

Persian translation of this paper entitled:
تحليل «نقاشی به منزله تصویر» براساس شرح دلوز از انواع تصویر و شروط ظهور آنها
is also published in this issue of journal.

Original Research Article

An Analysis on “Painting As Image” Based on Deleuze’s Explanation of the Types of Images and Correlated Conditions of Their apparition

Farideh Afarin*

Assistant Professor, Art Studies Department, Art Faculty, Semnan University, Iran.

Received: 20/07/2019 ; revised: 28/11/2019 ; accepted: 19/12/2019 ; available online: 22/08/2020

Abstract

Problem statement: The question of the research is: what are the types of images and their correlated conditions of apparition in Deleuze’s ideas?

Research method: The research method is qualitative content analysis.

Research objective: The purposes of the article are to clarify two types of image, the conditions of their apparition as well as to determine the type of image of a painting in accordance with its conditions. It is assumed that determining the conditions of their apparition helps to determine its type. So, to clarify the types of images, the conditions of their apparition are studied. A painting by a contemporary Iranian artist has been reexamined for explanation of the issue.

Conclusion: For Deleuze, there are two types of images: the movement-image and time-image. Movement-image is comprised of perception-image, action -image and affection-image. Time-image is also composed of recollection-image, dream-image, the thought-image also crystal-image. The first type of image focuses on moving, controlling and reflecting, absorbing the effects of things, depending on particular actions. In modern period the time-image is the basis of the genesis of pure time. The time-image is the type of image with a coalescence of virtual and real images formed by the axis of time on the basis of the genuine relations of forces and their affects. It is formed by the spontaneous activity of diagram through the indiscernible and indeterminate zones that is impossibility. the research path shows the condition of apparition of painting as image, like “Untitled” that are based on color-force, color-space, color-light, and time according to color relations. These conditions, show the arrangement of the coalescence of the actual image of the human being around the artist with the virtual image of ascension to emphasize the status of the contemporary man. The final image as time-image brings about the possibility to think about the new meaning to the concept of man.

Keywords: *Image, Painting, Color, Light, Time, Force, Deleuze, Representation.*

* F.afarin@semnan.ac.ir, +989126530776

Introduction

Everything that is inseparable from its action and reaction is the image. Deleuze in *Cinema 2* called different types of arts as images, like painting as pictorial image, dramatic or choreographic image, and cinematographic image based on movement. In addition to automatic movement, legacy of other arts transfers to the cinema in case of movement. Modern cinema formed to the time-image. Despite differences between cinema and painting, due to their belonging to the family of images, There are similarities between them in terms of time. The book *Francis Bacon: Logic of sensation* is a document for this claim. The pure time is the condition of the apparition of time-images in the modern era. so I intend to make clear how the materials and requirements of painting transform into the modes of pure time. In this paper, the types of images and the correlated conditions of their apparition from Deleuze's point of view are described. To determine the type of painting, the work of Shahryar Ahmadi, "Untitled", is studied. The work belongs to the Ascension Collection and was painted in 2010. the aim of the research is to show that determining the type of image depends on identifying the conditions involved in the apparition of the image. Accordingly, the theoretical underpinnings and discussions required by Deleuze's views to this end are studied.

Literature review

To answer the types of images and conditions of their apparition there is a reference to "*Cinema 1: The Movement-Image*" (Deleuze, 1986) and "*Cinema 2: The Time- image*" (Deleuze, 1989), and for determining the types of images related to painting and conditions of its apparition, there is a reference to book "*Francis Bacon: Logic of sensation*" (Deleuze, 2011). In addition to these, we pay attention to other Deleuze's sources like "*Difference and Repetition*" (Deleuze,

1994) "*Deleuze's lectures on Kant*", (Deleuze, 2017) and the book entitled "*Deleuze, Idea, Time*" (Mashayekhi, 2013), that have indirectly provided the theoretical framework for the research.

Theoretical framework of research

Two types of Movement-image and time- image are important to Deleuze. Deleuze relies on Bergson's views in *Cinema 1*, to say that the image "itself" is something. The image itself is the phenomenon, without the subject which appears it. The image is something in which the apparition and Being are one. The image of a thing is not the thing itself. If Deleuze had said so, he would still be in the chain of representation. the image in this article is the modes of apparition, the different kinds of consciousness are the different kinds of images (ibid, 42). In this case, the apparition and it's condition is very important. For Deleuze, different images are different ways of seeing. The image is a way of appearing (Ibid, 57). The image is appearing without the eye, in other words, the image deals with appearing, which is not for anyone. In *Cinema 1*, Deleuze emphasizes that everything is an image. There is nothing behind the image, the image itself is something. Deleuze asks: how is it possible to speak of an appearing since there is even an eye? The image is inseparable from its action and reaction. Every image or thing acts on the others and rests to others on all their facets at once and by all their elements. Everything that is to say every image is indistinguishable from its actions and reactions. This is a universal variation (Deleuze, 1989, 58-59). The movement-image & flowing matter are strictly the same things (ibid, 59). The movement of life and apparition is the very image. The identity of image and movement is because of the innate and intrinsic connection between movement of life and the apparition. Image is the matter, the matter is light. Without revealing its source (ibid, 60). The identity of

matter and light reflects the identity of image and movement. So, the identity of image and movement leads us to conclude immediately that the movement-image & matter are identical (Ibid, 59). Bergson says things are themselves luminous or illuminated, without illuminating from the transcendent. Image of light means that it does not reveal its sources. Luminous matter in itself is the act of apparition (Mashayekhi, 2013, 59). Phenomenology was still squarely with this ancient tradition but instead of making light an internal light, it simply opened it on to the exterior. So Deleuze's explanation breaks with the whole philosophical tradition which placed the light on the side of spirit and made consciousness a beam of light that draws things out of their native darkness (Ibid, 60).

