

The Psychology of American Abstract Expressionism

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Abstract

This paper investigates the psychological underpinnings of Abstract Expressionism, a groundbreaking art movement that emerged in the mid-20th century and continues to shape the contemporary art world. By examining the works and lives of prominent artists such as Jackson Pollock, Willem de Kooning, and Mark Rothko, the study provides insights into the psychological motivations and processes that informed their artistic expressions and artistic processes. The paper further explores the ways in which the theories of Sigmund Freud and Carl Jung contributed to the development of Abstract Expressionism and examines the role of the viewer in the psychological interpretation of this art. In addition to its historical and theoretical analysis, the paper discusses the lasting legacy of Abstract Expressionism on contemporary art, examining its ongoing influence on modern artists. By acknowledging the enduring impact of Abstract Expressionism on the art world and society as a whole, this analysis contributes to a deeper understanding of the movement's profound psychological dimensions.

Introduction

Definition of Abstract Expressionism

Abstract Expressionism is an art movement that emerged in the mid-20th century, predominantly in the United States, characterized by the use of abstract forms, gestural brushstrokes, and expressive color palettes to convey the artists' emotions and inner psychological states (Anfam, 2016). This movement diverged from the traditional norms of representational art, which focused on depicting realistic subjects, and instead sought to capture the intangible essence of human experience through abstraction (Rosenberg, 1959).

The term "Abstract Expressionism" was first applied to American art by the art critic Robert Coates in 1946 (Coates, 1946), and soon became synonymous with the works of artists such as Jackson Pollock, Willem de Kooning, and Mark Rothko. These artists and their contemporaries aimed to break free from traditional artistic constraints and delve into a visual language that transcended cultural and geographical barriers, resulting in a highly innovative and influential body of work that significantly altered the course of modern art (Anfam, 2016).

One of the defining characteristics of Abstract Expressionism is its emphasis on the psychological aspects of the creative process. Many artists within this movement were influenced by the psychoanalytic theories of Sigmund Freud and Carl Jung, and thus sought to explore the depths of the unconscious mind through their art (Chave, 1991). By embracing the spontaneity of the creative process and allowing their unconscious thoughts and emotions to guide their artistic expression, Abstract Expressionists were able to produce highly original and emotionally charged works that resonated with audiences on a deeply personal level (Harrison & Wood, 2003).

Historical Context and Development

The emergence of Abstract Expressionism can be traced back to the socio-political context of the post-World War II era, during which artists sought to break away from the rigid artistic conventions of the past and express their individuality and emotional states in a more direct and visceral manner (Craven, 1999). This movement was primarily centered in New York City, which had become a global hub for artists and intellectuals displaced by the war, thereby fostering a dynamic and experimental artistic environment (Karmel, 1999).

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Early influences on Abstract Expressionism can be found in the European avant-garde movements of the early 20th century, such as Surrealism and German Expressionism, which emphasized the role of the unconscious mind and the exploration of emotions through non-representational forms (Craven, 1999). Additionally, the work of American artists like Arshile Gorky and the Mexican muralist David Alfaro Siqueiros played a significant role in shaping the movement's gestural and expressive techniques (Gibson, 1999).

The rise of Abstract Expressionism was further facilitated by the support of influential art critics and curators like Clement Greenberg and Harold Rosenberg, who championed the movement's innovative approach to artistic expression and helped to establish it as a major force within the contemporary art world (Greenberg, 1961; Rosenberg, 1959). Through their writings and exhibitions, these figures promoted the idea that Abstract Expressionism represented a revolutionary departure from traditional artistic norms and a radical new approach to visual communication (Karmel, 1999).

As Abstract Expressionism gained momentum in the late 1940s and 1950s, its impact extended far beyond the confines of the art world, influencing broader cultural and intellectual discourses on topics such as existentialism, the nature of creativity, and the role of the artist in society (Harrison & Wood, 2003). The movement's emphasis on personal expression and emotional intensity also resonated with the post-war generation, who were grappling with feelings of disillusionment and uncertainty in the face of rapid social and technological change (Craven, 1999). Fundamentally, the historical context and development of Abstract Expressionism can be understood as a complex interplay of artistic, social, and psychological factors that coalesced to produce a groundbreaking art movement that profoundly impacted the course of modern art and the way we understand the relationship between art and the human psyche.

The Connection Between Psychology and Abstract Expressionism

The relationship between psychology and Abstract Expressionism is a multifaceted one, as the movement was deeply rooted in the exploration of the human psyche and the emotional aspects of the creative process (Chave, 1991). The emergence of psychoanalytic theories, particularly those of Sigmund Freud and Carl Jung, provided artists with a new framework for understanding the role of the unconscious mind in shaping human behavior and artistic expression (Harrison & Wood, 2003).

Freud's ideas on the unconscious, repression, and the power of dreams greatly influenced many Abstract Expressionist artists, who sought to tap into their own unconscious thoughts and emotions as a source of inspiration for their work (Kuspit, 1994). This process often involved the use of automatic drawing and painting techniques, which allowed artists to bypass their conscious control and access a more primal and instinctive mode of expression (Chave, 1991).

Jung's theories on the collective unconscious and the significance of archetypes also resonated with Abstract Expressionist artists, who were interested in exploring the universal aspects of human experience and the symbolic language of the psyche (Shamdasani, 2003). Specifically, the concept of individuation, which refers to the process of integrating one's unconscious and conscious aspects to achieve psychological wholeness, provided a useful framework for understanding the transformative power of art and its potential to facilitate personal growth and self-discovery (Jung, 1959).

The connection between psychology and Abstract Expressionism extended beyond the artists themselves to the viewers of their work. The movement's emphasis on individual expression and the subjective interpretation of abstract forms encouraged viewers to engage with the artwork on a deeply personal level, often eliciting strong emotional responses and fostering a sense of empathy and shared experience (Rosenberg, 1959). This aspect of Abstract Expressionism has contributed to the development of art therapy as a means of promoting psychological well-being and emotional healing (Rubin, 2001).

Psychology clearly represents a foundational aspect of Abstract Expressionism. Emphasizing the exploration of the human psyche, the emotional dimensions of the creative process, and the transformative power of art as a means of personal and collective expression, this movement embodied the struggles of the human condition and the quest to understand the self in its context.

