

SUSANNE VON FALKENHAUSEN

The Body of Abstraction: The Politics of Visual Representation in Postwar American Art

The "body of abstraction" seems to be a contradiction in terms: ever since the early avant-garde, abstraction in the visual arts has been conceptualized as opposing the illusionistic representation of the human body in traditional Western art.

Since the beginning of abstract painting, the concept of visual representation has been contested by the unyielding desire of avant-garde artists to do without the image of "something," be it a human figure, a landscape, or an object of any kind, in short, to do without the mimesis of something supposedly real in artistic practice. The desire of the artist seemed to search fulfilment in the opposite of representation, in the "pure presence" of the artistic object.

Several different attempts have been made to satisfy this desire for immediacy and presence instead of symbolic and technical mediation in the field of visual art. The most radical among these took place largely in the United States, from Jackson Pollock's drip-painting to minimalism and object-art and, most recently performance.¹ In the end, none of these practices offered real solutions to the problem—representation as a mark of distance between presence and signification ultimately found its way back into art. One of the problems was that the artists could not control the way their art was perceived, or "read." Duchamp had already noted this problem: coming to the conclusion that the spectator is integral to the art itself, Duchamp tried to place a urinal, signed "R. Mutt," in an art show in 1917

¹ In my argument I produce a kind of short circuit between the problems of presence and of bodily representation versus abstraction. It would be interesting to include a closer look at the works of artists like Linda Benglis or Carolee Schneemann, who

under the Title "Fountain," thus marking the tension between the artist's author-function and the position of the spectator.

The oppositional tendencies in art, between the image of the body and painterly abstraction, were reinforced in the Cold War, when they were conceived as part of a "*Kulturkampf*" between "socialist humanism" and "decadent, consumerist capitalism."

In the following essay, I want to trace some aspects of the strange history of this binarism in the realm of modernist painting. The opposition seems to spring from two conflicting desires: on the one hand, there is the desire of certain artists to arrive at some kind of presence beyond codification, symbolization, or narration, which on the other hand led to a questioning of the author-function. Was the author to be erased, fragmented or liquefied in the artistic practices that refused representation in the name of presence (Artaud, Ivonne Rainer) or was it even magnified by the mystique of artistic desire, as could be argued for some practices of performance (Nitsch, Mühl)? The desire for narrative in art seemed to persist. It can certainly be found within a wider public, but not only there, since the discussion of figuration which seems to offer narrative readings, and the perception that abstraction forecloses such readings, still persist today.

One might think that the nomadic strategies of the postmodern, which have abolished the hierarchies of a humanistic representation of values (along with its corresponding narratives) as well as the myths of abstract modernism, could feel free to mix figuration and abstraction. However, strangely enough, even here the binary confrontation between the representation of corporeality and abstraction does not seem to have been solved. In a review of the recent Jackson Pollock retrospective at the MOMA, the critic Michael Leja attempts to reinvent the artist for a post-formalistic, postmodernist public; he argues for the re-recognition of signs of the figurative in Pollock's paintings in order to counter totalizing descriptions of size, all-over, horizontality and optical experience by rediscovering the role of the figurative (39). But the public already had experi-

reacted to the Pollock-myth with a performance called *Up To And Including Her Limits* in 1976, combining performative presence with the pictorial sign.

ence with postmodern trends like Appropriation Art and Object Art, which seem to have made the distinction between abstraction and figuration irrelevant in terms of artistic strategies. So why should it be important to read the key figure of American abstract painting, Jackson Pollock, into the genealogy of postmodernism by valorizing figurative elements in his paintings? Does this operation not lend the image of the body a kind of latent ontological status?

Considering some tropes in the figurative versus abstract debate, and the ways in which abstract art was represented in the post-war media, it seems to me that the more art tried to be non-representational, to break out of what artists may have experienced as the coercion of signification, the more a counter-reaction emerged within its interpreters, i.e. within the public, which tried to re-inscribe some kind of narrative into the art-object.

