

“The struggle with the shadow is the only real struggle.”
Becoming-animal, Body without Organs and the Problem of Sensation in *Shadow Chamber* by
Roger Ballen

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1 Introduction

You never reach the Body without Organs, you can't reach it, you are forever attaining it, it is a limit. People ask, So what is this BwO? – But you're already on it, scurrying like a vermin, groping like a blind person, or running like a lunatic: desert traveler and nomad of the steppes. (*A Thousand Plateaus*, 166)

The concept of a 'body without organs' (BwO) was first used by Antonin Artaud in his radioplay *Pour en Finir avec le Jugement de dieu* (To Have Done Without the Judgement of God) in 1947. While recording this play Artaud was already deeply affected and damaged by schizophrenia and soon to be diagnosed with intestine cancer. Only a few months after the recordings, he died alone in a psychiatric clinic, allegedly sitting on his bed, holding his left shoe in his hands. The play was being banned for thirty years in the French radio, although it was broadcasted despite of its anti-american and anti-religious contents in other countries and it had a deep impact on writers and artists from the very start. In this play, Artaud states: "The body is the body. Alone it stands. And in no need of organs. Organism it never is. Organisms are the enemies of the body." (*A Thousand Plateaus*, 175-176) What Artaud had discovered was a body without a physical shape, a body taken a form of a deathwish, a desire of death (*Anti-Oedipus*, 21). A body is no longer a body of intestines, but of intensities.

This description of a body taken a form of a death wish, a body resisting in becoming an organism and giving up its organs could have also been found in the introduction to Roger Ballen's (1950-) photograph series *Shadow Chamber* (2005). One simply cannot name the figures in the series as mere humans, people of hopes and dreams, ordinary people living, breathing and just being, hanging around in their natural habitat. They are not freaks either, at least not in a way as the people portrayed

by Diane Arbus, a famous photographer Roger Ballen both admires and is often being compared to. For me the clear distinction between the two artists lies in the moment of the encountering their objects of choice: When seeing a photograph by Arbus, one meets a figure who is somebody and has a connection with his/hers own skin, a role or a personality, a figure who *exists*, while encountering a figure by Ballen, one doesn't feel so lucky. One perhaps recognises skin, but not the living status of the figure. They are neither living nor dead, neither existing nor annihilated, neither lost nor found. Their becoming has been interrupted in a most brutal way; they have been discarded inside the shadowy chambers to wait for their reason to exist. There is also an oblique sense of humour; despite the bleak, even disturbing atmosphere of the photographs, there are glimpses and flashes of playfulness, irony and joy, which both give contrast to Ballen's work as well as draw upon it.

When I began my research, I didn't have anything but intuition to guide – and quite a long time it seemed that was all to be had. Like many, I could see the connection between Francis Bacon and Roger Ballen, although I was at no point trying to draw a parallel line between them. I did not want to compare the two artists as much as I wanted to understand what was speaking through them in a distinct, solemn voice that almost evaporates to touch my skin. We are accustomed to talk about feelings, but are we at all familiarised with the notion of 'intensity', a pre-feeling reflex on our skin, evoking the sensation of a horror before the feeling itself? Are we so accustomed to think with our brains that we are no longer able to recognise the nervous system talking to us?

All the way from the beginning I have considered my role as a researcher to be that of the "desert traveler and nomad of the steppes", trying to trace the fleeing BwO, this limit, in a vast, lonely plane. At times I have felt overwhelmed by the weight of

the baggage in this Deleuzian traveling. It has been an impossible task to define what to include in this work, because the steppe of his philosophy seems to expand all around, and to all directions. In my thesis, I will try to outline two things in Roger Ballen's series *Shadow Chamber* (2005). Firstly the becoming-animal as a one way to disrupt the both narrative and illustrative processes behind the figurative and thus attain the 'figural'. There are three different ways to explore, in Deleuze's case the painting's uncoded and affective dimension: through plane, color and body. In the very narrow and constricted context of this thesis, my aim is to concentrate only on the notion of body; the body as a matter that can embody block of sensations, a virtual dimension of a body; a body as a body without organs. I have selected six images from the series, having an emphasis on the human-animal pairs due to the limited context of this thesis: *Ratman* (2001), *Birdwoman* (2003), *Lunchtime* (2001), *Loner* (2001), *Head inside shirt* (2001) and *One arm goose* (2004).

Secondly I will attempt to pursue the overall meaning and purpose of BwO in terms of art as *a life*; as pure immanence. These topics together will inevitably lead to a discussion on representation and the value of photography in general, to which I am trying to contribute by pointing out an alternative way of looking a photograph by dealing it from the basis of a painting rather than a film, and the representation of the photograph from the point of view of immanence rather than of 'tactile' or 'haptic', which would be also a relevant point of view for this study. My aim is to hopefully disprove some of the notions in Deleuze by addressing through Ballen the creative variety inherent in the 'art' of photography. Although Deleuze has examined different artforms widely, he has omitted a photograph as an expressive form of art. For Deleuze a photograph is a form of illustrating the seeing; what we see are, to put it simply, already photographs. A photograph can create sensation only in one level, not

in the ‘nervous system’, as I am going to talk about more in the second chapter. My aim is to prove this point wrong, or at least to fuel this discussion by offering an option, a point of view to consider rather than serving an answer or a solution these very difficult questions.

1.1 Roger Ballen: The Shadow

Roger Ballen was born in the United States, but he has had a permanent residency in South Africa for 30 years. He was being exposed to the works of professional photographers of the greatest standard already in the early ages in his own home; his mother worked as a picture editor in Magnum and often carried home pictures from his workplace. (*Shadow Chamber*, 124) Ballen describes in an interview for the magazine *Katalog*, how in his home “there was a complete belief in the value of photography; and particularly in its ability to capture and convey the meaning in a socio-documentary context”, however adding that “there was a questioning of whether photography could transcend its unique journalist potential and assume the status of an art form” (24). Ballen’s first hero was Cartier-Bresson, who considered himself as an artist while working as a street photographer. It is clear that Ballen shares with his hero the strong practical skills of working and interacting with people in their own environment while conveying the documentarist style into expressive art at the same time. He published his first book *Boyhood* in 1979 from a collection of images from his six year’s voyage around the world. Like Cartier-Bresson, Ballen had mainly photographed people in the streets without their knowledge. (*Shadow Chamber*, 124)

Ballen's profession as a mining entrepreneur in Johannesburg (he has a PhD in Mineral Economy) brought him to the rural parts of South-Africa, and between 1986 to 1994 he photographed mainly the people of these rural isolated towns, publishing two books: *Dorps: Small Towns of South Africa* in 1986 and *Platteland: Images of Rural South Africa* in 1994. (*Shadow Chamber*, 124) However, during the mid-90's his focus as a photographer shifted radically; his work started to become more complex, more de-contextualised and he started draw inspiration equally from painting, sculpture and photography. (*Katalog*, 28) The photograph series *Shadow Chamber* can be considered as the height of this shift. It is perhaps the most complex and bleak of Roger Ballen's works yet.

Both Bacon and Ballen seem to have captured the immobility and the paralysed state of Samuel Beckett's world, from which Deleuze has found literal representation of BwO, especially from his novel *Molloy* which is being used as an example in *Anti-Oedipus*. It is true that in the *Shadow Chamber* there is an ominous atmosphere of waiting that reminds of the struggles of Vladimir and Estragon by the road in *Waiting for Godot*. The same existential, sly irony we know from Samuel Beckett is present in the shadow chamber. People are not victims; they are actors in a tragedy. Still we know them, we know them well. Beckettian play always draws its sufferers close; so close are they in their confinement that it is possible to see the blisters in their feet and the difficult births of their hours. In Ballen we are at the same limits of compassion, cruelty, comedy and tragedy as with Beckett, and Ballen even describes in an interview by Heather Snider for *Eyemazing –magazine* some of his models as Beckett characters who "symbolize something that is deep inside the human psyche and many people are not sure if they want to accept this or reject it, because it can be quite disconcerting" (Snider 1). I think this is one reason why Ballen's work has been

described by many as revealing, sometimes even unpleasant, truth, or capturing what is real. Like Cartier-Bresson, Ballen is looking for a ‘decisive moment’, or a ‘significant moment’, revealing the truth. In the interview with Snider he describes his work as an investigation between the dynamic between interior and exterior. “I hope to create messages, with intensity and simplicity that will have a meaningful impact on the viewer. A photograph succeeds when this connection is made.” (Snider 1)

Ballen’s photography has two distinct dimensions. On the other hand, there is the formalist side to it. Ballen has described himself as a formalist, who creates lines, forms and texture very carefully. He builds the pictures, works with the environment and the model up to perfection. He says in an interview with Robert Enright for *Mois de la Photo* that a form comes before meaning (Enright 1), a very anti-Deleuzian way of speaking when heard for the first time, but what actually means that the body itself carries the meaning, not the context. It is precisely in this conception that it is possible to see also the other side of Ballen, a largely criticised side, which I consider is largely misunderstood in him; he does not want to comment on the socio-political issues of the South-Africa, no matter how important it is to address them. Instead he wishes to turn inwards, unveil different kinds of secrets of the world. When it comes the time to take the picture, he doesn’t seem to know, or want to know what happens. He is in his own words transforming the heightened energy, the unpredictable moment, when the mind is in its most defenceless state and can take in irrationality. (Enright 1) Sobieszek quotes Ballen in the introduction of *Shadow Chamber* saying in one interview that his “goal as an artist is to create increasingly complex images with greater and greater clarity of form and intensity of vision. The meaning should be layered and reveal an aesthetic that is [as] ambiguous as it is mysterious.” (Sobieszek, 10) It is precisely this mystery that haunts me, and it is perhaps because of this mystery why Ballen’s mind is

a brooding mind and why he keeps asking the same questions over and over again, eternally doubting the answers. Perhaps this inherent mystery in his works it's the reason why he has said that a shadow runs through his photographs.

1.2 Gilles Deleuze: The Nomad

For Gilles Deleuze (1925-1995) philosophy is above all creation, namely creation of concepts. As any creative process, also philosophy is not communicative or reflective in nature; it is resistant, rebellious and even revolutionary as long as it is creating anything new. "We write for a future population, who has no language yet" [my translation] says Deleuze in *Dialogues (Haastatteluja, 83)*, and it seems apparent throughout Deleuze's work that he has always kept himself open to those who have worked at the limits of creation, even at the limits of their mental and physical health, creating concepts that answer real problems, inspite how odd they may be. By them, Deleuze means to speak of artists and philosophers who are often being fragile in health or of mental balance, because being a writer comes with a demand of making one's life more than personal, a demand of releasing one's life from what binds it down; an artist cannot be satisfied with a waning life. What breaks these people down is not their fragility of health, though, but the excess of their lives, of seeing more, living too large of a life as Nietzsche, Spinoza and Lawrence did. They are not sick, but special, they are special doctors who can renew the symptoms of old diseases like Kafka does, writing in his books a diagnosis of demonic forces which awaits us all. They are writers close to signs. (*Haastatteluja, 82-83*)

The following biographical information and list of publication is taken from *Stanford Encyclopedia of Philosophy* [18.11.2011], unless otherwise indicated. Gilles

Deleuze was introduced to philosophy already in the early age during the Occupation in 1940 through literature, when his teacher introduced him to writers such as André Gide and Charles Baudelaire. Deleuze found philosophical concepts as autonomous and unique as literary characters. He studied at Sorbonne history of philosophy and dedicated his first book *Empirisme et subjectivité* (Empiricism and Subjectivity) (1953) to David Hume, an empirist, and already indicated his rebellious and provocative nature turning rather to Hume than to Hegel, Heidegger and Husserl, as many of his peers did. He continued to study the great philosophers publishing books such as *Nietzsche et la philosophie* (Nietzsche and Philosophy) (1962), *La philosophie critique de Kant* (Kant's Critical Philosophy) (1963), *Proust et les signes* (Proust and Signs) (1964) and *Le Bergsonisme* (Bergsonism) (1966). Brian Massumi quotes in the translator's forewords for *A Thousand Plateaus* Deleuze describing his reading through the philosophy of its 'giants' "as a kind of ass-fuck - - I imagined myself approaching an author from behind and giving him a child that would indeed be his but would nonetheless be monstrous" (*Pleasures of Philosophy*, ix).

For his 'doctorat d'Etat' he published two theses in 1968: first *Différence et répétition* (Difference and Repetition) then following *Spinoza et le problème de l'expression* (Spinoza and the Problem of Expression). Especially in *Difference and Repetition*, he laid the founding stone in his own voice to his metaphysics that would rather be aligned with sciences and mathematics rather than with the tradition of metaphysics. He introduced the concept of 'nomadic thinking', which he later elaborated with Guattari, a 'nomad' being someone in a constant motion between points, living and existing outside the organisational state.

Deleuze met with Félix Guattari (1930-1992), a psychoanalyst and a political activist, in a seething year of 1968. Their collaboration was intensive, extensive and

they shared radical, the ‘nomadic’ views of thinking. They published the first part of their series *Capitalism and Schizophrenia* called *L'Anti-Œdipe* (Anti-Oedipus) (1972) that caused an immediate scandal and made Deleuze a public figure. The second part *Mille Plateaux* (A Thousand Plateaus) was being published in 1980, which many, including myself, consider as a masterpiece. Between these two Deleuze and Guattari published *Kafka: Pour une Littérature Mineure* (Kafka: Toward a Minor Literature) (1975).

