



The Rhizome's Features in the Splatter Paintings of Jackson Pollock

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The current research aims to discover the features of the rhizome in the splatter paintings of the artist Jackson Pollock. The subject of the research plays a role in answering the following question: Can we find an approach between the general features of the rhizome and the splatter paintings of the artist, Jackson Pollock, at the conceptual and structural level? As for the importance of the research, it attempts to activate the dissertations of Gilles Deleuze, concerning the rhizome, and to apply them to an artistic analysis. This means that its importance is in the study of the relationship between the features of the rhizome as an environmental phenomenon of aesthetic and expressive structures, and in the application of these features to the abstract expressive artwork, especially with respect to the artist, Jackson Pollock. The current research focuses on a study of the splatter paintings of Jackson Pollock between 1940 and 1950 in the United States. The researcher has chosen to analyse three models of the splatter paintings so as to deduce a series of results, of which the most significant one is the following: The concept of movement and searching in the middle is one of the most important features of the rhizome, to which Jackson Pollock was giving attention while studying his images.

Key words: *Rhizome – Jackson Pollock – Splatter paintings.*

Research Subject

Rapid changes in our lives is a global phenomenon; the one thing that characterises our current era is the rapidity of cultural change and the integration processes that occurs between cultural forms, whether artistic or literary. This is due to the globalization which has impacted all life aspects, especially concerning the impact of post-modernism thought on the different fields of



arts; the thought which bears naturalization and hybridization titles. The current research represents an attempt to activate the term, Rhizome, which refers to the relationship between the plant and its branches, from which the intellectual, Gilles Deleuze has benefited and according to which he has established intellectual dissertations that have been reflected in one way or another in the post-modern arts.

Rhizome is a summary for Deleuze's slogan: "Beginning from the middle". It's distinguished from the tree, the seed and the root in its capacity to fulfil three basic conditions: Communication, altruism and pluralism which don't belong to one origin and bringing them together. Deleuze believed that all languages have been formed on the basis of this mechanism. When we imagine the thought along with the image of the rhizome, we find that this image provides the thought with dynamism and productivity. This metaphor by Deleuze indicates the necessity of getting rid of the tendency to search for the roots, or returning to the origin, or to the first birth moment (Root – Seed). It also refers to the abolition of the passion for reaching the end and the achievement of goals (Fruit – Seed). For this reason, Deleuze engaged in a campaign against Heidegger, regarding Heidegger's passion for the beginnings of Greek thought, at the same time as his campaign against the tendency of French philosophers to adopt Hegel's quote concerning the end of Philosophy (Ali El-Deary, 2008). Unlike Descartes' philosophy of establishment and rooting, and unlike Hegel's philosophy which follows the growth movement that stops at its end, Deleuze doesn't pay attention to the origin nor the end; he seeks to go deeper in the network concept to reach its farthest extent, attempting by way of this to release it from the organic concepts of regularity and purpose and to put it in "a body without organs". For this, he tracks the poor grass model, this awkward plant that has no beginning or end, no origin or purpose; this is the rhizome (Abd El-Aali 2004). This means that it is characterised by a mess in its shape and a lack of objectivity.

One of the most non-objective, post-modern and artistic movements is abstract expressionism, and one of its most remarkable artists is Jackson Pollock. This is due to its general abstract nature and its ability to surpass visual things (The Objective World). "Formlessness" was an expression included in its general definition. This form of art is related to colour, technique and space which expresses direct emotions more than "a form or a sign". This formlessness is also a characteristic of the rhizome as it connects one point to another, but unlike trees and roots, each of its lines does not necessarily dominate the lines of the same type; the rhizome includes systems of very different signs. In line with this, the subject of the current research has been elaborated to answer the following question: Can we find approaches between the general features of the rhizome and the splatter paintings of the artist, Jackson Pollock, with respect to the conceptual and structural aspects?



Significance of the Study

- 1) To shed light on the rhizome's nature in aesthetic and literary studies.
- 2) An attempt to activate Gilles Deleuze's dissertations concerning the rhizome and apply them to an artistic analysis specifically in relation to the artist, Jackson Pollock.
- 3) To support private and public libraries with an artistic and scientific effort.
- 4) To contribute to the aesthetics of abstract expressive texts, for the purposes of helping people with interests in literature, as well as students of aesthetic and theoretical studies.

Research Purpose

The current research aims to discover the characteristics of the rhizome in the splatter paintings of the artist, Jackson Pollock.

