

# Gilles Deleuze's Point of View for Biographical Trends of Frances Bacon's Ideas

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## Abstract

Francis Bacon as a precursor of modern painting, in addition to reputation in the fields of visual arts, has attracted the attention of many philosophers and scholars of the twentieth century due to its creative and controversial works. One of these philosophers is Gilles Deleuze. Gilles Deleuze is written numerous works in various fields ranging from photography and cinema to the history of philosophy. In a book entitled "Francis Bacon: The Logic of Sense", Deleuze presented a new understanding of the concepts contained and hidden in Bacon's paintings of Bacon. Seeking to explore Bacon's position in painting and also Deleuze's position in the philosophy, the current study intends to analyze Deleuze philosophical interpretation of the works of Bacon.

**Keywords:** logic of sense, figure, body painting, bacon, Deleuze

## 1. Introduction

In dealing with Bacon, researchers have proposed different narratives. An artist such as Sylvester adopts a totally formalistic approach to Bacon. However, to correct Sylvester's excessive formalistic approach, another group of critics took a different approach and offered a psychological-biological interpretation of Bacon. As Bacon had a very bad relationship with his father who chastised and whipped the boy in childhood because of homosexuality and put him thrown out of the house, he was a good mouthful for Freudian theory. Other aspects of Bacon's life could be manifested in his art as well. Perhaps his horrifying images originate from his experience in clearing buildings of the dead bodies during World War II. However, Deleuze in "Logic of Sense" introduces three main pillars of Bacon's painting as: the field of color, shape forming line (circle), and figure. Deleuze's attention to the concept of "figure" and its disintegration can be a reminder of "sublime" proposed by Kant. However, it remains to be seen how this experience distances from Kant's transcendental aesthetics, and it is diverted to a direction which is not either Kant's territory, and should be searched in Deleuze's readings of some philosophers such as Spinoza, Nietzsche, Bergson, Hume, and Foucault (Deleuze, 2014). These three pillars are the most important foundations of Deleuze's interpretation of Bacon's paintings. The first main question is that what is Deleuze's approach to artistic work, and what is its relation with classical aesthetics. In fact, Deleuze considers artistic work in a different way, not in terms of form and content, not according to the spirit or worldview, a class or a race which are expressed in artistic form, but based on the lack of constitutive subject. For Deleuze, art is the same desire, and desire does not encompass any lack, and art is one level of immanence. Unlike psychoanalysis, Deleuze considers desire and life as full and rich. Desire is a productive issue without reference to external factors, whether "lack" wants to evacuate it, or "pleasure" or "impossible jouissance" as its pure transcendence want to fill it. Desire seeks to construct the body without organs or immanence (ibid: 19). We know that Bacon portrays helpless and suffering people. His subjects are disfigured and screaming. The viewers of his works would say Bacon portrays man like a piece of raw meat. With a cursory look, it is possible to achieve such initial impressions of Bacon's paintings. For example, consider his outstanding painting "Three Parts" (1973). In the middle of the frame, a man sitting on the toilet and a black hole of water has leaked under his feet. Images are dark and painful; they are the smell of death. But here and in other Bacon's works, the emotional and illogical impact are neutralized by formal properties. Overall form of the painting "Three Parts" is the reminiscent of religious icons and altar paintings. Suffering is modified by static composition and use of dark and unusual colors. Such look on helpless people is crucial to Deleuze, because it is the aftermath of such perspective that creates an opposition between the real and the possible. On the other hand, following from