In the 80's Deleuze began to write alone again first publishing *Francis Bacon - Logique de la sensation* (Francis Bacon: The Logic of Sensation) (1981) and his famous works on cinema *Cinéma I: L'image-mouvement* (Cinema I: The Movement-Image) (1983) and *Cinéma II: L'image-temps* (Cinema II: The Time-Image) (1985). He then continued with the ‘giants’ focusing first with the contemporary thinker *Foucault* (1986), which was followed by a historical piece *Le pli - Leibniz et le baroque* (The Fold: Leibniz and the Baroque) (1988). With Guattari, they published *Qu'est-ce que la philosophie?* (What is Philosophy?) (1991), which remained as their last joint work. Deleuze published only one more essay *L'Immanence: Une Vie* (Immanence: A Life) in 1995 shortly before his death.

The philosophy of Gilles Deleuze evades definitions: Although it can be positioned amidst the strong movements of the postmodernist era rising during the 60's, still it seems porous, without a strict consensus with the fashionable movements of contemporary thinkers. Instead it has a strong connection to the traditional philosophy and its roots, especially in Spinoza and metaphysics. It draws from several sources and comments extensively on societal issues, history of philosophy and art, and has influenced in many movements, such as transcendental materialism. According to Todd May Deleuze's philosophy of the ‘difference’ is not the same as for

other famous contemporaries of his time: For Deleuze the difference is ‘positive’ rather than negative, as for example to Jacques Derrida: for Deleuze difference is internal as well as constitutive in things, rather than marked by absence. (May 165)

This is the heart in his conceptions of immanence, and will be discussed throughout the thesis.

In Deleuze’s writings prolificity and versatility are not the only challenges the reader has to face, but the unique style, especially in the works with Guattari, and the language itself can be overwhelming. Jussi Vähämäki mentions in the prologue of the Finnish translation of *Dialogues* that it seems as if the text doesn’t wish to be understood, as if Deleuze and Guattari both declare that they want to be misunderstood, molested even ravished, as long as the reader spares them of ‘understanding’ (*Haastatteluja*, 7). In my opinion, in the recent history of philosophy Deleuze has taken a role of a rebel, a genuinely free thinker, who believes strongly that the philosophy belongs to the future, not to the past and to the hands of those, who can work at the limit. It is precisely this playfulness, humility and easyness of Deleuze that appeals to me, as well as his acute vision of extremes, limits, and perhaps sufficient to say, madness that is inherent in both artistic and philosophical processes. His appreciation for ‘the schizo’ is endearing, and it is not a surprise considering this how much inspiration Deleuze has drawn from Artaud, and even from the bleak world of Samuel Beckett. Deleuze has stated that the great American and British writers have talents of intensity, flow and even traces schizophrenia that French writers rarely possess, which help those writers to pass on something that can escape codes. The French have only Antonin Artaud and the half of Beckett. (*Haastatteluja*, 27)

1.3 An Overview of the Sources

As it has become evident, although perhaps not articulated before, I have two problems concerning my sources. First, when it comes to sources on Roger Ballen, I don't have too much to work with. Second, when it comes to sources concerning Gilles Deleuze, I have too much on my hands. For the purposes of this thesis I have decided to emphasise the concepts in a certain way; not in order to benefit from it, but according what I feel as necessary and sufficient in the context of this discussion and my analysis. Deleuze is not only a keen developer of concepts, but also a keen refiner of them. For Deleuze, the inter-connectedness and even overlapping of different concepts is not only inescapable, but in my opinion, intentional aspiration to constantly and continuously redo and renew the set of tools themselves. The motion of Deleuzian philosophy is always onwards, and not necessarily towards the 'right' direction. Partly because of this, I feel safe to exclude concepts and terminology by Deleuze quite uninhibitedly in this thesis. My sole attempt has been trying to keep this study as practical as possible, without collapsing to theorising on something I feel is too much, not necessary and beyond my abilities as a student of Deleuze.

The two main sources I have used by Gilles Deleuze are, first, the collaborative work with Guattari *A Thousand Plateaus* and the second *Francis Bacon: The Logic of Sensation*, which both mark the same period for Deleuze. The concepts developed in *A Thousand Plateaus* are somewhat developed further, but above all applied in *Francis Bacon* and in this way the books form a pair together. *A Thousand Plateaus* is notoriously being known as a complex piece of philosophy; it does not only deal with the most difficult notions on Deleuze's and Guattari's work so far, but it is, intentionally without a doubt, meant to be obscure and porous in its use of language. A later collaborative work with Guattari *What is Philosophy?* is a more concised and

especially linguistically simpler commentary through the thinking developed mostly in *A Thousand Plateaus*. The reason why I have chosen *Francis Bacon* as my tool to study a photograph instead, for example, *Cinema I* and *Cinema II*, is because in my opinion the technical tool of a camera does not interfere with the intensity of the artworks, and I wish to start my study from the point of view that it does not need to be so. A photograph can belong to both realms: the painting and the technical field of a film.

For this thesis I have omitted a part of Gilles Deleuze's works completely or almost completely. Although *Anti-Oedipus* includes a very interesting and important thinking concerning a 'body without organs' and imposes a very important undercurrent for the development of the concept, it is mostly irrelevant for the context of this thesis. Firstly it distracts with a complete new as well as difficult set of concepts and a flow of thinking. Secondly it mainly suggests that BwO functions an opposition to the discourses of the world such as psychoanalysis, whereas I am primarily interested in the immanence of the BwO and its practice as a constitution of 'a life'. Furthermore Deleuze has addressed questions concerning sensation through various forms of art, such as music, literature and cinema, not only painting. Although there are many notions corresponding in Deleuze's thinking on cinema and my thinking on photography, I have omitted this aspect altogether and instead concentrated solely on the aspect of sensation in a painting. The aspects of *Cinema I* and *Cinema II*, for example time-image and movement-image are already been studied by Harri Laakso in his dissertation, to which I will be referring to in several occasions. In this sense I feel that it is a good moment to study the aspects of *Francis Bacon* as well, although in thesis there is no room to compare results.

I have been fortunate enough to get my hands on Roger Ballen's photobook of *Shadow Chamber*, however, I feel that it is enough because my concentration is on the *Shadow Chamber* solely and the other books are mostly concerned with the biographical information and specific notions on the series at hand. All along, my purpose has been to immerse myself with the images before anything else; in some ways I have felt relief that there is relatively very little information available and academic studies made on Roger Ballen. A very important source has been Ballen's official Internet-website, www.rogerballen.com, where a list of articles, art criticisms and interviews written on Ballen can be found. The page numbers throughout the text are indicated according to a print available on the website, not the actual paper or magazine in order to be consistent and avoid confusion if possible.

My second hand sources include well-known Deleuze-scholars such as Brian Massumi, who has also translated *A Thousand Plateaus* into English and written a 'hand-book' to *Schizophrenia and Capitalism* and a collection of essays *Parables for the Virtual*. Ronald Bogue's commentary *Deleuze on Music, Painting and the Arts* has proven to be perhaps the most important source to me due to its descriptive narration on Deleuze on painting. Bogue has not only proven to be an important teacher on the thoughts of Deleuze, but also how to write them down. Ian Heywood's article *Deleuze on Francis Bacon* has also been an important commentary of understanding *Francis Bacon: The Logic of Sensation* and developing my own thoughts of utilising Deleuze's concepts in Ballen's photography. Daniel W. Smith makes a very interesting points in an article *Deleuze and Derrida, Immanence and Transcendence*, which I'll make use at the very end of this thesis. Other sources, referred briefly, include Christian Kerslake's *Deleuze and the Unconscious* and Claire Colebrook's *Deleuze – A Guide for the Perplexed*. Although Harri Laakso's dissertation *Valokuvan tapahtuma* is not

used at all as extensively as I would have liked, it has been a great source of inspiration and a guide in analysing a photograph.

1.4 An Overview of the Structure

For this thesis, I have chosen to perform essayist style as extensively as possible partly because I want to attain the profound, circular and yet at times mischievous flow of Deleuze and Guattari. As an outcome of this thesis, I have become personally very much influenced by *Francis Bacon: The Logic of Sensation*, not only as a student of art theory and art history, but as a writer. From *Francis Bacon*, I wish to preserve not only the flow of the words, the mental imagery of describing the art works, which at times seems so precise that it feels like the very next thing from the sensation itself, but also the flow of the structure, each chapter like leading to another room in a house and each room having a certain function, although the house itself stands above them. However, the main reason I have chosen the free flow of the essayistic style is simply because that is the only way I know how to write about the arts; through associations, through a frolic of thought. It is the limit of my own talents.

My reading through Deleuze unfolds into three chapters. In the second chapter I will try to discuss what happens when encountering an art work and what is it to create art that can encapture the 'real'. This will lead, or rather entwine with, a question of representation; the philosophy by Deleuze attacks against the tradition of philosophy that has its roots deep in the ideas behind ideas, representation, mimesis, in the will to find elements of abstraction, transcendent structures that would explain what is real in our world. What Deleuze looks for the world as well from art, is opposite; he wants images beyond representation, beyond illustrations, images that can convey intensities

that are 'real' instead of 'expressive'. Thus the figuration must first be broken before an image can become something beyond it. In the third chapter I will talk about becoming-animal as a tool to break the representation, or the figuration in the images. Becoming-animal is the body where the sensation is able to occur, it is a process of an affect turning a human into a non-human. In the fourth chapter, I am going to discuss body without organs, the zero, the limit, that is my tool through the virtual, because it is a subjectification, too, of something that can convey virtual, something in which the virtual can pass freely, in all its potentiality. Body without organs, is in fact, a subjectification of immanence. This is the conclusion that I'm going to come; what is the result is of an art work, this liberated art work, is not mimesis of a life, but 'a life' itself: the pure immanence.

2 An Attempt to Locate Sensation

A photograph is reeling back to a single point of a flash infinitely. However, it is only a constant shiver of flickering light that reveals the selfless self of a singular creature, belonging neither to a subject or an object, but to a realm of immanence. In his last essay *Immanence: A Life* (1995) Gilles Deleuze gathers his thoughts at the hour of his own death; only a few months after the publication Deleuze took his own life. In this last essay, some call it a testament, a true metaphysician is revealed; it seems as if the very first steps Deleuze took as a philosopher trying to re-read metaphysics and invert it to something new, were also to be his last. There are no machines, no rebellion and nothing particular new either. It is a swan song to a conclusive concept, to a very old concept, a concept towards which I am heading as a conclusion in this thesis: the plane of immanence.

In this remarkable short essay Deleuze sums up his views on transcendental empiricism; a theory of the passage between two sensations, a stream of consciousness without a self, a “contrast to everything that makes up the world of the subject and the object” (*Pure Immanence*, 25). From this contrast stems the whole philosophy of difference as well as Deleuze’s theory of art. For Deleuze, the essence of things cannot be understood in the Platonic sense as something the thing is, but what takes place in it; an event, an accident, or a sense (*Difference and Repetition*, 191). When following this thought, the essence of an artwork is an event that is being exposed through an artwork; an event or encounter or an act of *mediation* as Janne Vanhanen puts it, through which a being is in a perpetual production under the multitude of both external and internal forces in a constant shift (Vanhanen 60). This is very much in the contrast with the traditional thinking in the Western Culture, where the emphasis has been on the exposing the ideas behind things or creatures, namely in the beingness of a being. According to Vanhanen, Deleuze attacks especially against Immanuel Kant’s categories, which aim “to limit thought to representation” and “to tame difference” (Vanhanen 59). It is in this contradiction with the tradition where the origin of ‘transcendental empiricism’ is situated; instead of turning to ‘naive’ empiricism in order to locate merely the elements of sensation, it transcends the methods of empiricism to look behind and to go beyond, ultimately, the subject (Vanhanen 83).

For Gilles Deleuze, Francis Bacon is a painter who has embodied BwO into his painting process, and it is my attempt to shortly introduce the reasons for it in this chapter. According to Ronald Bogue, artwork is a being of sensation and its aim is to embody a block of sensation. More specifically, the aim of the painting is to bring to pass invisible forces and convert them to visible. (Bogue 164-165) In this lies also the problem of sensation: not all art can accomplish this.

Although I am going to discuss becoming-animal and a body without organs in the following chapters, the both concepts work as an undercurrent in my attempt to locate a pure sensation. In all these concepts I will try to find purpose in immanence. However, before discussing immanence more in the fourth chapter, I will first discuss the route art has to take in order to achieve what is needed to give forth immanence. In this chapter, I will discuss the problem of representation, and through that what might be called Deleuze's logic of sensation. In this chapter I am constantly swaying between two concepts, representation and real. A sensation is capable of working through both, but in order to capture the fleeing BwO, the sensation has to become so intensive it no longer works in the realm of figurative, but it liberates the figure and becomes real.

I have named this chapter as an attempt. It is an attempt because of the vastness of the topic 'sensation' in the thinking of Gilles Deleuze as well as it is an attempt, because it is, in some ways, an unending rendezvous at the beach gazing the perpetual motion of the fluctuation of the waves. It is the only proper way to act with Gilles Deleuze; to mediate, to exchange, to encounter infinitely.

2.1 The Many Problems of Representation

The problem of representation is in many ways a question of what is real. In this question, it is important to notice the working of difference within everything that produces 'Beings' in general. In the heart of difference there are virtual and actual. The virtual is not nothing: in *Difference and Repetition* Deleuze emphasises that the *real* is not the opposite of the virtual, but the actual is the opposite of the virtual (208).

The real as we think, feel and experience it is something being actualised; there is something that exists, has conceptualised or taken form, something we can grasp. What Deleuze means is that virtual, the full potentiality of things has nothing to do with possibility of them, as Deleuze remarks: virtual is real in itself and as only as virtual, nothing else (*Difference and Repetition*, 191). This is not nothing. Deleuze quotes Marcel Proust on states of resonance as something applying also to virtual: “Real without being actual, ideal without being abstract;” adding also his own notion, “and symbolic without being fictional” (*Difference and Repetition*, 208). The actual is the opposite of the virtual, not ‘real’, although for Deleuze, even an actualised object is in constant connection with its virtual as if about to be thrown to the virtual dimension at any time (*Difference and Repetition*, 209).