Apparently narratives that are coupled with artistic practice create linkages to the symbolic construction of identities and to cultural practices that take place within fields determined by socio-political definitions and hegemonies.

In the European visual arts, the legibility of art as representation was defined for centuries by images of the—human—body in a particular environment.² Narrative and meaning were generated through this representational technique, without which post-Renaissance art would have been unimaginable. Conversely, the non-figurative art of the avant-garde was formulated by both artists and theoreticians in contradistinction to these categories. For these artists, the picture was primarily surface. The perspectival space populated by human figures, which as a rule was ordered around a narrative center, came to be replaced by the surface-oriented structures of abstract painting; at the end of the 1940s this process reached a formal climax in what the influential American critic and art historian

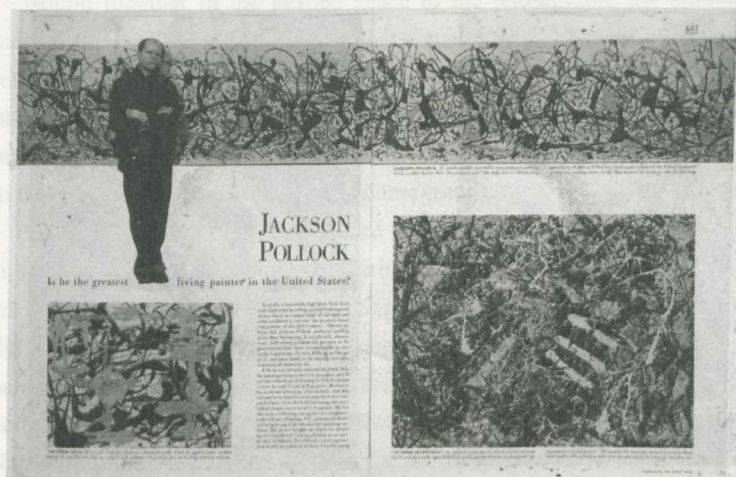
² In contrast to both Anglo-American and French art history, German art history does not have an equivalent for the term 'representation,' which in turn makes a productive reception of certain work, like, for instance, Jonathan Crary's book *Techniques of the Observer*, difficult. I am convinced that 'representation' is a useful term and should be introduced into German art history.

Clement Greenberg termed the "all-over." This artistic structure was first introduced in the first decade of the century by Mondrian, who still composed his "all-overs" with a geometrical order, and by using the traditional techniques of easel painting. Pollock took this a step further, by placing his canvas on the floor. Greenberg also described the consequences of this structure for the relationship between observer, space and image.

The picture has now become an entity belonging to the same order of space as our bodies; it is no longer the vehicle of an imagined equivalent of that order. Pictorial space has lost its 'inside' and become all 'outside'. The spectator can no longer escape into it from the space in which he himself stands. (*Abstract* 136-137)

Instead, the observer is forced to perceive these all-over surfaces as a single field, in which there is no differentiation between figure and ground, center and margin. These paintings cannot be understood as transparent surfaces, through which one can see a world that can be imagined as real, and in this sense, depicted in the picture; rather, these paintings confront their observer as opaque surfaces. The dismantling of these categories, however, brought the relationship of the visual arts to the production of meaning and legibility into such a state of crisis, that the discussion about the forms of artistic modernism were always already political. This is especially evident in the bitter controversies over formalism and realism—which began in the 1920s, only to reemerge after 1945 in the context of the Cold War. In 1949, *Life* Magazine published an article entitled: "Jackson Pollock: Is He the Greatest Living Painter in the United States?," together with a photograph of the painter standing in front of *Summertime*. (Varnedoe/Karmel 59). Although the attitude of the authors was ambivalent, this article represents the beginning of the Pollock myth, combining illegible painting (*Time* called him "Jack the Dripper;" one critic was reminded by his paintings of "a mop of tangled hair I have an irresistible urge to comb out"³) with the image of the—not yet—great artist. Any ambiguities in the evaluation of Pollock's drip pictures seem to have already been forgotten by March 1951, when *Vogue* published a color fashion-photo by Cecil

³ Emily Genauer qtd. in Varnedoe/Karmel 323.



