



## Research Article

# Unlimited freedom in art: Jackson Pollock

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### Abstract

Expressionist artist Jackson Pollock is one of the painters who made an important breakthrough in the history of art. The artist has boldly used the new signs of life of art on his canvases and created the most creative works. In his works, which he performs with melody-laden, dazzling colors, he has performed works that do not overdo it, just as if they reflect a universal harmony. Pollock's introverted works, which do not cling to a rational utopia, have an understanding that does not get stuck in a distant past. He also has the goal of getting rid of scary truths and expressing the truth that he is after. Reflecting his boundless energy on his canvas, Jackson Pollock opposed the forms imposed on him and took steps towards creating his own form and style. Abstract Expressionism is not an aimless art, it reconsiders the reality of the inner world. Reflecting a reality of the embodied mind, Jackson Pollock creates an expression of the embodied inner world in mental enlightenment. Jackson Pollock, who freely reflects his boundless energy on his canvases, opposed the forms imposed on him. Jackson Pollock, who revealed the testability of art in a poetic universe instead of taking refuge in spiritual realities, realized his works with an optimistic atmosphere aimed at artistic freedom. The artist Jackson Pollock, who uses an unlimited freedom in his works, has pushed the boundaries of the art he is passionately attached to. Pollock, whose thoughts on art were very clear and obvious, broke the chain of bondage in art and presented new ideas for art. Therefore, the artist's adoption of an understanding of art in this way has revealed a different approach to art. This has created differentiated formations in the art environment and has led to many researches. In this direction, this article is intended to address a series of works by Jackson Pollock depicting the boundless creativity of the artist, which are mentioned in the understanding of art adopted by the artist and the Decoupling between his work. In this sense, the necessary data have been scanned and the point where the art field has also gained a place has been touched upon.

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## Introduction

There are very important individual breakthroughs and exits in the History of Art. The artist Jackson Pollock, who made one of these breakthroughs, carried himself to an important point in the history of art art. Jackson Pollock explored the depths of the self, completely broke down the old patterns and created a new formation. Approaching art from a new point of view, Pollock has developed a way of understanding that demolishes the classical worldview and opens the door to the artist's dreams, desires and freedom. Every work of the artist Jackson Pollock has created excitement and paved the way for the formation of many different works pregnant with new excitements. All of Pollock's works come across as works that do not hide behind a dry and unpleasant logic. The radiance of the new is immediately felt in all the works

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of the artist and he has created a suitable form of understanding for himself, pushed by his subconscious. Thus, the artist's inner world breathed and the artist produced more qualified works. Pollock, who brought a great richness to universal art, left his thoughts unclaimed and allowed them to overflow. It is very clear how Jackson Pollock's bold desires, which constitute his creative power, are embodied in his works. In this context, the artist's works have revealed a libertarian structure in the formation of an abstract-expressive attitude.

### **Jackson Pollock and His Perspective on Art**

Artist Jackson Pollock (Figure 1), born in 1912, is the youngest of five children. He grew up in the West: Arizona, 1915-18, 1923-25; Northern California, 1918-23; Southern California, 1925-29. In 1925-1929 he began studying painting at the High School of Crafts in Los Angeles. He then studied with Thomas Benton, Art Students League, New York, 1929-31. Trip to the West in 1930, 1931, 1932 and 1934. He worked on the WPA Federal Art Project, York, 1938-42. Married Lee Krasner in 1944; He lived on Long Island from 1946 until his death.



**Figure 1.** Jackson Pollock, 1912

One-man shows: Art of This Century, New York, 1943, 1945, 1946, 1947; Art Club Chicago, 1945, 1951; San Francisco Museum of Art, 1945; Betty Parsons Gallery, two exhibitions in 1948-1949; Peggy Guggenheim's Century of Art collection, Venice and Milan, Italy, 1950; Venice Biennale, 1950; Museum Modern Art, New York, as one of the "15 Americans", 1952; Gallery Michel Tapie, Studio Paul Facchetti, Paris, 1952; Bennington College, 1952; Williams College, 1952; Kunsthhaus, Zurich, 1953; Janis Gallery Sydney, 1952, 1954 and 1955 (Hunter, Pollock & Karpel, 1956). Growing up in the Western states, Pollock's interaction with American culture began early in his life. In 1923, when Pollock was just 11 years old, he, his brother and a friend discovered local ruins near Phoenix, north of their home. His brother Sanford stated that during his life in the West, there was always a local person around him. Later, while in New York, Pollock would often talk to his cadres about local rituals, as if he had actually witnessed them as a child, and further explored his knowledge of indigenous art and culture in New York (Öztürk Kamışoğlu, 2012).

