

INTERNAL DOCUMENT

POL | POLLOCK
LEGACY ARCHIVE

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COPYRIGHT POL CONSORTIUM. PREPARED FOR JOHN & LINDE RAVIZÉ

An archive whose authority is validated through evidence, science, scholarship, exhibition, and publication,
A permanent architectural structure follows in the form of a museum, educational and study space and authentication facility.

CORE MISSION

Authority is established through evidence, science, scholarship, exhibition, and publication, preceding a permanent architectural space.

A MESSAGE FROM THE FOUNDER

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Lee Krasner was in Europe on August 11, 1956, when she got the call that Jackson Pollock had died at the wheel of an automobile accident in East Hampton. She was in the process of initiating divorce, having been subjected to a humiliating string of very public affairs.

Pollock had been prepping for a mid-career retrospective at MOMA and had been painting furiously and hiding paintings from his wife's view at the homes of friends and girlfriends, including his girlfriend, Ruth Kligman, who was in the car with him at the time of the accident.

Pollock's final years remain one of the most emotionally charged and least settled areas of his legacy. This was a period marked by personal instability, experimentation, interrupted production, and the complicated movement of works through private hands and studio circles. Additional paintings with provenance from this phase not only increase the number of known works. They alter the understanding of Pollock's late vocabulary, his material experimentation, and the unfinished trajectory of American Abstract Expressionism.

John & Lindé Ravizé

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ABOUT JACKSON POLLOCK

Jackson Pollock was the wild, volatile, myth-making force at the center of American Abstract Expressionism — the artist who helped shift the capital of modern art from Paris to New York.

Born in 1912 in Cody, Wyoming, and raised across the American West, Pollock arrived in New York in the 1930s, where he studied with Thomas Hart Benton. His early work absorbed American regionalism, Mexican muralists, Native American sand painting, Jungian psychology, and European Surrealism. Then he broke free of all of it.

His great breakthrough came in the late 1940s with the “drip” paintings. Instead of working at an easel, he laid large canvases on the floor and moved around them, flinging, pouring, and trailing paint with sticks, brushes, hardened tools, and his whole body. The canvas became an arena. Gesture became subject. Energy became composition.

Works like **Mural**, **Full Fathom Five**, **Number 1A, 1948**, **Autumn Rhythm**, **Lavender Mist**, and **Blue Poles** made him the face of a radical new American art. Peggy Guggenheim gave him crucial early support and commissioned **Mural**. Clement Greenberg helped frame him as the most important painter of his generation. By 1949, *Life* magazine was asking whether he was “the greatest living painter in the United States.”

But the mythology had a dark underside. Pollock struggled with alcoholism, rage, insecurity, depression, and self-destruction. His marriage to artist **Lee Krasner** was central to his life and legacy: she was his partner, critic, protector, and later the guardian of his reputation. By the mid-1950s, his drinking had returned, his work had slowed, and his marriage was collapsing amid his affair with Ruth Kligman.

He died on **August 11, 1956**, aged 44, in a car crash near Springs, East Hampton. He was driving drunk. Ruth Kligman survived; her friend Edith Metzger was killed.

His career was short, explosive, and decisive. Pollock did not simply make drip paintings. He made painting feel like an event — a confrontation between body, psyche, chance, control, and the raw force of modern life.



ABOUT JOHN RAVIZÉ

John Ravize is an award-winning American collector, author, and cultural researcher whose work bridges fine art, historical investigation, and visual storytelling. He is best known as the steward of one of the most significant privately held collections of paintings attributed to Jackson Pollock, including the work designated Untitled Pollock (Ref A1) of which he is the sole owner.

Ravize's career spans decades across disciplines. In addition to his work in art, he is an accomplished landscape photographer and published author, with projects that explore American history, geography, and cultural identity. His photographic work has received formal recognition and has been exhibited in prominent institutional settings, including installations associated with the West Wing of the White House, underscoring the national relevance of his visual archive.

Over the course of more than two decades, Ravize has assembled a substantial and cohesive group of Pollock works, widely referenced as part of the Pollock's Paradigm Collection. This body of work represents a focused and sustained commitment to preserving, studying, and presenting a previously overlooked chapter of post-war American abstraction. His collection is notable not only for its scale, but for its consistency of style, period alignment, and technical characteristics associated with Pollock's drip technique.

Ravize's approach has combined connoisseurship with interdisciplinary research, bringing together art historians, materials scientists, and imaging specialists to examine the works within a broader art-historical and technical framework. His leadership in this space has contributed to renewed dialogue around Abstract Expressionism and the evolving understanding of Pollock's artistic production.

Beyond collecting, Ravize has been active in public engagement and education. Through lectures, exhibitions, and published materials, he has worked to expand access to the narrative surrounding his collection and to encourage open scholarly discourse. His platform, Wyoming Working Group, serves as a central repository for research, publications, and archival documentation connected to his work.

Today, John Ravize is recognized as a distinctive voice in the field of American art—bringing together scholarship, collection stewardship, and visual documentation in a way that continues to shape contemporary perspectives on one of the 20th century's most influential artists.

www.wyomingworkinggroup.com



NARRATIVE

- The immediate programme is a rights-led catalogue raisonné and authentication initiative around nineteen paintings under John's control. Another 77 paintings have been identified in the hands of a collector who also possesses 4 catalogue raisonné Pollocks.
 - The long-term outcome is a standing Pollock authority platform and permanent public institution.
 - The project moves from controlled claims to demonstrable evidence, then to institutional engagement, then to publication, then to museum form. Planning and execution occur concurrently.
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WHY NOW

- After a twenty-three years + authentication pursuit by Ravizé, documentary memory is degrading and custodial recollections are aging out.
 - The nineteen paintings gain force when studied as one controlled research corpus rather than as isolated works approached piecemeal.
 - The broader museum opportunity is also time-sensitive: if the collection disperses, the scholarly and institutional possibility disappears with it.
 - Los Angeles is framed across the project materials as the strongest setting for institutional consolidation and public return.
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A UNIFIED MODEL

A two-stage architecture connects the near-term corpus work to the long-term legacy institution.

Stage 1:

- Stabilize and document the nineteen rights-controlled works through complete custody review, imaging, condition reporting, scientific testing, provenance assembly, and editorial structure.

Stage 2:

- Translate that evidentiary body into institutional relationships, scholarly review, public exhibition, publication, and a permanent Pollock authority platform.

Result:

- The museum is the final form of a process that has already generated credibility in public and under scrutiny.
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A DISCIPLINED STRATEGY

It is:

- a private but museum-grade study programme, structured to create catalogue raisonné-standard documentation and accepted standing.

It is not:

- a premature claim of universal acceptance, a vanity museum pitch, or a single-opinion shortcut.

Its burden:

- is to build a record strong enough to withstand conservation scrutiny, provenance challenge, and scholarly hesitation.

Its tone:

- must remain precise, cautious, and disclosure-driven rather than advocative.
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THE AUTHENTICATION GAP

An historical Pollock-Krasner authentication infrastructure no longer exists. In its lifetime it was contentious - both intellectually and legally. Called the Pollock-Krasner Authentication Board, from 1990 - 1996, it was a catalogue raisonné project, accused of being opaque, commercially decisive and vindictive (in the case of girlfriends of Pollock who had received paintings as gifts, being denied authentication.)

That means our project does not depend on one authority letter and is built through layered validation using science, provenance, scholarship, exhibition, and publication. Institutional pathways now include Guggenheim and Getty.

Forensics scientists, provenance and forgery experts and materials science currently offer the key roadmap.

We underwrite the most serious and transparent Pollock research programme in the field, and as such occupy that authority vacuum responsibly.

Standing is earned through a meticulous process of integrity and institutional participation.

SCIENTIFIC EXAMINATION PROGRAM

Baseline imaging:

- Calibrated high-resolution photography, raking light, transmitted light where appropriate, UV, IR, X-radiography, support analysis, pigment mapping, and frame/stretcher documentation.

Condition control:

- Each work receives a condition report, handling protocol, sampling threshold, intake photography, and chain-of-custody record.

Advanced analysis:

- FTIR, Raman, GC-MS, SEM/EDS, fibre analysis, and radiocarbon testing only where justified.
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PROVENANCE RECONSTRUCTION

Documentary discipline is equal in importance to the laboratory work.

- Each painting has a master file: acquisition history, chain of custody, historic photographs, storage history, shipping or insurance traces, interventions, witness testimony, and title-related paperwork.
 - Documentary silence is logged. Gaps are visibly documented so later experts can distinguish what is known, inferred, and unresolved.
 - This architecture turns a set of paintings into a research archive and protects the project legally as well as academically.
 - Every future catalogue entry rests on impeccable inspectable files that can be updated without collapsing the integrity of the larger project.
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EXISTING EVIDENCE BASE

The project starts with significant real material already in hand,.

- The current file set already contains a preliminary forensic dossier, a laboratory submission packet, ownership / transfer pages for specific works, and an A1 authentication report.
 - The A1 report points to a 1953 Geneva album photographs said to correspond compositionally to A1 and to a Nemeth-to-owner acquisition history beginning after due diligence in 2002–2004.
 - The project treats these materials as an initial evidentiary architecture to be institutionally calibrated and scaled across the whole corpus.
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SCHOLARLY & EDITORIAL WORKSTREAM

The publication standard built from day one.

- Presentation of evidentiary files.
- Controlled scholarly review with senior Pollock scholars, conservation scientists, and editors.
- POV recorded transparently - serious review shows that the programme is being taken seriously.
- The editorial framework is catalogue raisonné-standard from the outset: object data, photographic plates, technical findings, provenance narrative, literature and exhibition fields, appendices, and findings of fact.
- The final publication is a disciplined record.

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August 7, 2007

To: John Ravize
Box 1962
Zephyr Cove, NV 89448

Dear John:

Here is a preliminary report on my study of sixteen works on paper + on canvas which you presented for my opinion re their authenticity at the Edgewood resort, South Lake Tahoe last Sunday. It is my considered opinion that these paintings are the work of an artist of incredible ability. I found the all-over form of the paintings to be of the highest esthetic quality, but the development of exceedingly small details to be incredibly fascinating + beautiful. The paintings I studied numbers: A1, B3, E5, G2, M-1, B-8, M-3, J-6, G-5, L-1, B-7, E-1, C-12, B-1, M-4, + C-4 are beyond question the work of Jackson Pollock.