Limits

The current research intends to study the splatter paintings of the artist, Jackson Pollock, in the period between 1940 and 1950 in the United States.

Definition of terms

Rhizome: The Latin origin of the French word **réseau** is **retis** which means a thread that has been transformed into a network. even in languages other than Arabic, the thread has been transformed into many threads and a tissue, the network is a tangle of thread, it has been always related to professions and technique, but it has been limited on textiles.

The Operational Definition of the Rhizome

The rhizome, in its most simple form, is a stem used by the plant to spread, growing horizontally under the ground, in a way totally different from the roots, in order to form new plants that produce roots or stems at the stem's nodes. Any of the rhizome's points can be connected to the other points. The rhizome can be cut or broken at a certain point but still follows any of the lines. Movement, 'searching in the middle', linking, altruism, pluralism, coherence, repulsion, mapping and non-indicative separation are some of the most remarkable characteristics that can be found in the paintings of Jackson Pollock.



Conceptual Dimensions of the Rhizome

With respect to the extensions of the rhizome term in the field of agriculture, “the rhizome itself is found in different forms, passing from the surface extension forked in all directions to its embodiments in the form of vegetables buried in the ground and tubers, ... We find the best and the worst of the rhizome: Potatoes, harmful grass which is an animal and a plant; it’s a plant-based cancer” (El-Khattab, 2014). One of the most common characteristics of the rhizome is its ability to be found at several entrances and at intersection points with the roots and to be merged at times with them. The tree starts from a seed, rapidly becomes a tool producing double branches, then rising in one vertical direction, it takes root in one origin; the tree is composed of roots and branches. It is little wonder the Ancients were found mentioning “the Logic Tree”, “the Knowledge tree” and “the Family Tree”. In correspondence with “the Logic Tree”, networks will try to weave horizontal connections linking the connected and the separated points, in order to realise the logic of things and the nature of the creature. By way of this, the network concept has replaced the concept of tree-planting and vertical linking.

The tree forms an axis around which things are arranged in circles and operates according to a regenerative memory, framing every possible thing, identifying a system of points and connections and imposing upon this a sequential system that operates according to the orders of the centre. According to this sequential system imposed by the tree-planting concept, the tree is considered as a root and branches, a trunk and branches, a past and a future. In contrast to structure, growth, history and development concepts, the concept of the rhizome appears to identify a world where the reality of things returns to links and connections that do not deviate from created borders, so that we find ourselves in front of a diaspora and a circumstantial link that isn’t subject to a certain principle and doesn’t seek a certain purpose; there are no sequential systems, it’s just branched growth, a pluralistic system, a random sequence and unexpected cuts, connected destinies with no past or future or memory, maps not exploits, geography not history, a trip not a settlement, the idea of thinking about things among other things; it’s the rhizome not the root, the line not the point, the rehabilitation of the desert not of the species and races included in the tree-branching. (Abd El-Aali, 2014). The word Rhizome has been employed in all forms since the time of Plato. By way of this, the body, brain and social body has been looked at as a network or a series of networks. The century that witnessed a great prosperity in relation to this concept was the 18th century, as proved by Dagonnet, since the network has now become a key to explain every natural thing. With the advent of the industrial revolution, industrial networks would be installed in correspondence with natural networks. Then the engineer would be the planner and the maker of the networks. At the same time, railway and telegraph networks arrived, followed by electric networks before arriving at the network known as the internet. We shouldn’t forget the impact of this on social links and humanity in general, even before the invention of the internet (Abd El-Aali, 2014).



According to the rhizome movement, the mistake always lies in the attempt to create the realistic movement from static moments or conditions, despite believing that the realistic movement is connected. But we encounter two ways: ancient and modern, to recreate the movement. The Ancients referred to the movement towards elements that can be recognised by the brain or the senses, and also referred to fixed and eternal shapes and ideas. In order to recreate the movement, we must control these shapes at the closest point to its transformation from the force to the action...; these shapes can't be transformed to the actions except through their embodiment in the material. In correspondence with this, the movement only expresses the dialectic. A movement conceived in this way will be a transition point from one form to another, such as that which happens in dancing. We register the final limit or the maximum point and make it a substantial moment. Ancient science believed that its subject couldn't be sufficiently known except when it registered substantial moments. It is considered a static science because it doesn't pay attention to time; while modern science doesn't have a substantial moment, its subject is looked at during each moment of its movement or movements (Deleuze, 1997).

For this reason, Deleuze was concerned about the way in which we form perceptions of knowledge without returning to concepts such as: the substance, the essence and the fact, or depending on the forms of reliable images of the thought, so that knowledge becomes accessible without surrendering to the claims concerning the end of philosophy (Adel, 2012).