In *Francis Bacon* the ‘figuration’ is being opposed with a ‘figural’; an idea that according to Ronald Bogue Deleuze has derived to a great extent from Jean-François Lyotard’s *Discours, figure* (Discourse, Figure) (1971), although the two separate in Lyotard’s notions of connecting ‘figural’ with an unconscious. The opposition of ‘figurative’ and ‘figural’ is namely a question about a representation, and through Francis Bacon, Deleuze discusses the ways to escape the clichés concerning the illustration and narration, to “render the figure without figuration”, without turning towards abstraction and giving up the figure altogether. (Bogue 112-113) For Lyotard the ‘figural’ space is “a dimension of disorganised visibility”; Lyotard’s great aim was to learn how to see without a recognition. Through Paul Klee’s art Lyotard distinguished an ‘interworld’, in which either objective or subjective cannot meet, “a possible world made visible through art”, in which there are “force and energy in the process of constructing its own cosmos”. (Bogue 113-114) This creation of its own world is in Deleuze’s terms is seen in his notions of the body as a way to mediate force.

The power of art lies in its inherent creativity that is parallel to the natural creation of the world; it can locate the fields in which the matter can turn to sensation, of the blocks of sensations (*Mitä on filosofia?*, 178). Deleuze wishes to locate the ‘interkingdoms’ of things that stem neither from genetics or structures, where “nature operates – against itself” (*A Thousand Plateaus*, 267); he wishes to understand things through becoming instead of production. This is what becoming-animal is about: turning a matter into a boneless meat, without any sustaining form that can be recognised per se, but of animals peopling human beings through deformation, through infection, as I will discuss more in the third chapter.

Ronald Bogue raises a very interesting source, for which Deleuze relies heavily in, for example, *Francis Bacon*, namely Henri Maldiney and his essays collected in *Regard Parole Espace* (1973). Maldiney thinks art not as a discourse made of signs, but as forms: dynamic, spontaneous and self-shaping forms that are one with the ‘appearance’ of an artwork. (Bogue 117-118) It is perhaps in this notion of form that Lyotard through Paul Klee and Maldiney connect and are furthermore rooted in Deleuze’s ideas. Bogue refers to Paul Klee’s words “work is the way”, where the rhythm, also Maldiney’s concept, is the “unfolding pattern of this self-shaping activity” (Bogue 119).

Deleuze begins *Francis Bacon* by indicating how the artist was enormously resourceful in stripping down both the narratological and representational elements from his works: Deleuze says how in Bacon's works there is neither a model to represent or a story to tell, but by isolating the figure into a circle, ring or a cage like Bacon does, the relation of the figure to its surrounding and isolating 'place' becomes ruled and defined by 'a fact'. This fact is what Bacon himself refers to as a story told precisely, deeply and without the padding: Padding, which Deleuze refers to as

representation, narration, illustration – the liberation of the figure (*Francis Bacon*, 2-3). In *Francis Bacon*, Deleuze ponders how this kind of painting, merely sticking to the fact, is what many painters have tried to accomplish, for example Cézanne, but what Deleuze also acknowledges, has been possible only after certain innovations, most importantly photography. Modern painting does not have to fulfil the purpose of neither illustrative and documentary role, nor being conditioned by religious rules. These conditions have liberated the artists, but not necessarily figures in paintings. (*Francis Bacon*, 8) Heywood remarks that Deleuze's 'metaphysics' of Becoming and in the process of Becoming everything, our experiences and thoughts must escape representation, although at the same time there must a 'presentation' of a sort in order to reach our consciousness.

In *Francis Bacon*, Deleuze gives an example of how Francis Bacon conveys something that is 'figured' in a painting and turn it into a pure sensation. Although the figure in the painting is opposed to figuration, something is nonetheless figured in the painting, such as it is the case in his many versions of the screaming pope. What Bacon does is that he renounces the primary figuration by neutralising the sensation from it. This he accomplishes by eliminating the sensational from the primary figuration, such as the violent sensation of the horror of the screaming pope by neutralising the horror and instead expressing the scream: The pope sits surrounded by nothing that might cause the horror, he sits isolated and shielded, and he himself sees nothing. Deleuze says he screams before the invisible, and thus the sensation, horror, is multiplied because the pope does not scream because of the horror of something, but the horror is the conclusion of the scream. (*Francis Bacon*, 37-38.) Horror is the primary figuration of the painting, but because of the secondary figuration, the scream, the primary figuration has being neutralised and even renounced. Instead of being a

representation of horror, the screaming pope becomes a sensation of horror, an experience, which according to Deleuze's words "manifest the power of the paint all the more" (*Francis Bacon*, 38).

2.2 The Cliché and a Photograph

The modern painting, because of its own past and the new innovations, also faces more difficulties in breaking with the figuration: The canvas is always covered with clichés in the beginning. (*Francis Bacon*, 11) Deleuze refers to D. H. Lawrence's text of Cézanne saying that it seems a small achievement that he learned to know an apple fully, but still never quite fully enough, like he was constantly battling a hydra-headed cliché whose last head he could never cut. Even the abstract art hasn't been able to save itself from clichés. The true great artists also know that it is not enough to take a cliché and transform it by mutilation or parody. (*Francis Bacon*, 87-89)

Because the white canvas is already filled with clichés, they need to be overthrown before an even attempt to begin to paint. John Berger calls Bacon's way of working painting as painting against the clichés. According to Berger, Bacon relied heavily on accidents, 'involuntary marks' he makes to a painting and is then guided by his instinct to where ever these marks and accidents lead him. It is because of these marks that the image is then both factual and suggestive to the nervous system. (Berger 316) For Deleuze, these involuntary marks, or asignifying traits, are what can be considered being devoid of any illustrative and narrative function. (*Francis Bacon*, 5) Deleuze explains how the 'free marks' are created using an idea of a chance and probability distributed on the canvas. When Bacon sees the canvas in front of him, every area on it seems equivalent to him, equally probable, even though the canvas

itself may seem to impose restrictions having a centre and limits. However the idea in painters mind, this prepictorial idea makes the probabilities unequal and furthermore divides the canvas into areas of equal and unequal probabilities. The moment of painting begins when the unequal probability becomes more or less certain, and when this moment emerges, so does the cliché. Thus Bacon makes 'free marks' quickly, already in the very first strokes in order to kill the figuration and give a figure a chance. These marks by a chance, even though a manipulated chance, are extremely important to Bacon. (*Francis Bacon*, 94) These marks “that will reorient the visual whole, and will extract the improbable Figure from the set of figurative probabilities” (*Francis Bacon*, 95). The true art, and talent, in painting for Bacon is not to create these chances but to utilise them. The manipulation of these chances is a matter of both great talent and art. What is furthermore interesting is the clear separation Bacon himself has between of what is 'a chance' and what is 'a probability'. The probabilities are the clichés; they are on the canvas however the chance, as mentioned already, is the art of painting. The shift between these two is a shift between what is beforehand and what becomes after (*Francis Bacon*, 98).

Bacon has himself stated in numerous interviews that in order to reveal the 'fact', nonrational marks guide him, as if he paints under the influence of a nervous system, and sets traps to attain the 'fact' in its “most living point” (Bogue 122). In an interview “Roger Ballen: Uncanny Animals” for the magazine *Antennae*, Ballen has described himself of waiting, trapping or staging the same kinds of accidents, where “an interaction between I do and what prevails at the time” is inseparable part of the process (2). For Bacon this approach would involve 'free marks', for Ballen, on the other hand, the accidents that is resulted by light and the photographic moment.

From very early on, I was troubled by the reserved attitude towards a photograph by Deleuze, which seems to be an attitude towards an inferior form of art compared to a painting. This attitude is due to the very distinct horror towards representation, which Deleuze sees is impossible for a photograph to escape; a photograph is being paralleled with a cliché. For Deleuze, a photograph in fact replaces the way of seeing: “*they are what is seen, until finally one sees nothing else*” [emphasis in the book] (*Francis Bacon*, 91). A photograph is our way of seeing in a sense that all we can perceive, according to Deleuze, are photographs, and he continues describing how a photograph makes us to see the ‘truth’, no matter how doctored or implausible (*Francis Bacon*, 91). When it comes to the illustrative and representational side of a photograph, I feel that there are already many excellent reseraches made to contradict what might be Deleuzian accusations, and expand the nature of the photograph. For example Harri Laakso in his dissertation *Valokuvan tapahtuma* tackles upon the question of a cliché in a photograph, which for Deleuze as well as for Jean Baudrillard, is something that hinders or even prevents seeing the image altogether. For Jacques Derrida, Laakso writes, the cliché in a photographic negative includes the aforementioned hinderence, but also something more. A cliché, and a photograph, comprises also of potential force that a photograph has taken over. It is a matter of time and use, how this potential is developed. (Laakso 303) There is something working inside a photograph, developing, slowly simmering, as if producing an image within the image. This seems to have some connection with the idea of the cliché as a chance to be utilised; a photograph perhaps includes the cliché in it, at the beginning, but it is the same unworking of the cliché that takes place in a painting as in music or in a photograph. I think it is extremely important to notice that a camera does not freeze a moment, per ce, but the

event continues to develop also in the moment when the light is working to form the image.

In his interpretations of the photographs by Jean Baudrillard, Laakso distinguishes the role of a photograph as a 'neutraliser' in the Baudrillan photography; a photograph can stand against a subject, someone, for example a photographer, who thinks she is the creator of the meaning in a photograph, and instead erase all meaning from the world. An important role of the photograph for Baudrillard is to "pursue exceptional photographs" that are something is the "complete opposite of our visual universe" [my translation]. (Laakso 194) What Deleuze proposes according to Heywood is that philosophy must find ways in which representation can falter, and art is one of those events. And for Deleuze, all art forms can attain this, not only painting, but a sculpture, music and cinema, too. The key is, that the art can stand on its own and become 'pure sensation', and it is possible if the artist is able to transform through the choice of subject, the materials used and the methods of his art form the work of art into a real sensation, which exceeds the conditions of its production and becomes independent from the original intention. (Heywood 374-375) In my opinion, this is independence much like the pursue for the exceptional photograph in Baudrillard, and in Ballen, it is something that has been understood by some, and misunderstood by others – like it is a custom in any truly unique art.

2.3 To Work against Representation

In my opinion, *Shadow Chamber* has to be seen from the point of view of the darkness. The image reveals the Figure enlightened by the flash, but it is the flash that literally cuts through the darkness, as if disturbing the forms in their hollow, digging

them out. One truly has to extract the blinding light from the images in order to understand the original darkness, to which the harshness of the flash only implies to.

The simplest, although not alone sufficient, way to interrupt representation in an image is through isolation. The isolation in the images by Ballen is not same kind of isolation as seen in the paintings of Francis Bacon. The purpose of the 'place' is to define a space that Deleuze calls as an "operative field". In this operative field, a movement is not forbidden, but it is rather ceased in order to give the Figure a chance to be viewed as itself, as a 'fact'; an Icon. (*Francis Bacon*, 2) The Figures by Bacon are often isolated in a round area or a ring; roundness often extending outside the painting, or taking a shape of a chair, or be scattered around the painting as small discs. According to Deleuze, the painting is often being staged as "a circus ring, a kind of amphitheater as 'place'". (*Francis Bacon*, 1) Although the round shape may not combine Bacon and Ballen, the implied stage within the image does; the image itself is not isolated, but the narrative between the two spaces, the image as a whole and the Figure within a stage, is interrupted. The Figures by Ballen are often confined behind, under or inside things, such as a sofa, a mattress or even a stuffed animal. The surface area of the image is often being cut across by transversal coils, which furthermore implicate the deserted, fringe position of *Shadow Chamber*.

In *Ratman* (2000), 40 cm x 40 cm, silver bromide print (picture 1) the shadow confines as well as joins the rat and the man together, as is the hand filled out by darkness around the rat. It is almost as if in *Ratman* the Figure is handing the rat to Ballen, but this gesture is being revealed only through the light of flash. Instead the shadow, now combining the man and the rat together, was what could be seen through the camera. In *Birdwoman* (2003), 40 cm x 40 cm, silver bromide print (picture 2) the confinement is portrayed through a camouflage, and a birdwoman becomes the face of

the bird in a cloak, combining them together. The harsh shadow reflects yet again from the wall, drawing a black contour around the birdwoman, which is inseparable from the black cloak. In *Lunchtime* (2001), 40 cm x 40 cm, silver bromide print (picture 3) the isolation is more evident; the Figure is trapped between a table and a wall, which also represent the separateness of the Figure from the lunch.

The space of the *Shadow Chamber* is not far from the space of Francis Bacon's paintings. The isolation of the space does not have to be created by bars or rings alone, a mere chair is sometimes sufficient to interrupt the motion of the Figure in the images of Bacon. The space has an important role in the liberation of the Figure in Deleuze's reading of Bacon. According to Deleuze the only way to paint the sensation is to confront the figure and to liberate it, let it become 'free', go beyond it. Deleuze claims that there are two ways of going beyond figuration: either toward abstract form or toward the Figure, namely the 'figural' painting as discussed before. The sensations that are found only in the body must be recorded as 'facts', and their realness depends solely whether they have been painted as illustrations or representations of something, or as themselves, their immanence. According to Deleuze, the sensation passes through one level, order or area to another. It does not pass through the brain, as in both figurative painting and abstract painting, which can implement transformations of forms, but not deformations of bodies. This is the reason why a sensation can liberate the Figure: The Figure is a body, not a form. (*Francis Bacon*, 34, 36)

2.4 The Logic of Sensation

It is very important to stress, as Brian Massumi does in his notes in *A user's guide to Capitalism and Schizophrenia*, that for Deleuze the concept 'sensation' does not

return to subjectivity as it does in phenomenology, although it may take part in the level of causality also involving subjectivity. (*A user's guide to Capitalism and Schizophrenia*, 161) Ian Heywood states that the logic of sensation Deleuze talks about is about escaping the narrative that “might ‘explain’ it, thus seeking to limit its discursive legibility”, continuing that the “practice of defiguration neither encodes nor departs from the visible world but ‘modulates’ it, transforms it into fluid, rhizomic scenes of transformation and becoming.” (Heywood 376) Thus sensation acts as an agent of a direct contact, an immediate response without conveying into a 'story' or a 'theory' first. For Francis Bacon, his paintings are about a stripped truth, complete in itself, all about the bare, simple truths rather than what Bacon refers as “tell[ing] you the story through a long diatribe in the brain” (Russell 121).

