The study of Deleuzian Reading in Francis Bacon’s, Lucian Freud’s, and Frank Auerbach’s Paintings

Hossein Ardalani¹, Homayoun Salimi², Majid Akbari³

¹ Department of Philosophy of Art; Science and Research Branch, Islamic Azad University, Tehran, Iran
² Assistant Professor; Tehran University of Art, Tehran, Iran
³ Assistant Professor; Department of Philosophy of Art, Science and Research Branch, Islamic Azad University, Tehran, Iran

ABSTRACT

In Deleuze's viewpoint, the problem of painting is presentation of sensation. But how one can generalize Deleuze's thought in the context sensation presentation among the painters? This research endeavors to study three contemporary, friendly, close and figurative painters to know how Deleuze's theory responds their works. Art ontological philosophy is merely to improve a life sense. Art being lead us to feel things. Narrative paintings are more to present concepts which are perceived throughout brain reason. Whereas, there are some paintings which hinge on sensual perception. Painting is not to present visible issue, but it is presentation of visibility; it is not to marinate some concepts in the mind, and then to seek for a language to transfer them, but artist must deal with sensations explicitly and to apply for audience's feelings, too. This paper studies three painter's works in three sensations to be able to consider Deleuze's thought.

KEYWORDS: Sensation, Painting, Reality, Body, Body Without Organs.

1. INTRODUCTION

Gilles Deleuze is the great contemporary philosopher and post-structuralist thinker. They say: postmodern is what expresses itself in the problem of expression which is non-expressible in the modern scope. what we will deal with in making invisible visible. In Deleuze's viewpoint the problem of modern painting is defacing that there is an imaginable thing that one can neither see it nor get appeared. Doubtlessly, it should «display» something even it negatively, and this way, escape from figuration and representation [1].

With emergence of cinema, as an invention and innovation, the visual art alters and their works cope with negation of representation and concentration on inner self. It did not take a long time that the painters found out for improving themselves against the magic box -television- the subjectivity was the first method or approach, but not the best one. That is why they endeavored to create modern fresh works environmental space, escaping from useless representation of not like abstract painters but submitting the reality of sensation. Such a thing was a critical turning point in the painting art scope [2].

Anyway, what seems obvious is that painting rapidly moved towards imagination and expression different from what it was a forehand. After passing a course of experience as well as trial and error in the beginning of 20th century, painter obtained an expressive expression varying from the one from the other painter's. An expression which become more and more personal and individual. The objective world, from which and the knowledge of which the artist and the contemporary man escaped, was subjugated and defeated by spontaneous imagination and emerged as realities in life which seemed sometimes anxious and horrifying. Naturally, Bacon lived in such a setting. Taking advantage of some biological features, one can approach Bacon's, Freud's and Auerbach's paintings, to name just a few. The painters who never pioneered to the abstract margin to achieve their particular inner expression and continue breaking and vanishing forms.

2. Painting sensation in Francis Bacon’s works

Dealing with any other reality, above all, bacon is really keen on a reality in the image which is different from historical realism and even neo-realism. Any image, merely, imitating or miming as well as nearing a copy of a thing or subject, he calls image-making, and he believes that most of the artists, in its most ideal from, make attempts to represent something to reality; not just a sheer coping of a model, but representing an emotional scope deeply. He defines art in general revolving around this idea [3]. In this regard, he states: via understanding, an imagistic from tells you immediately what it copes with. However, a non-imagistic from, firstly works on sensation, it rests within the reality. I really do not know why it is so. Possibly, it is related to this reality is itself ambiguous. That is why this style of record, in its ambiguity in recording, is closer to reality [3].