Bergson, Deleuze considers the possible as a false sense which is based on two rules of similarity and demarcation. It is assumed that the real is identical with the possible, i.e. the real that we achieve, already exists, can be developed and realized based on the order of a demarcation. In this image, everything is already given: all the real is pre-supposed in the image of the possible and its false actuality. However, it is not clear whether this possible is nothing but a false concept, according to which it is alleged that the real is a mental picture of it in a regressed form, and has been always possible before it does happen. In fact, it is not the real that may look like the possible, it is the possible that is likened to the real, and is abstracted from it in the process of the formation of the real (ibid, 20). With such an approach, recumbent or leaned figures created by Bacon are of high significance. They lie, but not because they have been tired of their inability to realize the possible, but they may already have terminated the possible. They do not lie due to fatigue, they are “exhausted”. Does this mean falling into passivity and indifference? In no way. In this situation, “you are not passive: you are headed, but toward nothing” (Deleuze, 1998). Formal distortions in Bacon’s figures is a manifestation of their inherent tension, it is a state in which all situation variables are mixed together, and exceed the order of signification. Therefore, it is a potential or static movement. As Beckett said, “Here, departing from here and go somewhere else, or stay here, but in traffic” (Beckett, 2011). In such potential movement we are faced with the impacts of forces on the body. Formal distortion and excitement of portraits and heads in Bacon’s works is not due to their movement, but it is due to the contraction, expansion, and formal distortion which are applied on their motionless body from various directions. Therefore, Deleuze regards painting as “observing unobservable forces”, and so clears his view on artistic work of aesthetic metaphysical dichotomies (such as form and content, subject and object, and so on) (Deleuze, 2014). In the introduction to this book, Beckett recounts that he views Bacon’s work in terms of “material and forces”. In fact, the aesthetics of this book is built upon the aesthetic of forces, making force observable through its impacts on material. In Beckett’s opinion, the essential issue in art is not to create or reproduce artistic forms, but the occupation of forces. On the other hand, we know that Bacon himself did not affirm that his works be reviewed and analyzed based on personal issues or the twentieth century’s anxiety. He claimed that the subject of his work is merely painting. He was fervently interested in other painters such as Velázquez, Picasso and Van Gogh. Since Bacon reproduced some of their works in its distinctive style, it is possible to regard the issue of his works as how to paint in a new and different era.

## 2. Gilles Deleuze

Contemporary philosopher Gilles Deleuze was born in 1925 and died in 1996. Most of his life was spent in learning and teaching of philosophy, and he has written substantial works in this field and also in the field of psychology, psychoanalysis, literature, cinema, etc. He and Felix Guattari together created valuable works, and composed new materials about the signs system (semiology), logic of meaning, and significance of plan in cinema (image-movement and image-time). For Deleuze, great thinkers such as Kant, Spinoza, Bergson and Nietzsche were of great importance, and he has composed books and treatises about this group of philosophers or interpretation of their philosophical concepts. The basis of Gilles Deleuze's philosophy is built upon his rejection of tradition of German idealism and willingness to England’s experimental philosophy. Criticizing the rigid approach of historians of philosophy, Deleuze believes that the history of philosophy make readers only an interpreter of thoughts of others, and eradicates creativity and innovation of such reader. Reputation of Gilles Deleuze is because of the works that he has composed in collaboration with Felix Guattari. Some of his works such as “Anti-Oedipus”, “Kafka”, “A Thousand Plateaus” and “What is Philosophy?” are dramatic and influential texts, and they are also prominent components of really bold intellectual experiences of the twentieth century. These works generate some movements (percussions and weights) in a single intellectual event, and create some variations in a rare intuition, and examples of a new concept of philosophy. In an interview regarding his book “A Thousand of Plateau”, Deleuze describes the book as: “philosophy and nothing else, in the traditional sense of the word” (Paton, 2000, p. 82). However, as he and Guattari in “What is Philosophy” explain, the basic concept of this philosophy is far from its traditional concept. In their opinion, the philosophers’ job is to create new concepts but they do not provide true philosophical concepts independent of the main arena (immanence) that such concepts are built on it. In addition, such concepts are the expression of thinking that mainly borrows from Nietzsche, Heidegger and Blancher. Deleuze and Guattari (2012) accept Nietzsche’s idea that thinking is essentially the same as creation. And without possibility to define thinking in link with truth, truth should be only as a product of thinking (Patton, 2000). Opposing the formulation of the history of philosophy, Deleuze seeks to analyze the geography of philosophy in order to enable people to become familiar with original and deep thinking and turn into something more than an interpreter or reviewer of previous thinking. As an ardent supporter of Pre-Kantian philosophy and Spinoza, Deleuze examined the idea of the Stoics, Hume, Bergson, Nietzsche, Leibniz, and specifically Spinoza and wrote essays about each of them. Deleuze regards Spinoza as the Christ of Philosophy and has composed two books on him. Regarding the issue of philosophy, in the book