In Deleuze and Guattari's text, a thousand plateaus (a hill or a surface) is an attempt to escape from the one. For this, the word 'thousand' indicates a multiplicity and the term 'plateau' indicates a region rich in energy; each plateau is a multiple thing, each multiple is a surface, a plateau gains dynamism by itself, always growing without deviating towards something outside; it doesn't want to reach a target outside of itself (Philippe, 2003, p.89). The structure of the book presents an image for a special intellectual structure, rhizomatic¹ not rootlike, a language that searches for what is far away and runs from all rules except the speed rule; the speed of emerging, disappearing, twisting and eluding; it's a movement of a point that becomes a line, a line that becomes a surface, a surface that becomes a mass... a scattered object. We are talking only about pluralism, lines, layers, parts, escaping lines, intensities, flares, mechanical structures and their different forms and bodies without organs. The rhizome winds around itself and branches off intensively on the side and in the form of a circle (Deleuze,

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Rhizome is a chapter in the book, 'A Thousand Plateaus'. The rhizome is a metaphor used by Deleuze and Guattari to describe the shallow, marginal and polycentric knowledge which is characterised by circulation and becoming, which is similar to the rhizome plant. The rhizome, being a herbal plant, grows on the surface of the ground without deep roots extending into the ground; it extends in the form of a horizontal network without a stem or an identified center (Deleuze 1999, p.37-40).

2006). Deleuze believed that the image of a thought lies in its ability to establish its supposed right, depending on the generalization of some of the realities, especially those with no evidence, and on the daily banality, which means verification, as if the thought didn't have to search for its models in a more embarrassing and awkward adventure (Deleuze, 2009). Steadiness is an illusion invented by the mind, since our mind itself doesn't stop moving and developing. Even memory, which we imagine to be static, has changed into a past and missed events, it enjoys a continuous becoming; it exists in the past and in permanent change. Expressing the becoming has been done through the simple mechanisms of the thought which have been directed towards the surface and the margin, (the thought isn't reached through previous rules or conditions, there is no program for a thought, it occurs in a sudden and improvised way without an example or a role model, without a program or rules or recipes) (Mustafa, 2011).

Abstract Expressionism and Formless Art

Abstract Expressionism² is a post-modern tendency that has adopted real-time methods and functional mechanisms along with free play, through the formless concept of art based upon a rebellious reaction, in a way that takes the subject to the furthest extent so as to comply with a type of pure abstraction which is empty of spiritual messages and interior necessities.

After the wake of World War II and the resultant escalation of the social, economic and political crisis, there was a great impact on young artists in the United States and Europe, as the technological progress didn't guarantee social and political progress, whereas there was a crisis in trusting the mentality in modern societies. As much as art was related to, and concerned with the introduction of logic, cubist perfectionism and the movements which evolved out of abstract expressionism during the years between the two wars lost their attractiveness and glamour after World War II (Richard, 1975). Abstract expressionism appeared in the midst of the human tragedy and conflict generated by the war, as there was a confrontation with possibilities which denied freedom of expression; this led to a reaction by artists who wanted to create an art through which they could face the crisis in a provocative way (Amhaz, 198).

² Abstract Expressionism (or the New York school): It appeared in New York in the 1940s, shedding light on the spontaneity of personal expression, warm artistic values, the technical treatment of painting, the personal representation of painting, rapid painting, the emotions and feelings, the gestures and the method of spontaneous painting. It is referred to as 'the mechanism' because it avoids sensible observation, or the (Spot using), referring by this to the shape of the spots on the painting's surface. It's also known in the United States as Action Painting. Among its artists we find Hans Hoffman (American-German 1880-1966), Adolph Gottlieb (American 1903-1974), Mark Rothko (American 1903-1970), Kooning (Dutch-American 1904-1997), Clyfford Still (American 1904-1980), Newman (American 1905-1970) Franz Kline (American 1910-1962), Jackson Pollock (American 1912-1956), Philip Guston (American 1913-1980), Ad Reinhardt (American 1913-1967), and Robert Motherwell (American 1915-1991. For more information, please visit www.artcyclopedia.com - www.artlex.com (Art movements and periods



All of this paved the way for the appearance of new improvised attempts empty of academic tradition, whereby the artist became subject to a testing process and to new unknown places, which made them choose non-objectivity and destroy the visual image in order to reach it. So Abstract Expressionism formed what is similar to an artistic revolution; as it changed the general image of art, it also changed our perceptions of art as well as the relationship between artists, the forum, the society and the cultural practice. It is characterised by an escape tendency, opposition and rejection.

