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APPLEINESS OF THE APPLE OR THE DUALISM IN DELEUZIAN SENSATION

Abstract: This article addresses the figural dimension of Gilles Deleuze’s thought in terms of the twofold relation of forces aligned with the dualism of figures emerging in the visual image. The drive towards the differentiation of haptic figures provides an insight into the anti-representative approach to figurative cliché of painting to reveal the crucial tropes of figural presence and the profound understanding of Deleuzian decentration by addressing the inner context of his writings and external writings commenting on his thought. In this essay, I review Deleuze’s argument, his use and critique of Riegl, the central place of what he calls hapticity in this vision, and consider his attempt to illustrate what this “sensation” might be.

Keywords: dualism, bipolar movement resonance, figure, sensation, figurality

Introduction

Gilles Deleuze’s contributions to aesthetics and film studies are as many as they are original but highly complicated. In his book devoted to the paintings by Francis Bacon, Deleuze posed the question “how can one make invisible forces visible”?¹ In his study, offering key insights into figural relations, the author of *Différence et Répétition* elaborates on the ways one can liberate the figure in the image. To clarify this intricate question let us investigate the methodological aspects of the findings underpinning the Deleuzian aesthetics. An explanation of this logic can be found in Deleuze’s and Félix Guattari’s *Qu’est-ce que la philosophie?* where he emphasizes that the work of art is nothing else, but an immanent sensation. This irrational logic that constitutes painting relies upon the underlying suggestion that no art, no sensa-

¹ G. Deleuze, *Francis Bacon. Logics of Sensation*, Continuum, London–New York 2005, p. 58.

tion has been presented properly, strictly associated with representative schemes and the concepts. Building upon the sensible materials relied upon their immanence and their means the Deleuzian vision of sensation is seen in terms of the percepts in the art and as a part of affective experience. The art emerges at a meeting of the wave of external forces composed of the block of sensation and the union of concepts and perceptions. His creative thought is derived from the aesthetics of the real experience of nature and art to define what is sublime and correspondingly beautiful. Invariably, his thought departed from established dogmas to establish a new taxonomy that examined the degree of the break with Plato's thought, to which he nevertheless paradoxically referred. Deleuze saw in this approach a kind of critical explication of what philosophy is and should be. Drawing on the Nietzschean division into active and reactive forces, he presents a new taxonomy of images, a unique view that attempts to capture the immanence of cinema, contemporary art and audiovisual culture. The picture of the world outlined by him includes such categories as identity, opposition, and similarity, which define the analogy of essential elements as opposed to the concepts expressed in terms of percepts and affects.² From this perspective, the role of the artist is to create between concepts and perceptions where the only "law of creation is the compound that must stand up on its own means."³ An insight into this immanent logic demonstrates how the figural forces emerging in the painting expressed by blocks of lines, colours are made by modulations. Passing from finitude to infinity both affects and percepts occur in the pure surface that encapsulates all figures and images of thoughts employing the thought and orienting towards thought. In other words, his discussion on the refusal of figurative painting in favour of abstract painting can be compared to the figure woven by the "spider-Narrator" in Marcel Proust's writings.⁴ With an emphasis on bipolar orientation, this dualism of figure encapsulates two paths make it possible to wander between perceptions and impressions on the plane of immanence towards the other. The first part of the article addresses the historical figural relations provide by Gilles Deleuze's theory of sensuous philosophy of colour polarization that explains the historical and aesthetic context in which the manuscript was produced. In the second part, I shall describe the dual presence of the line which makes us possible to reveal the three elements of painting in the haptic space of differentiating activity of an eye. In the final part, I shall provide a summary of possible methods based on Deleuzian aesthetics to describe the ways in which one may read

² Let us note that percepts "are not perceptions, but blocks of sensations and relationships that happen to someone who experiences them. Affects, on the other hand, are not feelings, but processes that occur to anyone who indulges in them (and becomes someone else)". See: G. Deleuze, *Signes et événements, un entretien avec Gilles Deleuze*, "Magazine Littéraire" no. 257, Septembre 1988, p. 24.

³ J. Rancière, *Existe-t-il une esthétique deleuzienne?* [in:] G. Deleuze, *Une vie philosophique*, ed. É. Alliez, Les Empêcheurs de penser en rond, Paris 1998, p. 526.