• **The types of movement-image**

The movement-image is a matrix of three types, namely perception-image, action-image, and affection-image. Movement-images interact with each other. Perception-image is the receiver and passive. Action-image is inseparable from perception-image and is reflective of movement. External images act on me transmit movement to me and I return movement. The things perceived in action-image show their functional aspect. The virtual action of things on us is the possible action that one performs on them (Deleuze, 1986, 64). The spiritual effect of the action of things draws us to inactive puissance and brings us into spirituality. Action-image is faced with getting some movement-image and dropping others out of its frame of importance. Action-image is responsive and reactive. Framing the movement-images is simply the recognition of the components that are important from a pragmatic point of view (Mashayekhi, 2013, 61-69). It is the requirements of the field of action that determine the ways of framing the movement-image. The pragmatic components of the image are created by the values and

normative capabilities of the surrounding world. Frames are made by Sensory-motor schemas.

When I grasp the virtual action on me and the possible action I have on them, there will be two sides and a gap. Perception is one side of the gap and the other side is the action-image. They change into determination and indetermination. It is a delayed reaction of the Centre of indetermination. In order to determine indeterminacy, there must be an intermediary called the sensory-motor schema or the temporal-spatial forms in which perception-image is determined (ibid, 64-69). The second avatar is action images. One passes imperceptibly from perception to action. The action is no longer elimination, selection & framing (Deleuze, 1986, 65) It causes the virtual action of things on us and our possible action on things. This is the second aspect of subjectivity. And there is a series of possibilities that arise corresponding to temporal and spatial dynamics just as perception relates movement to bodies. This is too rigid objects which will serve as moving bodies or things moved, action related movement to acts which will be the design for an assumed end or result (ibid, 65).

When the receptive side of the image instead of reflecting a movement and responding to it absorbs it, then there is a tendency to strive (ibid, 66). Affection is what occupies the interval, what occupies it without filling it up. It is confrontation of subject and objects. In these moments subject perceives itself and experiences itself from inside. It results in movement to quality as the lived state. Kind of motor tendency on the sensory nerve that is a motor effort on the immobilized respective side is the definition of affection.

Between the receptivity or reflection of movement and executed movement there is an affection that re-establishes the relation. It is the moment of translation the receptivity to action, that becomes the movement of expression, it

means quality. Affection-image is a mode of perception in which the object and the subject are one. Find yourself in charge of puissance. Factuality makes transformation the movement-image into affection-image (Mashayekhi, 2013, 65). the synthesis of these three types of movement-image gives birth to the time (Deleuze, 1986, 69). When I grasp the virtual action on me is about the past. When I have the possible action on them, I face the future. When I perceive myself, the foundation for “present” is formed. In this case, a sense of subjectivity is formed.

We as an image has the face. The face has the immobility & it's respective organs and brings to light this movement of expression. Every person or everything, the special image or contingent Centre, Every person is nothing but an arrangement or assemblage of the perception-images as well as the action-image and Affection-image (Deleuze, 1986, 66). At least, The plane of movement, the luminous plane of immanence, is a block of space-time.

According to Deleuze, these are the steps that take place between the subject and the object and form a temporal perceptive. The result of this three synthesis is a clear introspection level in which light and matter are one. Thus, blocks of space and time are made. Although these cases are related to the levels of perception, affection and action, it is possible to analyze the artist's creation process based on different moments. Based on this adaptation: a representative photograph, a figurative drawing of human beings, as perception-image in the works of Lucian Freud, the dominant of affection-image in the paintings of Alice Neel and the action-image in some paintings by Paula Rego. blocks of space and time are made, based on a dominated perception-image in film, such as “Man with Movie Camera” by Dziga Vertov, a dominated affection image in “The passion of Joan of Arc” by Carl Theodor Dreyer, and dominated action-

image in “The Birth of a Nation” by David Wark Griffith.

It seemed that a painting like a film is never made-up of a single kind of image. We call it the combination of three varieties assemblage. But in every painting or film, there will be a dominant type of image. so a painting can be a montage of affective, perceptive of active images depending on the dominant type.

Types of time-image

the recollection-image, dream-image, thought or world-image, also crystal-image are more prevalent in the types of time-image and are common for modern cinema. Deleuze says cinema has a wider orbit and can create a real image with recollection-image, dream-image, world-image. actualized images are the optical and sound image. it does not extend into the movement but enter into relation with a recollection (Deleuze, 1989, 44) That is, pure optical and sound images evoke one or a combination of these images. A single object may be in the role of pure audiovisual image. Deleuze gives different indications for the time-image as it progresses in Cinema 2.

the recollection image can be like a virtual image. In recollection-image, there are relations between real-imaginary between actual-virtual, the physical and mental, description and narration. A zone of recollections, dreams or thoughts corresponds to a particular aspect of the thing (Ibid, 44). Each time a plan or circuit corresponds to its own layers or its aspects. Relation of the actual and virtual image is like the going from present to the past, lead us back to the present to the past, lead us back to the present (Deleuze, 1989, 46) We can say that actual image itself has a virtual image which corresponds to it like double or reflection (Ibid, 66).