### **Problem of Study**

The problem of this research; What is the view of the abstract painter Jackson Pollock, who appeared in the history of art, on the art world based on his creative power and what are the results?

In this research, it is investigated how Jackson Pollock is reflected in his work within the framework of his understanding of art and creative instincts. In this context, it is a review and interpretation research based on the literature. In order to reach this information, necessary researches were carried out on the aforementioned artist and it was transferred to the literature within the scope of the research.

## Method

The works included in this article have been chosen not only because they embody all the hallmarks of expressionism, but also because they are the realization of a dream that the artist Jackson Pollock had the freedom to realize. Here, the works created by the artist were realized with great excitement in the form of actions. In addition to the enormous impact of these works, they can also be said to embody Jackson Pollock's inner reality. In this context, this study aims to discuss and examine the innovations brought by Jackson Pollock's understanding of art. In this regard, the selected works were examined taking into account both the understanding required by expressionism and the libertarian understanding adopted by the artist. In particular, the fact that the artist Jackson Pollock is one of the most important artists who created difference and change in the history of art and guided research was a key factor in directing research in this context. In the works discussed in this direction, the differences and similarities in the artist's works and the artist's understanding of art are touched upon. Although each work was expressed differently, the examinations were carried out in this direction. It is hoped that in this contextual study, Jackson Pollock's place in the art scene will be examined through the specific works he created and will contribute to the literature.

## Results

An examination of the works "No. 1, Reflection of the Big Dipper, Number 3, Number 1 (Lavender Mist)" depicting the Abstract Expressionist attitude of the artist Jackson Pollock within the framework of freedom in art.

### Jackson Pollock and "No.1"



**Figure 2.** Jackson Pollock, No.1, 1948

The free spirit played an important role in making Jackson Pollock the most famous modern man. It was the artist's hometown and, in many ways, the most influential person of his generation in America. Artists are featured in the press in a more meaningful way and often make an impact on ordinary people. After his incredibly contemporary expression of artistic freedom and his untimely death in a car accident that lasted for generations, he is being hailed as a revered icon of a sense of freedom and joy, a new hope for young artists. Besides a number of contemporary painters and sculptors, a heterogeneous group was associated with Pollock, an informal movement sometimes also called Abstract Expressionism. He was responsible for instilling vitality and faith in American art. Compared to the period immediately after the Armory Show, the artist is in his best form. His work is seen as an unexpected intersection of an aimless, dogmatic stereotype. In the 1930s, while creating new forces and energies in the artistic methods that dominated and consolidated advanced American painting, the painting of the independent artist Pollock was animated by his own determination

and, in retrospect, distinctly American art. At the same time, he was deeply inspired by purely modern forms of continental painting art and created spiritual works that knew no national boundaries. One of his most important achievements was to revive the European understanding of art and make it possible. He did this because of local sensitivities (Hunter, Pollock & Karpel, 1956). Thus, Cemil Sena expressed the effectiveness of the rights and freedoms that art and the artist have at the point of dissemination and exchange of art as follows: "Realizing that he was really a creator in the realm of art, man was able to breathe a little in the face of the impossibility of freeing his feet from the earth bound by the chain of scientific laws, but in the field of infinite beauties created by the imagination rising under the wings of art; and he hoped that he would relieve his suffering in this realm. A person who could not deceive himself with science felt that his sufferings were getting deeper and deeper, even when he thought that he would be happy in the field of art, which he was trying to forget. This perception, like a child who can have a little more fun changing toys, connected the artist to various principles and ideals. These sometimes changed according to the subject of art, sometimes according to the feelings and thoughts advocated on the subject, sometimes according to the characteristics of language, sometimes according to the form. The artist, who jumped from one to the other when he got tired of one, became a spoiled child who had fun mixing pieces of his old toys with toys that would be broken again, imagining that he was always running after novelty and looking for a new pleasure and creating. Even from time to time, he also liked to break the ones of prudent children who were able to keep their old toys, making them look like the ones he had worn out and torn down. While this war and these attempts always express an infatuation of the same creature that cannot be deceived, humanity will continue to move forward with new works, ideas, systems and activities under the constant pressure of this infatuation. This creative passion is nothing but "freedom" in its broadest sense" (Elmas, 2006:283).