⁴ R. Bellour, *The Image of Thought: Art or Philosophy, or Beyond?* [in:] D.N. Rodowick (ed.), *After-images of Gilles Deleuze's Film Philosophy*, University of Minnesota Press, Minneapolis-London 2010, p. 4.

the figural relations in the visual image regardless of the fact it is a painting, photography or cinematographic image.

From cliché to figural relations

As previously stated, in developing an aesthetics of creative activity of figures Deleuze glimpses at what arises from the hysterical presence of figural relations in Figures. This dynamic of perception can be distinctly made up of many levels against the figurative cliché to reveal “not hysteria of the painter, but hysteria of painting. With painting, hysteria becomes art.”⁵ To elaborate on the hysterical presence of figural dimension Deleuze marks the distinction between two figures that resonate in the body without organs as pure presence.⁶ The author of *Différence et Répétition* takes the concept of the body without organs from Antonin Artaud to demonstrate how it does not necessarily oppose the organs but it contradicts the organism circulating in the construction of the organism in multiple ways and simultaneously making multiple connections. The separation of parts co-creates the individuation derived from John Duns Scotus’s and Gerard Manley Hopkins’ idea of *haecceities* transformed by Deleuze’s concept of *haeccity*. The outlined perspective renders the events that do not create substantial subject but reflect the indeterminate directions of singularities making the sensation both flexible and affective. The body without organs immediately divides them into two elements to emerge vital, never passive force that extends and synthesizes the senses, interferes with other qualities in “pathic moment” (non-representative) of painting where the hysterical figures create painting sensations in Francis Bacon’s paintings. The movement of the immobile body escapes from itself “to render the trembling of sensation in the fall and in the deformation of the body by the color.”⁷ This twisting idea of sensation is a destiny at the figural, non-figurative level leading towards the Figure and the non-illustrative side that turns to abstract form. With the escape from figurative resemblance the figural forces lead “in a double way towards pure form, by abstraction or towards pure figurality by extraction or isolation.”⁸ This double coexistence of figure builds a percept very different from perception and representation, as it disrupts the representative cliché associated with the dogmatic image of thought to render the “sensory form associated with sensation.”⁹ In relation to Jean-François Lyotard’s *Discourse and Figure*

⁵ Ibidem, p. 52.

⁶ The concept of “body without organs” is conceived as the metaphor which emerges in the plane of immanence as the “transversality based on the poetry of Antoine Artaud, borrowing the theory of individuation from all political bodies replacing intense individuation with an organization focused on hierarchizing its organs”. See: S. Zepke, *Art as Abstract Machine. Ontology and Aesthetics in Deleuze and Guattari*, Routledge, New York–London 2005, p. 4.

⁷ A. Sauvagnargues, *Deleuze et l’art*, Presses Universitaires de France, Paris 2005, p. 71.

⁸ G. Deleuze, *Francis Bacon...*, p. 8.

⁹ Ibidem, p. 2.

(1971) Deleuze explains this logic by stressing that it shatters or collapses both the representation and resemblance. The figure that differentiates from the represented object can be explained in terms of the opposition between the figural versus representation, the figuration and the figurative object. Consequently, one may point out the bipolar quality of movement “towards the exterior, on the side of designation, by those the figures-images” and, on the other hand, “towards the interior of discourse, by a pure figural which upset the coded gaps of the signifier.”¹⁰ Making explicit reference to Gérard Fromanger’s figural painting Deleuze unveils how the “paradox of figures-images and the anti-dialectics of reversal taking place between the figure and significance has been found in serial images of Fromanger that breaks identity to reveal hidden content.”¹¹ Special attention to the immanence emerges in the investment in the eye to rupture with the organic order of the dismembered body “to envelop constitutive difference of level, a plurality of constitutive domains.”¹² An insight into the logic of decomposition and recomposition can be provided in the seminars held in 1979–1980 dating back to the Renaissance to track the dualism of impressionism and impression emerging in colour, the logic of impression to define the group of colours vibrating in a sign itself. In Deleuze’s view, this impression generated in cubism and futurism arises from the desire to reject the movement. All the forces that play out in the diagram in the plane of immanence of the painting are widespread between chaos and catastrophe. Bringing together all the vibrations, “this plan of immanence in art is the bloc of sensations, the bloc of percepts and affects which holds all alone.”¹³ The relationship of the blocks of the abstract figure is relied upon the principle of analogy that “becomes a language, or finds their own language, by passing through the diagram.”¹⁴ Deleuze provides an insight into the combination of colours of the yellow and blue shades revealing an association of elementary colours in their wide reservoir. By developing the empirical categories stemmed from the classical article *Raw and Cooked* by Claude Lévi-Strauss Deleuze employs the “conceptual tools to come up with abstract ideas and combine them in the form of conclusions.”¹⁵ This toolbox helps him to differentiate the combination of all possible relations. Alongside the glimpse “between the two plans of haptic space emerges a wide spectrum of colours”¹⁶ while the “colour polarization (warm-cold, widening-narrowing), makes its specificity to crystallize indefinitely.”¹⁷ It may be mentioned that the clear selection