This rejection, which has been added to the conditions of the painting creation traditions will form a program and a rhizomatic position – away from the seed and the fruit (the researcher's opinion) -. By this it's compatible the post-modernism art, it's an activity that seeks to destroy and surpass the rules and to break the limits which are well recognised in arts and previous artistic, cultural and aesthetic theories, it's an activity produced from the crisis of the absence of trust / fact, it seeks intentionally to disturb the assumptions and the basics of the art (Cay, 1999, p.26). Abstract Expressionism has sometimes called for an opposition of the finished shape and involves working on the opened one; it appealed to play, and to the use of accident and shallowness, and antagonized creativity with its traditional contexts (Sharaby, 1993), through artworks that has been achieved by different ways and unprecedented methods, where the concentration was taking place according to the method by which the treatment is usually done using the tools, materials, techniques in addition to the factor of spontaneity, the event, the necessity and the necessities of the accident.

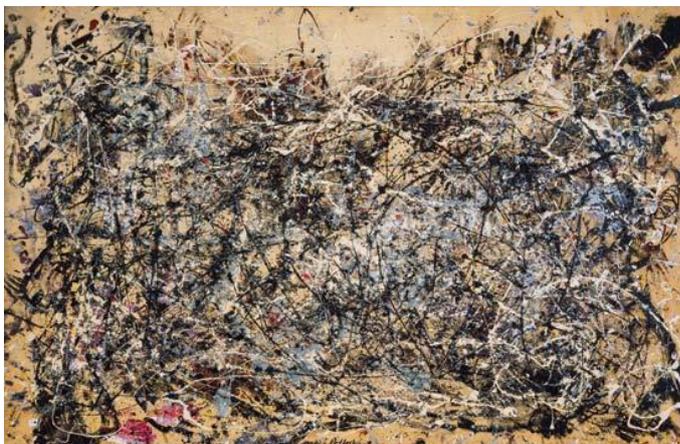
The American artist, Jackson Pollock,³ (1912 – 1956) is the artist whose name has been linked to Abstract Expressionism and who established its basics in the context of opposing the mind and artistic traditions, He managed to produce a body of work in a format now known as action painting, and started the method for which he has become well known: free, not committed, abstraction. From his other procedures, we find that he adopts dip and splatter techniques where he passes the entirety of the colour box onto the surface of the painting in a vibrating movement (Moller, 1988). This performance has been considered as both exciting and destructive, a state of rebellion and rejection towards the artistic traditions that have been formed. The intuition of real-time action, controlled by the brain, allows Pollock to come in contact with the senseless hidden body which appears in the desire towards fragmentation and destruction. While entering his images to become a part of them, walking around them and working on them in all directions, Pollock has described this process thus: “When I am in my image, I am not afraid of what I am doing, as I can see who I am after a short period, I am not

³ Jackson Pollock is an American artist, born in Wyoming in a family working in Agriculture, and was influenced by Mexican artists. In 1930, he moved to New York to study in the Art Students League where he worked with Thomas Haron Benton, the painter of the American natural scenes who was concerned about studying the principles of the arts of the Renaissance. Pollock was fascinated by this art and practiced this form intensively until he opposed it due to his inclination towards Abstraction. (Cruden 1995, p.380-381)

afraid of making changes in the image or destroying it, as the image has its proper life and tried to make it appear” (Read, 1989, p.142). Pollock is one of the artists busily testing the material of their works and who are sometimes referred to as artists of the mixed middle. Jackson Pollock was concerned with ways of using the first materials in an artwork, always seeking to use new techniques. He used proper tools and techniques appropriate to the method of carrying out the artwork and to the painting’s size, and he described these procedures by saying: “My painting doesn’t come out from the painting board, I prefer fixing the cloth on a solid wall or on the ground with some nails. By this method I can turn around it and use it from the four directions. I left the common traditional painting tools like the board, the palette, the brush...etc., I preferred to use sticks, knives, liquid dye, heavy polish, sand, crushed glass, or any added strange material; when I am in the image, I am not aware of what I am doing, afraid of resorting to the change and to the destruction of the mental image, as the painting has its own life, I try to make life come out through the painting” (Smith, 1995, p.26-27). Thus, he doesn’t employ his body along with his thought while producing his dynamic paints that search in the middle.

