

[Untitled Drip Painting](#) , (circa 1980) by [Etienne Roudenko](#) (On Sale!)

Original Oil on Panel Board - Main Subject: Abstract



Item Number
6033852880

Retail Value
\$3,500

ArtRev.com Price
\$2,700
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Dimensions (As Shown)
8.2W x 5.2H Inches
20.83W x 13.21H cm

Medium
Original Oil on Panel Board

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About Etienne Roudenko

In the 1950s, Roudenko (1897-1987) moved to New York City, and during the course of the next three decades he became obsessed with painting in a style just like Pollock's. This story might have come to a quick end with Roudenko simply being labeled as a clever and talented copyist. But what is remarkable is the depth of both his skill and his obsession. A large billiards table dominated the middle of his tiny studio apartment and his bed was squeezed to the side. So, when he died in 1987 at age ninety, paintings were found packed tightly beneath the billiards table, under the bed, jamming the closets, and covering the walls. Everywhere, there were extraordinarily convincing Pollock look-alikes.

One of the artist's close friends said that Roudenko always spoke of Pollock. At first we didn't know who this Pollock was, so he showed us a book of Pollock. The pictures he showed us in the book were exactly the same as some of the pieces he painted. Falk dismisses the idea that Roudenko could have been a forger because he notes that the artist proudly signed nearly every painting he created. Rather, it is clear that Roudenko dedicated all of his days to his art. He was passionate and unequivocally committed to achieving the lattice-like layers and depth of space that are evident in Pollock's paintings. Indeed, he was like a lone researcher in a laboratory pursuing knowledge for its own sake.

Here was a man who lost his native country, his family, and his language. Yet he was an adventurous and cosmopolitan artist with the confidence to express himself in the same style as Pollock – a master who, only a few years before Roudenko's arrival, had been anointed the grand priest of Abstract Expressionism and placed in the pantheon of art history's heroic figures.

Original Oil on Panel Board

Oil painting is the process of painting with pigments that are bound with a medium of drying oil – especially in early modern Europe, linseed oil. Often an oil such as linseed was boiled with a resin such as pine resin or even frankincense; these were called 'varnishes' and were prized for their body and gloss. Other oils occasionally used include poppyseed oil, walnut oil, and safflower oil. These oils confer various properties to the oil paint, such as less yellowing or different drying times. Certain differences are also visible in the sheen of the paints depending on the oil. Painters often use different oils in the same painting depending on specific pigments and effects desired. The paints themselves also develop a particular feel depending on the medium.

Oil paint was first used, as current knowledge shows, in western Afghanistan sometime between the 5th and 9th Centuries. From there its practice likely migrated westward until, when in the Middle Ages, (Theophilus mentions oil media in the 12th Century) it came into use, although not widespread, in Europe. It later became the principal medium used for creating artworks; the transition beginning during the 15th century with Early Netherlandish painting in northern Europe. By the height of the Renaissance oil painting techniques had almost completely replaced tempera paints in the majority of Europe. Oil painting dates in the West to at least ancient Roman times.

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