"Jackson Pollock: Is he the greatest living painter in the United States?" *Life*, 8 August 1949. © Time Inc. From: Philipps, 32.

Beaton. This photo, taken at Pollock's Betty Parsons exhibition in 1950, showed a fashion model poised in front of Pollock's *Autumn Rhythm*. In the same year Hans Namuth took his famous black-and-white photographs of Pollock in the act of painting *Autumn Rhythm*. The two photos have certain elements in common: first, both display the same painting, *Autumn Rhythm*; once while being painted, once as it was presented in the gallery. Both photographs illustrate a painted canvas and a human figure. But they also share two additional invisible aspects: first, both have attained the status of cult photos in the art world, comparable to images of Marilyn Monroe. Second: they both operate within discursive fields in the art-system; however, as I will demonstrate, it is here that the differences begin; these two photographs worked to corroborate two conflicting narratives. The distinguishing characteristics of these narratives can be located in the two depicted bodies, that of the fashion model (not of the painter's model!) and that of the painter. It is these bodies, when seen together with the painting depicted in both photos, that make these photographs elements of a myth production, i.e. make them legible in this sense.



Cecil Beaton, *Model in front of Autumn Rhythm*, for *Vogue*, March 1951. Courtesy of Sootherby's London. From: Guilbaut, Cover.



Hans Namuth, *Jackson Pollock ca. 1950*. © 1991 Hans Namuth Estate, Courtesy Center for Creative Photography, The University of Arizona. From: Harten.

Using long term exposure, Hans Namuth "catches"—such a nice metaphor—the artist, with a leg spread out, precariously balanced, and a can of paint in his left hand, as he is just pulling a stick from the paint, and swings it over the picture in one extended motion. We can see hanging on the wall behind him—as far as I can tell—*Number 31*, a 1950 painting now at the Museum of Modern Art. The use of black and white here has the same effect as Beaton's use of color: since Pollock's jeans and T-shirt offer no color contrast to the canvas, body and painting represent unbounded zones that one can barely differentiate. In Beaton's photo, this manifests itself in the soft harmony of colors between the pink and black in the painting and on the dress, and, crucially, between the model's blonde hair and the yellow tones of the painting. Here we have discovered yet another similarity, if not a surprising one: although this is accomplished by using different techniques, both photographs produce the effect in the viewer that body and painting partially merge in the photographic image, that the space between the two disappears.

Bound together in the unified space of the photograph, the bodies of painter and model and the painting that constitutes the contour of their narrative space form the basis for the construction of a narrative that can explain what otherwise represented a vexing problem for both critic and public: Pollock's abstract drip paintings suggest a more legible dimension in the particular media condition of photography.

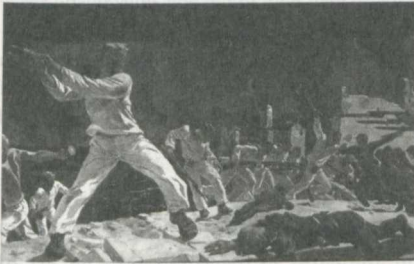
Which narratives can be linked to these constellations of body images and all-over painting? What myths are rendered in these photos? Although we are dealing with the same painting in both photographs, is it one and the same Pollock myth in both images? How does the merging of the painting with the female model in the one photo, and with the masculine body of the painter in the other affect their operation? Let us begin with Namuth's photo: it tells the myth of the art hero that was newly formed after 1945. Pollock himself offered the preconditions for the formulation of this epic. As Pollock said in an oft-quoted interview from 1947, "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" (Pollock 79). The artist, who is *in* the image, who has *no* control, the *ersatz* hero, replacing the old-fashioned male artist subject. The older form of artistic subjectivity, with a controlling gaze, controls the image from "outside," as an object, from the position of the observer, a position which in turn is produced by the focal point of the picture's construction of a narrative space. The positions of the observer and the imaginary location of the artist unite in front of the image, and, consequently, their respective statuses as subject as well, which are continuously reconfirmed from the position of production and reception. The artist is present as the intellectual inventor of the image, which in turn represents his capacity for invention. The body of the artist has no function in this older construction.