Affect is a term often used together with a percept; together their domain is art. Affects and percepts form together a block of sensation, what Deleuze and Guattari call in *What is Philosophy?* a basis for an art work, an assemblage of certain affects and percepts. Affect is always more intensive than the feelings they arouse, just as a percept is not a perception, because it is never dependent on the state of a subject. (*Mitä on filosofia?*, 168) Pure percepts are distinguished as sceneries, whereas pure affects as people, figures (*Mitä on filosofia?*, 200). However, affect and percept never exceed the feelings and perceptions, but in my opinion they are the invisibility, the inverse within them; as Deleuze and Guattari press affects are humans turning to a-humans, and percepts nature turning to a-natural sceneries. “We are not in a world, but we become together with a world as we contemplate it. To see, to become are all. We become universe. Animals, plants, molecules; zero.” [my translation] (*Mitä on filosofia?*, 174)

For Deleuze affect is namely movement, two-way action, the object's capacity to act and to be acted upon or according to Massumi the way "body can connect with itself and with the world" (*A user's guide to Capitalism and Schizophrenia*, 93). Deleuze's view on affect's two-fold quality is derived from Spinoza, as already mentioned, it is a constitution of the world; things have forces in them and there are forces acting on them and according to Vanhanen "affects accompany the actualisation of the world into discrete individuals" (Vanhanen 63) In fact, as Deleuze and Guattari put it, affect, percept and sensation are themselves creatures that exist in the absence. When either painted, captured, sculpted or written down the 'human' becomes already an assemblage of affects and percepts. (*Mitä on filosofia?*, 168-169)

To paint forces is the eternal mission of a painter, this is what Deleuze has already discussed throughly in *Francis Bacon*, where he indicates the close connectedness of a force and a sensation: "for a sensation to exist, a force must be first exerted on a body, on a point of a wave", although he furthermore points out that "the sensation 'gives' something completely different from the forces that condition it" (*Francis Bacon*, 56). Thus the power of the art work is the same as the power in philosophy: to create new things. Whereas philosophy aims to create new concepts, art creates affects when a sensation occurs in a material, and the material can be transferred into a sensation (*Mitä on filosofia?*, 196-197)

Deleuze writes the Bacon's figures go at the very limit of the lived body, beyond the organism, releasing only intensive reality through them. According to Deleuze Antonin Artaud and Francis Bacon meet especially how the sensation is being produced on the body. When the body is being dismantled so that it favours the body instead of the organism or the head instead of the face, a body can be seen as mere flesh and nerve, in which a wave flows or vibrates through and traces levels upon it.

When this wave meets with forces acting on the body, it creates a sensation that no longer is representative, but real. (*Francis Bacon*, 45) It is this sensation I am trying to locate in the next two chapters, first in third chapter in the context of the body, the matter, the solid flesh through becoming-animal and then, in the fourth chapter as bodies without organs, as pure intensity, as itself.

3 Entering the Interkingdom: Becoming-animal in *Shadow Chamber*

In *A Thousand Plateaus* Deleuze and Guattari say that “becoming is involutionary, involution is creative” (263). This small remark is in my opinion in the heart of Deleuze’s notions on art. The world, as well as the art, is to become, but in order to become, one cannot use force, or forcefully enter into a state of becoming. As discussed in the previous chapter, one is able to mediate forces, encounter them gracefully, give room for them to take the lead, but the truth is, there are so many forces acting and reacting that nothing is to be done; the evolution for Deleuze and Guattari is ‘involution’, something spiraling inwards, entangling and interweaving.

To paint the sensation and harness the aforementioned forces, one must be able to paint the body where the sensation is able to occur. However, in order to paint the body, one must first be able to know the difference between the ‘body’ and the ‘object’, or a figural and a figurative. In order to interrupt the processes of representation, I have chosen the way of an animal, becoming-animal as a tool to reduce the flesh of the figure to a meat, a mere matter where an affect can take a power to exist and to preserve in. In this chapter, the way to a BwO thus goes through a shadowy zoo, because as Deleuze and Guattari says, all art begins from an animal, because it is ‘meat’ that can reveal affects and at the moment of the revelation, disappear under the

block of the sensation (*Mitä on filosofia?*, 187). The purpose of becoming-animal is in the process of an affect turning a human into a non-human, and vice versa: it is in this process of a non-human becoming that affect comes to pass freely, in contrast to the nonhuman landscapes of nature where the percept arises from (Bogue 164).

Becoming-animal is not a production of identification, reproduction, or even looking alike, but rather a production of random coincidences and transference; two different breeds captured in a same mirage, conjoined by the light revealing them, sharing and changing each other in the process. Affect itself is the final point in the infinity before the natural separation of two creatures. (*Mitä on filosofia?*, 177-178)

The purpose of art, or perhaps the power of art, is that it can create these planes, where one can slip into another; where the animal cannot be separated from a human, and neither to be recognised. In this chapter, I am looking at becoming-animal through different aspects, trying to reveal the meat under the flesh, the head under the face, the affect working for the sensation. Before digging into becoming-animal, I will first introduce shortly the philosophy of becoming in Deleuze and Guattari.

3.1 Becoming

The only way to locate the ‘interkingdoms’ of things, where nature operated against itself as mentioned in the previous chapter, is to understand what Deleuze means by becoming. For Deleuze and Guattari the world is not a static Being, but a dynamic process of Becoming, which has a strong connection to Friedrich Nietzsche’s concept ‘world-as-becoming’. Vanhanen states that Deleuze and Guattari build a theory of constant movement, the change in a state of expressive and dissolving individuations, a theory of becoming. In this theory of ‘corporeality’, of materiality,

the process of turning the abstract virtual into a concrete actual is due to the variation, alternation and changes in matter that is being caused by the dynamic processes, pulsating expression and dissolvment, rather than formal essentiality and perceived thinghood. (Vanhanen 61-62) This connection between organisation of a matter and emergence Èric Alliez has developed into a 'Deleuzian' equation: "CONSTRUCTION = EXPRESSION = BECOMINGS" (Alliez 147). With this equation Alliez wants to point out there is not a Becoming without movement between the two, namely form and expression, which constitutes becoming, the world. It is this difference, this difference machine that creates new things, concepts, individuals – and pieces of art. It is the philosophy of Deleuze as well as Guattari: the philosophy of difference, the production of the new.

The early works of Gilles Deleuze have two strong themes in it, which Janne Vanhanen has pointed out in his dissertation. The first takes base on Deleuze's readings of Kant and Hume, which boils down to the question of the nature of subjectivity, as already mentioned. The second, of which is a special interest for me in this thesis is the process of individuation through differentiation. (Vanhanen 59-60). The process of individuation is a two-way open-end process: As one changes, one also creates change to the surrounding. Individuation is full of factors of change, coincidences and accidents beyond control; it is fluctuation, like waves taking a shape of the rock on a shore, never-stopping, corroting the rock at the same time, sometimes in a strong wind, sometimes in a dead calm. In this differentiation percepts work as forces and affects as becomings.

For Vanhanen the mediation or the encounter is the basis of 'us' as well as the world: we are being formed in a throbbing movement of tension and release.

"Experience does not appear to "us" as something external. It is rather so that we are

constituted along the unfolding of experience” (Vanhanen 59). Vanhanen has traced the dynamic individuation process back to Gilbert Simondon, to whom Deleuze and Guattari refer to in *A Thousand Plateaus*: Simondon suggests that individual should be addressed as ‘a becoming’, through ontogenesis. It is not relevant to look at the mere being, as in traditional metaphysics, but what is the process of becoming an individual, something that has not existed before, of falling out of step with themselves. As already suggested by Simondon, the becoming always happens in a context. Deleuze and Guattari started to develop the concept of territory already in the *Anti-Oedipus*, although it wasn’t being developed fully until in *A Thousand Plateaus* as a territoriality of art, where territory and affect is connected. In the territoriality of art the intensities take place on an affective-level. In an affect, also intensities can change position and flow: affect is not an emotion, a feeling, but it exists before them. A fear enters us; and before we can ‘feel’ fear we have shuttered, our body has encountered the intensity of a fear. A territory, according to Vanhanen, “is not the privilege of human beings” (Vanhanen 74), and indeed, when it comes to artists such as Francis Bacon or Roger Ballen, this is especially true, as I will discuss in the fourth chapter in the context of violence.

3.2 Becoming-animal: Figures Falling out of Step with Themselves

The Figures in *Shadow Chamber* are indeed falling out of step with themselves, as Simondon describes the event of the whole process of becoming an individual. Furthermore, the Figures in Ballen are somehow stripped down from ‘human’ aspirations and ambitions, and instead are as if reacting to stimuli in a strange, non-human environment.

The following narrative helps me to guide through Deleuze's and Guattari's thinking on becoming animal throughout this chapter. In this narrative Deleuze and Guattari gives an example of one becoming in *A Thousand Plateaus*: In a horror film *Willard* (1972) directed by Daniel Mann, the protagonist Willard lives with his dog-like mother in a very authoritarian and oedipal surroundings. Willard is asked to destroy a litter of rats; however he saves some, and becomes to like, appreciate and spend more and more time with the intelligent principal rat Ben and his companion, a white rat. After Willard's mother dies, Willard is in risk to lose the familyhouse to a businessman, so he takes his pack of rats, already multiplied in number, and leads them to his house, where the businessman dies a terrible death. The white rat, however, dies during the events, and the prodigious rat Ben, Willard's friend, turns into his enemy. At this point, Deleuze says, there is a pause in Willard's becoming a rat: he tries to cling to his human nature, tries to even date a woman, who only has a resemblance to a rat (but in the end is a human, not a rat). One day Ben shows up at the woman's house and Willard tries to drive him away, but instead he ends up driving the woman, his possible saviour away. In the end, Ben leads Willard to a basement, where a pack of rats is waiting for him to shred him to pieces. (*A Thousand Plateaus*, 257)

When considering, what is the purpose of becoming-animal, the answer I am going to give is simple: It is a way for the Figure to embody forces and to reveal them in a material form that allows the Figure to escape from itself, "to melt into a molecular texture" (*Francis Bacon*, 27). It is a phase before becoming-imperceptible, which means the disappearance of the Figure altogether. For Bacon this means deformations, the bodily, the static, happening at one place, instead of transformations, the abstract, the dynamic in a painting. In deformations, the abstract becomes

subjected to Figure, and the movement is subjected to a force. (*Francis Bacon*, 59) It is a way of the Figure; a way for the Figure to reduce to meat under, on the surface, of the circulating forces of the BwO. What BwO gives forth is a plane of consistency, but becoming-animal is a one way to embody it, turn it into a Figure; tame it into one place. In *Shadow Chamber*, both aspects are happening at the same time: The dynamic becomes a static body, and the bodies, no matter how 'vivid', are subjected to the forces, resulting to a tension between movement and immobility.

In *A Thousand Plateaus* Deleuze and Guattari begin their pondering on becoming-animal through categories given in the past. When considering the natural history and its way of conceiving the relationships between animals, they often come in two forms: series and structure. In a series the analogy of proportion is the principle behind the idea of progression of a resemblance: *a* resembles *b*, *b* resembles *c*, and so on. In a structure, the analogy is formed through proportionality: *a* is to *b* what *c* is to *d*. According to Deleuze and Guattari the series can be easily seen as rational and studious; it aims to fill ruptures, evaluate the resemblances thoroughly and take into account possible changes whereas the latter, the analogy through structure requires different kind of imagination, namely understanding and discovering independent variables that correlate with each other through structure. In other words, in the case of nature the analogy is seen through mimesis; imitation either through resemblance in a series or structure. (*A Thousand Plateaus*, 258-259)

Deleuze and Guattari criticise the psychoanalysts of misunderstanding animals purely as Oedipal figures, as Kerslake notices, too, proposing that the juxtapositioning of the Jungian and Lévi-Strauss' views as two opposite approaches of symbolism concerning an animal, other emphasising the external resemblances whereas other focuses on structural analogies only (Kerslake 170-171). Although it is possible to

study becomes through a set of relations, there is also another way to express becoming-animal, according to Deleuze and Guattari a more secret underground way, what they call the way of the sorcerer, a becoming expressed in tales rather than in myths or rites (or in the nature). For them, becoming is not playing an animal, or an imitation; it is not resemblance, it does not happen in the imagination, because it does not produce anything other than itself. It is not the points the becoming passes through that define becoming, but becoming itself; in the case of becoming-animal, it does not necessarily require the animal at all to become real. It is real. (*A Thousand Plateaus*, 262-263) It is an involuntary, not evolutionary act, in because of this ‘involution’, becoming is a very creative act far from regression: “To regress is to move in the direction of something less differentiated. But to involve is to form a block that runs its own line “between” the terms in play and beneath assignable relations” (*A Thousand Plateaus*, 263). As Brian Massumi reminds, the bodies transforming are defined in a sense by what remains the same, their ‘self-identity’, their generality when compared to other similar bodies. A paw of a dog translates to a certain degree a hand of a man, but alone this similarity does not constitute a becoming-animal. (*A user’s guide to Capitalism and Schizophrenia*, 96-97) It is furthermore a tension between being and becoming, “an equilibrium-seeking system at a crisis point”, which is not completely denied of a choice (*A user’s guide to Capitalism and Schizophrenia*, 94-95). This is the case of Willard who chooses, in the end, to become a rat.