Sincerely,
Karl Kasten
Professor of Art Emeritus

Encl: photos

P.S. Please send your E-Mail address to me at Karl.Kasten@sbcglobal.net

Scientific Research on the Pollock's Paradigm Collection Pattern Recognition, Materials Analysis and Forensic DNA and Fingerprint Analysis

Profoundly positive scientific answers are emerging:

Every effort has been made to enlist the greatest minds in the art world to help prove the origins of this collection. Research methods are emerging that will help confirm, beyond a reasonable doubt, that Jackson Pollock painted all the pieces in this amazing body of work. Examinations have been initiated in the fields of pattern recognition and fractal analysis, materials analysis, and DNA and fingerprint recovery and determination. Preliminary results are very positive and are consistently yielding information that gives encouragement to all those working to advance this project.

Pattern Recognition and Fractal Analysis:

To implement and apply the leading edge of science in pattern recognition and fractal analysis, Professor Richard Taylor of the University of Oregon was asked in 2003 to perform his proprietary fractal analysis on a group of paintings from Pollock's Paradigm. His research demonstrated that they were "composed of the specific form of fractals found in Pollock's poured paintings." These were the first pieces ever tested by Taylor and his associates that had been found to be an exact match to the known Pollock patterns, other than already authenticated works of Jackson Pollock. Richard Taylor's research is still ongoing with more than 30 paintings analyzed to date.

The presence of a specific match on numerous canvas pieces and a number of paintings on paper and artboard, all of which are part of the Pollock's Paradigm collection, must certainly constitute a unique and convincing validation. ([See discussion of this on the Azusa Pacific exhibition page here](#))

FINGERPRINTS

In all, I documented 18 fingerprints on the 9 paintings that I examined. Five were found to be usable for comparison. These were compared to all of my reference fingerprints that I had collected at the Pollock – Krasner House and Study Center.

As I reported in my Interim Report of Findings in April, one fingerprint on the recto of Number 8 is comparable in seven characteristics to a fingerprint from a paint can used by Jackson Pollock. This paint can is exhibited at the Pollock – Krasner House and Study Center, Long Island, New York.

The summary of fingerprints on your paintings is as follows:

1. Blue Heaven	no fingerprints found	
2. Revelation	no fingerprints found	
3. Revelation #3	no fingerprints found	
4. Untitled	no fingerprints found	
5. Silver Moon	2 partial prints	2 usable
6. Untitled	no fingerprints found	
7. Untitled	1 partial print	1 usable
8. Morning Sun	9 partial prints	2 usable
9. Mr. Wormell's painting	6 partial prints	none usable

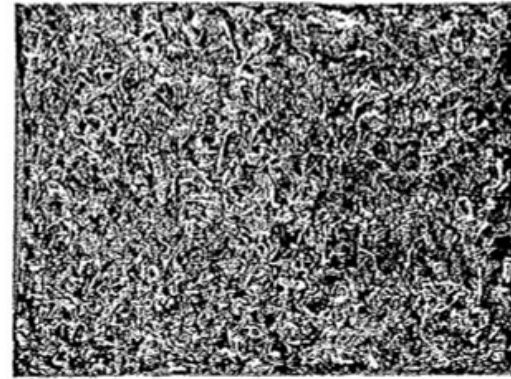
In the case of Number 8, one fingerprint is a match. The rest of the usable fingerprints did not produce a match to any fingerprints in my files.

CONCLUSION

The fingerprint comparison is very strong evidence that connects Number 8 to a paint can of ultramarine blue at the Pollock – Krasner House and Study Center.

I have been able to identify two paint cans also on display there on contemporary photographs of Pollock by Hans Namuth. It would be a bonus to be able to find the specific blue can I used in your case for comparison on a contemporary photo as well. In that effort, I met with Mr. Peter Namuth, Hans Namuth's son in New York City and I was permitted to examine the entirety of his father's archive of photographs relating to Pollock. I was not successful in locating the blue can but I did identify two more from the display case in the Pollock studio. (On one photo I thought I recognized one of your paintings but unfortunately I did not have any photos with me and so I could not

Revelation No. 3



Physical description

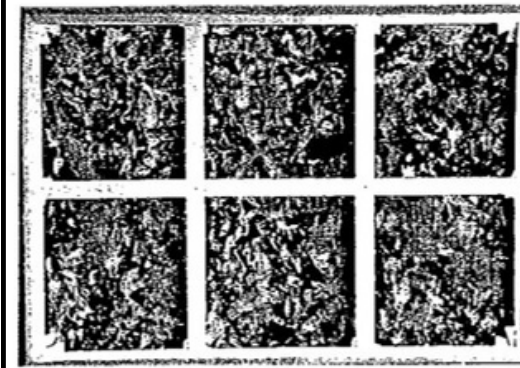
Mixed media on unprimed linen, 72 x 51 1/4 inches.

Examinations carried out

11 paint samples were removed for analyses. The painting was examined for fingerprints with bright lighting and magnification. No fingerprints were found. Assessed the state of conservation. Numerous photographs were taken.

Special remarks

The painting is in a good state of conservation having suffered some minor paint loss. The painting is clean and well supported. In comparison to Blue Heaven this painting is somewhat darker due to the visibility of now



darkened linen in areas where paint was not applied.

I tentatively date this work from 1949 to the early part of 1950 based on stylistic and colouristic factors. The painting is built up on unprimed natural linen. The first deposits of paint appear to be a light warm grey and black. The painting was likely executed in several sessions as underlying layers needed time to dry – this is evidenced by the noticeable lack of marbling or intermixing of liquid paint.

The unprimed canvas provides the opportunity to examine in detail the sequence of development as the photo of the verso demonstrates. In comparison to Revelation No. 2 larger areas of uniform color appear that serve as ground for further development.

PIGMENT ANALYSIS

A cursory examination of the paint samples from your paintings was begun; however, this was postponed in view of the work on fingerprints and the task of digital image processing in enhancing them.

During this time, in a separate research project, the complete analyses of paint samples I collected from the floor of the Pollock – Krasner House and Study Center in 2001 was completed. (Their comprehensive comparison to the samples on your paintings would be very important.) Among the samples we tested from the Pollock – Krasner House and Study Center colors of acrylic medium were detected.

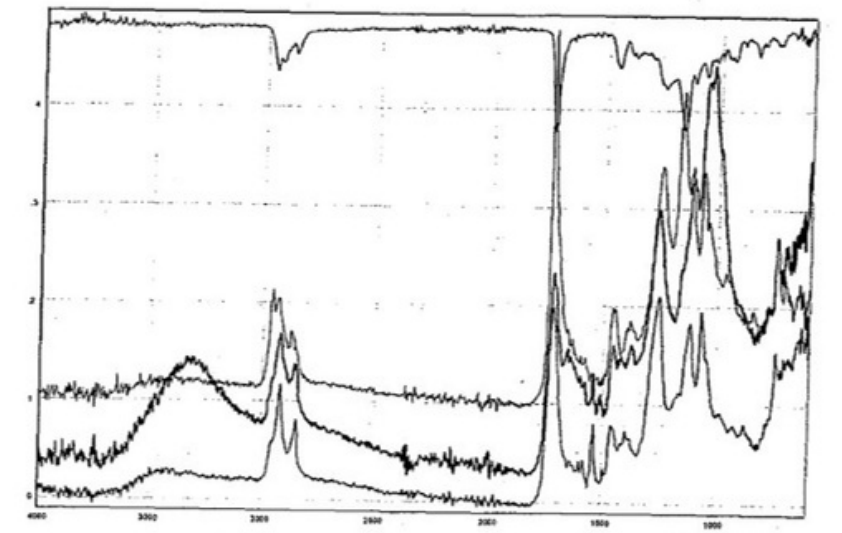


Figure 1. Sample PKH 1, the yellow part (red), slightly blackened (green), very darkened part of sample (blue), all compared to acrylate spectrum (which is shown in transmittance, red top trace). This sample indicates that three different paints, yellow, green and blue are acrylates on the floor of the Pollock studio.

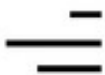
This is very important in your case as I understand an earlier study you had commissioned held reservations about your paintings on the belief that Pollock did not use acrylics on his poured paintings. I recall this study was positive on all other aspects. Since the samples of colors I collected at the Pollock – Krasner House and Study Center all come from drip patterns that clearly were the overshot flings of flying paint on the floor they had to be part of the painting process and specifically of poured style paintings. Since it is well documented that Pollock employed this technique for

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MUSEUM-LED VALIDATION

Institutional relationships are high powered validation environments,.

- A Guggenheim relationship framed around Pollock research, conservation dialogue, archival access, and exhibition development
 - Getty and Guggenheim Pollock precedents support the idea of a conservation-and-scholarship led pathway.
 - Exhibition occurs after initial scientific and documentary preparation so the works arrive with proper object files, handling standards, and research context.
 - Public exhibition then becomes part of the authority record that later travels into publication and into the Pollock Legacy institution.
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JACKSON POLLOCK

Alchemy

1947

Alchemy is one of Jackson Pollock's earliest poured paintings, executed in the revolutionary technique that constituted his most significant contribution to twentieth-century art. After long deliberation before the empty canvas, he used his entire body in a picture-making process that can be described as drawing in paint. By pouring streams of commercial paint onto the canvas from a can with the aid of a stick, Pollock made obsolete the conventions and tools of traditional easel painting. Surrealist notions of chance and automatism are given full expression in Pollock's classic poured paintings, in which line no longer serves to describe shape or enclose form, but exists as an autonomous event, charting the movements of the artist's body. As the line thins and thickens it speeds and slows, its appearance modified by chance behavior of the medium such as bleeding, pooling, or blistering.

Artist	<u>Jackson Pollock</u>
Date	1947
Medium	Oil, aluminum, alkyd enamel paint with sand, pebbles, fibers and broken wooden sticks on commercially printed fabric
Dimensions	114.6 x 221.3 cm
Credit line	Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)
Accession	76.2553 PG 150
Collection	<u>Peggy Guggenheim Collection</u>
Type	<u>Painting</u>



CULTURAL COMMENT

A CLEAR LOOK AT JACKSON POLLOCK'S BREAKTHROUGH PAINTING, "MURAL"

By Louis Menand

July 29, 2019



"Mural," by Jackson Pollock, looks as though it were painted in a single burst of energy; when you first encounter it, you feel as though the painter has just left the room. Photograph by Andy Rain / EPA / Shutterstock

"Mural" may be over sixty-five, but it still has star power. Pollock finished it about three years before he began doing the drip paintings that would make him famous. In "Mural," you can see the same appearance of creative abandon combined with compositional control that makes those later paintings inimitable.