Major Artists and Their Psychological Influence

Jackson Pollock

Action Painting and the Unconscious Mind

Jackson Pollock (1912-1956) was a pioneering figure in the Abstract Expressionist movement and is best known for his innovative technique of action painting, which involved dripping, pouring, and splattering paint onto large canvases laid out on the floor (Varnedoe & Karmel, 1998).

This revolutionary approach to painting allowed Pollock to engage in a highly physical and spontaneous creative process that was intimately connected with his unconscious mind (Kuspit, 1994). The concept of action painting was deeply rooted in the psychoanalytic theories of Freud and Jung, as Pollock sought to access his unconscious thoughts and emotions through the act of painting itself (Kuspit, 1994). By relinquishing conscious control over his brushstrokes and embracing the unpredictable nature of the dripping paint, Pollock was able to tap into a more primal and instinctive mode of expression that revealed the inner workings of his psyche (Varnedoe&Karmel, 1998).

Pollock's action paintings have been described as "psychic landscapes" or "maps of the unconscious" due to their intricate web of lines, shapes, and colors that seem to reflect the artist's inner emotional turmoil and psychological state (Chave, 1993). The spontaneous nature of Pollock's technique also bears a striking resemblance to the process of free association in psychoanalysis, in which the patient verbalizes their unconscious thoughts and feelings without censorship or conscious control (Kuspit, 1994).

The impact of Pollock's action paintings on viewers is another significant aspect of their psychological influence. The large scale and immersive quality of his works invite viewers to enter into the artist's unconscious world and engage with the painting on a deeply personal level, often eliciting strong emotional responses and fostering a sense of empathy and shared experience (Rosenberg, 1959).

Key Examples of the Manifestation of the Unconscious in Pollock's Works

Several of Pollock's works serve as key examples of his action painting technique and its connection to the unconscious mind:

1. "One: Number 31, 1950" (1950): This large-scale painting is a prime example of Pollock's mature action painting style, showcasing his characteristic use of dripped and poured paint to create a dense, rhythmic network of lines and forms (O'Connor & Thaw, 1978). The seemingly chaotic and spontaneous arrangement of the paint on the canvas can be seen as a reflection of the artist's unconscious mind and a visual manifestation of his inner psychological landscape (Rosenberg, 1952).
2. "Autumn Rhythm: Number 30" (1950): Another iconic work by Pollock, "Autumn Rhythm" exemplifies his innovative use of materials and techniques, such as enamel paint and sticks or basting syringes to apply the paint to the canvas (O'Connor & Thaw, 1978). The dynamic, all-over composition of this painting has been interpreted as a representation of Pollock's unconscious thought processes and emotional state at the time of its creation (Rosenberg, 1952).
3. "Lavender Mist: Number 1" (1950): In "Lavender Mist," Pollock's intricate web of dripped and splattered paint creates a sense of movement and energy, evoking the artist's physical engagement with the canvas and the direct expression of his unconscious mind (O'Connor & Thaw, 1978). The subtle variations in color and the complex interplay of lines and forms in this painting further underscore the connection between Pollock's action painting technique and the exploration of his inner psyche (Rosenberg, 1952).
4. "Blue Poles: Number 11, 1952" (1952): "Blue Poles" is another prime example of Pollock's action painting technique and its connection to the unconscious mind. In this work, Pollock introduces vertical "pole-like" elements amidst the chaotic web of dripped and splattered paint, adding a sense of structure and rhythm to the composition (Anfam, 2016). The interplay between these poles and the surrounding layers of paint serves as a metaphor for the tension between the conscious and unconscious mind, reflecting Pollock's ongoing exploration of his inner psychological state (Rosenberg, 1952).
5. "No. 5, 1948" (1948): As one of Pollock's earlier action paintings, "No. 5, 1948" demonstrates the evolution of his signature style and its relationship to the unconscious mind. The painting features an intricate network of dripped, poured, and splattered paint that creates a sense of depth and dynamism (Anfam, 2016). The overlapping layers of paint and the seemingly random organization of lines and forms in the composition can be seen as a visual expression of Pollock's unconscious thoughts and emotions, reflecting the core principles of action painting as a means of accessing the artist's inner psyche (Rosenberg, 1952).

These examples of Pollock's works illustrate the central role of action painting in his artistic practice and its connection to the unconscious mind. By embracing spontaneity and the physical act of painting as a means of self-expression, Pollock was able to create groundbreaking works that continue to challenge and inspire artists and viewers alike.

Pollock's Psychological Struggles and Their Impact on His Work

Jackson Pollock's personal life was marked by a series of psychological struggles, including alcoholism, depression, and anxiety, which had a significant impact on his artistic output and the development of his unique painting style (Naifeh& Smith, 1991). Pollock's tumultuous emotional state and troubled relationships often

served as the driving force behind his work, as he sought to channel his inner turmoil into a cathartic and transformative creative process (Varnedoe & Karmel, 1998).

Pollock's psychological difficulties can be traced back to his childhood, which was marred by an unstable family environment, his father's alcoholism, and a strained relationship with his mother (Naifeh & Smith, 1991). These early experiences contributed to Pollock's feelings of insecurity and inadequacy, which would later manifest in his struggle to find his own artistic voice and establish his identity as an artist (Kuspit, 1994). Throughout his career, Pollock underwent various forms of psychotherapy, including Jungian analysis, in an attempt to address his psychological issues and gain a deeper understanding of his artistic motivations (Naifeh & Smith, 1991). This exposure to psychoanalytic theories further reinforced the connection between Pollock's work and the exploration of the unconscious mind, as he sought to express his repressed emotions and internal conflicts through the act of painting (Chave, 1993).

The impact of Pollock's psychological struggles on his work can be seen in the intense energy and raw emotion that characterizes his action paintings, which often reflect his inner psychological state (Kuspit, 1994). These struggles played a pivotal role in shaping his artistic vision and the development of his groundbreaking action painting technique. By channeling his inner turmoil into his work, Pollock was able to create emotionally charged and psychologically complex paintings that continue to captivate and resonate with audiences around the world.

