

Image Analysis

Image: Abstract Expressionist painting (**Jackson Pollock**)

The figure is a network of lines, splashes, drips, and white marks spread across the entire surface. Unlike a figurative composition, there is no single recognizable subject clearly separated from the background: the whole canvas functions simultaneously as active field and visual figure in itself. The image is organized as a mesh of superimposed gestural trajectories where color, rhythm, and density replace identifiable motif. The spectator does not contemplate an object, but a process in motion. The composition dissolves the classical distinction between figure and ground, transforming the entire canvas into a visual event. All variables cooperate to transmit energy, controlled spontaneity, complexity, and continuous movement. The work transforms painting into the physical trace of gesture.

“The whole painting is made of visual graphic elements, seemingly chaotic, where the eye moves constantly searching for a figure.”

1. ORGANIZATION OF DOMINANT LINES

Real Lines

A. Linear network

Large black and white trajectories cross the surface in all directions.

B. Curves, loops, spirals

Numerous turns and entanglements generate continuous expansion.

C. Absence of stable horizontals/verticals

There is no classical structure of rest or central axis.

Imaginary Lines

A. Natural reading vector

There is no single route. The eye may enter through any zone and drift constantly.

B. All-over expansion

The forms seem to continue beyond the edges of the canvas.

C. Temporary centers

Some denser zones attract attention more strongly, but no focal point remains stable.

Subjective Synthesis

The linear skeleton communicates extreme dynamism, gestural freedom, and instability.

2. ORGANIZATION OF LIGHT / CHIAROSCURO

A. Tonal key

Predominantly medium tonal key with intense alternation.

B. Tonal contrast

Very high contrast between:

- white splashes,
- black linear marks,
- ochre grounds and middle tones.

C. Modeling

No conventional three-dimensional modeling is intended. Surface contrast and layered overlap dominate.

Interpretation

Light/dark relations activate zones and create rhythms rather than describe objects.

3. ORGANIZATION OF COLOR

A. Dominant colors

- black / white,
- ochre / yellow,
- reddish / orange,
- dark blue.

B. Chromatic harmony

Tense equilibrium between earthy warm tones and cooler accents.

C. Chromatic contrast. Very high:

- blue vs ochre,
- black vs white,
- orange vs cool areas.

D. Saturation. Medium-high and irregular.

Interpretation

Color intensifies emotional energy and multiplies competing focal points.

4. ORGANIZATION OF SHOT SCALE

A. Type of shot

Not applicable in classical photographic terms. It is a total pictorial space.

Emotional Effect

The viewer does not observe a scene; they are visually immersed in an active and enveloping surface.

5. ORGANIZATION OF VIEWPOINT HEIGHT

A. Viewpoint. Frontal in relation to the canvas.

Interpretation

Creates direct relation with the pictorial surface, without traditional illusionistic depth.

6. ORGANIZATION OF ELEMENTS IN TWO-DIMENSIONAL SPACE

A. Format

Square format.

Favors:

- non-hierarchical reading,
- broad circulation of the eye,
- distributed balance.

B. Rule of thirds

Classical thirds lose relevance here. There is no strategic placement of figures at attraction points. However, some central and lateral dense zones create temporary visual pulls.

C. Balance

Dynamic balance distributed across the whole surface.

D. Three-dimensionality

Low to moderate:

- superimposed paint layers,
- crossings of dripped lines,
- slight depth through transparency and overlap.

E. Visual rhythm

Extremely high through repetition of:

- drips,
- nervous lines,
- intersecting stains,
- alternation of empty and dense areas.

Interpretation

The eye never rests. It remains in motion through an open, non-linear, changing reading, continually searching for a principal figure that never fully appears.

CRITICAL COMPOSITION NOTE

What may initially seem chaotic is in fact highly controlled distribution. Pollock replaces traditional hierarchy with total-field organization. If a single dominant figure existed, much of the tension and immersive power would disappear. The absence of stable center is not a flaw but the central compositional principle.