INSIDE/OUT

Where Is One? MoMA's Jackson Pollock Conservation Project

Hosted by [James Coddington](#), Chief Conservator, The Museum of Modern Art [Jennifer Hickey](#), Project Assistant Conservator

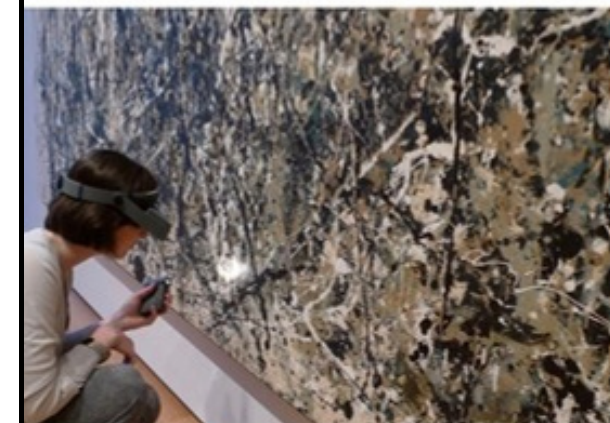


Installation view of Jackson Pollock's *One: Number 31, 1950*, at The Museum of Modern Art, New York, 1950. Oil and enamel paint on canvas. Sidney and Harriet Janis Collection Fund (by exchange). © 2012 Pollock-Krasner Foundation/Artists Rights Society (ARS), New York

Recent visitors to The Museum of Modern Art may have found themselves wandering through the Painting and Sculpture Galleries unable to shake the sense that something is awry. Beyond the periodic rotations of the collection, something had changed. Or maybe you're the die-hard Jackson Pollock aficionado who discovered the truth of it right away: making directly for the fourth floor, edging out the crowd for the chance at a few solitary minutes of contemplation opposite Pollock's encompassing mural, *One: Number 31, 1950*, only to find the painting off view for the first time since the Museum reopened in 2004. Excuse me, where is *One*?

Now, removing such an iconic work from public view will surely disappoint more than a handful of visitors, so this blog is dedicated to explaining that absence and trying to fill it with an extended look at *One* and several other Pollock paintings. In the coming year (give or take), Pollock's *One* will be cloistered in the Museum's [Department of Conservation](#), where it will undergo examination, documentation, analysis, and conservation treatment. What each of those steps entails will be documented in this blog over the coming months—so let's start at the beginning.

We are frequently asked how and when we decide to embark on a conservation treatment. This is often a function of exhibition schedules, getting a work in condition for an exhibition here at MoMA or elsewhere. Some restorations are simple, and others are more complex and require a great deal of time and advance planning.



Jennifer Hickey examines Jackson Pollock's *One: Number 31, 1950*

Exhibitions themselves can be the impetus for considering conservation of a work, as they offer unique opportunities to compare related works directly. During the 1998 Jackson Pollock [retrospective](#) at MoMA we were able to do this, and at that time we were able to see subtle variations in the tonality across the canvas of three paintings executed between 1948 and 1951: *Number 1A, 1948*; *One: Number 31, 1950*; and *Echo: Number 15, 1951*. These paintings share a number of characteristics in their conception and construction. All, for example, date to the period when Pollock eschewed painting at the easel, brush to canvas, and chose instead to spread his canvas across the studio floor, standing and crouching over it as he [dropped, dripped, and poured](#) paint. In none of these paintings did he paint out the entire surface, allowing exposed fabric to serve as a part of the finished composition. Beyond these similarities, we'll be looking closely at the differences that require each painting, in the end, to be considered on its own terms.

Each work has its own condition problems that will ultimately require different modes of documentation and treatment, which we will detail for you as the project unfolds. Aside from periodically jazzing up your morning coffee/Google Reader routine, this blog will be your VIP backstage pass into the workings of MoMA's conservation: the research, experimentation, innovation, and collaboration that conservators bring together to care for the Museum's collection.

Is whether *One's* temporary absence has left a roughly 150-square-foot hole in your heart, or you'd just like to know more about what conservators do, let these posts be your guide.



Peggy Guggenheim Museum, Venice



Pollock-Krasner Museum, East Hampton

THE POLLOCK INSTITUTE

- The Institute frames as a permanent cultural authority platform
 - It is not a conventional museum-first project
 - Its recommended initial footprint is 25,000 square feet focused on research, conservation, controlled exhibitions, and editorial stewardship.
 - The core chain is explicit: Guggenheim → Getty Conservation Institute → independent scientific panel → provenance verification → peer review publication → Pollock authentication protocol → global authority recognition.
 - Its role is to maintain the archive, steward the catalogue raisonné, update object entries, convene scholars, art school study programs, museum anchor
-

FULL LEGACY INSTITUTION

Authority is established and project scales into a major public legacy asset.

- The legacy proposal envisions a museum-scale Pollock institution in Los Angeles or a Getty-adjacent annex under foundation control.
- The facility programme runs totals 45,000 square feet with galleries, temporary halls, conservation labs, research library, education centre, event space, storage, and visitor support functions.
- The institution is framed not only as a museum, but as a research centre and a broader civic, educational, and tourism engine.
- The project's long-form materials also position Pollock's fractal research and perceptual impact as a distinctive interdisciplinary advantage.

CAPITAL LOGIC

Institute phase 1:

- Approx. \$450M deployment: \$100M authority and authentication, \$200M collection control, \$40M programming, \$60M operations, \$50M architecture reserve.

Legacy phase 2:

- Approx. \$2.0B total vision in the long-form proposal: collection acquisition / anchor gift, design and construction, permanent endowment, and pre-opening working capital.

Why both matter:

- Phase one articulates how authority is built;
 - Phase two shows converts authority into a world-class permanent institution.
-

OPERATING CASE & PUBLIC VALUE

- Legacy materials project diversified operating revenue through admissions, memberships, retail, licensing, events, grants, and annual giving, supported by a major endowment draw.
 - The project is a job engine during construction and operation, with substantial annual tourism impact for Los Angeles.
 - Programming is built around thematic rotations, conservation-safe display, temporary exhibitions, research access, fellowships, and educational partnerships.
 - The public-benefit argument is central: preserve access, expand scholarship, create civic infrastructure, and prevent permanent dispersal of the collection.
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GOVERNANCE & INSTITUTIONAL INTEGRITY

- The project centers around an independent Pollock Legacy Foundation with board oversight, ring-fenced governance, and enduring mission protections.
 - Scholarly work remains separate from donor pressure and day-to-day governance decisions.
 - Collection care follows museum-grade conservation standards, controlled exhibition practices, third-party assessments, and meaningful archive access for qualified scholars.
 - Annual reporting, advisory councils, and codified succession protections prevent mission drift or deaccession pressure.
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IMPLEMENTATION SEQUENCE

- Phase 1: corpus control, intake, imaging, condition reporting, chain of custody, and evidentiary file standardisation.
 - Phase 2: laboratory analysis, documentary reconstruction, scholarly intake, and editorial architecture.
 - Phase 3: institutional partnership development, selected exhibition pathway, and peer-engaged publication work.
 - Phase 4: formal Pollock Institute consolidation, ongoing authority stewardship, and permanent museum architecture and siting.
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GEHRY & PARTNERS

Why Gehry Would Be a Powerful Choice for the Pollock Legacy Museum

A Pollock museum cannot be ordinary. Pollock's work changed the direction of American art. His paintings are not polite, symmetrical, or decorative. They are physical, gestural, immersive, and mythic. A museum dedicated to him needs to embody that energy without becoming theatrical or vulgar.

Gehry's architectural language is one of the few that can meet Pollock on equal terms.

His buildings understand movement.

They understand rupture.

They understand scale.

They understand how a building can become a public event.

The Pollock Legacy Museum would need to do more than display paintings. It would need to establish authority, attract global attention, create institutional legitimacy, and become a destination for scholarship, exhibitions, authentication research, archives, collectors, and cultural tourism. Gehry Partners brings a museum pedigree that immediately signals ambition at the highest international level.

The Gehry name also carries particular relevance because of its relationship to art-world transformation.

Bilbao was not simply a museum; it was a cultural repositioning. Fondation Louis Vuitton was not simply a gallery; it became a global luxury-cultural landmark. For Pollock, whose legacy requires renewed institutional framing, that type of architectural authorship is extremely valuable.

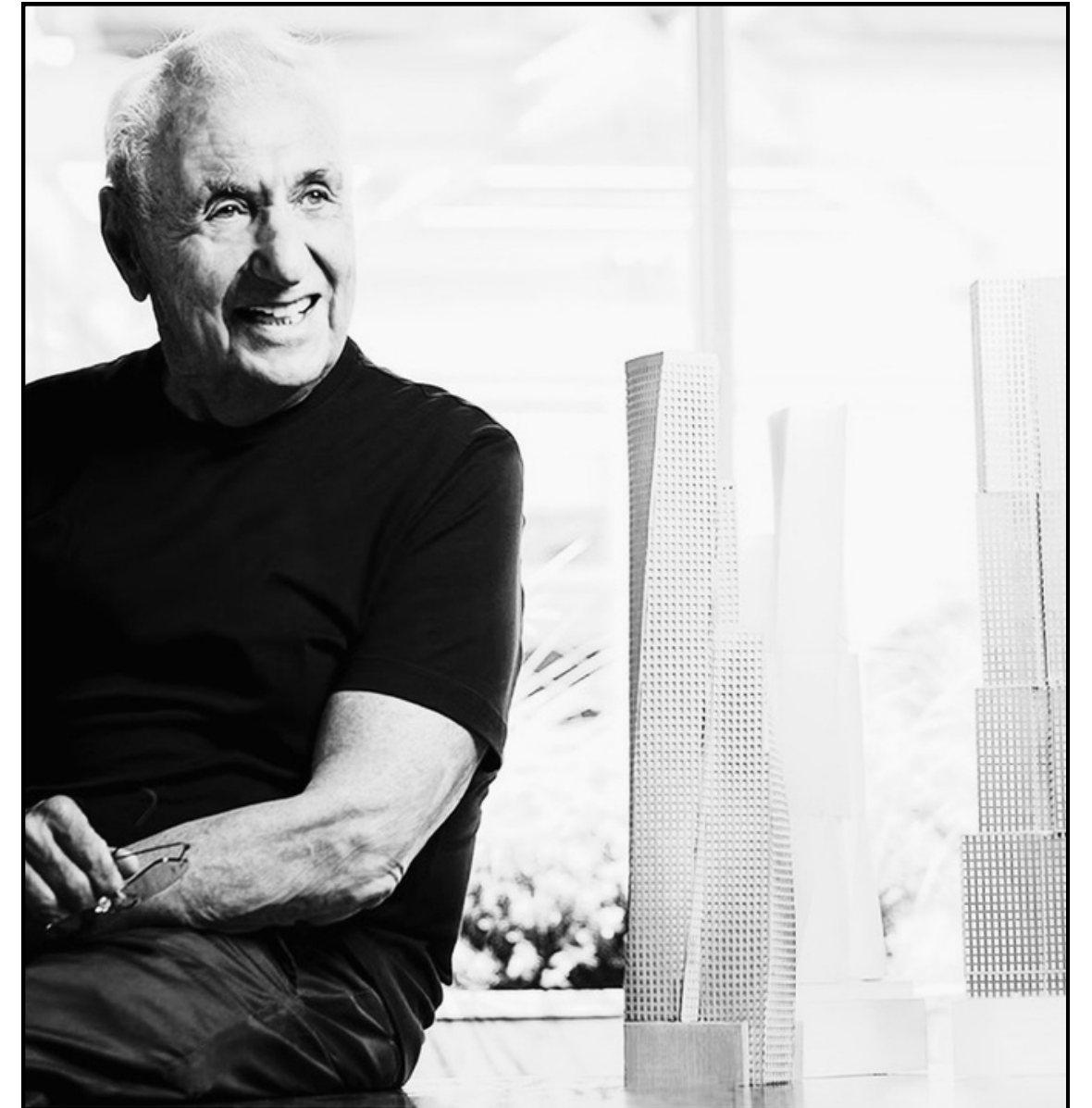
Why Gehry Partners Still Matters After Gehry