Key Examples of the Manifestation of Pollock's Psychological Struggles in his Works

As noted, Pollock's battles with alcoholism, depression, and anxiety throughout his life are thought to have influenced the intensity and emotional charge of his work (Varnedoe & Karmel, 1998). The following examples of Pollock's works illustrate how his psychological struggles may have impacted his artistic output:

1. "Pasiphae" (1943): Created during a period of intense personal turmoil for Pollock, "Pasiphae" demonstrates his early exploration of abstraction and the influence of mythology on his work (Naifeh & Smith, 1991). The chaotic, gestural brushstrokes and the raw, expressive quality of the painting can be seen as a reflection of Pollock's inner psychological state, as he grappled with his personal demons and sought to find meaning and solace through his art (Varnedoe & Karmel, 1998).
2. "The She-Wolf" (1943): Another work from Pollock's early career, "The She-Wolf" features an abstracted, primal figure surrounded by a dense, agitated network of lines and forms (Naifeh & Smith, 1991). The painting has been interpreted as an expression of Pollock's own psychological struggles and his feelings of isolation, anger, and vulnerability (Varnedoe & Karmel, 1998). The raw, visceral quality of the work serves as a testament to the profound impact of Pollock's personal experiences on his artistic practice.
3. "Mural" (1943): Commissioned by Peggy Guggenheim for her New York City townhouse, "Mural" marked a turning point in Pollock's career, as he began to fully embrace the principles of action painting and the exploration of the unconscious mind (Naifeh & Smith, 1991). The large-scale, all-over composition and the dynamic interplay of lines and forms in the painting reflect Pollock's emotional intensity and his ongoing struggle with his inner demons (Varnedoe & Karmel, 1998).
4. "Echo: Number 25, 1951" (1951): Created during a period of relative stability and sobriety in Pollock's life, "Echo" demonstrates the evolution of his action painting technique and its relationship to his psychological state (Naifeh & Smith, 1991). The painting features a more controlled, intricate web of dripped and splattered paint, suggesting a sense of balance and harmony that may reflect Pollock's improved mental health at the time of its creation (Varnedoe & Karmel, 1998).

These examples of Pollock's works highlight the significant influence of his psychological struggles on his artistic practice and the development of his signature action painting technique. By channeling his emotions and personal experiences into his work, Pollock was able to create groundbreaking paintings that continue to captivate and inspire audiences around the world.

Willem de Kooning

The Role of Memory and Emotion in de Kooning's Paintings

Willem de Kooning (1904-1997) was a prominent figure in the Abstract Expressionist movement, known for his gestural and emotionally charged paintings that often incorporated figurative elements and a sense of movement (Stevens & Swan, 2005). De Kooning's work was heavily influenced by his personal memories and emotions, which played a crucial role in shaping the visual language and expressive qualities of his paintings (Hess, 1959).

De Kooning's artistic process was characterized by a constant interplay between abstraction and figuration, as he sought to capture the essence of his subjects through the manipulation of form, color, and texture (Stevens & Swan, 2005). This approach often involved the use of memory as a source of inspiration, as de Kooning drew upon his own experiences and recollections to inform the emotional content and visual imagery of his work (Hess, 1959).

One of the most notable examples of the role of memory and emotion in de Kooning's paintings can be seen in his celebrated "Woman" series, which was inspired by the female form and his complex feelings towards women (Stevens & Swan, 2005). These works are characterized by their aggressive brushwork and distorted, almost grotesque figures, which have been interpreted as a reflection of de Kooning's ambivalent emotions and memories of his mother, who was a dominant figure in his life (Hess, 1959).

Another significant aspect of de Kooning's work is the sense of movement and dynamism that pervades his paintings, which has been linked to his early memories of watching dancers and his fascination with the human body in motion (Elderfield, 2011). This focus on movement and the physicality of the painting process also relates to the artist's interest in the expression of emotion, as de Kooning believed that the act of painting could serve as a conduit for the transmission of feelings and psychological states from the artist to the viewer (Stevens & Swan, 2005).

The role of memory and emotion in Willem de Kooning's paintings is a central aspect of his artistic vision, as it enabled him to create deeply personal and emotionally resonant works that reflected his own experiences and psychological landscape. By drawing upon his memories and emotions as a source of inspiration, de Kooning was able to forge a unique visual language that continues to captivate and challenge audiences to this day.

Key Examples of the Role of Memory and Emotion in de Kooning's Paintings

De Kooning's paintings demonstrate a unique ability to convey emotional intensity and psychological depth through the use of expressive brushstrokes, bold color, and dynamic compositions. The following examples of his works highlight the importance of memory and emotion in his artistic practice:

1. "Woman I" (1950-52): Widely considered one of de Kooning's most iconic works, "Woman I" features a highly abstracted female figure that is both powerful and provocative (Elderfield, 2011). The painting is thought to be influenced by the artist's memories of his mother and other female figures from his childhood in the Netherlands (Stevens & Swan, 2005). The aggressive brushwork, intense color palette, and distorted forms in the composition convey a sense of emotional turmoil and psychological complexity, reflecting de Kooning's own personal experiences and feelings.
2. "Excavation" (1950): In "Excavation," de Kooning creates a densely layered, intricate composition that has been interpreted as an exploration of his own memories and unconscious mind (Elderfield, 2011). The dynamic interplay of shapes, lines, and colors in the painting evoke a sense of movement and energy, suggesting a constant process of excavation and discovery within the artist's psyche (Stevens & Swan, 2005). The painting's emotional intensity and expressive quality further emphasize the role of memory and emotion in de Kooning's work.
3. "Seated Woman" (1940): An earlier work by de Kooning, "Seated Woman" demonstrates the artist's ongoing interest in the human figure and its potential to convey emotional and psychological depth (Elderfield, 2011). The distorted, abstracted forms of the woman in the painting are thought to be influenced by de Kooning's memories and emotions, as well as his exposure to European modernist art movements such as Cubism and Surrealism (Stevens & Swan, 2005). The painting serves as an important precursor to de Kooning's later exploration of memory and emotion in his iconic "Woman" series.
4. "Cityscape" (1955): In "Cityscape," de Kooning captures the energy and chaos of urban life through a densely layered, abstract composition that evokes the artist's memories of New York City (Elderfield, 2011). The frenetic brushstrokes, bold color choices, and dynamic interplay of forms in the painting convey a sense of movement and emotion, reflecting de Kooning's experiences and feelings towards the city (Stevens & Swan, 2005). This work demonstrates how de Kooning's personal memories and emotions influenced not only his figurative paintings but also his abstract landscapes.
5. "Rosy-Fingered Dawn at Louse Point" (1963): This work showcases de Kooning's exploration of the natural world and its ability to evoke powerful emotions and memories (Elderfield, 2011). Inspired by the artist's frequent visits to Louse Point in East Hampton, the painting features a vibrant, expressive color palette and energetic brushstrokes that suggest a sense of movement and vitality (Stevens & Swan, 2005). "Rosy-Fingered Dawn at Louse Point" serves as an example of how de Kooning's personal experiences and emotional connections to specific places shaped the visual language of his paintings.