Pollock's description of being "in the image" not only eliminates the older model of the construction of the artist as subject before the image: It also corresponds to a painterly strategy which dissolves the observer's position before the image, fixed by the narrative space of the image. But it is no coincidence that now the body of the artist, or rather, the photographic

image of his body in the act of painting, provides a central element of a new mythic narrative of creative genius. While the artist negates the author-function, by eliminating its position before the image and in the image, Namuth's photos reinstall this function, through an image of the painterly act of the artist, indeed through an image of the artists' body in action. Similarly to later performance art, the only thing that remains of the artistic act as a presence of agency only is this photo that depicts it, and, as with performance art, the body of the artist takes center stage in this narrative of artistic creation. In his 1952 text, "American Action Painting," Harold Rosenberg provided the art critic's version of this discourse that had been made visible to a wider public a year before in the publication of the Namuth photos, using this construction to give a trademark to an entire trend of artistic production—"action painting." Not coincidentally, the happening artist Alan Kaprow, who refers to Namuth's photos, saw himself as the heir to a Pollock whom Kaprow regarded as performative. However, one should also add that it was precisely these photographs that first made Pollock's version of abstract painting accessible, narratable for a wider audience, since it reintroduced the artist-subject just when the anti-narrative painting seemed to eliminate it.

According to Clement Greenberg, Pollock's painting emphasizes pure painting, without figuration, without producing a mimetic appearance, without referentiality, therefore without representation.⁴ Pure painting is thus pure presence, pure self-reference. Representation seen as coercion thus seems to be eliminated. Painting becomes an act free of denotation, which, and this is a problem, allows itself to be seen not in the act, but only in the product. It is here, in the self-imposed asceticism of the limitations to a rectangular surface and painterly markings without reference, where the so often lamented rupture between presence and representation is again established. This rupture can only be denied in some kind of metaphysics of the artistic act, but not in an ontologization of the image as its product.

⁴ See, for example, Greenberg, *Amerikanische Malerei*.



Dejneka, Alexandr Alexandrovitsch, *Defence of Sevastopol*, 1942, Oil on Canvas, 200x400cm, The State Russian Museum, St. Petersburg. From: Hubertus 204.

The Cold War provided Pollock's drip painting with a superstructure of meaning, which transformed the painterly traces of the artistic act into signifiers of freedom—they became an aesthetic weapon in the Cold War against the "socialist happiness" of Stalinist painting, which took on its full form in that period.⁵ In Namuth's photos

the body of the art hero in the photograph compensates for his absence in the painting. In the modern heroic epic of abstract expressionist artistic creativity, the artist's body for the first time becomes important because it is incorporated in the process of production. This process at the same time requires, as the photo illustrates, a full bodily engagement, and if we consider the monumental format of the paintings produced in this way, indeed takes on heroic, epic proportions. In the drippings, which according to Richard Schiff are indexical signs, that is, traces of this process, the artist's body finds itself represented as the physical point of art's emergence.⁶ Namuth's photograph perfectly combines all the elements of this myth: the dissolution of the artist body in a process of movement, the splashes of light on the can of paint that evoke the drippings in the painting, the merging of body lines, torn by light and movement, with the structure of the painting behind. The dissolution of the contours of the artist's body in the photographic structure seems to *narrate* the disappearance of the body in Pollock's art. In an emotionally charged dialect of art criticism, Michael Fried reconstructed this topos of dissolution 15 years later as an act of liberation on the road to pure opticality:

⁵ See Guilbaut; on Stalinist painting, see Gassner.

⁶ See Shiff.

Line, in these paintings, is entirely transparent both to the non-illusionistic space it inhabits but does not structure, and to the pulses of something like pure, disembodied energy that seems to move without resistance through them. . . . In these works Pollock has managed to free line not only from its function of representing objects in the world, but also from its task of describing and bounding shapes or figures . . . on the surface of the canvas. (14)

The photo proves to be a successful interpretation of the very myth of painting that Fried formulates in the language of art criticism, precisely in the way the artist's body is photographically re-inscribed into an art of "disembodied energy."