¹⁰ G. Deleuze, *Remarks (on Jean-Francois Lyotard)* [in:] *Desert Islands and Other Texts 1953–1974*, trans. M. Taormina, Semiotext, Los Angeles 2004, p. 214.

¹¹ S. Wilson, *The Visual World of French Theory: Figurations*, Yale University Press, New Haven–London 2010, p. 137.

¹² G. Deleuze, *Francis Bacon...*, p. 37.

¹³ A. Ménil, *L’image-temps: une figure de l’immanence?*, “Iris” 1997, no. 23, p. 180.

¹⁴ G. Deleuze, *Francis Bacon...*, p. 117.

¹⁵ C. Lévi-Strauss, *Le Cru et le cuit*, Plon, Paris 1964, p. 9. See: S. Wilson, *Visual World...*, p. 137.

¹⁶ G. Deleuze, *Francis Bacon...*, p. 143.

¹⁷ *Ibidem*, p. 139.

between different relationships of dark and cold plane shades finds its root in Johan Wolfgang Goethe's colour theory relied upon the combination of these two basic colours where "each colour appears in different colour variations, different in itself, creating an infinitely doubled difference, resonates to infinity."¹⁸ This colour spectrum of the figure stemmed from Goethe's tradition and coincides with colour to re-discover the unity of painting, and the distribution of each element. Building on these deformations, Deleuze defines an intensification, saturation or darkening following Goethe's theory of differentiation. These three mechanisms reflect how these three functions of colour separate from Newton's conceptions of optic colour, laying foundations for haptic vision relied upon the separation of colours not only by tone but also by line. As Deleuze explained, this mechanism, this dual presence of the colour "coexists with the structure of Nature by the forces of colour expressed in the sensation."¹⁹ The compound of tonality with value entails the pure inner relationships of the colours to complement each other by the "abandonment of local tone; the juxtaposition of unblended touches [...] by appealing to its complementary colour, the contrasting of colours with their intermediaries and its transition."²⁰ With the principle of "analogous colour" in mind derived from Paul Cézanne's colour scheme, Deleuze reveals the classical thought emerging in colour to perceive them as the vertex of this logic emerging in the colour sensation. This saturation of colour dates back to the haptic meaning derived from Ancient Egypt to distinguish the relationships between warm and cold colours and their reciprocal blends in the colour spectrum. With this sensuous combination, the haptic sight makes it possible to separate the lines or layers. The tactile insight stems in the Deleuzian epistemology from the neo-Greek word *haptic* to express the touch laid out in *Spätrömische Kunst-Industrie* (1901) by Alois Riegl, where he focuses on the bas-relief in Egyptian sculpture resulting from the haptic combination of light and dark colours. The relationship of the tactile and optical seen from the close and the distant view relies upon this dichotomy of bas-relief not only joining an eye with a hand on a flat surface but also as a combination of two senses of "touch and sight, the soil and the horizon."²¹ In accordance to this tradition, Lawrence Wiessing explains that

the forms of haptic representation actually can be interpreted in such a way as to symbolize values and knowledge that only a sense of touch can convey. It then follows that should speak of optical images in connection with painterly images; as for example in Adolf Hildebrand's (1847–1921) well-known text *Das Problem der Form in der bildenden Kunst* of 1893. The basic conceptual opposition, 'optical-haptic' or, as Riegl usually says, 'optical-tactile', makes terminological sense because it employs a coherent metaphor for the senses. Talk about an optical representation signals that the transitions from one part of an image to another is conceived in

¹⁸ Ibidem, p. 287.

¹⁹ S. Zepke, *Art as Abstract Machine...*, p. 202.

²⁰ G. Deleuze, *Francis Bacon...*, pp. 139–140.