*Corresponding Author: Hossein Ardalani (PhD student of Philosophy of Art); Science and Research Branch, Islamic Azad University, Tehran, Iran. Email: H.Ardalani@yahoo.com
In his first interview with Silvestre in May 1962, Bacon points to this sensual fact that all painters trend to one or more subjects and escape from objective presentation. The endeavor to have a much more precise behavior, but with an enigmatic clarity. This is the problem of such a group of painters. This way, he says he is to record a fact but not willfully, because: this will leads to a sheer image-making. He is seeking for a more sudden sensation pertaining to image-making. Sensation that is, something which catches the audience’s eye before anything else. If one has a watch on Gattzu and Van Gogh, the difference between image-making from painting as sensation will be fore grounded apparently. This style of behavior is self-sufficient/self-reliant; it stands on its own foot as it a dream a person is to grasp. Possibly, an artist had better open up his feelings valves and resurrect his audience back to the life. There has been so many times when Bacon’s attempts have been failed in achieving such a chaotic sensation. He, whose painting behavior is regarded as event and innovation, believes that e cannot predetermine and pre-command an event. And probably that is why he had ruined/damaged a lot of his paintings before been watched by anybody [3].

Bacon believes that the artist is only to record his own private feelings about particular conditions and mostly approaching his neurological system. Bacon’s portraits improve this fact. The right sense is precisely what relates Cezanne to bacon. Taking look at their works, one will find out that both of them are painters of feelings. That is, What Bacon calls it reality recording. It seems that just their painting predates are different: “The world as nature in Cezanne’s versus the world as superficial subject in Bacon’s [4].

In his second interview with David Silvestre, in 1966, September, hints about the abstract or subjective paintings. In his eye, all people have a non-organized collection of feelings and excitements, and the just and only observation of these feelings is feasible by abstract paintings. Since weak and trivial emotions are too much unable to transfer anything.

They are just beautifying; while, with Bacon, the sublime must be well-ordered and well-designed. With abstract are, there is no conflict; a subject does not convey any report, and is just blended with the least feeling which can generate a lyric emotion within itself but not for sublime feeling’s. Although Bacon believes that the painter’s task has become tougher today rather than past and all past paintings tasks have been left to down to documentary photographers. And the abstract art right full concentrated on the necessity of this paintings task, but the play of form and color did not do well because it seems that the record of a subject of life makes more excitement and conflicts. He believes that “Recording Reality”- but not a simple reality- provides you with a deeper sensual perception of image reality. It appears that Bacon lessens the value of abstract painter’s attempts to the least one for the sake of a pure sensation which is related to the unconscious and invisible forces. But of course, it is certain that this idea is a figurative painter’s one. Sylvester in a part of his interview affirms that in my viewpoint, art is a sort of anxiety of life and because we are human beings, our most significant concern is ourselves, afterwards, perhaps, animals, and them nature [3].

But the question is why Deleuze does not regard this branch of paintings like those of figurative painter’s –which have managed to convey the feeling- successful in sensation presentation. In line with this, although the abstract painting did well in producing a mere visual space and, eluded from narration and objectivity and delegated kinesthetic signifies -objectivity- for the sake of mind-abstraction- and, too, despite classical representing paintings, assigned the eye control to the hand, because of sensation enigma and feeling absorb minimum, in some cases, the dominance of the mind and absence of a form of the body lead to not to get a bled in sensation submission as it was supposed to in painting. This sensation enigma could be found in the abstract works such as Kandinsky, Malevich, and Pollock.

In Bacon’s paintings, pertaining to escape from narration, there is violence, or an action of violence which is found out via color and, to name just a few. This behavior is not far from the 20th century artist’s existence in which he has lived, having century. Artist’s existence in which he has have, having century features. The presence of too much a Tripartite model of painting in Francis Bacon’s gallery in 1945 in London caught the eyes of the viewers. Three plans of people who have stood to be hung up. The limit less violence in this painting was a reminder of panged figures of Gernika painting and in Herbert reed’s idea are symbols of the exploded world.