There is a formation of an image with two sides: actual & virtual, there are layers of reality and levels of memory or thought. Recollection

image in contrast to perception-images that is actual is virtual. It (recollection) become actual in so far as it is summoned by the perception-image (Ibid, 54) Flashback in the cinema is a recollection-image, it is a flashback which belongs to several people but it is not simply several people each having a flashback (Ibid, 47) The dream-image make a work surreal. Dreams along with nightmares, fantasies, expectations, hypotheses and all forms of imaginary are more important than flashbacks (Deleuze, 1989, 118). The dream –image is not a metaphor but a series of anamorphoses which sketch out a very large circuit. Virtual image actualized into affinity. Dream-images, in turn, seems to have two poles, like deframing complex camera, special effects, manipulations in the laboratory going right to the abstract in the direction of abstraction.

A different virtual mental image corresponds to different description vice versa a different circuit. Every circuit obliterates and creates an object it is precisely in this double movement of creation and erasure. Successive plans and independent circuits cancelling each other, contradicting each other joining up with each other. forking will simultaneously constitute the layers of the same physical reality. the levels of one and same physical reality, memory or spirit. Recollection-images already intertwine in automatic recognition (Ibid, 45). it is attentive recognition, but not an automatic one. Attentive recognition informs us to a much greater degree when it fails than when it succeeds. When we cannot remember sensory-motor extension it remains suspended. when the actual image the present optical perception doesn't link up with either a motor image or recollection –image which –would reestablish contact, (Ibid, 52) there will be the attentive.

The relationship between perception-image and recollection-image, such as the relation between the real and the imaginary, the physical and the mental, revolves around the point of

indeterminacy. The crystal image is then the point of indiscernibility of two distinct images. The crystal-image was not time but we see the time in the crystal (Ibid, 79). The actual and virtual while what we see in the crystal is time itself a bit of time in the pure state, the very distinction between two images which keeps on reconstituting itself. Crystal always exchanges the two distinct images which constitute it the actual image if present which passes and a virtual image of the past which is preserved. the crystal always lives at the limit, it is itself the vanishing limit between the immediate past which is already no longer and the immediate future which is not yet (Deleuze, 1989, 79). This small point of indeterminacy is precisely based on the smallest circle of consistency. This is the small point of the crystal-image tip or seed /germ of the cone of time. The germ is surrounded by circuits. Each of these circuits belongs to an image, some trajectories are comprised of perception & recollection, the real & imaginary, physical & mental or rather their imaginary physical & mental or rather their images continually followed each other running behind each other around or referring back to each other around a point of indiscernibility (Ibid, 67). The indiscernibility of the real and the imaginary, or of the present and the past, of the actual and virtual is definitely not produced in one's mind, it is objective characteristics of creation existing Images which are by nature double. It is the combination of structure and genesis, consolidates of actual & virtual, that are inseparable from the circuit. so the actual image and virtual image constitute the smallest circuit ultimately a peak of point, a point of pressure, which has distinct elements a bit like the epicurean atom (Ibid, 68). A small atom that contains continual levels of memory-perception and real-imaginary, real and illusory or delusional and physical and mental. The pure virtual does not have to be actualized since it is

strictly correlative with the actual image with which it forms the smallest circuit which serves as base or point for all the others. Crystal is an orbit that reaches the expression stage. The expression moves from the actualized circuit to the virtual, from the mirror to the seed, from the transparent to the opaque, leaving three circuits behind (Ibid, 73).

Time is an indirect condition for the apparition of the image. Whether in the movement-image or time-image. pure time, is condition of apparition of time-image. the pure past in the present is the condition of the genesis of the image. Deleuze in Cinema 2 provides new meaning for subjectivity. The subjectivity that is not defined by movement and moving motor as well as by material. Here the subject is the subject of time. In this volume Deleuze claim that the recollection image gives to subjectivity new sense. it is no longer motor or material (Ibid, 46). but temporal and spiritually that the spirituality stem from the temporal dimension of subjectivity. the recollection image can be like a virtual image. Relation of the actual and virtual image is like the going from present to the past, lead us back to the present to the past, lead us back to the present (Ibid).

Deleuze in Cinema 1 states: Each image can only be one of a kind of a movement-image and its derivatives or a time-image (Deleuze, 1986, 70) and yet there is no one image type. movement-image, for example, maybe a combination of all three variations and an assemblage of movement-image dominated by one type. Time-image is of assembling or arranging the circuits of recollection-image, dream-image, world-image, thought-image or crystal -image, which becomes one of them actual in the moment. The time-image and its genesis are drawn in parallel to the function of the unconscious.

Analysing the types of movement-image in painting

We said that everything is an image. The

artist himself is the image. He is the image or arrangement of images like perception-image, action-image as well as affection-image. To illustrate these kinds of image in a painting, we can say that each artwork can go with one of these images or be a combination of these three types of them. The artist himself can be a composer of this kind of movement-image, depending on the relations in which he enters. Depending on this relation and arrangement, the body of the artist with a dominating image, for example, will be capable of performing some preferred action. The activity of reflecting the objects and people around the artist results in a composition or image based on the principle of identity (Deleuze, 1978). the viewer is able to identify the objects of the whole system in the work of art, according to the rule of recognition and automatic recognition. In this case, the artist paints realistic, representative or perception-images. the artist is the recipient and passive, and the dominant image that forms his or her arrangement is perception-image and action-image or affection-image. The artist passes Such a path of the successive flux of instantaneous and temporary images, because like every one of us we are besieged by photographs that are illustrations, by newspapers that are full of narrations, by cinema and television-images. We are besieged by psychic clichés just as physical clichés, ready-made perceptions, memories, phantasms. There is a very important experience here for the painter: a whole category of things that could be termed “clichés” already fills the canvas, before the beginning (Deleuze, 2011, 118; Deleuze, 2003, 87).

