Documentation Art and Korean Bunche Painting:

An Investigation of Deleuze's Transcendental Realism through the Painting Process

Hyeyoung Maeng

December 2017

This thesis is submitted in partial fulfilment of the requirements for the degree of

Doctor of Philosophy in Contemporary Arts

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The complementary component of the submission is in the form of an exhibition of Documentation Art installed at the Peter Scott Gallery. The exhibition will be documented through photographs compiled on a DVD included in the permanent binding of this thesis.

Lancaster University – Faculty of Arts and Social Sciences

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Declaration of Authorship

I declare that the thesis is my own work, and has not been submitted in substantially the same form for the award of a higher degree elsewhere.

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Abstract

This art practice-based research aims to rediscover Gilles Deleuze's theory of art as an aesthetics of Transcendental Realism through the process of Korean *Bunche* painting. *Bunche* painting, which I have been working on for twenty years, refers to a thousand-year-old traditional Korean painting technique which uses powder pigments mixed with water glue (*Agyo*) on Korean paper (*Hanji*) in multiple layers. By means of an action research methodology, a series of my Bunche paintings' processes were documented with digital photography and film, and reinvented as an independent video art piece which I call Documentation Art.

This Documentation Art project challenges the conventional understanding of modern Korean Bunche painting in relation to the influence of Japanese *Nihonga* and Western abstract painting, and produces a new experimental potentiality, by means of interdisciplinary studies of Deleuze's theory of art and the Korean art movement of True-view (*Jingyeong*) realism. Throughout this research project, I explore how Deleuze's process ontology and 'virtuality' give form to Documentation Art through 'becoming' and 'desubjectification' associated with transcendental time. Deleuze's concept of the transcendental field of immanence, as a condition of real experience, radically recasts Plato's Idea and subverts the notion of representation derived from Kantian transcendental aesthetic. This is the basis of the aesthetics of Transcendental Realism which integrates Deleuze's 'transcendental aesthetics of sensation' with the aesthetics of 'view from Tao', based on Deleuze's ontological position of the univocity of being.

As a result, the Documentation Art is provisionally defined as *Agencement* machines, which operate by connecting different fields, and giving the connected assemblages entirely new senses through the experimental process. In Deleuze's aesthetics of Transcendental Realism, the Documentation Art project searches for the real in the deepest of Deleuze's ontological layer, where transcendental time is encountered, underneath conceptual representation and interpretation.

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Introduction

My art practice-based research creates an open assemblage of different fields, including Korean *Bunche* painting, film, and a comparison of aesthetics between French Philosopher Gilles Deleuze' transcendental empiricism, Taoism and Neo-Confucianism. The edges of each field do not join smoothly to one another in this dissonant harmonization, yet the Documentation Art project pushes each field to its limits to produce a condition of creation. This is what Deleuze calls *Agencement,* which is a specific connection of concepts that gives them a sense by their unpredictable process of transformation (Philip, 2006, p. 108). The Documentation Art research project will explore the transforming process of each field which forms part of the Documentation Art.

The Documentation Art project initially started with my interest in the documentary videos which are usually displayed next to actual art works in gallery spaces as a supplementary work, to present the process of creating the art work, or the artist's commentaries. Usually these are made by another film maker to promote the art work and introduce the artist's work process. The Documentation Art project aims to subvert the relationship between the actual work and its documentary video, and examine the potentiality of a documentation video as an independent fine art piece. This research includes the ways in which Deleuze's virtuality gives forms to process, not the final product in relation to Deleuze's process ontology, transcendental time, memory, force, and a pure being of sensation. I will investigate how those concepts are integrated and transform into Deleuze's Transcendental Realism in relation to the aesthetics of Tao and Korean True View Realism.

I explore the virtual aspects of actual painting through the digital documentation of the process of Korean *Bunche* painting. This Documentation Art project is an investigation into the process of Korean Bunche painting before the executed painting is identified and interpreted with symbolic signs, conceptual analogous, subject matter, and formal styles. As stated by Anne Sauvagnargues (2013, p. 9), Deleuze's establishment of 'nonverbal semiotics,' 'clinical critique[1],' and 'non-discursive art' becomes the basis of Deleuze's theory of art.

> Semiotics seeks to express a sensorial experience (auditory, visual) of the given of a problem that produced the image, without translating it into discursive language, and without reducing it to models of interpretation, imaginary analogy, or symbolic correspondence (Sauvagnargues, 2013, p. 10).

The Documentation Art project aims to explore the clinical function of Deleuze's theory of art, as opposed to a conceptual and analytical interpretation of Deleuze's aesthetics through art criticism and practices. Therefore, this art practice-based research pushes the painting process to its limit to investigate Deleuze's aesthetics through practices, rather than employing Deleuze's pre-existing theory of art to create a work of art or interpreting ready-made paintings with his philosophical ideas. As described by John Ó Maoilearca[2], 'Deleuze clearly rejects the power of language in theory, seeking a non-linguistic semiotics of direct sensation' (2014, p. 169). This project can be considered as a radical, clinical criticism of all attempts to subordinate art practices to the realm of language and linguistics based on ready-made art works.

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[1] According to Sauvagnargues (2013, p. 23), 'The critique is considered clinical from two perspectives: art becomes a clinical experimentation of vital positions, while a critique is considered a discourse on the work of art, diagnosing its vitality, its speed'. Thus, 'Experimentation allows us to enter into the clinical function of art'.

[2] John Ó Maoilearca is the same person as John Mullarkey.

Documentation Art reveals multiple, diverse layers behind the final stage of the painting, which are usually imperceptible when audiences see only the executed painting. Each layer of painting shows not only the process of how the painting was created, but also unfolds each layer's different value, intensity, and own beauty, though the dynamic process of creation. The Documentation Art synthesizes multiple layers into a single video art piece which is eventually made autonomous from the executed painting by means of another layer of video and sound editing processes.

The Documentation Art research project has been conducted with an action research methodology, which is a cyclical process (fig. 1), and an experimental learning approach leading to personal and professional development (O'Leary, 2004). Documentation Art is not easily defined as any pre-existing form of art. As asserted by Charlie Gere (2010, p. 4), 'if it could be easily defined as art, then it would not be experimental'. As I describe the experimental process of making Documentation Art in Chapter 2, this is a continuous creative process to develop new ways of documenting the process of Korean *Bunche* painting, and creating an independent video art from the documentation by refining methods, problem-solving and modification.

Through the development of the Documentation Art video art pieces, this project aims to investigate and challenge Deleuze's theory of art, and extend its depth, by making an open assemblage from the combined elements of Deleuze's theory of art, the practice of Korean painting, and Taoist aesthetics. This research puts an equal and independent value on practice and theory, in relation to the development process of Documentation Art and Deleuze's Transcendental Realism. Neither is subordinated to the other.
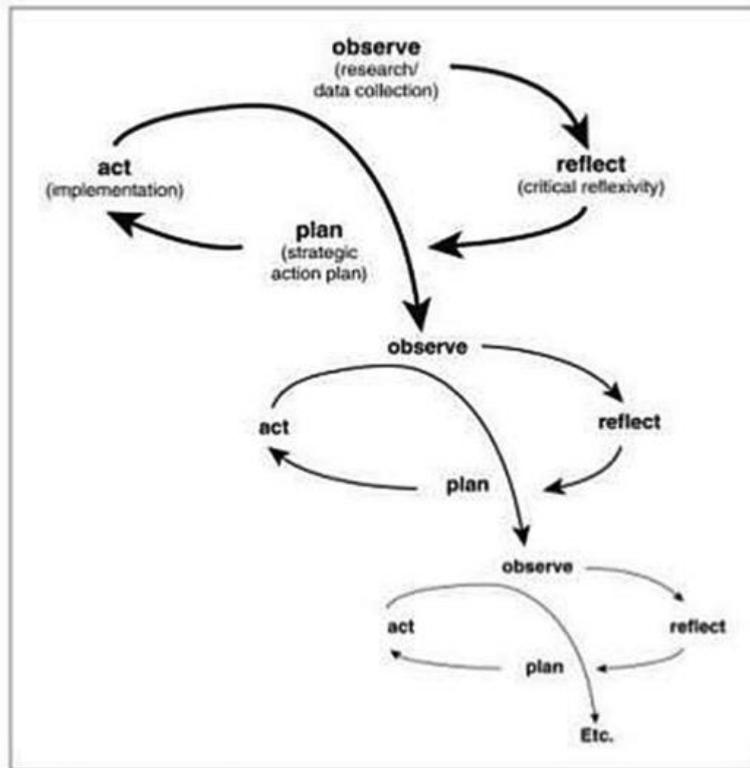
Figure 1: Cycles in Action Research (O'Leary, 2004, p. 141)

Deleuze and Félix Guattari mention Chinese art and Tao in relation to *Haecceities* in *A Thousand Plateaus* (2013). However, I agree with Sauvagnargues' statement that 'whatever value Chinese art may have Deleuze's analyses of them are fewer and less in depth than those that he devotes to the becoming-haecceity in Western art, cinema, the Baroque line, or the nomadic northern line' (2013, p. 160). Therefore, my research intends to create new forms of understanding and knowledge in Deleuze Studies by integrating it with Chinese Taoist aesthetics and 18th century Korean True-view Realism. At the same time, I unfold new experimental potentialities in Korean Bunche painting practices in terms of its process.

As part of my research, six pieces of Documentation Art, ten pieces of *Bunche* painting, and seven pieces of drawing were created as practice outcomes. The individual pieces of Documentation Art are closely interlinked with Deleuze's philosophy and theory of art.

The Documentation Art of Korean *Bunche* painting project has been led by these research questions:

- How is the process of Korean *Bunche* painting newly invented as Documentation Art in relation to Deleuze's philosophical concepts of process ontology, transcendental time and desubjectification?
- In what ways are Deleuze's transcendental aesthetics of sensation and the aesthetics of Tao integrated, and transformed into Transcendental Realism[3] in art through the process of making Documentation Art?

In order to answer those questions, my thesis consists of four chapters which investigate the transforming process of Korean *Bunche* painting as Documentation Art pieces autonomous from the actual painting. My painting practice, Deleuze's philosophy, and the aesthetics of *Tao* will be integrated as a multiple-one throughout this thesis. The written thesis is structured as follows:

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[3] Transcendental Realism was named at the last stage of my research to describe Deleuze's aesthetics integrated with the aesthetics of Tao and Korean aesthetics as an expedient. It is one of the *Agencement* machines which does not have ready-made definitions, but runs through the creative process of transformation.

Chapter 1: The characteristics of Korean *Bunche* painting are investigated in terms of painting materials such as powder pigment (*Bunche)*, animal skin glue diluted in water (*Agyo*), and Korean paper (*Hanji*) which together make multiple layers of painting. The history of Korean *Bunche* painting is briefly introduced based on the relationship between monochromatic literati painting and coloured *Bunche* painting tradition in order to understand the historical and philosophical background of my research project. The aesthetics of Tao from *Li-Ki* monism is presented in relation to *Bunche* painting practice with True-view (*Jingyeong*) realism in the 19th century Korea. The influence of Japanese *Nihonga* painting and Western abstract art in Korean *Bunche* painting are introduced to make a connection with Deleuze's theory of art. Critical understanding of Korean minimalism (*Dansaek-hwa)* in this chapter is the groundwork to make a connection between the historical and theoretical background of *Bunche* painting and Deleuze's theory of art, to subvert any conventional ideas or cliché about *Bunche* painting, and to investigate Deleuze's aesthetics in relation to the process of the painting in the next chapters.

Chapter 2: The processes of making Documentation Art pieces are investigated in relation to Deleuze's process ontology, virtuality, a multiplicity, intensity and three syntheses of time based on *Difference and Repetition* (1994) and *Bergsonism* (1988). This chapter explains how the process of three *Bunche* paintings (*Two Girls, Girls with a Shoe, The Memory of San Francisco*) were documented, and created as Documentation Art pieces, in terms of techniques and methods. It also looks at how Documentation Art pieces are created from the integration of the process of *Bunche* painting and Deleuze's process ontology and transcendental aesthetics of sensation.

Chapter 3: I explore Deleuze's time-image in *Cinema II* with the Documentation Art piece *The Memory of San Francisco* and *The Sixteen Screens.* This investigation explains how Deleuze's time-image and Henri-Louis Bergson's theory of memory are visualized as transcendental time in Documentation Art, which is different from time-image in Deleuze's classification of cinema. In addition, Deleuze-Bergson's intuition is developed as a crucial method to create both *Bunche* painting and Documentation Art pieces. Bergson's Intuition is further developed as Deleuze's desubjectification with regard to the process of making the Documentation Art piece *Sandys,* in terms of the process of making painting, video and sound. These experimental art practices can elucidate what Deleuze means by becoming as methods for artistic creation in Deleuze's theory of art.

Chapter 4: This chapter investigates how Deleuze's aesthetics are clinically theorized as Transcendental Realism through the Documentation Art project in relation to univocity of being, transcendental empiricism, the plane of immanence, as well as the aesthetics of Tao. I investigate the intersection between Deleuze's transcendental aesthetics of sensation and the aesthetics of Tao, and how they are merged into Transcendental Realism in art. Through this research, Documentation Art is defined as an *Agencement* machine [4] in terms of Transcendental Realism. The *Agencement* machine is a pure being of sensation which does not accept any attempts to reduce the work of art to the expression of meaning, forms, and symbolic signs. This chapter shows

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[4] Deleuze borrows the concept of a machine from the thesis of Ludwig Wittgenstein's philosophy: 'Don't ask for the meaning, ask for the use' (Deleuze, Cited in Clack, 1999, p.16). When we say something is a machine, as stated by Deleuze in *Proust and Signs* (2000), it denotes that it only has a problem of use, not a problem of meaning. Deleuze replaces interpretation with experimentation, and the signifier with the machine (Sauvagnargues, 2013, p.76).

how art practices are engaged in Deleuze's ontology and transcendental time.

In the conclusion, each chapter is summarized and restructured based on three ontological layers[5] of Deleuze's world, related to Deleuze's Transcendental Realism which is integrated with the aesthetics of Tao. This section shows the way in which an *Agencement* machine recapitulates the whole assemblage of each field involved in the Documentation Art project.

Documentation Art explores the boundaries between painting and film, and creates a hybrid form of art from the process of painting. This intermedia art practice can be related to Rosalind Krauss's discussion of a 'post-medium condition' in which artists should look for 'purity in art itself', rather than medium-specificity (Krauss, cited in Harland, 2015, xi). In contemporary Korean art practice, a growing number of artists are not restricted by traditional painting techniques, but apply various mediums, such as acrylic, oil colours, video, and mixed media, even interactive art installation influenced by Western modern and post-modern art. However, the Western art movements were rooted in Western art history and belief systems, which are reactions to cultural and technological changes in their society as well as socio-political upheaval in the Western world, even though many crucial Western artists were influenced by Asian aesthetics.

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[5] This is informed by Sang Hwan Kim's analysis of Deleuze's three ontological layers, as presented in the notes to Kim's translation of *Difference and Repetition* (Deleuze, 2004a, pp. 682–684).

Since Western modern art has flooded into Korea in the mid–20th century after the Japanese colonization, its influence on Korean art has not been absorbed with clinical criticism and theoretical reflection combined with traditional Korean aesthetics and painting techniques. Likewise, most of Deleuze's philosophy books, and the major Deleuze scholars' books, have been translated into Korean, and some significant studies on Deleuze have been conducted in Korea, but his philosophical concepts and aesthetics are not yet adequately understood within East Asian and Korean art contexts. Therefore, the Documentation Art project can elucidate how Deleuze's philosophical concepts are reinvented, enriched with Asian aesthetics, and specifically used in contemporary art practice, combined with Korean traditional art materials and practices.

Chapter 1 Korean Bunche Painting

I will give a brief overview of the history of Korean painting in order to understand how Korean *Bunche* painting has been developed, and where my practice of Korean *Bunche* painting is situated in this history of Korean painting. This chapter includes the relationship between Korean painting and the major philosophical systems in Korea, such as Neo-Confucianism and Taoism, which still retain a strong underpinning of contemporary Korean culture. In Korean art history, ink painting dominated traditional Korean painting, yet I will present a *Bunche* painting centred-perspective in this research.

The Korean word *Bunche* means powder colour pigments. Traditional *Bunche* painting technique uses powder pigments mixed with animal skin glue, diluted with water, on Korean paper or silk. What I call *Bunche* painting more broadly refers to coloured paintings techniques with detailed brush strokes used in traditional Korean paintings, as opposed to the simplistic and expressive black ink painting. *Bunche* painting technique is comparable to the traditional Japanese painting *Nigonga*, and Chinese painting *Gongbi*, which use meticulous, coloured painting techniques. The *Bunche* painting styles traditionally have been undervalued by the literati painting tradition, and somewhat denigrated by contemporary art practice, due to the *Nihonga* influence during the Japanese rule in Korea (1897 – 1945). This highly-detailed coloured painting style was also overshadowed by the influx of Western abstract painting in Modern Korean art. This research aims to subvert the pre-conceived conventional understanding of Korean *Bunche* painting and opens up an entirely new experimental potentiality in contemporary Korean art practice.

I will compare *Bunche* painting styles with the literati ink painting tradition; what is the meaning of literati painting, and how the True-view[6] realism tradition was disparaged, and discontinued by the domination of the literati tradition in the late Joseon Dynasty (1392 – 1897). This investigation aims to offer a new interpretation of Korean *Bunche* painting by investigating the *Bunche* painting practice with the meaning of True-view culture as True-view realism in art. I will describe how True-view realism originated from *Li-Ki* monism in Neo-Confucianism, the School of Practical Learning, and Western art influences during the Joseon Dynasty. As a result, different kinds of traditional painting styles will be categorized into True-view realism as opposed to the idealized literati painting styles. Furthermore, I will describe the Japanese *Nihonga* and Western abstract painting influence on Korean traditional painting during the modernization of Korea. Contemporary *Bunche* painting practices will be also briefly introduced as applied to mixed media.

In the first section, I will investigate the characteristics of painting materials - which create numerous painting layers underneath the painting's surface - in my own painting practice. This section will provide the foundation for a theoretical connection between my own *Bunche* painting practice and Deleuze's theory of art in terms of process. This research aims to create a new experimental art piece from the results of this investigation. This study not only clarifies a methodology of Deleuze's aesthetics studies in art practice, but also enriches the understanding of Deleuze's aesthetics in relation to Asian art philosophy and practices.

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[6] True-view (*Jingyeong*) realism was an art movement inspired by Korea's own culture and Neo-Confucianism (Seongrihack) during the 18th century Korea.

1.1 Characteristics of Bunche Painting

The traditional *Bunche* technique used in Buddhist painting utilized vivid colours and decorative shapes, covering the whole painting without empty space in the *Koryeo* dynasty (918 - 1392); but the technique used in the *Joseon* Dynasty (1392 - 1897) was to paint directly on Korean paper without an undercoat, so the initially-applied brush works and colours of the paintings still remained after the final execution. Modern *Bunche* technique, following the influence of Western and Japanese *Nihonga* painting, applies several undercoats and is painted over and over again, creating numerous layers within the single painting; the surface of the *Bunche* painting is thus opaque. The *Bunche* painting technique has several unique characteristics which allow the painting process to include a large variety of deep and rich colours with numerous layers. Although the old layers under the new are hidden while being continuously painted over, each painted layer has its own aesthetic value during the process of transforming from empty canvas to final completion. I will demonstrate the characteristics of *Bunche* painting, and how they are different from other painting traditions, such as oil painting, in terms of paper (*Hanji*), adhesive (*Agyo*) and colours (*Bunche*).

1.1.1 *Bunche* (Powder Colours) – Layers

Figure 2: Bunche Colours and Alum

As described by Gyeongsuk Son (2002) in *The Technique of Coloured Painting*, similar painting techniques to Korean *Bunche* painting have been used in many Asian countries such as China, Japan, and India. *Bunche* painting is comparable to Western Tempera painting, the primary panel painting medium in the European Medieval and early Renaissance period, up to 1500, before oil painting was invented. Tempera is also created by mixing dry powdered pigments into a binding medium such as egg, glue, honey, and plant gum.

Pigments for Korean coloured paintings are made from natural resources such as rocks, plants and soil. *Bunche* refers to colours ground into powder form, and consists primarily of yellow and red soils. Those soils are refined in water many times, and

colours are made by adding heat and mixing colours together. Therefore, *Bunche* pigments have very fine particles compared to the mineral pigments. Another pigment similar to Bunche painting, but made from rocks which contain mineral elements, is called *Sukche*. The *Sukche* painting technique also uses *Agyo* during the painting process, which is similar to the *Bunche* technique. However, the surface of a *Sukche* painting is rough because of the different sizes of mineral particles, and it does not have as many layers as a Bunche painting. The fine *Bunche* pigments, mixed with *Agyo*, make rich colours in many layers, and are suitable for sophisticated expression, and a detailed description of objects. Furthermore, since *Bunche* is used with *Agyo* on absorbent Korean paper, it has the capacity to express incredibly various expressions, from detailed depiction to thick and rough brush strokes.

1.1.2 *Hanji (*Korean Paper) – Flexibility
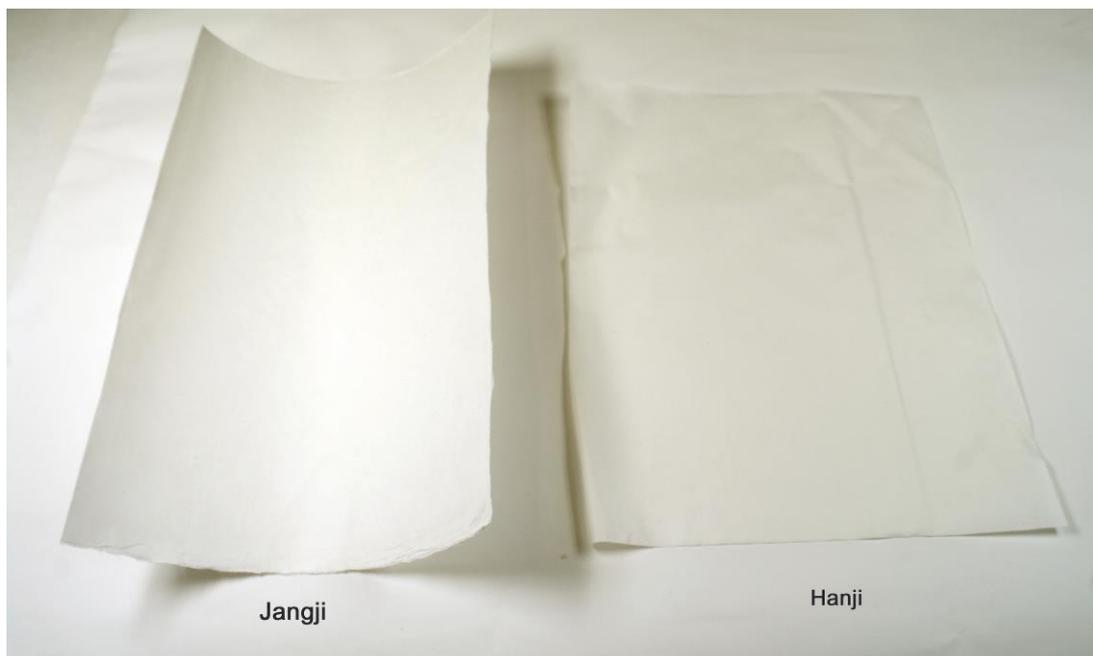
Figure 3: Different Kinds of Korean Paper

The kind of *Hanji* (Korean paper) which I use for my Bunche painting practice is called *Jangji,* and is much thicker than the typical *Hanji* used for ink painting. The Korean paper plays an important role in the multiple layers of the painting. The more layers which are applied during painting, the deeper the colours become. As stated by Hyejung Yum (2003), Korea is historically well known for good quality paper, and *Hanji* was favoured by the Chinese who mainly produced fine and delicate paper that was not as strong as Korean paper. The Chinese also valued the smoother surface of Korean paper for use in calligraphy. *Hanji* is made from the inner bark of the Paper Mulberry tree, which has long fibres, and the mucilage that flows from the roots of Hibiscus. *Hanji* has a strong durability and smooth and compact surface, due to the unique sheet formation and calendaring techniques, that allows the paper to have multi-grain directions and multi-layers. The *Hanji* manufacturing process is performed by cooking the *Hanji* source material in natural alkali, and then beating it. The beating causes less damage to the fibres than it would for Western paper. *Hanji* has the capacity to absorb a lot of water; water permeates through *Hanji* very well because the *Hanji* making process increases air-permeability between the long fibres in the paper. This process involves using a wooden board to take out the fibres which are floating on the water. This prevents the fibres from being damaged. As mentioned by Sung-chol Yi (2012), this is different from Western paper production, which usually uses a roller to press together moist fibres and cellulose pulp which is derived from wood, rags or grass, so most of the fibres are destroyed in the paper.

According to Wangyong Park (2010), *Hanji* lasts longer than Western paper without sulfuration or deterioration, since it is produced in alkali, and has longer fibres. On the other hand, the damaged, short cellulose fibres in Western paper are more vulnerable to

hydrolysis of cellulose. The degradation of Western paper is also accelerated by filler which is used to make the gaps of fibres narrow to reduce the spread of ink on the paper. The filler in Western paper also makes the paper acidic through the reaction with water (Park, 2010, p. 59). It is important to choose a *Hanji* with a thick and compact surface for *Bunche* painting, and to apply the proper amount of alum dissolved in water to the paper for sizing, to make sure the *Hanji* retains its flexibility during the painting of multiples layers. This process makes the paper stronger, as it fills the gaps of cellulose in the paper, while still retaining *Hanji*'s original characteristics.
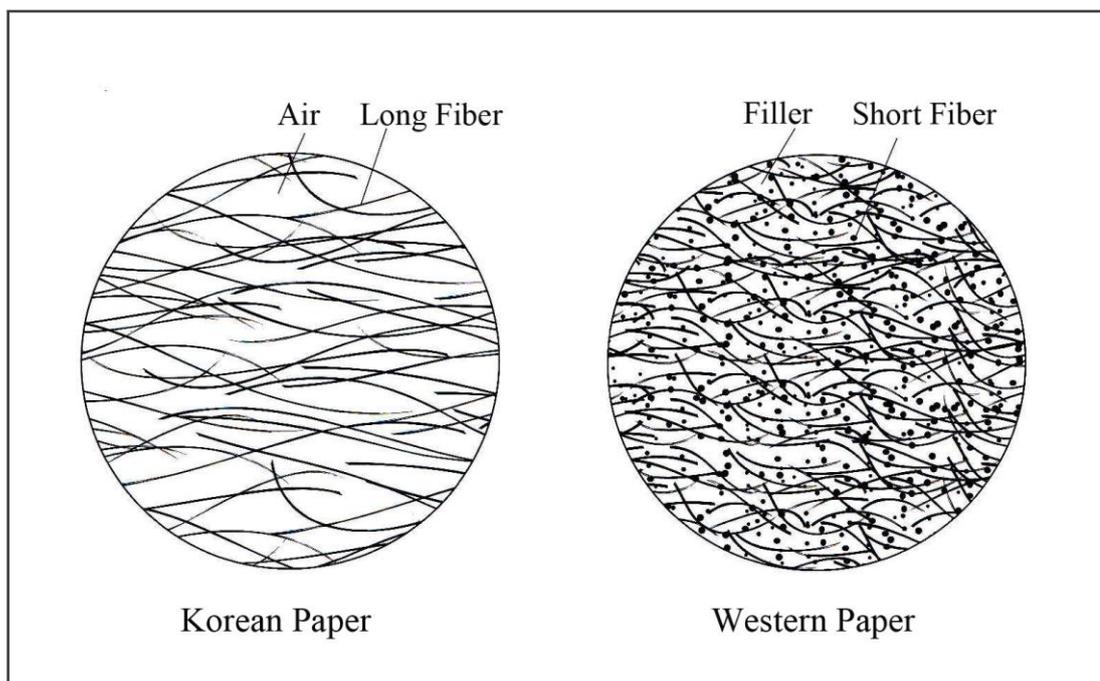
Figure 4: Structure of Korean and Western Paper (Park, 2010, p. 59) (Text was amended from Korean to English)

1.2.3 *Agyo* (Animal Skin Glue) – Contingency

Figure 5: Various Types of Agyo

One of the unique characteristics of the *Bunche* painting style is the use of *Agyo*, a glue which consists of collagen from the skin of cow or rabbit, as an adhesive. In this discussion, the term *Agyo* will be used to refer to *Agyo* dissolved in water. *Bunche* pigment consists of powder colours without adhesive, so it should be mixed with water glue to be applied to sized Korean paper (*Hanji*). *Agyo* such as rabbit skin glue is also used to size canvas and paper for oil paint, but the difference from oil painting is that *Agyo* is used for the whole process of *Bunche* painting. Proper usage of *Agyo* gives a freedom to use a lot of water during the painting process, and to explore various changes and expression without affecting the previous painted layers, since each layer is built after the previous layer dries. When *Bunche* pigment mixed with *Agyo* is applied on paper, the painted surface becomes wet. After it dries, the colour become completely

different from the wet surface. This contingency of *Agyo* makes the painting's process completely unpredictable, which is a crucial characteristics of *Bunche* painting.

In addition, as noted by Park (2012), *Agyo* sticks to the surface of paper without any chemical changes or damage to the nature of the pigments and paper, so it can last a thousand years. When *Agyo* mixed with *Bunche* dries on *Hanji*, the particles of *Bunche* make a thin layer as the water in the *Agyo* evaporates. The rich and deep colours become possible as a lot of thin layers are piled up gradually. This is different from an oil painting process, in which the particles of pigment are surrounded by a drying oil, and harden into thick layers (fig.6).
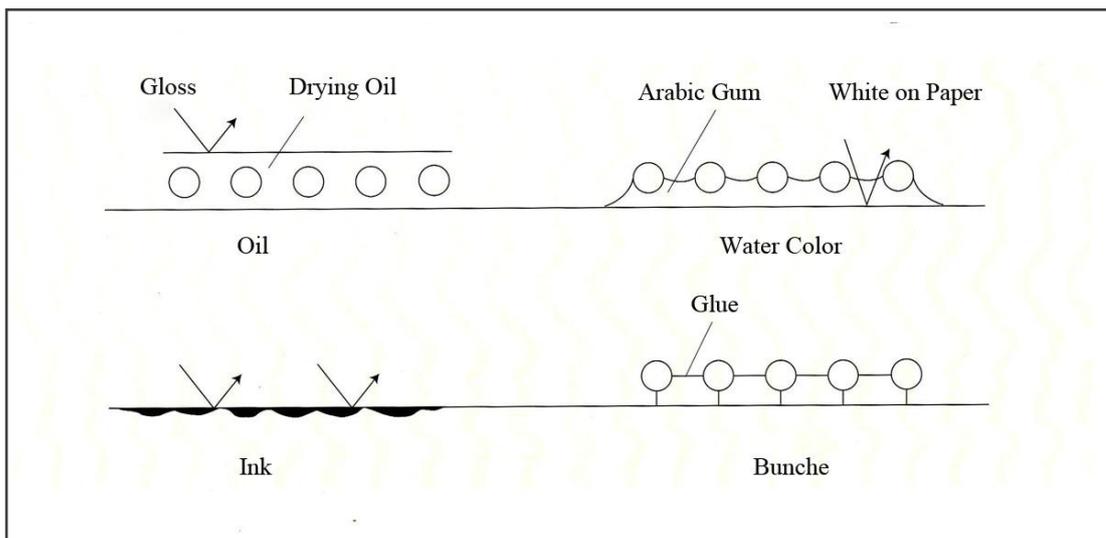
Figure 6: Different Forms of Painting Mediums (Park, 2012, p. 12) (Text was amended from Korean to English)

Bunche painting can be painted over and over numerous times because *Agyo* is absorbent, but when it is dry it is fixed solidly. It makes numerous layers solid to create depth in the painting. This is a very important characteristic of *Bunche* painting since traditional *Bunche* painting expresses a sense of volume with the depth of colours, rather than shadow and shading. Therefore, production of a *Bunche* painting requires a considerable

amount of time for each layer to be applied after a previous layer is dry. Moreover, substantial experience and knowledge of *Agyo* is one of the most important bases of *Bunche* painting. For instance, the amount of *Agyo* dissolved in water should be managed carefully, because the surface of the painted later will be taken off or cracked if the concentration of the water glue is either too weak or excessively thick. It is advisable to start painting with thicker water glue, and reduce the concentration of water glue as the painting process proceeds for the proper colour development.

1.2 Bunche Painting in Joseon Dynasty (1392 – 1897)

1.2.1 Bunche Painting and Korean Literati Painting

My *Bunche* painting style is a combination of traditional Korean painting technique -commonly used in Buddhist paintings (fig. 7), realistic portraits (fig. 8), documentary forms of genre painting (fig. 9), and court paintings by professional painters - and folk paintings (*Minwha*) (fig. 10), created by untrained artists and ordinary people. However, without a comparison to the literati painting tradition, it is almost impossible to categorize all the paintings as the *Bunche* painting style, because they have their own unique characteristics and styles, such as vibrant colours, dedicated lines, and figurative and decorative styles. Those characteristics would need to be generalized in order for them to be described as the *Bunche* painting tradition. Therefore the best way to define the meaning of Korean *Bunche* painting is to make a comparison with Korean literati painting tradition which has distinctive painting styles and theories.