The artist exhibited his paintings for the first time in 1948, which he created by dripping or pouring paint from cans on large canvases placed on the ground. This is the brain, the mind, the eye and the hand in Pollock's paintings; paint and canvas are almost in a state of internal fusion with each other. Painting was no longer something expressed directly or symbolically; it became a space that bears the traces of the painter's movements, reveals what he wants to tell with the traces of paint, gives simultaneous immobility to all his movements over time (Yener, 2006).

Jackson was a diligent but unsuccessful student throughout his artistic life, especially when drawing from live models, which he did not enjoy. Her classmate, Yvonne Penu de Bois, remembers her struggling while bent over a drawing board: She couldn't draw, and she knew she couldn't. The sight made him miserable. Several other classmates also mentioned that Jackson was worried about his drawing assignment; Joe Delenay noticed that Jackson's hands were shaking when he tried to draw. From then on, it looks like it's going to be minimal, he said. Incompetence has been more than an achievement for Pollock throughout art history. Van Gogh, like Pollock, was a poor painter. You only have to look at the designs of these three artists to see how a lack of talent translates into creativity. From Degas to Monet, from Picasso to Dali, many great artists dazzled with their virtuosity. It is not surprising that all three of them went down in history not for their mastery, but for their original and inimitable style; Talent is the norm and creativity is personal. The main thing is that instant expression can be mediated. This view, which was adopted as a principle by New York artists from 1945 to 1955, can be seen as a continuation of German Expressionism. In Bayl's words, for Germans, expressionism was more a matter of "me" than a passing fad. They are methods that allow self-expression in the shortest possible time. To the same end, American expressionists avoided sketches and worked directly on canvas to express emotions quickly and without intermediaries. Pollock has been one of the names that best exemplify this general principle (Kalfa, 2019).

Known primarily for his drip technique, his first paintings in the 1930s were influenced by the Mexican painter Orozco and the Native American culture he had previously been interested in. The works of this period, in which the influence of surrealism is also seen, have a symbolic language predominantly formed by the subconscious. His experience also played an important role in shaping his early paintings. Alcohol treatment, which can be considered the reason for such instrumental improvisations in his art, is considered a turning point for him. In the course of his treatment, which began in 1937, Pollock met Dr. Jungian psychoanalyst. She meets Joseph Henderson and paints for therapy, following Jung's teachings on the collective unconscious. In the content of these paintings, under the influence of the archetypal symbols put forward by Jung; tortured figures, moaning heads, wounded horses and bulls. Jungian theories caused

Pollock to be influenced by surrealism, turning to the unconscious and working with automation techniques. Automatism and Jung formed the basis of Pollock's early studies on ancient and mature studies focused on psychology (Erdoğan and Tatar, 2021).

Jackson Pollock is one of the important abstract expressionist artists. The artist drips, splashes, sprinkles paint on the canvases he lays on the ground, and creates works by adding rhythms with his own body movements to the canvas he creates. The marks on the canvas recorded the movements of the painter who approached him from various angles, swung his arm in various directions and moved his hand over the surface of the canvas and scattered the paint. (Lynton, 1991). Based on this, Pollock said that the painting he made did not come out of the easel while describing his art. He says that because he needed a hard surface, he put his paintings on the floor and could move around to get into the paintings easily. While drawing, the painter used materials such as sticks, trowels and knives instead of the usual traditional materials. It prefers a liquid paint that is suitable for spilling or a thick paint that worsens glass or sand shards (Custom, 2020).