entitled "Expressionism in Philosophy: Spinoza", Deleuze argued that the power of philosophy is determined in terms of concepts that it creates, and the meaning that it changes, and the concepts that impose a new range of divisions on things and actions. Mashary reinstates that the concept of expressionism which Deleuze explained it in detail in its book, is an invention of both Deleuze and Spinoza equally. On the other hand, according to Mashary, a concept of expression enabled Spinoza to convert an unlimited positive power and actuality into a philosophical concept, and another concept of expression explained by Deleuze involves some components foreign to the thinking of Spinoza, and it is of the same type the distinction between numerical and real difference which is derived from Dans Scotts (Delueze, 1990). He also composed a small book about Kant called "Kant's Critical Philosophy", and called it a book about the enemy. Deleuze which called for innovation and creativity at philosophy was able to develop his philosophical ideas with theorization in the field of art and literature. He has written some works on cinema, Kafka, Marquis de Sade, Masoch, Proust and Francis Bacon, and believes that art and literature are areas full of innovation and growth, because the artist is always involved in creating a new and refreshed world.

### 3. Francis Bacon

Francis Bacon born in 1909 from English parents in Ireland. When he was sixteen, he left home to England and then moved to Berlin. He worked in Soho first as a waiter and then seller. In 1927-28, after living several months in Berlin, he selected Paris to be settled. In Paris and in the Gallery "Paul Rosenberg", he suddenly discovered Picasso's works (Goudarzi, 1998). These two cities left a deep impression on him and his work. In 1929, Bacon turned to furniture design. But he never distanced from painting. Bacon did not learn painting in any school or academy, and he learned it only based on his inherent passion, effort and a form of self-awareness and inner transformations. What impressed him most was "Portrait of Jesus" by Chimambo and "Portrait of Pop Innocent" by Velázquez and "Massacre of the Innocents" by Nicolas Poussin. As well, Bacon gathered various images of human figures and animals in motion produced by "Edward Muybridge", and also pictures of footballers and boxers taken from magazines. In addition, he is influenced by Greek tragedies, especially tragedy of "Achilles", works of Shakespeare, Pascal, Nietzsche and Dostoevsky. He also was used to study forensic texts sporadically. During World War also Bacon did not forsake its interests. In 1944, he painted his first work with the theme "crucifixion", and exhibited it in London in April next year. In the next works and paintings created by Bacon, he never tried to present them in a purely emotional fashion. On the contrary, he paid special attention to the structure and believed that content should not be more conspicuous than painting structure. In his first solo exhibition in 1949 in London, Bacon showcased some of his portraits which both was praised and reprimanded by the Christian community. (Omidi, 2005). Bacon earned a special place in the art of the twentieth century. He worked as an expert on interior design, and then without formal training in the 1930s started his painting career. For more than ten years of work, he did not achieve great success, but by his early deformed works, he achieved an international reputation. Bacon in 1944 created a series of training curtains on the subject of the crucifixion of Jesus. By creating "three-fold practice from bodies for crucifixion" and "Mary Magdalene" as the culmination of those issues, Bacon achieved a high position in Europe. In addition, due to his own independent and personal style in the depiction of disastrous situation of the modern man, he is considered to be one of the most prominent contemporary expressionists. However, he is more attributed to Expressionism rather than Surrealism (Ahmadi, 2001). Bacon's works represent a severe nervous crisis. The major motif which Bacon discusses it many times is a man who is trapped in a web of malignant rays and glowing spectrum. He places the body of a man or woman in a confined space, and exaggerates in abhorring aspects of him forms and movements. His depiction of distorted and deformed forms and gestures in "Three Part" are often shocking and disturbing (Ibid: 41). Twentieth century is the era of anxiety, anxiety that emanates from the human mind and psyche of contemporary human societies. This era is era of "psychology" and it deal with the problem of fear and mental illness more than any other age, and also acute and complex problems. In the past half-century, art and literature have been in a constant attempt to show this acute and complex situation. Bacon's paintings are visual equivalents of "literature of acute situations", which was prevailed in the late 1940s. He actually reveals twisting and exhausting situations, and so he has been considered a leader of new figure depiction with existentialist features. Bacon's interest in monstrous, perplexed and dead figures is construed as a reaction against the state of the world and humanity. In his paintings, with spiral movements and shakings of paintbrush, Bacon distorts shapes in a way that is if they are seen in a highly uneven mirror. Kafka once said about Picasso that "in the distorted mirror of art, truth will become apparent without any deformation and distortion" (Aronsen, 2010). In fact, this comment presented by Kafka is quite true regarding the works of Bacon. Regarding art, Bacon suggests: "I think art is like a disturbing and obsessive thought which is associated with life, and as we are human beings, the most disturbing obsessive thinking exists in ourselves, and then possibly in animals and finally in scenery (Pakbaz, 1999). The best explanation of Bacon's works can be found in two series of interviews with him. The first