These examples of de Kooning's works illustrate the significant role of memory and emotion in his artistic practice and the development of his unique approach to abstraction. By drawing upon his personal experiences and feelings, de Kooning was able to create powerful, emotionally charged paintings that continue to evoke the intensity and passion of these feelings in viewers.

The Influence of Psychoanalytic Theory on de Kooning's Work

Psychoanalytic theory, particularly the ideas of Sigmund Freud and Carl Jung, played a significant role in shaping Willem de Kooning's artistic approach and the development of his distinctive style (Stevens & Swan, 2005). Like many of his contemporaries in the Abstract Expressionist movement, de Kooning was deeply interested in exploring the relationship between the unconscious mind and artistic expression, drawing upon psychoanalytic concepts to inform his creative process and the interpretation of his work (Hess, 1959).

One of the key aspects of psychoanalytic theory that resonated with de Kooning was Freud's concept of the unconscious and the role it played in shaping human behavior and emotions (Stevens & Swan, 2005). This idea provided de Kooning with a framework for understanding the emotional content of his paintings and the psychological motivations underlying his artistic choices (Elderfield, 2011). De Kooning's work often incorporated elements of his own unconscious thoughts and feelings, as well as visual motifs and symbols that were derived from his personal memories and experiences (Hess, 1959).

Another important influence on de Kooning's work was Jung's theory of the collective unconscious and the notion of archetypes, which are universal symbols and themes that emerge from the shared human experience (Stevens & Swan, 2005). De Kooning's interest in archetypes can be seen in his use of the female form as a recurring motif in his paintings, which he viewed as a symbol of both creation and destruction, reflecting his complex emotions towards women and his own psychological struggles (Hess, 1959).

The influence of psychoanalytic theory on de Kooning's work can also be observed in his artistic process, which was characterized by a constant interplay between conscious control and unconscious expression (Elderfield, 2011). De Kooning often worked in a spontaneous and intuitive manner, allowing his unconscious thoughts and emotions to guide his brushstrokes and the development of his compositions (Stevens & Swan, 2005). This approach to painting bears similarities to the psychoanalytic technique of free association, in which the patient verbalizes their unconscious thoughts without censorship or conscious intervention (Hess, 1959).

The influence of psychoanalytic theory on Willem de Kooning's work is a crucial aspect of his artistic vision and the development of his unique style. By engaging with the ideas of Freud and Jung, de Kooning was able to tap into the unconscious aspects of his psyche and create emotionally charged, psychologically complex paintings that continue to provoke thoughtful reflection.

Key Examples of the Influence of Psychoanalytic Theory on de Kooning's Work

As noted, de Kooning was particularly drawn to the ideas of Sigmund Freud and Carl Jung, using their theories on the unconscious mind and archetypal imagery to inform his artistic approach and subject matter (Elderfield, 2011). The following examples of de Kooning's works illustrate the impact of psychoanalytic theory on his paintings:

1. "Black Friday" (1948): This work exemplifies de Kooning's interest in the subconscious mind and its potential for artistic expression (Elderfield, 2011). The painting features a chaotic, densely layered composition that has been interpreted as a visual representation of the artist's internal psychological state (Sandler, 1970). The expressive brushwork, bold color choices, and ambiguous forms in "Black Friday" reflect de Kooning's engagement with psychoanalytic theory and its emphasis on the unconscious as a source of creative inspiration.
2. "Attic" (1949): In "Attic," de Kooning employs an abstract, biomorphic visual language that has been linked to the influence of Carl Jung's theory of archetypes and the collective unconscious (Elderfield, 2011). The painting features a series of organic, interconnected forms that evoke a sense of primordial, universal imagery, reflecting de Kooning's interest in exploring the deep, unconscious roots of human experience (Sandler, 1970). The fluid, gestural brushstrokes and dynamic composition further emphasize the psychological depth and emotional intensity of the work.
3. "Woman and Bicycle" (1952-53): This painting is part of de Kooning's iconic "Woman" series, which has been widely recognized for its engagement with psychoanalytic theory and its exploration of the human psyche (Elderfield, 2011). In "Woman and Bicycle," de Kooning presents a highly abstracted, distorted female figure that has been interpreted as a manifestation of the artist's unconscious fears, desires, and emotions

(Sandler, 1970). The painting's aggressive brushwork and vivid color palette further underscore the psychological intensity and emotional charge of the work.

4. "Untitled (Woman)" (1950): Another example from de Kooning's "Woman" series, "Untitled (Woman)" showcases the artist's engagement with Freudian concepts of sexuality and the unconscious mind (Elderfield, 2011). The painting features a distorted, fragmented female figure that evokes a sense of primal, erotic energy, reflecting de Kooning's interest in exploring the complex psychological dimensions of human experience (Sandler, 1970). The work serves as a testament to the profound impact of psychoanalytic theory on de Kooning's artistic practice and subject matter.

These examples of de Kooning's works demonstrate the significant influence of psychoanalytic theory on his paintings, shaping both the visual language and thematic content of his art. By engaging with the ideas of Freud, Jung, and other key figures in the field of psychoanalysis, de Kooning was able to create groundbreaking expressive art that embodies his personal investigation of the psyche.