### **Jackson Pollock, "Reflection of the Big Dipper"**



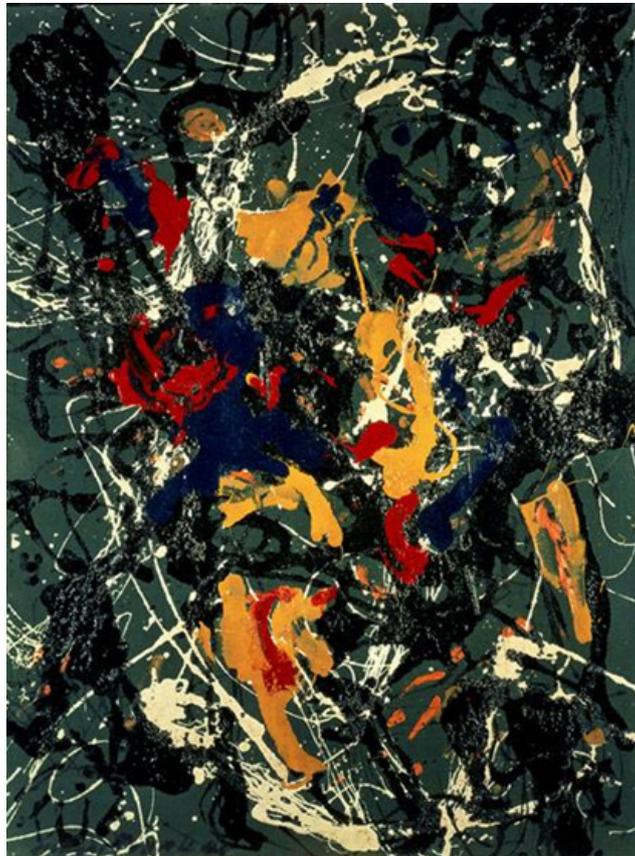
**Figure 3.** Jackson Pollock, Reflection of the Big Dipper, 1947

In Jackson Pollock's 1947 work "Reflection of the Big Dipper" (Figure 3), the artist presents a rich range of colors created by many colors. Presenting a complete visual feast with layers of paint, stains and lines, Pollock brought this feeling and dream to life and gave the enthusiastic and colorful atmosphere of his inner world in his paintings. The originality of his works has given him an important identity. He experimented with a wide variety of forms, especially with an ethnic style that was easy to pour or drip paint on canvases. Pollock's works, which put people in a calmness, are one of the most important examples of Abstract Expressionism.

In fact, abstract expressionism in the artist's paintings will probably become popular. Because the artistic logic of the communist regime was at least as repressive as Hitler's, and the art that followed social realism was too satisfying for the artist, who wanted both of them to respond to this situation. However, Abstract Expressionism gives the impression of an artistic movement that is both free and liberated. Undoubtedly, many artists have made intellectual criticism of this sociocultural climate; we also come across writers and artists who are trying to awaken society from this so-called dream by making realistic analyses of the concepts of freedom and happiness that America has made propaganda material, especially in literature. In any case, there was no doubt that the styles called the new expressionist movements in painting

created an artistic environment consistent with the political goals of the United States. However, abstract expressionist art's own dynamics, i.e., its irregular and anti-material nature, already allowed it to adapt to the typology of the contemporary individual. The desire of the age was being fulfilled in this art and with this art. Jackson Pollock was cited as the pioneer of the movement. What is remarkable about Pollock in this sense is that he instantly transfers the basic logic of this movement to the paint surface as the painter feels his feelings or thoughts, not based on any sketch/plan. The pattern created is not a pattern determined by the artist in advance, but a combination of abstract elements that appear during the work (Kalfa, 2016).

### **Jackson Pollock, "Number 3"**



**Figure 4.** Jackson Pollock, Number 3, 1948

In this work of Jackson Pollock in 1948 called "Number 3" (Figure 4), yellow and red colors are immediately noticeable. Pollock, who performs abstract and imaginary works at the same time, differs from other artists with definite lines. Pollock, who offers an important understanding of art, makes a miraculous debut in art and engages in important activities to reduce the intensity of his desires. Their thoughts that have lost their warmth are replaced by a new one. Pollock, who brought an important breath to art, creates the most important formations of Abstract Expressionism.

### **Jackson Pollock, "Number 1" (Lavender Mist) (detail)**

The artist's work "Number 1 (Lavender Mist) (detail)" (Figure 5), which he also made in the 1950s, is one of his powerful works formed by the combination of many colors, as in his other works. The contrast created by dark and light tones is immediately noticeable. Pollock, who carried out abstract and imaginary works, had unforgettable effects on art, apart from his other works.

Pollock's drip style was not a technical invention that was applied for the first time. In the mid-1920s, the surrealists also experimentally applied paint to surfaces by dripping or splashing. However, the reason why Pollock's paintings are different from others is his use of technique, which is considered a revolution in painting, and the free use of thoughts and art that shaped this approach. We also know that the artist prefers numbers when naming names in many of his paintings (Karabaş and Polat, 2016).