²¹ Ibidem, p. 122.

such a way that the producer uses just the sense values and information that an eye can perceive, that cannot be grasped: that is light, colour and shadow.²²

In Deleuze's view, the passing from the haptic sight to ground this view establishes "a frontal and close view that assumes this haptic function since the form and the ground lie on the same plane of the surface, equally close to each other and to ourselves."²³ Let us reassert that this haptic view escapes from a systematic form of representation to emerge from "chaos, catastrophe, but it is also a germ or rhythm."²⁴ The vibrations of the figure "make the sensation clear and precise"²⁵ combined with activating the visual acuity that passes from a manual look to a haptic vision in close-up vision. The analogical language situated in the vibrating figure is conceived as a combination of the forces and the body that ruptures with manual order and figural disorder inseparable from colourism. In this compound, a correlation between the eye and the hand is "both the touch and the spontaneity, the capture of life, the clarity, the confirmation of the haptic sense of the eye."²⁶ The figural activity of the eye intertwines between the sense of sight and the touch as stretched, dilated, contracted. This twisting haptic function emerges with the combination of senses in "«haptic space» making divisions in the eye by the sense of touch"²⁷. Along with tactility and the manual attribution "touch-specific" function uniquely differs from the optical one. This combination of tactical values of haptic vision demonstrates how the "painters paint with their eyes, but only insofar as they touch with their eyes."²⁸ The figural sensation becomes sensually vivid dismantling tactical-optical space with a combination of tactile and the optical duality separated by the contour to liberate "haptic function born in the diagram."²⁹ In this "organic activity of man" of quality context, the colour scheme is strictly subordinated to the virtual alignment of the line emerging in front of the eyes as the differentiation of a tactile-optical space. Alongside the entering into relations of proximity, the flow of colours varies on the expansion and contraction providing a "compilation of two complementary colours or similar colours, one of which is broken, and the other one is pure; the production of light and even time through the unlimited activity of colour, the production of clarity through colour."³⁰ An intensification of colours in the painting emerges a result of combination "hot or cold in its turn may heat or cool the dominant colour [...] in black, like a double potential which is actualized in one or in the other direction or can tend

²² L. Wiesing, *The Visibility of the Image. History and Perspectives of Formal Aesthetics*, trans. N.A. Orth, Bloomsbury, New York–London 2016, p. 43.

²³ G. Deleuze, *Francis Bacon...*, p. 122.

²⁴ *Ibidem*, p. 102.

²⁵ *Ibidem*, p. 110.

²⁶ *Ibidem*, p. 140.

²⁷ J. Ranciére, *Existe-t-il une esthétique deleuzienne?*, p. 527.

²⁸ G. Deleuze, *Francis Bacon...*, p. 155.

²⁹ *Ibidem*, p. 161.

³⁰ *Ibidem*, p. 140.

towards the cold blue or the hot violet.”³¹ This expansion extending over two gains in black painting has

two functions in two different circuits: heavy immobile paranoid figure which fixes the commodity as much as it is fixed by it: but also mobile schizoid shadow, in perpetual displacement in relation to itself, going through all the scales of cold and heat, to warm up the cold and cool the hot, in incessant journey on the spot.³²

Embedded between these two poles the haptic function oscillates between these colours through separation. It makes a distinction and captures the forces of modulated colour that escapes from every figurative, illustrative, or narrative relation. Alongside the subordination of the manual rhythm emerges abstract expressionism embedded in the modern eye. Tonal resonance varies on very smooth differential saturation, auto-determination of form by the organic, optical contour constituting a visual sense of touch. The variety of tonalities of colour emerge from the zones of proximity to re-present the Figure and to capture empiric transcendentalism, stratification, and disorganization of the body without organs put in constant resonance. This differentiation and variations of Bacon’s figures express their ambivalent nature and an attempt to escape from “hydra-headed cliché whose last head he could never lop off.”³³ In an attempt to differentiate all the colours the *démontage* of classical representation consists of the “operations of brushing, the phenomena of blurriness, the effects of elongation and fading.”³⁴ This operative resonance draws on the mechanism of amplification of objects by the movement of the body without organs saturating them with “jumps and levels to the intensity and allotropic variations produced by an indeterminate organ.”³⁵ Consequently, an indeterminacy of colour seen in the pure eye is “progressively arranged on the surface of progression and regression of the culmination in close vision.”³⁶ What can be seen in this bipolar movement is the pure presence emerging a polyvalent, indeterminate organ in the eye on many levels to discover the “hysterical presence of the figures.”³⁷ Passing through all presences and all large fields “the figure is not an isolated body, but also a deformed body that runs away from itself.”³⁸ In escaping with figurative language the figural relations it becomes the pure form that arises with extraction from classical representation in the polyvalent, transitory organ. It constitutes colours in the eye releasing lines and colours in the figural logic of organic order “through the pure presence of the body