Just as the artist has received the influence of the objects or is related to the perception-image and the time is past. An artist who records this effect in a variety of ways in painting or photography creates images that have become the result of his or her usual perception. Applying this effect in action-image is the future. Perception-image and action-image are inseparable. A perception-

image is translated into an action-image through the interval. Meanwhile, there is ability to create a image based on the affection-image, which occupies the artist when transmitting the perception-image into the action –image in the state of the impossibility of action. The affection-image is the moment of translation and expression of the transition from perception to action. The temporary interval in receiving cliché-images or images of the capitalist cycle makes the artist receive them and assert their dominance. The Stabilized artist at this stage following the movement-image and presents the images similar to those is besieged by, and no more. This artist tends to integrate into a whole and thus relies on the different imaginary or fantastic identities, one of which is relied on going back to the past and repeating it's images.

In this case, the works of the artist do not leave a lasting impression. It is the result of receiving and reflecting on “figurative data”, seeing, enjoying, and satisfying. The perception-image type at this stage satisfies the need to see and receive messages or transfer information. These kinds of images quickly become a habit. Type of recognition at this level is habitual and automatic. This stage is a kind of “figuration” that exists in the form of clichés and probabilities before the starting of the painting that there are on the canvas and at the painter’s head (Deleuze, 2011, 125). The artist may draw something absent, but became dependent on perception-image and action-image according to the requirements of the field of action. Just as the artist has received the influence of the objects or is related to the perception-image, the time is past. An artist who records this effect in a variety of ways in painting or photography creates images that have become the result of his or her usual perception. Applying this influence in action-image is the future. Perception-image and action-image are inseparable. A perception-image is translated into an action-image through the interval.

The artist’s interruption of action-image

The problem about the concept of man has entangled Shahryar Ahmadi in the contemporary situation. The field of a problem interrupts the action-image of the artist. Instead of modeling, framing, reproducing, imitating, subtracting, copying the everyday actions, reactions, behaviors, moods, affections and i.e. in relationships with others objectively and subjectively. he has created a different kind of image. The real image, according to this research definition, can be here of the representational image of the people around Shahryar Ahmadi who, by their actions and deeds, have forced him to review the components of human definition. Images of human relations around the painter and his mental images of them is a real figurative image that breaks through the insertion of an ascension-subject between images of this type called movement-images. One of the images that seem to be the action-image of contemporary humans is paired with one of the virtual images, the ascension of Sultan Muhammad (Fig.1), a kind of recollection. This gathering, constitutes a doubled image (Fig.2). From the superimposition of the action-image of contemporary humans to one of the layers of the past or virtual image there will be some residue that is hybrid. Some mark of virtual image leaves its traces on a real image. The result of this combination causes some of the distorted relationships of the real image to overlap the past. This overlapping transmits this image the traces of residue of human’s spear in relation to human with a higher puissance (who met drawn Angels). the smokes of Separation and hypocrisy and forces of deformation in this work are apparent. It seems, angels have taken the spear of humans and abandoned their angelic character. Originally Angels are separate from nature. Human nature requires them to be part of it. But by combining the situation where friends have given way to

enemies, the angels' skirts are fueled by the same distribution of human nature. It comes from the firing lava flows of this companion whose smoke springs out of the blackness of this relationship. The more puissance a person is, the spear of their attack will be sharper. These angels are similar to territorial angels` Paul Klee a swiss-german modern painter.

Time-image and diagram

The issue here is how to deal with the concept of man in the contemporary position. Artist is in a struggle with the relations of humans around him by looking at the narrative of ascension. The heterogeneity of the two and how the images in the classic Iranian painting and contemporary art have collided needs to be harmonized. The hierarchy of these issues undermines the integrity of the artist's identity. Repeating past images, disassembling and decomposing and deforming them; to compensate this lack, according to Deleuze, lead to produce a kind of cliché image. Even the most profound deformity of the clichés is not a pictorial act (Deleuze, 2011, 123). Consequently, one cannot leave the photograph behind or escape from clichés simply by transforming the cliché. The greatest transformation of the cliché will not be an act of painting; it will not produce the slightest pictorial deformation (Deleuze, 2003, 92).

But we claim that Ahmadi hasn't been stopped at this moment. Here it is possible to reproduce the work of sultan Mohammed in the painter's intentions. Deleuze says that everything is on the canvas as well as with the artist himself before the painting begins. Thus, the white canvas of the painter is not an unwritten white plate, but full of cliché and probabilities from the beginning, and the painter's task is to reduce it instead of adding and filling (Deleuze, 1981; Deleuze, 2003, 96) he encounters all the figurative and probabilistic givens that occupy and preoccupy the canvas. Thus, reproducing or



Fig. 1. Ascension of prophet, by sultan Mohammad, manuscript of Nezami's Khamseh ,1535-1539 A.H., Britain Museum. Source: www.honaronline.ir.



Fig. 2. Untitled, Shahryar Ahmadi, collection of ascension, 2010, acrylic on canvas. Source: Ahmadi & Khayam, 2011, 121.

copying of Sultan Muhammad's painting is itself a production of cliché-image. Just as producing and reflecting desirable images, pleasing landscapes and pleasurable production is a kind of cliché. The artist encounters his own action-image along the way from mental and Psychic images to physical images of contemporary man. Suddenly, instead of re-painting one of the possibilities of correlated action-image, he reproduces the painting of sultan Mohammed in his own intention. There is a process that makes it impossible to separate these two images. Because of this step, the rule of recognition helps, also attentive recognizing to find the relative dissimilarity of the hybrid beings formed the painting indiscernible.

