

Art and surreal



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Jackson Pollock and Joan Miro i Ferra: A Comparative Analysis The Museum of Modern Art (MOMA) in New York showcased a collection of art through abstract expressionism manifested through the works of Jackson Pollock, One: Number 31, a 1950 creation and that of Joan Miro i Ferra's diverse and enumerable number of paintings, of which The Birth of the World, dated 1925, could belong to the same genre. Pollack's art is an oil and enamel paint on canvas with dimensions measuring 8' 10" x 17' 5 5/8" (269. 5 x 530. 8 cm). On the other hand, Miro's art is considered oil on canvas, measuring 8' 2 3/4" x 6' 6 3/4" (250. 8 x 200 cm) in dimensions. The art works of Jackson Pollack and Joan Miro are examples of abstract expressionism designs that incorporate the application of surrealist ideas in terms of the free flow of improvised expressions of designs, colors and styles. Both artists could be considered as actively employing the technique of action painting, defined as " a highly-charged, impulsive abstract painting technique during which paint is energetically splashed, spilt or dribbled onto a canvas, usually placed face-up on the floor" (Action painting, par. 1). Pollack's One: Number 31 created in 1950 is basically shown in colors black, white and grey on a brown backdrop with obvious but artistic rendition of the drip technique. Miro's The Birth of the World, was shown to indicate that " Miro applied paint to an unevenly primed canvas in an unorthodox manner—pouring, brushing, and flinging—so that the paint soaked into the canvas in some places while resting on the surface in others" (MOMA: Gallery Label Text, par. 1). The same colors are prominent, black, browns, grey, with intermittent white. A connection between the two art works could be deduced from the similarities in style and drips forming long elongated lines that curve into an intricate web of patterns interwoven with other colors. Pollack created more splashes

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as evidenced by tiny blots of black paint just by the edge of the frame. Miro, on the other hand, painted some distinct figures such as a kite (or bird), a balloon, shooting star, a figure with white head with basically no connection whatsoever. Only the red color of the balloon seemed to liven the painting. The spontaneity of techniques and styles present abstract expressions that both artists planned to manifest in their art works. The expression using improvisation and non representational styles were used by both artists, more so in Pollack's work, as they created the surreal forms using drips and splashes. One definitely could not envision any solid form or meaning from the art works but the style and the techniques are commendable and awe-inspiring. Except for the distinct but illogical figures illustrated by Miro, the background is pure interpretation of surrealism. Despite disparity in time of creation: Miro's 1925 painting vis-a-vis Pollack's 1950 art work, the way that the artists expressed parallel styles and innovative techniques using drip, slashes, action painting, pouring, brushing and flinging, with lines and patterns make their art connected as part of abstract expressionism and surrealism, both nonrepresentational, vividly imaginative, no boundaries, free flow of expressions, and the meaning left to the discretion of the viewers' diverse points of views. Works Cited Action Painting. N. d. Web. 12 May 2011. < [http://www. visual-arts-cork. com/history-of-art/action-painting. htm](http://www.visual-arts-cork.com/history-of-art/action-painting.htm)> Miro, Joan. The Birth of the World. The Museum of Modern Art (MOMA). New York. 2006.