³¹ G. Deleuze, *Fromanger. Le peintre et le modèle*, Baudard Alvarez éditeurs, Paris 1973, p. 67. See: S. Wilson, *The Visual World...*, p. 234.

³² *Ibidem*, p. 235.

³³ G. Deleuze, *Francis Bacon...*, p. 88.

³⁴ *Ibidem*, p. 30.

³⁵ *Ibidem*.

³⁶ G. Deleuze, *Le peintre et le modèle*, pp. 66–67. See: S. Wilson, *The Visual World...*, p. 234.

³⁷ G. Deleuze, *Francis Bacon...*, p. 52.

³⁸ *Ibidem*, p. 18.

becoming visible at the same time as the eye becomes the destined organ of this presence.”³⁹ The relationship between the external similarity and the internal relation within the diagram is generated through transformations, manipulations, perceptions where psychical clichés are “ready-made” perceptions, memories, phantasms.⁴⁰ With the deformations, the exposure of the further plans is conceived in terms of alternation of presence and the level difference as opposed to the cliché. Arising through the resonance effect the figural relations result from deformation to render them as visible forces in the diagram that can disorganize the face. Pure presence of a body without organs makes distinctions between what is in the picture and what is painted to distinguish different plans of presence and the level difference of pure tone “arranged gradually on a flat surface forms a progression and regression that culminates in a close vision.”⁴¹ The dual-tone of new body cartography is characterized by the vivid sensation brushing in the eye in parallel to analogical modelling in music where “the sand may reconstitute the Sphinx.”⁴² Following these deformations, a haptic view may recapture “a wave with variable amplitude flows through the body without organs, it traces zones and levels on this body according to the variations of amplitude.”⁴³ In this sense, the variation of the body without organ is “overtaken by the wave” to track levels and jumps that vary on the ambition of its amplitude making us possible to rediscover how the “pure presence of the body becomes visible at the same time that the eye becomes the destined organ of this presence.”⁴⁴ What emerges in his radical incommensurability, we might say, is a complex range of formations and deformations marked by the amplitudes to liberate the differential relations.

The double identity of the line

Another difference in Deleuzian aesthetics is the question of the ways how he separates art from representative cliché, and figurative painting. In particular, Deleuze argues in favour of the lines on the surface of the painting and the germ of order to enable the figural relations to reach the figure, as

this line identifies itself with another line, the northern gothic line of Wilhelm Worringer, is a line that twists, breaks, blurs, reverses direction. This inorganic line disorganizes the function of the contour of the essentialist [...] enters into the world of the case to make it a place of tension, confrontation, deformation of other elements.⁴⁵

³⁹ Ibidem, p. 52.

⁴⁰ Ibidem, p. 87.

⁴¹ Ibidem, p. 133.

⁴² Ibidem.

⁴³ Ibidem, p. 47.

⁴⁴ Ibidem, p. 52.

⁴⁵ J. Rancière, *Existe-t-il une esthétique deleuzienne?*, p. 527.