In *Lunchtime*, the Figure takes the form of a non-human, an animal, because he seems to have forgotten the human way of eating. It is a lunch time, the table is set, however the Figure does not seem to be at all interested in the ‘act’ of eating, the habits and ceremonies that are involved in the eating on the table. Instead the Figure is looking in the other way and seems to be engaged to another ‘time’, maybe even a

time after the lunch, cleaning his teeth. The photograph offers two dimensions, two planes; one separated by the table, the lunch, and the other separated by the wall, and the twirling coils. What happens on the table is the event of a lunch; however, this event does not seem to extend its invitation to the other side of the table. The lunch itself is almost as if it was a display of a lunch to a cat. This gives a very interesting dimension to the Figure; if the Figure indeed was a cat, it is no wonder why he does not know how to eat his lunch sitting on a chair.

According to Heywood, the bodies and human figures in Bacon are in a constant strange, but specific motion, as if they are trying to “take leave of themselves through one of their organs, in particular, through secretions associated with sex, vomit and excrement” (Heywood 376). The movement of Bacon’s figures is consists less of displacement within the painting, but the confinement, the ring or the round area, forces them to a movement what Deleuze calls ‘daily rounds’. These amoeba-like explorations of the figures Deleuze connects to Samuel Beckett’s characters, which are forced to wait and roam in isolation, too. There are rather invisible forces working in a body than a body moving, ‘immobility beyond movement’, in Deleuze’s words. (*Francis Bacon*, 40-41.) It is this disruption in movement that opens up a way for the affects to work through; the disconnectedness of a Figure to an event, such as in *Lunchtime*, somehow opens up a new dimension, a dimension of an organ: the mouth. It almost seems that the Figure tries to, as Heywood puts, take leave of itself through his ‘lunchtool’. He is pulling his mouth, as if trying to extract the mouth from the event of a lunch, and through it, extract himself from the organisation of human rituals of eating as well as the organisation of organs.

3.3 Packs and Litters: A Visit at the Fringe

The packs or groups of animals are not a result of evolution, but of involution as discussed before. They do not share a common ancestor, but rather form an interkingdom of unnatural combinations and participations. This is because, Deleuze and Guattari say, the packs multiply, develop and transform in through contagion, not through heredity or descending from a specific generation. Contagion is at the same time “an animal peopling, and the propagation of the animal peopling of the human being.” (*A Thousand Plateaus*, 266-267). Becoming-animal is a result of contagion, but not only contagion. It is also about a choice, as in Willard’s case, a choice between driving away the (wo)man or the rat. Deleuze and Guattari separates three types of animals: individuated animals, animals with attributes and demonic animals. In short, individuated animals are domestic animals or someone with a personal history, ‘my cat’, ‘my rat’, which turn people around them somehow regressed and narcissistic about their own selves. Animals with attributes are State animals: they have a genus, a classification, a niche, a category or in myths animals which have divine qualities. Demonic animals are animals, which form a pack, a swarm, an affect, a population, a tale; they are the animals of the sorcerer. (*A Thousand Plateaus*, 265-266)

The animals inhabiting *Shadow Chamber* do not belong to a single species, but many, and thus create a very powerful atmosphere in the rooms. I would place these animals to the third category of the animals described above, the demonic animals, because they are form the population in the *Shadow Chamber* in equal terms. There can be found a certain level of domestication in the relations between human Figures and animals, however it is impossible to say how much have the animals changed themselves and how much have they caused change for the Figures. In the event of becoming, the change occurs in both ways, and in the viewpoint of domestication, the

images are not about a Man and his Rat or of a Woman and her Bird, but a Ratman and a Birdwoman; the ownership of the one extends to the other, and cannot be separated. This is how the affect works: it transforms the human into a-human (*Mitä on filosofia?*, 176). One of the most striking images is the tender, yet psychologically charged *Loner* (2001), size 40 cm x 40 cm (picture 4), in which the ‘anomalous’, the exceptional, takes a form of a dog. This dog could easily be regarded as a pet, ‘my dog’, a companion to which ‘my’ own characteristics would be transferred if it was not for the look, the gaze towards the camera and the posture of a man. The dog has the control; the dog has taken the place of the man padding its back, and has reclaimed the ownership of the man, as if saying ‘my man’ is here, lying. The relationship seems consorting rather being based on the companionship between a man and a dog.

In an interview “Roger Ballen: Uncanny Animals”, Ballen refers to the animals in the *Shadow Chamber* as “integral” and “part of the larger whole”, being something that “is hard to avoid their presence as they pervaded the environment” (2). Ronald Bogue speaks of ‘becoming’ as a form of deterritorialisation; fundamentally a deterritorialisation of an expression (Bogue 33-34). This is what happens also in *Shadow Chamber*; the deterritorialisation of a milieu, ‘pervaded’, or perhaps infected by the animals, humans and excess ‘stuff’ lying around. In *A Thousand Plateaus* the pack of animals can vary in formation from milieu to milieu, or even within a same milieu. Instead of being formed by a filiative lineage or genetics, they can organise through “transversal communications between heterogeneous populations” (*A Thousand Plateaus*, 263). In the *Shadow Chamber*, the animals may represent different species still forming a same pack; this litter of shadowcreatures. As Ballen describes, they have pervaded the environment and spread all around the space and cannot be ignored but integrated into the work. These animals are already are the space as well as

the people inhabiting the space; they can be found in the walls, lurking around, integral parts of the surrounding. They are breeding the people as the people are breeding them; and all this happens in the womb of the *Shadow Chamber*.

Returning to the topic of demonic animals, the animals of the sorcerer: The sorcerers are witches, anomalies themselves, in alliance with the demon, and very much working against the nature-evolution; instead they create “a phenomenon of bordering” (*A Thousand Plateaus*, 270). The sorcerers haunt the things belonging to the marginal. In short, they create a connection with minoritarian groups that do not belong to the assemblages of family, religion or the State who are open to the contagion of forming a new pack. Who are the outsiders, fringe cultures, either revolting or oppressed, and the more outside they are found, the more secret they are. Who are both ‘anomic’ and a form of deviation as well. This structure of a population gives a way for the rupture that can be overtaken by the sorcery, the demon. (*A Thousand Plateaus*, 272-273) It seems that the fringe where *Shadow Chamber* belongs to and it is a happy hunting ground for the sorcerer; the rupture within the chambers runs deep. In this sense, becoming-animal is a question of “toward what void does the witch’s broom lead” (*A Thousand Plateaus*, 274)?

According to Deleuze and Guattari, becoming-animal is the affair of sorcery for four reasons. Firstly, there is an original connection with the devil. Secondly, the devil, demon acts as a borderline, a limit, of an animal pack, in which the becoming of the human being takes through contagion. Thirdly, the becoming always implies a connection with a second (human) group. Fourthly, a new borderline directs the contagion in a new pack formed by two groups, human and animal groups. (*A Thousand Plateaus*, 272) It is a two-way process: As the man becomes-animal the animal takes up the becoming-animal after a man, and thus a new borderline is being

created. Thus it makes a big difference in what kind of surrounding the becoming-animal takes place; whether it is a fringe, a Foucaultian discipline society, crime society, a riot group, or in the case of Roger Ballen, the shadow chambers.

As a space the *Shadow Chamber* is a room of a schizophrenic, as Robert A Sobieszek speaks of, referring to the notions of Jean Baudrillard, who characterized the modern 'schizo' as someone fascinated by the presence of objects, things, stuff; and indeed the different rooms are overcrowded with stuff, the proximity of stuff, the arranged stuff (Sobieszek 9). Although the space of the 'schizo', as Sobieszek calls it, works well for my purposes trying to catch the 'fleeing BwO', for me the space of the *Shadow Chamber* contains elements also of a space of a phobic, namely a space of the scotophobia, a fear of the dark. Someone being afraid of the dark is rarely afraid of the dark per se, but of the objects in the dark and hidden by the darkness. Thus the space is not alone a space of a schizophrenic, but of psychotic. This is the indexical correlation that I am interested in becoming-animal; rather than trying to locate a 'schizo', embodying an animal, I'm concentrating on the instinctual side of an animal, people reacting as if incorporated to a pack, as if a 'psychotic', who contains nothing but impulses reacting to the outside stimuli.

Janne Vanhanen has stressed the importance of the transcoding, especially when discussing milieu as a membrane. He refers to Jakob von Uexküll's study of comparing milieu (or umwelt) and an animal subject as a "self-enclosing unity of of every individual's world" (Vanhanen 77). In *A Thousand Plateaus* Deleuze and Guattari speak how for von Uexküll, the animal subject is capable of perceiving only a limited amount of its environment, and this amount constitutes the animal's world. For example, although a tick's world is a very limited one, the simplicity of it shows how a tick possesses a lot of power acting in it despite the mechanical responses of the very

few stimuli in its world. The greatest difference between a human subject and the animal subject is perhaps found in the automation of the response to stimuli; there are numerous approaches to act and respond to the environment. Compared to the complexity of a human milieu, the tick's responses for sunlight, smells and 'its meaning' for feeding once before laying eggs and dying reminds how the human milieu is as well being formed by the process of evolution and individuation and there is the trace of the 'automation' still inherent in it. (*A Thousand Plateaus*, 283) We change according to the stimuli, and the environment, and our milieus and environments change as well; against this idea Vanhanen sees the milieu as a membrane of internal and external interacting in the world of other milieus of different creatures, having either predatory, parasitic or symbiotic relations with each other. (Vanhanen 77-78) This seems also to be the case in the *Shadow Chamber*, where the relations change from image to image, thus creating change to the milieu as well as to the Figures themselves.

3.4 The Face of the Rat

The automatic response system of a tick is something alike the response system found in the *Shadow Chamber*. However, in becoming-animal it is impossible to distinguish the different milieus or different animals as independent thus implying that the affects forming and guiding animals go through a single membrane. The stimuli formed in *Shadow Chamber* create paranoids, and they are forced to form packs and contracts with others, in a sense breeding their own qualities in order to survive. The becoming-animal blocks are very much present in Francis Bacon's paintings, for Bacon's Figures are meat; part flesh, the bodily material of the Figure, and part bone,

the material structure of the body (*Francis Bacon*, 22). Ian Heywood points out that figures in Bacon the human attributes are often processed into animal form; the face becomes head when the attributes of the face, such as nose, mouth, ears and eyes, are distorted and faded out, as if covered under a thick make-up. (Heywood 376) A similar occurrence happens also in *Ratman*, in which there a man and a Rat form a strong pair together; an older man with a big beard holding a rat in his dirty hands. Strong lines cover the man's face, whereas the rat seems young and vital, although firmly in his hands, ready as well as capable to slip away at any minute. The stern gaze of the rat is in strong contrast with the evasive look in the man's eyes; it is the Rat who connects with the camera and rests easy in the hands of a man, who, with all his being, 'disconnects', is in the middle of the movement, turning of the head, of handing the rat towards something, changing posture.

This man, who has hung the mousetrap on the wall, is a face of becoming-animal. Without the context of *Shadow Chamber*, the 'place' of an animal infecting a human, it would be much more difficult to trace becoming-animal in the image. "Every Animal has its Anomalous", an individual different of everyone else in the pack (*A Thousand Plateaus*, 267). However, knowing that the packs forming in the shadows are real, the image, a rat and a man begins to transform before our very eyes. It is an image that could take place in the film *Willard* discussed before, where the protagonist was being mesmerised by the leader rat's intellect and becoming-animal happened as an alliance of love; the connection between the man and the rat is what Deleuze and Guattari calls the second principle of the sorcerer, becoming-animal not through a contagion of the pack, but as an alliance with the exceptional individual (*A Thousand Plateaus*, 268). This is the connection between Captain Ahab and Moby Dick: they have entered the zone of indiscernibility or undecidability where they have become

inseparable, unrecognisable as an individual, as a singular human being, a whale or a rat. Deleuze and Guattari refer as ‘anomalous’ not someone being abnormal, but distinguished in the multiplicity of the pack; someone chosen as distinguished as in the case of Ahab, who breaks the code of the whalers to always chase the pack, not an individual. (*A Thousand Plateaus*, 270)

It is the paranoid in *Ratman* that seeks the comfort of democracy with the rat. In the case of Willard, it was the rat Ben, who offered Willard a possibility for a democracy in an autocrat environment. The paranoid is afraid by the outside of the shadow chamber as well as the inside of it; it is a fear of *its* darkness. The man hangs the mousetrap on the wall; however, as it is in the case of Willard, it seems that the rat takes the place of throne in the hands of the man. What is important to understand about the anomalous, exceptional individual is that evades categories. Deleuze and Guattari define it as a “phenomenon of bordering”; it is the borderline of multiplicity of the pack, from which it is possible to gain access to all of the pack. (*A Thousand Plateaus*, 270) It works as a function of reality between the faceless pack consisting of symbolic qualities only. For example, for Ahab Moby Dick is the white wall before all the other whales. It is this rat out of all the other rats in *Shadow Chamber* that enjoys ‘anomaly’ and in some sense, a becoming-human.

To explain this further, becoming-animal always transforms the animal as well. In the case of *Ratman*, the transformation happens not because of pleasure, but because of power. The rat in the image seems to be in everyway opposite to the human; they are not joined together because of resemblances in look, but because of deformation of it. The rat is eating away the man’s face as much as the man is transforming the rat, thus making this image about a face; a face of this man and a face of the rat, no longer a face, but a head. As Roland Bogue says, this “dynamics of faciality” aims to undo the

face in order to give space to the head; and the face is being undone by revealing instances of becoming-animal (Bogue 111). The way of the 'sorcerer' begins to unravel in the image; the way of non-genetics, alogical orders, compatibilities beyond borderlines, when "not even God can say in advance whether two borderlines will string together or form a fiber" (*A Thousand Plateaus*, 276).