Figure 7: Buddhist Painting (1828, Korea), Bunche Colours on Silk, 263.5 x 181.8cm, National Museum of Korea
(Used with permission of Korea Open Government License)[7]

Figure 8: Unknown Artist, *Portrait of Lee Che* (19C, Korea), Bunche on Silk, 134.3 x 77.0 cm, National Museum of Korea (Used with permission of KOGL)

Figure 9: Documentary Court Painting (1964), Bunche Colours on Silk, 56.7 x 338 cm, National Museum of Korea (Used with permission of KOGL)

Figure 10: Minhwa, *Peony Painting* (18C, Korea), Bunche Colours on Silk, 145 x 58cm, National Museum of Korea (Used with permission of KOGL)

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Figure 11: Unknown Artist, *Sparrow and Cats* (17–18C, Korea), Bunche on Silk, 99.9 x 40.3 cm, National Museum of Korea (Used with permission of KOGL)

Traditionally, these detailed, decorative, and colourful paintings were distinct from the monochromatic, simplistic literati painting style (fig. 12) which was practiced by non-professional scholar-artists in their leisure time. As described by Song-mi Yi (2006), the scholar-artists believed that the literati or scholarly painting was inherently better than the paintings of professional artists who were dedicated to mastering life-like painting. This is because scholar-artists were upper class aristocrats and the professional artists were middle-class in Korea's rigid class system. For literati painters, painting, calligraphy, and poetry were one and the same. They thought of paintings as poems without letters, and poems as paintings without images. Therefore, they wanted to express their scholarly erudition and inner feeling through suggestive, simplistic ink painting, using minimalistic brush strokes rather than depicting painting subjects realistically (Yi, 2006, p. 81). Literati painting is monochromatic because they believed black ink was imbued with an idealized philosophical value; black is the colour of Tao (道)[8], which ontologically includes all different colours within one. Thus if a variety of colours were applied with detailed representation—even though the painting showed a high quality of technique and level of art—it was considered secular, and thus not spiritually or artistically valuable (Lee, 1984, p. 31).

According to Yi (2006), the Korean literati painting style was influenced by the doctrine and formal techniques of the Southern School in the Song dynasty (960 – 1270, China). Artist Wan Wei's (701 – 761) simple ink landscape paintings became the archetype of the Southern School and developed as an orthodox form of Southern School, which is

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[8] See the section, The Aesthetics of the View from Tao (p. 34).

represented by the special ink techniques *Cun* (texture strokes) and composition (Yi, 2006, p. 84). As opposed to the Southern School, the Northern School's style, developed in the Song dynasty in China, was usually used by professional artists and court painters. Examples of these are Guo Xi, Ma Yuan, Xia Gui, and Li Sixun who depicted subjects more realistically, focusing on detailed brush work, by mastering formal painting techniques. For example, Guo Xi (1020 – 1090) created an innovative painting technique called 'the angle of totality' in his painting *Early Spring* (fig. 13) to produce multiple perspectives in his landscape paintings.

A renowned Southern school scholar-artist Su Shi (1037 – 1101), who was also a calligrapher, critic, writer, poet, and notable statesman in the Song dynasty (960 – 1270, China), elucidated the aim of painting: according to his most celebrated comments, 'anyone who judges painting by form-likeness shows merely the insight of a child' (Su Shi, cited in Fong, 2001, p. 25). For Su Shi, the aim of painting is to express one's thoughts rather than painting form-like. As said by Alfreda Murck (2002, p. 191), Su Shi's comments led to 'the conviction that verisimilitude was inconsequential to the quality of painting'. According to Fong (2001), classical Chinese painting was divided into the Southern School and Northern School based on the discourse around the issue of form-likeness versus non-representation (transmitting ideas and feelings through paintings). The division, first asserted by Dong Qichang (1555 – 1636) (fig. 14), was clearly fixed between the two schools after the late Ming Period (1368 – 1644) in China (Yi, 2006, p. 84). After this division, the development of realistic or representative coloured painting styles was repressed as it was considered a lower level professional painter's job which did not transmit lofty literati thoughts and innermost feeling (Lee, 2014, p. 125).

Figure 12: Jeonghui Kim (19C, Korea), Literati Painting: *Chrysanthemum and Orchid*, Ink on Korean Paper, 37.0 x 27cm, National Museum of Korea (Used with permission of KOGL)
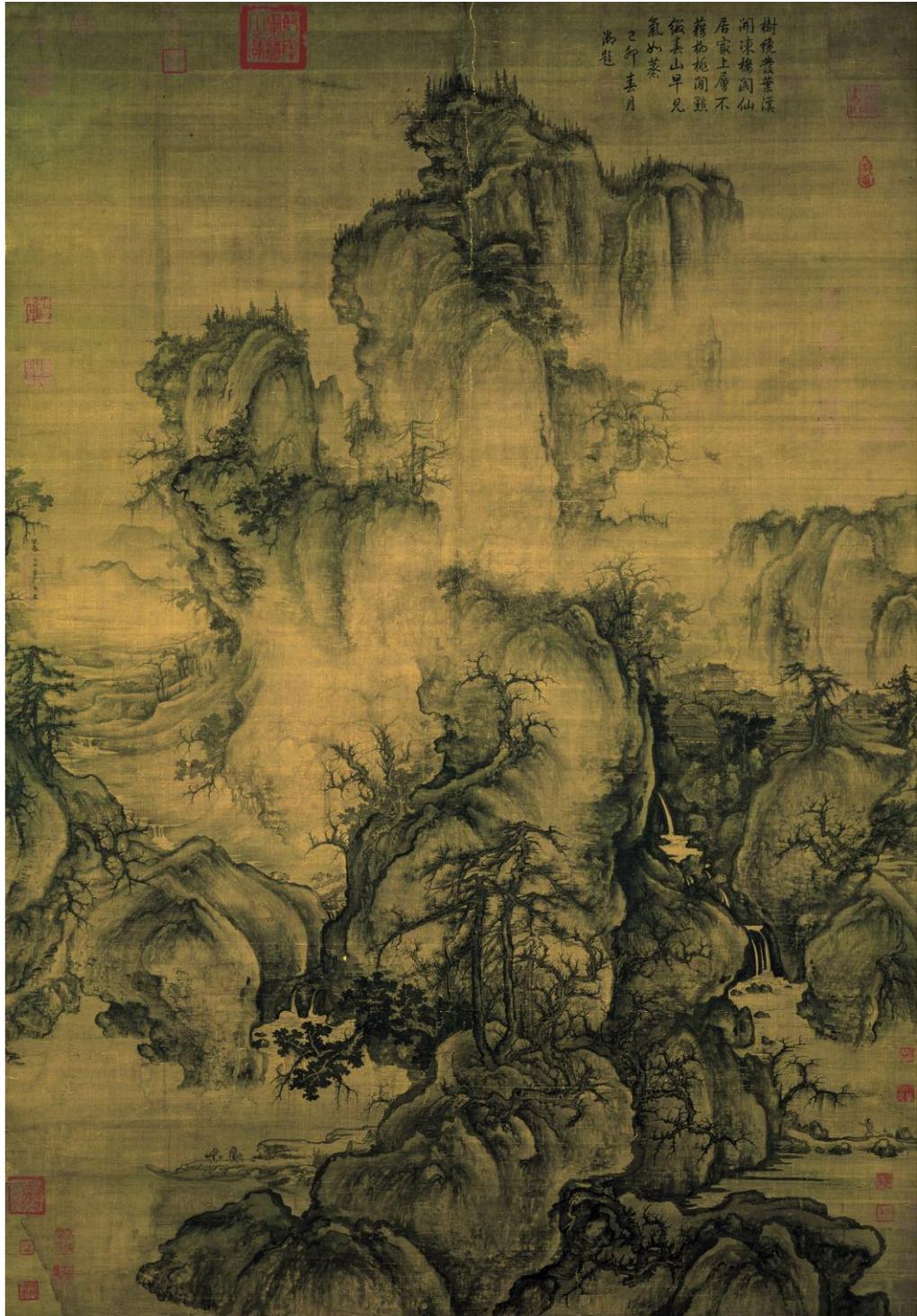
Figure 13: Guo Xi (1072, China), *Early Spring*, Hanging Scroll, ink and light colours on silk, National Palace Museum Taipei, Public domain, (Source: Wikimedia, 2011)

Figure 14: Dong Qichang (1602, China) *In the Silence of a Mountain Lake*, Ink on Silk, 77 × 35 cm, National Museum in Warsaw, Public Domain, (Source: Wikimedia, 2012)

The literati or Southern School painting manual (fig. 15) and its doctrine was introduced in Korea in the 17th century, and influenced Korean art continuously throughout the 18th and 19th century (Yi, 2006, p. 85). A notable scholar-artist and calligrapher, Jeonghui Kim (1786 – 1856), played a crucial role in bringing the Southern school painting style to Korea, and made it a powerful and lively literati art movement in the 19th century Korea (Lee, 2014, p. 125). His most celebrated painting is *Sehan-do* (1844) (fig. 16) is regarded as a quintessential literati painting, in which painting, calligraphy and poetry merge into one and the same. *Sehan-do* or *Winterscape* was painted during his exile in *Jeju* island as an offer of thanks for the friendship of his pupil Sang-Jeok Yi, (1804 – 1860) who visited him twice with precious books from Kim's trip as an interpreter to Beijing, China in 1843. The title *Sehando* is from a Confucian saying that 'When the year grows cold, we see that the pine and cypress are the last to fade', in which the trees symbolize constant friendship regardless of hardship and danger (Yi, 2006, p. 139). The trees are economically painted, with dry brush strokes, and the house is drawn with a simple outline, which symbolizes Kim's feelings and thoughts, as well as his erudition. With this painting, Kim achieved the ultimate quintessence of literati painting.

As noted by Taeho Lee (2014), Kim was a leading scholar of epigraphy and textual criticism and one of the Practical Learning School scholars (*Bukhak-pa*) who adapted the Qing Dynasty's academic, science, and technology to 19th century Korea, and considered Korean Neo-Confucianism rather antiquated. Despite his prominent artistic achievements of literati painting, including the creation of a new calligraphy style called *Chusa*-style script (*Chusa-che*), his theory of art was strongly rooted in the doctrine of Chinese literati painting, and undervalued the indigenous Korean painting movement practiced by lower class professional artists and ordinary people. This art movement in the 18th century Korea is called the True-view realism.

Figure 15: Chinese Painting Manuel, *Mustard Seed Garden* 1st Set 2nd Version, 1782, Colour Woodblock Printing on paper, (Used with permission of a Creative Commons license, Source: Wikimedia, 2009)
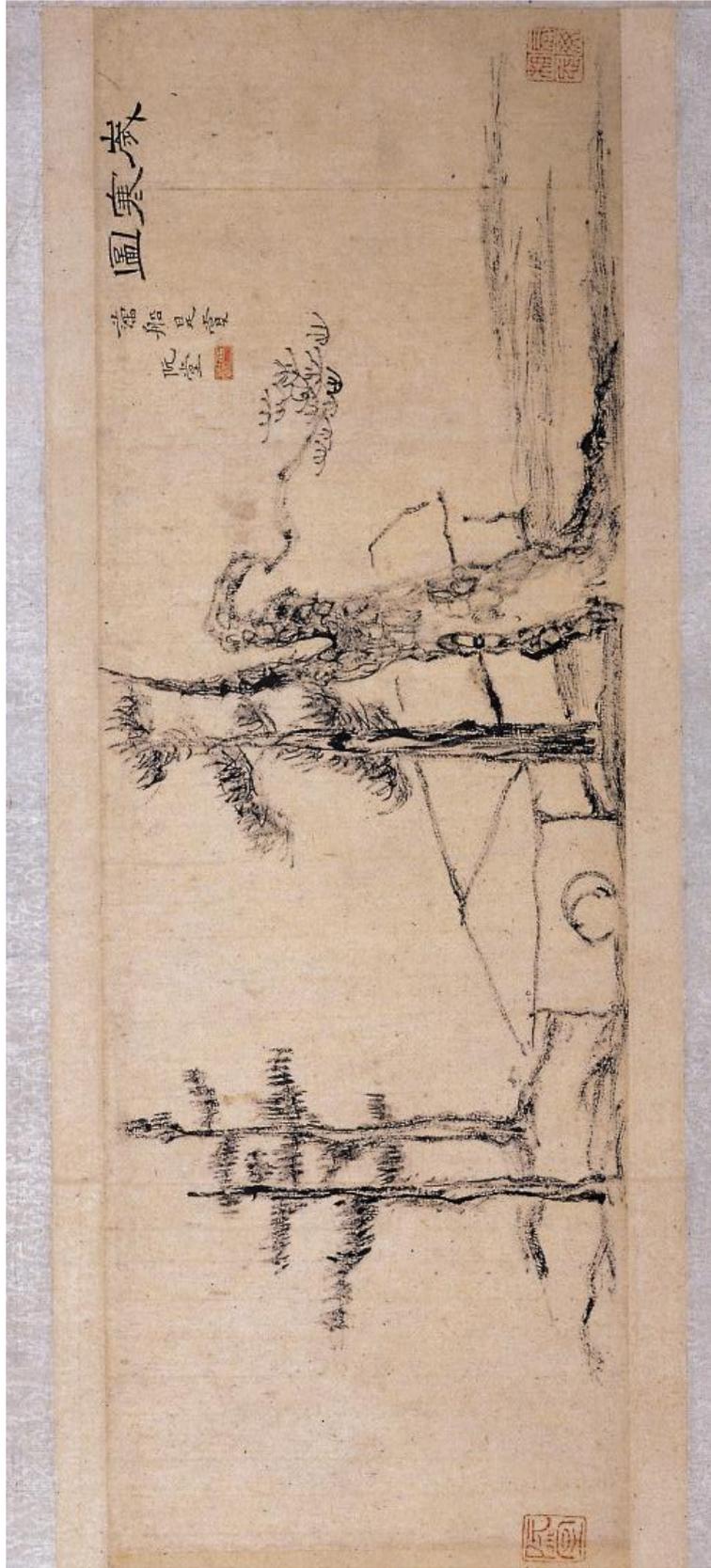
Figure 16: Jeonghui Kim (1844, Korea), *Sehan-do*, Ink on Korean Paper, 62.2 x 23.0cm, Private Collection (Used with permission of KOGL)

Figure 17: Jeonghui Kim (19C Korea), *Chrysanthemum and Orchid*, Ink on Korean Paper, 37.0 x 27cm, National Museum of Korea (Used with permission of KOGL)

1.2.2 Four-Seven Debate as a Birth of True-view Culture

There is a famous debate in Korean Neo-Confucianism *Songnihak* called the 'Four-Seven Debate' which started between two Korean Neo-Confucian scholars, T'oegye and Kobong in 1553. This debate continued from 1566 for eight years through an exchange of letters. This debate deals with the relationship between its key metaphysical components, *Li* (理, principle) and *Ki* (氣, material force). This debate was especially important for Neo-Confucian scholars because it helped decide the way people can develop appropriate moral, ethical, and social structures in practical life. Therefore, their discourse also influenced painting styles in the Joseon dynasty (Lee, 2011, p. 83).

The Four-Seven debate is significant to the growth of True-view culture in the golden age of art, in the 17th and 18th centuries in Korea. The Chinese Neo-Confucianism of Chu His (1130 – 1200) adapted during the Joseon dynasty developed into Korean Neo-Confucianism (*Songnihak)*, through the process of academic individualization, as discussed in the Four-Seven Debate (Lee, 2011, p. 24). In addition, True-view culture was accelerated by a cultural awareness of the overthrow of the Han Chinese Dynasty of Ming in 1644 by the nomadic Manchus, and their establishment of the Qing dynasty (1616 – 1912) in China. Due to the sudden absence of the Ming dynasty as a model to emulate, Korean scholars regarded themselves as the legitimate heirs of Confucian civilization and scholarship, and started developing a pride and confidence in their own history, culture and land (Yi, 2006, p. 93).

In this chapter, I will describe how the Four-Seven Debate in Neo-Confucianism during the 16th century Joseon dynasty (1392 – 1897) gave a birth to the True-view culture. I will demonstrate how *Li-Ki* monism from the Four-Seven Debate, advocated by the Neo-Confucian scholars Kobong (1527 – 1572) and Yulgok (1536 – 1584), became a foundation of the True-view cultural art movement, encompassing both the Southern and Northern School painting styles and doctrines, and internalized them as Koreanized True-view realism in art. This investigation aims to provide a new perspective on *Bunche* painting in terms of True-view aesthetics. I will describe in what ways *Bunche* painting practice can be interpreted as True-view realism in relation to *Li-Ki* monism.

I will briefly introduce Neo-Confucianism in Korea, and how it influenced painting practices. Neo-Confucianism was adapted from China, and replaced the Buddhist culture and its influence on art in the *Koryo* dynasty (918 – 1392), and became a state philosophy during the *Joseon* dynasty (1392 – 1897) before Korea opened its ports to Western capitalism. Classic Confucianism is originally an 'ethical-sociopolitical teaching', focusing mostly on humanity, morals, and ethics, developed by the Chinese philosopher Confucius (551 – 479 BCE). In order to overcome its lack of metaphysical and cosmological aspects, Chu His (1130 – 1200) synthesized Confucianism by adapting metaphysical and cosmological ideas borrowed from Taoism and Buddhism in the Song dynasty (960 – 1270, China). His great Neo-Confucian synthesis reconstituted Confucianism as a strong rationalist metaphysical- anthropocosmic philosophy which can be applicable to sociopolitical systems focusing on humanity (仁), righteousness (義), propriety(禮) and wisdom (指).

1.2.2.1 The Aesthetics of the View from Tao

As stated by Michael C Kalton (1994), Chu His (1130 – 1200) borrowed the notion of Tao from Taoism to make an anthropocosmic philosophy in which human personal and social development, including moral concerns, are within the framework of metaphysics and cosmology. The term Taoism[9] refers to Lao Tzu and Chuang Tzu's philosophy created during the Warring States (479 – 221 B.C.E.) in China. It is worthwhile to look briefly at what Tao means based on *Tao Te Ching,* the classic Chinese text by Lao Tzu in the late 4th century BC. In Chapter 25 of *Tao Te Ching*, Lao Tzu describes a way to contemplate Tao:

> There was something formless and perfect before the universe was born. It is serene. Empty. Solitary. Unchanging. Infinite. Eternally present. It is the mother of the universe. For lack of a better name, I call it the Tao. It flows through all things, inside and outside, and returns to the origin of all things. The Tao is great, the universe is great. Earth is great. Man is great. These are the four great powers. Man follows the earth. Earth follows the universe. The universe flows the Tao. The Tao follows only itself (Lao Tzu, 1988, Chapter 25).

Tao flows between all things and goes back to one, the origin of Tao. Tao is one, the ontological absolute and the origin of nature. Lao-Tzu also clarifies the relationship between one and multiple things in the world in *Tao Te Ching*:

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[9] Taoism is one of six recognized philosophical schools during the Warring States (479–221 B.C.E.) in China: Confucianism, Taoism, Legalism, Mohism, The School of *Yin-Yang*, *and* Logician. These schools have their own politics, ethics and aesthetics. Lao Tzu's Tao has political aspects compared to Chuang Tzu, and Chuang Tzu's idea of Tao has been developed in terms of aesthetics in an East Asian art tradition (Jo, 1991, p. 208). Chuang Tzu's philosophies of spiritual emancipation represented by 'Enjoyment (遊)', and 'action in inaction following Nature (無爲自然)' especially have a significant influence on Chinese art and cultures. Taoism especially disavows the notion of Confucianism represented by Humaneness(仁), Propriety (禮) and Etiquette (禮). Lao Tzu thinks that after the nature of Tao is dissipated, Humaneness and Etiquette arise. Lao Tzu wants people to go back to the nature of Tao before even Humaneness and moral values were created (Jo, 1991, p. 20).

The Tao begot one. One begot two. Two begot three. And three begot the ten thousand things. The ten thousand things carry *Yin* and embrace *Yang*. They achieve harmony by combining these forces (Lao Tzu, 1988, Chapter 42).

Tao is one, the undifferentiated unity of substance. Once Tao distributes itself into many different things, it becomes an unlimited One-All. Tao includes all mobile individualizing differences (*Ki*) in itself, encompassing every individuality in the world, such as an organism, non-organic things, spirit, emotion, concepts, and energy. *Ki* is the concrete vehicle in which the Tao is realized. *Ki* is not only concreting component encompassing all physical and psychic beings, both personally and cosmically, but also the flow of energy consisting of two vital forces: *Yin* (Passive), and *Yang* (Active), which together make all things in the world move and change. As noted by Jo (1991), since every single individuality is distributed from Tao, everything shares the essence of Tao equally in its entirety. Chuang Tzu (1996, p. 16) states that 'there is no place Tao does not exist'; it is even in piss and shit.[10] The ten thousand different things are moving and interacting according to the harmony of the two forces of Tao: *Yin* and *Yang*. Tao flows between all things and goes back to one, the origin of all things.

The text sheds light on Chuang Tzu's aesthetics of 'the view from Tao (以道觀之)' (Jo, 1991, p. 194). According to Chuang Tzu, if you see something from the view from Tao, there is no distinction between things, the forms of being in the world. Tao is not following anything,

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[10] Master Tung-kuo asked Chuang Tzu, 'This thing called the Way (Tao) –where does it exist?' Chuang Tzu said, 'There's no place it doesn't exist.' 'Come', said Master Tung-kuo, 'you must be more specific!' 'It is in the ant.' 'As low a thing as that?' 'It is in the panic grass.' 'But that's lower still!' 'It is in the tiles and shards.' 'How can it be so low?' 'It is in the piss and shit' (Chung Tzu, 1996, p.16).

but moving by itself purposelessly. Tao flows through all things inside and outside, so everything (an animal, a human, sea, and a tree) has the essence of Tao; therefore, all things are equal from 'the view of Tao' That's why the second chapter of Chuang Tzu (360 BC) was titled *Discussion on Making All Things Equal*. On the other hand, when you see the world from 'the view from things or subjectivity (以物觀之)', this engenders distinctions, conflicts and binary oppositions (good and bad, beauty and ugliness, high and low). All things are relative, depending on subjective perceptions and recognition with 'the view from things or self'.

This ontological concept of 'The view of Tao' had has significant influence on East Asian Art. A small wild flower or humble roof tile painted on paper can express Tao in entirety, when it is painted with 'the view from Tao'. The purpose of Southern School literati painting is to express 'the view from Tao' through the practices of paintings, poems, and calligraphy - which are all considered multiple-one in a single sense. This could be a fundamental reason why the Southern School literati painters did not respect Northern School painters who painted life-like paintings. Painting depicting the subjects realistically can be considered as 'the view from things or subjectivity', being caught in forms of being and subjective judgments, not expressing the ontological value of 'the view from Tao'. However, I will argue that this binary opposition between the Southern and Northern Schools was integrated in True-view culture in 18th century Korea through *Li-Ki* monism in Neo-Confucianism.

1.2.2.2 *Li-Ki* Monism and True-view Realism in Art

Neo-Confucians replaced the term Tao with *Li* (principle) to convey the same thought. As noted by Kalton (1994), 'Like the Tao, principle, "is one but manifested diversely," constitutes the inner nature of all things, and the one all-encompassing and normative nature of everything.' *Li* is another name of Tao, but it is more deeply connected with moral concerns and human psyche in an anthropocosmic vision. *Li* is fully present as the inner structure or nature of 'the mind-and-heart', and human beings are equipped to respond appropriately to all things. *Li* is the principle of that which is perfectly good and appropriate. The reason Neo-Confucians presuppose that human nature is good originates from Mencius's (372 – 289 BC) description of human nature as purely good in one of the great Confucian classics, *Mencius*. Mencius*,* the author of *Mencius,* introduces the Four Beginnings in support of this argument that human nature is good; human beings have four inherent good dispositions that will develop into the fully mature qualities of: humanity, righteousness, propriety, and wisdom. These four qualities are *Li*, the components of nature that is the substance of the 'mind-and-heart'. The Four Beginnings are the correlated feelings that manifest nature (Kalton, 1994, xxvii).

For Neo-Confucians, thus, *Li* is human nature, perfectly good and appropriate, the perfect balance or equilibrium. *Ki* is concretized *Li*, which is equivocal and problematic. *Ki* distorts the nature of *Li* when *Li* is realized. *Ki* can be good or bad; therefore, self–cultivation and meditative-discipline are crucial to realize *Li* without distortions. Human mind-and-heart are a combination of *Li-Ki*. The four beginnings—humanity, righteousness, propriety, and wisdom—are *Li*. There are seven feelings: desire, hate,

love, fear, grief, anger, and joy. They are initiated from Han Confucians' classic text called *The Book of Rites*. The Seven Feelings belong to *Ki,* which are mixed or indeterminate, sometimes good and sometimes bad. This way of conceiving the relationship of nature and human mind is central in *Li-Ki* metaphysics.

As noted by Kalton (1994), a creative move of the Neo-Confucians is the dualistic pair of *Li* (Principle) and *Ki* (material force) compared to original Han Confucianism. Traditionally Tao is the pattern inherent in *Ki* which is the concrete vehicle in which the Tao is realized. The terms *Li* and *Ki* are two, but they are complementary to the point of being virtually monistic. However, Korean Neo-Confucians continued the tradition that described *Li* and *Ki* as totally complementary, but at the same time independent. The Four-Seven debate was a close inquiry into the relationship between *Li* and *Ki* to find a practical method to pursue the Four Beginnings in morals and ethics, and socio-political systems in Korea.

The Four-Seven Debate started with a debate between T'oegye (1501 – 1570) and Kobong (1527 – 1572), and continued through a second debate, of Yulgok (1536 – 1584) and Ugye (1535 - 1598). The main questions debated were the way that *Li* (principle, the Four Beginning) and *Ki* (material force, the Seven Feelings) originates, and whether the Four Beginning and Seven Feelings can be considered as one or not. As described by Sangho Lee (2011b, p. 78)), T'oegye believed the Four Beginning belong exclusively to *Li* which is perfectly good. By way of contrast, he also believed that the Seven Feelings are in *Ki*, which has both good and evil aspects at the same time. T'oegye's emphasis is on the fact that *Li* and *Ki* are inseparable, but never the same. Traditionally,

Ki is an active vehicle that *Li* concretizes. *Li* is realized through the movement of *Ki*. However, T'oegye emphasized the active attribute of *Li*, which is different from the traditional Neo-Confucianism of Chu His (1130 – 1200). T'oegye pursued a purity of *Li* which can actively control the Seven Feelings in *Ki* in the dualistic understanding of *Ki* and *Li* (Lee, 2011b, pp. 78–79). Therefore, T'oegye maintained that the Four Beginning are in *Li,* and that they eliminate the problematic Seven Feelings before the Four Beginnings are distorted by *Ki.* This approach can be considered consistent with a literati painter's approach to painting, with sudden intuitive realizations of truth, rather than painting realistically.

However, Kobong argued that T'oegye's interpretation of Chu His' approach to *Li - Ki* relations was overly dualistic. The main reason is that *Li* is not active, but passive; *Li* is realized by *Ki* which only has an active role. In addition, Kobong pointed out that the Four Beginnings and Seven Feelings cannot be considered as intrinsically pre-determined mind-and-heart, in which the one belongs to *Li* and the other is in *Ki*. Instead, they are indiscernible until they reveal themselves through *Ki*; the Four Beginnings (*Li*) only refer to the good part of *Ki* (Lee, 2011b, p. 81), and the Seven Feelings can be good or bad of *Ki*. Therefore, Yulgok was more concerned about *Ki*, and its appropriate application in real life. In *Li-Ki* monism, the pragmatic role of *Ki* is more important than the one in dualism, because the principle (*Li*) is embodied in the practical matter (*Ki*) in a single sense. Yulgok advocated that a non-dualistic understanding of *Li - Ki* is the absolute foundation of everything.

The emphasis on *Ki* in the *Li-Ki* debate led artists to an awareness of the importance of

'formal shapes (形似)' to 'transmit the spirit of artist (事意)' in painting practice, since *Li* is concretized in *Ki*. The *Li-Ki* monism triggered the True-view art movement which encompasses both the doctrines of Southern School and the techniques of Northern School, to express the 'view from Tao' through forms or to be truthful to the real. In the golden age of art in 18th Century Korea, the True-view art movement reached its culmination in Jeong Seon's True-view landscape painting. In addition to True-view landscape painting, genre paintings, which were realistically painted based on actual observations of Korea's scenery, culture, and people, were prevalent, as opposed to imitating idealized forms of Chinese painting styles.

1.2.3 True-view Realism in Jeong Seon's Landscape Painting

I will call the form of documentary painting derived from True-view culture of *Li-Ki* monism in the 18th Century Korea, 'True-view realism' in art, which includes landscape and genre painting practices, with realistic, lively depictions. True-view realism refers to the internalization of the doctrines of the Southern and painting techniques of Northern School through the self-awareness of Korean artists. Thus the theory of True-view realism can be defined by expressing artistic spirit (*Li*, Tao) through realistic forms (*Ki*). Artistic practices stemming from True-view realism are based on actual observation of reality in life, not merely imitating a Chinese painting manual. Since a Chinese painting manual was introduced in the 16th Century Korea, painters continuously utilized it, and painted from ideally stylized forms of paintings, with pre-existing formats of texture strokes called *Cunfa* (皴法) (fig. 18), created by Chinese master painters.

(Pima Cun)   (Jiesuo Cun)   (Niumao Cun)   (Juanyun Cun)
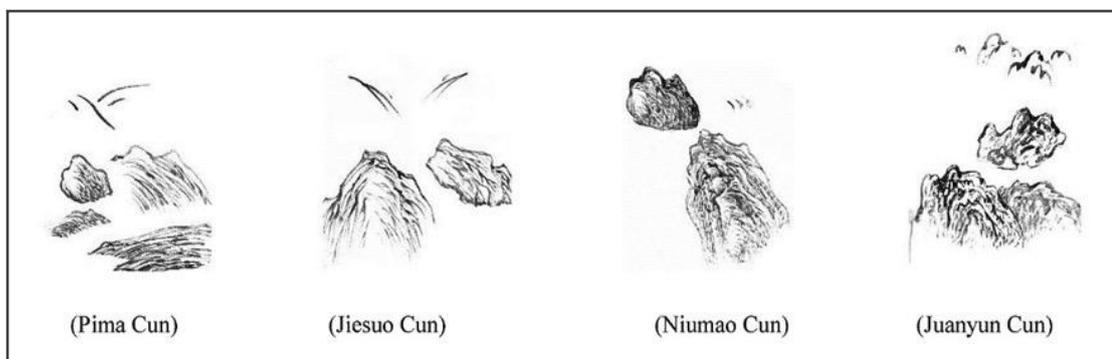
Figure 18: Different Kinds of Cunfa in Chinese Painting Manual[11]

Using the painting manual, painters did not even need to see a real mountain to paint, because they already had an idealized form of a mountain in their mind to be applied in painting. Painters learned painting from copying highly stylized Chinese master paintings, rather than painting from real life. As noted by Yi (2006), painters who engaged in True-view realism also used model compositions in Chinese painting manual, yet they transformed it in their own distinctive styles to paint Korean's local landscape, culture and people.

From the mid- to late Joseon dynasty (1700 – 1850), as we saw before, a self-awareness of Korea's own culture was raised, which resulted from the collapse of Ming China, and which led to criticism and reflection on those idealized Chinese painting styles. This is because the paintings in the style of Chinese paintings did not express the reality of true Korean

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[11] Source: *Cunfa Tecnico* [Online]. CHINE-CULTURE.COM. Available: http://www.chine-culture.com/it/pittura-cinese/modello/paesaggio/cunfa-tecnico-linea-morbida.php [Accessed 9th September 2016].

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landscapes. A tradition of real scenery landscape painting had been already developed from the late Koryo dynasty (918 – 1392) to the mid-Joseon dynasty (An, 2004, p. 309). This became a trendy art movement in 18th Century Korea, to paint Korea's landscape directly. This is called 'true-view landscape painting;' moving towards realism to express the true landscape of Korea.

Jeong, Seon (1676 – 1759) was the leading artist of the True-view landscape painting in the early 18th century. Jeong came from an impoverished aristocrat (*yangban)* family, and it was unusual for a descendant of aristocrats to become a professional court painter, since this was regarded as a middle-class job (Yi, 2006, p. 98). Jeong was a great master painter who studied Southern School paintings and started developing his own True-view style of painting with his own texture strokes, developed from both Southern School and Northern School painting techniques. As noted by Hwijun An (2004, p. 307), the amount of brushes he used for his paintings was piled as big as a large tomb, which show how much painting practice he did. Jeong's True-view landscape painting also inherited a tradition of real scenery landscape painting tradition as described above (An, 2004, p. 309). According to Youngsuck Jo (1686 - 1761), Jeong Seong was devoted to reading Confucian classics such as *the Doctrine of the Mean*, *Great Learning,* and the Taoist classic *The Book of Changes* (Youngsuck, cited in An, 2004, p. 303). His study of Confucius and Taoist classics was reflected in his painting practices.

Jeong Seon is well-known for the masterpiece titled *The Complete View of Mount Geumgang* (1740) (fig. 19). He traveled to many places in Korea with an album of sketchbooks. *The Complete View Mount of Geumgang* (1734) is a combination of many paintings from his

album of sketchbooks which he painted from several trips to Mount *Geumgang*, located in the precipitous part of North Korea, along the coast of the East Sea, with peaks said to number as many as 12,000 (Yi, 2006, p. 99). *The Complete View of Mount Geumgang* has multi-perspectives and successfully visualizes the integration of the Mountain *Geumgang* with the concept of *Yin* and *Yang* as well as the Great Ultimate in Taoism. True-view realism reached its culmination in Jeong's True-view landscape painting which can explain the aesthetics of *Li-Ki* monism in Korean Neo-Confucianism.

As described by Lee (2014), Jeong's True-view landscape painting was painted by his mind, rather than by his eyes, conforming to the Southern School's doctrine of 'transmitting spirit and inner feeling' through forms of nature. For example, in *Waterfall of Pakyon* (1750) (fig. 20), Jeong dramatically modified and exaggerated the shape of the waterfall to express the sensation of the sound of the waterfall, rather than painting realistically. As Lee (2014, p. 78) wrote, this is more obvious as it is compared to Kang, Se-whang's *Waterfall of Pakyon* (fig. 21). Kang was a True-view landscape scholar-painter who was interested in more realistic form of nature, and created several realistic self-portraits (fig. 22). Kang criticized Jeong's paintings of the Geumgang for not achieving a true likeness of the mountain because of Jeong's usage of hemp-fibre texture strokes in a disorderly manner (Yi, 2006, p. 119).