The adjusting of the eye on the frame shows that black lines or stains, with a manual rhythm, disarrange and disassemble components of the composition, like angels and rider. Black lines are in contact with parts and components of the painting. The snaky arabesque clouds of the image of Sultan Muhammad resembles the rising smoke of an explosion or the erupting lava ash of a volcano. Disrupting the sequence of plans, it has created a tension before and after or a gap between plans to lead the new form of painting. "The new form of painting is the form that presents itself to the eyes trained to see differently, the eyes trained to see the apparition of an image on the beneath of the level of representation (Rancière, 2015, 102). From combining the two images, the chaotic, sinusoidal black coloring that sometimes has the parts and strokes of Sultan Muhammad's painting's sky on its surfaces create the sterile and intermingled zones. Areas that are pregnant with diagrams that contain the new order of the new image. It is the point of crystal-image which is an intermediate between destructive and reconstructive exchange of virtual and real image and the mastery of each one. According to this, the guiding forces the diagram from

such zones as the magnetic field of a magnet must then integrate this before and after of the disjunctions. At this point, the sudden emergence of a new synthetic combining of forces which is correlated to a problem, with the command for searching an answer to solve the problem (Deleuze, 1994, 85) will arise. In this search, the artist senses differentiation with another meanwhile the intensive proximity. The "other" is a bizarre image of an artist colliding with classical art and arrangement of modern art on the face of the problem. Artist senses a dilemma or a gap, finding no other way than to cross this gap. The "other" or what tempts the artist is a command of rule for a composition that brings together the remainder of the real image with the virtual image of Sultan Muhammad's ascension. The same rule relies on genuine relationships of the suggestive diagrams. This process cleans up the order of contemporary representation of the artist's action-image and, by undoing and neutralizing the order of the virtual past, presents a new combination with the intervention and mediation of manual and expressive movements. The diagram is the operative set of traits and color patches, of lines and zones, consists of suggestive lines, resulting from brush strokes, sudden touches, and the irrational, involuntary, accidental and asignifying traits, random marks², and involuntary pouring of free colors. They are non-illustrative, and also non-representational (Afarin & Mousavilar, 2015, 24). Order of diagram comes out of forces. "These forces put thought into modes of outside (dehors) situation, by throwing it into informal field, where the heterogeneous point of view enters into relationship in accordance with the heterogeneity of the fluid forces" (Zourabichvili, 1994, 453).

The function and operation of the diagram adjusts and coordinates the intensity of the image being formed with the rule related to undiscernible and intertwining zones. These

rules in the painting are often the rules of coloring. The diagram should come from random manual marks, lines, traits, and wipe the canvas in order to clear out locales or scrub, sweep (color-patches); throw the paint, from various angles and at various speeds. These acts are out of the sovereign optical organization. so they distributed in the visual order of the classical work by Sultan Muhammad. "The act of painting is the unity of these free manual traits and their effect upon and reinjection into the visual whole" (Deleuze, 2003, 98). It is important that the traits and color-patches to break with figuration. The diagram is indeed a chaos, a catastrophe, but it is also a germ of order or rhythm (Ibid, 102). So the diagram is like a crystal-image.

The diagram is thus the operative set of asignifying and non-representative lines and zones, line strokes and color-patches. the operation of the diagram is suggestive. they must be reinjected into the visual whole, but it is precisely through the action of these marks that the visual whole will cease to be an optical organization; it will give the eye another power (Ibid, 101).

• **Color: space and time**

Color and line are the main actors in the scene of the painter's theater. But for colorists, relationships of color are more important. Even though the lines can be implied by juxtaposed relations of colors-patches or color surfaces. painters take advantage of the height of colors, the degrees of broken color tones, and cold and warm color relationships, also, color shades & tints, simultaneous contrast, vast contrast, and the forces of color variations, differentiations & extension to create their work. As a result, the color itself is capable of two very different kinds of relation: relations of value, based on the contrast of black and white, in which a tone is defined as either black and white, in which a tone is defined as either dark or light, saturated or rarefied; and relations of tonality, based on

the spectrum, on the opposition of yellow and blue, or green and red, in which this or that pure tone is defined as cold and warm. Colorism (modulation) does consist not only of relations of warm and cool, of expansion and contraction, which vary following the colors considered but also of regimes of colors, the relations between these regimes, and the harmonies between pure tones and broken tones (Deleuze, 2003, 152). Some of the rules for colorists to be seen in the Ahmadi's work is 1. Considering tonal relationships for black and white.

2. Using modulation to move from a uniform color such as black and yellow on one surface to broken tones on another surface or to use modulation to coordinate the colors of different surfaces. 3. Relationship between smooth and almost uniform yellow surfaces with variations of different tonalities such as orange and red-orange. 4. Relationship between uniform and monotone color surfaces with complementary contrasts. Also, in this work, Ahmadi combines, up to fifteen layers to present their relationships (Ibid, 16-99).

In an interview conducted with Ahmadi, he explains "I create maximum up to 90 percent of my works similarly, at any rate, that genius, talent, or whatever, happens in that ten percent of the special work. The last ten percent of the work is about deciding what to do, what not to do, where to put the cadre and the writing, and... when the task is finished, there may be over fifteen layers of color." (Ahmadi & Morizi Nejad, 2012, 11).

The diagram changes color relationships in this work give a spatial and temporal perception to the tonal sequence of colors and modulate the variation of tonalities of orange, yellow-orange, red-orange, and the flat homogeneous a yellow ground and black surfaces. It operates like a transmitter between the structure of the lines of forces and the new final image. It also reorganizes the entire order of paintings as a

processional whole based on the unmanageable force of indeterminable zones.