His originality stops at the fact that he has extended the continuity of his inspirations to a degree where the painting surface has become a region of action, practice, connectivity, multiplicity and a region of existence, more than a space on which he weaves and reconceives, or an expression of a real or an imaginary thing. What has appeared on the cloth isn’t an image but an incident, the target is no more about self-expression, not even the spontaneous projection of visual elements of a senseless origin. “The new painting has the same metaphysical existence of the artist” (Red, 1983, p.119). Thus, the researcher believes that giving the painting this anthologist dimension will provide it with yet another rhizomic dimension by way of the state lived by the artist himself, as a result of the tragedies of World War II.

Study of the Features of the Rhizome in Jackson Pollock’s Paintings



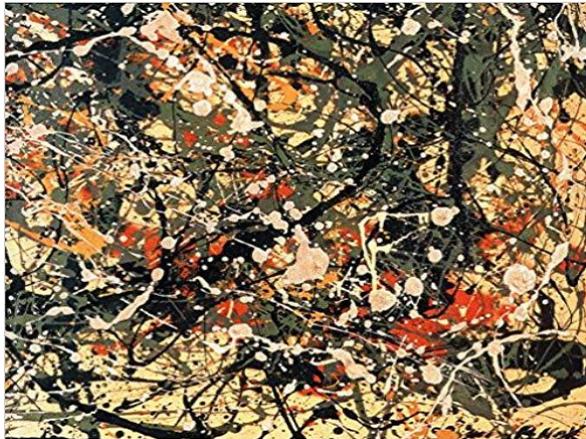
Artwork name: Number 1 / Medium: Oil on canvas / Production date: 1948
Dimensions: 172.5 x 264.5 cm / Ownership: Museum of Modern Art, New York

The tendency towards movement in the lines and colours directs the structure towards an abstract formula, as mapping, to be established for the efficiency and compatibility of the abstract dialogue with the technical and creative variants and with the spontaneity of the performance (mentally / visually), and to form coherent and repelled coloured spots in order to impose the power of imagination upon the composed structures which invoke the idea of a designed production, or a product with intensive lines and colours and a formless structure. The above piece is composed of moving rhizomic lines that are unable to return to the one or the multiple; it's not that one directly becomes two or three or four or five...etc., it implies revealing self-realities and self-presentation assumptions with respect to the direct coherence with the coincidence state and the possibility to employ the speed as a conscious appearance through which chronological circulation is conceived as an announce measurement unit. Besides, the coloured spots and lines which are used aren't multiple, or derived from the one, they aren't composed of units or dimensions or moving directions, they have no beginning or end; they are rhizomes existing always in the middle upon which they depend to grow and develop, without an essence or a subject.

In the current work, which is close to the rhizome's features, it only consists of lines: Typesetting and fragmentation lines, in addition to the nomadic and escape line, operate as a far dimension. These are merely links that can be determined between points and places. According to Deleuze's expression, the point is the conceptual sign or the graphic indicator of Chaos Theory; it has a grey colour which is a mix of all colours and is found in a position that isn't up or down, it's neither a warm nor cold colour, it's a point without dimensions. Therefore, it is a review of the harmony of structures as retrospective portable things, recognised by the assumptions of implicatory obsessions of directional multiplicity. It is also a review of destruction of the structure of non-objectivity and formlessness, which contributes to the multiplicity of fragmented centre spots as a result of the openness of the signs that include cognitive variants of the pure abstract action. In order to recreate the movement, we have to control these shapes at the closest point to its transformation from force to action. In correspondence with this, the movement can only express the dialectic.

In addition to this, the openness of the space manifested in the splatter style of Pollock has made the conceptual structural of the formation elaborate its global and cognitive vision, via the mechanism of (time) functioning as a contextual value stimulating the action. This is done through the variation in the separating borders of the axial intersections (linear and coloured), as well as through the durability of the kinetic connections with the combination between the example's images or the non-model imagined in the mental perceptions, and the idea of infinite extension of the movement of the rhizomic impact in the context of what must be totally connected. In this context, the rhizome doesn't settle for the installation of a system that replaces the previous one and doesn't settle for a replacement of the vertical one with the

horizontal one, but establishes unconscious linkages between all of them. The traditional 'Logic of Meaning' isn't sufficient for us to realise the nature of the creature. The world isn't a movement of significance and meaning, it's not subject to arrangement and classification. For this reason, the rhizome fulfils three basic conditions: connectivity, altruism and multiplicity, none of which belong to a single origin that unifies them. These splatter paintings provide the thought with a dynamism and a productivity, which is similar to the memory that we imagine to be steady until we realise that it has been transformed into a past, and missed events. These paintings enjoy a permanent becoming, as they exist in the past, while being in a continuous transformation. This becoming has been expressed through the simple mechanisms of a thought which has headed to the surface and the margin; the thought isn't reached via previous rules and conditions, there is no program for the thought, it's come about in an improvised and sudden way without an example or a role-model, without a program or rules or recipes.