Artist Jackson Pollock's rejection of traditional easel painting is internationally recognized as a turning point in post-war art. Pollock's paintings did not appear as randomly as one might think. The artist aimed to express his emotions in his works rather than drawing them. This allows the artist to control the flow of the paint; None of them emerged by chance, without a start and end date, they emerged as a whole with unlimited formal freedom. Therefore, this expresses the freedom that the artist expresses while creating a different formation in the artist. Therefore, this integration of art with the artist brought about many new expansions and influenced many movements such as the Abstract Expressionist artists that came after it (Ahmetoğlu and Denli, 2013).



**Figure 5.** Jackson Pollock, Number 1 (Lavender Mist) (detail), 1950

### **Conclusion and Discussion**

One of the pioneers of Abstract Expressionism, Pollock's works exemplify how his boundless energy is reflected in his understanding of art. Jackson Pollock and other Abstract Expressionist artists tried to free art from monotony and add a whole new way of understanding to it. Jackson Pollock has given self-guidance in navigating the inner layers of structure and emotion to find a way out in the perception of art. The artist has not lost his confidence in the future and has expressed his depth with an enthusiastic look. Pollock's works based on unusual shapes captivated the audience and left a great impression. The artist Pollock has reached a different understanding of form by painting with tactile transfers and paint drips on large canvases. By creating independent, original and creative works, Pollock has managed to reveal his inner world, express the thoughts in his head and turn them into works of art. By eliminating the learned facts, Pollock also paved the way for new forms of experimentation. Thus, the artist Pollock has played an important role in art and has gained recognition by creating works with impressive understanding.

Jackson Pollock's radical approach to painting in the late 1940s revolutionized the possibilities of all modern art that followed him. Pollock drew on a wide range of influences, including Navajo sand painting, Surrealism, Jungian analysis, Mexican mural painting, and even Picasso's revolutionary reinvention of painting, but he realized that the way he created his artworks was a work of art in itself. Pollock redefined what it meant to make art through sculpture through Cubism and turn-of-the-century constructed sculpture. His departure from easel painting and traditionalism was a sign of liberation for the artists of the period and for all artists since. Artists who achieved unlimited freedom in art used Jackson Pollock's method of arranging a yawning, raw canvas in such a way that artists and industrial materials were attacked from all sides. A straight line of paint that drips and is discarded. Draw, paint, brush. The lack of imagination and imagination has essentially prioritized the creation of art above all else. Abstract Expressionism in general has expanded

and developed the definitions and possibilities that artists need to create new works of art. This gave rise to forms of free expression in art.

According to Rosenberg, before American painters, canvas appeared as the context of a work that emerged from a certain period, whether its subject was real or imaginary, recreation, design, analysis, was usually preferred as a field of expression. Thanks to these tools and their effect on the board, he could reach the desired area. Subjective impressions, images and painters were the result of this discussion. At this point, everything is created with a sea of colors that can be created with a paint tube. When an artist paints according to a plan, it looks as if he has painted the canvas exactly as it looks. It needs to be done for what the human mind records and translates directly on the page. The goal here is to turn a painting, sketch or drawing of a process into another work. In fact, these two actions are so similar to each other that various Abstract Expressionists have given this view a name. Before these schools of painting, art was not pure. This means that the use and aesthetics of art also depend on the circumstances (Hajali, 2016).

Ironically, however, it was not Piaget's humiliation during his student years that redefined the reaction to Piaget and his work after 1952, but rather the emergence of Honour's process photography and Rosenberg's commentary/article, and this and it became an existential process. Jackson's legacy has become an integral part and has influenced generations of artists. Watching him work, marveling at his visual impact in the studio, marveling at the end product of these liberating practices, and reading the meta commentary on Jackson's compositional scene was a must. Being a scene rather than an object, the possibilities of a compositional text re-imagined in this way were enormous. Vardeneau was just one of the critics who noted that the new strategy proposed by Jackson led to many artistic advances (Sirc, 2002).

Pollock's restlessness and the need to constantly face new problems instead of reinforcing solutions led him to create formations using various painting techniques in the early 1950s. Pollock felt liberated from the need to focus on the complex relational structure within himself and began to create a liberating art called the art of abstract expression. In this direction, the artist was able to focus on the composition he adopted and go beyond, and the boundaries of the canvas were pushed. The artist's unrepresentative black and white painting ignores these boundaries by loosening and opening them, while his figurative paintings ignore them and focus on the central image (Millard, 1983).

