewell to an Idea: Episodes from a History of Modernism*, New Haven and London: Yale University Press, 1999, p. 351.
- [40] Cf. Tetsuya Oshima, « Jackson Pollock no Cut Out: Sono Nendai Kakutei to Sakusha Doutei womeguru Ichi Kousatsu », *Geijutsu/Hihyo*, Tosindo, 2003, pp. 70-117.
- [41] *Jackson Pollock: a catalogue raisonné of paintings, drawings, and other works*, vol. 4, 1978, p. 258.

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