Figure 19: Jeong Seon, (1734, Korea), *The Complete View Mount of Geumgang*, Ink and Bunche Colours on Korean Paper, 130.7.0 x 59.0cm, Leeum Museum (Used with permission of KOGL)

Figure 20: Jeong Seon (18C, Korea), *Waterfull of Pakyon*, 119.5 x 52.2 cm, Ink on Silk, Private Collection of Ubok Lee (Used with permission of KOGL)

Figure 21:Sewhang Kang (18C, Korea), *Waterfuall of Pakyon*, (Part of Travel Documentary Album of Songdo), 39.2 x 29.5cm, National Museum of Korea (Used with permission of KOGL)

Figure 22: Sewhang Kang (1782, Korea), *Self-Portrait*, Bunche Colours on Silk, 51.0 x 88.7cm, National Museum of Korea (Used with permission of KOGL)

Jeong Seon's True-view landscape paintings could be compared to Paul Cézanne's painting *The Mont Sainte-Victoire* (fig. 23). Cezanne painted the same mountain repeatedly, and left 87 pieces of paintings with oil and water colours. According to D.H. Lawrence, 'I am convinced that what Cezanne himself wanted was representation. He *wanted* true-to-life representation. Only he wanted it more true-to-life' (Lawrence, cited in Deleuze, 2005, p. 62). In order to achieve this goal, faithful to the real, Cezanne abandoned classical perspective and colour shading as well as an impressionistic approach to discover a true-to-life representation. This way of analogical [12] representation is what Deleuze calls Figure for Francis Bacon's painting. To wrest the Figure from figuration (representation) or cliché, Bacon and Cezanne were both strict with themselves, and lost many of their paintings, or renounced them, or threw them away, as soon as figuration (representation) and cliché reappeared in their paintings (Deleuze, 2003, p. 63). This non-figurative or inorganic resemblance aims for the pure figurative which is equivalent to True-view realism that express 'the view from Tao (Li)' through Ki (material force), not being caught in 'the view of things or subjectivity' in Jeong Seon's True-view landscape paintings. I will revisit this argument again in Chapter 4.

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[12] According to Deleuze, Bacon creates an analogical diagram as opposed to a digital or symbolic code: 'analogy by isomorphism', or 'analogy by produced resemblance'. This analogical resemblance is reproduced always in heterogeneous way such as *analogical* synthesizers which establish an immediate connection between heterogeneous elements, whereas *digital* synthesizers passes through a codification, through a homogenization and binarization of the data (Deleuze, 2005, pp.79 – 81).

Figure 23: Paul Cézanne (1887, France), *Mont Sainte-Victoire with Large Pine*, Oil on Canvas, 67 × 92 cm

Courtauld Institute of Art (Used with permission)

1.2.4 True-view Realism in Korean Bunche Painting

True-view realism began during the *Li-Ki* debate in *Songnihak*, and expanded, during in the golden age of art in 18th century Korea, into many different kinds of art practices, such as documentary form of landscape painting, realistic portraits, and genre paintings. Emphasizing the importance of *Ki* (material force) as a concrete body of *Li* (principle / human nature) gave birth to True-view culture, and later developed as practical learning in Neo-Confucianism called *Silhak* in Korean. *Silhak* scholars were interested in practical studies of real life issues such as socio-political, economic, and educational reform. This influenced their realistic styles of painting without modeling their art practice on a Chinese painting manual. Additionally, True-view realism was enhanced by Western paintings brought by Jesuit priests as well as Western learning, coming from China in the 17th and 18th century Korea.

According to Bonghak Yu (2013, p. 148), True-view culture represented the urban life of upper class scholars, as well as their cultural pride, and the individualized scholarship of Korean Neo-Confucianism *Songnihak*. Du-Seo Yun (1668 – 1715) was a *Silhak* scholar-artist who devoted himself to realistic expressions based on actual observation; he is well-known for his self-portrait (fig. 24) painted with highly detailed brush strokes (Yi, 2006, p. 96). According to Lee (2014), the section of True-view realism associated with realistic painting practices began as a result of the introduction of Western painting techniques and the camera obscura. The camera obscura was brought to Korea from China along with introduction of Western astronomy, mathematics, geometry, and the world map in 17th and 18th century Korea (Lee, 2014, p. 197). A notable *Silhak* scholar Yakyoung Jeong (1762 – 1836) experimented with the camera obscura, and Kiyang Lee

(1744 –1802)'s realistic self-portrait was painted using the obscura in the late 18th century (Lee, 2014, p. 201). During the 19th century, private photo studios were established, and photographic realism combined with traditional portrait techniques became popular among professional portrait painters such as, Yong-sin Chae (1850 – 1941). Western painting techniques, such as perspective and three-dimensional shading, were adapted to portraits and court paintings in the late Joseon dynasty, and Korean subject matter was painted with realistic Western painting techniques by scholar amateur artists, as well as professional court painters (An, 2004, p. 161). Realistic Western painting styles suits the traditional theory of art for portrait by Gu Kaizhi (344 – 406, China) who spoke of 'transmitting the spirit', and 'using form to depict the sprit' (Faure, 2011, p. 79). True-view realism in portrait emphasizes transmitting sprit through realistic forms, which was also a facet of *Li-Ki* monism.

True-view realism was found not only in landscape painting, but also the documentary genre painting, painted by professional court painters such as Hondo Kim (1745 - 1806) and Yunbok Sin (1758 - ?). Hondo Kim is well known for his genre paintings with realistic depictions of people in daily life, and created many True-view landscape paintings from numerous trips, including to Mount *Geumgang*. Kim made more than 100 sketches of various aspects of Mount *Geumgang* depicted in the *Album of Mount Geumgang* during a trip there in 1788 (Yi, 2006, p. 123). However, Kim's True-view landscape (fig. 25) style is quite different from Jeong Seon's style. Kim's style is based on more acute observation with realistic depiction, while Jeong Seon's style focuses more on expressing thoughts through modifying and transforming nature by way of an analogical resemblance. Moreover, Kim's extraordinary talent was expressed in his documentary genre paintings which ranged from upper class scholarly life to ordinary

people (fig. 26) to flower and animal paintings. Yunbok Sin was also a professional court painter who created many genre paintings (fig. 27). Sin's interest was primarily in depicting eroticism in upper class *yangban* culture humorously, which is taboo in Neo-Confucianism. This reflects the times, and the decline of the status of Neo-Confucianism in the late Joseon dynasty. This provided one of the reasons that True-view realism in painting practice was disparaged and overshadowed by the Southern School literati art movement in the19 century Korea.

Figure 24: Du-Seo Yun (18C, Korea), *Self Portrait,* 38.5 x 20.5cm, Ink and Colours on Korean Paper, Gunseondo Gallery, Korea (Used with permission of KOGL)

Figure 25: Hongdo Kim (18C, Korea) *Album of Byeonggin Year*, Ink and Colours on Korean Paper, 26.7 x 31.6 cm, Leeum Museum, Korea (Used with permission of KOGL)

Figure 26: Hongdo Kim (18C, Korea), *Threshing*, Ink and Bunche Colour on Korean Paper, 28.0 x 23.9cm, National Museum of Korea (Used with permission of KOGL)

Figure 27: Yunbok Sin (18C, Korea), Genre Painting Album, 35 x 28 cm, Gansong Museum, Korea (Used with permission of KOGL)

In addition to True-view art movement, there were other unique art styles produced in 18th and 19th century Korea by unknown professional painters and ordinary people, many of whom did not know anything about the art theory of Southern School painting, and were never exposed to the sophisticated painting techniques of the Northern school styles. This kind of painting is called folk painting, or *Minhwa* (fig. 28). As described by Younghak Kim (2009), the characteristics of *Minwha* are naïve painting techniques, colourful figuration, and symbolic subject matter, as well as humorous, lively, and imaginative expression. These paintings were popular among the public, and extensively produced and circulated for practical purposes, such as home decoration or tokens of good fortune. Some folk paintings are similar to mainstream paintings such as the landscape paintings that feature Mount *Geumgang*, while other folk paintings deviate considerably from them (Yi, 2006. p. 165). *Minwha* was disregarded as a lower level folk art because it was produced by anonymous ordinary people without artistic training. However, it has been re-appreciated as the most Koreanized of all painting styles, a style which expresses the innermost mind and lives of Korean people during the golden age of art in 18th century Korea. In the 19th century, court painters worked outside the institutions of the royal painting institute (*Dohwaseo*) and were anonymous, thus the boundary between court and popular art started to blur; a popular folk painting's theme such as *bookshelves* (fig. 29) was painted by a court painter Hyeong-nok Yi (Chung, 2006, p. 46). I found the basis of my *Bunche* painting practice from *Minwha* due to its the flamboyant colours, emotional expressions, and detailed, decorative painting styles (fig. 30).

Figure 28: Minwha (18-19C Korea), *Tiger and Magpie*, Bunche Colours on Korean Paper, 75.0 x 108.5cm, Kyungki University (Used with permission of KOGL)

Figure 29: Hyong-nok Yi (19C, Korea), *Bookshelves*, Bunche Colours on Korean Paper, 139.52 x 421.2 cm, Leeum Museum (Used with permission of KOGL)

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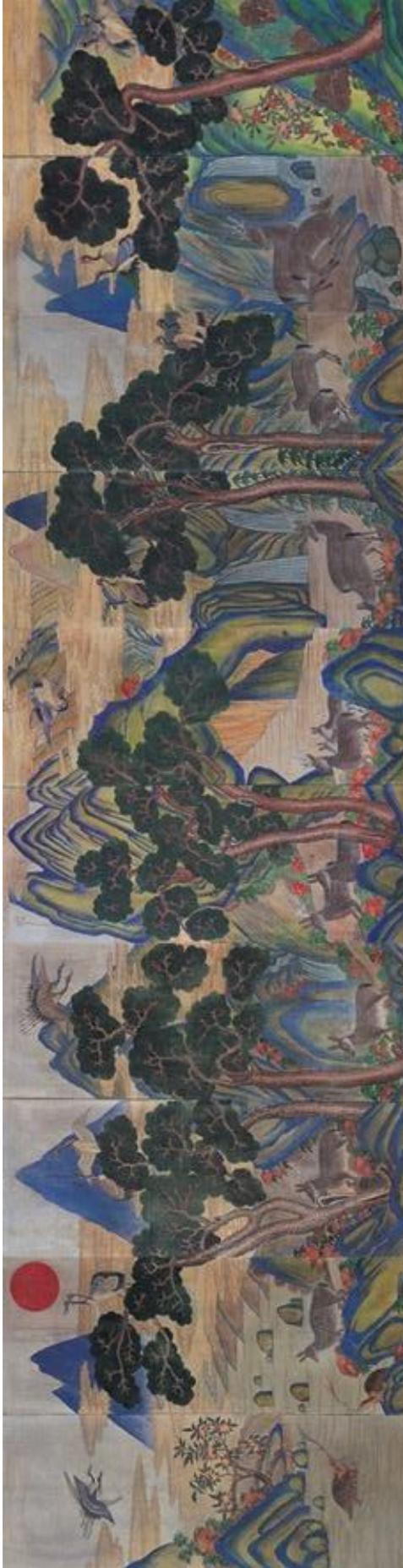
Figure 30: Minwha, *Ten Symbols of Longevity* (19C Korea), Bunche Colours on Korean Paper, 41.7 x 107.7 cm, Kyungki University (Used with permission of KOGL)

In late 19th and the early 20th century Korea, True-view landscape painting became less popular, and was no longer produced. Instead, the Southern School literati painting style became a trendy art movement, not only for literati, but also for professional court painters and artists of the growing middle class; highly stylized Chinese literati painting manuals were more widely circulated and used, by both literati painters and professional painters (Yi, 2006, pp. 91–92). In addition, the traditional heavily-coloured and minutely-detailed court painting style was discontinued because of the closure of the royal painting institute as a result of the incapacitation of the royal family in the period of Japanese rule in Korea (1876 – 1945). Professional court painters who lost support from the royal painting institute no longer devoted themselves to the detailed traditional coloured painting techniques, and started painting to meet the popular demand of literati paintings[13] to earn a living.

Literati painting styles were supported by Jeong-hui Kim and scholars of the School of Northern Learning (*Bukhak-pa*), who attempted to learn advanced academic topics and technologies from Qing China, as well as by a growing number of wealthy middle class merchants who wanted to compensate for their lower social status by using valuable Chinese products and literati painting. Korean Neo-Confucianism *Songnihak* gradually lost its academic and socio-political influence due to the Scholars of *Bukhask-pa*, who

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[13] The most popular literati painting manual was Four Gentlemen, referring to four plants which symbolized a Confucian man of virtue: the plum blossom, the orchid, the chrysanthemum, and the bamboo. However, for professional painters, painting practices based on Chinese literati painting manuals became just one of many styles of painting which imitated the form of literati painting without internalizing the original purpose of literati painting.

rebuffed Korean Neo-Confucianism, and adapted epigraphy, which was a Chinese academic school going back to ancient Confucianism before Neo-Confucianism, which resulted in denigrating Korean Neo-Confucianism (Yu, 2013, p. 147 – 148). The legacy of Jeong-hui Kim and his followers such as Ryeon Huh (1809 – 1892) (fig. 31) is still prominent in modern and contemporary Korean ink painting (An, 2004, p. 289).

In short, True-view realism is a distinctive art movement born out of Korea's philosophical system and specific cultural heritage, as well as Western and Chinese art influences during the mid- and late- Joseon dynasty (1392 – 1897). True-view realism in a Korean *Bunche* painting practice can be defined as comprised of three main factors; *Li-Ki* monism (using form to express inner thoughts); reality (painting with detailed and coloured paintings techniques based on real experience); and differences (no fixed model and idealized painting styles). I will explore how the spirit of True-view realism can be transmitted to my Bunche painting practice as a lived act by integrating the process of Bunche painting with Deleuze's theory of art such as the Figure or analogical representation. True-view realism can explain not only the meaning behind the *Bunche* painting practice, but also opens up a new experimental potentiality with *Bunche* painting techniques.

Figure 31: Ryeon Huh (19C Korea), *Ancient Rock*, Ink on Korean Paper, 22.5 x 32.5 cm, National Museum of Korea (Used with permission of KOGL)

1.3 Modern and Contemporary Bunche Painting

Historically, Korean art has been under-represented in Western countries compared to the art of China and Japan; Chinese ink painting and pottery, and Japanese *Ukiyo-e* art prints are well known as traditional North-East Asian art. Korean is the latest country to open its portals to Western capitalism. Korea had a very strong isolation policy established by the influential political figure Heungseon Daewongun (1820 – 1898) to protect national autonomy in the late 19th century. As stated by Bruce Cumings in *Korea's Place in the Sun*, 'no treaties, no trade, no Catholics, no West, and no Japan' (2005, p. 100). However, this is not the main reason Korean art was less exposed to Western countries compared to China and Japan. Unlike those two countries, Korea began to open its door to the outside not because of Western forces, but because of the Japanese invasion known as the period of Japanese rule in Korea, which started with the Japan-Korea Treaty of 1876, resulting in the Japan Korean Annexation of 1910 – 1945. After Japan's unequal treaties with many Western countries, Japan began developing Japanese Imperialism expanding through the creation of colonies in several Asian countries. During Japanese rule in Korea, Korean traditional culture, arts, and academic achievements were deliberately distorted and destroyed as Japan integrated Korea into the Japanese Empire.

However, as asserted by Hyung-min Chung (2005), despite this humiliating history, Japanese rule in Korea for 69 years cannot be ignored because Korea started to modernize and westernize through Japan. After the Japan Korean Annexation of 1910, Western culture, including art, flooded into Korea, and traditional Korean culture began being distorted. According to Chung, there is a debate over when the modern started in

Korean art. The Modern in Korea art is defined as self-awakening and Westernization. Some art historians regard the late Joseon Dynasty of the 18th century as the start of the modern era, due to the True-view realism in landscape and genre painting, which became detached from the ties of Chinese art and the Western cultural imports. Others consider the Japan-Korea Treaty of 1876 as the beginning of the modern era, as Western culture began influencing various aspects of Korean society, including Western modern art influences in Korean art (Chung, 2005 p. 10).

According to Youngna Kim (2005), until the end of the Japanese rule in 1945, Korean modern culture, scholarship, and art were led by Korean people who studied at university in Japan. Korean art was controlled by the Joseon Fine Arts Exhibition which was sponsored by the colonial government. These exhibitions, the first of which was held in 1922 and the last in 1944, were the most important and popular group exhibition in which artists could get public attention and evaluation, since it was difficult for an individual artist to have an exhibition in colonized Korea. The annual Joseon Fine Arts Exhibition had a great power and cultural and social effect on the Korean art community (Kim, 2005, p. 18). Most juries at the exhibition consisted of Japanese artists or professors from the Tokyo School of Fine Arts. Experimental Western modern art had already been introduced in Japan, and some Korean artists, such as Hui-dong Ko, Gwan-ho Kim, and Chi-ho Oh, studied oil painting and Western modern art at the Tokyo School of Fine Arts. However, Japanese juries in the exhibition were interested in art work showing Korea's unique mood and locality, rather than an experimental spirit and modernism (Kim, 2005, p. 20). The Joseon Art Exhibition embodied the standard aesthetics which Korean artists had to follow to be successful in the art markets (Chung, 2005, p. 62). According to Kim (2005), one of the modern art concepts introduced by

the Japanese rule in Korean art was the modernist slogan of 'art for art's sake'. This slogan was purposefully misused to promote the idea of pure art and to suppress political art in order to reduce Korean artists' sprit of resistance against the Japanese colonization (Kim, 2005, p. 24).

As a part of Japanese Imperialism, Japan promoted the Orient (*Dongyang*) during the Meiji period (1869 – 1911) to build a single political and cultural entity encompassing Asia, and based on a common cultural background of the Chinese written language and the traditions of Confucianism and Taoism. Japan considered Korea a local unit of the Orient within the pan-Asian hegemony (Chung, 2005, p. 62). Japan also began to call traditional Japanese painting *Nihonga*, to distinguish it from Western paintings or oil paintings. In 1920, the new terms *Dongyanghwa* (Oriental painting) began to be used for traditional Korean painting, as opposed to Western painting in Korea, and replaced by *Hangukhwa* (Korean painting) in the 1980s. The division between Korean Painting and Western painting is still used in the art field, which has caused a growing debate about the validity of the term, due to the ambiguous boundaries between them in contemporary Korean art practice.

In contemporary Korean painting practice, ink and *Bunche* painting techniques have become one of many applicable artistic media, including other painting materials such as acrylic, oil colours, and mixed media combined with installation, video and animation. As claimed by Chung (2005), identifying Korean painting simply as using traditional painting materials had become meaningless. Even though the traditional ink and *Bunche* painting are used, the high level of skills and mastering of materials which

is required in traditional ink and *Bunche* painting are not applicable anymore in favour of freedom of expression and experimentation in contemporary Korean art. For example, one of prominent Korean painters who extended the realm of Korean painting in terms of a 'post-medium condition', beyond medium-specificity is Changbae Hwang (fig. 33 & 34) by applying mixed media in Korean painting practice. Handong Choi (fig. 35) also uses Western painting materials such as gesso instead of *Aryo* not only for sizing Korean paper but also for creating a thick texture on the painting surface.

In addition to two dimensional paintings, Korean artist Lee-Nam Lee uses digitally reproduced traditional Korean painting images in a folding-screen-like installation work (Lee, 2011a). My recent visit to the Korean Pavilion at the Venice Biennale 2015 made me consider the concept of 'Korenness' in global contemporary art. A multi-channel digital art installation, *The Ways of Folding Space & Flying*, by Moon Kyungwon and Jeong Jooho in the Korean Pavilion presented cutting-edge digital art technology, while at the same time employing ideas from traditional Korean culture. 'The title of the project stems from the Korean words *chukjibeop* and *bihaengsul*. Originating from Taoist practice, *chukjibeop* means a hypothetical method of contracting physical distance. *Bihaengsul* refers to a supernatural power to levitate, fly and travel across time and space' (Vernissagetv. 2015). The traditional Korean ideas thus rather surprisingly corresponded with the digital technology, questioning the future of human civilization.

As a result of multi-media art practices in Korean art, the meticulous and time-consuming *Bunche* painting technique has been disregarded in modern and contemporary art practices, and there has been no investigation to explore the capacity

of the technique itself. As I investigate the characteristics of *Bunche* painting closely

with digital photography and film, informed by Deleuze's theory of art, I will look for

unseen aspects of the technique which can create new experimental contemporary art

and challenge and transform conventional understanding of *Bunche* painting.

Figure 32: Hyeyoung Maeng (2012, Korea), *The Wreath -111*, Bunche Colours On Korean Paper (Jangji), 92.0 x 121.0 cm (Collection of the Artist)

Figure 33: Changbae Hwang (1977, Korea), *Untitled*, Mixed Media on Canvas, 87.5 x153cm, Private Collection (Used with Permission)

Figure 34: Changbae Hwang (1996, Korea), *Untitled*, Mixed Media on Hemp Cloth, 60.6 x 72.7 cm, Private Collection (Used with Permission)

Figure 35: Handong Choi (2014, Korea), *Good Morning*, 162.2 x 130.3 cm, Mixed Media (Bunche Colours, Ink, Acrylic medium on Janji (Korean Paper) primed with Gesso), Private Collection (Used with Permission)

1.3.1 Influence of Japanese Painting *Nihonga* in Bunche painting

As described by Chung (2005), the minutely-detailed coloured *Bunche* painting technique was passed down to the last court painters, Seok-jin Jo (fig. 36) and Jung-sik An (fig. 37), from Seong-eop Jang (fig. 38), who was one of the most celebrated professional artists at the end of Joseon dynasty (1392 – 1897). The court painters dealt with a variety of subject matters and styles, ranging from literati painting styles, to Chinese manuals, to landscapes, to detailed heavily-coloured paintings, to themes used in Minwha. The court painter Jung-sik An used a colouring technique of piling up layers of colours after each preceding layer dried, which I also used for my *Bunche* painting practice. This *Bunche* technique was practiced in the early Joseon dynasty, but became most popular in Japan, and is called *Nihonga* (Chung, 2006, p. 35).

After the Japan and Korean Annexation of 1910, the Fine Arts School of Calligraphy and Painting was established in 1911, and the former court painters Seok-jin Jo and Jung-sik An taught at the school, and played a crucial role in transmitting Korean traditional painting styles to students due to the versatile teachers. The graduates were ready to find new artistic inspiration from Japan and the West (Chung, 2005, p. 40). According to Chung (2005), Han-bok Yi was a graduate of the Fine Arts School of Calligraphy and Painting, and studied *Nihonga* (fig. 39 & 40) at the Tokyo School of Fine Arts in Japan. After he returned to Korea, he exhibited at the Joseon Fine Art Exhibitions, and was awarded several prizes. Yi's paintings of *Long Summer Day* (1922) and *An Artichoke* (1924) reflected Japanese 'Taisho minute realism', and a Western style of composition, which is different from the traditional Korean painting style of flower-and-bird (Chung, 2006, p. 82). Also, Un-ho Kim (fig. 41) mastered *Nihonga*

under the leading *Nihonga* painter Yuki Somei (1875 – 1957), as well as traditional Northern School painting coloured painting techniques. Kim's realistic coloured painting style relied on photography for its realism (fig. 42). As described by Chung (2005, p. 86), Yi and Kim's style of painting represented that the traditional concept of realism expressed as transmission of inner spirit is replaced by 'a new kind of realism that focuses on outward appearance'. Chung's comments shed light on the difference between traditional True-view realism and Western realism in art. Korean True-view realism focuses on the formal shape, yet it can be modified as analogical representation to express inner thoughts and feeling through life-forms from *Li-Ki* monism. However, Western or photographic realism focuses on accurate visual representation of scenes and objects, departing from idealism in art in terms of dualistic forms of figurative and abstract paintings.

Ki-chang Kim (1913 – 2001) and Wu-sock Choe (1899 – 1964) were influenced by Im-ho Kim's *Nihonga* style, since they were Kim's pupils. Ki-chang Kim's painting *Returning From Lunch Delivery* (1943) depicted Korean local scenery with decorative, bright, opaque coloured painting techniques. Kim and Choe also painted new modern urban life with modern women, which was a poplar theme in modern *Nihonga.* Women in modern life were depicted with opaque white faces and hazy background which is a typical *Nihonga* style (fig. 40). During the Japanese rule in Korea, *Bunche* painting was combined with *Nihonga* styles, as well as Western painting styles, and continued to be practiced by post-colonial artists such as Gyeongja Cheon (1924 -2015) (fig. 43) and Sukja Lee (1942 –), who developed their own *Bunche* painting styles. After liberation, *Nihonga* style paintings were regarded as a painful memory of the colonial period, so many artists including Woo-song Chung consciously changed their *Nihonga* style to

Joseon dynasty *Bunche* colouring style. However, the colouring technique of *Bunche*, which fills up layers of colours on paper, became a fundamental painting technique in modern and contemporary *Bunche* painting practice.

Figure 36: Seok-jin Jo (1910, Korea), *Old Wise Gooses*, 125.0 x 62.5 cm, National Museum of Modern and Contemporary Art. Korea (Used with permission of KOGL)
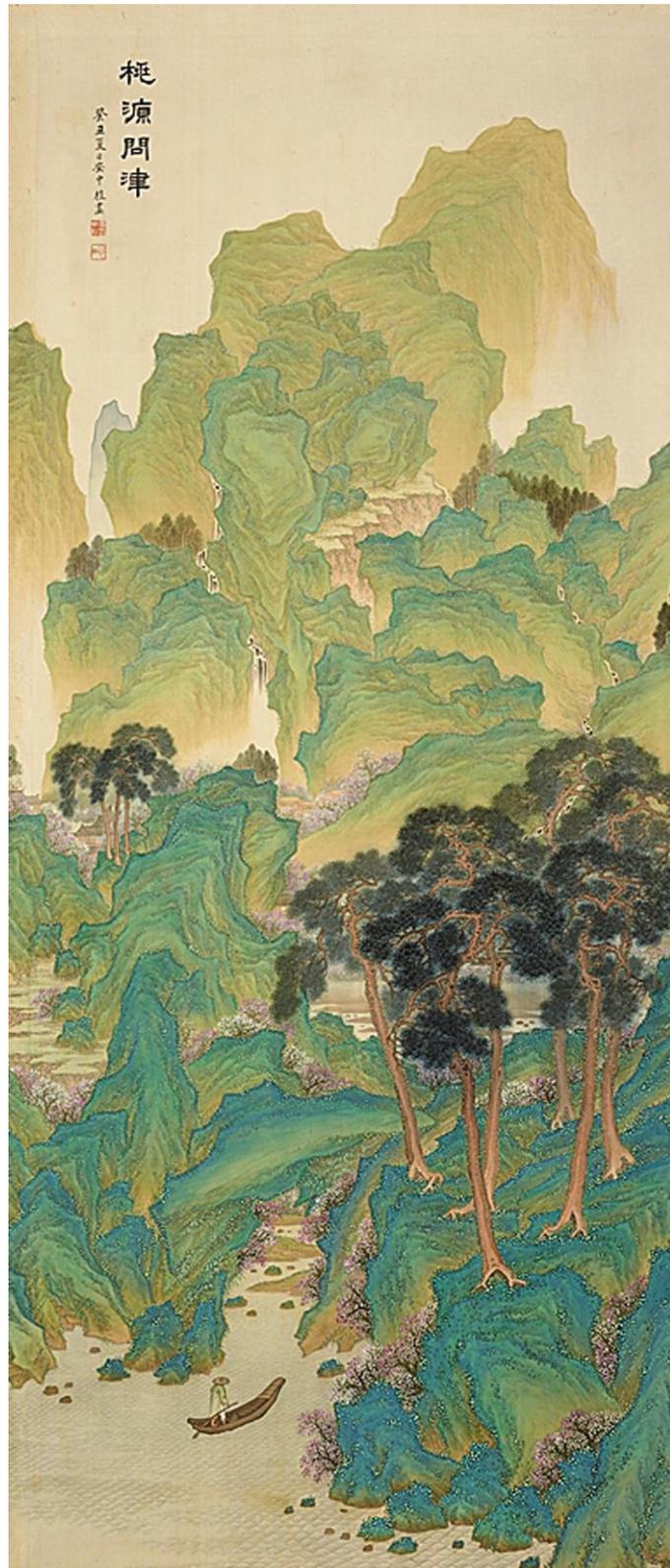
Figure 37: Jung-sik An (1913, Korea), *Small Boat by Blossoming Peach Fores*t, Bunche Colours on Silk, 160.4 x 70.4 cm, Leeum Museum, Korea (Used with permission of KOGL)

Figure 38: Seung-eop Jang, (Late 19 C, Korea) *Sage Having a Paulownia Tree Washed*, Ink and light color on silk, 151.2 x 31.0 cm, Leeum Museum, Korea (Used with permission of KOGL)
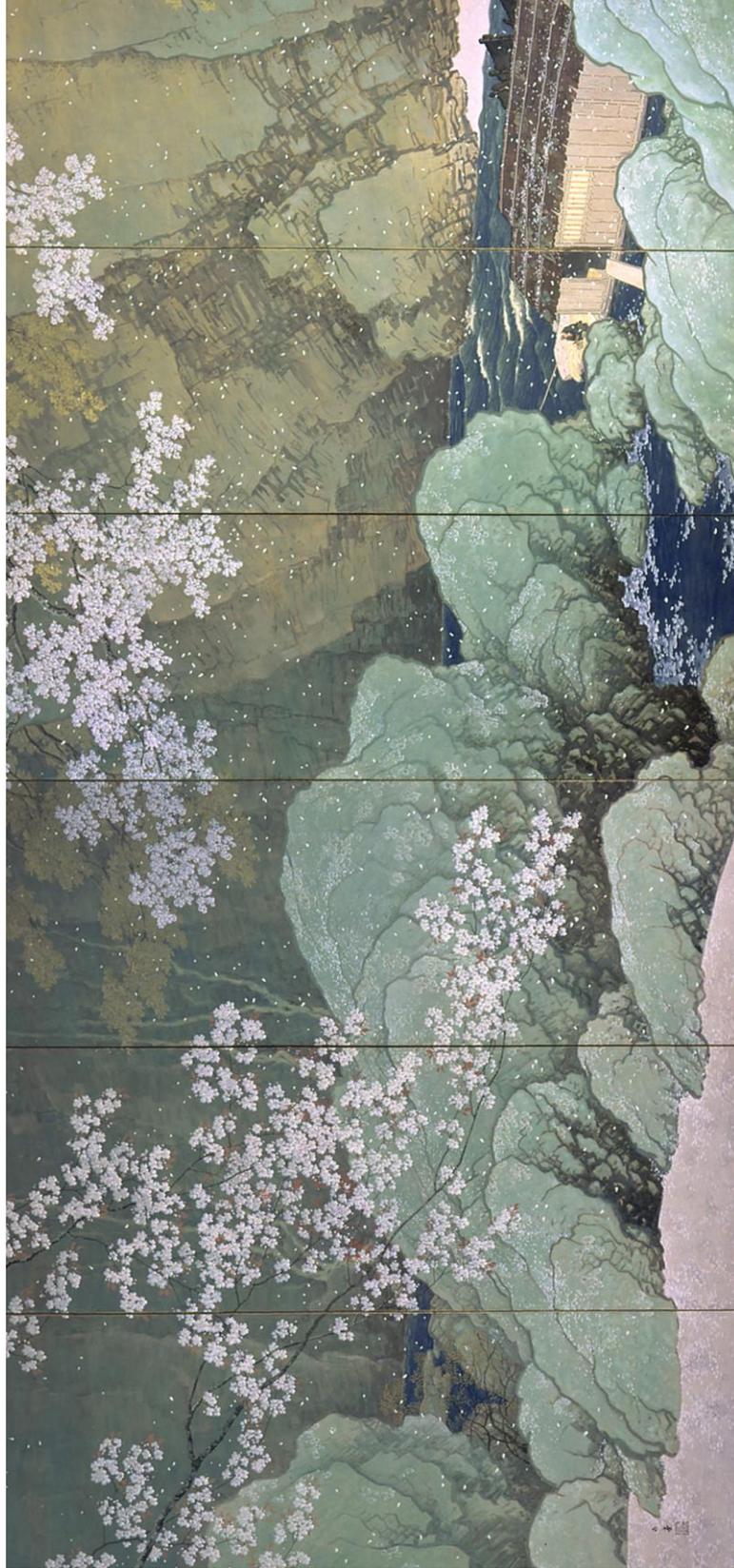
Figure 39: Kawai Gyokudo, Parting Spring (Left panel, A Pair of Six-fold Screens. (1916, Japan), National Museum of Modern Art, Tokyo, Public domain, (Wikimedia, 2016)

Figure 40: Shoen Uemura, *Preparing to dance* (1914, Japan), Ink and Colour on Paper, 170x202, National Museum of Modern Art, Kyoto, Public domain image (Source: Wikimedia, 2013)

Figure 41: Un-ho Kim (1935, Korea), *The Beaty*, Bunche Colours and Ink on Silk, 143.0 x 57.5 cm, National Museum of Modern and Cotemporary Art, Korea (Used with permission of KOGL)

Figure 42: Un-ho Kim (1915, Korea), *The Figure*, Bunche Colours and Ink on Korean Paper, 62 x 45 cm, National Museum of Modern and Cotemporary Art, Korea (Used with permission of KOGL)

Figure 43: Gyeongja Cheon(1977, Korea), Bunche on Korean Paper, 43.5 x 36cm, Seoul Museum of Art (Used with permission of Seoul Metropolitan Government)

1.3.2 Influence of Western Modern Art

This chapter is an important starting point to explore the capacity of Deleuze's aesthetics to compel us to convert any preconceived, immobile ideas into completely new and vibrant ones. I will demonstrate what Deleuze's theory of art can do in Korean painting practices based on my critical understanding of Korean Minimalism, *Dansaek-hwa*, in relation to Literati painting tradition. I will gradually present a description of the way in which Deleuze's aesthetics is integrated with Korean True-view Realism as well as the aesthetics of Tao in relation to *Li-Ki* Monism.

After the Japanese rule ended in 1945, the minutely-detailed *Bunche* painting styles were disparaged, as it was considered to reveal Japanese colour in Korean painting. This negative association with *Nihonga* still remains strongly in contemporary Korean art. The popularity of Western abstract painting also overshadowed the realistic *Bunche* painting styles, as abstract art was adapted under the integration of literati painting aesthetics. Western modern art was introduced to Korean art practice as a result of direct contact with European and American modernism, without the intermediate role of Japanese art institutions (Chung, 2006, p.138). According to Youngna Kim (2005), many progressive art groups were organized around 1957, and the most experimental group was the Contemporary Artist Association which became the starting point for Korean modern art. Some artists experimented with America's Abstract Expressionism, such as Ungno Lee's work *Eruption* (1950s) which showed the obvious influence of Jackson Pollock's painting, and others adapted styles from Europe's Art Informel, which began to appear in 1958.