Artwork name: Number 8 / Medium: Oil colours, enamel, aluminium colours on canvas /
Production date: 1949 / Dimensions: 457.5 × 269 cm / Ownership: Neuberger Museum of Art,
New York

Human existential anxiety is one of the most important characteristics of post-modernist art, and this anxiety has been reflected upon in Pollock's paintings; the overlapped dynamic shapes have no stationary point or a centre. Instead, they overlap in a space which is interlocked in tentacular, coloured, special, linear and formal interferences. The rhizome links between one point and another, each of its lines doesn't even necessarily refer to lines of the same type. The splatter style of Pollock is spread out over all spaces and topographies of the painting's surface which indicates its non-completion; the artist adds another colour to the last layer and so on.

Along with other contemporary American artists, Pollock was influenced by Surrealism. Many gave up on it because of its tendency towards rebellion and its expressions of personal crisis, which was not always compatible with their feelings, as their achievement of the technical exercise was a totally different thing; they weren't concerned about reaching that awkward form of art with its visions and its own world, but were more concerned about

expressing concrete pictorial sensations. Despite all of this, Pollock employed the unconscious in his artistic productions to express an indicative conceptual system that functions according to the unconscious and that is separated from the working mechanisms of the Surrealists, and from the nature of the inspiration of their visions and visual perceptions of the external world.. This system isn't different from the visual elements except in its illogical production (like combining heterogeneous elements) and the unrealistic elements described by Pollock as concrete pictorial sensations. However, Surrealism aims to eliminate these sensations, to release them from the visual memory and to bring them to the expressive style of its works.

A rhizomatic composition conceived of by Pollock attempts to change the surface of the thought and to escape from format and order. In this context is formed the intellectual climate appropriate to the surfacing after destroying the mental authority and spotting light on the difference, the multiplicity, the becoming and the adoption of the parts in contrary to the universals. Pollock had to find a special technique that was able to satisfy these sensations and to embody them in a group of paintings with new artistic tendencies (non-objectivity) and new treatments, so that this technique becomes represented using salt, sand, powdered glass and liquid colour. Pollock was the first one who exploited this technique widely, and in a special way, without using the brush or any other traditional methods that had prevailed in the graphic process. As for the technique, it is about projecting colour or pouring it on the canvas of a usually large base that is extended on the ground, through a pierced box by which the artist pours his liquid colours onto the painting, back and forth, in all directions, in a spreading and intersecting way, from all sides of the painting and in a quasi-mechanical way by which the artist links the graphic process with the physical rules of movement from which a group of similar, circular or oval lines, varied in intensity and harmony, results. These works target the visual perception more than the imagination; their only advantage is that they are produced by accident. According to Pollock, the artist manages to go through the painting to become a part of it, similar to the rhizome which refers to the map that is always elaborated upon, dismantled, connected, reversed and modified with its entrances, multiple exits and escape lines.

In this painting, which is composed of dyed layers consisting of complex and intersected lines of interfered colors and surfaces that are varied in depth and connected,, it is clear that the first layer consists of black and dark olive-green colours, the second layer consists of blue and white which interferes with the black layer, which allows the layers of orange, yellow and red to appear as an excitement centre for the viewer towards its colourful lights. These colourful layers in all their multiplicity are similar to a form of chaos which is distinguished through intersections, separations, individualities and isolations. It is difficult to identify its features, since it doesn't have the sequential shape of a tree with its branches, but seems to possess the rhizomatic shape that doesn't know the up, down, deep and surface characteristics.

In his art, Pollock, who is considered to be one of the pioneers of abstract art, marginalised the concept of the painting as a reflection or a repetition or a representation of reality. He also marginalised any form of the imitation of reality, so that nothing was inspired from nature. This art is related to the colours, and the followed method of using which directly reveals the artist's reactions more than to a certain shape or sign, leading by this to some embodiments that may be metaphors using shapes or signs without being related to any shape of the reality. This art is an expression of multiplicity, lines, layers, escape lines, intensities, flares, mechanical formations with their different forms, bodies without organs, its structural and transferring process, coherence levels and measurement units for each case. The measurement units of layers, time, intensity and rapprochement don't only form a quantitative transformation of the shapes. This art evolved out of a direct relationship with the materials that were chosen and transformed into an artistic material and from the method or the technique adopted in explaining or interpreting the (non- objectivity) in work, the colour became the material and the method of the embodiment and one of the expressive forms.