The colors in neighboring to other colors and in the context on which they are set seemed closer to reality or it makes the true effect of color. The colors and their arrangement create different spaces. For example, cold colors look farther and warm colors look closer. The relationship between contrast color and complementary colors creates a variety of closeness and distance. Thus, according to Deleuze, “space is color, but light is time “. Painters that are “colorists” are those who tend to substitute relations of tonality for relations of value, and who “render” not only the form, but also shadow and light, and time, through these pure relations of color (Deleuze, 2003, 138-139) Deleuze refers to the production of light and even time through unlimited color activity in painting (Deleuze, 2011, 175). According to Deleuze, if the color relationships were created for themselves and moved to their pure inner relationships, such as warm or cold or complementary, they would give everything to the painter: form and background, light and shadow, light and dark and even time and the light.

• **Color: light and time**

In this painting (see Fig.1), there is no direct source for lighting over objects, bodies, figures. The light emanating from the struggle of complementary colors of green and red which is intensifying light. The refreshing light of the complementary and contrast colors bring clarity, transparency, and limpidity. The heated-red, orange-red, or yellow-red which is like fired and baked ones in klin have been applied to the body of “angels” with high intensity and saturation, contrasting with the green color of the horseman’s cloth. Cold and warm and complementary color relationships such as green and red create the most contradictory colors. The unity of light or color immediately incorporates the relationships between the

figures and the field, the result is that the figures also attain their maximum separation with the intervention of black coloring which put the angels on different isolation³. In addition to this, it shows how every beings, whether angels or horseman or riding animal (Borough) in this situation, feels the mode of their Being about each other. The black coloring acts as a barrier in appearing their Being. The yellow or yellow-orange background field is uniformly indifferent light, that is pure Being. This uniform, indifferent and unchanging light must unite the multitudes, such as the angels, the horseman, the riding animal, and so on. But the black light as the intermingled zone emphasizing the strangeness of the beings in their isolation without reaching to unitive vision⁴. In the contemporary era, human relationships almost became blocked. so the angels have found the human’s nature and temper. When confronted with the multiplicity and intertwining indeterminate zones on the surface of the canvas The black light shows the heterogeneous chaos of multiplicity and plurality of beings. There is no concordance and harmony and beings have entangled with non-relationship. The intervention of black coloring makes the planes collide with each other; colors become confused and no longer delimit the figures. To the rupture with figurative resemblance and representation to avoid perpetuating the catastrophe, black coloring and diagram both are necessary. In the upper part of the frame, the black coloring is so mixed with the rest of the virtual past image in which the angels are hardly recognizable and separable. In this indiscernible locus of black colors, there will be a situation like the formation of crystal-image, which is indiscernible. There is a limit of time. Because the crystal is formed in this indiscernible points. The crystal lives at the limit. It is itself the vanishing limit between the immediate past which is already no longer and immediate future which is not yet (Deleuze,

1989, 79) the crystal-image or diagram is comprised of before ruined order and germ of the new order.

The explanation of different kinds of color relations leads us to the introduction of time. There is the force of changing time, through the various bodies, "changing time" which involves deformation; internal variations of intensity or saturation, and that these variations themselves change depending on relations of proximity to this or that zone of unified color. Color variations show changing time, degrees of intensity and color saturation, intensified light, and indicate the time-varying force (Deleuze, 2003, 63, 147). The mixed colors, colors of intermingled surfaces & folds, plans indicate the effect of the limit of time that is pure time.

In this limit, our fluttering eyes are unable to recognize and understand what they see. The limit make them to take the different way of seeing. As a result, since the intensity of the strangeness and distance from the narration of night of prophet's ascension is so great, the pure light of almost uniform, and rather an indifferent background color provides a unitive force. But a sudden, involuntary, accidental, and asignifying black coloring intervenes in the flux of recollection-image of painting of prophet's ascension. This black coloring at last makes the frames around the figures especially angels, so we think the diagram isn't able to move freely from one to another. It is distributed in whole parts of frames. The diagram is responsible for unifying and modulating all of the homogeneous and heterogeneous relationships between time and light, space. At the moment of the Activity of the diagram, the artist reaches the awareness of the act of painting, in the encounter of coexistence past and present, the juxtaposition of virtual and real, and also a sudden impossibility. These make a foundation for thinking about the theme of ascension in the contemporary situation. In this way, the artist illustrates the

actualization of the genuine inductive relations of the diagram that encompasses all other times (Deleuze, 1998, 34). The diagram isn't time but we can see the time in it. It is capable of bringing together, unifying, and adjusting heterogeneous series according to rhythm and modulation when they are not easily able to sit together. Despite the effectiveness of the diagram on the form of expression, The angels with spears have become enemies of the "perfect man" adapted with human nature.

• Break with representation

The simplest definition of representation is described as being related to something (AbdolKarimi, 2012, 306). The types of the break with representation take on different modes and explanations when Deleuze explained them, in "Difference and Repetition" concerning logic and ontology. For example, a break with the representation between the concept and individuals and its multiplicities by the common based on universal concept may be noted. The rupture of the organic representation between relation of the components with each other and the whole can be considered. The break with representation, about "Being and beings" can also be examined by specifying a variety of distinctions (Deleuze, 1994, 28-69). The break with the overlapping the succession of discourse and practice is another kind. On this basis, other modes can be imagined, including the relation between the origin and its replicas or copies. Deleuze also discusses in "Difference and Repetition" about representation through perspective, saying that the different modes of representation prevent thought from movement (ibid, 56). So the break with the type of representation is the precondition of time-image, which is out of the requirements of optical organization.