Expressionism appeared as a new avant-gardism, and was easily adapted by Korean artists, because it had an Eastern appearance, associated with the aesthetics of traditional literati painting (Kim, 2005, p. 37). Abstract Expressionism was seen as the expression of creative energy (*Ki*) through a bodily gesture, which is similar to the 'one stroke method technique used in Eastern calligraphy' and the orthodox of literati painting. As an example, Se-ok Suh's *The Number Zero Twilight* (1960s) (fig. 44) was an abstract ink painting which was closely related to calligraphy. In addition, Ungno Lee was inspired by Art Informel, while staying in France, and explored the material qualities of Korean paper *Hanji* itself in order to create abstract images (Chung, 2006, p. 127). However, there was also a strong criticism by the ink painter Yeol-mo Yi, about artists who merely imitated the Expressionist form without internalized original expression (Yi, cited in Kim, 2005, p. 38).

One of the reasons for the success of abstract art movements was that this radical art did not required devoted technical training, unlike traditional ink and *Bunche* painting methods, and thus was easily approachable and more open to creative experimentation for young artists after the Korean War (1950-1953) (Kim, 2006, p. 42). As stated by Chung (2006), abstract art was so dominant by the 1970s that the National Art Exhibition opened a new section of non-figurative painting in 1971 within the section of Korean painting which was divided into non-figurative and figurative.

From the 1970s to the early 1980s, monochrome art *Dansaek-hwa* was dominant Korean art, and led by artists Seo-bo Park (fig. 45), Chong-hyun Ha, Ki-rin Kim and Young-wo Kwon. Korean artist Lee Ufan, a leading figure in *Mono-wa* (School of

Things) in late 1960s and early 1970s Japan, is considered one of *Dansaek-hwa* artists. *Dansaek-hwa* is often called a Korean interpretation of Minimalism, combined with 'the more Eastern manner of using monochrome, nuance, and nominal expression, continued the literati tradition of painting' (Kim, 2005, p. 52). As stated by Simon Morley (2017, p.8), 'They asked themselves how it was possible to remain committed to some ideal of traditional 'Koreanness' while at the same time actively embracing the promise held out by Western-style modernization'(Morley, 2017, p.8).

However, I argue that *Dansaek-hwa* artists has succeeded with the doctrine of traditional Chinese literati (Southern School) painting adapted by Jeonghui Kim (1786-1856). As I described in Chapter 1, Kim made literati painting a powerful art movement in 19th century Korea, and undervalued Korean Neo-Confucianism and True-view art movement in favour of Qing (China) Dynasty's academic and science. The literati painters subordinated the vital forms of life to thought, and wanted to express one's thought through simplified, minimalistic forms, rather than painting from real life experience. Their painting practices were displayed with the pre-existing formats of texture strokes, *Cunfa,* by using the ready-made Chinese painting manuals.

I argue that *Dansaek-hwa* was not created out of true 'Koreanness' combined with *Li-Ki* Monism and the aesthetics of 'View from Tao', but instead, was Korean artists' adaptation of minimalism in Western modern art. *Dansaek-hwa* artists' practices are fundamentally different from Korean True-view tradition and literati painting originated from the aesthetics of view from Tao. According to Il Lee, a critic and spokesperson for *Dansaek-hwa*:

The essential issue concerns what new possibilities the flat canvas as a work of art can present. Painting, which reduces itself to a flat canvas, must assume a painted texture on that flat surface. Texturing of the plane, whether or not you fill the canvas with colour or form, means that the colour, form, and canvas exist on the same level, and so they enjoy a unified reality (Lee, cited in Kim, 2005, p.48).

The aesthetics of 'unified reality' promoted by *Dansaek-hwa* cannot be understood as the original aesthetics of literati painting, 'expressing inner thoughts through form'; rather, it is rooted in Western Minimalism and Abstract art originating from reductionism. The reason is that, in the original aesthetics of 'View from Tao', the subject (inner thoughts) and the object (forms) are not separable in the painting process, but intrinsically one, as we have seen in *Li-Ki* debate and the aesthetics of Tao. A fundamental thought of the literati painting before the division of Southern (literati) and Northern painting styles does not abandon forms, but avoids getting restricted by the forms in order to pursue the aesthetics of the 'view from Tao'. This is different from Western minimalism and abstract art, despite their similar appearance. The reductive process between the painter's spirit and painting's materiality to become 'transcendent immateriality' or 'infinite' stems from the Western idea of subjectivity which is originally discernible from the object; thus the distance between them needs to be reduced during the transcendent spiritual process for the artist of *Dansaek-hwa*.

The *Dansaek-hwa* artist Seo-bo Park also asserted that his repetitive painting process for the reduction of flat canvas makes him 'empty himself, and as he entered a transcendent mental state, he and the work would become one. This is indicative of a certain mental state of nothingness, or unity with nature' (Park, cited in Kim, 2005, p.

49). I argue that what Park means by 'one' is a unified and flattened identity in which all differences are eradicated into nothingness; but Tao in literati aesthetics is the *multiple* one, which vitally includes all differences without flattening their internal differences. Therefore, the concept of *Dansaek-hwa* cannot be understood within Taoist and literati aesthetics, rather it can be considered as Korean adaption of Western modern art.

At this point, there is an intersection between Taoist, or *Li-Ki* aesthetics, and Deleuze's theory of art in terms of virtuality, intensive multiplicity, and process ontology, which I will investigate through the process of making Documentation Art of Korean Bunche paintings in the next chapter. As I investigate Deleuze's theory of art in relation to the aesthetics of Tao, the difference between literati aesthetics versus Western abstraction and minimalism will be elucidated in terms of the Figure and a bloc of sensation in Chapter 4.

Figure 44: Se-ok Suh (1960s, Korea), *The number zero Twilight*, Ink and watercolor on rice paper, 78.1 x 60 cm, (Used with permission of the Artist)

Figure 45: Seo-bo Park (1977, Korea), *Myobeop, No.41-78*, Oil and Pencil on Canvas, 194 x 300 cm, Leeum Museum, Korea (Used with permission of the Artist)

Chapter 2. The Process of Bunche Painting as Documentation Art

The characteristics of *Bunche* painting investigated in the previous chapter will be integrated with Deleuze's process ontology in this chapter. The aim of this investigation is to incorporate Deleuze's philosophical concepts with a very specific art-making process as a whole in a search of Deleuze's aesthetics. According to Deleuze and Guattari (1994, p. 5), 'the object of philosophy is to create concepts that are always new.' As argued by Francois Dosse (2010, p. 434), Deleuze could be considered as a philosopher-artist who defined philosophy as the 'creation of concepts'; therefore, 'philosophy must be attentive to the process of artistic singularization'. The process of artistic singularization is a key concept of Deleuze's aesthetics, and merges into Deleuze's process ontology. Deleuze also worked with artists such as the French painter, Gerard Fromanger, to understand the creative process of artistic creations; he wrote the preface to the catalogue of Fromanger's exhibition in 1973 (Dosse, 2010, p. 442). Deleuze's theory of art is often described as an aesthetics of sensation, as he wrote of Francis Bacon, who paints sensation in *The Logic of Sensation* (2005). Deleuze (1992) also describes a work of art as a bloc of sensation which consists of affects and percepts in *What Is Philosophy?* Referring to art as a bloc of sensation, I will argue that Deleuze locates art in the highest ontological state, in which the 'process of artistic singularization' is identical with 'painting sensation' in his transcendental aesthetics of sensation. This argument will be elaborated in detail throughout this thesis.

As we saw in the first chapter, *Bunche* painting consists of a synthesis of numerous layers through a repetitive process, which is normally imperceptible if the viewer sees only an executed painting. This is the process by which only the artists know of the

things underneath the paintings, and what happens during the artistic creation, whether *Bunche* painting or not. Most painters just accept the invisibility of the process and move on to the next stage of painting as it is painted over. Henri Matisse, however, was a painter who wanted to articulate this issue. According to Dorthe Aagesen (2012), Matisse was interested in showing the artistic process; and worked in collaboration with Francois Campaux, whose film is *Henri Matisse* (1946). The film shows how much painstaking effort the artist put into the process of creating the simple-looking painting *Still Life with Magnolia*. Matisse also took pictures of the process of the painting over time in which the shape of form repeatedly reformulated on a single canvas. The photographs were used for *Henri Matisse*, as well as the exhibition at the Galerie Maeght in Paris (1945) in which *Still Life with Magnolia* was displayed with the five photographed states of the painting. As asserted by Aagesen (2012, p. 163), Matisse wanted to reveal the fact that 'even the simplest of his painting was the result of a long, complex process'. My art research project also addresses this problem which artists have, and finds its solution in a different way; by transforming the layering painting process into an independent video art piece in relation to Deleuze's process ontology and aesthetics. This video art is eventually no longer subordinate to the painting, but becomes an autonomous fine art piece in itself, what Deleuze and Guattari calls a monument[14], which is called Documentation Art in my research project.

In addition, the Documentation Art research project is not about the subject matter or style of painting, but a close investigation of the materials, techniques and characteristics of Korean *Bunche* painting, focused on the process of painting. This

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[14] Deleuze and Guattari state that art is 'the compound of created sensations is preserved in itself-a monument' (1994, p.164).

chapter will be devoted to the theoretical intersection between Deleuze's philosophical concepts and the process of making *Bunche* painting and Documentation Art. I will describe how the characteristics of *Bunche* painting and its process, associated with Deleuze's process ontology, encompasses a theory of difference, repetition, simulacra, and virtuality. This research will be further supplemented in Chapter 4 with an integration with Taoist aesthetics, Neo-Confucianism, and Asian painting aesthetics in search of Deleuze's aesthetics of Transcendental Realism, which will be investigated throughout this thesis.

2.1 Documentation Art Project

The Documentation Art research project was conducted with an action research methodology, and has consisted of three phases conducted during the time period of October 2013 through March 2015. In this section, the first and second phases of the Documentation Art pieces will be investigated in order to make a foundational connection between Deleuze's philosophy and the process of Korean *Bunche* painting, in terms of both theory and practice. Each individual piece of the Documentation Art is closely interlinked with Deleuze's theory of art. This project is a continuous experimental learning process to develop new ways of capturing the process of creating Korean *Bunche* paintings.

In the first phase (Oct 2013 - March 2014), the Documentation Art pieces *Two Girls* (2 min 48 sec, 2013) and *Girl with a Shoe* (4min 20sec, 2014) were made from the process of the *Bunche* paintings *Two Girls* (91.5 x 61 cm, 2013) and *Girl with a Shoe* (61 x 46 cm, 2014), using a stop-motion animation-like method. This technique is similar to a

time-lapse photography method.[15] For the second stage (April 2014 - Sep. 2014), more complicated techniques, such as using film footage, sound, and music, were applied in addition to the stop-motion animation-like technique. In this stage, the Documentation Art piece *The Memory of San Francisco* (23 min 57sec, 2014) and *The Sixteen Screens* (15 min 58 sec, 2014) were created from the painting *The Memory of San Francisco* (46 x 61 cm, 2014). For the last and third stage of the project (Oct. 2014 – March 2015), the video piece, *Sandys* (12min) was created. *Sandys* will be further explained in relation to Deleuze's theory of art as Transcendental Realism in Chapter 3.

I will first describe the technical method of the Documentation Art production; then, throughout the rest of this chapter, I explore Deleuze's ontology, philosophical concepts, and aesthetics in relation to the process of painting and Documentation Art.

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[15] Time-lapse photography is a technique whereby 'a camera takes a sequence of images of a subject with an interval of time between each image.' Source: http://www.haworth-village.org.uk/nature/time-lapse/tutorial/how-time-lapse.asp (Accessed on 24th April 2016)

2.1.1 *Two Girls* (2 min 48 sec, 2013)

Figure 46: Hyeyoung Maeng (2013), Ten Pictures from the Process of Painting *Two Girls*, Bunche on Korean paper, 91.5 x 61 cm

The first painting piece, *Two Girls*, was documented with digital photography on the floor or on an easel in my studio. Numerous changes took place in the painting process of *Two Girls*. A digital camera captured the different stages of the painting's development, from the action painting-like state, to abstract painting, to detailed figurative painting (fig. 46). The first consecutive stop-motion animation-like moving image was created from 149 digital photographs of multiple layers of the painting's development. As we saw before, one of the crucial characteristics of *Bunche* painting is the reaction of water to the painting. When the painting surface is painted with wet pigment, the colour looks much darker, and gradually becomes brighter as water evaporates on the surface. Once the details of the shape are painted over with *Bunche*

pigment mixed with the water glue, the water makes the details invisible; yet the details of the painting gradually appear as the surface dries. When the colour is wet, the chroma and brightness of the colour are much lower, which looks sometimes completely different from the dry surface. This is the most difficult part in the *Bunche* painting process for inexperienced *Bunche* painters. However, this characteristic makes a painter focus very precisely on the moment of the painting process itself. For these reasons, even though the camera captures the painting process in a chronological way, this process is neither linear nor a predictable progression toward the end, and thus offers interesting image sources for the Documentation Art video.

In this stage, the images were considered the main part of this Documentation Art project, rather than sound, but sound also played a role. Korean Gayageum sound - mixed with the sounds of everyday life, such as eating, ice cracking, a door closing, and high heels, etc. - were inserted during the video editing process. In addition, *Two Girls* was created using Photoshop to cut each photograph individually, to get rid of different backgrounds which were included in the individual pictures, but which were outside the painting. Because of this inconsistency, the transitions between images of *Two Girls* were not smooth and stable enough, so a significant amount of time and effort were spent figuring out suitable filming equipment as well as editing software to ameliorate this consistency problem. As a result, a copy stand was installed in my studio, and Adobe Premiere was used instead of Window Movie Maker, to get better quality moving images. This initial experimental piece provided an overall understanding of documentation methods for the potential development of this project.

2.1.2 *Girl with a Shoe* (4min 20sec, 2014)

Figure 47: Hyeyoung Maeng (2014), Painting *Girl with a Shoe,* Bunche on Korean paper, 61 x 46 cm
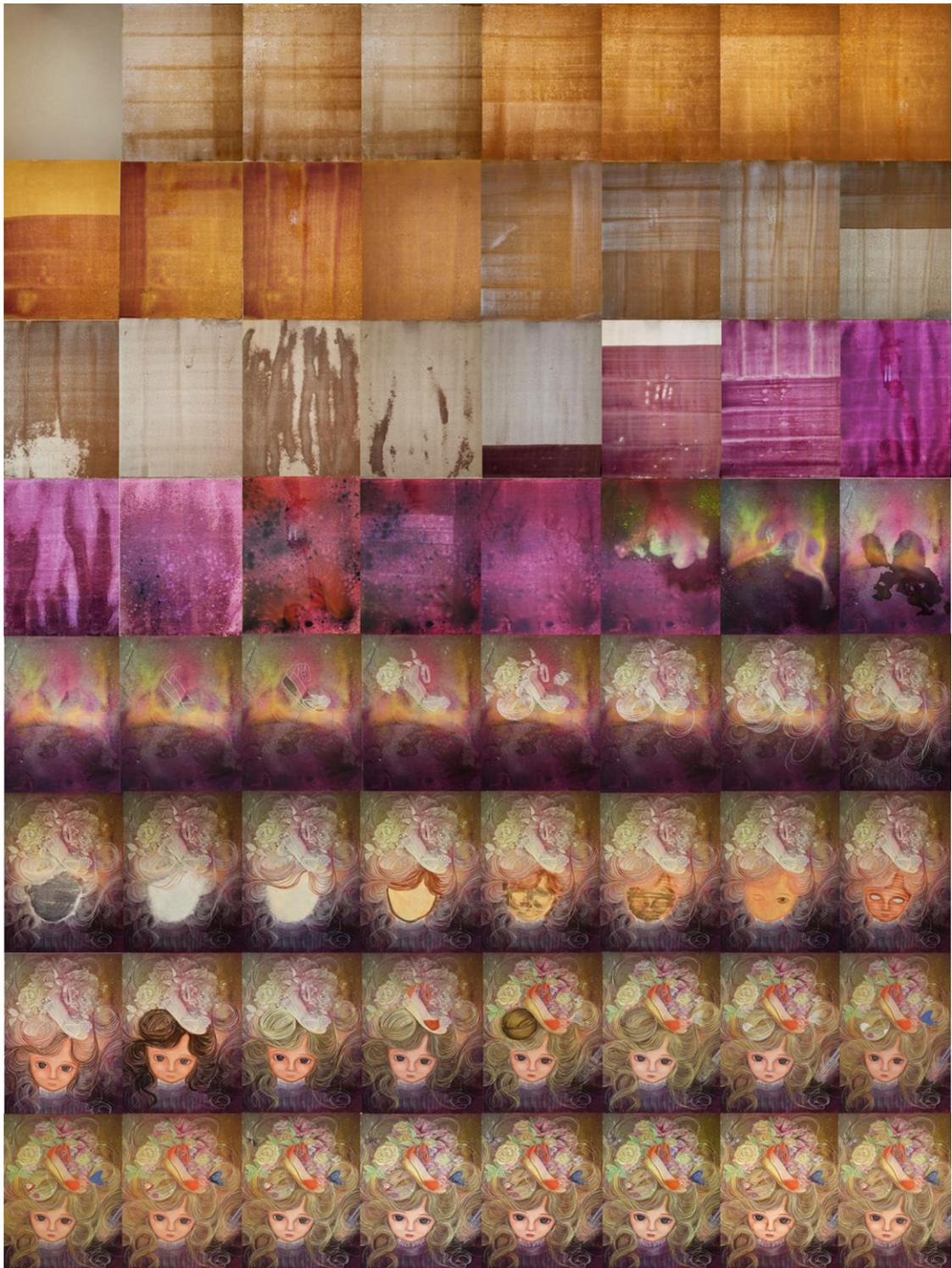
Figure 48: Hyeyoung Maeng (2014), Combination of Still shots of Documentation Art *Girl with a Shoe,* (4min 20sec), Single Chanel Video

The process of creating the second *Bunche* painting, *Girl with a Shoe* (61 x 46 cm, 2014) (fig. 47), was documented with a Canon 700 DSLR camera installed on a copy stand, which resulted in a significant improvement of image quality in the second Documentation Art piece, called *Girl with a Shoe*. The moving image consisted of 750 digital photos, transformed into a stop-motion-style animation. The photography captured painting images every 10 – 20 seconds, depending on each painting duration, that was converted to moving images in the video. The painting process was a precise, systematic decision-making-process in which any given moment was interlinked with the entire duration of the painting. Each photo image was simultaneously the present and the past during the continuous painting process. As I described earlier, the painting process itself is not chronological, and therefore, even though the picture of the painting layers are taken and connected to each other in a linear way, the images in the video reveal non-chronological painting images with constant, irregular changes. Once one of the layers is painted in detail, the image is covered with another layer, erasing the detailed image, which is again painted over in detail with new layers, through a repetitive painting process. The detailed image is not really erased, but lies under the new layer, and merges into the depth of the painting.

The video piece, *Girl with a Shoe* is synchronized with the rhythm of *Dance with Fragrance of Silence* by Byungki Hwang, who is a Korean Gayageum musician. According to Hwang, *Dance with Fragrance of Silence* was composed to create the sound of the *Silla* dynasty (57BC – 935 AD), whose music was not passed down to the present (Hwang, quoted in Jeong, 2013). Traditional Korean music of this era did not have a score or sound recorder, so contemporary Gayageum sound was handed down by musicians of the Joseon dynasty (1392 – 1897). Hwang's decision to break the mould of the Joseon

dynasty style of music in order to create new contemporary Gayageum music is ground-breaking because he wanted to go further back to the time before the Joseon dynasty. He created *Dance with Fragrance of Silence* in response to visual arts, such as paintings and sculpture in the *Silla* dynasty, which had a rich artistic culture influenced by Buddhism and frequent trades with the West and China.

Hwang created the contemporary Gayageum music by means of newly opening up the past, and in which the past simultaneous emerges within the present while past and present interpenetrate each other. This approach offers new potentiality in Hwang's work. *Bunche* painting is also an old Korean traditional technique, and the Documentation Art *Girl with a Shoe* is specifically created to respond to *Dance with Fragrance of Silence,* to give visual form to the music. Instead of applying other contemporary art media and techniques in my art practice to overcome the boundaries of a Korean painting artist, I decided to intensely look into the internal, material characteristic of *Bunche* painting during the painting process to invent unseen aspects of this painting technique.

The Documentation Art *Girl with a Shoe* was tested with different lengths and versions, such as a slower version and a reverse process video. These experimental tests were conducted to develop the next stage of the Documentation Art project, which includes film footage and painting performance, in addition to stop motion-animation-like images. The video and sound editing process is also important in the Documentation Art project, but they will not be investigated in this chapter, in order to focus on the relationship between the process of *Bunche* painting and Deleuze's philosophical concepts. The video and sound editing process will be investigated in Chapter 3, which deals with the third phases of the Documentation Art project with *Sandys*.

2.1.3 *The Memory of San Francisco* (23 min 57sec, 2014)

Figure 49: Hyeyoung Maeng (2014), *The Memory of San Francisco*, Bunche on Korean Paper, 46 x 61 cm

The Memory of San Francisco (23 min 57sec, March – June, 2014) (fig. 49) is the third Documentation Art piece created from the process of *Bunche* painting. I painted *The Memory of San Francisco* (*Bunche* on Korean paper, 46 x 61 cm, 2014) in 2014, and the Documentation Art piece *The Memory of San Francisco* was created from 1,030 digital photographs which captured the development of the painting's process. In addition, I filmed the action of painting, and the painting materials, with a digital camera, and added video clips and San Francisco city video footage to the Documentation Art video. This video shows more of the complexity of the process of painting, rather than

revealing chronological multiple layers. In addition, I applied music from two different traditions - Korean *Gayagum* and Piano - to the Documentation video art. This approach presents an interdisciplinary study between the aesthetics of Deleuze and Tao that will be examined in Chapter 4 in this thesis.

The city of San Francisco, where I lived for three years during my MFA study, is recalled in my memory as a 'virtual existence', including, among other things; steep hills, Victorian style houses, the Bay Bridge, a bohemian spirit, and unpredictable foggy weather. In the video, the image of the city constantly changes, from an abstract painting to a figurative painting to real film footage. The process of painting includes multiple elements, such as the preparations before starting the actual painting, materials, sounds, the painting act itself, and an animation of the changes of the city made with numerous photographs taken during the painting process. The Documentation Art video reconstructs the painting process through video editing, which makes the invisible rhythmic force of painting visible. This video also reveals how Deleuze's time-image and memory can be applied to the process of *Bunche* painting. This will be elaborated in Chapter 3.

2.1.4 *The Sixteen Screens* (15 min 58 sec, 2014)

Figure 50: Hyeyoung Maeng (2014), A Screen Shot of *The Sixteen Screens* (15 min 58 sec.)

The fourth Documentation Art piece, *The Sixteen Screens* (15 min 58 sec; June - July, 2014) (fig. 50), consists of a single screen divided into 16 different screens. This piece is created from the documentation of the process of painting *The Memory of San Francisco*. *The Sixteen Screens* is an experimental video art piece made of footage from multiple stages of the painting process, from preparing to painting to the execution of the painting. I installed several cameras in my studio to film the process of painting, including: the direct painting process itself; my painting performances; some actions not directly related to painting; and painting materials and atmosphere in my studio. These are multiple elements which eventually merge into the single piece of painting. Even though they are not visible in the executed painting, the invisible elements are not separate from the painting itself, but are a real part of the painting. *The Sixteen Screens*

reveals the 'virtual coexistence' of multiple elements of painting as a single independent fine art piece, it can provide a new way of thinking of painting as a transcendental form of time.

2.2 Process Ontology: Painting as a World in Itself

As asserted by Constantin V Boundas (2010, p.196), Deleuze's philosophy is a process ontology, which is 'an attempt to think of the real as a process'. If philosophers are divided into two categories: philosophers of time, and of space, Deleuze is a philosopher looking for the real in time as a process of differenciation, rather than space (Uno, 2008). A philosopher of space wants to enumerate or juxtapose things to make them visible in accordance with space, and think about them with clarity. An analogy would be an archer standing on the ground aiming at a fixed target with bended bow as a philosopher of space. On the contrary, a philosopher of time would be an archer riding a horse aiming at a flying bird in the sky. Since Deleuze's ontology substitutes becoming for being, we are always confronted with the indiscernible, imperceptible, and invisible in the differentiating process in time. Therefore, for Deleuze, there is no guaranteed identity or fixed definition in the world, since we are always going through changes in the continuum of time. That can bring about a misunderstanding of Deleuze's world in a pessimistic way. However, if so, then why did Deleuze often call himself a philosopher of affirmation? This is an important question which I will try to answer throughout this chapter. In order to understand Deleuze's process ontology and to know how Deleuze explains identity, we need to go through a transferring process of adjusting our thoughts in relation to time.

The Italian philosopher Giorgio Agamben wrote, as a eulogy after Deleuze's death, that

'the 20th century philosophy which started with anguish has finished with joy'
(Agamben, cited in Uno, 2008, p. 272). Agamben's comment points out Deleuze's
extraordinary capacity to convert any banal ideas or cliché into something completely
new and vibrant that compel us to think in a different way. In this point of view, Deleuze
is a philosopher-artist 'creating concepts' which are always new. If we try to understand
Deleuze's philosophy based on pre-existing knowledge of philosophy, there is no way
to get to the core of his philosophy, because his philosophical thoughts are being
produced while he constantly reconstructs concepts endowed with fixed identity. As
stated by Kuniichi Uno (2008, p.18), Deleuze often said that using the concepts is more
important than understanding them. For Deleuze, it seems that the true understanding
can never be attained by reading his books or understanding his philosophical concepts.
Instead, he urges us to use the concepts and feel their vitality and intensity, and find
something new from the experience, from the process of grasping, smelling, touching,
using, finding, enjoying, and transferring the usage of the concepts with continuous
variations. This is a vigorous, dynamic process which requires us to see even something
invisible or percept the imperceptible in flux of time with rigor and clarity. This process
is beyond our ordinary space-based perception that always wants to fix the moment with
conclusions and solutions. Therefore, I will investigate how Deleuze's process ontology
is understood and used through the Documentation Art project.

The Documentation Art project aims to elucidate a way to encounter Deleuze's world;
how Deleuze understands being and reality within his philosophical system. I
investigate in what way the process of Korean *Bunche* painting making the process open
up or links itself to the entire world, the open wholeness. I will use painting as a method
to understand his ontology, and examine the transforming process of the painting to the

independent fine art piece in relation to his key concepts of difference, multiplicity, intensity, repetition, virtuality and simulacra. I will also argue that the displacement of Plato's Idea by Deleuze's virtual multiplicity endows art with the highest, ontological status in relation to Deleuze's transcendental empiricism and aesthetics of sensation.

2.2.1 Painting as a Multiplicity

I will elaborate how *Bunche* painting can be understood as a multiplicity in Deleuze's process ontology. As we saw before, paintings have numerous hidden layers underneath the surface, which are visible and invisible simultaneously in the final stage of the painting. *Bunche* painting goes through dynamic changes—from simple minimalistic brush work, to expressive colour dripping, to monochromatic descriptions, to abstract expressions, to detailed colouring—through the layering process, and these changes are only perceptible in the Documentation Art piece. If the painting is seen as a synthesis of multiple layers, the painting itself becomes a multiplicity which is not explained by the sameness, identity and essence in Platonism. This investigation can provide a new understanding of painting as an intensive multiplicity, the being of the sensible in Deleuze's process ontology.

According to Deleuze (2004b, p. 294) in *The Logic of Sense*, 'Plato divides the domain of the "image-idols" into two: the *iconic copies* (likenesses) and the *phantasmatic simulacra* (semblances).' The concept of Plato's Idea is brought in as a standard to compare between images or copies. The copies which most closely resemble the Idea are icons, and the most degraded copies are simulacra, in which no resemblance is found. The concept of simulacrum can be a decisive point that distinguishes between Plato's Idea, the Same, and Deleuze's Idea, the intensive multiplicity. As claimed by Deleuze:

Overthrowing Platonism refers to allowing simulacra to assert their rights over icons or copies. The motive of Platonism is to distinguish essence from appearance, the intelligible from the sensible, the Idea from the image, the original from the copy, the model from the simulacrum (Deleuze, 2004b, p. 299).

The most important thing for Plato is getting closer to the internal essence, the Idea. As staying away from the Idea, the ontological and axiological value of the image is degraded. The model has the original identity—a superior identity—whereas the copy is judged in terms of a derived internal resemblance to the model. The function of the notion of the model is not to oppose the images, but to select the good images, the icons which resemble from within, and eliminate the bad images or simulacra. Identity is very important for Plato because of the moral value inherent in a sense of community and harmonization in which every member of the community has own identity and right position. The simulacrum is the farthest one from the Idea in terms of interior and spiritual division of resemblance.

According to Deleuze (2004b), the simulacrum is not a false copy or lack of similarity, but an image without resemblance to the model. The simulacrum eventually becomes independent from the Idea, and contains a positive power which negates both original and copy, both model and reproduction. Even though the simulacrum produces an effect of resemblance, it is totally external, and has nothing to do with the distance between the image and the model. In Plato's hierarchical order, difference is subordinated to the Same. The Idea—the identity of the model—comes first, and the similitude of a copy to the original is followed as a criteria to evaluate qualities of different images. The copies are selected, justified and saved in the name of the identity of the model. Indeed, for Plato, difference comes later as a result of comparison between two similitudes.

However, Deleuze subverts the notion of the Idea, and totally switches the status of the Idea and the simulacra in relation to eternal return in synthesis of time. The same and the like are the results of differentiation through repetitions and they are no more than illusions born of the functioning of the simulacra. If the simulacra have a model, it is internalized differentiation, the difference in itself. Simulacra function by themselves, passing and repassing the decentred centres of the eternal return. The eternal return does not allow the return of the same, but the return of the simulacra accompanying differences. The simulacra are multiplicities in Deleuze's ontology.

At this point, it is worth looking at Deleuze's texts to better understand what he means by multiplicity. Deleuze first discussed a multiplicity in *Bergsonism* (1988), and extensively elaborated it in *Difference and Repetition* (1994), in which he discussed intensity, repetition, three syntheses of time, and the eternal return. Deleuze's re-interpretation of Bergson's duration and a virtual multiplicity is a striking conversion of the concept of multiplicity, which is in search of the real transcendental field. According to Deleuze (1988), duration is a condition of experience which even goes beyond the lived experience that gives us a composition of space and duration. For Bergson, these are two of the fundamental characteristics of duration: continuity and heterogeneity. Pure duration is purely internal succession without exteriority; space which is an exteriority without succession. However, space is also introduced in duration as a homogeneous time which merges with auxiliary space. This composition must be divided up into two directions; one is pure duration and the other is impure exteriority, space (Deleuze, 1988, pp. 37–38). Therefore, in Bergson's division of multiplicities; one is an actual, extensive, numerical multiplicity represented by space. The other multiplicity is a virtual, continuous multiplicity in time (Deleuze, 1988, p. 38). As stated

by Deleuze (1988, p. 40), the continuous multiplicities belong essentially to the sphere of duration.[16] The most important distinction between two types of multiplicities is that 'the quantitative, extensive multiplicity' divided by difference in degree does not change in kind, while 'the qualitative, virtual multiplicity' cannot be divided up without changing in nature. This is why the virtual multiplicity is a non-numerical, continuous multiplicity which changes its total nature whenever it is divided. The virtual multiplicity is actualized through the process of differenciation, creating numerous differences in kind through divergent lines by its own movement (Deleuze, 1988, p. 42).

It is important to distinguish between 'differenciation' and 'differentiation' here. As noted by Deleuze (1994, p. 207), 'we call the determination of the virtual content of an Idea differentiation; we call the actualisation of that virtuality into species and distinguished parts differenciation.' Thus, Bergson's two types of multiplicities of quality and extensity are complex differences by differenciation. However, Deleuze looks for pre-qualitative and pre-quantitative differences prior to Bergson's virtual multiplicities, which are pure differences in themselves, the pure virtuality. Intensity is the determinant in the process of differenciation.

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[16] According to Bergson (1911, p. 4), 'our duration is not merely one instant replacing another; if it were, there would never be anything but the present—no prolonging of the past into the actual, no evolution, no concrete duration. Duration is the continuous progress of the past which gnaws into future and which swells as it advances. And as the past grows without creasing so also there is no limit to its preservation'.

2.2.2 Painting's Depth as Difference of Intensity

I will explain how Deleuze's pure virtual multiplicity is different from Bergson's virtual multiplicity in terms of *difference of intensity*, and how intensity is related to a painting's depth. Deleuze (1994, p. 38) argues that Bergson's critique of intensity and duration is not convincing, because Bergson's duration and intensity belong to an 'intensive qualitative' that does not express *difference of intensity*. In *Difference and Repetition*, Deleuze (1994) argues that true differences do not belong to either qualitative (continuous, virtual) or quantitative (extensive, actual) multiplicities. The true difference is intensity, which comes prior to qualitative and quantitative differences. The extensity and quality are not separable, but interdependent, and both depend upon 'stability, immobility and generality' (Deleuze, 1994, p. 239). Even though the qualitative and quantitative multiplicities certainly differ in kind and degree, they are still orders of resemblance. Neither of them expresses a pure difference in itself. As emphasised by Deleuze (1994, p. 237), 'intensity is neither divisible, like extensive quantity nor indivisible like quality.' Intensity is the determinant, the pure difference in itself, in the process of differenciation (actualization) that constitutes the interrelations of qualitative and extensive multiplicities (Deleuze, 1994, p. 240). Deleuze (1994, p. 228) describes how difference creates both extensity and quality, in which intensity is explicated through an extension which relates it to the extensity in which intensity appears outside itself and hidden beneath quality. What Deleuze emphasizes is intensity prior to differences.