Although Frank Gehry has passed away, Gehry Partners remains an active architecture studio. The firm describes itself as a full-service practice with international experience across museum, performance, academic, commercial, and residential projects.

This matters because Gehry's buildings were never casual artistic sketches simply handed to builders. They required a highly specialized studio, deep technical infrastructure, digital modeling, engineering coordination, construction documentation, and years of project execution. LACMA has noted Gehry's pioneering role in digital technologies and how his methods influenced the wider construction industry.

For the Pollock Legacy Museum, the question is therefore not whether Gehry himself can personally design the building. The question is whether Gehry Partners can carry forward the architectural DNA, technical method, and cultural authority of the Gehry studio in a way that is appropriate for Pollock. The answer is yes — provided the commission is framed correctly.

The museum should not be presented as simply "a new Gehry building." It should be positioned as a Gehry legacy commission: a cultural project that draws from the studio's long history of museum-making, sculptural form, and art-world credibility, while applying that language to Pollock's legacy.



BRAD PITT- CREATIVE PATRON

Brad Pitt brings to the Pollock Legacy Archive a rare combination of cultural magnetism, architectural interest, design sensitivity, and cinematic intelligence. His participation strengthens the Archive as more than a scholarly repository; it positions it as a living cultural destination shaped by atmosphere, story, materiality, and emotional impact.

Pitt's long-standing engagement with architecture, furniture, craft, and sustainable design makes him a natural creative participant in the Archive's spatial and experiential language. His contribution would focus on the visitor journey: arrival, atmosphere, archive rooms, private collector salons, screening rooms, patron spaces, and the cinematic introduction to Pollock's life, work, and legacy.

Jackson Pollock's work was physical, gestural, volatile, and mythic. Pitt's understanding of image, space, narrative, and American cultural identity allows him to help translate that energy into an environment that feels serious, tactile, intimate, and alive.

His design sensibility can support interiors and material choices that evoke Pollock's world with restraint and sophistication: raw timber, concrete, steel, canvas, shadow, light, handmade furniture, and studio-informed spatial details. These elements can create an atmosphere that honors Pollock's process without imitation, allowing visitors to feel the force, silence, scale, and movement behind the work.

As a globally recognized actor, producer, and cultural figure, Pitt also brings exceptional visibility to the project. His involvement can attract patrons, collectors, media, cultural partners, and international attention while deepening the Archive's public appeal.

Strategic Value Brad Pitt's participation gives the Pollock Legacy Archive a powerful cultural dimension: the ability to connect scholarship, architecture, design, film, and American myth into one coherent experience.



FINANCIAL ARCHITECTURE

The Pollock Legacy Archive is financed and presented in three separate layers:

Phase One: Authority & Authentication Platform

Phase One builds credibility, evidence, scholarship, and control.

Phase Two: Permanent Legacy Institution

Phase Two converts that authority into a permanent public institution.

Ongoing Operations: Annual Institutional Model

This structure keeps the project disciplined.

Ongoing operations ensure that the Archive is not a one-time capital project, but a durable cultural, educational, and economic engine.

Authority & Authentication

\$450M

Platform

CAPITAL ALLOCATION

Authority, authentication & scientific research	\$100
Collection control / acquisition / rights consolidation	M
	\$200
Programming, exhibition development & publication	M
Operating reserve / institutional build-out	\$40M
	\$60M
Architecture, site planning & design reserve	\$50M
Total Phase One	\$450
	M

FINANCIAL PURPOSE

- Build institutional standing before museum scale.
- Move the corpus from private claim to inspectable evidence.
- Fund imaging, condition reporting, conservation review, materials analysis, provenance reconstruction, chain-of-custody review and expert panels.
- Create catalogue raisonne-standard files that can withstand scientific scrutiny, provenance challenge and scholarly hesitation.
- Protect the works from dispersal while building the first credible authority platform.

PHASE ONE OUTPUT

- Rights control, evidence architecture, scientific dossier, provenance files, institutional pathway, editorial structure and early architecture reserve.
- This is the authority engine of the project - not the museum itself.

Permanent Legacy

\$2.0B

Institution

CAPITAL ALLOCATION

Collection acquisition / anchor gift / long-term control	\$900
Design, construction & facility development	M
	\$450
Permanent endowment	M
Pre-opening working capital & launch reserve	\$500
	M
Total Phase Two	\$150M

\$2.0B

FINANCIAL PURPOSE

- Convert authority into permanence.
- Create a full-scale Pollock institution in Los Angeles or a Getty-adjacent cultural setting.
- Build a museum, archive, conservation center, research library, educational platform, authentication facility and public destination.
- Use endowment capital to secure long-term staffing, conservation, programming, research, fellowships, publication and public access.
- Give permanent form to a process already validated through science, scholarship, provenance, exhibition and publication.

FACILITY ASSUMPTION

- Approx. 45,000 square feet: galleries, temporary halls, conservation labs, research library, education center, event space, storage and visitor support functions.

Annual Institutional Operating Model

\$45M-\$65M Annual Budget

REVENUE SOURCES	OPERATING COSTS
Endowment draw\$20M-	Executive, curatorial, research & administrative staff\$12M-\$18M
Admissions\$25M \$6M-\$10M \$4M-	Conservation, scientific review & collection care\$6M-\$9M
Memberships & patrons\$8M \$3M-	Exhibitions & public programming\$7M-\$10M
Retail, books & editions\$6M \$3M-	Education, fellowships & academic partnerships\$3M-\$5M
Licensing & image rights\$7M \$3M-\$6M \$3M-	Facilities, security, insurance & storage\$3M-\$5M
Events, private rentals & cultural salons\$5M \$3M-	Publications, digital archive & catalogue raisonne\$2M-\$4M
Grants, education & institutional support\$8M	Marketing, development & patron relations\$44M-
Annual giving / major donors\$45M-\$75M	Governance, legal, audit & compliance\$68M
Total annual revenue potential	Total annual operating cost

OPERATING LOGIC

The institution should not depend on admissions alone. Its strength comes from a layered model: endowment support for stability; admissions for public participation; memberships and patrons for recurring support; retail, books, editions and licensing for scalable cultural reach; events, grants and annual giving for civic and philanthropic depth.