interview was done by David Sylvester since 1962 to 1975, and the second interview was done in from October 1991 to April 1992. In both of these interviews, Bacon speaks of Picasso with a complete praise. Picasso is the only painter that Bacon senses a feeling of closeness to him: "He achieved pure and original sceneries, and discovered a new language in human expression that was so far from past achievements" (Kundera, 2005). After all, there is always something in common in all the works of Bacon, or a unique gem or hidden pearls: search for finding unique properties. A cursory look at Bacon's paintings make every audience so perplexed on the fact that even though such models are highly distorted, they are identical with his models. How a face after undergoing such dramatic changes still remains the same? The remained pictures from Bacon confirm this point. But even if I had not seen the pictures, it was clear to me that all these highly altered figures are similar to somebody. What exists in these figures provides them with a unique quality, and even though they are transformed, they are still loyal to their subject. That is what I discovered with great surprise. (Ibid: 23).

#### 4. Deleuze and Bacon

Gilles Deleuze (1925-1995) based his philosophy on turning away from the tradition of German idealism and willingness to experimental philosophy in England. By criticizing the rigid approach of historians of philosophy, Deleuze believes that the history of philosophy trains merely interpretive readers and eradicates innovation and creativity in his work. As an ardent supporter of Pre-Kantian philosophy and Spinoza, Deleuze examined the idea of the Stoics, Hume, Bergson, Nietzsche, Leibniz, and specifically Spinoza and wrote essays about each of them. Deleuze regards Spinoza as the Christ of Philosophy and has composed two book on him. On the one hand, Deleuze as a transcendental empiricist argues that subject is deformed and then collapses by expansion and contraction and spasms, not by something external and extrasensory. This is one of the most important approaches proposed by Deleuze to the concept of painting in the twentieth century. In the preface to the English edition of the book entitled "The Logic of Sense", Deleuze regards Bacon's paintings as works from the category of "very special type of violence". "You can dare say that Bacon in his paintings is a seller of violence: panic landscapes, crucifixion, pseudo-limbs or injured organs and monsters". But Deleuze states that "the violence that arises from color and line is violence of feeling (not a representation violence), and it is static and potential, a reactive and poured-out violence". Bacon's body and figures are made of Meat and body, and Deleuze says: "If there is a desire in Bacon, it is not an ardent desire in the form of compassion, deep compassion, it is a compassion toward the flesh of dead animals (Deleuze, 2014). Deleuze in the chapter "The Body, the Meat, and the Spirit: Becoming Animal" believes that "piece of meat is not flesh of the dead; it retains all the sufferings and it assumes all the colours of living flesh. All imposed pains and vulnerability and all cheerful productivity and acrobatic colours and movements could be seen in it. Bacon believes that every human that suffers is a piece of meat" (Ibid: 71). Deleuze states that Bacon in his paintings seeks to avoid "figurative, illustrative and narrative" character. When narration or symbolism are applied in the work, figure representation is merely the false violence of the represented or referred subject. The violence of feeling cannot be seen at all, or nothing of the action in painting work could be seen" (ibid: 76). However, to go beyond figuration, or evoking figure from the heart of figurative, Bacon does not remove figure, so the final result would be the isolation of figure. On