Painting depth can be explained as *intensity of difference*. Painting is multiplicities, which, as Bergson describes, can be divided into both quantitative (space, extensity) and qualitative (duration, time) differences; the quantitative differences appear as a

painting's multiple layers underneath the painting; and the qualitative difference are hidden in the painting as a quality of art. However, Deleuze focuses on intensity, which creates differences in the differenciation process. As Deleuze (1994, p. 231) remarks, 'depth and intensity are the same at the level of being, but the same in so far this is said of difference. Depth is the intensity of being.' Likewise, the depth of painting is said of differences which implicate the extensive depth of painting and artistic quality simultaneously. For example, Documentation Art piece, *Girl with a Shoe* visualizes and divides the imperceptible painting's depth into two types of multiplicities: extensity and quality. In the extensity multiplicities, the painting is explicated by quantitative differences by means of taking numerous photographs of the painting's development. The multiple pictures are enveloped in a succession of numerical multiplicities through the time-lapse photography-like video making process. The other type of multiplicity is qualitative multiplicity, which cannot be divided without changing its total natures of painting, and implies spiritual or artistic depth involved in the painting's process. Therefore, the process of painting cannot be explained by Bergson's multiplicities, but instead must be explained by Deleuze's intensity, the pure difference in itself.

In addition, a painting's depth is imperceptible, which is neither actually divisible, like extensive quantity, nor indivisible, like quality. The depth of a painting is intensive multiplicities which can be only encountered by a *difference of intensity*. Intensity is expressed in the repetitive painting's process, in which *differences of intensity* appear as numerous, extensive painting layers, and is enveloped in qualitative duration. Painting's depth is implicated in all kinds and degrees of differences. As Deleuze (1994, p. 222) wrote, 'everything which happens and everything which appears is correlated with orders of differences: differences of level, temperature, pressure, tension, potential,

difference of intensity.' On the contrary, as Deleuze (1994) argues, resemblance is an effect of differenciation, and a functional product from the external result of actualization. Difference is always internal, and this forms the kernel of Deleuze's process ontology, whether it is small or large (Deleuze, 1994, p. 121). *Differences of intensity* is 'the pure expression of *a priori* requirement of resemblance' (Deleuze, 1994, p. 120). Therefore, intensity can explain why a painting has an inexplicable quality within itself which can be expressed by the process of painting. In Deleuze's process ontology, the depth of painting is explained by a process, not as with an executed painting which can be explained by identity, conceptual analogous, and representation.

2.2.3 Painting's Process in Itself as Pure Virtuality

One of the most important of Deleuze's concepts required to understand his process ontology is the virtual; thus the meaning of the virtual and the actual needs to be defined clearly. According to Deleuze (1987), every object is made of a series of more or less extensive coexisting circular movements of the virtual and the actual. As Deleuze (1994, p. 208) wrote, 'the virtual is fully real in so far as it is virtual. Exactly what Proust said of states of resonance must be said of the virtual: "Real without being actual, ideal without being abstract"; and symbolic without being fictional'. Thus the virtual is not opposed to the real, but the actual, and it is a real part of the object. The actual indicates an already created individual, and is ordinarily determined. The virtual refers to potentiality of changes of previously established things by actualization (differenciation). The actual does not resemble a pre-existing possibility or the singularities they have already incarnated, but is created from the virtual multiplicity.

The process of *Bunche* painting in Documentation Art can show the perpetual

exchanges of the virtual and the actual sides of painting. The process of painting is a combination of multiplicities which vary in degree and kind to an incredible extent. The process of painting is duration, which can be divided into two types of multiplicities; virtual multiplicities and actual multiplicities. Multiplicities are differences in which the virtual differences are related to time and quality, and the actual differences are associated with extensity and quantity. The painting process is a composition of both multiplicities, in which the virtual potentiality exchanges its position with the actual in a continuous circuit. For example, when a painting is progressing, the present layer of the painting becomes an actual part of the painting, and at the same time, as the current layer is painted over with another layer, it is constantly becoming the virtual or the past. As noted by Deleuze (1987, p. 114), the actual is defined by the passing of the present, and the virtual is ephemeral, but preserves the past. Also, the painting layers are actual multiplicities if they are captured by photographs during the process of painting, but, in Documentation Art, photographic images become indivisible virtual multiplicities. Every stage of the painting process is thus a combination of the actual and the virtual.

The actual and the virtual are both real parts of painting, and differences that create both the painting's extensive depth and artistic quality. The differences in painting layers or images of photography are effects of this actualization of virtuality. Initially, Documentation Art is created by quantitative, actual differences which are captured by photography; then the differences are enveloped by qualitative, virtual differences through the video making process. The process of painting in itself does not have assignable limits that are distinguishable from extensity or quality differences through actualization. The process in itself can be only defined as a pure virtual multiplicity in which *difference of intensity* resonates in all kinds of differences. Differences are

individuals which are actualized virtualities. The painting's process in itself is a pre-individual singularization before the individual painting layers are differenciated (actualization).

2.2.4 Idea as an Intensive Multiplicity

In Deleuze's ontology, the Idea is no longer the eternal essence and immobile identity, but pure intensive multiplicity in the process differentiation (actualization) of the virtual multiplicities. This is also due to the fact that, as described by Bergson, any divisions or alternation to the virtual multiplicities change its entire nature. Thus, as claimed by Roffe (2010, pp. 181–182), there is no essence of the intensive multiplicities which remain unaffected by encountering others. Therefore, the Idea in Deleuze's process ontology is the pure difference in itself. As argued by Deleuze (1994, p. 176), 'Ideas are concrete universals in which extension and comprehension go together—not only because they include variety or multiplicity in themselves, but because they include singularity in all its varieties.' In this sense, Deleuze is a pure realist metaphysician who understands the 'pure virtual multiplicity' as an Idea which is 'neither one nor multiple, but a multiplicity constituted of differential elements' (Deleuze, 1994, p. 278). As Deleuze (1994, p. 182) wrote, 'Ideas are multiplicities: every Idea is a multiplicity or a variety.' Therefore, 'Ideas thus defined possess no actuality. They are pure virtuality' (Deleuze, 1994, p. 279). The Idea is an intensive, virtual multiplicity which is 'doubly determined by the variety of differential relations and the distribution of correlative singularities (differentiation)' (Deleuze, 1994, p. 221).

This is a ground-breaking transformation of the Idea from an eternal identity to a pure virtual multiplicity. Therefore, Deleuze's Idea breaks with essentialism. As argued by

Delanda (2002, xiv), 'essences are thought to act as models, eternally maintain their identity, while particular entities are conceived as mere copies of these models, resembling them with a higher or lower degree of perfection.' If essences are abstract and general entities, multiplicities are concrete universals and divergent. For instance, if art has an essence, individual works of art such as Picasso's *Guernica* and Nam June Paik's *TV Bra for Living Sculpture* share an essence of art, which makes us categorize them as art. They resemble or represent the essence to a large or small degree of perfection. The essence of art is more fundamental or important than the individual art. The individual is subordinate to general entities in the essentialism.   However, in Deleuze's world, The Idea is a pure difference in itself, and its process of differentiation cannot be explicated by resemblance in which 'an entire virtual multiplicity rumbles underneath the "sameness" of the Idea' in Plato's world. The multiplicities are irreducible to any same or One (Deleuze, 1994, p. 274). The intensive multiplicity ruptures the immobile, sameness of the Idea, and the world becomes the pre-individual singularities, simulacra, prior to the individual level, which is in the process of individualization. A work of art is created in this process of singularization.

In Plato's ontological category of being, the value of painting is categorized as the lowest ontological status, which resembles the forms of copies, not the essence or Idea. However, as Deleuze replaces the Idea with an intensive multiplicity or simulacra, the status of art is displaced as the highest ontological position. Therefore, painting as a multiplicity breaks up with the resemblance and Plato's identity, and could offer a way to encounter the core of Deleuze's ontology. In Deleuze's process ontology, Deleuze understands all beings (forms of being) in the world as multiplicities in which differences come before identities. The identities and resemblance are the effects of

differenciation, and are no more than inevitable illusion (Deleuze, 1994, p. 119). Deleuze pursues the transcendental field of 'pure differences in itself'—*a priori* differences. Intensive multiplicities or *difference of intensity* are not visible and perceptible with typical empirical sensibility or intelligence, but only encountered with transcendental sensibility. The Documentation Art project is also intended to make the invisible painting process visible in relation to the intensive multiplicities; I will argue that the pure difference in itself is also the aim of painting, when viewed through the lens of Deleuze's aesthetics.

2.2.5 Repetition as Synthesis of Time

The virtual and actual sides of painting keep switching places with each other through a repetitive process. The process of painting *Girl with a Shoe* can illuminate the role of repetition which produces differences in the process of actualization of the virtual. Through repetition, each moment of painting combines one painted stage with a subsequent stage, and this process continues throughout the entire duration of the painting process. Each stage of the painting was documented by digital photography, and the process was divided into photo images, which were converted to moving images in the Documentation Art *Girl with a Shoe*. *Girl with a Shoe* shows the repetitive transforming process of the painting, and those images which are hidden underneath the final stage of painting. According to Deleuze (1994, p. 19), 'repetition cannot be explained by the form of identity in concepts of representation.' The repetition taking place in the process of the *Girl with a Shoe* cannot be explained by the final state of the paintings which can be interpreted through the form of identity and representation.

According to Deleuze, (1994), there are two types of repetition: One type of repetition

is 'bare' repetition, and the other is 'clothed'. 'Clothed' creates difference, and 'Bare' does not. Bare repetition, or repetition of the same, is actual, materialistic, symmetrical, part, successive, static, and horizontal. Clothed repetition is characterized as virtual, spiritual, dissymmetry, whole, coexistent, dynamic, and vertical repetition. Following Deleuze's argument, the repetitive process in *Girl with a Shoe* is a clothed repetition, in which each image of a painted layer can never be identical even though the images are repetitively painted over and over in a single painting; the repetition creates differences with unexpected changes and various expressions. The *Bunche* painting consists of numerous individual layers of painted stages, and each stage is an immediate sensibility-involved event, rather than intelligence-based, in which one instance does not appear if the other has not disappeared. Thus, each stage is a succession of non-representational and non-identical instances.

I will argue that the repetitive painting process is associated with three syntheses of time as described in in *Difference and Repetition* (1994), in which Deleuze argues that the present is expressed by habitude, the past is associated with memory, and the future is eternal return. As stated by Deleuze (1994, p. 94), 'the present is the repeater, the past is repetition itself, but the future is that which is repeated.' In the second chapter of *Difference and Repetition*, Deleuze (1994, p. 70) wrote about 'repetition for itself' in relation to Hume's famous thesis: 'Repetition changes nothing in the object repeated, but does change something in the mind which contemplates it'. According to Deleuze (1994), the 'for-itself' repetition only happens in subjectivity, which contemplates and contracts differences in time; otherwise, the repeated objects themselves are discontinued and disconnected. There is no repetition in itself, since repetition depends on differences and changes between objects. Repetition takes place between differences,

and is an instantaneous subjectivity-involved event between instances. Deleuze puts emphasis on the passive subjectivity in which differences and changes occur because of repetition *in* mind, not *by* mind (Deleuze, 1994, p. 70). Therefore, according to Deleuze (1994), passive synthesis of time comes prior to active synthesis of time, and operates on the repetition of instants. The combination of the passive and active processes of creating a *Bunche* painting are explained by Deleuze's three syntheses of time concerning contraction and contemplation. I will explain the three syntheses of time in relation to the Documentation Art-making-process.

2.2.5.1 The Living Present (Habit): *Girl with a Shoe*

The first synthesis of time constitutes time as the present, but the present which passes (Deleuze, 1994, p. 79). According to Deleuze in *Difference and Repetition*:

> Habit is the foundation of time, the moving soil occupied by the passing present. The claim of the present is precisely that it passes. However, it is what causes the present to pass, that to which the present and habit belong, which must be considered the round of time. It is memory that grounds time (Deleuze, 1994, p. 79).

Habit is originally a synthesis of time which belongs to the present, and it causes the present to pass through repetition. True repetition takes place in imagination through simultaneously contracting and contemplating cases of repetition. As stated by Deleuze (1994, p. 76), 'difference lies between two repetitions, and allows us to pass from one order of repetition to another and from one generality to another within the passive syntheses themselves.' The bare repetition or repetition of same is like a skin, which envelops the internal repetition, but is peeled off to revel the clothed repetition. Thus, repetition is the 'differenciator of difference' (ibid). Habit constitutes the living present of the passing present.

I will relate habit—the living present—to the process of painting *Girl with a Shoe*. In the repetitive painting performance, each layer of painting simultaneously becomes the present and the past at the same time. The Painter's habitual repetitive practice makes the present pass, and the passing present is accumulated beneath the following layers as memory. Differences of painting layers are synthesized through spiritual contemplation and imagination in the painting. A painter also constantly contracts the instant painting moments through imagination. The painting process is the passive synthesis of time which is enveloped by active syntheses of multiple painting layers on the painting. However, as the multiple layers of the painting are continually painted over, the actual painting is continually conjoined together indiscernibly by differenciation.

In the process of the painting, each painting layer is the present in which the past and the future are synthesized in itself. The present layer includes the past layers and the future layers at the same time; the painting's depths simultaneously contain all these layers through contraction. Each layer in the painting is one and multiple at the same time, which are multiplicities, in the process of the painting. The moment that a painter's brush touches the painting's surface is contracted in the passive synthesis of time. The consecutiveness of the present expressed by a painter's habitual painting performance contains invisible virtual depth and visible thickness on the painting. By means of the habitual contraction between spiritual subjectivity and the attribute of materials in the process of painting, the present of painting exists with the past and the future at the same time. The painter's passive experience of subjectivity synthesizes time simultaneously during the repetitive process of painting, in which the painting is always a living present of passing present.

2.2.5.2 The Past (Memory): *The Memory of San Francisco*

The second synthesis of time constitutes the past which is essentially memory. As Deleuze (1994, p.80) wrote, 'Memory is the fundamental synthesis of time which constitutes the being of the past (that which causes the present to pass).' On the one hand, the active synthesis of memory is founded upon the (empirical) passive synthesis of habit. On the other hand, it can be grounded by another (transcendental) passive synthesis which is memory itself. The active synthesis of memory is considered as a representation under double aspects; a reproduction of the 'former present', and a reflection of the 'present present'; whereas the passive synthesis of memory is sub-representative, and constitutes pure past in time (Deleuze, 1994, p. 81). The pure past is *a priori* past that a given 'former present' is reproducible and the 'present present' is able to reflect itself.

What we see in *The Memory of San Francisco* is the pure past, transcendental time, 'in its double movement of making presents pass, replacing one by the next, while going towards the future, but also accumulating all the past, dropping it into an incomprehensible depth' (Deleuze, 2013b, p. 90). In the video, different times coexist at the same time with many sheets of virtual past. The city painting started from my memory, but as the video proceeds, the boundary of the image of the city and the viewer's perception becomes blurry through the passive synthesis of time. The city resides in the pure past, which is *a priori* pure memory. The painting does not proceed to be finished, but is just repetitively changing by itself from day to night, and season to season. The image of the city keeps changing itself in the endless continuum of ontological time.

2.2.5.3 The Future (Eternal Return): *The Sixteen Screens*

The third synthesis of time is the repetition of the future, the empty form of time by excess, as eternal return. In the third synthesis, time is no longer subordinated to movement, but 'time is out of joint' (Deleuze, 1994, p. 94). What does it mean to say that 'time is out of joint'? According to Deleuze, 'time out of joint means demented time or time outside the curve which gave it a god, liberated from its overly simple circular figure, freed from the events which made up its content, its relation to movement overturned; in short, time presenting itself as an empty and pure form' (ibid). This is the third synthesis of time which is 'too big for me', and this 'defines *a priori* the past or the before' (Deleuze, 1994, p. 89). In eternal return, ' In truth, the past is in itself repetition, as is the present, but they are repetition in two different modes which repeat each other' (Deleuze, 1994, p. 90). If intensity is a determinant in the process of differenciation, the future and the past are 'dynamic determinations of time' in eternal return (Deleuze, 1994, p. 89). Eternal return is 'time in itself' —*a priori* and the totality of time.

As stated by Deleuze (1994, p. 90), repetition is a fundamental condition of action in which we produce differences, something new, before it is a concept of reflection. Through eternal return, we produce an absolutely new itself which is nothing but repetition and which constitutes the past and the present simultaneously. The third repetition is the eternal return, in which the past and the present merge into the future. As stated by Deleuze:

> Eternal return affects only the new, what is produced under the condition of default and by the intermediary of metamorphosis. However, it causes neither the condition nor the agent to return: on the contrary, it repudiates these and expels

them with all its centrifugal force. It constitutes the autonomy of the product, the independence of the work. It is repetition by excess which leaves intact nothing of the default or the becoming-equal. It is itself the new, complete novelty. It is by itself the third time in the series, the future as such (Deleuze, 1994, p. 91).

Eternal return repeats only the new which constitutes the independence of the project. The Documentation Art project can be explained by the doctrine of eternal return; the process of *Bunche* painting as an autonomous fine art piece which is no longer subordinate to the actual painting. The third synthesis of time, eternal return, is directly related to Deleuze's aesthetics that can convert and displace any cliché to extremely new- pure art in itself.

The Documentation Art piece *The Sixteen Screens* was created in relation to eternal return. *The Sixteen Screens* starts with a full shot of an empty canvas on the floor of my studio. Then the single screen is gradually distributed into 16 sections as the video proceeds, with a different stage of painting playing in each screen simultaneously. As Deleuze (1994) remarks, this is not sedentary distribution, but nomadic distribution, the crystal-image of time. In this distributional process, a chronological sense of time is disrupted and reconstructed by direct or non-chronological time-image. As stated by Deleuze (2013b) in *Cinema II*, 'time is out of joint: Hamlet's words signify that time no longer depends on movement but rather movement to time.' Deleuze (1988, p. 41) describes this time-image by eternal return beyond Bergson's theory of time and memory: 'time is off the hinges assigned to it by behavior in the world, but also by movements of the world'. The relationship between movement and time is reversed, and time is no longer associated with movement, but becomes autonomous in *The Sixteen Screens*.

2.2.6 Painting – The Being of the Sensible

As described by Deleuze (1994, p. 144), thought always comes to us through an intensity which is 'a being of sensibility'. This is a transcendental sensibility which can be only perceived by an immediate encounter with *difference of intensity*. Strictly speaking, as argued by Deleuze (1994), *difference of intensity* is inexplicable and imperceptible; thus it is non-representational. The non-representational intensity is an object of encounter rather than recognition, which can be only sensed through the passive syntheses. 'The passive self is not defined simply by receptivity – that is, by means of the capacity to experience sensations' (Deleuze, 1994, p. 78). This is also related to 'the pure expression of *a priori* requirement' (Deleuze, 1994, p. 120). This is why Deleuze calls his philosophy is transcendental empiricism. Therefore, in Deleuze's process ontology, a work of art leaves the domain of representation in order to become experience in transcendental empiricism (Deleuze, 1994, p. 56).

What painters search for in painting is 'difference in itself, that depth in itself or that intensity in itself at the original moment at which it is neither qualified nor extended' (Deleuze, 1994, p. 237), which can be expressed in a painting practice by transcendental sensibility beyond intelligence. This explains Deleuze's aesthetics as 'transcendental aesthetics of sensation'. Deleuze's transcendental experience as a pure difference in itself lies in more fundamental ground: before Bergson's virtual multiplicities (in which intensity is subordinated to qualitative multiplicities), and prior to Kantian transcendental aesthetic (in which Immanuel Kant defines the passive self as a simple receptivity, thus sensations already are formed, relating to the *a priori* forms of representation which are determined as space and time) (Deleuze, 1994, p. 98). Considering the word painting as a gerund, it becomes a progressive object, and expresses itself as a pure virtual

multiplicity in differenciation. Painting becomes a pure being of sensation in Deleuze's transcendental aesthetics of sensation. Thus, as Deleuze and Guattari wrote:

> The aim of art is to wrest the percept from perceptions of objects and the states of perceiving subject, to wrest the affect from affections as the transition from one state to another; to extract a bloc of sensations, a pure being of sensations (Deleuze and Guattari, 1994, p. 167).

The aim of art is to extract *difference of intensity,* and for art to become a compound of the percept and affect, a pure being of sensation, or a bloc of pure quality and quantity. As Deleuze (1994, p. 282) states, intensity is the pre-individual singularities before the individualization or actualization, which Deleuze describes as 'pure virtual multiplicities'. The process of painting is a singularization-process in which pre-individual singularities are differentiated. Therefore, in Deleuze's transcendental aesthetics, artists are not interested in the abstract enquiry of essence of art or representation, but rather in visualizing the invisible and imperceptible subterranean level of pre-individual singularities; prior to the individuation and before divisions of extensity or quality. Artists constantly confront the imperceptible with empirical sensibility, but perceive the real in an immediate encounter by only using a transcendental sensibility. The artists of time always encounter a very difficult singularization process to make the invisible force, *difference of intensity*, visible. Thus, a work of art is difference in itself, and can never be explained by representation or resemblance. This is why Deleuze's aesthetics is entirely affirmative, and artists themselves are becoming the differences themselves, pursuing the subterranean life in which the images of difference are scattered into different forms in an empirical life (Deleuze, 1994, p. 240).

According to Deleuze (1994, p. 90), artists who think and work with this transcendental sensibility become 'the men without name, without family, without qualities, without self or I'. This is a life, as claimed by Wilson (2008, p. 31), 'that is not the life of an individual endowed with character, subjectivity, qualities, or even identity. It is the singular life immanent to a man who no longer has a name.' The man without name (non-human or impersonal) refers to a person who enjoys a powerful intensive life where he or she feels an absolute freedom and emancipation endowed by transcendental sensibility prior to any boundaries within an empirical life. This is an impersonal experience and absolute non-human becoming in transcendental time. The man's life has already become art. The man does not have a map to follow, but the map can be created after he has passed by.

This is a life in which 'one' repeats eternally. Deleuze (1994, p. 299) noted that 'the eternal return is not the effect of the Identical upon a world become similar, it is not an external order imposed upon the chaos of the world; on the contrary, the eternal return is the internal identity of the world and of chaos, the Chaosmos.' The eternal return is the effect of the *difference of intensity* in the Chaosmos. In Deleuze's process ontology, artists persistently dig into the invisible, subterranean level of 'pure differences in itself' in transcendental time, and become seers of the world of Chaosmos, the life of impersonal individualities and pre-individual singularities. As described by Deleuze (1988, p. 83), 'not only do virtual multiplicities imply a single time, but duration as virtual multiplicity is this single and same time.' This is the single time of the eternal return in Chaosmos that can be visualized in a work of art in the Deleuze's transcendental aesthetics of sensation.

2.3 Documentation Art and Process Ontology

We usually want to perceive and think by means of qualitative and quantitative methods based on ready-made criterion, or pre-conceived, knowledge provided by language; yet Deleuze tries to reach an original life of the 'pure difference in itself' or *difference of intensity* which is not reducible to either qualitative or quantitative differences. This is an experience which can be encountered only by transcendental sensibility beyond perception and intelligence. In Deleuze's transcendental empiricism, understanding concepts is not enough for true understanding; instead we should use and experience the capacity of the concepts, and find something new from the experience.

Deleuze's process ontology is the theoretical basis of the project of Documentation Art. The Documentation Art of Korean *Bunche* painting project reveals the multiple layers underneath the painting as pure virtual multiplicities or simulacra created during the repetitive process of painting which is a result of differenciation of varying degree and quality. In Deleuze's process ontology, *Bunche* painting is not a particular form of general painting styles; instead it can be appreciated as the assemblage of multiple different layers of painting, which constitute Documentation Art. The intensive multiplicities and the pre-individual singularities in the process of painting are numerously layered in the depth of the painting, and reappeared in Documentation Art.

Additionally, Deleuze's process ontology does not negate identities, but explains a way to understand and explain identity without premising a fixed or immobile identity. Deleuze explains the identity by *difference of intensity,* virtual multiplicity or pre-individual singularities, not by the abstract or universal idea of the transcendent beyond the individual—an example of which would be Plato's Idea, the universal and essence

in which time is castrated. In Deleuze's process ontology, a work of art can be expressed as a single work in itself encompassing all the variation of eternal return. This is the aesthetics of Deleuze's process ontology, the rigorous attempt to capture the real in the process of differentiation of intensive multiplicities. Therefore, I will argue that my Documentation Art of *Bunche* painting project can correspond with the culmination of Deleuze's ontological and philosophical thinking which is expressed by the transcendental aesthetics of sensation. We will look at how Deleuze's aesthetics is expressed in the process of making Documentation Art pieces in terms of painting, video and sound editing in relation to transcendental time, memory, intuition and Desubjectification in the next chapter.

Chapter 3 Transcendental Time and Desubjectification

In this chapter, I will introduce Bergson's intuition and Deleuze's desubjectification as methods to create *Bunche* paintings and the Documentation Art pieces *The Memory of San Francisco* and *Sandys*. As we saw in the previous chapter, the aim of art is to extract a bloc of sensation by means of materials, which consists of the percept and affect (Deleuze and Guattari, 1994, p. 167). In order to create the bloc of sensation, 'A method is needed, and this varies with every artist and forms part of the work' (ibid). I will elucidate the role of intuition as an artistic method, and describe how Deleuze's time-image and Bergson's theory of memory appear in *The Memory of San Francisco* through intuition. Furthermore, I explain how Bergson's intuition is converted to Deleuze's desubjectification through the process of pre-individual artistic singularization in relation to a passive self or larval subjects in *Sandys*. This process shows the way in which *Sandys* is integrated with becoming and desubjectification in terms of painting, video, and sound.

3.1 *The Memory of San Francisco*

3.1.1 Time-Image and Transcendental Time

Deleuze's concept of 'time-image', which was originally invented to describe cinematic images in *Cinema II (The Time-Image),* will be examined in relation to transcendental time in this section. As described by Richard Rushton (2012, p. 2), Deleuze's cinema books provide 'a system of classification of cinema' in which various films and film makers are characterized and understood. In Deleuze's classification scheme, there are

two types of images: a movement image (indirect time-image) and a time-image (direct time-image). On the one hand, we can see the indirect image of time in movement-image films such as classic narrative cinemas, in which narrations are the result of sensory-motor schema (stimulus and response). On the other hand, the direct time-image is revealed in post war modern cinema, such as Italian Neo-Realism, in which the sensory-motor schema collapses. However, Deleuze's system of classification of cinema is not a chronological historical overview, but a relation of images of time and movement in films.

What does it mean to say that the 'sensory-motor schema collapses'? It is a relationship of action and reaction. We generally act depending on the self-perceived usefulness of our actions, which is called the sensory-motor schema. For example, out of the many things on a person's desk, a glass of water is dominant in her perception when she is thirsty. She grabs the glass as a reaction to her brain perceiving this need. When this predictable relationship between perception and action collapses, a gap is created, and this schema no longer works in modern time-image cinemas. In movement-image films, time is subordinate to movement, whereas movement subordinates itself to time in modern time-image cinema (Deleuze, 2013b, p. 278).

Due to the law of sensory-motor schema failure, cinematic images become inorganic chance relations in disconnected or empty space in modern time-image cinemas (Deleuze, 2013, p. 272). According to Deleuze (2013b, p. 34), the collapse of this schema brings about 'a pure optical-sound image, the whole image without metaphor, brings out the thing in itself'. As stated by Deleuze (2013b, p. 278), 'in modern cinema, by contrast, the time-image is no longer empirical, nor metaphysical; it is

"transcendental" in the sense that Kant gives this word.' The time-image arises as a representation of transcendental time, the direct image of time. This is an inorganic form of time or being. If we link the pure optical-sound images to the pure being of sensation, or a bloc of sensation, the aims of time-image cinema can be made clear. We can easily interpret that a direct time-image is an inorganic image, which breaks organic structures and narrations in narrative movement-image cinema. As Deleuze wrote in *Cinema 11*:

> As soon as it (movement) stops being related to an interval as sensory-motor centre, movement finds its absolute quality again, and every image reacts with every other one, on all their sides and in all their parts. This is the regime of universal variation, which goes beyond the human limits of the sensory-motor schema towards a non-human world where movement equals matter, or else in the direction of a super-human world which speaks for a new spirit (Deleuze, 2013b, p. 40).

Deleuze's time image aims for non-human becoming, or absolute freedom of spirit from human limits. This unites with Deleuze's transcendental aesthetics of sensation that wants to create a bloc of sensation, or a composed chaos. Deleuze's time-image is a transcendental representation of ontological time, and merges into the transcendental aesthetics of sensation. The direct time-image or transcendental form of time in films compels us to escape from subject-centred perceptions confined to anthropocentric time, and forces us to encounter ontological, transcendental time. I will make an argument that Deleuze's transcendental time is intrinsically associated with Documentation Art.

3.1.2 Transcendental Time and Memory

I will explain how Deleuze's transcendental time is visualized through the process of making *The Memory of San Francisco* (23 min 57sec, 2014) and *The Sixteen Screens* (15 min 58 sec, 2014) as 'pure past', 'pure recollection' or 'crystal of time', in relation

to Bergson's theory of memory and intuition. These Documentation Art pieces were produced from the process of painting *The Memory of San Francisco* (*Bunche* on Korean paper, 46 x 61cm, 2014). The Documentation Art consisted of moving images of the painting, and film footage chaptering the process of the painting, as well as the real city scene. The memory of San Francisco resides in the past. However, the memory of the past is not to be confused with recollected images, such as flashbacks, which go to the past from the present, then back to the present. (Deleuze, 2013b, p. 48). As Deleuze remarks, the mental existence of recollection images does not deliver the past to us. The recollection image is the representation of the past, and only represents the former present that the past 'was' (2013b, p. 54). Instead, the past is a virtuality or 'pure recollection' which is actualized in the recollection image in relation to the present (2013b, p. 98). The 'pure recollection' appears in *The Memory of San Francisco*, as time itself, which preserves all the past in the present.

In *Cinema II*, Deleuze subverts chronological time through the use of Bergson's idea of the pure past, which pre-existed before the present. The pure past is not anybody's past, but the past in and of itself, which is ontological time. In this non-chronological time's abyss, the past does not follow the present, instead, every past coexists with the present with numerous layers, or planes. Time makes the present pass and the past preserved at the same time (Deleuze, 2013b, p. 82). At the smallest circuit of the Bergson's cone of memory (see fig. 51), the point S (the present) includes the past of the present, the virtual image which doubles the actual images in the Cone SAB. At the point S, the actual present divides endlessly into the past and the future simultaneously; this is called a 'crystal image'. The crystal image divides into the actual and virtual sides, but they are so closely tied to each other in the circuit of eternal changes that each is indiscernible

from the other. (Deleuze, 2013b, pp. 71 - 72). The smallest contracted actual-virtual circuit on the spot S (see the cone of memory) is a crystal image which keeps reconstituting itself. As stated by Deleuze, we see the transcendental form of time in the crystal. (2013b, p.281).
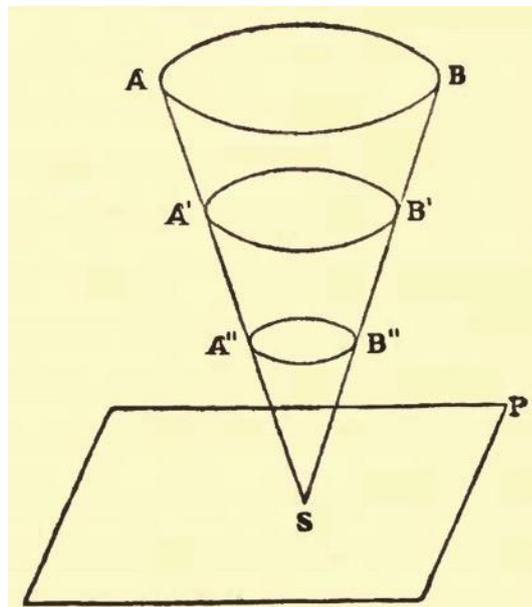
Figure 51: Bergson's Cone of Memory (Bergson, 1911, p. 211)[17]

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[17] 'The point S is clearly the actual present; but this is not strictly speaking a point, since it already includes the past of this present, the virtual image which doubles the actual image. As for the AB, A'B'…sections of the cone, they are not psychological circuits to which recollection-images would be correspond; they are purely virtual circuits, each of which contains all our past as this is preserved in itself (pure recollection)' (Deleuze, 2013a, p.302)

The pure past exists before the present as 'pure virtuality', which contains all the past as 'pure recollection' in transcendental time. 'Pure virtuality' is subjective, while the actual is objective. As stated by Deleuze (1988), we are internal to time, which endlessly splits and changes. We encounter an imperceptible and intuitive time of the universe beyond our subject-centred perceptions and organic divisions, through endless changes of crystal images, while affecting and being affected by each other in our lives. The crystal image differs from an organic image which is a perceptible image consisting of a centre and a periphery. The crystal image is an inorganic image, which breaks out of anthropocentric thoughts or narration, and in which the sensory-motor schema collapses. The inorganic image reveals transcendental time, which ruptures an organic image, and opens up whole new potentiality of powerful inorganic life and thought.

What we see in *The Memory of San Francisco* is transcendental time, 'in its double movement of making presents pass, replacing one by the next, while going towards the future, but also accumulating all the past, dropping it into an incomprehensible depth' (Deleuze, 2013b, p. 90). The painting *The Memory of San Francisco* goes through numerous changes as it is painted over and over in multiple layers; each layer retains the whole during the process of painting. In the video, different times coexist simultaneously with many sheets of pure past. The city painting started from my memory, but as the video proceeds, the boundary between the image of the city and the viewer's perception becomes blurry. The memory of the city is the pure past which pre-existed in 'pure recollection'. The image of city keeps changing itself as the virtual coexistence in the crystal of transcendental time.

The Sixteen Screens is constantly being changed, while the individual screens are dividing, expending, and merging with each other, within a single screen. The multiple screens, showing different stages of the process of painting, can be understood as multiple layers of pure past which eventually merge into the present, the single piece of painting. However, the pure past is not visible in the executed painting (the present) despite its coexistence with the present. They are only visible in *The Sixteen Screens* as pure recollection. Even though the virtuality is not visible in the actual painting, it is a real part of it, which is preserved in the painting in itself as its depth, by means of the pure recollection which is contracted into the present in duration as a single or totality of time. Therefore, *The Sixteen Screens* reveals the 'virtual coexistence' of multiple elements of a painting as a single independent fine art piece; it can provide a new way of thinking of painting as a transcendental form of time. What audiences see in *The Sixteen Screens* is neither movement-image, nor time-image based on the law of the sensory-motor schema, but images of the past of the present. *The Sixteen Screens* discloses the numerous layers (planes) of contracted and expanded virtual-actual images of the process of the painting as 'pure recollection' in crystals of time.