CURRENT POLLOCK ARCHIVE



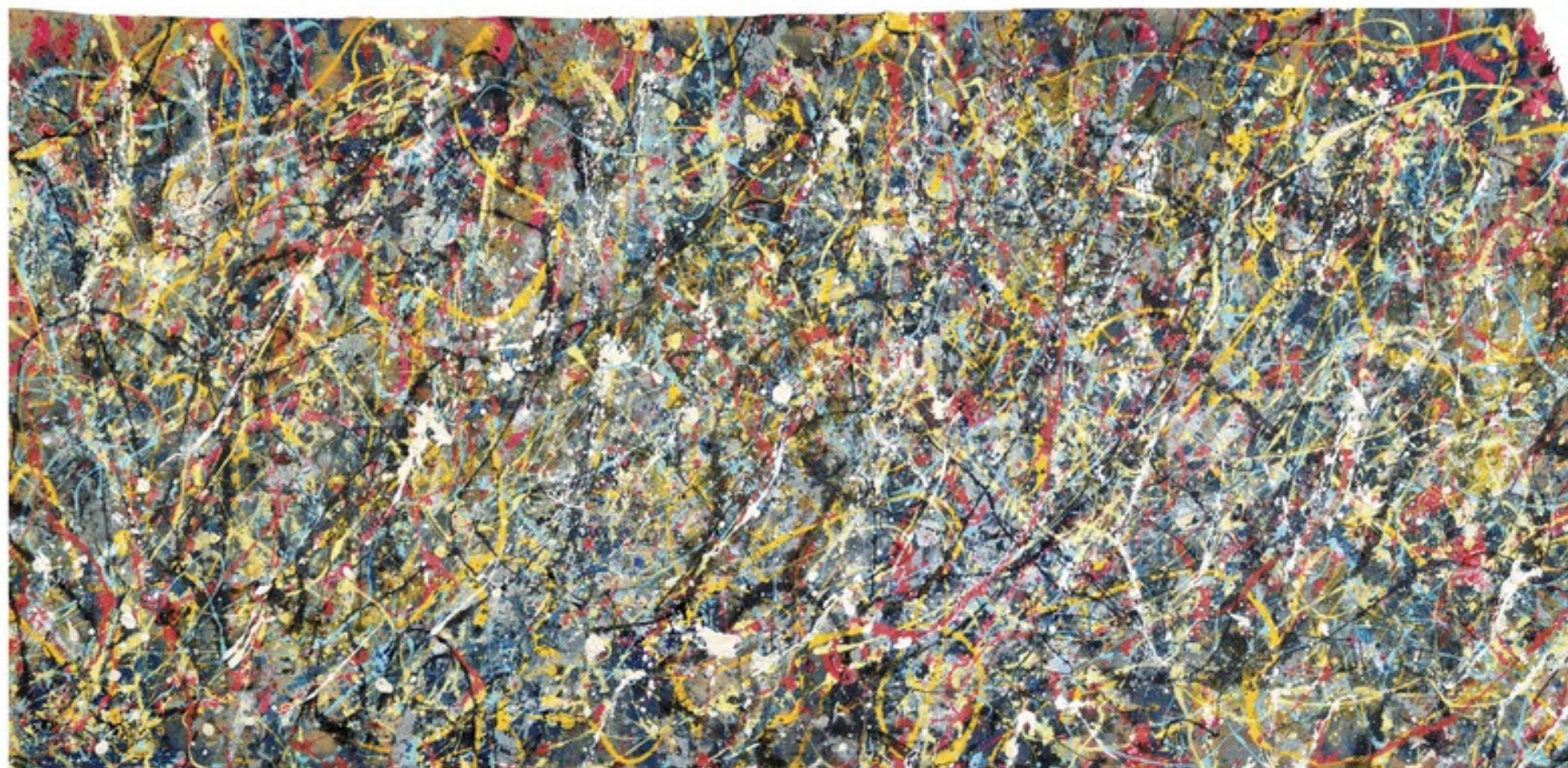
A1

Oil on artboard /Size 39 x 47 in. (99.0 x 119.4 cm.)
Materials Analysis by Dr Nicholas Eastaugh - Fractal analysis completed by Professor Richard Taylor, 2005, University of Oregon



A2

Oil on artboard / Size 30.5 x 40 in. (77.5 x 101.6 cm.)



C2

Oil on canvas / Size 48 x 100 in. (122 x 254 cm.)

Fractal analysis completed by Professor Richard Taylor, 2009, University of Oregon
Materials Analysis by Dr Nicholas Eastaugh



S5

Oil on canvas / Size 38 x 47 in. (96.5 x 119 cm.)



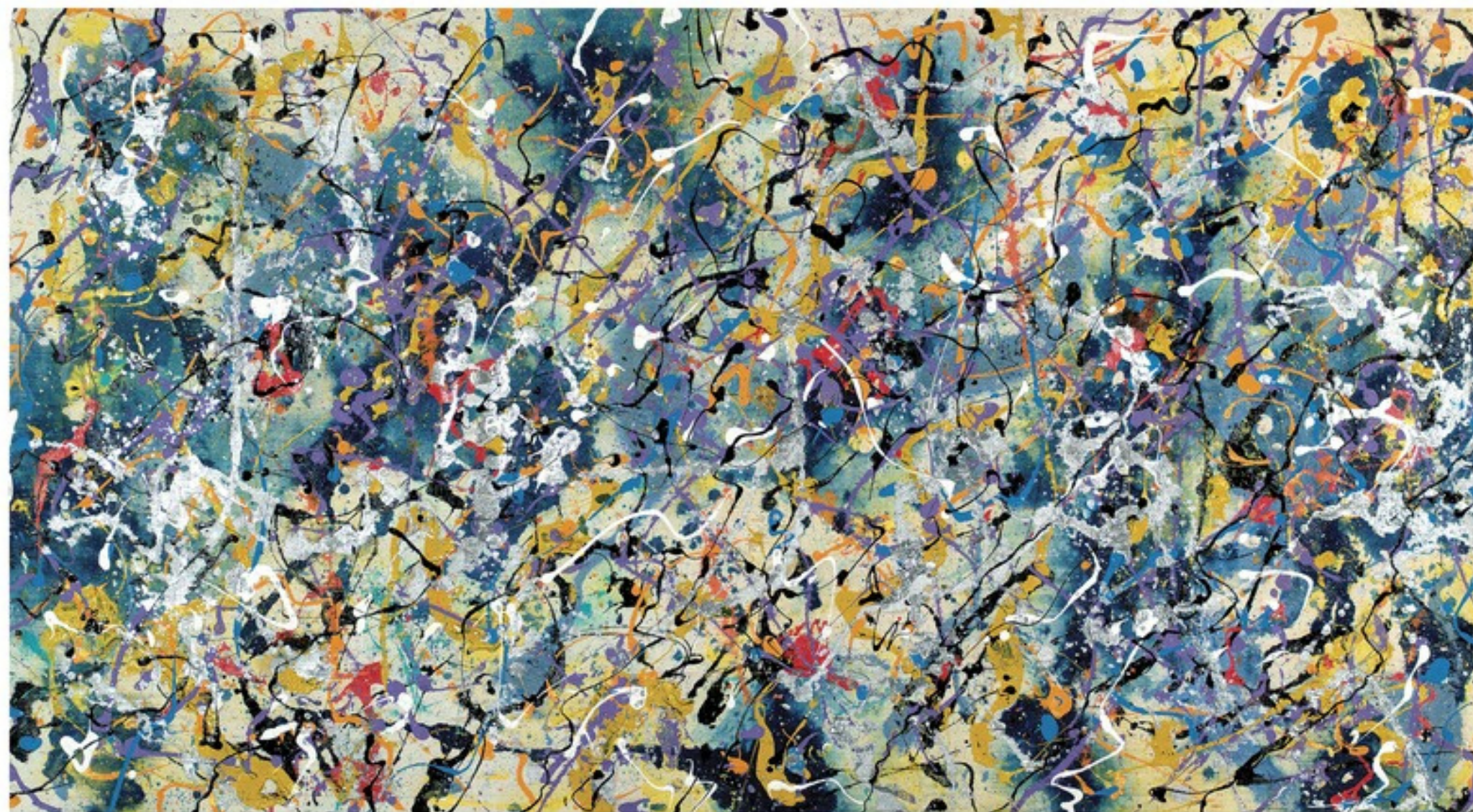
D12

Oil on paper
Size 23.5 x 67.75 in. (59.7 x 172.1 cm.)



D10

Oil on canvas
Size 24 x 70 in. (61.0 x 177.8 cm.)



R2

Oil on canvas
Size 36 x 65 in. (91.4 x 165.1 cm.)



D9

Oil on canvas
Size 35 x 60 in. (88.9 x 152 cm.)



R4

Oil on canvas
Size 36 x 60 in. (91.4 x 152.4 cm.)



B1

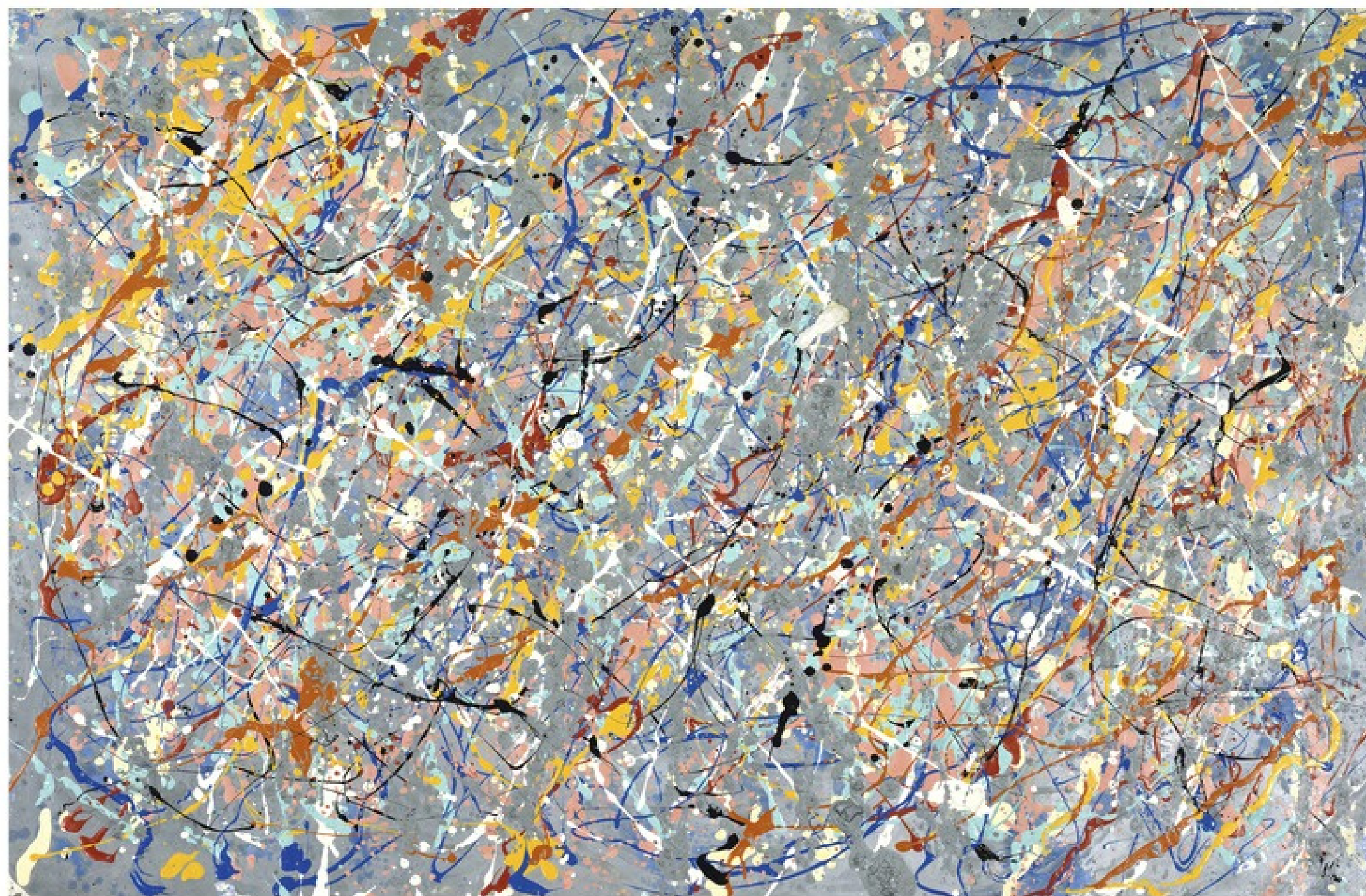
Oil on paper / Size 26 x 40 in. (66.0 x 101.6 cm.)

