

Whitechapel
Gallery

Staging Jackson Pollock

Large Print Guide

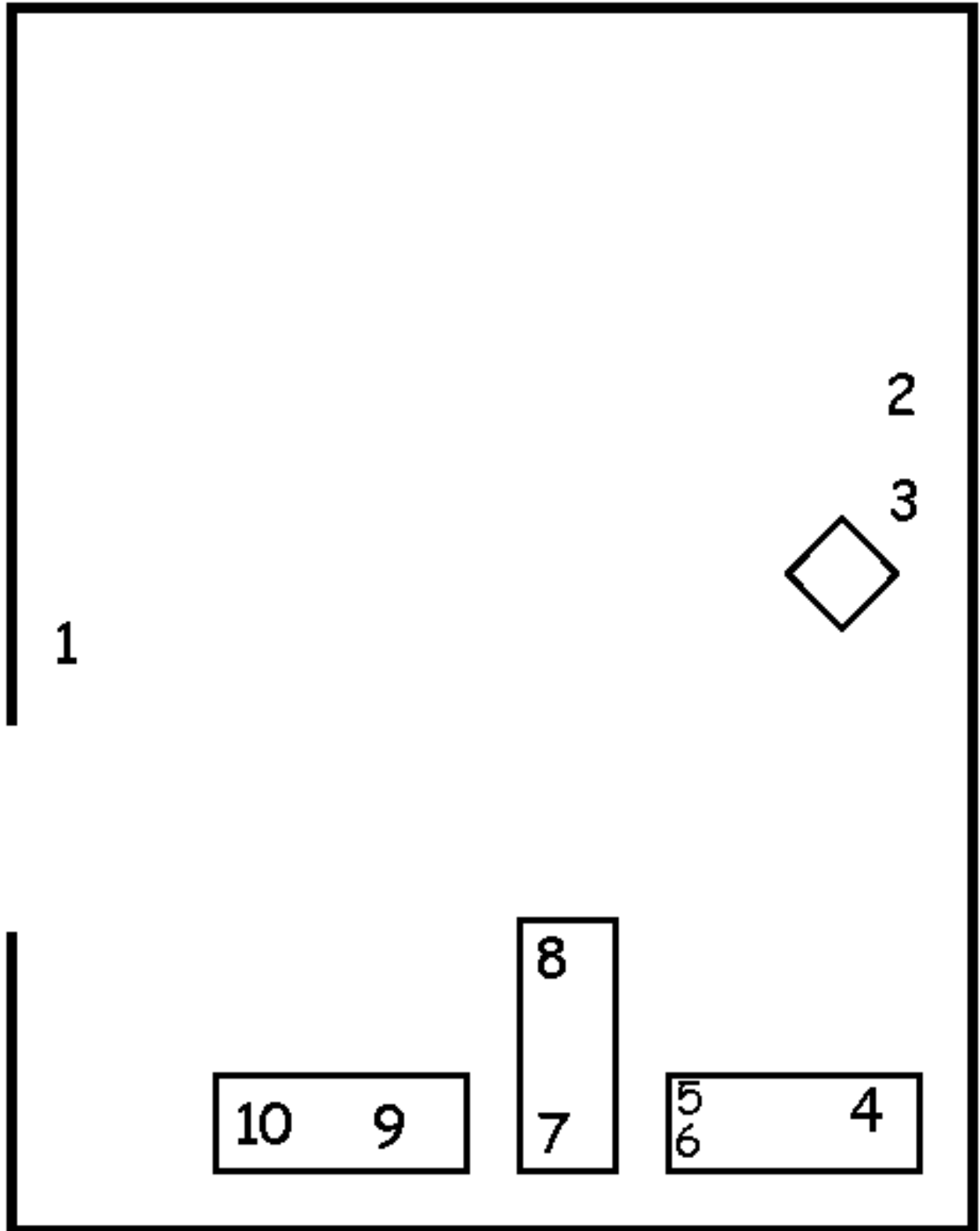
Gallery 4



Please return to Information Desk

Staging Jackson Pollock

Gallery 4 Floor Plan and Label Key



1.