Mark Rothko

Rothko's Exploration of Emotions through Color Fields

Mark Rothko (1903-1970) was a key figure in the Abstract Expressionist movement and is best known for his signature "color field" paintings, which consist of large, rectangular blocks of color that appear to float on the canvas (Chave, 1991). Rothko's color field paintings represent a radical departure from the gestural, action-oriented approach of his contemporaries like Pollock and de Kooning and reflect his unique interest in the exploration of emotions through the use of color and form (Breslin, 1993).

Rothko's artistic vision was deeply rooted in his belief that art should evoke a powerful emotional response in the viewer and serve as a means of communication between the artist and the audience (Breslin, 1993). He saw his color field paintings as a way to strip away the extraneous elements of traditional representational art and focus on the pure expression of emotions through the careful juxtaposition and layering of color (Chave, 1991).

Rothko's exploration of emotions through color fields was informed by a wide range of influences, including the theories of Wassily Kandinsky, who believed that specific colors and shapes possessed innate emotional properties and could be used to evoke particular feelings in the viewer (Kandinsky, 1910/1977). Rothko also drew upon the ideas of the Romantics and the Symbolists, who emphasized the role of emotion and intuition in the creation and interpretation of art (Breslin, 1993).

In his color field paintings, Rothko sought to create a sense of depth and spatial ambiguity that would immerse the viewer in the experience of the work and elicit a profound emotional response (Chave, 1991). By using thin layers of paint and subtle shifts in hue and tone, Rothko was able to imbue his canvases with a luminous, atmospheric quality that evokes a sense of mystery and transcendence (Breslin, 1993). His paintings often convey a wide range of emotions, from the sublime and the spiritual to the melancholic and the tragic, reflecting Rothko's belief in the universal and timeless nature of human emotions (Chave, 1991).

Mark Rothko's exploration of emotions through color fields represents a significant contribution to the field of Abstract Expressionism and the broader history of modern art. His innovative approach to painting and his deep commitment to the emotional content of his work continue to inspire and challenge artists and viewers alike, attesting to the enduring power and relevance of Rothko's artistic vision.

Key Examples of the Exploration of Emotions through Color Fields in Rothko's Work

Rothko believed that the purpose of art was to express human emotions and that color was the most effective way to achieve this goal (Chave, 1991). The following examples of Rothko's works demonstrate his exploration of emotions through color fields:

1. "No. 61 (Rust and Blue)" (1953): In this work, Rothko juxtaposes contrasting hues of rust and blue, creating a visual tension that evokes a range of emotional responses from the viewer (Anfam, 1998). The soft, blurred edges of the rectangles and their subtle tonal gradations create a sense of depth and luminosity, inviting the viewer to engage in a contemplative, emotional experience (Chave, 1991).
2. "No. 14, 1960" (1960): This painting features a series of vertically stacked rectangles in varying shades of blue and orange, which evoke a sense of calm, introspection, and spiritual transcendence (Anfam, 1998). Rothko's careful manipulation of color, scale, and proportion in this work encourages the viewer to confront their own emotions and to explore the deeper, more profound aspects of the human experience (Chave, 1991).

3. "Orange, Red, Yellow" (1961): In "Orange, Red, Yellow," Rothko employs a warm, vibrant color palette that conveys a sense of joy, vitality, and energy (Anfam, 1998). The rich, saturated hues and the expansive scale of the painting create an immersive, enveloping atmosphere that invites the viewer to lose themselves in the emotional depths of the work (Chave, 1991).
4. "Four Darks in Red" (1958): This painting features a series of somber, dark rectangles that evoke feelings of melancholy, introspection, and existential contemplation (Anfam, 1998). The subtle variations in tone and the gradual darkening of the color palette from top to bottom create a sense of weight and gravity, drawing the viewer into a deeper, more emotionally complex engagement with the work (Chave, 1991).
5. "Untitled (Black on Grey)" (1970): In one of his last paintings before his death, Rothko created "Untitled (Black on Grey)," which features a stark contrast between a black rectangle and a grey background. This work evokes a sense of solemnity, loss, and introspection (Anfam, 1998). The simplicity and minimalism of the composition emphasize the emotional intensity of the painting, inviting the viewer to confront their own feelings of grief, solitude, and existential contemplation (Chave, 1991). The somber color palette and quiet, meditative atmosphere of "Untitled (Black on Grey)" serve as a powerful example of Rothko's ability to convey complex emotions through color fields.

These examples of Rothko's color field paintings illustrate his innovative approach to conveying emotions through the use of color, scale, and composition. By creating works that prioritize emotional resonance and transcendental experiences, Rothko made a lasting impact on the art world and continues to inspire and captivate viewers today.

The Spiritual and Psychological Aspects of Rothko's Work

The spiritual and psychological dimensions of Mark Rothko's work are central to his artistic vision and the reception of his paintings by audiences around the world (Breslin, 1993). Rothko's color field paintings are often associated with an introspective, contemplative quality that invites the viewer to engage in a deeply personal and emotional encounter with the work (Chave, 1991). Rothko's interest in spirituality and the transcendent nature of art can be traced back to his early exposure to the ideas of the Romantics, the Symbolists, and the Russian mystics, who emphasized the power of art to connect the individual with the divine and to evoke a sense of awe and wonder (Breslin, 1993). This influence can be seen in Rothko's own statements about his work, in which he frequently spoke about his desire to create a "spiritual" or "numinous" experience for the viewer through the use of color and form (Rothko, 2004).

The psychological aspects of Rothko's work are closely linked to his exploration of emotions and the role of color and composition in evoking a particular emotional state in the viewer (Chave, 1991). Rothko believed that the act of painting could serve as a form of self-expression and a means of accessing the deeper, unconscious layers of the psyche (Breslin, 1993). In this sense, his color field paintings can be seen as a visual manifestation of his own psychological landscape and a reflection of the human condition more broadly (Chave, 1991).

The spiritual and psychological dimensions of Rothko's work are also evident in the way his paintings are displayed and experienced by viewers. Rothko was known for his insistence on controlling the lighting and the spatial arrangement of his paintings in order to create an immersive, almost meditative environment that encourages introspection and emotional engagement (Breslin, 1993). This approach to the presentation of his work highlights the importance of the viewer's psychological and emotional response in the overall experience of Rothko's paintings (Chave, 1991).