Fractal analysis completed by Professor Richard Taylor, 2005, University of Oregon



B7

Oil on paper
Size 26 x 40 in. (66.0 x 101.6 cm.)



E1

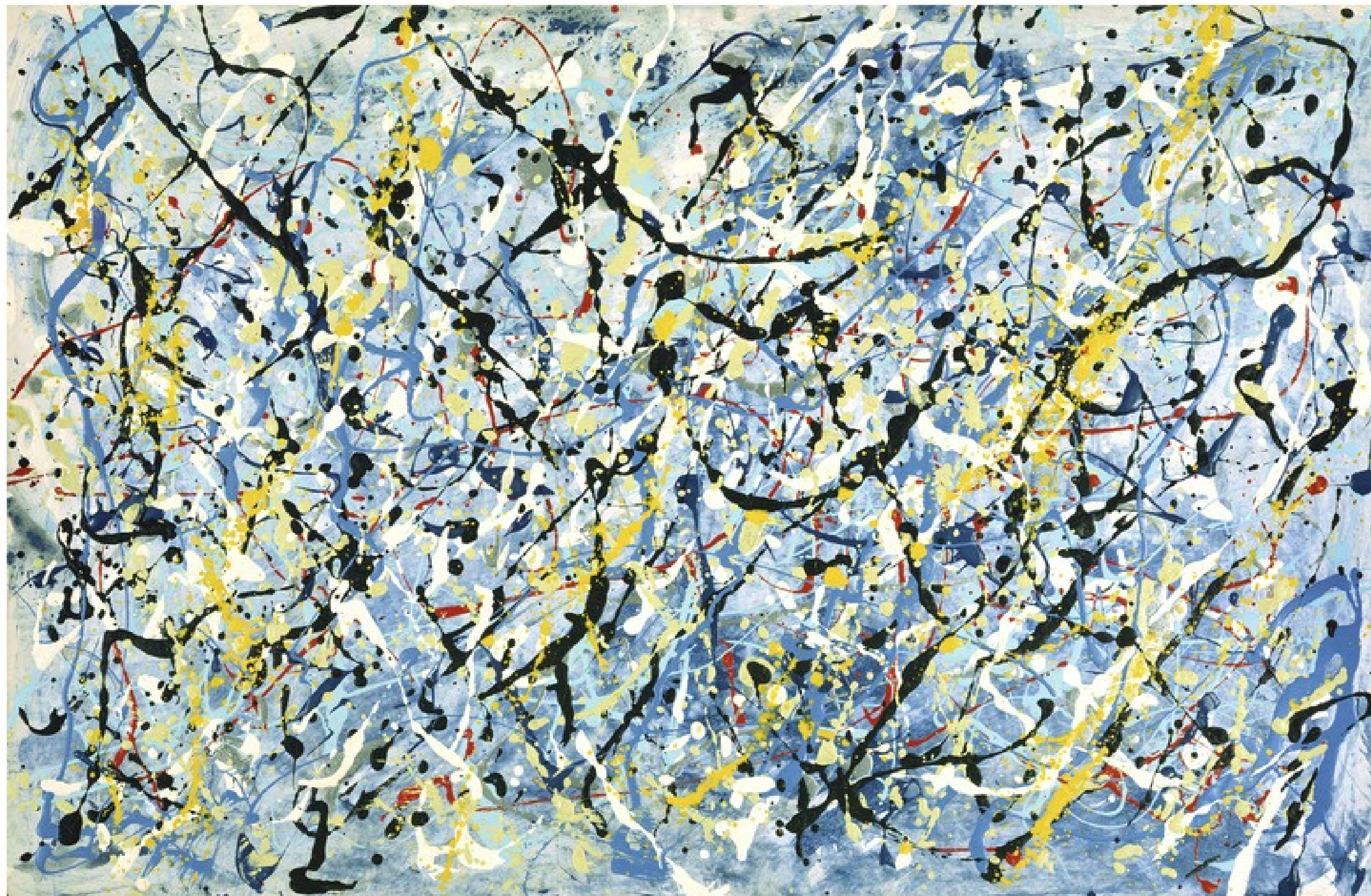
Oil on paper Size 26 x 40 in. (66.0 x 101.6 cm.)

Fractal analysis completed by Professor Richard Taylor, University of Oregon



E7

Oil on paper
Size 26 x 40 in. (66.0 x 101.6 cm.)



M2

Oil on paper
Size 26 x 40 in. (66.0 x 101.6 cm.)



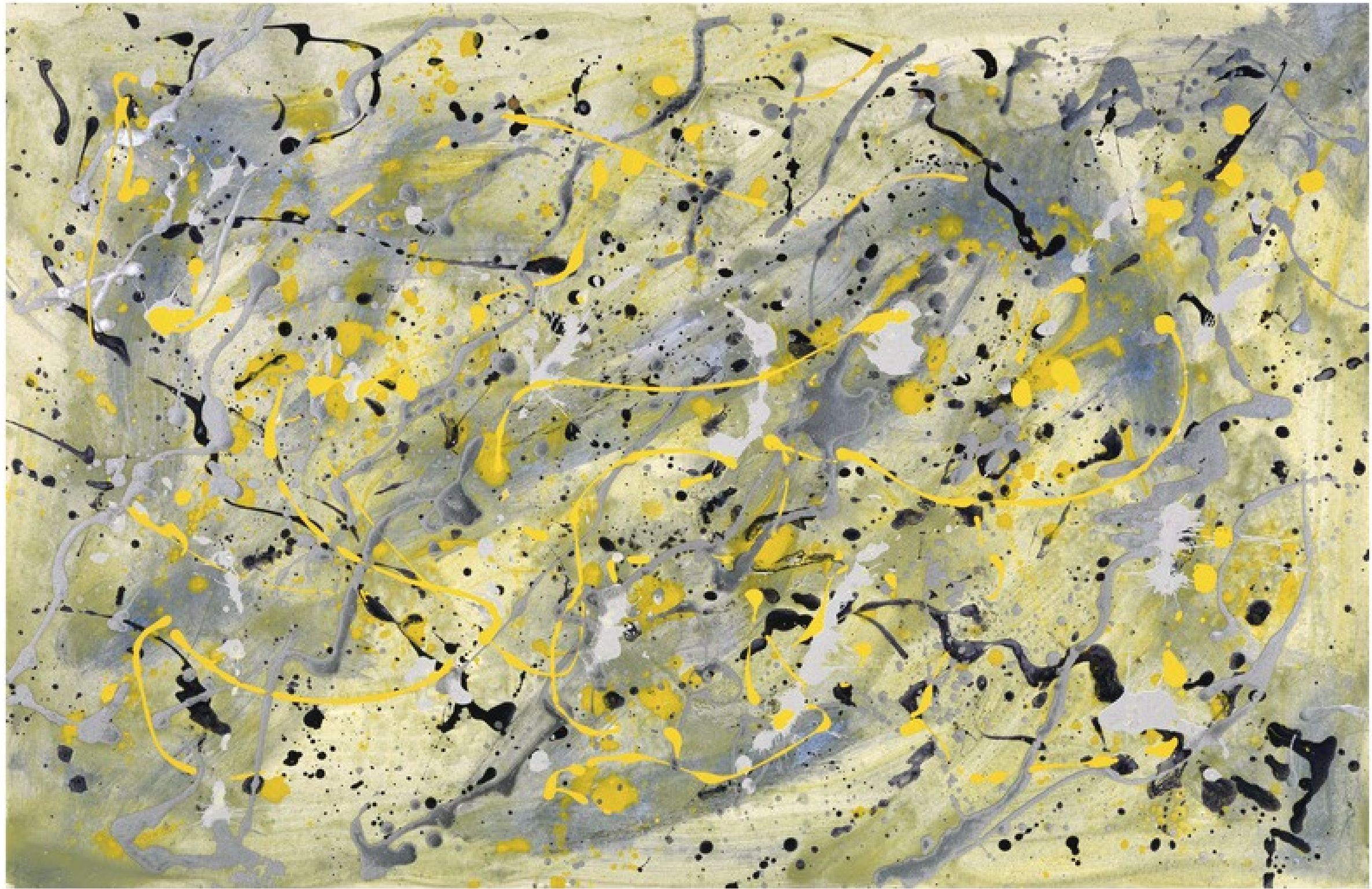
S1

Oil on paper
Size 22 x 30 in. (55.9 x 76.2 cm.)



E5

Oil on paper
Size 26 x 40 in. (66,0 x 101,6 cm.)



J7

Oil on paper
Size 26 x 40 in. (66.0 x 101.6 cm.)



M1

Oil on paper
Size 26 x 40 in. (66.0 x 101.6 cm.)

Pollock's Paradigm



Discovering the Last Paintings of Jackson Pollock

EXCERPTS FROM POLLOCK'S PARADIGM

[Click here for Link to Pollock's Paradigm](#)

Comprehensive Research: The Connoisseur's Eye

In an effort to discover who might have executed these amazing drip/pour masterpieces, many careful steps were undertaken. A very comprehensive report was produced in the late 1990s, and firsthand statements from several people that carry great weight in the world of art history and connoisseurship are included here. They add credence to this story.

The first is from Ibram Lassaw, Pollock's friend and neighbor. Lassaw was a member of the East Hampton Art Colony, and had known Pollock since the 1930s. He became a close neighbor in 1954. He writes on October 27, 1999 that both he and his wife Estersine were very interested in the photographs of the paintings from Gaber Nemeth's collection (Pollock's Paradigms), and that "they both thought that they were genuine Pollock paintings." Mr. Lassaw had visited Pollock's studio a few weeks before the fatal accident, and states that Pollock was painting "huge canvases on the floor" at that time. He also stated that Pollock used acrylic paint!

Tony Vaccaro, a friend and noted photographer, photographed Pollock working in the studio in the 1950s. In 1999, he was shown two paintings from the Pollock's Paradigms collection and wrote "I have studied the images of the drip style paintings (from the collection), and there is no doubt in my mind that Jackson painted these masterpieces."

And most recently a respected art authority and Professor of Art Education at UC Berkeley examined the collection. He is a contemporary of Pollock's who also studied with Hans Hoffman and Stanley William Hayter. He submitted a preliminary report stating that after close examination of paintings from Pollock's Paradigms "they are beyond question the work of Jackson Pollock."

However a trained eye is not all that may be needed to convince the art world that these remarkable works are genuine. There seems to be a rift between the art connoisseurs and art scientists, each disputing the validity of the other. Hopefully this collection of paintings can be a bridge to bring them together, as there are positive voices on both sides.

