

April 12 — June 4, 2004

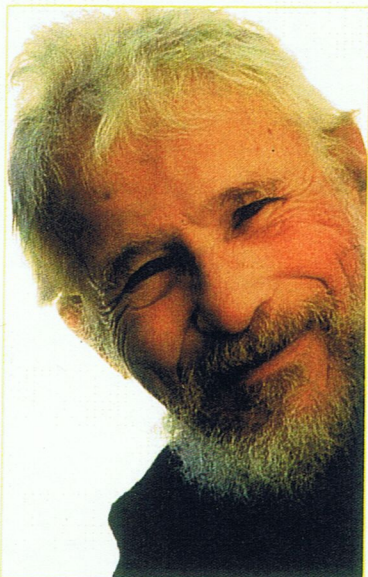
REGINALD POLLACK



Reginald Pollack
Fog Megastructure, 1986
Oil on marlite 48" × 48"

Vincent Price Gallery & Art Museum | **east los angeles college**

1301 Avenida Cesar Chavez, Monterey Park, California 91754 ■ 323.265.8841



Reginald Pollack 1995
photograph by Mouncey Ferguson
12" × 8"

REGINALD POLLACK

BORN IN 1924, throughout his life, Reginald Pollack lived and worked in New York City, Paris, Provence, Rome, Virginia, and California. After early studies at the High School of Music and Art in New York City he gained valuable studio experience working with the renowned artist Moses Soyer.

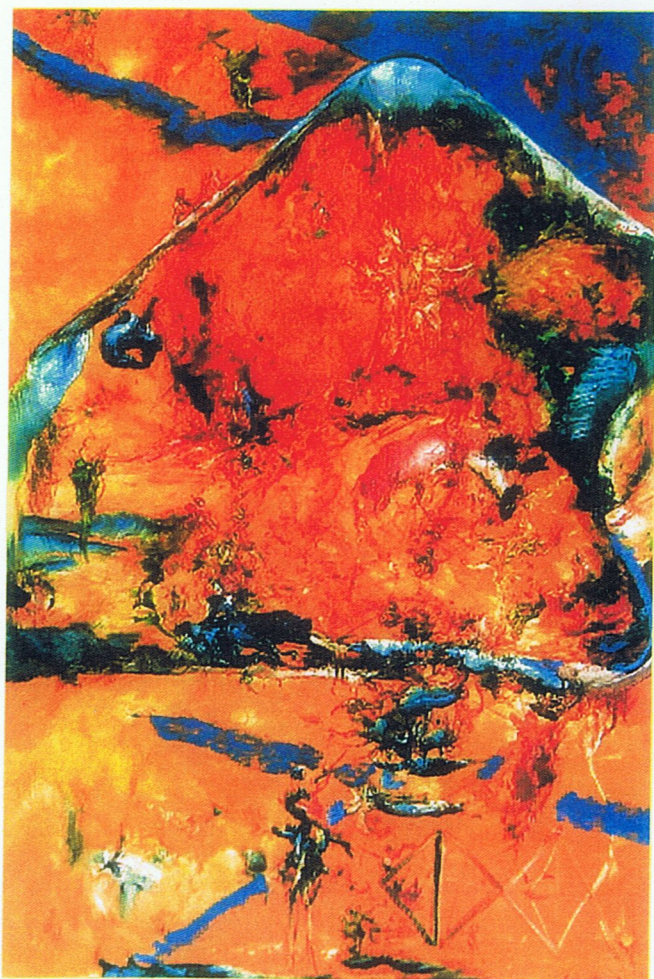
In 1948 Pollack moved from New York to Paris. For a period of eight years he lived next door, and was profoundly influenced by, the legendary Rumanian sculptor Constantin Brancusi, occupying a studio that had once been the home of the French master Odilon Redon. Entering Brancusi's studio for the first time was, for the young Pollack, a memorable experience. "When I walked into his studio I was stunned. I was facing the gods and trappings of an unknown civilization." Following his European apprenticeship, Pollack

returned to America in 1960, and was appointed Visiting Critic in Art at Yale University. He lived in Hollywood from 1963 to 1969 and in the Washington, D.C. area from 1969 through 1996. After a two-year stay just north of Burbank, California, he painted and sculpted during his last four years in Palm Springs, California, and died at the age of 77, December 6, 2001.

Pollack's style has been variously described as romantic, surrealistic, visionary, abstract, fantastic, and impressionistic. However, labels do not seem to work



Facescape 1980
oil on panel
18" × 24"



Triangle Emerging 1974
oil on panel
72" × 48"



Meditation of the Eye of Picasso 1980
oil on panel
48" x 60"



Synthesis of the Unknown 1984
oil on panel
48" x 48"

very well with Pollack. Rowan LeCompte, a fellow artist, wrote of Pollack, "His surfaces flicker and sparkle, the brush hovers and dances, figures spiral from its needle tip, surf rushes after its dominating sweep. A superb draftsman, shrewd and surprising simplifier, masterly designer, virtuoso of the painterly brush, he was his own man in an art as separate from the fads of the day as was that of Daumier, another spirit ahead of his time." Pollack abandoned canvas in 1970 for marlite, a tempered masonite shiny brilliant white panel, because, as he put it, "You could not see the fine play of the brush on the canvas. I had lost all my detail!"

In his paintings he depicts sprightly creatures that emerge from almost everything. When drawing his wife Kerstin and sharing their life together, a spiritualization and identification took place and these figures began to appear sometimes singularly, sometimes in groups in the forest of his compositions. At first he referred to them as the Golden People, but as his evolution continued, these figures transformed themselves into angels. More recently someone identified them as Poglins, neither Goblins or Hobbits, but Poglins by Reginald Pollack. To Pollack, they are the expression of the human spirit, male and female, and they express a good deal of the abundance and vitality of life.

He painted to invent new ways of understanding and new ways of revealing what was in his spirit. Pollack painted to find out where he was and who he was. For him, each day began with total confusion and chaos and indecision, and as he emptied his mind of the surrounding clutter, he entered a higher, exalted state, a state of Nirvana, continuing ecstasy in which he is only the medium through which these things come into existence. To Pollack, a highly successful day was when he painted and invented images and situations all day long, and at the end of the day, it was as if it all took half a second to achieve.

Reginald Pollack said, "We must allow experience to enter our daily lives as with the wondering eyes of a new born child, the child discovers things second by second."



Friends
Reginald & Kerstin Pollack 1974
photograph by Paul Feinberg
20" x 16"

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Los Angeles Community College District, the Vincent Price Art Gallery Foundation, and
Kerstin Pollack for her invaluable assistance. The exhibition has been designed and installed by
Victor Parra [Gallery Preparator], Kristin Funatsu [Gallery Curatorial Assistant],
and Alan T. Harmon [Gallery Assistant].

Reception: Sunday, April 18, 2004, 1 – 4 PM
Gallery Hours: Monday through Saturday, 11 – 3 PM
Special Evening Hours: April 19 – 22, 2004, 6 – 9 PM
THE GALLERY WILL BE CLOSED MONDAY, MAY 31, 2004