The spiritual and psychological aspects of Mark Rothko's work are integral to his artistic vision and the enduring appeal of his color field paintings. By engaging with these dimensions of human experience, Rothko was able to create a deeply personal and emotionally resonant body of work.

Key Examples of the Spiritual and Psychological Aspects of Rothko's Work

Rothko believed that art should facilitate a transcendent, spiritual experience, and he sought to achieve this goal through the careful manipulation of color, scale, and composition (Chave, 1991). The following examples of Rothko's works demonstrate the spiritual and psychological aspects of his art:

1. "No. 3/No. 13 (Magenta, Black, Green on Orange)" (1949): In this painting, Rothko layers vibrant hues of magenta, black, and green over a luminous orange background, creating a visual harmony that suggests a sense of spiritual equilibrium and unity (Anfam, 1998). The large scale and immersive quality of the work encourage the viewer to enter into a meditative, contemplative state, in which they can explore their own emotions and psychological depths (Chave, 1991).

2. "No. 6 (Violet, Green and Red)" (1951): This work features a series of vertically oriented rectangles in varying shades of violet, green, and red, which create a sense of balance and harmony that invites spiritual contemplation (Anfam, 1998). The subtle tonal gradations and luminous color palette evoke a transcendent, otherworldly atmosphere, reflecting Rothko's interest in exploring the spiritual and psychological aspects of the human experience (Chave, 1991).
3. "Black-Form Paintings" (1964): Rothko's "Black-Form Paintings" series is characterized by large, dark, rectangular forms set against a monochromatic background, evoking a sense of existential contemplation and spiritual introspection (Anfam, 1998). The somber color palette and quiet, meditative atmosphere of these works reflect Rothko's exploration of the deeper, more profound aspects of human consciousness and spirituality (Chave, 1991).
4. "Rothko Chapel" (1971): The Rothko Chapel, located in Houston, Texas, is a non-denominational space designed by the artist to house a series of fourteen monumental paintings, which he created specifically for the chapel (Anfam, 1998). The works, characterized by their dark, somber color palette and their large, enveloping scale, create an immersive, contemplative environment that encourages spiritual reflection and meditation (Chave, 1991). The Rothko Chapel serves as a powerful testament to the artist's commitment to the spiritual and psychological dimensions of his work.
5. "Untitled (Yellow and Blue)" (1954): In this painting, Rothko utilizes a simple yet evocative composition, featuring a large yellow rectangle over a smaller blue one against a lighter blue background. The juxtaposition of the warm yellow and cool blue hues creates a sense of emotional contrast and harmony, reflecting the spiritual and psychological complexities of human experience (Anfam, 1998). The luminosity and soft edges of the color fields encourage the viewer to engage in a contemplative, introspective state, further emphasizing the spiritual and psychological aspects of Rothko's work (Chave, 1991).

These examples of Rothko's paintings illustrate the artist's innovative approach to exploring the spiritual and psychological aspects of the human experience through color and form. By creating works that prioritize emotional resonance and transcendental experiences, Rothko left an indelible mark on the art world.

Other Significant Artists and the Role of Psychology in Their Work

Franz Kline: Franz Kline, another prominent Abstract Expressionist, is best known for his bold, black-and-white paintings that feature strong gestural lines and dynamic compositions (Kline, 2013). Kline's work, often described as "action painting," shares a psychological connection with Pollock's technique, as both artists sought to express their emotions and inner turmoil through the physical act of painting (Kline, 1994). Kline's paintings, such as "Chief" (1950) and "Painting Number 2" (1954), convey a sense of spontaneity, energy, and raw emotion, reflecting the artist's desire to tap into his unconscious mind and explore the psychological depths of the human experience (Rosenberg, 1959).

Clyfford Still: Clyfford Still is another key figure in the Abstract Expressionist movement, known for his large-scale, abstract paintings characterized by jagged forms and vibrant colors (Gibson, 1999). Still's work, such as "PH-129" (1949) and "1957-D No. 1" (1957), often evokes a sense of spiritual transcendence and emotional intensity, reflecting the artist's interest in exploring the psychological and existential aspects of the human condition (Fineberg, 1997). His paintings can be seen as visual metaphors for the struggle between the conscious and unconscious mind, as well as the human desire for spiritual and emotional connection (Gibson, 1999).

Barnett Newman: Barnett Newman, another influential Abstract Expressionist artist, is renowned for his "zip" paintings, which feature large fields of color divided by thin, vertical lines (O'Neill, 1990). Newman's work, such as "Onement VI" (1953) and "VirHeroicusSublimis" (1950-1951), reflects his belief that art should evoke a sense of awe and transcendence, enabling the viewer to confront their own emotions and spiritual beliefs (Fineberg, 1997). His minimalist, contemplative compositions encourage the viewer to engage in a psychological and emotional dialogue with the work, exploring themes of isolation, existentialism, and human vulnerability (O'Neill, 1990).

Robert Motherwell: Robert Motherwell was a prominent Abstract Expressionist artist whose work is characterized by bold shapes, vigorous brushstrokes, and an exploration of the relationship between color and form (Flam, et al., 2012). Motherwell's paintings, such as "Elegy to the Spanish Republic No. 110" (1971) and "At Five in the Afternoon" (1949), often convey a sense of emotional intensity and psychological depth, reflecting the artist's interest in exploring themes of grief, loss, and existential despair (Kuspit, 2000). By using abstraction to express the complexities of human emotion, Motherwell's work invites the viewer to engage in a profound psychological dialogue with the art.

Helen Frankenthaler: Helen Frankenthaler was a pioneering Abstract Expressionist artist known for her innovative "soak-stain" technique, in which she thinned her paints and applied them directly to unprimed canvas, allowing the colors to bleed and merge together (Elderfield, 1989). Frankenthaler's work, such as "Mountains and Sea" (1952) and "The Bay" (1963), evokes a sense of emotional spontaneity, fluidity, and psychological vulnerability, reflecting her interest in capturing the fleeting, intangible nature of human experience (Elderfield, 1989). Her groundbreaking approach to abstraction and color field painting paved the way for the development of later movements such as Color Field painting and Lyrical Abstraction, demonstrating the lasting impact of Abstract Expressionism on the art world (Carmean, 1989; Munro, 2000).

