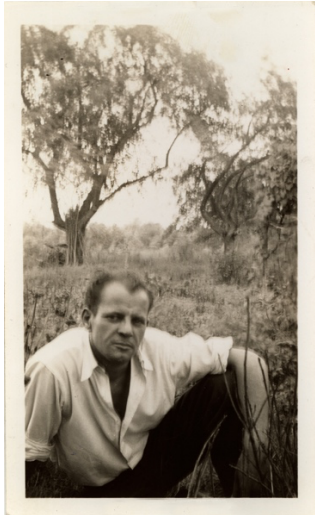


Jackson Pollock: Intimate Legacy

September 11 – October 24, 2026
540 West 25th Street
New York



Jackson Pollock, Bucks County, PA, 1939. Photo by Sanford McCoy.

New York — Pace will present *Jackson Pollock: Intimate Legacy*, an exhibition of works by Jackson Pollock, at its 540 West 25th Street gallery from September 11 through October 24, 2026.

Intimate Legacy creates a remarkably intimate image, not only of Pollock's practice but also of his inner circle: a drawing made for and kept by his therapist; a sketchbook held by Lee Krasner after she had donated others; a suite of prints made with and owned by his brother; a second suite of prints held by Krasner and passed to Jason McCoy, Pollock's nephew; and paint splattered stools used by both Pollock and Krasner in their studio.

The earliest work in the show is an untitled double-sided drawing from 1939–1940. Drawn with graphite and orange pencil, it anticipates the abstract shapes and devices Pollock would develop on his canvases, opening a window onto his search for symbols. Art historian Philip Rylands describes the work's origin with Dr. Joseph L. Henderson: "Henderson, a student of Carl Gustav Jung in 1929, accepted Jackson as almost his first, pro bono, patient in 1939 when he moved to New York. Unable or reluctant to recount his dreams, and in order to make the weekly sessions productive, Jackson would bring a drawing for discussion. This is one of them."

Created to explore the artist's subconscious, this drawing has echoes in the suite of six framed sketchbook pages from 1950–1954, composed with ink, ink wash, pen, and pencil on Japanese commercial airmail stationery. Exhibiting a dynamic range of forms and fluid compositional movements, the sketchbook pages reveal an unmediated act of creation. "Made by Jackson in private moments," Rylands explains, the drawings give "evidence of how the artist's hand and mind come together, offering no beginning and no end." Beyond their scale, these works are highly personal: Pollock made only five sketchbooks in his lifetime, and these particular sheets belonged to Lee Krasner. The three earliest notebooks [two of them 1937–1939, one 1938–1941] are held in the collection of The Metropolitan Museum of Art, New York, and the other [1950–1954] is owned by the Morgan Library & Museum, New York.

Also on view in the exhibition is a complete set of six silkscreens from 1951, interpretations of a selection of Pollock's Black Paintings chosen with the help of his brother Sanford McCoy. Illustrating Pollock's growing interest in seriality and image-making, the silkscreens are remarkably forward-thinking in their outlook, distilling the artist's gestural intuition into its essence while retaining its expressionistic force. Using a photonegative method to create these works, Pollock's process, too, was innovative and ahead of its time. Full sets are held in the the Museum of Modern Art, the Mildred Lane Kemper Museum at Washington University in St. Louis, and the Eskenazi Museum at Indiana University, Bloomington.

Intimate Legacy highlights a full suite of engravings and drypoint prints from 1944–1945, one of few remaining intact sets. Pollock created these works at the print workshop of Stanley William Hayter in New York, with whom Calder, Kandinsky, Klee, Masson, Miró, and Picasso also made prints. Without a predetermined composition, Pollock etched directly on the copper, utilizing the same automatist process that produced his drawings and paintings. Full sets are held in the collections of the Art Institute of Chicago, the Museum of Modern Art, the Metropolitan Museum of Art, the Minneapolis Institute of Art, and the National Gallery of Australia.

At the outset of his artistic career, Pollock intended to be a sculptor, and even while cementing himself as one of the most influential painters of the 20th century, he would consistently revisit sculpture. Included in this show is a 1963 bronze cast of a head from an earlier stone sculpture. The basalt original from which this work was cast is from approximately 1930–1933, dating from Pollock's earliest years in New York, and is the earliest known Pollock sculpture.

A pair of paint-splattered stools from the Springs studio complete the exhibition by providing a unique physical sense of the artist and his practice. As Rylands writes, "as Jackson and his extraordinarily vivid life slip into the past, these stools, like the notepad sheets, reconnect us to the living man—instruments of repose and contemplation during the lonely vigils in the studio. They contradict the memento mori: they remind us that Jackson lived." In the summer of 2021, for the first time, the stools were temporarily returned to the studio they originally inhabited at the Pollock-Krasner House and Study Center in the Springs.