There are very important individual developments and inventions in the history of art. The artist Jackson Pollock, who created one of these inventions, has reached a very important universe in the history of art. Artist Jackson Pollock explores his own depths and creates a new form by completely breaking old patterns. Approaching art from a new point of view, Pollock has developed a way of understanding that breaks away from the classical worldview and opens the door to the artist's dreams, desires and freedom. Each of Pollock's works arouses excitement in the buyer and prepares the ground for the emergence of many different works full of new excitements. The radiance of the new is immediately noticeable in every work of the artist, who creates an appropriate interpretation for himself under the guidance of his subconscious. In this way, the artist's inner world can breathe and the artist can create better quality works. Pollock, who brought an enormous wealth to popular art, reached freedom by taking his thoughts outside the limits of art and adopted an unlimited understanding of art. This way of understanding inevitably means that Pollock's relationship to discourse, the libertarian nature of modern man, and especially Jung and vitalist thought, his ideas and his will to compensate for their desire for necessity, carry many of the same ideal logical connotations as these intellectual sources. In his earlier works, Pollock is involved in the same ideology, repeating this in his adoption of Jungian symbolism. The situation of the drip paintings is more complicated, given what initially seemed to be the claim that they represented a strong anti-capitalist (Rampley, 1996).

His uncompromising free spirit significantly contributed to Jackson Pollock becoming the most famous modern artist. The free expressions of contemporary art spanned a generation and were revered as a revered symbol of young artists' new feelings of freedom and hope in the face of their untimely deaths in a car accident. As well as a number of contemporary painters and sculptors, there was a separate group linked to Pollock, a movement sometimes referred to as Abstract Expressionism. He was responsible for bringing vitality and confidence to American art. Compared to the period immediately after the Armory Show, the artist has signed works in his best form

Jackson was a diligent but unsuccessful student throughout his artistic life, especially one who did not like drawing

from live models. Her classmate, Yvonne Penu de Bois, remembers her struggling by bending over a drawing table: "I didn't know how to draw, and I knew I couldn't do it. This image shocked him. Several other classmates also mentioned that Jackson was worried about his drawing assignment; Joe Delenay noticed that Jackson's hands were shaking as he tried to draw him. "It looks like it's going to be minimal from now on," he said. For Pollock, incompetence was more than an achievement throughout art history. Van Gogh, like Pollock, was a bad painter. You only have to look at the designs of these three artists to see how a lack of talent translates into creativity. From Degas to Monet, from Picasso to Dalí, many great artists amazed with their mastery. It is not surprising that the three of them have gone down in history not by their mastery, but by their unique and inimitable style; Talent is the norm and creativity is personal. The main thing is to be able to convey an expression instantly. First adopted by New York artists from 1945 to 1955, this vision can be seen as a continuation of German Expressionism. In Bayl's words, for Germans, Expressionism was a matter of "me" rather than a passing fad. These are methods that allow you to express yourself as soon as possible.

Known for his drip technique, his early paintings in the 1930s were influenced by the Mexican painter Orozco and the Native American culture he had previously been interested in. The works of this period, in which the influence of Surrealism is also seen, have a symbolic language predominantly formed by the subconscious. His experience also played an important role in shaping his early paintings. His involvement in alcohol, which can be seen as the reason for such instrumental improvisations in his art, is considered a turning point for him. During the treatment process, which began in 1937, Pollock met Dr. Jungian psychoanalyst. She meets Joseph Henderson and paints for therapy, following Jung's teachings on the collective unconscious. The content of these paintings was influenced by the archetypal symbols that Jung introduced; Tortured figures, moaning heads, injured horses and bulls. Jungian theories led Pollock to be influenced by surrealism, turning to the unconscious and working with automation techniques.

### Research Limitations

The research is limited to Jackson Pollock's understanding of art and his artistic works.

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**Figure 1.** <https://yandex.com.tr/gorsel/search?family=yes&lr=103885&text=Jackson%20Pollock>

**Figure 2.** <https://www.wikiart.org/en/jackson-pollock/no-1-1948>

**Figure 3.** <https://www.wikiart.org/en/jackson-pollock/reflections-of-the-big-dipper-1947>

**Figure 4.** <https://www.wikiart.org/en/jackson-pollock/number-3-1948>

**Figure 5.** [https://www.wikiart.org/en/jackson-pollock/not\\_detected\\_185248](https://www.wikiart.org/en/jackson-pollock/not_detected_185248)