Art of Another Kind
International Abstraction and the Guggenheim, 1949–1960

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Photo Credits
Jackson Pollock, Untitled (Green Silver), ca. 1949. Enamel and aluminum paint on paper mounted on canvas, 57.0 x 78.1 cm. Gift, Sylvia and Joseph Slifka 2004.63 © 2012 The Pollock-Krasner Foundation/Artists Rights Society (ARS), New York.


Final Reflection...
You have seen artworks created from many different materials and in many styles from all over the world.

Which artwork is most memorable to you? Why?
Sketch or write about that artwork here:

The true artist produces not what is acceptable today, but what will be acceptable tomorrow.
—James Johnson Sweeney, Director, Guggenheim Museum (1952–60)

Visit works by some “true artists” in the Guggenheim’s collection. Explore the art from after World War II that showcases artistic freedom, spontaneity, and nontraditional materials.

Footnotes
Look at the below photograph of Pollock working. How is it like what you imagined? How is it different?

**JACKSON POLLOCK**  
**UNTITLED (GREEN SILVER), ca. 1949**

Take a moment to look at this painting. How many different colors can you see?

How do you imagine the artist, Jackson Pollock, might have created Untitled (Green Silver)?

**FROM THE ARTIST**

*My painting does not come from the easel. . . . I prefer to tack the unstretched canvas to the hard wall or the floor. . . . On the floor I am more at ease. I feel nearer, more part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting.*

—Jackson Pollock

Take some time to watch Alexander Calder’s large red mobile, hanging over the rotunda. See if it starts moving and use three words to describe the way it moves.

**ALEXANDER CALDER**  
**RED LILY PADS (NÉNUPHARS ROUGES), 1956**

To describe this type of work, Calder has said, “a mobile dances in front of you.” Choreograph a dance inspired by this mobile. How will you hold your body? How fast or slow will you move?

**YVES KLEIN**  
**LARGE BLUE ANTHROPOMETRY (ANT 105)**  
**(LA GRANDE ANTHROPOMÉTRIE BLEUE [ANT 105]) ca. 1960**

To create this painting Yves Klein used what he called “living brushes,” which were models covered in blue paint who moved on top of the paper leaving colored marks behind.

How do you imagine the “living brush” for this painting moved across this paper? Would you want to paint with your whole body? Why or why not? How would you move to create an interesting artwork?

**FROM THE ARTIST**

*When I conceived [thought] of painting with the aid of living brushes, . . . the purpose of this was to be able to attain a defined and constant distance between myself and the painting during the time of creation. . . . Personally, I would never attempt to smear paint over my body and thus to become a living brush; to the contrary, I would rather put on my tuxedo and don white gloves.*

—Yves Klein