According to Deleuze isolation is thus the simplest means, necessary though not sufficient, to break with representation, to disrupt

narration, to escape illustration, to liberate the Figure: to stick to the fact (Deleuze, 2003, 3). There is a process of isolation in the formation of two types of images. it has different levels. The force of Isolation, naturally, related to the distinctive relationship between the field and the figures in the painting, which is intensified by the intervention of the black-block coloring. We discussed the ways to break with conventional imaging in this work. Types of breaks, for example, the break with the ascension narrative, escape the figuration and current traditions, as well as the rupture representations in the work, show aspects of the meaning of contemporary man in light of the impossibilities, the non-relation that this image has provided.

Consequently, along with the changes in the form of the painting, one can observe the traces of the critical view of the kinds of representation and the differences of meaning in the concept of man. According to the analyzing process in this work, human relations in the contemporary era, the recollection-image is the painting of the the Prophet's Ascension, based on the dream-image of Ascension itself, in a combined or superimposed frame has been depicted. When the virtual recollection-image in this painting is actualised, the same people who represent Saadi's poetry, "Where do the enemies complain to their friends because the friend is the enemy, where do they complain?" in Contemporary situation, will fade away. By combining the remnants of that deletion with the virtual image of the ascension of Sultan Muhammad, which runs on the ruins of the previous image, the final image appears with its form of expression. The final image (see Fig. 1), is an inorganic description of the same situation and human relationships and replace instead of it. Not only the recollection-image of the ascension of Sultan Muhammad but also the dream-image of the Prophet itself in this work is transformed by the sediment of the contemporary situation, while

human relations are necessarily transformed. The study has considered this painting as time-image according to the analysis of the type of images. An image whose apparition depends on conditions such as color and place, light and time and diagrams as temporal relations. All of these conditions are indirectly related to the pure time which is limit of time in this painting. Therefore, in one sentence, we can say that pure time is the condition for the apparition of image-time. Reviewing the way of the article and conclusion shows that determining the type of image of painting, depends on studying and recognizing the conditions of its apparion.

Conclusion

There are two types of images that include movement-image and time-image in Deleuze's thoughts. types of movement-image include perception-image, action-image, and affection-image. There are types of time-image like recollection-image, dream-image, and thought or world-image in addition to crystal-image. even, each person is an image or a set of images. Perception-image, affection-image will form around the necessities of the field of action. But in types of movement-image, perception-image and affection-image don't lead the artist to suitable action-image. in Ahmadi's painting, the powers of the forces will command. The type of suggestive image based on spontaneous, asignifying activity of the diagram will form. Diagram as a necessary and accidental activity gives the order to disorders and heterogeneous series. Diagram reorganizes the ruined order of the previous image. It encompasses the seed/germ and crystal of order of a new image. The diagram is comprised of unitive rations and temporal and differential relations, especially between colors. Diagram and (modulation) does consist not only of relations of warm and cool color, of expansion and contraction, which vary following the colors considered. It also consists

of regimes of colors, the relations between these regimes, and the harmonies between pure and broken tones. modulation must simply consist of internal variations of intensity or saturation, and that these variations themselves change depending on relations of proximity to this or that zone or the field of color. In addition to this, the Diagram give order to other disorder and also articulate discordance and different kinds of image in a work of art.

In addition to, research into the other conditions of the apparition of different types of image, Deleuze found that if color relationships and color forces were considered, a painter had other things: form and background, light and shadow, light and dark, space, Time and light. Types of color relationships represent place-space and light represents time. Cold and warm colors can be avoided. The middle spaces are likewise shaped by color relationships. Types of light radiate, color variations, tonalities, and color complementarities, contrast color, the relation of simultaneous contrasts. It is also based on the relation of colors based on their vastness and uniformity, the relation of shades of gray to tonalities, and even shades of gray to colors. Types of light radiate, from a mixture of two complementary colors in unequal proportions, they only partially destroy each other, and one gets a broken tone, which will be a variety of gray. This being so, new contrasts may be born of the juxtaposition of two complementary colors, one of which is pure and the other, broken... Finally, if two similar colors are placed next to each other, the one in the pure state, the other broken, another kind of contrast will result, which will be toned down by the analogy. To intensify and to harmonize the effect of his colors he used the contrast of the complementary and the concord of analogous colors at the same time; or in other terms, the repetition of a vivid tint by the same broken tone." There is the force of changing time, through the various bodies, changing

time", which involves deformation; internal variations of intensity or saturation, and that these variations themselves change depending on relations of proximity to this or that zone of the field of color. Color variations show changing time, degrees of intensity and color saturation, intensified light, and indicate the time-varying force. In this case, time is variable and internal. The mixed colors, intermingled surfaces, and folds or plans indicate the effect of the limit of time that is pure time. The overall coordination of the uniform surface and the color variation, as well as the black or yellow color juxtaposition of the various and tonal colors, indicate synthetic times, as well as synchronization of eternal and pure time which coexists to the other times.

It is responsible for unifying and modulating all of the homogeneous and heterogeneous relationships between time and light, space and light, based on diagrams. The decision, choice, and act of the painting are based on it. In the meantime, analogized diagram from indeterminate zones should be able to modulate different relations such as the color-light relationship. It is relying on differentiated plans, folds, surfaces, horizontal & vertical succession. in addition to this, it modulates the internal variations of intensity and saturation, and the relationships of color regimes and coordinating pure and broken tones. In this work, variable time can be seen in the yellow, red, and orange color variations as well as the eternal time in the backgrounds of uniform yellow-orange backgrounds.