An exploration of the distortions of the diagram builds a new type of reality that constitutes an entire space of the painting and rejects the representation of the objective. It may arise from chaotic forces that express the sensation and “render them subjective and delicious in presenting the intensity of force, the latitude that doubles their relation of forces.”⁴⁶ Shifting from invisible forces to visible ones lurk behind these movements to isolate them on large fields and become visible ones when they wrap around the contour and the figure. The dual presence of these visible forces in the painting builds up the resonance that can dismantle the organic order of pure presence. In the eye of the spectator emerge two movements of the cartographic body. To put it differently, these twisting movements of the figure deform the body without the organs in the figural relations through “the circle, the oval, the parallelepipedal taking the function of isolating the figure in order to normalize it.”⁴⁷ These transformations align the construction of the armature or material structure where the positioned figure and the contour are widespread alongside the two axes lay foundations for three axes of thought which are “contorted, doubled over, lifted up” to reveal “three simultaneous elements of painting, permanently present.”⁴⁸ In the process of escaping from figurative painting, these figures are marked by an armature moving alongside the axes of thought emerging as “isolated within the contour, in a completely closed world.”⁴⁹ The figure re-emerges on three large fields to render how one may spatialize material structure in a complementary set and encapsulates a person who sits and arises in a more or less characteristic form. This source of movement defines a figure directed towards material structure, the field of colour. These two movement makes a clear distinction between diastole and systole moving from structure to figure. The contracted structure escapes from itself and extracts from the visual whole, its figurative state to constitute a figure that has finally become pictorial.⁵⁰ What encapsulates the flat, wide zones of the monochromatic part is the separation of the pieces of colour, the figure from the background to extract “the place, trace or contour, minimal decoration, game of qualities enabling the figure to encounter.”⁵¹ In line with raising from optical catastrophe and manual rhythm the figure passes through two autonomous and sufficient processes as two separate movements. Shifting emphasis on the plane of immanence emerges in the painting all the tensions of forces encompassing entire painting space to extract “chaosmic forces, expressing them in the impression.”⁵² These abstract impressions provide an in-depth insight into the forces that figuratively play on the diagram and differentiate various plans of perception in the “middle way” to constitute an analogical language. One of the

⁴⁶ A. Sauvagnargues, *Deleuze et l'art...*, p. 71.

⁴⁷ J. Rancière, *Existe-t-il une esthétique deleuzienne?*, p. 527.

⁴⁸ G. Deleuze, *Francis Bacon...*, p. 30.

⁴⁹ *Ibidem*, p. 32.

⁵⁰ *Ibidem*, p. 96.

⁵¹ A. Sauvagnargues, *Deleuze et l'art...*, p. 213.

⁵² *Ibidem*, p. 185.

intrinsic traits of the modulator is the figure elevating on the diagram in the plane marked successively by lines, points, and its counterpoints, and the double rhythm in the figure conceived as an “operative set of a signifying and nonrepresentative lines and zones, line-strokes and colour-patches.”⁵³ Drawing on this dualism of the sensuous forms set in triptych form vibration, resonance arises with the rhythm of points and counterpoints unveiling how “the coexistence of the figure, the planes build up the background and the lap that unites and separates them, is the restoration of the haptic space, the space of sight and touch in one plane.”⁵⁴ Alongside the combination of senses let us stress the vibration of forces and the levelling of plans of dual presence in twofold “anti-representative redoubling.” As Deleuze pointed out, this force “did not renounce the resemblance – he only moved it – thus missing the enigma even of seeing, in this indistinctness of the seer and the visible.”⁵⁵ What constitutes an apple figure is the double presence expressed in trembling to rediscover “free, disembodied game of light and colour” which enables to reveal an “appleiness of the apple”⁵⁶. Making association of the colours, the combination of the light and dark emerges the specific combination of colours that discovers materiality, the pure presence of the disembodied body to establish the provisional presence of a determined body passing through the lines of flight and reveal textual and colour variations of the body, head, and back. This vibration opens up space, and reveals the destruction of “qualities in the picture” which escape from “plates and their representative function” to liberate the schizophrenic body. A glimpse evokes the reorganization of bright and black colours in the panorama of the rainbow making possible the figures to pass through them, emerge from catastrophe in the body without organs to “render broken tones in which it circulates.”⁵⁷ Undoubtedly, what differentiates the colours are the complementary dimensions of figural operation exceeding from tactile-optical space. It may be seen from a slight different angle as the ultimate destruction of the dogmatic image of thought, of classical thought, may help us to differentiate primary colours or lines to reveal the dualism of the figure from the abstract space of the painting.

Towards figural, visual image

In discussing the wider extension of figurality one may argue that “the image – whether pictorial or cinematographic – is an image-thought not only on the condition that it is not extended to the figuration of a given object or an idea to conceive.”⁵⁸ An image of thought emerging in this infinity of a colour gamut of tone resonance demonstrates

⁵³ G. Deleuze, *Francis Bacon...*, p. 101.

⁵⁴ *Ibidem*.

⁵⁵ A. Ménil, *L'image-temps...*, p. 178.

⁵⁶ *Ibidem*.

⁵⁷ *Ibidem*, p. 110.