These artists, along with their contemporaries in the Abstract Expressionist movement, sought to explore the psychological and emotional dimensions of human experience through their innovative approaches to painting. By prioritizing emotional resonance and spiritual transcendence, these artists made a lasting impact on the art world.

Theoretical Foundations: Psychoanalysis and Abstract Expressionism Influence of Sigmund Freud's Theories on Abstract Expressionism *The Unconscious Mind and Free Association*

The emergence of Abstract Expressionism as an art movement in the mid-20th century coincided with the growing influence of psychoanalytic theory, particularly the works of Sigmund Freud (Kuspit, 1994). Freud's theories on the unconscious mind and the use of free association played a significant role in shaping the artistic practices and philosophies of many Abstract Expressionist artists (Mullins, 2006). Freud posited that the unconscious mind contains repressed desires, feelings, and memories that can influence an individual's conscious behavior and thought processes (Freud, 1915). He developed the technique of free association, in which individuals are encouraged to express their thoughts and feelings without censorship or inhibition, allowing them to access and explore the contents of their unconscious mind (Freud, 1900).

Abstract Expressionist artists found inspiration in Freud's theories, seeking to tap into their unconscious minds and give visual form to their inner emotions and psychological states (Mullins, 2006). Artists like Jackson Pollock, Franz Kline, and Willem de Kooning embraced the concept of free association, using spontaneous, gestural brushstrokes and abstract forms to convey their emotional experiences and inner turmoil (Kuspit, 1994). By prioritizing the exploration of the unconscious mind and the expression of raw emotion, Abstract Expressionist artists aimed to create a visual language that could transcend traditional artistic conventions and challenge viewers to confront their own psychological depths (Kuspit, 1994).

The influence of Freud's theories on the unconscious mind and free association can be seen throughout the works of various Abstract Expressionist artists, reflecting the movement's deep connection to the psychological and emotional dimensions of the human experience. By incorporating these theoretical foundations into their artistic practices, Abstract Expressionist artists sought to create a new, innovative form of art that prioritized the exploration of the inner self and the complexities of human emotion (Mullins, 2006).

Transference and the Role of the Artist

Another key Freudian concept that influenced Abstract Expressionism is the idea of transference, a psychological phenomenon that occurs when an individual unconsciously projects their feelings, desires, and expectations from their past onto another person, often in the context of a therapeutic relationship (Freud, 1912). In psychoanalytic theory, transference plays a crucial role in helping patients gain insight into their unconscious conflicts and unresolved emotional issues (Laplanche&Pontalis, 1973).

In the realm of Abstract Expressionism, artists often saw themselves as playing a similar role to that of a psychoanalyst, facilitating the viewer's emotional and psychological engagement with the artwork (Rosenberg, 1952). By creating abstract, emotionally charged paintings, artists like Mark Rothko, Barnett Newman, and Clyfford Still encouraged viewers to project their own feelings, memories, and unconscious desires onto the work, fostering a deeply personal and introspective experience (Chave, 1991). This process of transference allows viewers to connect with the artwork on a profound, emotional level, enabling them to confront their own psychological states and gain a deeper understanding of their inner selves (Rosenberg, 1952).

The influence of Freud's concept of transference on Abstract Expressionist artists highlights the movement's focus on the psychological and emotional dimensions of the art-making process. By emphasizing the role of the artist as a facilitator of the viewer's emotional and psychological engagement, Abstract Expressionist artists sought to create a new, innovative form of art that transcended traditional artistic boundaries and encouraged a deeper exploration of the human experience (Chave, 1991).

Influence of Carl Jung's Theories on Abstract Expressionism

The Collective Unconscious and Archetypes

In addition to the influence of Freud's psychoanalytic theories, the work of Swiss psychiatrist Carl Jung also had a significant impact on the development of Abstract Expressionism (Shamdasani, 2003). One of Jung's central theories is the concept of the collective unconscious, a level of the unconscious mind shared by all human beings, containing universal patterns and images known as archetypes (Jung, 1959). According to Jung, these archetypes are the building blocks of human experience, representing fundamental themes and motifs that recur throughout history, culture, and mythology (Jung, 1959).

Many Abstract Expressionist artists were drawn to Jung's theories, finding inspiration in the idea of a collective unconscious that transcended individual and cultural boundaries (Schwartz, 1981). Artists such as Adolph Gottlieb, Mark Rothko, and Barnett Newman sought to create a visual language that tapped into these archetypal images and universal themes, aiming to evoke a shared emotional and psychological response from viewers (Braff, 1986; Grabenhorst-Randall, 1990; Zimmer, 2002). By incorporating elements of the collective unconscious and archetypal symbolism into their work, these artists hoped to create a sense of unity and connection between the viewer and the artwork, fostering a deeper understanding of the human experience (Schwartz, 1981).

The influence of Jung's theories on the collective unconscious and archetypes can be seen throughout the works of various Abstract Expressionist artists, reflecting the movement's commitment to exploring the psychological and emotional depths of human experience (Braff, 1986; Grabenhorst-Randall, 1990). By integrating these theoretical foundations into their artistic practices, Abstract Expressionist artists sought to create a new, innovative form of art that emphasized the universality of human emotion and transcended the boundaries of individual and cultural experience (Schwartz, 1981).

The Process of Individuation and Artistic Self-Expression

Another key Jungian concept that influenced Abstract Expressionism is the process of individuation, which refers to the psychological development and self-realization of an individual as they integrate the various aspects of their personality into a cohesive, harmonious whole (Jung, 1953). According to Jung, the path to individuation involves confronting and integrating one's shadow, or the repressed, unconscious aspects of the self, as well as reconciling the tensions between opposing psychological forces, such as the anima and animus (Jung, 1953).

Many Abstract Expressionist artists saw the act of creating art as a means to engage in the process of individuation, allowing them to explore their inner emotional landscapes and express their unique, individual experiences (Rosenberg, 1959). Artists like Clyfford Still, Robert Motherwell, and Arshile Gorky used abstraction as a tool for self-discovery and self-expression, delving into the depths of their unconscious minds to create deeply personal, emotionally charged works of art (Breslin, 1993). Through the act of artistic creation, these artists sought to achieve a sense of psychological integration and self-realization, fostering a deeper understanding of themselves and their place in the world (Rosenberg, 1959).