In *Birdwoman* the face turns to animal more concretely and thus entering the zone of indiscernibility or undecidability; the bird and the woman become to share the same traits, the same eyes on the face. It is the bird who is slowly occupying more and more face, and has almost succeeded in taking the control of the other eye of the woman and replacing it with one of its own. It is the woman, already transcoding herself with a new skin, leaving the hangers on the wall obsolete and forgotten, completely severed from their original purpose.

The deformed heads, or the heads without faces in Bacon, become real somewhere in between the animal and a man: they share a common trait, not resemblance through form, but through spirit and through a common fact. "In place of formal correspondences what Bacon's painting constitutes is a *zone of indiscernibility or undecidability* between man and animal. - - Meat is the common zone of man and the beast, their zone of indiscernibility; it is a "fact," a state where the painter identifies with the objects of his horror and compassion." (*Francis Bacon*, 21, 23) They also give an experience that is no longer an experience of feeling *my* head, but a feeling of being inside *a* head [emphasis made in the book] (*Francis Bacon*, 48-49), as it is a case in many of the Ballen Figures. This is a way the body, or the meat, becomes an icon and the Figure is granted a chance to be viewed as itself, as a 'fact'. It is in this that becoming-animal aims at, and it is in this that it succeeds, also in Ballen.

4 Body without Organs in *Shadow Chamber*

Almost seven months before recording *To have done with the judgement of God* and officially presenting the concept of BwO, Artaud wrote to his friend Pierre Loeb and introduced the concept in its early form at the same time revealing his thinking process:

Dear friend,
The time when man was a tree without organs or function,
but possessed of will,
and a tree of will which walks
will return.
It has been, and it will return.
For the great lie has been to make man an organism,
ingestion,
assimilation,
incubation,
excretion,
thus creating a whole order of hidden functions which are outside the
realm of the
deliberative will;
the will that determines itself at each instant;
for it was this, that human tree that walks,
a will that determines itself at each instant
without functions that were hidden, underlying, governed
by the unconscious. (Artaud, 515)

It is the schizophrenic describing the experience of a split between a body and a mind, splintered even more to a body made of organs and a mind of consciousnesses, knowing and not knowing, aware and unaware, in control and out of control; waiting for the manifestation of the supreme will, a 'human tree' for to return. Organs, a person being an organism, is a set of functions that go beyond the will, one's own sense of self, a lie once uttered by the unconscious. For a man-organism is a governed state. A man-tree is his personal island. The concept of BwO seems to have stemn

from the attacks from outside as well as inside; the unconscious and the surrounding world.

In order to be thoroughly penetrative and porous, or in fact a proper BwO, it has to produce and to give forth a 'plane of consistency' or a 'plane of composition'; they form together a relationship that of composer and composed, to which Deleuze and Guattari give the same power, although they do not name which one composes which (*A Thousand Plateaus*, 559). This virtual plane is a dimension of a single sense that at the same time expresses a multitude of senses and all that differs. The plane of consistency is in fact a BwO itself, a plane of immanence, a plane of composition; only a BwO is a subjectification of the virtual, a body of the virtual.

4.1 Introducing Body without Organs

Gilles Deleuze developed the concept of BwO further with Félix Guattari in a two-volume work called *Capitalism and Schizophrenia*, consisting of *Anti-Oedipus* (1972) and *A Thousand Plateaus* (1980). Deleuze returned to the concept again in *Francis Bacon: The Logic of Sensation* (1981). A body without organs is an actual desire of being for the schizophrenic such as Artaud; this desire Deleuze discovered already in *The Logic of Sense* (1969). Ideally, for Artaud body is connected with a thought, and together with the unconsciousness they form life. However their union is not without complications, especially to Artaud. According to Phillippe Solles in *Writing and the Experience of Limits*, thought is precisely something that escapes Artaud, up to a point he believes he has forgotten how to think, or as Solles believes, he has lost a body of this thought and has separated the language from its flesh. For Artaud, theatre is the only place a thought is able to find its body. (Solles 89-90) This

kind of materialist conception of spirit, the body of thought, imposes a fact that in order to understand it, a sort of language must be learned first: To merely see the body, not beyond the body, is in fact not seeing the body at all. The body must be thought. The language to see beyond the body is a mind's willingness to break the forces that limit one's will to think. At this limit of the body is the 'body without organs'. This was the battle Artaud was fighting inside and outside of himself, a battle of and 'uncreated man', someone without organs, as an experience of someone able to become conscious about his uncsciousness. (Solles 99)

Deleuze and Guattari deal BwO in the context of 'desiring-production' in *Anti-Oedipus*. Within the production works the forces of consumption and registration, which are being circled so that the process of production is ongoing, neverstopping, without a goal or an end that would eventually stop the running processes of production. The 'homo natura', the universal producer is a schizophrenic, whose sickness knows no single entity, but is a process of productive and constantly renewing desires: "The will that determines itself at every instant", as Artaud says above. Schizophrenic is a person in whom a production and a product cannot be separated and BwO is the identity of this synthesis; an imageless body, only present in a moment of production as a counter-production. (*Anti-Oedipus*, 17-22) It is a trait of a production that still senses and repels the desire-production. In other words, Deleuze and Guattari writes that BwO transfers the energies of the production and acts as a surface to create a kind of transcription energy, which is being portrayed as a sort of indepenence in BwO; independence against the all the disjunctions of production; independence against signifying something (*Anti-Oedipus*, 26-29). However, in *A Thousand Plateaus* the term takes a more decisive turn towards metaphysics; it is no longer a tool of their schizo-analysis as an attack against the psychoanalytic discourse, but has become a

notion of 'a life' itself, as I am going to discuss later in this chapter. It is this dimension of a BwO that I am interested in and that Deleuze himself has examined through the art of Francis Bacon.

4.2 How to Make Yourself a Body without Organs

In *A Thousand Plateaus* the sixth chapter "November 28, 1947¹: How Do You Make Yourself a Body without Organs?" begins with a clear statement: Instead of being a notion of a concept, Bwo is a set of practices (166). In order to make one, Deleuze and Guattari continue by asking two questions: What type of BwO it is and what kinds of procedures (a priori) will come to pass? What are its modes, and what will surprise in it? (*A Thousand Plateaus*, 168)

The different types of Bwo are listed in *A Thousand Plateaus*. The difference between them is in their experience and in ways of losing their organs. Brian Massumi calls the BwO as a body beyond any state of being, pure virtuality and potentiality, an open system, which reacts to fractal attractors when sending out singular states of potentiality. (*A user's guide to Capitalism and Schizophrenia*, 70-71) However, when taking a form, a body is not a BwO unless it can convey the certain flow of intensities, mere existing without organs is not enough; the open system needs to be played out.

Starting to build of BwO is not an easy task, and Deleuze and Guattari begins with examples of 'empty bodies' that lack the joy, the ecstasy, of the full BwO: The hypochondric body is a disorganised body that has already lost all its organs, a body

¹ Indicating to the recording date of Antonin Artaud's *To have done with the judgement of God*, taken place 22-29.11.1947 and to the specific lines: "for you can tie me up if you wish, but there is nothing more useless than an organ." (*A Thousand Plateaus*, 168)

for which the damage has already been done, that is prior to the desire of becoming a BwO, “a sucked-dry body”. The paranoid body is under an attack from outside forces, however at the same time gaining strength from the outside energies. The schizo body has been engaged in an internal battle against its own organs resulting in a catatonic state of the body. The drugged body desires more efficient bodily functions, adding a hole directly to the lungs thus eliminating the purpose of breathing, or desiring a single hole to the stomach and sealing the mouth and the anus, one hole filling the purpose of eating and excreting. Deleuze and Guattari call the drugged body also as an experimental schizo. The masochist body has sealed its organs tight in order to prevent them from working. (*A Thousand Plateaus*, 166-167)

I will take the masochist body as an example. There is an inherent desire and fantasy that needs to be present in the BwO in order for it to work. A working example of the masochistic body would be according to Deleuze and Guattari as something that has taken a form as something that contain only intensities of pain, waves of pain. BwO is not a space, a place to be carried out, not a form to be interpreted, but it is a cause that makes intensities pass. The masochist body does not look for a body in order to enjoy pain, but is looking for a BwO that can be populated solely by the intensities of pain. The desire of the BwO is actually a plane of immanence of a desire, which is not looking to be filled by ecstasy or been created by the lack of something. (*A Thousand Plateaus*, 168-170) In *The Essays Critical and Clinical*, Deleuze describes how Masoch, as a writer, is merely a dignoser of things. He creates in his novels an unknown and immeasurable dimension, in which the characters are full of forces beyond their personal capacity, or their environment’s capacity to hold in. Masoch’s characters take the form of an animal and a human, a route of becoming-animal, because they need a pact, a contract of getting closer and closer and becoming

a union. (*Kriittisiä ja klinisiä esseitä*, 88-89) It is a circle of what might even be called intimacy; an attempt to reach the moment before the natural separation between a human and an animal, in which the affect still exists.

Trying to allure desire from its plane of immanence or otherwise obtaining means interruption and discharge; in the case of the masochist body this usually means a misconception that a masochist is after pleasure by inflicting pain to the body, when he is in fact paying the price of untying the bond between desire and pleasure:

“Pleasure is in no way something that can be attained only by a detour through suffering; it is something that must be delayed as long as possible, because it interrupts the continuous process of positive desire. - - In short, the masochist uses suffering as a way of constituting a body without organs and bringing forth a plane of consistency of desire.” (*A Thousand Plateaus*, 171-172)

There are masochists, pure masochists, in *Shadow Chamber*. In *Lunchtime* the Figure seems to have adopted the masochist view of the body of sealing its organs from working altogether. The suffering in the *Lunchtime* is hunger, and delaying hunger is the masochist's act. The Figure is touching his teeth with his fingers. He might be pulling out teeth, or then he simply tastes his fingers, pressing them close to his teeth in order to feel the pressure and solidness of meat on his teeth. His fingers are not food, but resemble food with their 'meatness', with their texture; the Figure looks away from the plate where his 'lunch', a little fish, is laying. The fingers of the Figure are also his cutlery. There is not a knife or a fork or a spoon anywhere in the picture, but the Figure quite concretely tastes his empty tools. I think it is evident that the Figure is not eating his fingers, but playing with them, as he is also playing with the other organ essential in the act of eating: his mouth. The mouth has been separated from the 'lunchtime', from its purpose. The mouth is not fulfilling its function of a

lunch, but is waiting, postponing the *lunchtime*: the Figure is not lacking food, nor is he looking for ecstasy, but is rendering the waiting as a pure intensity of a hunger.

4.3 The Violence of Pure Intensity

Body without organs is a body made entirely by intensities. These intensities do not move to another merely through sensations as ‘feelings’; they are not feelings. They are being encountered through the body; one experiences the shutter before the fear; one screams before the horror; one is being mediated through the plane of immanence, the virtual network before the logic, the thought, the ‘brain’. This body is encountered in the joint unity of the sensed and sensing. Deleuzian logic of sensation is essentially the logic of the pure intensity of the virtual, and the painters who can paint this virtual are such as Paul Cézanne and Francis Bacon is because these painters have realised that the “sensation is not in the ‘free’ or disembodied play of light and colour; on the contrary, it is in the body, even the body of an apple” (*Francis Bacon*, 35). They are artists, who can paint this sensation and make the invisible pierce through the nervous system like an arrow made of photons.

It is evident, even when browsing through a selection of photographs in *Shadow Chamber*, how the clutter of broken, soiled stuff and the confinement of the rooms and the walls create an air of a capricious space; anything can happen in this space; anything has already happened in the space. The traces of this anything can be found from the paintings on the walls or it can be found on the skin of the Figures, whether a curve of a wrinkle or an expression of a face. This anything is as much nothing as it is everything; in *Shadow Chamber* one does not see a world, but a glimpse of a wound in the world, an opening to a cave. It is this unpredictable anything, the full potential of

everything and nothing that in my opinion creates a sense of violence into these photographs.

I am not the only one who feels perplexed, baffled and in some ways torn to many directions when confronting an image taken by Ballen. Referring again to Robert Greig, he explains that the photographs in *Shadow Chamber* “add to the genetic pool of opportunity, understanding and feeling. This is exhilarating, though it may seem paradoxical that the work itself is bleakly austere. But then, we don’t just extend ourselves by wearing big smiles.” (Greig 1) There is a strong polarity present when encountering these images. A critic for *The Australian*, Sebastian Smee, describes his encounter with Ballen as “nervous, confounded, unaccountably emotional, perhaps even a bit giggly”, furthermore continuing how “these feelings persist when you go away. You can’t stop thinking about what you have seen.” (Smee 1) Again there is a field of laughter present, but also something more persistent, more haunting that nobody really describes with words that leaves hanging in the air. This two-sided ambiguity and ‘mystery’ that sticks to your guts, is something that can be described through the concept of intensity of an art work.

This kind of a mixed feeling is an example of the ‘intensive’. Brian Massumi has studied the primacy of the affect in the context of a short film that evoked interesting results in both child and adult audience. The results of this study were received by measuring different body functions, such as the heart beat, breathing and the Galvanic skin response test, which measures the autonomic reaction of the skin when showing different versions of the same short film. These results indicated that intensity is seen as an autonomic reaction directly on the skin where as the content of the film as changes in a heart and breathing rates. The results clearly show that a content of an image are not connected with the effect (indicated by the strength or duration of the

effect, or in other words intensity) of an image in any way straightforward logics we are accustomed, but with a different kind of logic. In other words, Massumi shows how the relation between the qualities and the intensity of an image does not necessarily follow some pre-calculated logic, but are rather seen as resonance and interference. Thus qualities of an image can indicate a sad event, but as an intensity, this sadness can be experienced as a pleasant sadness. (*Parables for the Virtual*, 24-25)

When Deleuze speaks of intensity, he speaks of the same process as Massumi has indicated in his study of the short films; what happens in the level of intensity is not connected to the form in the image or the conventional meanings of the represented, but through the intensive reality it embodies.