the other hand, Bacon escapes from narration not by the removal of figure, but by deformation and distortion of figure itself. Undoubtedly, for an accurate and complete understanding of the views of Deleuze on Bacon's paintings, paintings should also be observed, which in the Persian printing of the mentioned book, some paintings have not been published due to what the translator has called "obvious causes". On the other hand, Bacon on effective experiences of the paintings says: "What I have are the experiences that I have gained over time, i.e. something that is called expertise and knowing (Bacon, 2001). Yes, everything in this world takes place, in front of our eyes. The workshop of a painter may be similar to a chemist's laboratory (Ibid: 62). And this is exactly a transmutation of the sayings stated by his homonymous philosopher three centuries ago. This is the height of desperation (and perhaps stability) of contemporary man in contrast to his past. In fact, he repeats to evade presenting a new saying (final saying) (Madresi, 2007). However, a painter's comments lose their weight in contrast to his paintings. In describing his work, John Burger says: "Bacon is at the opposite end of an apocalyptic painter who suffers the worst, while the worst has already happened for Bacon. The worst that happened has nothing to do with blood, stains and entrails. The worst is when the human is manifested as an empty-minded man (Burger, 2001).

#### 5. Figure and Bacon

Contrary to common belief of art experts that think that Middle Ages' painters were forced to observe figuration in their paintings due to the pressure of the church, Deleuze argues that as these artists were not allowed to paint God and Jesus, so they changed their direction toward figuration. However, they always had a desire to go beyond this procedure. This tendency was common among modern and classic painters of the style of abstract

expressionism and abstraction, but Deleuze raises another point about Bacon's paintings, and says Bacon's experimentations on figures was different from other modern painters. Unlike painters of abstract expressionism and the type of abstraction that seeks to transcend figuration by removing and blurring the figure, Bacon not only seeks to maintain the figure, but also attempts to transcend. To accomplish such goal, Bacon uses two techniques of erasure and signifiers. "Deleuze seeks to portray different method of Bacon and other modern painters, and this is directly linked with his philosophy. He is a transcendental experimenter, a trend that also marks his logic of sensation.

By historical and contemporary characters, Bacon showed the panic and insecurity of modern life in paintings that he has drawn of himself and his friends by the tangled and dissolved shapes with blurry and vague faces. The idea of the Bacon's paintings is derived from pictures and images. He was interested in works of Muybridge, a pioneer photographer, and Eisenstein, a pioneer filmmaker (Reynolds, 2007, p. 32).

Muybridge's photos were based on a scientific spirit, studies and experiences of the human and animal motions and they surprised us as viewers. We will be more surprised when we find that Bacon's appalling works were inspired by these photographs. His paintings were unique among outwardly good works of the history of painting. Footprints of Muybridge's human and animal motion pictures, close-up images, shouting woman in Eisenstein's *Battleship Potemkin* are evident in Bacon's works. These influences are vivid in many twisted figurative paintings. These influences are also evident in portraits of the screaming pope, including the portrait of Pope Innocent X, inspired by Velázquez. However, Bacon never wanted his portrait be seen as the original version; these are all excuses for carrying the burden of contemporary life (Thierry, 2006, p. 875).