"a couple of weeks before his fatal accident ... He was painting huge canvases on the floor"

"Many artists used acrylic because it was cheaper, and Jackson used a tremendous amount of paint..."

Ibram Lassaw



IBRAM LASSAW STUDIO

P.O. BOX 487 EAST HAMPTON, N.Y. 11937 (516) 324-4575

10/27/99

Dear Rudy,

As I mentioned to you in our conversation about Jackson Pollock, a couple of weeks before his fatal accident I was visiting Jackson's studio and we had a conversation about what we were doing and about art generally, and he said he was interested in coming to my studio to watch me work. I had the intuitive understanding that he was feeling that he had to develop in the third dimension, that he was interested in doing his work in the third dimension. He was painting huge canvases on the floor but he wasn't yet "inside" his painting, and I thought he really wanted to work inside the space of the painting, as I was working inside space rather than outside of it. We talked about this interest, this need to be involved in space.

I first met Jackson in the 1930s in New York City, although we didn't work together, both Pollock and I worked on the PWP (Public Works Project) about 1934, cleaning monuments in the city. We became neighbors when I moved out to East Hampton in 1954. Around that time many artists moved to the Hamptons and several of us were within walking distance of each other's homes and studios. Many artists used acrylic because it was cheaper, and Jackson used a tremendous amount of paint... you know in those days no one had much money to spend on materials. We were all "broke".

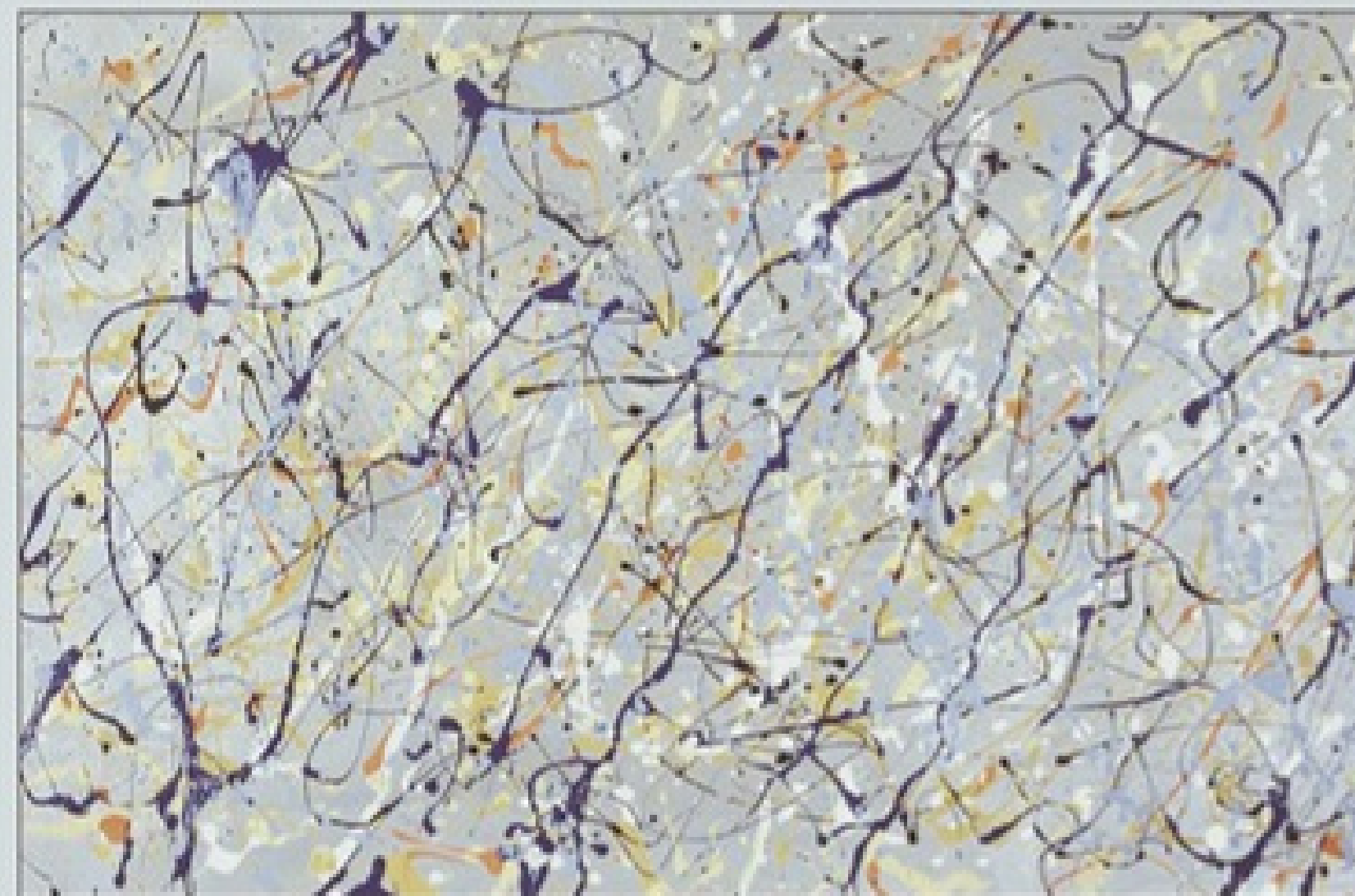
Another old friend and neighbor was Bill deKooning. I first met Bill about 1935. We used to visit each other often and became very good friends, especially as we both had a great interest in music. Bill and I would sit for hours listening very carefully. Music was a big influence on both of us. Bill and his wife Elaine were the witnesses at our wedding and later became the god-parents of our daughter Denise. Bill and Elaine came over for dinner often; we lived within walking distance of each other.

We were very interested in the photographs you showed us of the Pollock paintings and both Estersine and I thought they were certainly genuine Pollock's.

Best Wishes,

Ibram Lassaw

(Copy of this letter provided by Gaber Nemeth, 2002)



Size: 25.87 x 39.75 in (65.7 x 101 cm) on paper

Partial analysis completed by Professor Richard Taylor, 2002

Hair used for DNA analysis



Actual size shown

Materials Analysis

Material analysis brings us to our next expert, Dr. Nicholas Eastaugh, of the University of Oxford, in London. Dr. Eastaugh leads up the Pigmentum Project, an ongoing effort to create the world's most complete library of research on materials, fingerprints, and DNA for the art world.

Dr. Eastaugh has analyzed initial samples from the collection, and they have proven to be consistent with known materials available at the time of Pollock.

But paint analysis as a field has emerged as a thorny issue for the art world, as people representing themselves as experts seem to have fallen into disagreement about when and what materials were available to Pollock. Reputable experts have given statements such as, "I don't think he used house paints," and "We didn't use acrylics," when such information is clearly confirmed in extensive accounts of Pollock's working methodologies. All this misinformation clouds the picture, and makes analysis more difficult than it needs to be.

In order to prove what materials Pollock actually used, it would be very helpful to sample known works. However, owners of authenticated works by Pollock are understandably unwilling to let their very valuable pieces be tested for comparisons to unauthenticated works. They have nothing to gain, and generally fear there is much to lose. This misconception is difficult to overcome. The great tragedy of this exclusionist policy is that newly discovered works by Pollock could add immeasurably to the understanding of the artist's true genius, and add more significance and stature to the value of all his work.

Paintings from the collection are being tested for chemical matching to paints verified to exist on the floor of Pollock's studio. The canvases have also been tested and fit the correct time frame for use by Pollock. It is worthy to note that other experts have conducted materials analysis on this collection. Not all the experts agree on all the materials, (could they ever all agree on anything?) So costly analysis continues with no guaranteed results offered at any date at yet.



L1 - showing the location of the fingerprint sample



Hairs embedded in the paint and in the edge of Pollock's Paradigm E5

In a notable contribution to authentication science, Dr. Eastaugh has published a superb scientific paper noting "Termination Dates" as evidence for novel materials being available to Pollock, and other artists, before the time that they were actually patented, or made available to the wider public. Even more intriguing, that some painters created 'cocktails' of materials that were unique to each individual painter. Dr. Eastaugh has identified a special limestone extender that was unique to Pollock, which has been found in the studio, and that also appears on pieces from Pollock's Paradigm. This seems likely to fall into the category of "beyond a reasonable doubt."

Dr. Nicholas Eastaugh Ph.D. Dip. Cons. R.Sc.
SCIENTIFIC EXAMINATION REPORT

Subject: An Untitled Composition thought to be by Jackson Pollock

Our ref: 071400.B7.01

Date: 16th November 2007

Seven paint samples taken from an Untitled Composition thought to be by Jackson Pollock have been examined using a suite of standard analytical techniques considered suitable for the characterisation of historical paints¹. This report presents the preliminary results from this analysis, specifically focusing on whether there are any overly anachronistic pigments present that would immediately preclude an attribution to Pollock. As a secondary function, some observations will be made about the similarity between the pigments found and those known to have been used by Pollock for his dripped and poured works. Additionally, some areas requiring further work will be highlighted, including approaches that might be useful for the group of paintings as a whole not performed thus far.

These analyses have been conducted in the context of ongoing research into the materials and techniques of Jackson Pollock being carried out by the present author and close colleagues that now encompasses results from Pollock's studio materials and a number of his paintings in public collections. Some of this material has already been published, while further publication is planned for the remaining data. However, the results to date were available for reference in this study.

A variety of colors was represented by the samples, a number of the fragments including more than one; consequently there was scope for a wide range of pigments also to be present. Colors included brown, blue, red, green, black and yellow, while in one fragment there was also a small amount of a silvery metallic pigment. Pigments identified included a titanium dioxide white, calcite, phthalocyanine blue and green, a carbon-based black, an organic yellow (probably an iron compound) and two organic red compounds (not fully identified). None of these is overly anachronistic for a work by Jackson Pollock.