Massumi emphasises that the moment of encountering an image happens in many levels, and the level of intensity is most certainly something that is not semantically or semiotically organised: “The gap noted earlier is not only between content and effect. It is also between the form of content – signification as a conventional system of distinctive difference – and intensity. –the disconnection between form/content and intensity/effect is not just negative; it enables different connectivity, a different difference, in parallel.” (*Parables for the Virtual*, 24-25) For Deleuze the sensation itself is made of this intensity that is not qualitative, nor quantitative, but carries only intensive reality within, and when embodied, “it is immediately conveyed in the flesh through the nervous wave or vital emotion” (*Francis Bacon*, 45). This nervous wave Massumi calculated happening on the skin, this wave of the intensity, that actually explains how in the level of qualification, the unconsciousness flows in the realm of autonomous, thus raising a heart-beat, but how in the level of intensity, there is nonconscious involvement with the autonomous, indicating that intensity is rather an “autonomic reminder”: “outside expectation and

adaptation, as disconnected from meaningful sequencing, from narration, as it is from vital function.” (*Parables for the Virtual*, 25)

It is this intensity that is somehow an essential feature of the sense of violence portrayed in both Bacon and Ballen, and as Massumi writes, it passes on to the skin as an automatic response rather than through ‘brain’ as a theory. It is a unique kind of violence, passive violence that is felt on the spine; in Bacon the horror is portrayed through the scream, as mentioned before, not by indicating the cause of the scream. There is only neutralised horror, not ‘horrible’, present in the painting, in the body of a scream. Deleuze remarks that the violence of the paint is not the same kind of violence that takes place in a war, then referring to Artaud, to whom “cruelty is not what one believes it to be, and depends less and less on what is represented” (*Francis Bacon*, 39). In Ballen, this same kind of passive violence cannot be escaped from, not even by leaving the exhibition, and it persists on haunting like it did for Smee described above. The whole *Shadow Chamber* is a womb of this persistent, ominous sense of violence. In the image *Head inside shirt* (2001), 40 cm x 40 cm (picture 5) the child is playing with a toy. There is an allusion between the child and the metal gadget next to the child; they seem to have taken the same posture and the form exceeds the human attributes of the child to the extent that the child has been decapitated. The child has been isolated into immobility in the middle of the play by this gadget; his posture is in a sense thwarting the act of play, or at least implying a rupture of some sort. This rupture could be an event of violence; the posture reminds of the well-know myth of an ostridge hiding its head in the sand when alarmed. The child has been caught in horror, and although nothing causing the horror is visible, it is the invisible intensity of horror that clutches the viewer through the body of the decapitated, play of a child.

These mutilations go even further in *One arm goose* (2004), 40 cm x 40 cm (picture 6), in which almost all elements described in this study are present. A Figure consists of mutilated elements of a baby doll's arm, a goose's torso and what seems to be a human hand holding this compilation together. Furthermore this Figure leans over the headboard, or the corner of a bed, as if trying to hold itself up and cross the wall that isolates it. It is violence that seems to extend beyond everything: time and space. It is what Robert Greig would call ominous, if the word ominous "didn't suggest something was about to happen. In the world of these images, past and future have no meaning; they depict an unending state of being" (Greig 1). The ultimate example is *One arm goose*, whose existence is as well as its extinction, a formation held up by a skinny hand, almost as instantly as hoisted up about to collapse; a structure so mutilated, bordered and distorted, it has ceased to be an organisation of organs, and become a body without organs; it is independence against the all the disjunctions of production; independence against signifying something (*Anti-Oedipus*, 26-29).

There is a separation between the coded and normal production, and this is in the heart of what is breeding inside the shadow chambers; referring to Claire Colebrook, the relations to mother, child and father are exceeded in the formation of the body without organs and instead the mythic earth produces these bodies. They are the production of intensive difference, an opposition to any coded forms (Colebrook 130-131). This is what is happening inside the *Shadow Chamber*; the Figures are bred, produced, diagnosed by the internal forced taken place inside these rooms. They are Figures conceived, if not by pure difference, then at least one goose's arm length away from it.

4.4 A Life: A Photograph

Ronald Bogue asks a valid question: “But if philosophy’s plane of immanence is virtual and science’s plane of reference is actual, where does the aesthetic plane of composition fit in?” (Bogue, 176) In my opinion, the home of ‘aesthetic’ BwO would be in the sensation; each BwO brings forth a plane of consistency, which is, in other words, immanence. The plane of immanence is a life of an un-individual, belongs to no-one else except to itself. It is the immanence of immanence, beyond a being or an act; a consciousness that is not referring anything but in itself, a life. It is from this sphere that I locate the purpose of *Shadow Chamber*: it is. It simply ‘is’.

Janne Vanhanen refers to Gregory Seigworths division of affect in his dissertation: 1) affectio, the effect of one body affecting the other in a system, which Vanhanen sees to correspond with the materialist and corporeality side of Deleuze and the power of the desire in the socio-political formations; 2) affectus, the becoming, or the continuous change and variation in the forces and their relation refers to the possibility for a change in any systems previously mentioned, the possibility to escape the dominant power structures; 3) pure immanence, “the autonomous multiplicity of affects, without distinction of any exteriority or interiority”, which is the affect itself, the plane of immanence. (Vanhanen 65-66). In Vanhanen’s analysis of the last part, the plane of immanence, is abstract but at the same time real that all actualised individuals connect with, because it is present at every moment, this ‘a life’ Deleuze whispers with his last breath. Vanhanen states that the broad sense of affect as affectio, affectus and a plane of immanence actually create new kind of materialism replacing the traditional notion of matter as silent, passive and imprisoned by a stationary form: new materialism that can transform itself due to the charges and changes it undergoes and possesses; namely in its immanence. (Vanhanen 67) It is in this notion where I

would place aesthetic materialism and furthermore the photographic potential as an art; an eternal flow without exteriority and interiority, something virtual, but that is in a constant connection with the actual. In my opinion, art is change; it is formed in the event of creation, but its creation does not stop in its formation, but continues in its 'life'. A life, according to Deleuze, is made up by virtuals, in other words, the potential, and without being actualised, it lacks in nothing. As a consequence, there is wound in everything that actualises; the virtuals that define immanence are whole and without limits, but the virtuals in state of things, in us, about to actualise, are inflicted by a sore. (*Pure Immanence*, 31-32) It is around this sore that art takes place, and most certainly, also does a photograph.

Immanence, a divine presence or something existing within, is one of the key elements in metaphysics. Deleuze's ideas on immanence were formed as early as 1968 in his book on Spinoza, where he, according to Christian Kerslake, finds the immanence of being in the "noncausal correspondences of attributes"; attributes without any direction or causal relation to each other that end up to express the same entity, the same substance (Kerslake 151). It is movement as well as a constant; Deleuze does not place 'haecceity', namely the thingness of a being, into a god, or an idea, or a man, or inside a world of a subject or an object, but rather to a pure event of immanence: "- - an immanent that is in nothing is itself a life. A life is the immanence of immanence, absolute immanence: it is complete power, complete bliss." (*Pure Immanence*, 27) When immanence exists within only to itself, one can talk about a plane of immanence. It is within itself, not to something else, not in something else. It is not found in individuation, but in singularisation, in the singular essence, a life, that is being actualised in subjects and objects. (*Pure Immanence*, 28-29) In this way of seeing, the plane of immanence is an even plane of 'pureness', where no hierarchies,

categories or dichotomies exist. It is the plane that the forces of differentiation can be viewed against; it is pure difference.

Deleuze himself finds the manifestation of a life in Charles Dickens, who has been able to isolate a 'homo tantum' ('a mere man') in one his stories. A character, who in his dying bed gets sympathy, although in life he was being despised by everyone close to him. While dying, his subjectivity gives away to a life, a singularity no longer connected to the individual he was, but to a man who has no name, is neutral, equals pure immanence. This singularisation is not found only in the moment of dying, but in all moments and between-moments; they do not follow the logic of the subjective lives we all live, but they connect with each other through the smallest gestures. (*Pure Immanence*, 28-29) The Figures in *Shadow Chamber* are these nameless, singularised lives. What they portray has nothing to do with the figurative, but instead they render the Figures in their singular capacities, whether hunger or horror, or something else. They are beyond beings of subjects. If they are 'mere men', then it is *Shadow Chamber* that is the real world, in which nothing abides and still never escapes. Perhaps in its confinement and relentless, dark womblike sphere it is, in fact, the impetus of the 'real' world rather than the end of the world; from this we all stem from; from this it all begins. It is 'a life' lacking in nothing.

The decisive turn away from the 'subjectivism' of an experience can be also considered to lead to two roads, which many of the contemporaries of Deleuze have taken. These roads are dealt by Daniel W. Smith in his article *Deleuze and Derrida, Immanence and Transcendence: Two Directions in Recent French Thought*, one being the road of Deleuze and for example the contemporary Michel Foucault, namely the route of immanence, which stems from the roots of Spinoza and Nietzsche and the other the route of transcendence, which is being lead by Jacques Derrida and

Emmanuel Levinas, and which leans towards Edmund Husserl and even further to Immanuel Kant (Smith 46). In his article, Smith consistently separates and mirrors the seemingly similar, parallel notions of the two 'philosophers of difference', the Derridean transcendence and the Deleuzean immanence. According to Smith, for Derrida transcendence is a way of going beyond metaphysics, and for Deleuze immanence is a method of doing metaphysics. One rejects it while the other sees within the realm of metaphysics a chance, or a yet unused potential. (Smith 50)

Metaphysics is an open system for Deleuze. To return to historical questions, for example to the notion of 'univocity', a singular quality of an attribute, and to reactivate them is movement; these questions are continuously opening and closing in new contexts. (Smith 50) I agree with Smith who says that univocality is the "position of immanence pushed to its extreme point" (Smith 51). It is clear that for Deleuze immanence offers a possibility, which Smith explains through the aforementioned concept of 'univocity', first formulated by Duns Scotus in the turn of the 14th century and later developed by Spinoza and Nietzsche before used by Deleuze to distinguish that all Beings are univocal, affirmed by a one single voice, thus breaking away from the 'transcendence' to separate Beings from each other. God exists on the same sense of 'is' as does a man, or a flea; it exists on the same mode, not on the transcendental mode as something beyond, but as something simply 'Being', univocally. (Smith 51) This also means that immanence takes a position of leveling the extreme otherness, in this case the 'God' as something sharing the attributes and senses of any other creature. What something 'is' cannot be presented or portrayed as unequal to something else, in the case of God this means that the godliness of God is not being distinguished for example from the manliness of a man through negation most commonly found in the heart of theology; all properties linked to God need to be negated because God needs

to go beyond them all. As Smith says “the univocity of Being entails the radical denial of any ontological transcendence, and for this reason was a highly heterodox – and often heretical – position because it hinted at pantheism or even atheism”. (Smith 51)

It is because a being is univocal, it shares difference and includes difference. Many have criticised Roger Ballen for utilising the poor economical and societal situation of his models; while he is exhibiting pictures of their personal unfortunes in the galleries around the world, at the same time these people are not benefitting from his success. In Harri Laakso’s opinion a photograph, or a document, never speculates on its own, but is something that is being speculated upon (Laakso, 177). It seems more than accurate notion when considering the response Ballen has received. In *The Photograph as Contemporary Art*, Charlotte Cotton suggests that the shift of Ballen’s photography to a more “aesthetic and depolitized” was looked upon as unfit to post-apartheid South Africa, especially when it contained a black-and-white style strongly referring to the traditional ‘documentary’ role of a photograph (Cotton 188). Although I am not concentrating on the social dimension of Ballen’s work in this study, it is important to notice the extent of detachment of traditional ‘expression’ and the production of ‘meaning’ in his photographs; it is as if instead of taking a complete picture of what ‘exists’, he concentrates on revealing signs [in here I’m not using the word ‘sign’ in any semiotic, or in any other context that should be aware of] of some ‘existence’ whether present in the room or not. This is also what Charlotte Cotton sees in Ballen: rather than trying to point out personal set of values, Ballen draws out forms in his photography, and is in Cotton’s opinion, more closely connected with a monochromatic drawing than a photograph’s own tradition and social history (Cotton 188).

If one wishes to find ethics from the images, they should not be searched from socio-politics, the environment the Figures do not necessarily belong or wish to belong to, but from the univocality of Beings; whether a god, a man or a flea, where the 'is' in its equal terms connects them to the world. Whether appropriate or not, it is my personal favourite image *Loner* that embodies this univocality the best; it is the 'is', not the degree of God, a dog or a man that prevails, even in *Shadow Chamber*. Smith makes a wonderful conclusion about the ethics and immanence; it is transcendence that poses the moral dimension of the responsibility to the other, which is, in the end, "impotence raised to infinity", while immanence is able to answer to the demand of "what can I do". It is perhaps because of this reason why the philosophers of immanence are not only being accused of atheism, but as well immoralism. (Smith 62-63) Both immanence and transcendence are valuable aspects, but it is, as Smith quotes Deleuze, immanence that "takes upon itself all the dangers that philosophy must confront, all the condemnations, persecutions and repudiations that it undergoes" (Smith 62).