It is more difficult to describe the mythological story told by Cecil Beaton's fashion photo. We can, however, start with the fact that it became a kind of evidence for the attempt of Serge Guilbaut (among others) to deconstruct the myth of pure art, namely modernism à la Greenberg, whose leading artist was Pollock.⁷

In Guilbaut's argument—which had its predecessors in writings from the seventies by Max Kozloff,⁸ among others—Greenberg's narrative is mixed with the ideological battle around formalism and realism of the Cold War. Two enemies emerge here: Greenberg's myth of modernism, which dominated American art for decades, and American capitalist cultural hegemony, as established during the Cold War. The myth of modernist abstract painting established New York's leading position in the international art world, supplanting Paris—as the title of Guilbaut's well-known book indicates: *How New York Stole the Idea of Modern Art. Abstract Expressionism, Freedom and the Cold War*. Guilbaut argues that Greenberg's ideas promoted the hegemony of American capitalism by providing narrative material for the claim that American abstract art, as an expression of artistic freedom, was a symbol for the free world, battling the artistic dictatorship represented by content-obsessed Stalinist realism. In denouncing this art as complicitous to capitalism and the CIA in the cold war, Beaton's fashion model in front of *Autumn Rhythm* could thus also provide useful

⁷ Cf. The Cover of Guilbaut's *Reconstructing Modernism*, which uses Beaton's photograph.

⁸ See Kozloff.

evidence for the link between modernist art and elite capitalist consumerism. This eighties' revision of "formalist" modernism, which combines leftist positions with the attempt to deconstruct the Greenbergian myth of "pure" painting, is now itself being revised as moralistic and based on the ideology of 1968. For instance, Kirk Varnedoe's text for Pollock's retrospective in the MOMA in New York, where he calls "promoting the New York School art as a form of cold war propaganda for U.S. interests" paranoid (72).

In contrast, for the readers of 1950 *Vogue*, this photo might well have been interpreted within the older avant-garde topos of merging art into life, or its converse. However, many critics were not and are still not convinced by this intermingling, namely those who attempt to defend the borders between art and life, especially the boundaries between "high" and "low," between art and fashion. The readers of *Vogue*, and Beaton and the editors of the magazine as well, who introduced Pollock quite early to a wider audience, might well have seen the myth of beauty and harmony that overwhelms the distinction between "high" and "low" literally embodied in this visual merging of model/fashion and painting surface. Timothy Clark, in contrast, belongs among those that favor retaining the boundaries between fashion and art, this time from a leftist perspective: "Fashion changes and art endures" (180), he writes, a slight consolation in face of the appropriation of forms of art supposedly resistant to consumption and capitalism by capital and consumption. Both versions of a story of beauty that can harmonize consumption and art, are first made legible by the figure, the body, the image-body of the model in the context of the photo's publication in *Vogue*.

Thus it is photography which, in this radical moment of taking leave from all meaning-generating reference in painting, serves as the central medium which emphasizes the production of meaning—albeit inside the art system itself. Photography renews the gaze on the world that the painting of someone like Pollock refuses, but that had been provided by intensely narrative genres like historical painting. Photography offers a kind of replacement for the image surface of painting, which had become

opaque with the coming of abstraction, by making the surface once again transparent. It frees the gaze for a "reality" that itself shows the impermeability of the painted surface, but allows this impermeability to be forgotten in the staging of the photographic image in combination with the figure of the painter and the fashion beauty. This kind of photography emplots abstract painting, as earlier figurative painting emplotted a story worth telling. What might have been read as a breach with the principles of artistic modernism clearly remained unnoticed, since the technical characteristic of the medium offered these images a kind of 'modernistic' optic, which made it possible to place them in the same modernist art-discourse as the paintings of Pollock that were visible in the photographs.