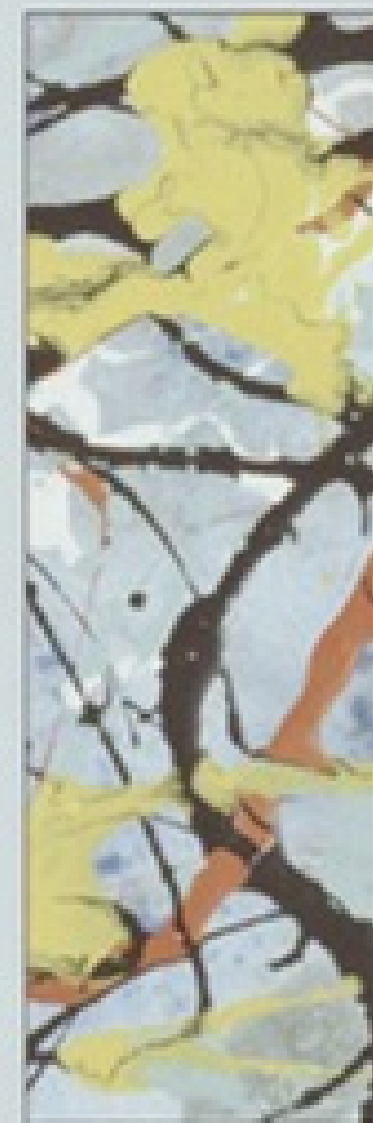
A specific issue in the recent case of the so-called 'Matter' Pollocks was the apparent presence in a number of them of red DHP pigments. DHP pigments (diheteropyrrole pyridine compounds, hence 'DHP') may have been discovered in the 1970s, but are currently largely considered to have become commercially available in the 1980s. As a result of this, pigments of this group are important both as date markers and provenance indicators for works by Pollock. The organic red compounds present in B7 were checked against reference material of CI Pigment Red 254, a DHP pigment; these were not a match.

The relationship of the pigments found in B7 to those favored by Pollock is more complex. In terms of direct comparison there are seemingly both similarities and differences. For example, Pollock appears to have favored the use of a synthetic ultramarine-based blue, while in B7 the blue is based on a phthalocyanine compound. On the other hand there are various other pigments which are apparently of comparable type to those found during the analysis of the Pollock studio material and paintings, including an 'extender' pigment based on a crushed limestone.

Further analysis would undoubtedly benefit this research, allowing us to both extend our knowledge of the pieces in the collection and address the authentication questions more thoroughly and reliably. In particular the following are proposed:

- 1 Extension of the analysis to more of the works.
- 2 Completion of the outstanding analysis of B7 and extension to other works.
- 3 Use of other techniques such as Raman spectroscopy to analyze the materials in depth and make comparison to established works easier and more complex.
- 4 Use of techniques such as radiocarbon to look at dating other components of the works such as the supports.

Dr. Nicholas Eastaugh Ph.D.



Actual size detail of B7



Paint detail of B7

DNA and Fingerprint Evidence

A number of the paintings in the Pollock's Paradigm collection have been found to have hair and fiber embedded in the painted surface. Some of the hairs appear to be of human origin and could be used in comparing DNA with DNA retrieved in a study conducted at the University of London. That ongoing London project centered on human hair samples retrieved from paintings on which fingerprints were identified to match fingerprints found on objects preserved at the Pollock studio. So far it has produced some results indicating that two of the paintings that have matching fingerprints on them are also linked by DNA. Although the reference sample that was from the Pollock studio embedded in paint on the floor has not been processed yet, these samples could serve to test if a match may exist between hair samples from Pollock's Paradigm and others analyzed so far.

Embedded hair was found on B10, J1, J3, M4 and E5. There are other samples that have already been collected and many of the paintings in the collection have not yet been examined. The example of embedded hair covered with paint in the figure below is from B10. These hairs are clearly embedded in paint when it was still fresh.

Fingerprints

The examination of the collection for fingerprints has a purpose similar to DNA analysis. Since 2001 numerous examples of fingerprints found on objects Pollock handled such as his brushes, sticks, paint cans and art work have been collected. These examples are available to use if a fingerprint match can connect any of the paintings in the Pollock's Paradigm collection with such objects.

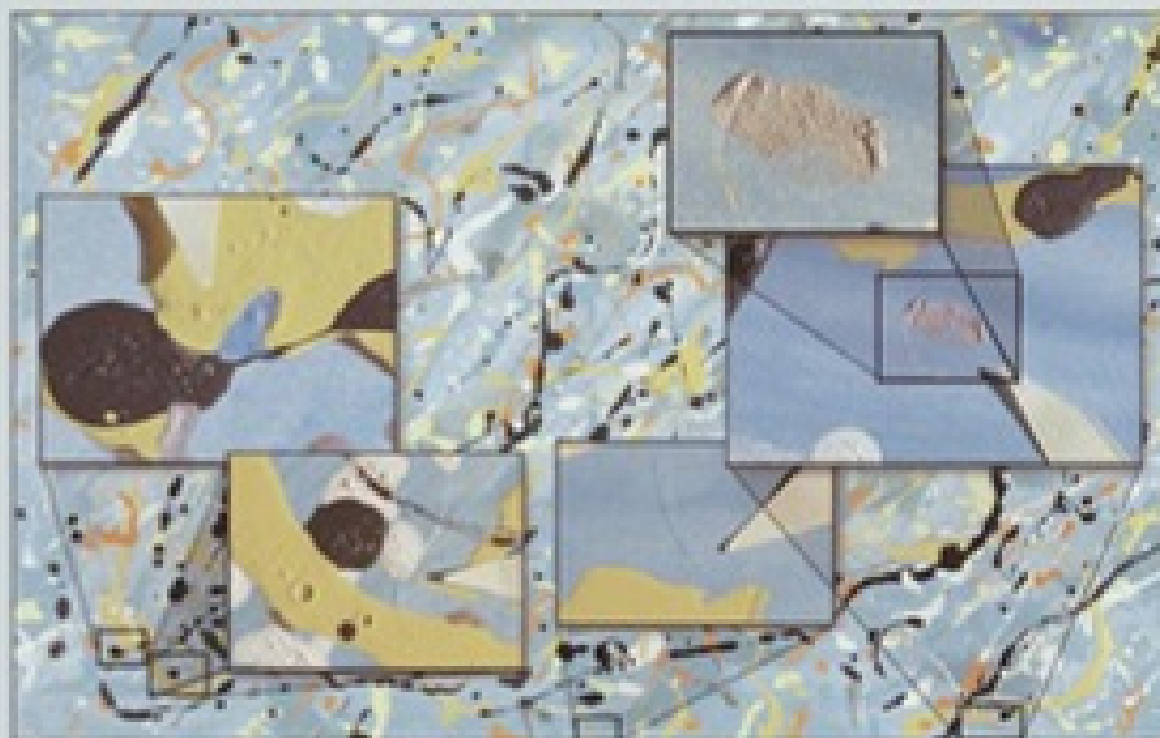
Several fingerprints were found so far in Pollock's Paradigm paintings, with most being too partial to be of any use. One fingerprint however on J1 compares well to a partial fingerprint on the rubber bulb on one of Pollock's turkey basters which he used to drip paint onto his canvases. Both prints are small. However, since in both instances the fingerprints were left as part of the creative process, the value of the comparison is increased. The fingerprint evaluation is still work in progress. It remains highly important that the remaining paintings are fully examined.

In the adjacent illustration on the left is a detail of the rubber bulb of one of Pollock's turkey basters preserved by the Pollock Krasner House and Study Center, Long Island, NY. The image on the right is from Pollock's Paradigm painting J1. When the two prints are compared, nine characteristics are seen as corresponding.



A painting from another collection with the same provenance as Pollock's Paradigm also has a positive comparison. On one of these paintings a fingerprint was found to compare well in 7 characteristics to a fingerprint on a paint can in Pollock's studio, as well as a fingerprint on a known Pollock painting, *Naked Men with Kufi* (1938-1940) in the Tate Museum, London.

Forensic evidence from Pollock's Paradigm B10

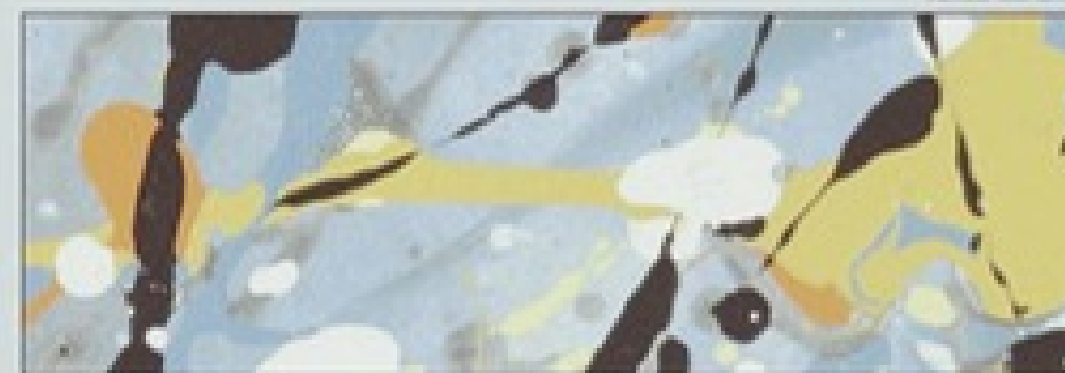


Pollock's Paradigm B10



Forensic analysis completed by Professor Richard Taylor 2009

Size: 25.75 x 39.75 in (65.4 x 101 cm) and one page



Actual size detail



Hair used for DNA analysis

Wyoming Working Group
Reconnecting American Art and Artists
www.wyomingworkinggroup.com

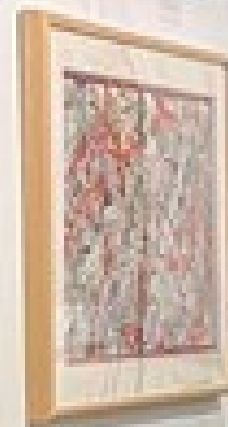
Jackson Pollock



Jackson Pollock



Jackson Pollock



“

Jackson Pollock did not simply change painting; he changed the center of gravity of modern art. His work helped move cultural power from Paris to New York and turned the canvas into an arena of movement, instinct, risk, violence, beauty, and psychological force. The Pollock Legacy Archive matters because it protects the unresolved edge of that story: the evidence, works, science, provenance, scholarship, and institutional memory that can still deepen the world's understanding of one of the most explosive artists of the twentieth century.

Pollock is not a passing subject; he is an immortal cultural touchstone of the postwar American century, and his work should be studied for millennia as a record of what happened when art broke free from the frame and became pure event. This is not an archive of nostalgia. It is a living authority platform for truth, legacy, and cultural consequence.

Hedda Moye Leonardi, Global Advisor, Fundación Kahlo

”

POLLOCK LEGACY ARCHIVE
Contact: John T. Ravizé
wyomingwg@gmail.com

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