According to Ian Heywood, the art theory of Deleuze, and Guattari does not aim to only yield art under the forces of a word (the concept), but to reveal and seek out diversity, tensions, deviations, dislocations in the ordering powers between the two. If the truth is seen, as it has been seen from the days of Descartes, to be revealed in images that can represent with clarity their mental or physical other, it is not a surprise that the power structures revealed in painting such as those of Francis Bacon portray meaning that can be considered dubious, at the very least. As Heywood says: "It is these literally unsettling moments that provide an encounter with what our modernized life seeks above all to tame or exclude: the formless but liberating forces of desire, the unconscious, the unrepresentable, the other." (Heywood 372) It is as if the images by

Roger Ballen were being perceived through a Cartesian glass by some: Is it because they are not hiding behind abstraction, or the paint, but they are not only clear and unprohibited but also portrayed through the medium of light, the very tool of sense and truth, that these photographs are seen as somehow portraying what is real and politically (in)correct?. Instead, in my opinion, they are aimed to do the opposite. They are trying to untame the other, the *real* other, the other that disturbs us so much. It is not the great otherness of transcendence, but the otherness inherent in Deleuzian difference, a potentia and a force in the creation of things, the univocal that speaks in these images, and makes them, in my opinion, real in ways beyond the possibilities of documentary photography.

In my opinion, Deleuze dreads the word ‘reality’ and that is perhaps the reason why he is so apprehensive towards a photograph. It is Sobieszek who remarks: “The novelist creates worlds from language, the photographer fashions realities using images, an act that may be far more disconcerting, disturbing and radical” (Sobieszek, 10). Although Deleuze reviews an art work from the composition of its aesthetic level, it is in, or perhaps within the aesthetic level where the technical level also gets absorbed. Thus the technical does matter; it is in the technical where the block of sensation can mediate through as well as with it. (*Mitä on filosofia?*, 199) It does trouble me that Deleuze sees the photograph as a lost cause, while at the same time stating that just about any art form can turn on a sensation, “make it vibrate” (*Mitä on filosofia?*, 173). It seems that for Deleuze, a photograph has mainly a single role, that of ‘illustrating’, ‘narrating’, in other words, as a tool to illustrate a newspaper. This kind of an attitude feels strange to me, especially because Deleuze seems unconventional in so many ways.

I do not necessarily disagree with the fear of Deleuze concerning a photograph: our way of seeing, despite how factual or fictional is the outcome, is ‘photographic’, we ourselves make it. However, I do disagree with the underlying thought that a photograph would somehow be inferior to a painting as an artform. I am not sure if I am equipped to answer to this challenge in other way than through Roger Ballen, who has proven throughout this thesis that his medium is not only light, but shadow. It is in shadow where the difference acts and reacts as endlessly as in waves; as a headstrong adversary of light. It is in this I agree with Deleuze: “The struggle with the shadow is the only real struggle” (*Francis Bacon*, 62).

5 Conclusion

Throughout this thesis I have tried to demonstrate that a photograph is able to work from and within the circumstances as does, for example, a painting. It has not been my intention to draw a parallel line between a painting and a photograph, between Francis Bacon or Roger Ballen, but to discuss the ways they both, in their independent ways, aim to create art that is beyond what is expected of them.

Francis Bacon is an artist who has been enormously resourceful of stripping down narratological and representational elements from his paintings. It is the aim of the painting is to bring to pass invisible forces and convert them to visible, namely to embody a body without organs. A being is in a perpetual production under the multitude of both external and internal forces in a constant shift; even a being of sensation, namely an artwork, is in a constant shift while trying to embody a block of sensation, namely affects and percepts. In this lies also the problem of sensation: not all art can accomplish this embodiment. The Deleuzian logic of sensation boils down

to 'freeing' the Figure; becoming a fact, an Icon, which resembles only itself. It is in this process I have tried to contribute by offering another point of view, and in this I feel like I have succeeded; there are glimpses of bodies without organs in *Shadow Chamber*, and furthermore, it is the interkingdom of *Shadow Chamber* itself that participates in producing them, not necessarily a photographer nor his medium alone. Roger Ballen has given much power to the unconscious to work in his images, although he is a formalist and an artist with a enormously acute senses and vision; there is not 'outside' brutality to be seen, yet the intensity of the horror conveys all the way to the skin. It is an interkingdom that has not forcefully taken the body it has taken, but chosen it, become it, submitted to the evolution of involution, something spiraling inwards, entangling and interweaving. And it is also this kind of a fringe that attracts the becoming-animal.

Roger Ballen succeeds in creating bodies without organs by interrupting movement and separating distinct areas in the photographs, where an event or an act takes place. Furthermore, it is possible to read from the images actual becoming-animals; turning a matter into a boneless meat. The human escapes Figures in *Shadow Chamber* as much as the animal begins to creep in on them, whether it is through exchanging organs, such as in *Birdwoman*, or refusing to eat like a human, such as in *Lunchtime*, or handing over power such as in *Ratman*; in all of them the tension between being and becoming becomes evident. A change occurs also in the animal, such as in *Ratman*, where the rat begins to connect and to rule, or in *Loner*, where the dog has become the consort, the caretaker. In this sense, becoming-animal succeeds to embody also BwO, tame it back into a Figure, and become an Icon.

In *Shadow Chamber*, the pure intensity gives forth similar violence such as in Francis Bacon's paintings. It is also in this violence that body without organs seems to

live; as a body of a masochist, the Figure in *Lunchtime* has sealed his mouth from functioning like an organ, and instead has entered a circle of postponing, in which he tries to elongate the pleasure of not eating, instead of inflicting pain of lacking something. It is in this body, where the great art takes place for Deleuze: the sensation is in the body; in the body of an apple, or in this case, a body of, maybe a cat. Flows of intensity, affects, sensations and virtual have replaced the world of the subject. Becoming-animal has replaced an individual. In this light it is not a surprise that Deleuze and Guattari are sometimes of being accused of coldness in their philosophy, it is sometimes very difficult to identify with their flow of thinking as well as the content of it. However, I would consider it as a luck that in the case of *Shadow Chamber* a point of view so precise as well as fluid, gives tools to work through very difficult art of Ballen.

The reason why I have chosen to navigate through Deleuze's thinking in this way has a lot to do with what I think conclusive in his philosophy. Both becoming-animal or a body without organs might alone constitute a very interesting subject to study, however without the dimension of immanence, towards which all Deleuze's thinking in some ways point, they would have a very little to do with Deleuze in the end. This is what I have found lacking in many of the commentaries I have read considering Deleuze and the arts; the discussion about the immanence of art is many times buried under the heavy machinery of Deleuzian vocabulary, when in the end, they all are there to aid the emergence of immanence.

In some sense I feel immanence is a little bit oldfashioned theme in the field of arts today, especially when compared to transcendence; the 'sameness' does not have the same appeal as in 'otherness', to put it bluntly. The plane of immanence is a life of an un-individual, belongs to no-one else except to itself. It is the immanence of

immanence, beyond a being or an act; a consciousness that is not referring anything but in itself, a life. It is from this sphere that I locate the purpose of *Shadow Chamber*: it is. It simply 'is'. In immanence I find two interesting notions. First the new type of materialism proposed by Janne Vanhanen, in which I feel the aesthetic 'body' belongs to; somewhere beyond interiority or exteriority. Secondly the univocity of being that implies not only to monoism, but to plurality as well: it is sameness in infinite difference. It is also in univocity I find an appealing thought of ethics that applies to *Shadow Chamber* well; the 'is' unites God, a man and a flea together.

My aim has been to narrow down the massive flow of Deleuze's individual and collaborative work into a little current, a small thread of my own thinking. What I have noticed throughout my reading process is that although there are hundreds of books written on Deleuze, most of them are commentaries on his philosophy and in the end turned out to be unhelpful in my attempt to 'work' the concepts instead of redefining them against other redefinitions. I do not mean to sound disrespectful with this notion, only a little disappointed. I came across only a few attempts to holistically use his/their philosophy in actual analysis of artworks. On the other hand, during my own research I found out the wisdom in that decision; the more I read Deleuze, the harder it became to narrow down the persistently strengthening flow of the concepts. In this sense, I have been forced to leave out important concepts, which has left me feeling both anxious to continue reading Deleuze more as well as sad and incompetent of breaking the beautiful web he has weaved around the difficult field of arts.

The aim of this has not been to prove, but to propose a new kind of a role to a photograph, at least in the Deleuzian theory of arts. This role I wish to simply reconsider the expressive equivalence of a photograph to a painting; a photograph as a relevant medium to convey the intensive reality of virtual. I feel that this needs to be

discussed more, because the boundaries between different artforms have collapsed, and as an artform photography evolves constantly. It is not only the challenge of digitality that I am thinking, but also the boundaries between painting, sculpture and photography; a subject I would have liked, but felt too extensive to study in the context of this thesis.

I think it is not coincide that *Ratman* begins the photobook of *Shadow Chamber*. It is, above all, an invitation of most kind by the man who holds in his hand the body of a power: Welcome to the realm of the brightest of lights and the deepest of shadows. In the light of this analysis, I cannot but to agree with Antonin Artaud, who says in *To Have Done with the Judgement of God*:

To exist one need only let oneself be,
but to live,
one must be someone
one must have a BONE,
not to be afraid to show the bone,
and to lose the meat in the process.
(Artaud, 560)

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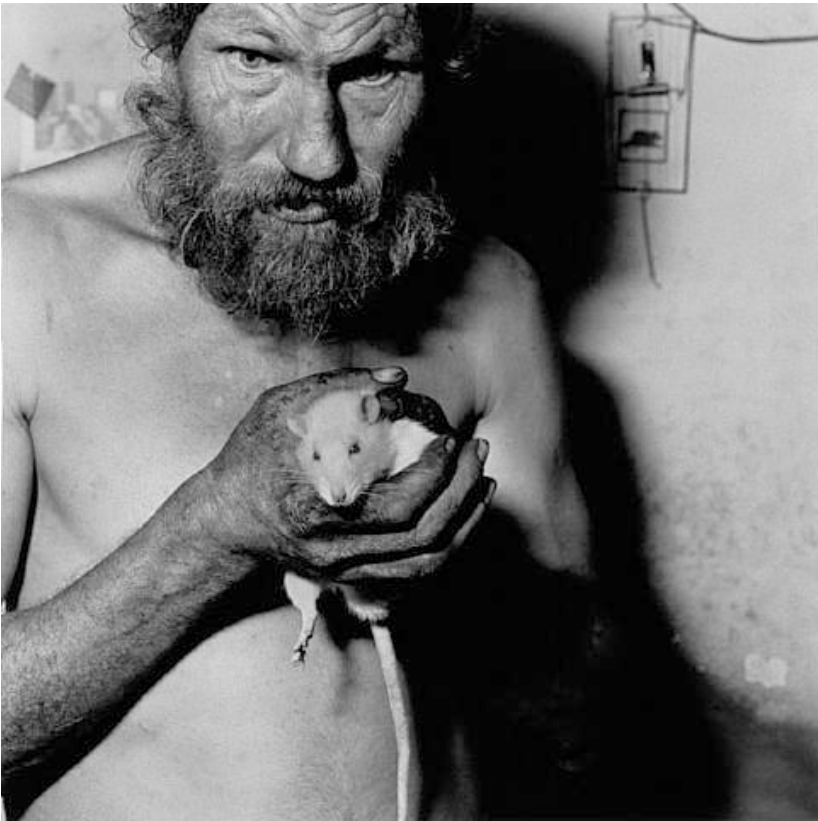


Image 1. *Ratman* (2000) 40 cm x 40 cm, silver bromide print



Image 2. *Birdwoman* (2003), 40 cm x 40 cm, silver bromide print

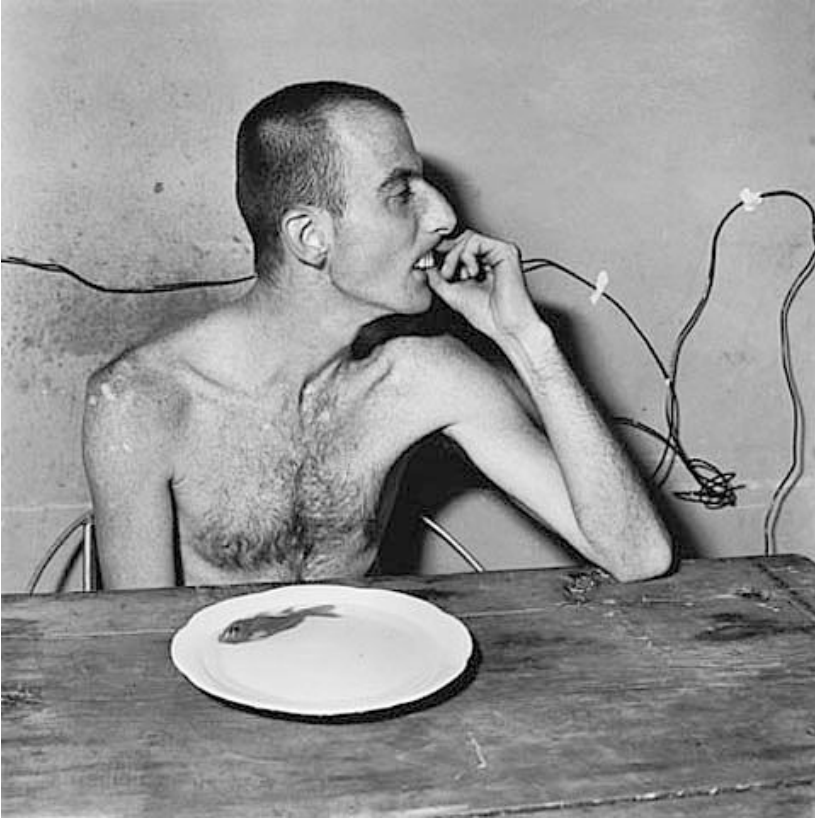


Image3. *Lunchtime* (2001), 40 cm x 40 cm, silver bromide print



Picture 4. *Loner* (2001), 40 cm x 40 cm, silver bromide print



Image 5. *Head inside shirt* (2001), 40 cm x 40 cm, silver bromide print



Image 6. *One arm goose* (2004), 40 cm x 40 cm, silver bromide print