Therefore, the Pope, even the crucified Jesus painted by Bacon, seem contemporary to us.

In all Bacon's paintings, there is a bitter and stinging taste, and as if painting does not make any attempt to beautify them, and perhaps tries to destroy the purity and luster of color and paint with some gray tinges on the back of the canvas in a fashion to achieve more fresh contexts, and also remove brightness and luster of color or surface beauty, and make viewer encounter with internal energies of image. Discussing three imaging elements of Bacon, i.e. the wide fields as a material structure that creates space, figures and their own reality, and place as a circular area, circle or form generator line as a common border between figure and field, Deleuze reinstates that in Bacon's paintings, in the circular area,

"Figure is sitting on a chair, lying in bed and sometimes it seems that is waiting for an imminent accident. However, what happens or is about to happen or has happened is not a show or presentation. In Bacon's work, these waiting figures or attendants are no longer spectators" (Deleuze, 2014). This issue is also repeated in Bacon's famous work "Three Parts". Deleuze argues that in all of Bacon's paintings, a passer-by distinct from figure in the painting is waiting to enter the scene. "This issue in the work 'Three Parts', mainly but not specifically, is a rule" (ibid: 56). In fact, Bacon's figure is the same great scandal, a great swimmer who does not know swimming, the herof restraint and ring, Amphitheater and platform, the same Theater of Oklahoma. From this perspective, Bacon's art culminates in 1978's painting: the figure stuck in the frame twitches the whole body and one of his legs to turn the door's key by his foot from the opposite side of the painting (ibid: 57). Deleuze believes that, in this context, the figure of Bacon's paintings is involved in representation and portrayal of a singular champion. Regarding singularity, he explains that it is singular because the source of movement is not in itself, but originates from the material structure (i.e. center) and reaches the figure (Ibid: 58).

## 6. Head and Flesh

Deleuze argues that tactility (touch) in Bacon's paintings is tied to flesh and skin rather than bone. Bone in terms of rigidity and immobility is consistent with the logic of light which its radiation in our eyes is not fluid but is repulsive and constant. Thus, the place of bones in Bacon's paintings of bodies, heads and figures "must be emptied in favor of flesh" (Bacon, 2014, p. 35) and he has done this to achieve the logic of tactility. Deleuze states that Bacon as a portraiture tends to portray heads, because the head is an integral part of body (ibid: 65). However, head in Bacon's paintings not that lacks spirit; but it is a spirit in bodily form, and corporeal and vital breath, an animal spirit. It is of animal spirit of man: a pig-spirit, a buffalo-spirit, a dog-spirit, a bat-spirit, etc. (ibid: 66). In Bacon's paintings it is the head that shows itself in place of the rest of the body. It is not animal form that has been drawn as the head, rather Deleuze regards them as some spirits that haunt the wiped-off parts, that pull at the head, individualizing and qualifying the head without face (ibid: 66). Flesh of a dead body is also of great importance in Bacon's paintings. This type of flesh is a part of the body in which alive body's flesh and bone instead of being combined structurally, are involved locally together. This is also true in the case of mouth and teeth. Regarding the dead flesh, it should be noted that as if alive flesh is removed from it and then bones emerge (ibid: 67). Basically, one of most fundamental symbols of Bacon's paintings is deformed flesh and bodies.