Jackson Pollock

Summertime: Number 9A, 1948

Oil paint, enamel paint and commercial paint on canvas

Tate: Purchased 1988

In 1945, Pollock moved from New York City to Long Island. His studio was a converted barn without heating or lighting. Pollock's aim to work directly from his unconscious led to a radical process of dripping and pouring paint over large canvases placed flat on the ground. The rhythms in *Summertime* reflect his belief that 'The modern artist ... is working and expressing an inner world - in other words expressing the energy, the motion, and other inner forces'.

Several commentators have suggested that a frieze of figures lies under the abstract web of paint in this work.

Tate Display Label, 2005

2.

**Installation views Jackson Pollock 1912-1956,
Whitechapel Gallery, 1958**

Photographs Sam Lambert

Whitechapel Gallery Archive

3.

**Interview between Trevor Dannatt and Nayia
Yiakoumaki**

8 February 2018, London

Duration: 41:29 mins.

4.

Top row:

Letter from Bryan Robertson to the Arts Council
confirming his lecture at St James Square, 22
September 1958

Letter from Bryan Robertson to Guy's Art Society
regarding the significance of the exhibition, 20
September 1958

Bottom row:

Announcement of Bryan Robertson's lecture at the
Arts Council, St. James Square, London, SW1, 20
November 1958

List of Bryan Robertson's guests attending the
lecture.

Letter from John Rothenstein, Director, The Tate
Gallery, expressing interest in acquiring works for the
collection,
19 November 1958.

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5.

Top row:

Pages from the Whitechapel Gallery's Press Cuttings Book, 1958

Letter from Bryan Robertson to *The Times*, 13 November 1958

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6.

Thomas Ruff

w.g. 01, 2017

Facsimile

For his exhibition at the Whitechapel Gallery in 2017, Thomas Ruff made a new series of coloured digital prints based on the installation views of *Jackson Pollock 1912 – 1958*.

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7.

Top row:

Bryan Robertson's handwritten costs for the exhibition.

The Arts Council letter to Bryan Robertson offering £250 towards the costs.

Bottom row:

Handwritten letter from Trevor Dannatt to Bryan Robertson discussing the collaboration on the exhibition, not dated.

Letter from Trevor Dannatt confirming costs and fees for the installation, 15 October 1958.

Letter from Bryan Robertson enclosing a cheque and thanking him for the collaboration, 9 December 1958.

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8.

Top row:

Whitechapel Gallery catalogue and invitation card,
1958

John Hay Whitney at the opening of *Jackson Pollock*. Whitney was US Ambassador to the United Kingdom from 1957-1961 and was on the board of the Museum of Modern Art, New York. It has been suggested that a number of high profile members of the MoMA board were connected to the CIA during the Cold War.

Correspondence related to the US Ambassador's visit,
1958

Bottom row:

Installation view including *Summertime: Number 9A*,
1948

Letter from Bryan Robertson to Stefan Munsing at the
US Embassy, 29 September 1958

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Hunting Blind (The Ruin), 2008

9.

Top row:

Life magazine, 8 August 1949

Prints of Jackson Pollock in his studio, undated

Bottom row:

Letter from Porter A. McCray, Director, The International Program, with details of the exhibition which travelled as the US representation to São Paulo Biennial in 1957 and to six European cities including Berlin and Rome during 1958, dated 11 November 1957

Installation view: *Jackson Pollock*, São Paulo Biennial, 1957

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10.

Top row:

Background Information on the International Program of Exhibitions including the membership list, 1958

Bottom row:

Preface to the exhibition catalogue by Porter McCray, Director of the International Program under the auspices of the International Council at the Museum of Modern Art, New York, 15 September 1958

List of lenders to the exhibition published in the catalogue

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Hunting Blind (The Librarian), 2008

ACCESS INFORMATION

For details on parking, assistance dogs, adapted toilets, lifts, large print transcripts and free audio described tours or any other access facilities:

T +44(0)20 7522 7888

access@whitechapelgallery.org

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