⁵⁸ A. Ménil, *L'image-temps...*, p. 177.

a „very smooth variation in saturation” opening up the virtual connection of anti-representative presences by expanding the concept of painting to the other arts⁵⁹. This figural shift from painting to other forms of visual culture builds upon Bacon’s and Fromanger’s difference “between the Figural and the figurative one” to recapture “some of the stakes of the cinematographic image.”⁶⁰ This proliferation of figural colour forces can be seen in “Eisenstein’s cinema-images or Muybridge’s photo images, it would only be by means of a transformation of the cliché or, as Lawrence said, by mauling the image.”⁶¹ One of the variables of this destruction is the activity of an eye to encapsulate the vision of reality captured in multiplicity “of divergent forces which compose space – lines, spots, masses and volumes – and figuration, the contours to be saved, but twisted and torn apart by the contrary pressures they undergo.”⁶² This driving force aims to capture divergent figural relations making us possible to handle the captive forces that account for many possibilities of expressions of an image in its decentration. A shift from figural disorganization provides an insight into essentially “paradigmatic, projective, hierarchic and referential” sensation.⁶³ Making explicit reference to the theory of cinematographic image one may perceive the Figure in terms of the series of possible stratifications between the differentiation and synthesis of plates to capture the forces of the logic of sensation as “the relative symmetry of the postures [...] opposes the dissymmetrical tearing off of forces which are only reflected upstream in order to revive the deformations.”⁶⁴ As a result of the possible connection between the figural variants or in them, the dual sensation is formed in “the intervals of the parts and comes to play in the very space of the body which is divided from its shadow or torn apart by spacing itself in the red background. Thus the reflection – circular – reinforces the distortion-incompleteness.”⁶⁵ These figural vibrations are exemplified in the operations of fading and brushing triggered by the resonance of lines. The wild polarization of the aesthetic discourse intertwined with the intensification of colours draws on the progression and regression in the situation of tone difference provided in a specific saturation.

Concluding remarks

Let us remark at this point that the bipolar movement of figures in Deleuzian sensation may be regarded as the complement aesthetics to *The Movement-Image* and *The Time-Image*, especially as the abstract inquiry into deformations in visual studies.

⁵⁹ G. Deleuze, *Francis Bacon...*, p. 204.

⁶⁰ *Ibidem*.

⁶¹ *Ibidem*, p. 91.

⁶² M.-C. Ropars-Wuilleumier, *Forme et roman* [in:] S. Charlin (ed.), *Le temps d’une pensée. Du montage à l’esthétique plurielle*, Presses Universitaires Vincennes, Saint-Denis 2009, p. 355.

⁶³ G. Deleuze, *Qu’est-ce que la philosophie?*, Éditions du Minuit, Paris 2005, p. 86.

⁶⁴ M.-C. Ropars-Wuilleumier, *Forme et roman...*, p. 354.

⁶⁵ *Ibidem*.

Indeed one might say that it reflects a shift from nineteenth-century “Rieglian” haptic aesthetics to twentieth-century Deleuzian combination of senses in the act of seeing and differentiating the colours and the strata of the figural image in film studies and visual arts. While the transition in cinema marks the disruption of sensorimotor relationship, the in-depth insight into twofold aesthetics of abstract painting provides an impression of movement where the contours are blurred, which can be comprehended as “the ultimate consequence of a transcendental empiricism, or of a radical immanentism: by sinking to this point in the logic of the Figure.”⁶⁶ This multilateral readings of thought escaping from the centre demonstrates the circuit oscillating between the external and internal vibrations of colours and brushings on the plane of immanence. The dualism of forces and tensions illustrate bipolar movements oriented in different directions of differentiation, between creation and philosophy actualized in the image of thought. Deleuze ceases to articulate it to the re-presentation logic, or it is the redoubling even the presence that divides the presence into two directions – one that invites us to consider representation as what masks the present by prescribing absence, or inversely, the other which annuls the present by making the presence “the absence of any bouquet.”⁶⁷ This vision of aesthetics opens up a disconnected world of “wild” concepts and percepts seeking a new harmony in the vibrant duality of the image. These are the most conceptual grounds of the discourse which include the movement between the manifold visible forces that assemble visual works in blocks of sensations that aim to challenge representative schemes and clichés.

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⁶⁶ A. Ménil, *L'image-temps...*, p. 178.

⁶⁷ Ibidem.

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