Picasso’s Gernika contains some particular symbols and signs which distance that picture from any representation to its subject-that is- Geronika’s bombardment. There is no trace of war fares such as tanks and airplanes in the picture. General Franco –the commander, who commanded the bombardment-- is depicted as victorious bull and innocent people’s pangs are portrayed as an injured horse’s cry. All of the event affects man and emotion more than any other factual picture. Bacon’s works, too follow such a model path. All of features of the 20th century after two world wars are likely found in Picasso’s work. Throughout this description, one can approach the reality in Bacon’s works. In regard with this, Bacon, in his 8th interview with David Sylvester in March 1982 relating the concept of realism. says somehow, in my eyes, our sense of realism has changed since surrealism time –in fact, since Freud’s era- relating to how realism can make use of unconscious we become more conscious [3].
He believes, after the presence of camera and photography, the reality must be rein orated. Due to cinema and photography techniques development, the painter, too, has to innovate: innovation in directing to define reality. In Bacon's perspective, the painter must transfer the reality into man's neurological system. This is a secret which Bacon states it as following: does anybody know why often and almost always the accidental images are the most real? Perhaps that is because they have not been intrigued by conscious mind and have been formed by a rawer more real sensation [3]. (This criterion can be explored in Bacon’s all works. Bacon points to one of Van Gogh’s letters, a letter in which Van Gogh talks of a reality which is transformed into a lie more real than the truth. Bacon says that only way for the painter to hunt the reality is to tell that lie more real than any other reality. And it that painter seeks refuge in the ancient past centuries, he would be somehow caught up into the net of sensation.)

Bacon's work called Isabel in street is the outstanding Patten of how trap energy. Bacon, in his third interview with David Sylvester in December 1971, states that he is in a time when he is creating humorous plans of figures –portraits- to achieve a kind of reality he is focusing on. He thinks that there an uncountable ways to brush movements shortens this passage and doubles its briefness. Bacon strives to, throughout this method –that is; innovation or as he himself reports of- to make us event to create sensual vibration. Encrypted in body or in the face. Bacon: I am to paint the portraits being derived from something having got no relation with the pictographic factors called image; being made differently, but any how show the figure. For me, today, the secret of painting lies in the how ness of making appearance and face. I know that it can be pictured, photographed; but how this can be made that you get a bled enough to gain the secret of the face via making its secret. With painting, this is a very non-logical method, trying non-logicality to achieve something which a person hopes to be a logical product; hoping to create something suddenly throughout a totally non-logical manner which is completely real and identified as a person’s portrait [3]. In some part of his interviews, he says one of the things I always was striving to analyze is why your wanted image is formed non-logically; it is entered into your logical system much more severely. How is it feasible to make use of this method to make a more chaotic picture out of a reality of a face or appearance relating to a rational or logical method? Perhaps, the more instinctive the creation is, the more separable the image is [3].

The image exists, but the problem is how you mirror, what you want to do for it to look like reality, how you are to draw it actually. The way you feel and it looks like real in your instinct's eyes. These are the things you find out in Bacon's behavior or technique and in his painting devices as well.

Deleuze thinks that what there is behind the subjective difference between Cezanne's and Bacon's work is the similarity in importance, sensation representation and temper. This idea is perceived well in both painter's work. Bacon unwillingly claims that from is related to feeling figurative certain body without organ and the contradicting point to that from related to representation subject thing is figuration. Continues that: sensation is something from order to another one, going from a level to another one, and from an area to another one [5]. The levels of sense and tcirculate cycling area is one among. Bacon's features. If you pay attention to figures, you would realize that some levels of energy are becoming at any moment, it is not stable and makes a chaos in a cycling area.

In one of his interviews in 1975 get us reminded of something as following: these are my mental murmuring in which the appearance of the image is not recreated but those scopes of sensation which man himself has perceived are recreated. If possible, I am to open up different levels of feelings [6].