Character is full of flesh and blood and bones that is emptied from its own true nature. Bacon's paintings lack a specific identity, and always tend to be elevated beyond identity. For example, in alive flesh Crucifixions painted in 1962 and 1965, we are witness of influx of the flesh from the bones, and it is framed by a chair-cross and a linear-bine circle. In fact, as Deleuze has added, for Bacon, spine is nothing but a sword under the skin that an executioner has put it into the body of an innocent man during his sleep (Ibid: 70). Throughout Bacon's works, the relationship between head and flesh happens in terms of scale of intensity which increasingly maintains this relationship and expands. The dead flesh (alive flesh on one side and bone on the other side) is first located on the edge of a circle or scalar on which figure-head is placed. In addition, dead flesh is a plump and dense rain that surrounds the head, and disintegrates the face under the umbrella. Scream emanating from the Pop's mouth, and remorse shinning out of his eyes are because of the dead flesh (Ibid: 72). Finally, the flesh has found a head which passes through it, and pours from the cross suchlike two former crucifixions. Some of the most beautiful heads of this collection are those which are colored in blue and red same as the dead flesh color. In the end, we must talk about the dead flesh of the head. A head which turns into flesh is similar to the painting of a piece of the cross (1950) in which all the flesh howls under the gaze of a dog-spirit who sits on the cross (Ibid: 73).

### 7. Painting and Feeling

To understand Deleuze's approach to painting, it is necessary to understand his concept of art. For example, Deleuze expresses the nature of photography criticism quite briefly: many people mistake photography with artistic work, plagiarism with boldness, satire with laughter, or even worse, a sorrowful shock of excitement with creativity. Nevertheless, the great painters know that mere distortion, denouncement or a parody of a stereotype are not sufficient components to make people really laugh and to inflict a real change. In this way, it is no surprise that Deleuze considers photography as an art with minimal similarity to and affiliation with philosophy, because, in spite of everything, the very similarities and representations determine the entirety of the true nature of a photo. Similarity creates an effect when the relationship between the components of one thing is transferred directly to the elements of another thing, which at that time [the second thing] converts into the first image (similar to a photo which takes advantage of light relationships). The truth is that such relations act in an error range, and are significant enough to depict the obvious differences between the image and the original object. And this point does not deny the fact that these differences are a result of poor resemblance, which sometimes their operation and relevant consequences are altered. In this case, similarity in principle remains the same as the first. One good example is photo, which despite all its desires could hardly be outside this range. In fact, from a post-structural perspective, the photographic landscape is even more disappointing. Regarding detrimental effect of advertising photography on the performing arts Barth states that:

"Another way of taming photography is to make it public, social and normalized, in order to prevent it from creating a contrast with an image and from emphasizing on its main characteristics (scandal and madness). This is something that in our society is happening, where a photo with all its authoritarian nature upsets other images: it is not either possible for photo to ascertain itself by printing and figurative painting, and the only way for a photo to accomplish this in the future perhaps would be through a charming submission to photographic model" (Motoren, 2014).

By discussing three disciplines, Deleuze inevitably falls away from the feelings, but returns, which is expected from the book called "logic of feeling". The forces that the painter, the inspector of forces, tries to possess are visible on the portrait, this colorful talisman. However, this does not mean that they cease to influence outside of the talisman portrait. Painter is the closest to the portrait. He is exposed to these forces. We need to look back and notice the isolating attractive force. Isolating force attacks the painter's hand and isolates it from his eyes; but what does this isolation of hand? Without it, Bacon believes painting is not possible. Here, it is noteworthy that hand isolation indicates the unity of the portrait and painter's body (Peppiatt, 1996, p. 47)

The portrait is a body, a joint of forces, which is created by a body, the painter's body. Then, if a force moves along the space, it will be effective on both, on both figures and the painter's body; this is the same influence of isolating force on figure, which isolates it from reflection and narrativism and it is imposed on had. Note that, narrativism and reflection result from eye function. In fact, Bacon, in his figures and his new raw flesh, tries to reflect a form of art which directly frightens the audience and introduces to the body as a perversity and deviation (Brighton, 2001, p. 19).