Artwork name: Autumn Rhythm (Number 30) / Medium: Glaze on canvas / Production date: 1950

Dimensions: 266.7 x 525.8 cm / Ownership: Human Rights Institute, New York

The images used by Pollock were based upon shapes which referred to the different biological phenomena of vegan and animal combinations, which in turn referred to primitive symbols, and were similar to the movement of insects and random animals or that of the grass and its random paths. The shapes that appear as a result of the free use of the colour, and which produce unconscious examples, are close to the abstract psychological automatic mechanism for which André Breton is known and which was applied by the Surrealists.

In this painting, the splatter style of Pollock a rhizomatic dimension, were it surpasses the reduced absent limitations of the shapes' structure in the unconscious identity of the rhizomic dimension, till reaching a level of communication, altruism and call base on the relationship of



the written formula of the formation and the factors of the space/time framework concerning the content of the established intellectual philosophical perspective of the self-manifestations, ego, alienation, rebellion and absurdity. This is a language that searches for what is far from all rules except the speed rule; the speed of emerging, disappearing, twisting and eluding; it's a movement of a point the becomes a line, a line that becomes a surface, a surface that becomes a mass... a scattered object. It is about the multiplicity, lines, layers, parts, escape lines, intensities, flares, and mechanical combinations with its different types, and bodies without organs.

In Pollock's paintings, dismantling is free to shake fixed meanings, through the visual languages used, the infinite play in the movements of meaning, the structure, shape and rhizomes, and by way of shaking the legibility of visual and visible shapes in the painting, as well as the following binary opposites: presence and absence, meaning and meaninglessness, life and death, existence and nothingness, and the rational and the emotional. Nothingness is the base upon which Pollock established the movement of lines and coloured spots, through traditional usage of the form and subject / content components and the attempt to destroy the indicator and the indicated objects which had been identified in mapping and via a permanent dynamic visual cognitive haze. The formal or visual fragmentation cannot be adjusted or controlled as its essence is a about a free game that has been extended at the same time as the movement of the shapes' formation and their instability, and with the homogeneous and heterogeneous continuous repetitions. They are homogeneous because they're an extension of the hand motion of the artist and his reactions, and because they're an integral visual form, in the visual formation of the painting. They are also heterogeneous because they aren't based on a clear system. On the contrary, the absence of mentality, the chaos and the play are the factors that encouraged the artist to paint on the cloth surface using his brush steeped in the colour, or on the holes of the colour boxes, so that we find ourselves in front of a diaspora, a circumstantial connection that is not subject to a certain principle and doesn't have a particular target/, There are no sequential systems, it's just a branched growth, a pluralistic system, a random sequence and unexpected cuts, connected destinies with no past or future or memory, maps not exploits, geography not history, a trip not a settlement, the idea of thinking about things among other things; it's the line not the point. The artist doesn't seek a target or a purpose, he wants to find a sort of psychological, formal and emotional equivalence, that should be felt during spontaneous work, and which adopts intensive accidents or generative multiplicity or the developing of altruism, in order to create its shapes and general composition. There is no clear and identified reason for the separation between the dynamic thread shapes produced from the pouring of the colours, which exist in a chaotic world where the phenomenon appears several successive times, according to its desire.

The text of Pollock is an open-minded text, empty of reading limitations; the indicators aren't sensational or rational identified references. Although its contexts have cognitive dimensions

with no indicated time or place, they have more than one meaning. When the artist poured the colours of the painting's cloth expanded on the ground, he didn't want to give it a function or a certain meaning, but instead wanted it to surpass the interfered shapes; it's a personal expression that is not related to the consciousness or the feeling of the artist. Therefore, the artwork was formed from small satisfied interfered structures that always respect the conditions of its absence and presence as parts; it's also formed from a partial structure and parts of an integral structure.