Bacon endeavors to overcome narration and the stories among numerous figures in a painting to show just one single figure. The regards neighboring figures narrative and narration-like in advance. Indeed, the presence of some/several figures diminishes the painting physical power and increases the picturesque and narration. He confesses that he likes to be able to paint so many good figures on a canvas but without narration. (first and second dialogues). In some parts of his second interview with David Sylvester [3], he says I do not want to avoid story-telling, but I want to do, more and more, what Valery has improved providing sensation, without its transference boredom, and the very moment the story enters, the boredom is dominated too.

Deleuze on Bacon's painting "scream" believes if we wanted to state this issue two-dimensionally, it would become like this: the violence would be painted, but not the scream, since it would deal with the figuration of horrifying subject; or the scream be painted, not the visible horror. This horror is painted less and less; since the scream discovers and records the invisible force. That is why Bacon always insists on painting scream and not horror. Discovering a relationship between visible aspect of scream –that is- the opened mouth and a dark hole and invisible forces, he has been able to paint innumerable paintings of scream. With Bacon's works, a
superhuman power upheavals the classical order of knowledge which he calls sensation. And that is something via which Bacon makes a celebration in his paintings. Because it is neither nature nor central orientation; and nor its results are definable. It is a condition which accelerates Norma is ordinary man is condition. It leads the being to a ultra-sensual, where it is unconscious of consequence and result [7].

With Van Gogh's night club, Bacon proclaims, there is an extraordinary tension in this work. "he mentions about the tashes of Van Gogh's brush around light bulbs and regards them as valuable. That is why he has made use of brush's tashes on Van Gogh's face in his painting Van Gogh in Tarksen's Road. Bacon states "what is of importance is not imagery of reality, but production of images, focusing on reality, and a brief clincher of sensation. As a result, you would better to attack at the canvas rapidly. That way, more than everything else, the role takes the main role and becomes of importance. And this chaos makes a peace in itself and behind the chaotic layers of disorder. The images get ruined in this twilight of mish mashed chaos, yet the painter starts to control handle it when the image commences to occur although to handle it totally is in feasible [8]. Art should make a shock, yet such a shock must not follow a narrative or story-telling process, but it ought to be visual. Painting is a visual shock.

Among all humane forces and feelings, it is throughout humane one which being experience is lived, not via the look priority hinting about objectivity-painting expression is estranged to reality. This way, perhaps no 20th century artist has expressed the being tragedy more real save Bacon. Of course, it does not mean that he expresses the human life subjective condition as a dramatic force or representation is something which takes place in one's personal life, but it is the emotional, personal, in expressible, and internal concept or feeling. In Bacon's works, to convey the meaning of being is affirmed violently and tragically [7]. The pictures of huge and nude men who are disabled, busy with daily life, shaving, reading newspaper…. Isolated, in an empty and insulated space, as it there is no trace of 20th century life with such a supernatural rapidity, in their own hopelessly self. Imprisonment, amazed by uselessness I deform the images-deformation- and reformation them in my paintings, Bacon says. Because, nowadays, man seeks for fresh ways to express his own ideas, ways apart from pre-examined ones. Modern period man is in search for a sensation which surmounts the margins of the expression to cut the expression as much as feasible. The more superficial; the more artistic. Art as a whole is an artifact. The more one makes art as artifact, the better. The more intensive it is, the more artistic [8]