A leading figure of the Abstract Expressionist movement, **Jackson Pollock** (b. 1912, Cody, Wyoming; d. 1956, Springs, New York) transformed the landscape of post-war art. Pollock grew up in Arizona and California and attended Manual Arts High School in Los Angeles. He showed an early interest in art, influenced by the Mexican muralists David Alfaro Siqueiros and José Clemente Orozco. After briefly attending Los Angeles Community College in 1930, he moved to New York City with his brother Charles, where they both studied under preeminent American painter Thomas Hart Benton at the Art Students League. From 1938 to 1942, Pollock worked for the Works Progress Administration Federal Art Project, meeting many artists working in New York City, such as Arshile Gorky and Mark Rothko. In 1943, Pollock began work as a custodian and preparator at The Museum of Non-Objective Painting (now the Solomon R. Guggenheim Museum).

While in New York, Pollock was further exposed to the works of European Modernists, like André Masson and Roberto Matta, and Native American art, which would heavily influence his later practice. Early on, Pollock's painting career was deeply supported by renowned art critic Clement Greenberg and collector and gallerist Peggy Guggenheim, who in 1943 gave Pollock a monthly stipend, allowing him to paint full-time and eventually move to a new studio and home in Springs, East Hampton, in 1945 with his wife, painter Lee Krasner.

In 1947, Pollock departed from his more figurative painting style and began his iconic series of nonrepresentational drip works. Soon after, he started giving numerical rather than descriptive titles to his poured, drip works, removing any implication of meaning and focusing on the abstract forms at play. Pollock's body of work insists on experimentation and growth, pushing the boundaries of expression. While Pollock's life was plagued by personal struggle, his bold, inventive contributions to art history remain immeasurable. A major exhibition dedicated to Pollock's early work was recently held at the Musée National Picasso-Paris and an exhibition dedicated to both Pollock and Krasner will be mounted by the Metropolitan Museum of Art in October 2026.

Pollock's works are held in numerous public collections worldwide, including Stedelijk Museum, Amsterdam; National Gallery of Australia, Canberra; The Art Institute of Chicago; Dallas Museum of Art; Tate, London; The Museum of Contemporary Art, Los Angeles; The Metropolitan Museum of Art, New York; The Museum of Modern Art, New York;

Solomon R. Guggenheim Museum, New York; Centre Georges Pompidou, Paris; and San Francisco Museum of Modern Art; among many others.

Pace is a global art gallery of and for the future, modeled on a set of core values established during its founding in 1960 and designed to serve its artists, estates, and collectors in a way that is focused, responsive, and aligned with its enduring mission.

Working with a roster of around 80 artists, the gallery sets a unique approach for the individual development and trajectory of each artist and estate, the majority of whom it has partnered with for decades. This intergenerational mix of new, established, and legacy artists is centered on shared lineages, pairing contemporary figures with their forebears. Pace's robust global exhibition program further foregrounds this connection and dialogue between contemporary art and 20th-century masterworks.

Pace's artist-first ethos prioritizes human relationships above systems and focuses resources strategically, with a responsive and nimble program that extends to public installations, philanthropic projects, performances, and other interdisciplinary initiatives. Rooted in its historic context and decades-long relationships with artists, Pace has played a key role in shaping and building major public and private collections across the US and around the globe. It also advances legacy and scholarship through its imprint, Pace Publishing, which has published more than 1,000 titles, including monographs and special-edition artist's books.

Today, Pace has a presence in nine cities worldwide, with an approach driven by the character of the local collecting community and resonating with the history of each region. This commitment to place and community is grounded by two galleries in New York—its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street in Chelsea—and 125 Newbury, an experimental project space in Tribeca. Through an exhibition program spearheaded by Arne Glimcher, 125 Newbury mounts innovative shows by emerging artists as well as curated presentations focusing on revealing new dimensions of historical artists' practices.

Pace has also been active in California for 60 years and opened its West Coast flagship in Los Angeles in 2022, and has galleries in London, Seoul, Berlin, and Tokyo. It was one of the first international galleries to have a major presence in China, where it has been active since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates offices in Beijing and Hong Kong, as well as Geneva.

A reputation for innovation and collaboration is woven through Pace's history, noticeable in the very first decision to name the gallery after something other than its founder, and evident in its pioneering of many of the practices that have defined the gallery landscape. This extends from Arne Glimcher, who built the first large-scale, market-defining international gallery, to Marc Glimcher, who has introduced new strategies and innovations that have expanded the purview of gallery initiatives, and to Samanthe Rubell, whose commitment to fostering collaborative partnerships has further strengthened the program. In 2025, Pace initiated and became a partner in Pace Di Donna Schrader Galleries, a boutique model devoted to secondary market sales operating on a global scale, which is charting a new path for the sale and stewardship of historic artworks.



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