3.1.3 Intuition as a Method

Why do we only encounter transcendental time after the sensory-motor schema collapses? As we saw before, what is created in the gap between action and reaction is the crystal of time which keeps constituting itself. Thus, transcendental time is indiscernible in our perception and intelligence which only spatially divides duration (virtual multiplicity) in degree. The condemnation of the sensory-motor schema is due to its dependence on extensity. The division in degree or extensity is problematic according to Bergson due to its 'retrograde movement of the true' (Deleuze, 1988, p.

18). The division in extensity produces false problems because it reveals the condition of possible experience in a Kantian manner, not real experience. In the retrospective division in degree, the past is fixed and limited, and often has negative associations. For example, a person regrets that if she had studied harder instead of going to a party at night, she could have got a better score on the test. However, these false problems only happen when we divide the past retrospectively in a chronological way; yet it is a false assumption, since all the pure past coexists in the present in a non-chronological way (virtual coexistence).

The present is the most contracted degree of the past which is the process of actualization in the present without limitation and resemblance. The actual does not resemble the virtual that it embodies, unlike the real resembling the possible (Deleuze, 1988, p. 97). Actualization is differenciation and creation. Life is production, creation of differences (1988, p.98). The past of the present is entirely positive, and opens to the future in full potentiality and freedom according to Bergson's theory of memory. Now we have an answer for the question; when the perception and intelligence (difference in extensity or quantity) become powerless as a result of the collapse of the sensory-motor schema, what appears is intuition (difference in kind or quality), which leads us to intuit transcendental time beyond the state of experience toward the condition of real experience.

As Deleuze wrote (1988), Bergson's intuition presupposes duration, and has a function to divide it (virtual multiplicity). Bergson presents intuition as a simple act, yet it includes 'a plurality of meanings and irreducible multiple aspects' (Deleuze, 1988, p. 14). Intuition contracts the pure past, or all the degrees, into a single or totality of time

as a sensible being. Intuition sees something as a whole, while perception sees partially.

As asserted by Deleuze (1988, p. 25) in *Bergsonism*, perception itself is extensity, and

'perception is not the object plus something, but the object minus something.'

Intelligence divides and juxtaposes things in space, and wants to fix them, creating an

illusion or false problem, where there are differences in kind which invent the true

problem, (in the process of actualization in time). As stated by Deleuze (1988, p. 15),

'true freedom lies in a power to decide, to constitute problems themselves.' Thus, for

Deleuze (1988, p. 21), intuition is an immediate knowledge to rediscover difference in

kind underneath the difference in degree, and transfers to the intelligence to distinguish

between true and false problem. According to Deleuze (1988, p. 13), Bergson's intuition

is not only immediate knowledge involving intelligence, but also 'lived reality and

experience'. Intuition as a method of philosophy includes one or multiple mediations

(Deleuze,1988, p. 14) The mediations can be an intersection between extreme

broadening out and narrowing down to the very precise point, where difference in kind

is discovered (1988, pp. 29–30). As stated by Deleuze:

> There are so many difficulties in trying to reach this focal point that the acts of
> intuition, which are apparently contradictory, have to be multiplied. Bergson,
> thus, sometimes speaks of movement that is eactly appropriate to the experience,
> sometimes a broadening out, sometimes a tightening and narrowing (Deleuze,
> 1988b, p. 27).

Deleuze's version of Bergson's intuition as a method of discovering the condition

of real experience can be applied to figure skater Yuna Kim's (Sport, 2013)

performance with the music of *Les Miserables* in the 2013 World Championships

(Bianchetti, 2010). Kim was born in 1990 in South Korea, and started figure skating

at the age of six, and currently holds the world record for ladies in figure skating.

Figure skating is an artistic sport in which Kim performs like a dancer and theatre actress, while working on motional dynamics on the ice in accordance with music. The level of technique in her performance requires not only scientific knowledge (difference in degree), but also artistic quality (difference in kind) including rich emotional expression. Her famous jump, the triple lutz-triple toe (Park and Ward, 2010), was the perfect example of function of intuition for division. She knows and understands how to use momentum and defy gravity in the jump, and transfer it to an artistic performance beyond technical and physical limitations. If Kim did not use intuition supremely well during the performance, she could not reach a precise virtual point every time, at which extreme differences in degree and in kind are turned, extended, and extremely contracted at the precise points of intensity which she hit every moment in the differenciation.

Yuna Kim uses extreme concentration to maintain dynamic speed in her body, in synchronization with music. She is becoming ice, music, speed, and slowness in the process of actualizing virtuality. This is a totality of time or pure recollection contracted in the present, which was developed from long years of intense practice, endurance of physical pain, and emotional struggles. Every time she performs, she expresses enjoyment, and she has the power to transmit her pure emotion to the audience as a pure being of sensation. As stated by Deleuze, sensation is 'the operation of contracting trillions of vibrations onto a receptive surface. Quality emerges from this, quality that is nothing other than contracted quantity' (Deleuze, 1988, p. 74). What we see in Kim's performance is a pure being of sensation through contraction of 'the trillions of vibrations', which goes beyond dualism toward new monism (multiple one). The pure being of sensation is extracted beyond her

technical skill (difference in degree) and artistic creation (difference in kind) in transcendental time, and 'to pass from one to the other in a continuous movement' (ibid). Kim's performance can explain what Deleuze-Bergson means by the inhuman-becoming beyond human condition by means of intuition which presupposes duration and memory (Deleuze, 1988, p. 28). The relationship between inhuman-becoming and *difference of intensity* will be further investigated in relation to Deleuze's desubjectification with the Documentation Art piece *Sandys* in the last section of this chapter.

3.1.3.1 Intuition and Documentation Art

I will argue that Deleuze's interpretation of Bergson's intuition is also a crucial method to express the aesthetics of Deleuze. According to Deleuze (1988, p. 14), there are three rules of the method of intuition as a lived act: 'The first concerns the starting and the creating of problem; the second, the discovery of genuine differences in kind; the third, the apprehension of real time.' I will briefly describe the three rules step by step, in relation to the process of *Bunche* painting as I have experienced it for the past 20 years, as well in relation to the Documentation Art making process.

First, inventing true problems and avoiding false problems: after I started using *Bunche* painting techniques, I could not control the painting materials as well as I wanted for the first three years. Unexpected problems kept occurring during the painting process. The practice of painting is the endless process of creating problems and solutions. I often failed to adjust the proper concentration of water glue, so the finished painting was cracked when the applied glue was too strong, or the painting's surface was unstable when the glue was weak. I often felt that the preparatory parts of *Bunche* painting were

tedious and time-consuming process. However, once I considered this process as a real part of painting, not a just preparation for actual painting, I got interested in the process itself, and decided to use it to make a new kind of art piece. So, I documented every stage of painting, not only the painting's changes in the development, but also the preparation part, including stretching paper over the canvas, mixing pigment with water glue, and the painting performance. The problem became a valuable source of experimentation in my Documentation Art project.

In the process of documenting the painting, I had to stop at every stage to take pictures of every change during the painting process. The documentation of the painting is a challenging and problematic process. In order to get good resources for the video art, I needed to be extremely disciplined and precise, to capture every stage of painting. However, unexpectedly, the Documentation Art project invents the potentiality of the problematic, cumbersome work which turns into unexpectedly beautiful video images through the editing process. This can be said to be a virtue of crystal images having endlessly changing actual-virtual sides in the smallest circuit, creating an endless new potentiality of life. Possibility comes from impossibility, and impossibility opens us up new possibilities of perception and thinking. This is a quality of pursuing transcendental time-image in my project which goes beyond human limit and perception.

Second, discovering differences in kind: After 10 years of *Bunche* painting experience, I had reached a level where preparing painting materials did not cause me difficulties. I understood not only the characteristics of each material, but also the exact differences between various materials, based on my previous experience (pure memory) with the constant changes and various failures and successes during the process of painting. I

also realized the flexibility of using materials according to condition and changes of time. However, I still felt restricted by a desire not to make mistakes with the technique, so I focused on the painting process itself (difference in degree), rather than what I wanted to express through painting (difference in kind). In order to move to difference in kind from difference in degree, I had to practice over and over to go beyond the technical limitation (false problems) toward a condition of real experience. The *difference of intensity*, beyond the difference in kind and extensity, is expressed when I reach the level of art which is not restricted by any formal styles of art, and the distance between the subject and the object is dissolved.

Third: the apprehension of real time: 15 years later, I reached the stage at which I not only felt free from troubles while using materials, I also enjoyed interacting with the materials as part of the painting process. The barriers between my artistic expression and technical restrictions were eliminated, and my artistic intention and the formal *Bunche* technique harmonized with each other during the constant changes of the painting process, involving one or several mediations in intuition. I could immediately respond to any unexpected problems or changes in the process of painting. This is not a generality in which 'a general idea of all general ideas dissolve differences in kind' (Deleuze, 1988, p. 33). Instead, it is the virtual element into which we look for the 'pure recollection' which will become actual in a 'recollection-image'. The intuition acts flexibly and rigorously with the harmonization of materials, techniques, and duration. In the process of painting, numerous virtual layers of painting memories are with me, and the continuum of the layers of memory are endlessly coming back to the present, the actual-virtual point on the paper. This is a very precise moment, like the point S in the Bergson's Cone of Memory, in which multiple virtual memories of paintings coexist

all together every time in the painting process. As stated by Deleuze (1988, p. 27), the moment of the present contains 'a pure memory and totality of the past'. The painting itself has the layers of totality of virtual memories under the present painting layer on the paper. The virtuality of painting was transformed into Documentation Art pieces.

3.2 *Sandys*

Figure 52: Hyeyoung Maeng (2015), *Sandys*, 61 x 71cm, Bunche on Korean paper

3.2.1 Desubjectification and Becoming

According to Deleuze (1988), for Bergson, intuition is a precise method to rediscover the quality or pure difference in kind (time) beneath intelligence and difference in degree (space) and to find a true problem for a condition of real experience. As a result, Bergson subordinates differences in degree and intensity to difference in kind (pure duration) and spirit; the most contracted point of duration. However, as stated by Deleuze (1988, p. 93), 'difference in degree are the lowest degree of Difference; differences in kind (nature) are the highest nature of Difference.' Deleuze also stresses

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that quality is nothing but the contracted quantity by passive self in a single time. What Deleuze wanted to discover is transcendental difference in itself prior to the external and internal differences, which is *difference of intensity* or difference in itself in the domain of passive self. What is the passive self? For Deleuze, subjectivity is explained by repetition for itself as a synthesis of time, which we have seen in chapter 2. According to Deleuze (1994, p. 71), 'time is subjective, but in relation to the subjectivity of a passive subject.' The repetition of difference happens 'in mind, not by mind', and is the passive self through contraction and contemplation. This is not an active self which is 'a substantial, completed and well-constituted subject, such as the Cartesian Cogito' (Deleuze, 1994, p. 118). Repetition is the 'differenciator of difference' (Deleuze, 1994, p. 76). As Deleuze wrote (1994), the passive self is not a simple receptivity, but defined by a capacity to experience sensation, the *difference of intensity*.

At this point, Deleuze's subjectivity separates itself from Bergsonian subjectivity which aims to reveal the true internal self by pure duration (difference in kind). In *Bergsonism*, Deleuze (1988, p. 33) wrote that the external self is defined by impure composites in the order of intelligence with space, as well as the sensory-motor schema working in 'society which predisposes us to retain only what interests us in things', and produces general ideas to murky difference in kind. For Bergson, intuition is a method to rediscover the internal self beneath the external self. However, for Deleuze, intuition can be a method to make the internal and external selves fuse in the plane of immanence. For Deleuze, subjects are impersonal larval subjects which are the intensive-self prior to the internal and external self, which is expressed by sensation. This is the ante-self and dissolved self, swarming with differences in intensity underneath the active self.

The larval subjects and sensation are modification themselves which transfer one to others beyond or underneath the external and internal self, which what is Deleuze calls becoming. Becoming is the process of desubjectification; 'keep moving, even in place, never stop moving, motionless voyage, desubjectification' (Deleuze and Guattari, 2013, p. 159). Desubjectification is an event of *difference of intensity*; *a priori* both internal and external self, and contracts the whole differences in quality and quantity in the domain of passive self. It is never a generalization, instead it is an event to open yourself to the whole universe, at the same time, contracting into virtual vibrations (sensation) which is simultaneously actualized.

In *A Thousand Plateaus*, Deleuze and Guattari (2013) wrote of the role of becoming during artistic creation. A becoming is not a correspondence between relations, and does not happen in imagination. It is not a resemblance, an imitation, a limit or an identification (2013, p. 277). Deleuze and Guattari (2013, p. 342) also stress that becoming is the in-between and always in the middle, but the middle is not average; 'it is fast motion, it is the absolute speed of movement.' As Bruns (2007, p. 703) comments, a becoming is a pure event in which a subject no longer occupies a realm of stability, but instead a nomadic mode of existence that is unreachable by any form of definition. According to Deleuze and Guattari:

> The painter and musician do not imitate the animal, they become-animal at the same time as the animal becomes what they willed, at the deepest level of their concord with Nature. Becoming is always double, that which one becomes no less than the one that becomes-bloc is formed, essentially mobile, never in equilibrium [….] Becoming is never imitating (Deleuze and Gauttari, 2013, p. 355).

A becoming-animal never happens in a Kantian subject, which separates itself from an object, and recognizes or synthesizes its subjective experience as a condition of possible experience. Instead, in the transcendental field, there is no longer a separation between a subject and an object; instead, they become the multiple-one in the transcendental time. In this transcendental field, a painter does not represent or imitate an animal in the Kantian manner of subjective experience, but the painter and the animal become one as a condition of real experience within a work of art. The painter becomes-animal, simultaneously, and the animal becomes-painter in the process of intensive signalization. They become a variable essence of things in transcendental time. Thus, all becomings are molecular events, *haecceities* (singularities) in the intensive speed and slowness in the plane of immanence. They are molecular collectivities in the transcendental field or the plane of immanence, not molar (grouped) subjects and objects (Deleuze and Guattari, 2013, p. 321).

Becoming is imperceptible in a zone of indiscernibility, and produces radically new powerful impersonal and inorganic life out of dismantled organic representations. However, we should not be confused that the zone is only said to be indiscernible from 'the view from things or self' or Kantian possible experience. If we swap the point of view, the zone of indiscernibility is the zone of immediate intensive determination from the 'view of Tao' or the condition of real experience. It is not perceptible from intelligence and conceptual understanding, but is sensible as immediate virtual-actual points (sensation) from transcendental sensibility. Each virtual-actual point is open to the whole universe. This is what artists wrest from common sense experience and cliché,

and it is the bloc of sensation (a compound of percepts and affects, not perception and affection). In short, I have argued that becoming is a method for desubjectification to reveal intensive selves and sensation, which is the result of contracting the whole memory and universe into virtual points in differenciation. Becoming is pre-individual and impersonal singularization; the process of desubjectification.

3.2.2 The Process of Making *Sandys*

Sandys is a collaborative project with my daughter, Sandy. The title *Sandys* refers to the multiple subjectivities Sandy has been synthesizing her multi-cultural experiences, living in Korea, America, and England for the last 15 years. Sandy's flexibility and openness, which often challenge my conventional thinking, became an inspiration for me to develop a Documentation Art project in relation to Deleuze's desubjectification. The larval subject, ante-self, or impersonal singularities, cannot be explained or defined by a static identity and boundaries, but expressed in the process of differenciation (actualization). *Sandys* is also a project to show a way of understanding the relationship between a mother and a daughter. In the affective space of painting, differences between the mother and the daughter are territorialized and de-territorialized repeatedly in the deconstructive and reconstructive process of painting.

Sandys is a video portrait based on four drawings of Sandy which I chose from her drawing book. She habitually draws many things, frequently figures, from her imagination. These imaginary girls are illogical figures created from Sandy's drawing exercise whenever she feels bored in her daily life. Sandy's diverse emotional and perceptual experiences are

assembled together in different ways, and appear as imaginative, mostly peculiar human figures in the drawing book. This drawing practice unfolds virtual aspects of her actual life, and ruptures an organic or fixed structure in her everyday life. This Documentation Art project started with my appreciation of the girls in Sandy's drawing book as multiple aspects of Sandy interacting with many things around her, and her subjectivity in the process of development. The six individual images of the painting were merged into a single painting, in which each image was being painted, and once each one got close to its own identity, it began changing into another image in the process of painting. The painting *Sandys* thus contains numerous layers underneath the painting's surface.

I will describe the process of making painting, video, and sound editing techniques used in *Sandys*. *Sandys* was created from digital photographs capturing the painting process, video footage of the conversations between Sandy and me, Sandy's drawings, painting actions and sounds. The video editing process synthesizes the multiple documentation into a single video art piece which is eventually autonomous from the executed painting. This is a creative experimental process which includes discoveries of true problems in the desubjectification process. Moreover, this investigation is about the process of painting and Documentation Art *Sandys,* not about conceptual analysis based on story-telling and representational or symbolic images based on contents of the pieces after production. *Sandys* reveals the complex relationships between all the elements involved in the painting's process, and explores the capacity of the process itself as a fine art piece in relation to Deleuze's becoming.

3.2.2.1 Painting Process

The images of Sandy in my paintings are based on four of Sandy's drawings: the flower girl, the wood girl, the feather girl, and the ice cream girl. I combined the actual image of Sandy with her drawings, in such a way that Sandy herself was becoming the four imaginary girls in my paintings. The final stage of painting *Sandys* contains all the images of the girl in a single painting as a painting's depth. The first image is the flower girl who is surrounded by flowers and bizarre hands. According to Sandy's explanation, the drawing of numerous hands was initiated from one of the hands having been drawn mistakenly, the other hands automatically following the first additional one. The wood girl holding a string against her neck has a half-wooden arm and leg, and one of her eyes closed. The feather girl wearing a cross-sign earing has a feather wing and arm, and feathers for her hair. The ice cream girl is a personified ice cream, with fruits, chocolates, and round crackers According to Sandy, the girl closes her eyes because she does not want ice cream getting into them.

I picked these four drawings (fig. 53 – 56) among many figures in her drawing book because I have found a contextual relationship between the drawings and Deleuze's concepts of becoming; becoming a flower, becoming an animal, becoming wood, becoming an ice cream, becoming imperceptible and becoming the intensive self. Deleuze's impersonal larval subjects are expressed as ante-self or pre-individual singularities in the dynamic becomings.
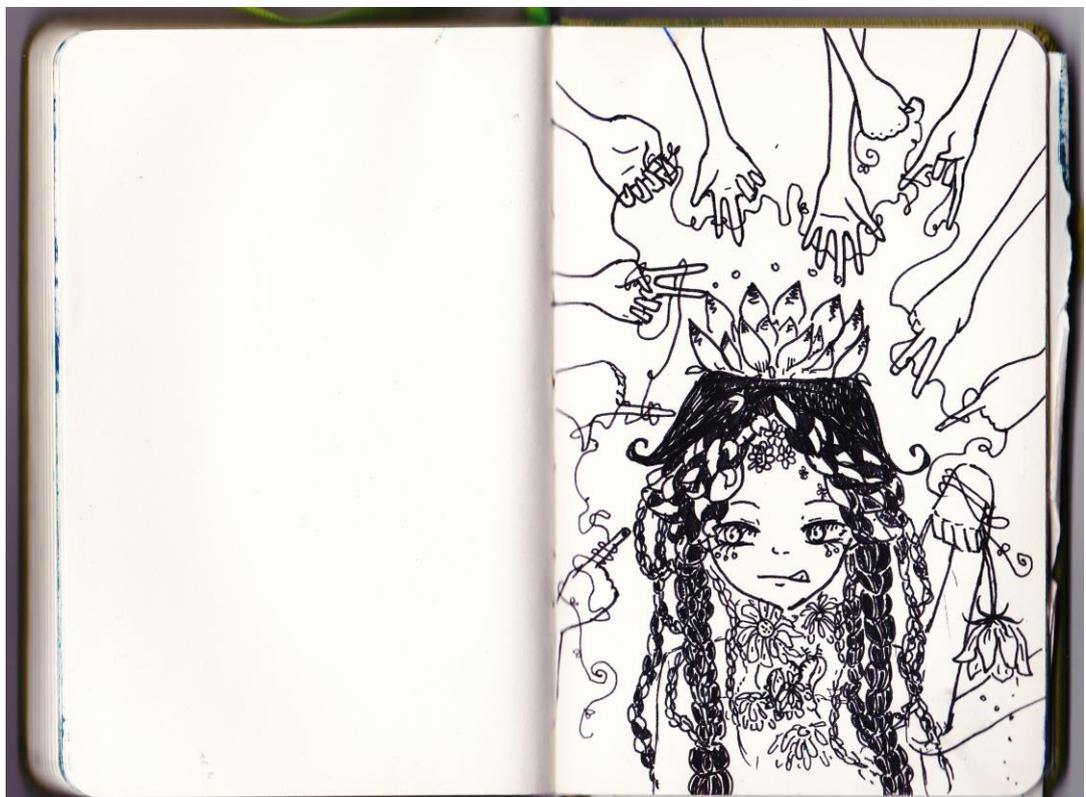
Figure 53: Sandy Maeng (2014), *Flower Girl*, Pen on drawing book, 10 x 13 cm

Figure 54: Sandy Maeng (2014), *Wood Girl*, Pen on Drawing Book, 10 x 13 cm

Figure 55: Sandy Maeng (2014), *Feather Girl*, Pen on Drawing Book, 10 x 13 cm

Figure 56: Sandy Maeng (2014), *Ice Cream Girl*, Black Pen on Drawing Book, 10 x 13 cm

I drew six different images of Sandy (Pencil on paper, 61 x 71cm, 2014), and six paintings with six individual images of Sandy (*Bunche* on Korean paper, 61 x 71cm, 2014) before starting to document the painting process of *Sandys*. These paintings and drawings were a kind of a storyboard to make the Documentation Art of *Sandys*. Sandy's drawings and the images of Sandy were integrated, transformed and continuously reassembled through the desubjectification process in a single painting. The painting *Sandys* started with the portrait of Sandy (fig. 57), and then started transforming from flower girl-Sandy (fig. 59) to wood girl-Sandy (fig. 61) to feather girl-Sandy (fig. 63) to ice cream-Sandy (fig. 65) to yawning Sandy (fig. 67), which are becomings of a continuous variation. Numerous layers of different images subsist underneath of the final stage of *Sandys.*

Figure 57: Hyeyoung Maeng (2015), A Still Shot of *Sandys,* Documentation Art Video *Sandys,* (12 min.)
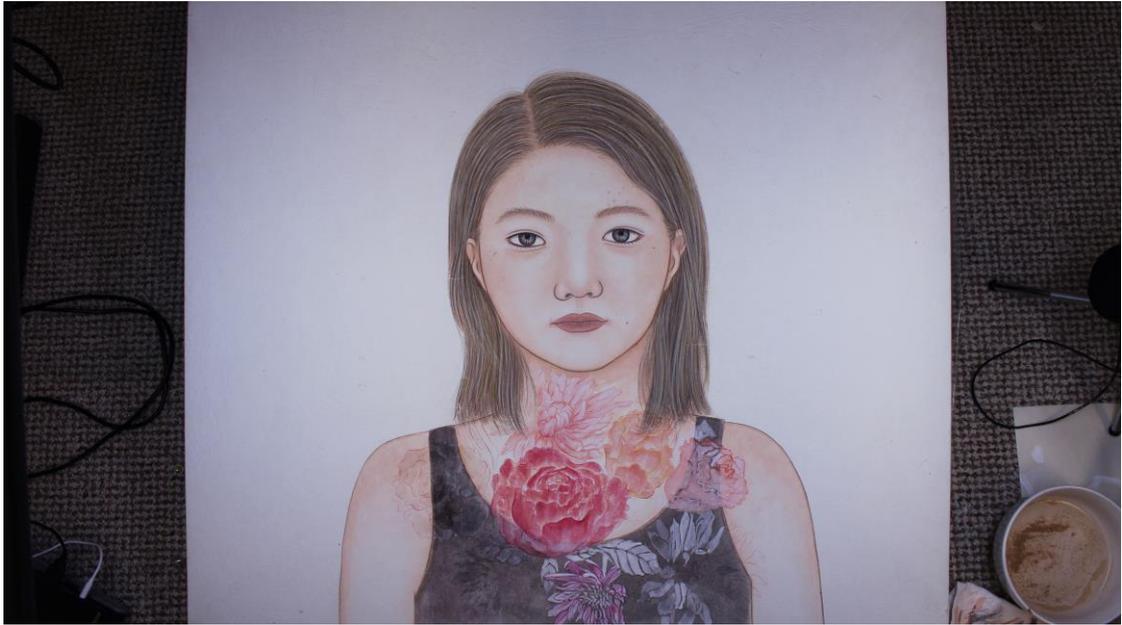
Figure 58: Hyeyoung Maeng (2015), A Still Shot of *Sandys,* Documentation Art Video*, (12 min.)*

Figure 59: Hyeyoung Maeng (2015), A Still Shot of *Sandys (Flower Girl),* Documentation Art Video*, (12 min.)*

Figure 60: Hyeyoung Maeng (2015), A Still Shot of *Sandys,* Documentation Art Video*,* (12 min.)

Figure 61: Hyeyoung Maeng (2015), A Still Shot of *Sandys (Wood Girl),* Documentation Art Video*,* (12 min.)

Figure 62: Hyeyoung Maeng (2015), A Still Shot of *Sandys,* Documentation Art Video, (12 min.)

Figure 63: Hyeyoung Maeng (2015), A Still Shot of *Sandys (Feather Girl),* Documentation Art Video, (12 min.)

Figure 64: Hyeyoung Maeng (2015), A Still Shot of *Sandys,* Documentation Art Video*,* (12 min.)

Figure 65: Hyeyoung Maeng (2015), A Still Shot of *Sandys (Ice Cream Girl),* Documentation Art Video*,* (12 min.)

Figure 66: Hyeyoung Maeng (2015), A Still Shot of *Sandys,* Documentation Art Video, (12 min.)

Figure 67: Hyeyoung Maeng (2015), A Still Shot of *Sandys (Yawning Girl),* Documentation Art Video, (12 min.)

Figure 68: Hyeyoung Maeng (2015), A Still Shot of *Sandys,* Documentation Art Video, (12 min.)

The order of the six images before the final stage of painting were precisely planned based on my experience with *Bunche* painting technique. Given the shape of each image, the composition, and the overlapping colours on the painting's surface, this project was a challenging experiment to test the accumulation of all my *Bunche* painting technical skills and knowledge. This experience is the pure recollection contracted to recollection image, and the pure past contacted in the present. This project required me to use intuition and intelligence simultaneously. One of the challenges presented by this technique is that making many layers is not feasible if the water glue's concentration is not adjusted to the proper levels, or if the precise kind of paper, which should have a great absorbency, is not chosen. The piled colours on the painting's surface can be easily cracked if you fail to control the painting materials during the process of painting. All these problems during the Bunche painting process are newly invented as a condition of real experience when all elements are contracted to the focal points. I argue that this is what Bergson meant when he wrote 'the precisely appropriate to the experience' which is occasionally broadening out and narrowing down to the virtual points which are actualized (Deleuze, 1988, p. 27). The painting, *Sandys* successfully contains all the multiple layers without cracks on the paintings' surface. The painting process took three months, including digital documentations.

3.2.2.2 Video Editing and Production Process

The Documentation Art *Sandy* has four versions, including 18-minute, 12-minute, 10-minute, and 6-minute versions. The video editing process took three months. The difference between each version of *Sandys* is not only the length of the video, but also the fact that each version creates different visual-audio senses and perceptual reactions in the

audience depending on how and where the raw footage is placed in the overall videos. In this section, the video editing process of the 12 minute version of *Sandys* will be described. The painting *Sandys* was documented from Nov 2014 – Jan 2015 with a Canon DSLR camera installed on a copy stand and simultaneously a Sony digital camcorder. I used a Canon 'EOS Utility' software program which allows me to take a picture remotely without pushing the camera's shutter button physically, while recording video at the same time. For the painting process, I created digital documentation consisting of 1321 digital pictures which captured each layer of the painting; 69 video clips of painting actions and conversations; and 73 audio clips which recorded the sounds of the painting process.

This documentation followed the entire process of painting *Sandys*, from the first stroke of the brush to the last. I took a picture of the painting approximately every 10–30 seconds, whenever I lifted my brush from the painting. The painting process was documented with both photography and video at the same time with a DSLR camera. This is very important technical feature in the video editing process, since the painting action images and the stop-motion-animation-like images keep intersecting throughout the Documentation Art *Sandys*. The process of painting *Sandys* was restructured, in the editing, in a non-chronological way with both an intuitive and logical decision making process.

Moreover, the *Bunche* painting process itself does not follow a continuous building process, which is related to Deleuze's non-linear, direct time-image. In the duration of painting, many sheets of pure past co-exist in the present. The most significant attribution is the water reaction on the surface of painting. Since *Bunche* painting technique is water based, throughout the process, water changes the viewer's visual perception dramatically.

For instance, once a part of painting is painted with *Bunche* pigment mixed with water glue, the painted area needs some time to dry. As the painted areas dry, they turn into completely different shades, hue, and tone of colour from the wet area**.** Therefore, the camera can capture these differences while each section of the painting is drying at different rates. This allows the camera to record unpredicted image-changes on the painting, with both video and still images. In the post-production process, these pre-recorded materials were tested and re-examined with different speeds and lengths, and in chorological or non-chorological orders.

In the editing process, both the continuity and complexity editing styles are employed, which was informed by Herbert Zettl (2011). As described by Zettl, 'continuity editing is concerned with selecting and putting together shots that have vector continuity and that show objects and people where we expect them to be in on-and off-screen space' (2011, p. 354).[18] This is comparable to the law of sensory-motor schema in *Cinema II*. On the contrary, 'complexity editing is used primarily to intensify the emotional content of an event and reveal its intricacy [.......] complexity editing establishes an inner rhythm, a vertical vector' (2011, p. 379). It is not concerned with providing continuity, but triggers an empathetic inner vector. The vertical inner vector can be explained by Bergson's Cone of Memory, in which all the pasts coexist in the present, and pure recollection is contracted to recollection-image through crystal-image. Complexity editing can be used to reveal transcendental time-images. The two type of editing styles are similar to the relationship

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[18] 'Probably the strongest forces operating within the screen are directional forces that lead our eyes from one point to another within, or even outside of, the picture field. These force, called vectors, can be as coercive as real physical forces. Each vector has a certain magnitude, or strength as to directional certainty and power. A vector is therefore a force with a direction and a magnitude' (Zettl, 2011, p.121).

between movement-image and time-image cinemas in Deleuze's classification of cinema. The choices of editing, selecting shots, and combining them together in the video editing process of *Sandys* was not only to present and elucidate the process of *Bunche* painting, but also to intensify the relationship with Deleuze's theory of art, both in the process of painting and video editing.

The following diagram shows how *Sandys* breaks out into different scenes, and provides details of the kinds of shot, footage, and time length.

Documentation Art, *Sandys* (12min 20sec) Scene Analysis

(S: Scene / A: Stop-motion animation / F: Film / P: Picture / MS: Medium / Shot EC: Extreme Shot / CU: Close-Up / CA: Cut Away / MCU: Medium Close-Up / WS: Wide Shot)

S	Time (Sec)	Type	Shot	Content
1	1 - 6	P	MS	Blank white paper
2	7 - 41	A	EC	Drawing eyes
3	36 - 1:20	A	CU	Disappearing face in reverse
4	1:21 - 1:22	P	MS	Blank white paper
5	1:23 - 1:38	F	CA	Conversation between Sandy and Young
6	1:39 -1:50	F	MCU	Start painting a flower on her chest
7	1:51 - 2:46	A	MCU	Flower spreading from Sandy's chest to the background
8	2:47 - 3:16	F	MS	Mixing colours on plates with brushes
9	3:17 - 3:50	F	MCU	Painting one of background flowers
10	3:51 - 4:30	A	MCU	Filling flowers around background with ice-cream spilling
11	4:31 - 4:54	F	CS	Conversation between Sandy and Young

12	4:54 - 5:20	A	MCU	Spreading red under the flowers
13	5:20 - 6:59	A	MCU	Transforming the flower girl to the wood girl
14	7:00 - 7:07	F	MCU	Painting background with a wet flat brush
15	7:08 - 7:21	A	MCU	Becoming the wood girl
16	7:22 - 7:32	F	MCU	Painting the wood girl's stripe ribbon
17	7:32 - 7:45	A	MCU	Transforming to the wood girl
18	7:46 - 8:15	A	MCU	Start changing to the feather girl
19	8:16 - 8:33	F/A	EC	Painting the feather girls' eyes, and their changes
20	8:34 - 8:37	F	MCU	Mixing white pigment with brush
21	8:38 - 8:48	F	MCU	White dots of colours being applied above the feather girl
22	8:49 - 9:20	A	MCU	Being transferred to the feather girl
23	9:21 - 9:27	A	MCU	Cross earrings were appeared on the girl's ears
24	9:28 - 9:33	F	CU	Washing a brush in water
25	9:34 - 9:54	A	MCU	Putting ice cream on her head, and began changing to the ice cream girl
26	9:55 - 9:56	F	MCU	Painting crosses over the face of ice cream girl
27	9:57 - 10:57	A	MCU	Changing from ice cream girl to the yawning girl
28	10:53 - 10:59	P	WS	Studio picture with five individual paintings
29	11:00 - 11:07	P	WS	Another studio picture with five paintings and four drawings
30	11:08 - 11:12	F	MCU	Mixing *Bunche* colours on the plate
31	11:12 - 11:24	F	EC	Painting the outlines of Sandy's yawning mouth
32	11:25 - 11:49	F	EC	Painting Sandy's tongue with a flat brush
33	11:49 - 12:04	F	EC	The wet part of the painting is gradually dry
34	12:05 - 12:11	F	EC	Closing up the surface of her mouth
35	12:12 - 12:20	P	MCU	Going back to the void white paper

Figure 69: *Sandys* Scene Analysis

The 12 minute version of *Sandys* consists of moving images created from photography and 69 film shots. Still photographic images were combined into time-based video footage using a method which is similar to a time-lapse photography. The different speeds and duration of the various footages were examined, and placed in the overall video. The 17 clips were picked from 69 shots filming the painting development, painting materials and painting actions. The plot of *Sandys* does not follow the linear process of painting, but instead reveals the complexity of the painting process, both emotionally and technically. For instance, Scene 3 shows a reversal of the painting process from the completed face, to the first brush stroke, to the void space.