The forces combining with every man's body's inner forces are deformed. It is natural that forces relations and their affectation on each other are not merely a violence taking advantage from such a logical. In line with this, the body in Bacon's paintings is not just a message of violence and objection, but it depicts a violent force which has affected man's body like other forces. Actually the body- the body as a whole is defined based on the relations between and among these forces [5]. The furious man is not portrayed, but it is such a sense of violence –violent force- which is depicted in an encounter with a clear cut body; and that is why the body painted in Bacon's paintings are not being victimized, but they are ordinary bodies. Ordinary bodies, in ordinary and daily position's such as newspaper reading and shaving and …, but there is an inner pang, but not suffer from other's behalf. A man, wandering, and destined to exist. In some part Bacon's paintings, the man's body is depicted being intermingled with other animal's bodies. Does this question hint about particular relationship between 20th century, isolated man who is living with his apartment, mild animals, diving into his own self? Does it make an objection against the man's tattered and torn existence, such as his own life? Does the body in Bacon's painting deals with mother man's alienation? It was sold that Bacon's believes in making the invisible forces visible. The forces which make those forces visible in confronting with a material or materials -here man's body- Do the single figured paintings which have been portrayed in closed spaces hint about modern man's alienation. In the introduction of his translation of Bacon's Logic of Sense, Salimizadeh [9] states to make the forces rules, animalization forces, deformation forces not in movement, but in lying form which are imposed on person. These never cope with things such as modern man's metamorphosis and alienation, suffering and in just of alienation are ruled on body - organized body - but this is the most natural among all body's movements which are reorganized due to their simple being -imposed- on force. A deformation whose body organic distribution. The organism makes the distribution of body's organs and the spatial distribution of the organs creates the body's identity and position. The body's organs distribution and identity is diminished for a moment due to deformation of body's organs in order to get abled to produce another organization which would introduce another spatial identity and another organs distribution [9].

As it is absorbed in Bacon's paintings. Animal features created out of human forms-such as pig's Hong out of man's nose, or dog's mouth out of man's fack and all of these are human body's animalization and human face's deterritorialization. Not a mimetic and representational relationship, but a non-distiguishable relationship between man and animal. It is a non-identifiable are which is common among many forms and simultaneously it is none of them. It is not reduced to any of those forms, and it does not make one superior over experience. Art means this movement from one form to another one and not to agree on one. Always unfinished, always to find in form, and always to be becoming.
Deformation is a kind of displacement of form. That is, transferring of an area of form to an area of reality (and not from an area of form to another area of form); a district of reality which is not ruled by habitual perception and consciousness, but which is related to a various sort of sensation and episteme [10]. That is why Bacon strives to break the lock of different levels of sensation and penetrate into the reality... one experiences a violent shock while confronting Bacon's paintings, which finally in shows the painter's ability in direct triggering of our neurological system; therefore, it is an encountering with feeling's impressions barely, in the absence or presence of a stable and static form of perception, thought or imagination. Somewhere else, Bacon distinguishes between pictographic and non-pictographic forms. Miguel Beistegui believes that the difference lies in the immediate intelligence. That is, an image or a pictographic form makes a link with you via intelligence immediately -in other words- suddenly throughout the brain -and state what the form is about, while, a non-pictographic form, firstly, works on sensation, and then it returns back to the reality slowly. With Bacon, Art takes places but in the realm of sensation... . In his work, Bacon depicts a particular condition of being, which impresses us; a collection of emotions which have been concealed under the superficial identity or nature of the form. Bacon is to present what is beyond the form in order to guide us to another level of reality. A layer of reality which is more truthful than organized life; a layer in which everything has its own particular status and each angel is a super-out look an over-look. The insist on his fact that feeling is what occurs in a passage from an order to another layer of order. Due to this, the sensation needs deformation.

Deformation is an invitation to see. The whole problem or question is likely allocated to see differently or its meaning. Following Worringer and Riegel, Deleuze addresses a distinction between optical vision (vision in distance) and haptic vision (vision in advance) [11]. The sensation pertains to head, sight and brain. The brain is located at the bottom of skeleton and is dependent on body's organization, from which the body without organs is going to escape. He paints the scream not the pain, and, too, he paints the pure smile not to laugh. The problem of painting is precisely escaping from this organization. The problem is sensation. Sensation and its expression.

Figure 1: Francis Bacon, Head of George Dyer, 1966, oil on canvas 35.5 × 30.5 cm. private collection.