A unique side effect of the confrontation of these two photos is that their image bodies also refer to the value hierarchy to which their respective narratives belong: the masculinity of the art genius, signifier—or conversely signified—of heroic art, contrasted with the femininity of a fashion beauty profaning this art.

It is precisely this impurification of the high by the low in the heroic narrative of the American avant-garde which postmodern criticism used for its deconstruction of the modernist ideals, while one might say that these were confirmed simultaneously. Thus, Cecil Beaton's fashion photo from the 1950 Pollock exhibition went through a revival in the 1980s. As I put it earlier, in this new discursive context it took on a kind of cult status. Critical deconstruction crystallized a new narrative, which located its allegorical bodily representation in the model, especially since, not only for the observers from 1950, but also for the deconstructive gaze of the 1980s, the color harmony between model and painting as well as the accented spatial proximity of the two clearly seems to suggest a kind of merging of the model-body and its environment with the body of the painting and the space of the painting *Autumn Rhythm*.

Appropriation Art, a postmodern art praxis critical of capitalism, would replace the body of the model with the body of a bulging, 'femininely' curved baroque tureen, as Louise Lawler did in her photo *Pollock and Tureen* in the early 1980s. This work exposes the modernist myth as



Louise Lawler, *Pollock and Tureen*, 1984, photograph. From: Bickerton, 84. Courtesy of the artist and Metro Pictures.

commodity value, as is illustrated by the logic of the private collection. The proximity of both these collector's objects, Pollock and baroque tureen, does not cause the two objects to merge in the near elimination of space between them, as is the case in Beaton's photo, but rather serves to problematize the functional space of art. For

Lawler we can claim the critical intentions which Craig Owens in 1980 claimed for postmodernism:

Postmodernism neither brackets nor suspends the referent but works instead to problematize the activity of reference. . . . its deconstructive thrust is aimed not only against the contemporary myths that furnish its subject matter, but also against the symbolic, totalizing impulse which characterizes modernist art. (85)

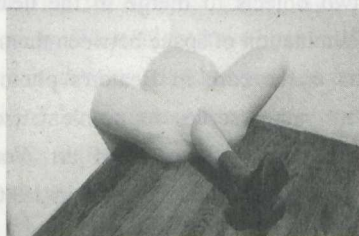


Richard Billingham, *Untitled*, 1993-95, color photograph on aluminum. From: Adams 53.

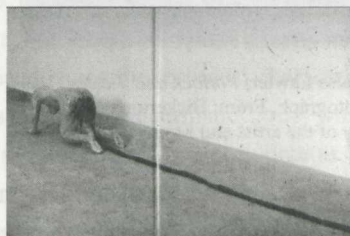
Today, a turning away from such intentions seems to be making itself evident. The deconstructive refiguration of the art of the last decade, especially in abject art, with its montages of signifying body fragments—as in the works of Kiki Smith or Robert Gober, to name but two artists working in this field returns precisely because of its anti-syntactic referentiality to a rhetorical structure of the allegorical production of meaning that also requires the image of the body. It does so in a way, which today no longer entails the kind of subversive confusion of signs Craig Owens had hoped for in 1980.

But even the dubious critical potential of abject art in the last few years is undercut by the large format color photographs by young artists like Richard Billingham that focus on social issues, which are gladly shown

and purchased at art fairs. If the unified image of the whole body for the younger generation of artists has now again become the last refuge for its self-affirmation as an art which regards itself as social and political because it *depicts* social and political injustice, then we have indeed landed in the era of the post-postmodern.



Robert Gober, *Man Coming Out of the Woman*, 1993-94. Beeswax, human hair, sock, leather shoe. Centre National des Arts Plastiques, Paris. Courtesy of the artist. From: Berndac, ill. 429.



Kiki Smith, *Tale*, 1992. From: Deitch. Courtesy Pace Wildenstein.

Michael Leja's attempt to revalorize the figurative in Pollock's work is formulated as a counter-position to the formalist, modernist interpretation that, according to him, still prevails in the recent New York exhibition, curated by Kirk Varnedoe.