Scene 5, Sandy's drawings alongside a conversation between Sandy and myself, is followed by the void white space, then changes to Sandy's portrait painting. Once I lift my brush from her chest after a few brush strokes, the portrait begins changing by itself. The space around the girl becomes gradually surrounded by objects, including various flowers, mysterious hands, a wooden arm with an eyeball, ice cream, and a piece of feather on top of her hair. Scene 5 suggestively includes the features for the potential transformation including flowers, a wooden arm, feather, and ice cream cone. These objects imply the potentiality of changes as the girl encounters the objects by chance. The girl is transforming into a totally different figure, depending on how she is assembled with the different objects surrounding her. Due to the chance-relations in the transformation process, the girl herself can have full potentiality to be open to the whole memory of the universe and the future in the process of the actualization of virtuality. This is the condition of real experience without conceptual representation and limitation between the real and the possible.

The footage for Scene 11 was selected from conversations between Sandy and myself regarding the imaginative girls in her drawing, to suggest the connection between her drawings and my paintings. There is an inherent tension between me as a Korean mom and the teenager girl Sandy who has multi-cultural experiences in Korea, the USA, and the UK in their dialogue. I asked questions about how and why Sandy drew the features, because the girl figures look unfamiliar and strange to me—in some ways disturbing. Sandy talks with interest about the girls in the drawing book. She turns over the pages of the book, discussing her feelings and the stories behind the drawings. As we talk, our dialogue about the figures becomes a way to understand each other.

The editing was a constant revision process. The fundamental aim of documentation of the painting process is to reveal the multiple layers of the painting beneath the last layer. However, once I started the post-production process, the raw painting documentation footage can be assembled together differently, and not necessarily chronologically, using the various video effects and motion effects of Premiere. For example, the documentation of the painting is completed at the yawning Sandy, the final stage of the painting, yet the Documentation Art has the capacity to go beyond the executed painting, through the video editing process.

Sandys is open to the experimental potentiality during the video editing process. From Scene 6 to Scene 27, the video follows the horizontal timeline, except for the interruption of painting action clips, and extreme close-ups of painting. From Scene 28 to the last scene, Scene 35, the context of the video becomes autonomous from the actual

painting process. The painting studio scene is followed by the final stage of the painting *Sandys*. The scene was intentionally placed to awaken the audience to the realization that the whole process of painting is done in the studio space, and it is not made of digital effects, but with actual painting. In addition to that, Scenes 31–35, with extreme closeup shots of her mouth which looks like a landscape, were deliberately inserted to accelerate the audience's emotional and perceptual reactions to the scenes. As the last scene took an extreme closeup of the mouth, it went back to void before it was painted over, then returned to the initial painting in a loop. This is related to the third synthesis of time and the eternal return in which the extreme differences reach their ultimate, and return to the reverse side. This happens in the passive-self and impersonal larval subjects in the dynamic process of becomings.

3.2.2.3 Sound

The actual painting experience involves various ambient sounds. Sound always accompanies the visual painting process; for example; when I touch the surface of the paper, mix colours on a plate, wash brushes, or load colours on the painting surface. As stated by Bordwell and Thompson (2004, p. 348); 'sound can actively shape how we perceive and interpret the image.' Thus sounds have a great effect on overall Documentation Art quality, and directly affect the audience's emotional and perceptual experience. In the editing process, the visual images were edited first, with or without sounds; then sounds clips were selected and edited according to the flow of the video. Painting sounds and conversation between Sandy and myself were carefully recorded with specialized sound equipment to attain the best quality source-connected sound directly. Some sounds were recorded with source images simultaneously using a DSLR

camera and a camcorder, which perfectly interlinked with the visual images. Also, separate microphones, such as cardioid and contact microphones, were used for recording sounds.

In the editing process, some pre-recorded sounds were modified or manipulated with sound effects in the sound software Audacity, to make non-literal[19] musical sounds to increase emotional or inner vector in the video. They are intentionally source-disconnected, and do not function to help understanding or clarify the outer painting process, but instead, to intensify the inner rhythm of the painting process. *Sandys* uses a mixture of literal and non-literal sounds, which is an effective way to convey Deleuze's transcendental aesthetic of sensation. In addition, sounds modified with effects are called 'wet sounds' and sounds without effects – direct recordings - are called 'dry sounds'. Wet sounds are especially created to be inserted in the stop-motion animation footages made from photography, since the scenes do not have original source-connected sounds. For instance, the sounds in Scene 7 are wet sounds. The sounds were directly recorded from painting actions, including the hisses, tapping bowls, mixing colours, brush work, and camera shutter button. These sounds were distorted and modified into wet sounds containing a dissonant combination of whams, hisses, and nervous tapping sounds which can be heard throughout the time-lapse photography-like painting development scenes. As Zettl (2011, p. 301) wrote, 'music and other nonliteral sounds, such as electronic hisses, whistles, and whims, can provide or increase the aesthetic energy of a scene.' The wet sounds in the Scene 7 seems irrelevant to the image,

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[19] 'Non-literal sounds are not intended to refer to a particular sound source or to convey literal meaning' (Zettl, 2011, p.301).

yet become impromptu musical sounds which can intensify the emotional aspects of the painting process.

Sounds also have an information function, including dialogue and narration in *Sandys*. The main plot follows a conversation between Sandy and me, while Sandy flips her drawing book pages. The dialogue scenes with Sandy's drawing and actual painting scenes keep crossing over in the video. Most dialogue in *Sandys* is referential and literal sounds, as in Scenes 5 and 11. However, in Scenes 13 and 25, the sounds are intentionally disconnected from the sound source, and mixed with many layers of sounds, including a dialogue and modified painting sounds, to make non-literal sounds. The same sound, such as the dialogue of Sandy, can be literal or nonliteral, depending on where and how the sound is placed. For example, Scene 5 includes a dialogue between Sandy and me regarding Sandy's angel and devil drawings. The dialogue starting in Scene 5 continues for a while after Sandy has moved off-screen in Scene 6, which shows my painting action on Sandy's portrait. Thus, the literal sound in Scene 5 became non-literal, since the sound was intentionally disconnected from the source to show the connection between Sandy's portrait and Sandy's drawings. The impact of sounds climaxed with the ice cream girl from Scenes 25 to 27. The frantic, chaotic sounds consisted of a mixture of literal and nonliteral sounds, including modified wet sounds from painting and dialogue. The sounds deepen the internal condition and sensual experience which cannot be achieved with only literal sounds.

In the editing process, sounds were edited to correspond to or intensify visual images. For instance, in Scenes 25 and 27, sounds were made of a mixture of 10 layers of sounds

clips, including sounds used in other sections of *Sandys*, such as dialogue between Sandy and myself, and wet or dry painting sounds. Sometimes the sounds in the scenes intentionally overwhelm the video images, to create sensations beyond just the visual perception. This chaotic sound intensifies the emotional and internal forces between the transitional images of Sandy. Furthermore, in Scenes 28 and 29, the chaotic sounds suddenly stop at the yawning Sandy, and the scene suddenly changes to the studio scene without sound. As claimed by Bordwell and Thompson (2004, p. 348), 'A quiet passage in a film can create almost unbearable tension, forcing the viewer to concentrate on the screen and to wait in anticipation for whatever sound will emerge.' The silence in the scene creates a sudden emotional and perceptual disjuncture and a bloc of sensations. The tension created in the scenes is broken again by the tapping painting sounds. As noted by Bordwell and Thompson (2004), sound functions to increase the rhythm of the shot sequence or the rhythm of the entire visual vector structure in *Sandys*.

I have described the process of making the Documentation Art *Sandys* in terms of painting, video and sound editing. *Sandys* is located between paintings and films, and becomes an independent fine art piece from both of them. Therefore, *Sandys* cannot be interpreted by pre-made classification of Deleuze's cinematic signs and images. This is because Deleuze's classification of cinema does not involve a film making process; the sensory-motor schema, used in the classification of the movement-image and time-image cinemas, is based on contents and images after production. Although Deleuze defines the direct time-image as the collapse of the sensory-motor schema, a film production includes a rigourous sensory-motor action schema. For instance, *Last Year in Marienbad* (Resnais, 1961) is a great film example of time-image cinema which reveals compossibility of different times in the present. A conventional film production

is a massive collaborative project in which many elements and people are involved in different parts of the film. Even though *Last Year in Marienbad* is described as crystal images by the collapse of sensory-motor schema, it must be produced from the precise law of the sensory-motor schema, such as the director's careful plans for shooting, casting actors, selection of shots, sites, garments, and safety issues, as well as a precise determination of the editing process of sound and video. Regardless of the cinematic images, signs, and contents of films, all films are the result of problem solving based on the sensory-motor schema before and/or during the filming process. Ironically, the more inorganic or direct time-images which appear as a result of the production and of the director's intention, the more precise sensory-motor schema must be done in the film production. As stated by Deleuze (1994, p. 91), 'the form of time is only for the revelation of the formless. The extreme formality is there only for an excessive formlessness.' In other words, the formlessness of time can be revealed through extreme formality. Therefore, all films are produced by the interaction of many different elements in which extreme differences are contracted at multiple decisive points.

The *Bunche* painting process itself is becoming, and the sensory-motor action schema or its collapse cannot be presupposed to explain the process of painting or Documentation Art. Instead, desubjectification is a crucial element to elucidate the nature of the Documentation Art. The painting process intrinsically reveals a pure being of sensation (*difference of intensity*) in continuous variation of becomings underneath the surface of a painting. In addition, each stage of the Documentation Art is solely done by the artist herself through a repetitive process, and the artist herself is involved in the whole process of making the art work. This emphasizes the importance of Deleuze-Bergson's manner of intuition and desubjectification as methods of creation. Deleuze's

transcendental aesthetics of sensation is explained by pre-individual or impersonal singularization, which leads us to leave the domain of conceptual representation toward the condition of real experience in transcendental time. Moreover, Deleuze's transcendental aesthetics of sensation intrinsically encounters Asian aesthetics in terms of immanence, univocity of being, and Taoist aesthetics, which will be investigated and theorized as the aesthetics of Transcendental Realism in the next chapter.

Chapter 4 Transcendental Realism in Art

In *What Is Philosophy?,* Deleuze and Guattari (1994, p. 35) state that philosophy creates concepts and 'always introduces a powerful Whole that, while remaining open, is not fragmented: an unlimited One-All, an Omnitudo that includes all the concepts on one and the same plane.' Following Deleuze's line of reasoning, I will argue that the Documentation Art is *Agencement* [20] composing the unlimited One-All driven by Deleuze's univocity. This project investigates how a style of *Bunche* painting and the Documentation Art can be engaged in philosophical or ontological enquiries in search of the real in art practice and life which I call 'Deleuze's Transcendental Realism'. The Documentation art project aims to provide an original perspective about Korean *Bunche* painting and film in terms of the process which ultimately created the Documentation Art by means of integrating Deleuze's transcendental Empiricism and aesthetics of Taoism.

In this chapter, I will develop an argument of Deleuze's Transcendental Realism in the Documentation Art project through an interdisciplinary interpretation of Univocity and transcendental empiricism. This study is integrated with Deleuze's transcendental aesthetics, which is distinct from the Kantian formulation of transcendental aesthetic in terms of time and subjectivity. In order to explicate Deleuze's Transcendental Realism

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[20] 'Agencement implies specific connections with the other concepts. It is, in fact, the arrangement of these connections that gives the concepts their sense. For Deleuze and Guattari, a philosophical concept never operates in isolation but comes to its sense in connection with other senses in specific yet creative and often unpredictable ways. […] Agencement designates the priority of neither the state of affairs nor the statement but of their connection, which implies the production of a sense that exceeds them and of which, transformed, they now form parts' (Philip, 2006, p.108).

based on Deleuze's transcendental empiricism, it is first necessary to investigate what is Deleuze's ontology—'the univocity of being' in relation to 'the plane of immanence'. I will also relate Deleuze's 'univocity' to the aesthetics of Tao in Neo-Confucianism. This study can elucidate and expand the meaning of univocity of being; philosophy as a whole. This interdisciplinary interpretation of univocity is not only the fundamental elements in the aesthetics of Transcendental Realism but also crucial arguments exploring Deleuze's theory of art.

4. 1 The Univocity of Being

In *The Clamor of Being*, Deleuze's important critic Alain Badiou (1999, p. 24) argues that the univocity of being 'brings us the very core of Deleuze's thought'. I agree with Badiou's interpretation of Deleuze as a classical thinker of 'The One', the univocity. Deleuze often characterized himself as a 'pure metaphysician'. For Deleuze (2004b, p. 205), 'philosophy merges with ontology, and ontology merges with the univocity of being.' I will investigate how Deleuze's philosophy of immanence merges with the univocity of being. As noted by Deleuze and Guattari (1994, p. 36), 'Concepts are like multiple waves, rising and falling, but the plane of immanence is the single wave that rolls them up and unrolls them.' What Deleuze calls the plane of immanence is powered by the univocity of being. In this infinite fluctuation of waves of Deleuze's concepts, the Documentation Art *Sandys* seeks to create a single voice in the same sense that Deleuze means by transcendental empiricism.

Deleuze's argument of the univocal pushes us to the edge of thought, to make logic and

reason malleable, and to think beyond preconceived immovable criteria, and instead, with transcendental sensibility. In *Difference and Repetition*, Deleuze (1994, p. 35) wrote that 'a single voice raises the clamor of being'. According to Badiou (1999), univocity does not mean that being is numerically one or has a single identity. He emphasizes that 'it is in a single and same sense that being is said of all its forms' (Deleuze, 1999, p. 24). Deleuze (1994, p. 303) also points out that 'the numerical distinction between beings is a modal, not a real distinction'. What is meant by Deleuze's argument is that beings are formal or modal distinctions of being, while being remains ontologically one. The distinctions between beings introduce no division into the substance; being which is expressed through beings in a single and same sense. As described by Deleuze (1994, p. 36), 'In effect, the essential in univocity is not that being is said in a single and same sense, but that it is said, in a single and same sense, of all its individuating differences or intrinsic modalities.'

The univocity of being is similar to Chi His's explanation about 'The Great Ultimate' (太極) in Neo-Confucianism. Chi His said that 'there is only one moon in the sky but when its light is scattered upon rivers and lakes, it can be seen everywhere. It cannot be said that the moon has been split' (Chan, 1969, p. 638). It would be helpful to understand the univocity of being by comparing the moon to 'being', and the scattered light and the reflection of the moon in everywhere to 'its individuating differences or intrinsic modalities'.

In *Difference and Repetition*,[21] Deleuze (1994) also explains the univocity of being with the relation between being and beings, its forms: The univocity of being was informed by his adopted philosophical fathers—Duns Scotus, the Stoics, Spinoza, Nietzsche, and Bergson—whose philosophies and ontology merged with the univocity of being (Deleuze, 2004b, p. 205). Deleuze (1994, p. 35) argues that 'there has only ever been one ontological proposition: Being is univocal' throughout the ontological history of those philosophers. Beings are multiple and formally distinct, but they remain equal and ontologically one (Deleuze, 1994, p. 303). To be specific, beings are 'mobile individuating multiple differences' existing in the world, including such examples as a human, a dog, a tree, a computer, a painting, virus, mind, perception, a desk, or the Earth; and they are always in the process of disjointed and divergent movements and changes. Therefore, being is said by its forms differently, and the forms which are always mobile and displaced within being, which do not break the unity of its sense (Deleuze, 1994, p. 304). In this sense, beings are immanent within being, the unlimited One-All. The essential fact is that being is univocal while beings, the forms of being are equivocal in a univocal being.

Furthermore, Badiou (1999) states that being is expressed by the forms of being, the individualizing differences, not by any fixedness under categories of a species, a generality, or a type. Badiou (1999, p. 24) wrote that 'for Deleuze, beings are local

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[21] 'From Duns Scotus to Spinoza, the univocal position has always rested upon two fundamental theses. According to the one, there are indeed forms of being, but contrary to what is suggested by the categories, these forms involve no division within being or plurality of ontological senses. According to the other, that of which being is said is repartitioned according to essentially mobile individuating differences which necessarily endow "each one" with a plurality of modal significations' (Deleuze, 1994, p.303).

degrees of intensity or inflections of power that are in constant movement and entirely singular. And as power is but a name of being, beings are only expressive modalities of the One.' Comparing being to the moon, the scattered lights from the moon could reflect it on the lake, ocean, a glass of water, eyes of animals, and a poet's mind. The light is scattered into many different things in the world depending on when, where and how it is reflected, with endless openness, which endows modalities of being. The moon is not allocated to any fixed or pre-existing manners. As argued by Deleuze (1994, p. 304), 'being is said of difference itself. It is not analogous being which is distributed among the categories and allocates a fixed part to beings, but the beings which are distributed across the space of univocal being, opened by all the forms.' The light of the moon is distributed with nomadic ways, as opposed to the sedentary distributions of analogy.

Most importantly, Deleuze (1994, p. 37) argues the 'equality of being' in the univocity. The univocity of being encompass all formal differences of beings in a single voice and in the same sense[22] in which all differences are embraced equally within being. Once more, the univocity of beings is expressed by its forms, the mobile individualizing differences with openness and return. As described by Deleuze (1994, p. 304), 'Everything is equal!' Everything returns!' The equality of being is said only when the extremity of difference is reached. The return is a principle of nature, like the circulation of the four seasons. A wild flower blooms in spring, is abundant with green leaves in summer, has small seeds in fall. When the flower withers and is covered with snow in the cold winter, it looks like the life of the flower has ended. However, when it reaches

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[22] An example can be unconditional love; even though mother's love is expressed in many different ways, her love (being) is always equal no matter what situations (beings).

the extremity in winter, a new life starts under the soil, and the small seed is preparing for a new life in spring. For more examples, at the moment night gets darkest, morning begins. Immediately after the moon becomes a full moon, it returns to a crescent moon. When a dictatorship reaches the state of excess, a revolt arises. When abstract painting reaches its extremity with minimalism, contemporary or hyper realism appears. These are the nature of return and equality which are the essential features of being.

To further describe the equality of being, I will invoke the example of the moon again. The light of the moon is scattered upon myriad differences in the world, and the moon can be seen everywhere. The myriad differences are formal distinctions of the moon, not a real distinction. In other words, there is only one moon, yet the moon has many different names and meanings depending on its shapes and the season, but they do not change the nature of the moon. The meanings and names of the moon are all different and changeable depending on regions, seasons, and people's perception and emotion. However, no meaning and names are more real than any other, and they are all equal for the moon. The mobile individualizing difference in itself—the moon reflected on the lake, painted on canvas or being possessed in a painter's memory—equally possesses the moon in its entirety. Thus, being is said in a single same sense throughout all its mobile individualizing differences, as opposed to analogies under any prefixed categories (Deleuze, 1994, p. 304).

As argued by Colebrook (2010, p. 295), 'if philosophy has been dominated by Platonism, this is because being has been deemed to be equivocal: only one being truly is, while other beings are dependent, secondary, either not truly substances or different types of

substance.' The philosophy of equivocity or dualism represented by Platonism has a non-surmountable distinction between Ideas and copies, and hierarchical value judgments are inevitably involved depending on how close they are to the Idea. The closest resembling copies are icons, and the copies in which the least resemblances are found are simulacra. The simulacrum is the copy of the copy which is inaccurate and betrays the model.

However, Deleuze sees the distinction between copy and model as unnecessary or misguided. No beings are more real than any others in the univocity of being. As asserted by Baruch Spinoza, the unity of substance is not distinguished between God and modalities, and God is immanence in modalities in a single sense (Spinoza, cited in Park, 2012, p. 31). In Deleuze's ontology of univocity, there is no transcendent God, essence or Ideas; they are all immanent within the unity of substance, the multiple-one. As we have seen, for Deleuze, Ideas are not essences, but virtual multiplicities. Multiplicity is the true substance itself which replaces the one no less than the multiple (Deleuze, 1994, pp. 182 - 187). Ideas are the multiple-one which encompasses all multiple differences, the simulacra without resemblances in the univocity of being. For Deleuze, the one is multiplicity. 'Everything is multiplicity in so far as it incarnates an Idea. Even the many is a multiplicity; even the one is a multiplicity' (1994, p. 182).

Deleuze's univocity of being is powered by simulacra and multiplicity. For Deleuze, the simulacra are multiple individualizing differences in themselves, and resist any resemblances and analogies between the original and copies. Deleuze (1994, p. 303) states that 'Univocity signifies that being itself is univocal, while that of which it is said

is equivocal: precisely the opposite of analogy.' As opposed to an analogy between copies in favour of simulacra, Deleuze wrote that:

> The simulacrum is the instance which includes difference within itself, such as (at least) two divergent series on which it plays, all resemblance abolished so that one can no longer point to the existence of an original and a copy. It is in this direction that we must look for the conditions, not of possible experience, but of real experience (Deleuze, 1994, p. 69).

The simulacrum is the difference in itself which abolishes all resemblances between the copies and the original. The simulacra remain formally equivocal in a univocal being and assert their own differences, equalities and realities in univocity of being. According to Deleuze (2004), the mobile individualizing differences are all immanent in one substance, one being. The mobile individualizing differences are the simulacra abolishing all analogy between the forms of being. Simulacra assert the equality of being within the multiple-one, Ideas. As Claire Colebrook (2010, p. 295) wrote, 'there is no events and phenomenon which is more real than any other. There is only one being: perceptions, anticipations, memories and fictions are as real as atoms, universals, concepts or bodies. Being is said of difference itself, the simulacrum.' Being is the multiple one expressed by its forms, the simulacra which equally possess a full reality immanently in univocity of being.

To sum up, my project explores three main features of Deleuze's univocity: equality, simulacra (differences) and reality. First, equality of being is expressed by its forms, the mobile individualizing differences in a single voice and same sense. Each individuality in itself equally possesses being in its entirety. Second, the individualizing differences

are simulacra, the ontological equality abolishing all resemblance and analogy under the any categories by repetition. Last, the simulacra are empowered by thoughts of immanence in the univocity, giving the simulacrum a full reality in itself. No one is more real than any other in the univocity of being. As Badiou emphasizes, the univocity of being is essential for interpreting Deleuze's overall philosophical system, and it is also a foundation for my art practice-based research. The Documentation Art project explores based on the univocity of being encompassing the interdisciplinary interpretation of the univocity, Deleuze's transcendental empiricism and East Asian art philosophies. In Taoism and Korean Neo-Confucianism, the univocity can be interpreted as '*Li-Ki* monism' which is the core of the philosophical arguments which have significant influenced on painting styles throughout Joseon dynasty (1392 - 1920) in Korea.

4.2 The Univocity of Being and Documentation Art

This chapter attempts to connect the Documentation Art with the univocity of being. This connection will be the basis of my argument about Deleuze's Transcendental Realism in art. I will connect the Documentation Art with the univocity of being based on its three main features: equality, simulacra (difference itself), and reality.

First, the univocity of being; equality. The Documentation Art is characterized as the equality of being. The Documentation Art *Sandys* is a single piece which encompasses all the differentiated layers of painting images simultaneously behind the final stage of painting in a single sense. The *Bunche* painting *Sandys* consists of multiple painted

layers which were captured by 1,321 digital photographs and 69 video clips. Along with Deleuze's univocity of being, the process of painting becomes a living physical continuum in which the virtual being is constantly actualized immanently. The function of photography differentiates the images in the continuum of the painting process, and at the same time, video recording also wrests the intensity of moving images from the continuum of painting. The photographic and video images captured from the painting process are formally, numerically partitioned and repartitioned with all different intensities of force, and become the concretized forms of being. However, as Deleuze emphasizes (1994, p. 303), 'numerical distinction between beings is a modal, not a real distinction.' The real distinction is an ontological difference which is equivocal in univocal being. In Documentation Art, all individualizing differentiated layers of painting, including the final stage of the painting, merges into the single painting in a same sense. The Documentation Art piece encompasses all different layers of the painting equally, whereas these layers are normally indiscernible in the final stage of painting.

Secondly, the univocity of being; simulacra. Documentation Art is located between painting and film, which synthesizes the multiple aspects of painting into a continuum of differentiating process. The Documentation Art *Sandys* synthesizes not only different layers of painting in the process of the painting, but also combines many different elements or senses into one video art piece in univocity. *Sandys* combines expanded, complicated layers of painting with different audio-visual senses such as sounds, painting action, and painting materials, into a single video piece. The multiple images, the mobile individuating differences are reunited into a single video art piece as they are assembled together in multiplicities, the multiple one. Each element in the

Documentation Art has its own difference in itself, and resists any conceptual resemblance between images. The images of paintings are not copies of the model, the final painting. They are multiplicities and simulacra in the process of creation, resisting any Platonic resemblance between images and copies. The Documentation art is an assemblage of simulacra which is the 'discordant accord', and the process of deformation and transformation, revealing the individualizing differences between multiple elements involved in the painting process.

Lastly, the univocity of being; reality. Each layer of the painting in the Documentation Art has full reality in itself. No image is more real than any other images in the process of creation. Every image in the Documentation Art equally repeats without hierarchical orders or conceptual representation between images. The distinctions of the multiple images in the process of painting are ontologically univocal. As stated by Sauvagnargues (2013, p. 47) in *Deleuze and Art*, 'the image is no longer relegated to the plane of representation but takes on a physical existence.' The painting image in the Documentation Art is not a copy or representation of the executed painting but a different being itself; each individualizing image is difference in itself possessing a full reality equally in the process of making Documentation Art.

In short, I can say the Documentation Art piece, *Sandys* is expressed by many different images of Sandy in a single and same sense, all its mobile individuating differences or intrinsic modalities. Also, all images or layers of *Sandys* have an equal value in a same sense for both the painting and Documentation Art *Sandys*, which is a synthesis of numerous images. Even though the painting *Sandys* is visualized with thousands of

different images, they merge into a single painting in a same sense. The different layers of the painting do not merge into the final stage painting, but the final stage of painting is also one of layers in the Documentation Art, *Sandys*.

4.3 From Transcendental Aesthetic to Transcendental Field

Like the moon, which is called many different names and contains many meanings, the term 'transcendental' has been differently interpreted in many ways, from the time Immanuel Kant (1724 - 1804) first invented the notion of transcendental aesthetic in his *Critique of Pure Reason* (first published in 1781) all the way through Gilles Deleuze's usage as transcendental empiricism or transcendental field in his final published essay, *Immanence: A Life* in 1995. According to Levi R Bryant (2009), the most decisive transformation from Kantian transcendentalism to the Deleuze's transcendental field has been a shift from the domain of epistemology to ontology. As Bryant (2009, p. 47) describes, for Deleuze, 'the transcendental field is not something imposed by the mind upon the world, nor something that belongs to the subject like Kant's forms of intuition and categories of the understanding, but instead belongs to being itself.' Following Bryant's argument, I will explain Kantian transcendental aesthetic primarily as *a priori* structure of mind or cognition within pure intuition. Next, I will describe why Deleuze transforms the transcendental aesthetic to transcendental empiricism, rejecting the categories of the understanding and reason grounded in the conditions of possible experience in search for the condition of real experience. In addition, I will describe how the relation between the subject and the object becomes indiscernible in Deleuze's ontological structure of transcendental field, in which time is not in human sensory intuition or mind, but sensory intuition and mind are within a single-multiple time, the ontological time.

Additionally, Bryant (2009) argues that Deleuze's transcendental project can be better understood as transcendental materialism, even though Deleuze is deeply influenced by classical empiricism—such as David Hume—and describes his philosophical position as transcendental empiricism. In favour of transcendental, Bryant (2009, p. 28) claims that this approach underlines the ontological nature of Deleuze's project and frees it from a too narrow focused sense-data empiricism.[23] Bryant points out that Deleuze's transcendental field does not belong to epistemology—mind, sensory intuition, and categories of understanding—but belongs instead to ontology, the being itself. In other words, things are not for-us, but for things-in-themselves in Deleuze's transcendental field. Likewise, when Deleuze's theory of art is considered in the context of the ontological nature of Deleuze's project, it is better to understand it as Transcendental Realism in which the nature of art belongs to being itself by the transcendental field.

I will argue that Deleuze's theory of art refers to art as an ontological structure of being itself in search for Transcendental Realism—the real transcendental field in life. The crucial argument is the different understanding about time and subjectivity in transcendentalism between Kant and Deleuze. Throughout this chapter, I will investigate the transforming process of transcendentalism—Kantian transcendental aesthetic, Deleuze's transcendental empiricism, and Transcendental Realism—in the Documentation Art project.

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[23] 'Classical empiricism is an epistemology premised on the primacy of the given (sensation) as the origin of all out ideas. It seeks to determine both the origins and limits of our knowledge through an analysis of how our ideas are built up from copies of impression' (Bryant, 2009, p. 28)

4.3.1 Transcendental Aesthetic

In the chapter of the '*Transcendental Aesthetic*' in *The Critique of Pure Reason (*1781), Immanuel Kant argues that space and time are *a priori* conditions that ground the possibility of experience which make 'experience' and 'perception' possible. Space and time which are the objective conditions of human perception and cognition. According to Jill Vance Buroker (2006, p. 71), 'Kant distinguishes between the sensibility and the understanding, and argues that our original representations of space and time are given *a priori* in sensible intuition, and they originate in intuition rather than the understanding.' According to Deleuze (2008, p. 18), for Kant, sensibility and understanding are different in nature— one as a faculty of intuition, and the other as a faculty of concepts.

On the one hand, without space and time, human beings cannot recognize objects such as a glass of water on the desk. We experience and understand the concept of the glass of water because space and time are *a priori* in our sensory intuition, which refers to the transcendental aesthetic. Kant's transcendental aesthetic is 'a science of all principles of a *priori* sensibility' (Buroker, 2006, p.44). Human sensibility comprises pure intuition; space and time, which are the basis of the synthetic *a priori* cognitions; and pure forms of all sensible intuition, which makes it possible for us to recognize, understand, and know the presence of the glass of water. Kant tried to identify all of the conditions of possibility grounding human knowledge which are universal and logically necessary for human knowledge (Stagoll, 2010, p. 288). Kant calls these the categories[24] of the understanding; they build on and are grounded in intuition.

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[24] 'The understanding makes use of *a priori* concepts which are called categories; if we ask how the categories are defined we see that they are both *representations* of the unity of consciousness and, as such, *predicates of the object in general*' (Deleuze, 2008, p. 14).

On the other hand, space and time are *a priori*, pure sensible intuition contributed by the subject. Therefore, it is impossible to know of the existence of the glass of water if there is no subject experiencing the object within pure sensible intuition. As Matt Lee (2009a, p. 52) describes, for Kant, experience is the activity of synthesis which is a structure of judgment and employing of concepts rather than an immediate process. 'All experience must be constrained by the modes of intuition and judgment he outlines in the Aesthetic and the Analytic. This must derive from conceivability of criteria' (Lee, 2009a, p. 53). For Kant, we have *a priori* representation which does not derive from direct experience (Deleuze, 2008, p. 12). The glass of water is experienced by our *a priori* representation within categories of understanding which is the condition of objects of experience. The transcendental aesthetic, space and time in intuition, is given and belonging to the subjective constitution of the mind, and pure intuition therefore, recognition or understanding of things-in-themselves is not possible because things themselves do not include space and time. Buroker points out that 'it follows that space and time are only forms under which objects appear to us, and not features of things in themselves' (2006, p. 72). Thus, space and time are transcendental subjective pure senses, and they do not belong to 'things-in-themselves'. Thus we don't know things as they are in themselves. Bryant also argues that the aim of Kant's transcendentalism is to discover the condition of possible experience and the limits of knowledge.

In short, through transcendental expositions, Kant argues that space and time are *a priori* sensory intuitions which make the categories of understanding possible, which is universal and logically necessary, at the cost of negating that we can know the nature of

things in themselves (Buroker, 2006, p. 72). In Kantian transcendentalism, our understanding or judgment about the glass of water is restricted by prior representation in the transcendental catalogues of possibility. I agree with Deleuze's argument that 'Kant ends up valorizing recognition as model of what it is to think in a way that ends up defending orthodoxy and prohibiting the emergence of the new' (Deleuze, cited in Bryant, 2009, p. 36). Therefore, Deleuze rejects the category of possibility, since all possibilities are pre-defined and nothing new is created.

4.3.2 Transcendental Empiricism

Deleuze's transcendental empiricism pursues real conditions of actual experience, rather than the abstract conditions of possible experience of Kantian transcendental aesthetics (Stagoll, 2010, p. 289). Deleuze's transcendental empiricism is a fundamental re-formation of the Kantian transcendental aesthetic, which replaces the transcendental as a condition of possible experience with the condition of real experience. Lee (2004, p. 159) states that 'the relation between Deleuze's concept of immanence, transcendental empiricism and individuation is one that is tied into the virtual and actual double'. Informed by Bergson's challenge of the notion of the possible in support of the virtual, Deleuze points out that 'the possible is a false notion, the source of false problems' (Deleuze, 1988, p. 98). For example, in Kantian transcendental aesthetic, the real cup is a resemblance of the possible cup in categories of possibilities, yet the possible cup is derived from the real cup. The transcendental aesthetic framed by Kant as a condition of possible experience depends on the conceptual connection between possible and the real. In this relationship, the real is already completely given in the process of realization which

includes resemblance and limitation. I agree with Deleuze's criticism of this idea in that 'we give ourselves a real that is ready-made, preformed, pre-existent to itself, and that will pass into existence according to an order of successive limitations' (Deleuze, 1988, p. 98).