Pollock's attempt to prevent the shape from reaching a stationery state of formation led the shapes to a permanent formless state, in order to be compatible with the relativity of its knowledge, movement and uncertainty, and to the absence of a steady or a controlling imperative fact. It's about a visual series of transitions between the object and the shape, the material and the physical formation, since the formation energy, the reciprocal elimination and the becoming are an alienation action that approaches the formation energy and the relativity that make all objects, facts and cultures in a continuous motion. This rhizomatic combination concerns the work since it's associated and it's a multiple thing, unlike the mechanical combination of the lines which concerns the layers that produce from it an organism, a global indicator or a limitation related to the self, it also concerns a body without organs which permanently gets rid of the organism and passes some unimportant parts as pure things. For this reason, the artist's retreats through his return to the dream, to the common unconsciousness, to the play, to the mess, to the rebellion and to a sort of darkness in the environment lived by the human and in the modern society made (Pollock)'s shapes and compositions submerged in them, as the black color and its continuous swirls had produced a world of a messy and desperate becoming, assuming that the nothingness is better than the thing and that the chaos is better than the seriousness of the work, so the human practices that made the world more ugly should be exposed, there is no problem to use the ugliness, the stroke and the taunt to wake it up.

Conclusions

The researcher reached a series of conclusions:

- 1) The concept of movement and searching in the middle is one of the most important characteristics of the rhizome, about which Jackson Pollock was concerned while entering his images to become a part of them, studying them and working on them from all directions, which means searching in the middle. As much as the art is related to and concerned with the logical and perfect introductions which depend on the rational and intuitive aspects during the years between the two wars (the Seed-Fruit principle), chaos, nonexistence and destruction of the image after World War II were adopted, which means searching in the means and in the techniques.

- 2) The non-indicative break, where the rhizome's lines are broken but they have infinite ends, which forms an artistic approach. The artist following the formlessness rejects the definition of the painting as a reflection or a repetition of the reality and the model; he forms a rhizomatic program and position, by moving away from the seed and the fruit according to factors such as spontaneity, intuition, necessity and accident. Pollock represents by this the case of rhizomatic circulation as well as the rejection of every static content or data, surfacing is greatly embodied in the energy of the senseless existence and the destruction of the mentality, memory and history, so that the dynamism of the moment remains, in which the shapes are transformed and fused.
- 3) The multiplicity, which is a fundamental feature of the rhizome, is found in the works of Jackson Pollock. These works are characterised by a generative motion which produces a group of circular and oval interlocking lines. They are also found in the spatial transformations in the painting, where there is no central point around which the artwork is concentrated, but there are spots distributed all over the painting, so that the artwork becomes open in its illustrations for the reader who is able to read it in this way. Therefore, the practice and the generated fun and pleasure become the real meaning.
- 4) The intersection and the repulsion through the dripping process; this conceptual process was produced to release the energy of the movement and its action in accelerating the lines by weakening them or slowing them down. On the one hand, this is done through the process of intensifying and expanding them. On the other hand, the conception of the dynamic action as an affirming incidence for the surface's content contributes to the appearance of the constructive aspects of the line and the colour in the general structure of the design. This is revealed in his usual paintings which acquire a conceptual dimension composed of movement and accumulation in the conceptual structure of the painting and its resultant disguise and flexibility in treating time and space structures, structure that identifies a group of points places and links.
- 5) Mapping in constructing the painting; the generative energy of the imagination varies and is full of data concerning the contextual argument of the geography, the artistic and aesthetic structure in the painting's area. This was considered as a closely-related interference with the whole changes in the painting's structure and their relation with the implicit compatibility of the imperative manifested visions of the movement's action (line movement, colour movement, formlessness movement, the movement of the centres and their multiplicity, the connectivity of the lines and their repulsion, the non-indicative break). This situation led Pollock to consider the structural links of the painting as a pure aesthetic necessity, including the idea of dedicating the links with the unconsciousness at one time, and adapting the technical performance to be a revealing method of the aesthetic value at another time.
- 6) In the structure of the painting, established according to the attempt to identify an invisible dimension of meaning, the lines and colours that are poured on the painting's



cloth became more smashing, for what can be described as a reciprocal tendency of speed and motion, which gives a cognitive and visual significance composed of naturally occurring tensions of overthrowing the centre and using non-imperative, marginal and non-central combinations, which were almost sought by Pollock in his conceptual and structural dissertations in the painting of his art.

- 7) Pollock didn't try to identify precise targets for the impact of his artwork; his artwork is generated from instantaneous personal pleasure without a particular base or meaning to be revealed in a speech or a message of certain significance, as the meaning is absent and relative, the destruction and construction collaborate together in its generation and the generation of what would be destroyed after the production of his artwork. Thus, there are no values or traditions that can control or adjust the artwork and the emotions of the artist, no historical imperative for the indicator or the indicated object to appear in the painting.



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