3. Painting sensation in Lucian Freud’s works

Freud's works, despite its being figurative, has a very big difference with Bacon's in the light of Deluezian reading. Above all, Freud's paintings revolves around narration rather than sensation. Deriving from stated materials, one can find out that painting is not a presentation of a visual subject, but it is a submission of visualization itself [9]. One must make a relation pictographic throughout sensation not via will, reason and pictographic to achieve the problem of visualization. An immediate emotion in creation and perception of the emotion in the first stop for the viewer, something which Bacon gets reminded of it as the most real image. The accidental, chaotic and upheaval images. Deleuze says: sensation is what move from one order into another, from one layer into another, and from one area to another area [12].

But Freud is striving to depict the inner face of the people in his works, in which has been quite able to portray the old and nervous characters quite particularly. Some pieces of work, anxiously, and despite some peoples ideas, anti-erotically. They bodies which gets us reminded of the death at every moment and because of the body's ugliness, they awaken our sense of abhorrence [12]. As a consequence, one can regard Freud's paintings as pictographic; the images which show the static and particular; absence of being perceived and becoming. There are made stories in Freud's paintings, which narrate another 20th century life-style by themselves. The works do not accelerate the general life condition by sensation and situate itself in a specific status spatially and sometimes generally. Consequently, these works do not aculate general life situations by sensation. A naked girl on the bed and or ... . Despite Ficacci who says; painting expression is alienated by reality representation [7].

But these stories display some briefness and secrets; nude bodies which do not indicate the erotic features; And possibly that is why Freud's paintings are boring. Something in which valley believes. Despite
pictographics, Freud's paintings do not contain a sense of boredom. We know that the reactors tension and trigger to sensation are of very importance. Although we know that Freud's paintings lead to a tension, the tension in his works is not the abstract of a sensual becoming. The tension in his works derives from the narration between man's figure and those hyper realistic features. Tattered bodies which the painter is to understate them. Disquieting bodies such as in factious corpses. Feasibly, in this regard, one can point to Jiacometti's sculptures, which have situated the tension in there scope in regard to the dimensions and there particular exaggerations.

In Freud's paintings, the forms are grasped throughout the brain immediately, meticulously, and pictographically. Miguel Beistegui says: "the difference lies in a pictographic form by your intelligence immediately - that is- suddenly via brain-making a relationship with you and indicates what the form is about; where, a non-pictographic form, firstly, works on sensation, and secondly, it returns back to the reality slowly. With Bacon, the art means/lies in the realm of sensation which takes place [10]. We are to know there is in this picture, and then we make a story to them even despite the creator's mind. It is here where sensation is not formed in the whole work save in Freud's outlook to man's figure. Consequently, one can understand Freud's paintings via visual vision; a feature which belongs to the narration; mental perception and organization.

The painting which can concentrate on feelings as its objectives, naturally it must be made by feeling, too. The most important and, may be, the first feature among all is quickness of action. What you can witness in Bacon's and Auerbach's works. But Freud, despite his being too much rapid and active, and expert as well, eluded from it via his own specific logics. He believed that in short time paintings - the time of work creation- the painter has the time to realize his model's character and to reflect it. Bacon was aware of this work. He made use of familiar models; the friends whom he know for years. This slowness and timelessness in Freud's paintings are very clarified which was a part of his painting style. Hackney says: sometimes Freud carefully neared too much to a component of his model to get a bled to perceive a line or a spot [12]. This question is an improvement on his pictographics of a sensation. They attempted to represent or restate model's feelings and his character. Maybe, he paints the sensation, but it is not sensation. These paintings are not perceived sensitively and take advantage of the least property. Yet his paintings are studied and discovered organically and mentally.

Freud's paintings are static, and lead the eyes from one complete form to another form (one) - form figure to the bed and then to the chair- which itself is a reminder of a story. This is against Deleuz's idea. Deleuze believes in the movement form one form into another, but forms which are always unfinished, and man's sensation is always in a conflict. Always in becoming. This is done by Bacon professionally. When he made a face, he robbed it with a handkerchief to make it un-finished.