The task of the painter in "untitled" work is neither to represent perception-image nor action-image or affection-image, based on classical order. His task is not to represent the image of human relations around himself, nor to reproduce the painting of Sultan Muhammad, but to express the invisible forces in the field. The face of angels and deformities, the ambiguous face of prophet and angels, express the pressures of all kinds

of invisible forces and their relationships. The inorganic description of these works will lead to appear the new type of image. For the apparition of the new type of image, it should be the rules of the rearrangement of forces that come out of the chaos of material level. The diagram represents the temporal proportion as the guiding rule for giving the order to overlapping and intertwining plane, surfaces and folds, it should be relying on differentiated plans, folds, surfaces, horizontal & vertical succession. In addition to modulating internal variations of intensity and saturation, and the relationships of color regimes and coordinating pure and broken tones. The black coloring makes a frame around the figures especially angels, so we think in this painting, the diagram isn't able to move freely from one to another. The result of the translation of this visual language and approximate it to the contemporary situation help us to distinguish this hybrid image. This is like the activity of isolation but it can't be local. The angels with spears have transformed enemies in the face of the "perfect man" adapted with human nature and temper. The study has considered this painting as time-image according to the analysis of the type of images. An image whose apparition depends on conditions such as color and place, light and time and diagrams as temporal relations. All of these conditions are indirectly related to the pure time which is limit of time in this painting. Therefore, in one sentence, we can say that pure time is the condition for the apparition of image-time. Reviewing the way of the article and conclusion shows that determining the type of image of painting, depends on studying and recognizing the conditions of its apparition.

Endnote

1. He was born in 1979 in Kamyaran, Kurdistan. His works include "The ancient techniques of lovemaking" (free space and lyrical space) (2009-2010), "The Ascension" (traditional and Apocalyptic space), "The ancient techniques of alchemy" (mystical and archetypal paintings, (2009-2010)), "The lifeboat" (paintings). Epic with liberating humor).

2. Noticing the involuntary color patches, "it is a way of representing a figurative painting. Their presence in the image is a criticism of a "theoretical blindness" that does not take into account the complexity of the images. " (Nasri, 2018, 153)
3. One of the conditions for appearing the beings, namely light, is neither in the mind, nor in the mental consciousness, but in beings themselves. The beings or their body are not dark to wait for the conditions of apparition, namely light ... to come from somewhere, but the light or conditions of appearing are within itself.
4. The task of art is to show the strange face of the beings in the world. Art is a way of liberating things from the common light that exists for us (Bruns, 2009, 232).

Reference list

- AbdolKarimi, B. (2012). Heidegger and Transcendence a Commentary of Heidegger's Interpretation of Kant. Tehran: qoqnoos.
- Afarin, F. & Mousavilar, A. (2015). Deleuze on Rhythm and Ontology in Painting With emphasis on aesthetics. *Journal of Recognition*, 8(1), 7-30.
- Ahmadi, Sh. & Khayam, H. (2011). Roham Ragheb Ast Ama Jesmam Natavan [My Soul is Good, But My Body Is Weak]. *Art of Tomorrow, Journal of Contemporary Art*, (28), 120-122.
- Ahmadi, Sh. & Morizi Nejad, H. (2012). Atelye Gardi [Atelier] (interview). *Tandis*, (223), 10-12.
- Bruns, G. L. (2009). The Concepts of Art and Poetry in Emmanuel Levinas's Writings. (Sh. Waghafipour, trans.). *Zibashenakht*, 10(21), 217-245.
- Deleuze, G. (1978). *Courses on Kant*. Retrieved September 25, 2018, from <http://www.webdeleuze.com>
- Deleuze, G. (1981/03/31). *Cours du peinture. transcription: Cécile Lathuillère et Szarzynski Eva*. Retrieved March 20, 2018, from <http://www.webdeleuze.com>
- Deleuze, G. (1986). *Cinema 1: The Movement-Image*. London: The Athalone Press.
- Deleuze, G. (1989). *Cinema 2: The Time- image*. London: Continuum.
- Deleuze, G. (1994). *Difference and Repetition*. London & New York: Continuum.
- Deleuze, G. (1998). *Proust et Les Signes*. Paris: Puf.
- Deleuze, G. (2003). *Francis Bacon: The Logic of Sensation*. London & New York: Continuum.
- Deleuze, G. (2017). *Human and Modern Time-Consciousness*, Courses of Deleuze on Kant, (A. Vaezi, trans.). Tehran, Hermes.
- Mashayekhi, A. (2013). *Deleuze, idea, time*. Tehran: Bidgol.
- Nasri, A. (2018). *Nashamayel Shenasi-ye Georges-Didi Huberman dar Tasvir va Kalame: Roykard-ha-ei*

be *Shamayel Shenasi* [Non-iconology of Georges-Didi Huberman. In *Image and Word: Approaches to Iconology*]. Tehran: Cheshmeh Publication.

• Rancière, J. (2015). *The Future of the Image*. (F.

Akbarzadeh, trans.). Tehran: Omid-e Sab.

• Zourabichvili, F. (1994). *Deleuze, Une Philosophie de L'événement*. Paris: Puf.

COPYRIGHTS

Copyright for this article is retained by the author(s), with publication rights granted to the Bagh-e Nazar Journal. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution License (<https://creativecommons.org/licenses/by/4.0/>).



HOW TO CITE THIS ARTICLE

Afarin, F. (2020). An analysis on "Painting As Image" Based On Deleuze's Explanation of the Types of Images and Correlated Conditions of Their apparition. *Bagh-e Nazar*, 17(87), 67-82.

DOI: 10.22034/BAGH.2020.195043.4232

URL:http://www.bagh-sj.com/article_106985_en.html