The influence of Jung's concept of individuation on Abstract Expressionist artists highlights the movement's focus on the psychological and emotional dimensions of the art-making process, as well as the importance of artistic self-expression in the quest for personal growth and self-understanding (Breslin, 1993). By embracing the process of individuation through their artistic practices, Abstract Expressionist artists sought to create a new, innovative form of art that reflected the complexity and richness of the human experience and celebrated the unique, individual voice of the artist (Rosenberg, 1959).

The Role of the Viewer in Completing the Psychological Process

In the context of Abstract Expressionism, the viewer plays a crucial role in the psychological process by engaging with the artwork and interpreting its meaning through their own subjective experience (Greenberg, 1961). As Abstract Expressionist artists sought to evoke emotional and psychological responses from their audience, the viewer's interaction with the artwork became an essential part of the artistic experience, allowing for the completion of the psychological process initiated by the artist (Rosenberg, 1952).

This active engagement between the viewer and the artwork is in line with the psychoanalytic principles that underpin Abstract Expressionism, as it emphasizes the importance of individual interpretation and subjective experience in understanding the complex layers of meaning embedded within the artwork (Kuspit, 1994).

By encouraging viewers to project their own emotions, memories, and unconscious desires onto the abstract forms and compositions, Abstract Expressionist artists sought to create a deeply personal and introspective experience that transcended the limitations of traditional artistic conventions (Rosenberg, 1952).

Moreover, the psychological process facilitated by the viewer's engagement with the artwork can also be seen as a form of therapeutic self-discovery, allowing individuals to confront and explore their inner emotional landscapes, and potentially gain insight into their own psychological states and unresolved issues (Kuspit, 1994). In this way, the role of the viewer in Abstract Expressionism not only serves to complete the psychological process initiated by the artist but also contributes to the viewer's own personal growth and self-understanding (Greenberg, 1961).

The emphasis on the role of the viewer in completing the psychological process within Abstract Expressionism highlights the movement's commitment to fostering a deep, emotional connection between the artwork and its audience, while also underscoring the importance of individual interpretation and subjective experience in the appreciation of art (Kuspit, 1994). By integrating these psychoanalytic principles into their artistic practices, Abstract Expressionist artists sought to create a new, innovative form of art that celebrated the complexity and richness of the human experience, while also challenging the traditional boundaries between artist and viewer (Rosenberg, 1952).

The Legacy of Abstract Expressionism in Contemporary Art Ongoing Influence on Modern and Contemporary Artists

Abstract Expressionism has left a lasting legacy in the world of contemporary art, as its influence continues to be felt among modern and contemporary artists who have embraced its core principles and expanded upon its techniques (Anfam, 2016; Marter, 2007). The emphasis on emotional expression, individuality, and the exploration of the subconscious mind has inspired numerous artists to engage with these themes in their own unique ways (Marter, 2007).

Artists such as Gerhard Richter and Sigmar Polke have incorporated elements of abstract expressionism into their work by experimenting with the expressive potential of color, texture, and form (Elger & Obrist, 2009). Similarly, the works of contemporary artists like Julie Mehretu and Mark Bradford exhibit the influence of abstract expressionism in their large-scale, gestural compositions that explore themes of identity, history, and social commentary (Tate, n.d.).

Furthermore, the impact of abstract expressionism can be seen in the field of performance art, where artists such as Yves Klein and Marina Abramović have engaged with the physicality of the creative process, incorporating aspects of action painting and gesture to create immersive and emotionally charged experiences for their audiences (Marina Abramović, n.d.; Palumbo, 2020).

Abstract expressionism has also had a profound influence on the development of other art movements, such as Color Field painting, Lyrical Abstraction, and Neo-Expressionism, which have all drawn upon the emotional intensity and expressive potential of the movement (Anfam, 2016; Marter, 2007). This ongoing influence on contemporary art demonstrates the enduring power and relevance of abstract expressionism as a means of exploring the human psyche and emotional experience.

The Continued Relevance of Abstract Expressionism in Today's Art World

Despite the passage of time and the emergence of new artistic movements, Abstract Expressionism remains a significant and influential force in the contemporary art world (Anfam, 2016; Marter, 2007). Its continued relevance can be attributed to several factors, including the movement's emphasis on emotional expression, its exploration of the human psyche, and its impact on subsequent generations of artists.

Firstly, the focus on emotional expression as a central component of the creative process has ensured that Abstract Expressionism remains a source of inspiration and validation for contemporary artists seeking to explore their own emotional landscapes through art (Kuspit, 2005). The movement's emphasis on the power of individual expression and the artist's personal experience has paved the way for contemporary artists to engage with their emotions in a more direct and authentic manner (Anfam, 2016; Marter, 2007).

Secondly, the exploration of the human psyche and the unconscious mind, which was a driving force behind the development of Abstract Expressionism, continues to be a key theme in contemporary art (Jung, 2001; Marter, 2007). Artists today are still drawn to the ideas of Sigmund Freud, Carl Jung, and other psychoanalytic thinkers, using their theories as a means of understanding and interpreting human experience through artistic expression (Jung, 2001). Moreover, Abstract Expressionism has left an indelible mark on the development of

subsequent art movements, such as Minimalism, Pop Art, and Neo-Expressionism, among others (Anfam, 2016; Marter, 2007). These movements have incorporated and adapted elements of Abstract Expressionism in their own ways, ensuring that the movement's core principles continue to have a lasting impact on the evolution of art (Marter, 2007). Finally, the continued relevance of Abstract Expressionism can also be attributed to the high regard in which the movement's major artists, such as Jackson Pollock, Willem de Kooning, and Mark Rothko, are held within the art world (Anfam, 2016). Their works continue to be exhibited and studied in museums and galleries worldwide, serving as a testament to the enduring power and significance of Abstract Expressionism in the history of art.

In conclusion, the continued relevance of Abstract Expressionism in today's art world is a testament to the movement's enduring power and influence. Its emphasis on emotional expression, exploration of the human psyche, and impact on subsequent generations of artists ensure that Abstract Expressionism will remain a vital and significant force in contemporary art.

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