Figuration plays a role on both sides of his project: on the one hand, it signifies control over his medium, while on the other hand it serves to break up the abstract order of the all-over in many of his pictures. . . . Figuration was part of a basic striving towards heterogeneity in classical art . . . honoring the complex meaning of figuration in Pollock's work . . . can allow metaphoric reactions [and] enriches all attempts to describe the spatial effects of Pollock's paintings. (39)

As much as figuration here functions as the discursive difference from formalist totality, the affirmative potential still becomes clear: An identity seems to be catered to, integrating Pollock into a postmodern genealogy—far from deconstructing the modernist myth of the artist's subjectivity—and the figurative, the body image seems to be a revealing referent (a more than adequate symptom) for it—the ultimate, postmodern revenge on Greenberg's modernism, enacted on his central hero Pollock.

Works Cited

- Adams, Brooks. *Sensation: Young British Artists from the Saatchi Collection*. London: Thames and Hudson, 1997.
- Berndac, Marie-Laure, ed. *Fémininmasculin: le sexe de l'art*. Paris: Gallimard, 1995.
- Bickerton, Ashley, ed. *Art and Its Double: A New York Perspective*. Barcelona: Fundació caixa de pensions, 1986.
- Clark, Timothy J. "Jackson Pollock's Abstraction." In Guilbaut, *Reconstructing Modernism*, 172-243.
- Deitch, Jeffrey, ed. *Post human: neue Formen der Figuration in der zeitgenössischen Kunst*. Feldkirchen: Oktagon, 1993.
- Fried, Michael. *Three American Painters: Kenneth Noland, Jules Olitski, Frank Stella*. Cambridge, MA: Fogg Art Museum, 1965.
- Gassner, Hubertus, ed. *Agitation zum Glück. Sowjetische Kunst der Stalinzeit*. Katalog (Kassel). Bremen: Temmen, 1994.
- Genauer, Emily. *New York World-Telegram* 81 no.185, 7 February 1949, 19.
- Guilbaut, Serge. *How New York stole the Idea of Modern Art. Abstract Expressionism, Freedom and the Cold War*. Chicago IL: U of Chicago P, 1983.
- , ed. *Reconstructing Modernism: Art in New York, Paris, and Montreal 1945-1964*. Cambridge MA: 1990.
- Greenberg, Clement. "Abstract, Representational and so forth" (1954). *Art and Culture. Critical Essays*. 1961. Boston: Beacon, 1965, 136-37.
- . *Amerikanische Malerei (1955)*. *Clement Greenberg, Die Essenz der Moderne. Ausgewählte Essays und Kritiken*. Ed. Karlheinz Lüdeking. Dresden: Verlag der Kunst, 1997.
- Harten, Jürgen, ed. *Siqueiros-Pollock Pollock-Siqueiros*. Köln: Du Mont, 1995.
- Kozloff, Max. "American Painting during the Cold War." *Artforum* (New York) 11.9 (1973): 43-54.
- Leja, Michael. "Der figurative Pollock." *Texte zur Kunst* 33 (March 1999): 39.
- Owens, Craig. "The Allegorical Impulse: Toward a Theory of Postmodernism, Part 2." *Beyond Recognition. Representation, Power, and Culture*. Ed. Scott Bryson, Barbara Kruger, Lynne Tillman, and Jane Weinstock. Berkeley: U of California P, 1994.
- Linda Philipps, ed. *The American Century. Art & Culture 1950-2000*. New York: Whitney Museum of American Art, 1999.
- Pollock, Jackson. "My Painting." *Possibilities* 1 (Winter 1947/48): 79.
- Shiff, Richard. "Performing an Appearance: On the Surface of Abstract Expressionism." *Abstract Expressionism: The Critical Developments*. Ed. Michael Auping. New York: Abrams, 1987, 94-123.
- Schneemann, Carolee. "Tanzbilder." *Texte zur Kunst* 33 (March 1999): 60-61.
- Varndoe, Kirk and Pepe Karmel. *Jackson Pollock*. New York: The Museum of Modern Art, 1999.