Figure 2: Lucian Freud, Reflection (self-portrait), 1985, Dyer, oil on canvas 56.2 × 51.2 cm. private collection.

4. Painting sensation in Frank Auerbach's works

Not are there a great number of Auerbach’s works at hand, but there are some single-portrayed figures and designs plans drawings which have responded to Deleuzian reading of sensation. What is certain is that he was not to search for and record the visual issues. His works, with rapidity in initiating an impression, firstly, creates an immediate sensation for the audience which itself leads us to conclude that Auerbach’s paintings seem real sensually. It is obvious that these kinds of works target at the audience and imbalances the passage of perception by reason and narration and story process. The works which are dynamic and replete up with chaos and full of becoming at every moment.

There is no trace of story and narration seen in Auerbach’s paintings. But there is no cycling and spatial environments which can deepen and increase this sensation. The works which seem to take some shortcomings (suffer from some shortcomings) spatially. The works which have not been able to take advantage of visual abilities. His paintings are quickly finished in audience's eyes. Although the audience is confused in his works by very dynamic and significant line's, the main parts of which are dynamism and becoming. But he remains in such
a phase and area of work, and, too, one can say that sensation impression pathway is ended up dependently and shortly. Despite the presence of some chaotic lines, the audience is faced with monotony eventually. Although this sort of boredom is quite different from narration.

In his friend's viewpoint, he had an enigmatic and mysterious life, exactly such as his works. Anyway, the most remarkable item which can be followed in his life is painting and paintings. He says, in this regard, painting is the best play I've ever done. One of ways to paint is to let painting be painting [13].

His works, not being perceived by mind –brain–, are of importance, but it the midway, indeterminate, they display The End. Auerbach is too much insulated, aloof, and forsaken. In a documentary film made on Auerbach, he does not look up his head and eyes for a long time. While answering the interviewer's questions and even he does not look throughout the camera. But for a so little time. He talks too much difficulty and in conveying his sensation he makes so many interruptions, precisely as he does in his works.

In Deleuze's eyes, Auerbach’s paintings can be sensation painted. The lines which are changing and becoming at the very moment, and the alteration of forms from one form into another is indicative in his works. The conflict of sensation in non-finished forms. Although all of these features are created in the head and body, but they are situated in whole work.

![Figure 3: Frank Auerbach, Head of (J,Y,M), 1973, oil on canvas. private collection.](image)

5. CONCLUSION

The aim of art is to record the forces. In general, the question of all arts is not to reproduce and likely to innovate form -possibly it is not- and art should make the invisible visible. As Paul Kelly says not to draw the visible, but to make visible [31]. Music is to make the non-sound sound-like and painting to make the invisible visible. That is the responsibility of art on which Deleuze insists. Throughout the reasons of the research, one can realize that Bacon’s paintings are among remarkable example of paintings which convey the sensation the best. Deleuze ideas regarding Auerbach’s paintings can be generalized, too. But the difference lies in Auerbach’s lack of energy and sensation in painting head and body. Yet Freud's paintings are in search for concerns which finally lead to narration. The frozen people at a particular moment, the only thing which they will not show is becoming.

ACKNOWLEDGMENT

The authors declare that they have no any conflicts of interest in the research.

REFERENCES

3- Sylvester, D. 1985. Interviews with Francis Bacon, Publisher Thames and Hudson.
7- Ficacci, L. 2010. Francis bacon, deep beneath the surfaces of things, Taschen, pp. 45-80.
12- Lucien Michael F. 2004. Director: Jake Auerbach, Producer: William Feaver and Jake Auerbach, Jake Auerbach films Ltd.
13- Frank Auerbach to the studio, Director: Hannah Rothschild, Producer: Jake Auerbach. Hannah Rothschild & Jake Auerbach FILMS.