Deleuze also pays attention to this problem, and even goes so far as to assert that photography needs to be overthrown, and must be discarded as a cruel domination. It is a fact that figure representation exists, and even it is a prerequisite to painting. Modern man has been surrounded by illustrative photos and narrative newspapers. There are physical and also mental stereotypes in the form of pre-supposed perceptions, memories and fantasies.

Here, there is a very important experience for painter, there are whole bunch of things that can be called “stereotypes” pre-fill the canvas before artist starts to work, and this is tragic (Ibid: 35).

It was during Deleuze’s ongoing investigations on new conceptual compositions that he turned his attention toward Francis Bacon’s paintings to achieve an inspiration. Deleuze wanted to infer some concepts from Bacon’s approach to painting to guide his writing toward a novel direction. Deleuze was able to explore some direct relations between writing and painting:

“What is called style in literature dominates painting as well: a set of lines and colors. And a writer with coverage, extension or breaking a line in its “own” sentences comes into being... Therefore, we can perceive a shared or comparable world between painters and writers. And this is exactly the purpose of calligraphy” (Deleuze, 2006). In the case of other arts, involvement with stereotypes is very important, but even though it is hidden often within the mind of author, it mostly remains out of work. However, in the painting, it is a rule: the painting is the result of a visual event that is present in the painting itself (Ibid: 184). In the sixth chapter of “The Logic of Sense”, regarding transcending figuration, Deleuze mentions two ways: “either a way toward abstract form or a way toward figure. Cézanne's selected a facile name to the second way (figure): feeling” (Deleuze, 2014). In fact, the figure is a tangible form that is related to a specific feeling. Without any intermediate, figure affects our nervous system. In contrast, abstract form is related to the head and operates under the mediation of the brain which is more close to the bone. So we can say that feeling is the opposite of easy and ready affairs, stereotypes and also the pathetic, spontaneous, and the like (Ibid: 84). Deleuze says feeling moves toward subject form one direction and then moves toward object from another side. Here, subject is the same nervous system and object is the real. Or it has no aspect and is both things at the same time. In fact, according to Deleuze, sensation in play is not free and devoid of light and color. On the contrary, feeling is hidden in the body itself. “The feeling exist in the body and not in the air, it is the element that turns into a painting. What is painted over the canvas is the body rather than something which is represented as an object. What is painted is the preserver and the fluid continuation of such feeling (ibid: 84).

## 8. Conclusion

Art to Deleuze has a transcendent dimension, i.e. what takes us beyond the experimental data and leads to the construction of figure/subject, but not to the intermediary of a “transcendence” which determines all possible experiences similar to Kant’s transcendental area, rather as an immanent transcendence that develops and processes an actual experience. To understand Deleuze’s immanent transcendence, his distinction between the transcendent and the transcendental must be considered. Transcendental dimension is defined by the level of immanence, and immanence by “life” (Deleuze, 2014). In other words, we are not faced with transcendence which involves immanence of canvas. Rather, transcendence itself is a product of immanence. According to Deleuze, canvas is an area of potentiality. The painter does not paint on a white canvas; before the painter starts to work, canvas is already full of data, a collection of impressions and images. It is not the task of the painter to fill this blank canvas. He should make this level which is full of pre-determined affairs empty and full in a way that figure can emerge out of it. In the logic of feeling, action of painting is also shaped by the same question: how does a figure emerge on the canvas (the collection of impressions and figuration of images and data) that can transcend this figuration. With this approach to the problem, Deleuze changes his direction toward Bacon as a painter. Bacon is one of the few painters of the twentieth century that was able to show some concepts such as body, decay, transcendence and the sublime in painting, isolation and decadence of body as best as possible. This is due to the same reason that Deleuze in the area of literature tends to Kafka and finds him as the voice of a small minority, the minority whose voices are not heard. In the area of painting, Deleuze uses Bacon as an example, because in Bacon’s works, a disturbing and unpleasant sound can be heard of the twentieth century that no one wants to hear it. Following this interpretation, Bacon can be considered to be the voice of a minority.

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