As opposed to the condition of possible experience, Deleuze replaces the possible with the virtual through use of the transcendental as a condition of real experience. In *Bergsonism*, Deleuze argues that the virtual can be distinguished from the possible in that the possible is the opposite of the real while the virtual is opposed to the actual. Deleuze also points out the differences in *Difference and Repetition*: 'the possible is opposed to the real; the process undergone by the possible is therefore a "realization." By contrast, the virtual is not opposed to the real; it possesses a full reality by itself. The process it undergoes is that of actualization' (1994, p. 211). For example, in the process of 'realization', the real cup resembles the possible cup, which is derived from pre-existing categories of possibilities in Kantian transcendental aesthetic. On the contrary, in the process of 'actualization', the cup itself has its own reality, whether the observer recognizes it or not. It is not limited by possible conditions brought about by transcendental subjects, but is actualizing its virtuality without limited categories of possibilities. The cup itself is not for us to experience, but a thing in itself. As stated by Deleuze (1994, p. 212), 'the actualization of the virtual, on the contrary, always takes place by difference, divergence or differenciation. Actualization breaks with resemblance as a process no less than it does with identity as a principle. Actual terms never resemble the singularities they incarnate.' The actualization is not a result of any limitation of a pre-existing possibilities, but always a genuine creation.

Likewise, the possible has no reality, whereas the virtual is not the actual, but possesses a reality. The virtual is 'a real without being actual, ideal without being abstract' (Deleuze, 1988, p. 96). The relation between the possible and the real includes the process of realization, with resemblance and limitation in a discontinuous manner. The real is supposed to resemble the possible in the process of realization. On the contrary, the virtual undergoes the process of actualization, and it possesses a full reality by itself (Deleuze, 1994, p. 211). Deleuze (1994, p. 263) argues that this is 'a question of existence itself', and that there is no difference between the existence and non-existence of the possible object. The virtual and the actual are both fully real and have a reciprocal relationship. The pair of the virtual and the actual do not resemble each other, or are limited by 'possible upon each other to be realized or the opposition of the possible to the reality of the real' (Deleuze, 1994, p. 211).

To give an easily understandable example, the relation of the actual to the virtual can be found in a small seed. The actual seed itself includes virtuality simultaneously: events such as becoming a plant, becoming flowers, becoming withered, and becoming a seed again. It could be even eaten by animals or human. It is open to infinite changes. The seed is always in the process of actualization (differenciation), depending on how it is connected with other events such as humidity, sunlight, the state of the soil, and many other conditions. Even though the virtuality of the seed is not visible or actualized yet, it has a full reality in the process of actualization with vital force or energy. The virtual does not result from any limitation of a pre-existing possibility. This is the condition of real experience in Deleuze's transcendental empiricism. For Deleuze, there is no room

for a transcendental subject to experience the seed within pre-categorized sensory intuition and understanding. Whether a Kantian subjective mind recognizes the virtuality of the seed or not, the seed itself undergoes the process of actualization and differenciation. For Deleuze's transcendental field, the object is not subordinated to the transcendental subject, and the subject also does not have *a priori* or ready-made limitation to resemble as a condition of possible experience. In contrast, the subject and the object are indiscernible in transcendental field; they are both in transcendental, ontological time.

4.3.3 The Transcendental Field and the Univocity of Being

In Deleuze's transcendental field, the seed is not subordinated to Kantian transcendental subjectivity or the synthetic unity of apperception which gives universal extension. Instead, the thing exists for itself, not for us, in full potential and reality, in the process of differentiation and actualization. The subjectivity itself also does not have *a priori* or given limitation to resemble as a condition of possible experience. The subjectivity does not possess time in an *a priori* sensory intuition. In contrast, time can be analogized as the ground prior to the subjectivity. The subjectivity and the seed are both within time, and they are indiscernible in their internal differences in the transcendental field (Bryant, 2009, p. 43). Time becomes the transcendental condition of both the subjects and the objects. This is a crucial shift from Kantian transcendental aesthetic to Deleuze's transcendental field; from the domain of epistemology to ontology.

I argue that the transcendental field is another name for Deleuze's univocity of being;

time is another name of being, which conveys the same meaning. The transcendental field shares the same features in my Documentation Art project as the univocity of being; equality, simulacra (difference) and reality. In the transcendental field, subjectivity and things-in-themselves are all mobile individualizing differences and multiplicities possessing full realities in a single and same time. As Deleuze (1988, p. 81) describes in *Bergsonism*, 'Bergson defines duration as virtual or continuous multiplicity', which implies a single and same time. As Deleuze (1988, pp. 82-83) wrote, there is only one time, but it is multiplicity, the multiple one. This transcendental time as virtual multiplicity encompasses all mobile individualizing differences equally in which the subjectivity and the objects become indiscernible within a single time. Deleuze defines the transcendental field as impersonal and pre-individual, because there is no transcendental subjectivity involvement, which resembles the corresponding empirical field. In *The Logic of Sense* Deleuze (2004b, p. 126) also states that 'these impersonal and pre-individual nomadic singularities constitute the real transcendental field.' The pre-individual nomadic singularities are 'the true transcendental events' (Deleuze, 2004b, p. 118). The singularities 'are distributed in a "potential" which admit neither Self nor I, but which produces them by actualizing or realizing itself, although the figure of this actualization do not at all resemble the actualized potential' (ibid). Therefore, as Deleuze (2001) notes, the transcendental field cannot be defined as that of a consciousness. A consciousness is a synthesis of unification which inevitably includes 'the point from the I', or 'the point of view of the Self' (Deleuze, 2004b).

By way of contrast, the impersonal and pre-individual nomadic singularities occur on an unconscious surface. They are produced by a nomadic distribution which is a mobile, immanent principle of auto-unification. The nomadic distribution is distinct from

sedentary distributions as conditions of the syntheses of consciousness (Deleuze, 2004b, p. 118). The impersonal and pre-individual nomadic singularities are beings created by the univocity of being in the transcendental field. Unlike the Kantian transcendental subjects, imprisoned in 'the point of view of the self' as the condition of possible experience, Deleuze's transcendental time, as a genetic condition of real experience, perpetually generates 'potentials' which are changing, shifting, affecting and being affected in the process of actualization of virtuality, while creating flexible, open assemblages of the mobile individualizing differences in life.

4.4 Art as Simulacra in the Transcendental Field

As we have seen before, Deleuze's transcendental field and univocity of being are the 'multiple one' that share the same characteristics; equality, simulacra and reality. In the transcendental field, the pre-individual nomadic singularities are distinguished from the categories of representation in a search for the condition of real experience. Most importantly, they are understood as simulacra, the instance abolishing resemblance and analogies between copies and the original in Platonism or *a priori* representation in Kantian transcendental aesthetic. The simulacrum is difference in itself which is in the process of mobile distributions in the transcendental field. As Deleuze (1994, p. 69) states, the simulacrum separates itself *from* the condition of possible experience for the condition of real experience; the simulacrum is a difference of difference as its immediate element having a full reality in itself.

In *What is Philosophy*? Deleuze and Guattari describe a way to discover simulacra in

painting process:

> The painter does not paint on an empty canvas [.....]; but the canvas is already so covered with preexisting pre-established clichés that it is first necessary to erase, to clean, to flatten, even to shred, so as to let in a breath of air from the chaos that bring us the vision' (Deleuze and Guattari, 1994, p. 204).

In an essay on the contemporary French Photogenic painter Gérard Fromanger, *Cold and Heat* (Deleuze, 1999), Deleuze clearly explains how the relationship between the model and the copy is reversed, and all become simulacra in the process of Fromanger's painting. Fromanger has never painted on the white surface of the canvas to reproduce an object, but instead paints on the images of black and white photography (simulacra) projected onto the canvas in the dark. Then he starts transforming, reacting, inverting, and heating and cooling the relations of the images on the canvas with colours. This transforming process is comparable with what Deleuze calls a diagram to paint the force relations. The circuit of exchange and communication is established in the painting until nothing is left but the circulation of cold and heat in a vital force of life. As stated by Deleuze (1999, p. 76), 'Fromanger loves everything he paints. And this supposes no abstraction, nor any consent, but a great deal of extraction, of extractive force.' This is Fromanger's method to extract a bloc of sensation through the circuit of force relation in the process of painting which becomes a simulacrum.

As Deleuze states, in transcendental empiricism, the two aspects of Kantian aesthetics —the theory of the form of experience and the work of art as experimentation—are reunited as they are distinguished from the categories of representation. The first one is Transcendental Aesthetic in the *Critique of Pure Reason* (1781), which argues for the objective elements of sensation conditioned by the *a priori* forms of space of time. The

second one is the subjective element of sensation in the *Critique of Judgment* (1790), which is expressed in the feeling of pleasure and pain, formulated by Kant. The two aspects of aesthetics formulated by Kant are radically recast by Deleuze's transcendental empiricism, and reunited with the structure of works of art in favour of aesthetics as an aspect of real experience (Smith, 2012, p. 89). According to Deleuze (2001, p. 26), 'there is a big difference between the virtuals that define the immanence of the transcendental field and the possible forms that actualize them and transform them into something transcendent.' In this nomadic distribution of beings in transcendental field, a work of art becomes the simulacrum which is difference in itself without any categories of representation. Within the structure of art, time and space become objects of essential encounter in the true transcendental field, rather than of recognition, as they are in Kantian formulation (Deleuze, 1994, p. 285).

4.5 Transcendental Realism by the Plane of Immanence

I will examine Deleuze's explanation about the plane of immanence to understand what it means in his philosophy, and how it becomes the basis of the aesthetics of Transcendental Realism. We previously saw how Deleuze's transcendental empiricism searches for the condition of real experience by replacing the relation of 'the possible and the real relation' with the pair of 'the virtual and the actual'. Deleuze develops his transcendental empiricism on the basis of a thought of immanence. As stated by Lee (2004, p. 172), 'Immanence is the alternative transcendental structure of objects proposed by Deleuze.' Manuel DeLanda (2002, p. 172) wrote that 'the virtual appears here as "the plane of immanence" as it appears in artistic thoughts; and the actual as "the plane of reference" as it is investigated by scientific thought.' The virtual and the

plane of immanence and their relation with aesthetics of Tao are key concepts to understand Deleuze's aesthetics as Transcendental Realism, which will be elucidated in the next section.

Traditionally, immanence is opposite to transcendence. In *What is Philosophy?*, Deleuze and Guattari argue that Kant discovers 'the modern way of saving transcendence' by locating immanence in the transcendental subjectivity:

> Beginning with Descartes, and then with Kant and Husserl, the cogito makes it possible to treat the plane of immanence as a field of consciousness. Immanence is supposed to be immanent to a pure consciousness, to a thinking subject. Kant will call this subject transcendental rather than transcendent, precisely because it is the subject of the field of immanence of all possible experience from which nothing, the external as well as the internal, escapes (Deleuze and Guattari, 1994, p. 46).

As Deleuze and Guattari (1994, p. 47) replace the possible with the virtual in his transcendental empiricism, he wants to think of 'transcendence within the immanent, and it is from immanence that a breach is expected'. What kind of breach is expected? Deleuze stresses that the transcendental is not the transcendent, as Kant distinguishes, which cannot be defined by consciousness, but instead can be defined as a pure plane of immanence. In *Pure Immanence: Essays on A Life*, Deleuze (2001, p. 26) wrote that 'absolute immanence is in itself: it is not in something, to something; it does not depend on an object or belong to a subject.' In order to be immanence in itself, the transcendental evades the transcendence of the subject and of the object, which are no longer discernible in the pure plane of immanence. When immanence is immanent to itself, not to a subject, the transcendental field consists of impersonal and pre-individual

singularities in the plane of immanence. As stated by Deleuze and Guattari (1994, p. 50), 'every plane of immanence is a One-All: it is not partial like a scientific system, or fragmentary like concepts, but distributive—it is an "each". The plane of immanence is interleaved.' This again refers to the univocity of being in his ontology, as I described earlier in this chapter. The One-All, the interleaved impersonal singularities, defines the transcendental by the plane of immanence.

In *What is Philosophy?*, Deleuze and Guattari (1994, p. 59) wrote that the plane of immanence is an inside deeper than any external world and is the 'non-thought within thought'. The plane of immanence is pre-conceptual, or concepts themselves as a non-conceptual understanding which is traversed by movements of the infinite (Deleuze and Guattari, 1994, p. 40). Deleuze and Guattari (1994, p. 36) also argue that concepts are events and the plane is the reserve of purely conceptual events, the horizon of events. As we saw earlier, 'the transcendental field cannot be defined by the consciousness that is coextensive with it, but removed from any revelation' (Deleuze, 2001, p. 26). Therefore, Deleuze brings about transcendental empiricism which can define the transcendental field or immanence as a pure immediate consciousness with neither object nor self, but in itself (ibid). Thus, this opens up the ontological understanding of art and artistic creation in pure immanence.

Deleuze's Transcendental Realism appears when transcendental empiricism is used to explore a work of art in relation to the plane of immanence and the univocity of being. In *Deleuze and Art*, Sauvagnargues states that, 'there is only one world, and the art's effect is produced in the real. This very surprising theory of reference rejects all

analogical *mimesis*: art, which is the real, flows matter, and arranges new encounters with it' (Sauvagnargues, 2013, p. 152). In Deleuze's transcendental field, a work of art itself does not allow any consideration of the notion of representation in terms of analogy, and that art becomes simulacra, the pure virtual events given their full reality by the plane of immanence. According to Deleuze and Guattari (1994, p. 51), 'each plane of immanence can only claim to be unique, to be the plane, by reconstituting the chaos it had to ward off: the choice is between transcendence and chaos.'

In Deleuze's Transcendental Realism, a work of art breaks with any consideration with the transcendent; instead, art captures the event's *haecceity*[25]; 'singularization' rather than individuation as a life of pure immanence. Deleuze's aesthetics of transcendent field, a work of art becomes the composition of indefinites which cannot be expressed with concrete concepts or abstract universal ideas. Deleuze's Transcendental Realism can be logical extension of Kantian *a priori* sensory intuition or consciousness, which is a pure sensation and 'non-thoughts within thoughts' in which the work of art itself becomes the pure virtual, a simulacrum, in the process of actualization creating the haecceity, event and difference in itself. The plane of immanence locates art in the real, with a harmonization of human and cosmic life, and without transcendent perspectives of human subjectivity.

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[25] 'A *haecceity* has neither beginning nor end, origin nor destination; it is always in the middle. It is not made of points, only of lines. It is a rhizome' (Deleuze and Guattari, 2013, p. 307).

4.6 Encountering the Aesthetics of Tao (道)

We will think about the plane of immanence in relation to Tao, which can provide an aesthetics of the plane of immanence in relation to Deleuze's theory of art. Deleuze mentioned Tao and aesthetics of Chinese art in his texts, but not frequently. However, as we look at his texts about Tao and Chinese art, we get a crucial chance to illuminate his aesthetics in relation to his famous concepts of 'a body without organs', 'becoming', 'rhizome', 'stratification', 'multiplicity' and 'abstract machine' with certain clarity. When these abstruse and peculiar terminologies are comprehended with Tao, it corresponds surprisingly closely with traditional Taoist aesthetics. I will investigate these relations with Francis Bacon's Figure and Chinese ink paintings in the next section.

4.6.1 The Totality of all Body without Organs

In this section, I will look at some similarities between the plane of immanence and Tao based on Deleuze and Taoist texts. In *A Thousand Plateau*s, Deleuze and Guattari (2013, p. 182) describe Tao as 'a field of immanence in which desire lacks nothing and therefore cannot be linked to any external or transcendent criterion'. In the field of immanence or Tao; the force of *Yin* and *Yang* is in the process of stratification and destratification. Deleuze and Guattari state that Tao as the plane of consistency would be 'the totality of all BwO's, a pure multiplicity of immanence' (2013, p. 183). We need to understand what 'the body without organs' is about, that Deleuze adapted from Antonin Artaud. For Deleuze, the body without organs is an ontological concept to describe a life in the plane of immanence, not in the transcendent without limits. As stated in *A Thousand Plateau*s:

If everything is alive, it is not because everything is organic or organized but, on the contrary, because the organism is a diversion of life. In short, the life in question is inorganic, germinal, and intensive, a powerful life without organs, a Body that is all the more alive for having no organs, everything that passes between organism ("once the natural barriers of organic movement have been overthrown, there are not more limits") (Deleuze and Guattari, 2013, p. 579).

For Deleuze, the organs are stratifications or divisions. The term, 'the body without organs' refers to a vital life without organic divisions. The organic life is confined to the organic strata; diverse forms and substances, a variety of codes and milieus (Deleuze and Guattari, 2013, p. 584). On the contrary, 'the body without organs' dismantles the organic strata, causing pure intensities to pass or circulate (ibid). The body without organs liberates the body without any limits. In order to achieve the body without organs in life, Deleuze replaced metaphor with metamorphosis, and a being with 'becoming' which is always in continuous variation. This way of life is like a rhizome, lines always in the middle, infinitely moving and changing according to the vital force of *Yin* and *Yang* in Tao: the pure multiplicity of immanence. The stratification and destratification are not opposite but a kind of direction, with speed and slowness, the movement of *Yin* and *Yang* in Tao. Thus Deleuze and Guattari (2013, p. 46) state that 'this body without organs is permeated by unformed, unstable matters, by flows in all directions, by free intensities or nomadic singularities, by mad or transitory particles'. For Deleuze, Tao is the intensive body without organ on the plane of immanence.

As Deleuze's aesthetic thought, that he adapted from Duns Scotus, Friedrich Nietzsche and Baruch Spinoza, locates art in immanence, not in the transcendent, his theory of art inevitably connects with the aesthetics of Tao, which is called an intensive plane of immanence or a plane of consistency by Deleuze and Guattari (2013, p. 182). We can see Deleuze's awareness of differences between the East and the West in the following

text. In *Dialogues II*, Deleuze wrote that:

It would not be enough to oppose the East and the West here, the plane of immanence which comes from the East and the plane of transcendent organization which was always the disease of the West; for example, eastern poetry or drawing, the material arts, which so often proceed by pure haecceities and grow form from the 'middle'. The West itself is crisscrossed by this immense plane of immanence or of consistence, which dissolve subjects and extract their haecceities, nothing left but longitudes and latitudes (Deleuze, 2006, p. 70).

The planes of immanence in Western thought dissolves subjects and extracts their *haecceities*. The *haecceity* is an individual intensity that enters into composition with other intensities to form another individual with endless variation and movement (Deleuze and Guattari, 2013, p. 295). Deleuze and Guattari (2013, p. 304) stresse that 'among types of civilizations, the Orient has many more individuations by *haecceity* than by subjectivity or substantiality'. In Taoist aesthetics, as we have seen in Chapter 1, the work of art stores 'the view of Tao' which is in the process of infinite changes which make you flexible, and not cling to fixed ideas and a common sense (view from subjectivity or things). This is a stage of 'Clarity' which means getting void and forgetting about all formal distinctions of being and relative values in the world, to see the nature of things clearly. I argue that this is what Deleuze calls 'haecceity'; becoming–impersonal, becoming-imperceptible and becoming-indiscernible in order to restore 'the view of Tao' in art. This is examined and developed in the process of encountering the other in life, the 'non-thought within thought' in the plane of immanence.

4.6.2 Non-Thought within Thought

In order to find similarities between aesthetic concepts in the plane of immanence and Tao, I will make a direct comparison between them, based on the Taoist texts of Lao-Tzu, Chuang, and Deleuze. Above all, the plane of immanence as described by Deleuze cannot be defined with consciousness or Kantian subjectivity. In *What is philosophy?* Deleuze and Guattari argue (1994, p. 59) that 'we will say that the plane of immanence is, at the same time, that which, must be thought and that which cannot be thought. It is the non-thought within thought.' The 'non-thought within thought' projects a key concept in Transcendental Realism which encompasses the aesthetics of Deleuze and the aesthetics of the View of Tao. We need to understand what is meant here by 'non' when used by Deleuze and Guattari before it is connected to Tao. In *What is Philosophy?*, Deleuze and Guattari mention François Laruelle's non-philosophical concept of One-all, and explain the plane of philosophy in relation to chaos. According to Deleuze and Guattari (1994, p. 218), 'Philosophy needs a nonphilosophy that comprehends it; it needs a nonphilosophical comprehension just as art needs nonart and science needs nonscience. As stated by John Mullarkey (2013, p. 213), 'the 'non-' in Laruelle's non-standard philosophy is not a negation but an extension of what counts as philosophy, an inclusive amplification of thought.' In the amplification of thought, philosophy becomes pre-philosophical prior to binary oppositions, and an individual becomes pre-individual singularity prior to consciousness. For Deleuze, 'non-thought within thought' is the pre-philosophical 'amplification of thought' and a performative thought which must confront and restore chaos to become sensory in the One-all of the plane of immanence.

Furthermore, in order to understand this concept of the 'non-thought within thought', as a plane of immanence, we need to consider the univocity of being again. The moon was given as an example to explain the univocity of being. However, we need to remember that the moon is also an example for the Great Ultimate (太極)[26] which is also called the Ultimate of Non-being. According to Chu His from cosmology in Neo-Confucianism, 'fundamentally, there is only one Great Ultimate, yet each of the myriad things has been endowed with it, and each in itself possesses the Great Ultimate in its entirety' (Chu His cited in Chan, 1963, p. 638). Chu His gives the example of the moon to explain the Great Ultimate. Chu His also points out that the Great Ultimate is fundamentally the Non-Ultimate. He explains the relation between the Great Ultimate and Non-Ultimate:

> The Great Ultimate, through movement, generates *Yang*. When its activity reaches its limit, it becomes tranquil. Through tranquillity the great Ultimate generates *Yin*. When tranquillity reaches its limit, activity begins again. So movement and tranquillity alternate and become the root of each other, giving rise to the distinction of *Yin* and *Yang*, and the two modes are thus established. The Great Ultimate is fundamentally the Non-Ultimate (Chan, 1963, p. 463).

Through the cyclic movement of force of *Yin* and *Yang*, when everything reaches its limit, it keeps going back eternally to its opposite side. In this sense, the Great Ultimate is fundamentally Non-Ultimate, which is eventually One-all. Like the features of univocity of being, as described by Deleuze (1994, p. 304), 'Everything is equal! and

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[26] The Great Ultimate (太極) is the central idea in Chu His's (1130-1200) philosophy of Neo-Confucianism. The Great Ultimate is another name of Tao, and nothing more than *Li* (principle) for Chu His. Originally the Great Ultimate was originated from Chou Tun-I's (1017-1073) doctrine of the Great Ultimate and Chou's Great Ultimate is identical with *ki* (material force), whereas, Chu His' Great Ultimate is identical with *Li* (principle). For Chu His, *ki* is within the Great Ultimate, that is, *Li* (principle) of all things (Chan, 1963, p. 639).

everything returns!' can be said only at the point at which the extremity of difference is reached. In the basis of the characteristics of univocity of being, equality, simulacra (difference) and reality within its return, the plane of immanence can be understood as the 'non-thought within thought' in transcendental time.

Moreover, in order to relate the plane of immanence to aesthetics of Taoism, I will relate the 'non-thoughts within thoughts' to Taoist philosopher Chuang Tzu's concept of 'usage of uselessness' which is a philosophy of 'non-utility in utility'. It is significant to understand that 'Non' refers to thought not being caught in 'the point of view of self or I'. Instead, 'Non' implies impersonal and pre-individual singularities in the real transcendental field, and is a very important notion of the aesthetics of Tao related to negative space in the Chinese painting tradition. In Chinese ink painting, a negative space is not an unpainted space, but a boundless space which expresses infinite aesthetic value of finite objects within paintings (Jo, 1991, p. 33). As Lao Tzu (1988, chapter 4) remarks, 'Tao is the eternal void filled with infinite possibilities which is hidden but always present.' In *What is Philosophy*? Deleuze and Guattari (1994, p. 40) also point out that 'Art involves a process of incorporating corporeal and conceptual logics, creating the finite that restores the infinite involves composing sensory becoming in a way that demonstrates their affinity to the virtual.' Likewise, the infinite is one of the characteristics of Tao. In the first chapter of *Tao Te Ching,* Lao Tzu states:

> The Tao that can be told is not the eternal Tao. The name that can be told is not the eternal Name. The unnameable is the eternally real. Naming is the origin of all particular things. Yet, mystery and manifestations arise from the same source. This source is called darkness. Darkness within darkness. The gateway to all understanding (1988, chapter 1).

The reason Lao Tzu focused on the unnameable characteristic of Tao is that once

something is named within categories of understanding and language, it has its own limitation. Human thoughts normally depend on language, but Tao cannot be limited by language and concepts. Therefore, Lao Tzu created the name Tao as an expedient (Jo, 1991, p. 29). If we want to express Tao within names or restore infinite within finite, we don't want to limit ourselves within any limitations of names, thought or language. According to Lao Tzu (1988, Chapter 5), 'The Tao is like a bellows: it is empty yet infinitely capable. The more you use it, the more it produces; the more you talk of it, the less you understand.' Deleuze is also 'rigorously antilinguistic' (Mullarkey, 2009, p.86), and this is a close correspondence between unnameable Tao and Deleuze's development of a nonverbal semiotics of sensation in relation to 'nonthought within thought'.

Lao Tzu described the relative value (finite) of all things in the world, yet Tao is an absolute value and univocal (infinite). As stated by Deleuze and Guattari (1994, p. 197), 'art wants to create the finite that restores the infinite.' Art restores the infinite within the finite by a plane of immanence which is an inside deeper that any internal world, the 'non-thoughts within thoughts'.

4.6.3 Painting Sensation and Force relations

In *Tao Te Ching*, Lao Tzu (1988, chapter 58) says that 'fortune comes from mis-fortune. Misfortune is hidden inside of fortune. Nobody knows the end result. There is no absolute right. A right is changed to strangeness.' Tao is not fixable and unchanged, but moving by itself eternally. This omnipresent Tao is endlessly moving, and everything

in the world is moving according to the movement of Tao. Tao is purposelessly moving

by itself, and all things in the Universe are moving by the movement of Tao. Tao does

not have a form, so it is invisible, but it is expressed as concrete *Ki* (material force)

when it applies to all things in the Universe. As we have seen in the section of the *Li-Ki*

Monism in Chapter 1, Tao become criteria of human actions. According to *Tao Te Ching*,

'Return is the movement of the Tao. Yielding is the way of the Tao. All things are born

of being. Being is born of non-being' (Lao Tzu, 1998, chapter 40). All things in the

world are moving and changing by the certain principle of Tao, and the main principle

is return. All things in the world have their opposite side, and each side is moving to the

other direction, and coming back to the original things eventually in a circulation of *Yin*

and *Yang*, which are opposite sides of material force or Tao.

If we link this idea of polar opposites, the forces of '*Yin* and *Yang*', the principle of Tao

to Deleuze's concepts of 'coding and decoding' or 'stratification and destratification' or

'territorialization and deterritorialization' within the rhizome lines, it could provide a

certain sense of how to make 'the intensive body without organs' or 'view of Tao' in a

work of art. As stated by Ben-Ami Scharfstein in *Art without Borders*:

> Based on this idea of the unifying vital spirit, Chinese aesthetics tends to specify
> its sub-principles as polar opposites. Tung Ch'i-ch'ang emphasizes such
> compositional principles as 'opening and closing' or 'open-join', 'void and
> solidity' and 'frontality and reverse' (Scharfstein, 2009, p. 423).

This aesthetics of the principle of polar opposites—'opening and closing', 'void and

solidity' and 'frontality and reverse'—is one of the most fundamental and crucial

technical principles in Chinese ink-brush art. This painting technique aims to capture the unifying vital force (*Yin* and *Yang*) in painting, in order to achieve 'the reverberation of the life-breath creates life-movement (氣韻生動)' suggested by Hsieh Ho in the late 5th century China. This is to express the force of *Yin* and *Yang* in painting to reveal the 'view from Tao'. Deleuze (2005, p. 40) also states that 'in art, and in painting as in music, it is not a matter of reproducing or inventing forms, but of capturing force'. Therefore, there is an intersection between the aesthetics of Tao and Deleuze's aesthetics in terms of 'capturing force relations'.

I will argue that the painting principle of polar opposites in Asian ink painting is exactly what Bacon's painting pursued through his painting processes, with the diagram to liberate the Figure from the figuration (representation), to express the forces. As Deleuze (2005, p. 109) describes; 'according to Bacon, one starts with a figurative form, a diagram intervenes and scrambles it, and a form of a completely different nature emerges from the diagram, which is called the Figure.' The diagram refers to Bacon's painting process which 'passes from one "order" to another, from one "level" to another, from one "area" to another' (Deleuze, 2005, p. 26). This is what Bacon calls sensation, 'the master of deformations' (ibid). As Sauvagnargues (2013, p. 141) remarks, 'painting is not imitative or illustrative; it does not reproduce forms of objects, but captures force: sensation is painted.' As asserted by Deleuze and Guattari (1994, p. 167), 'the aim of art is extract a bloc of sensations, a pure being of sensations'. In other words, the inorganic force of movement restores 'the view of Tao' in Bacon's paintings, and they become a pure being of sensation in the plane of immanence.

In addition, the Figure is the result of diagram to restore chaos[27] to the process of Bacon's paintings. Deleuze and Guattari (1994, p. 206) also argue that 'art takes a bit of chaos in order to form a composed chaos that becomes sensory, or from which it extract a chaoid sensation as variety'. As described by Stephen Little (2000, p. 32), 'According to Chinese tradition, the Tao existed before the world was born out of the primordial chaos (Hundun). The Tao bought forth to the world and all beings naturally belong to the Tao.' Tao was born out of the 'primordial chaos' in Chinese cosmogony, and ultimately the aim of art is to restore the chaos. The following texts of *Chuang Tzu* can also can elucidate the reason Deleuze considers art as a composed chaos:

> The emperor of the South Sea was called Shu (Brief), the emperor of North Sea was called Hu (Sudden), and the emperor of the central region was called Hun-tun (Chaos). Shu and Hu from time to time came together for a meeting in the territory of Hun-tun, and Hun-tun treated them very generously. Shu and Hu discussed how they could repay his kindness. "All men," they said, "have seven openings so they can see, hear, eat, and breathe. But Hun-tun alone doesn't have any. Let's trying boring him some." Everyday they bored another hole, and on the seventh day Hun-tun died (Chuang Tzu, p.95).

As noted by Chuang Tzu (1996, p. 95), the Chaos died because of organic divisions which human made, and anthropocentric thoughts. In order to restore chaos in a Deleuze's manner, it is necessary to be impersonal, inorganic, and indiscernible, to make art pre-individual singularities or non-human becomings. The Figure restores or reconstructs the Chaos by reinstating the force of inorganic life; the intensive body without organs or Tao. Therefore, art becomes the bloc of sensation or the pure sensation capturing the force relations in a work of art as a composed chaos. As stated by Deleuze and Guattari (1994, p. 204), 'a painter lets in a breath of air from the chaos that bring us the vision.'

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[27] As Deleuze remarks 'art is not chaos but a composition of chaos that yields the vision or sensation, so that it constitutes, as Joyce says, a chaosmos, a composed chaos-neither foreseen nor preconceived' (Deleuze and Gauttari 1994, p. 204).

4.6.4 The Figure and True-view Realism

I argued that the Figure is analogous to Jeong Seon's True-view landscape painting in 19th century Korea in Chapter 1. I will elaborate that argument in this section. According to O'Sullivan (2006, p. 63), 'Within painting the Figural works in an analogical fashion, producing resemblances through non-resembling means.' Despite the formal differences between the paintings of Francis Bacon and Jeong Seon, they all express the analogical resemblance through pure figuration. As asserted by Deleuze (2005, p. 25), 'There are two ways of going beyond figuration (that is, beyond both the illustrative and the figurative); either toward abstract form or toward the Figure.'

The reason Bacon did not choose to go toward abstract form can be explained by Deleuze's argument that 'abstract art seeks only to refine sensation, to dematerialize it by setting out an architectonic plane of composition in which it would become a purely spiritual being, a radiant thinking and thought matter, no longer a sensation of sea or tree, but a sensation of the concept of sea or concept of tree' (Deleuze and Guattari, 1994, p198). Thus, the Figure in his painting is 'the sensible form in relation to sensation' (Deleuze, 2005, p. 25). Bacon's Figure does not represent a 'person' in the classical sense but it does disclose the rhythms and flows in his painting (Sauvagnargues, 2013, p. 144).

What is expressed in Jeong Seon's painting is the Figure that captures the relation of forces, and lets in a breath of chaos or Tao in his paintings. Jeong Seon combined into one the doctrine of literati painting (South School) with the techniques of Northern

School; transmitting 'the spirit of artist (事意)' through 'formal shapes (形似)'. Jeong Seon did not abandon the formal shapes of things to express the spirit of artist unlike Western abstract and minimalistic paintings, instead he modified the shapes of nature to express inner thoughts and feeling as a whole (pure figuration), a style which originated from *Li-Ki* monism. As asserted by Deleuze (2005, p. 25), 'Sensation is the opposite of the facile and the ready-made, the cliché, but also of the 'sensational', the spontaneous, etc..' Therefore, artists engaged in True-view realism movement rejected imitating the Chinese painting manuals (ready-made styles of paintings), and painted directly from real scenery and local people, and produced the documentary forms of paintings.

In addition, literati painting also cannot be considered the same as minimalism or an abstract painting in Western modern art associated with reductionism. This is because, in literati paintings, spirit never separates from forms or materials, but they are the One-all of the plane of immanence. This is unlike Kantian transcendental subjectivity; in literati painting, the subject and the object become the multiple one in the sense of univocity of being and the totality of body without organs (Tao). Therefore, as I discussed in chapter 1, *Dansaek-hwa* (monochrome art) cannot be considered part of the literati painting tradition stemming from the aesthetics of the view from Tao; rather it is an art movement stemming from Western minimalism adapted by Korean modern art.

4.7 Documentation Art as *Agencement* Machines

In the aesthetics of Transcendental Realism, I argue that Documentation Art becomes what Deleuze calls '*Agencement*' machines in relation to an *abstract* machine, the condition of real experience and simulacra. I distinguish this *abstract* from the typical meaning of the word 'abstract', which refers to a certain styles of art in modernism. The former is opposite to the organic, and the latter is opposite to the figurative. Citing Wilhelm Worringer's theory of abstract lines in *A Thousand Plateaus*, Deleuze and Guattari describe art as *abstract* machines.[28] Then it is necessary to define what Worringer means by the *abstract* here.

First of all, the *abstract* as the inorganic: the *abstract* is not opposite to the figurative in an ordinary sense of modern art. The *abstract* is not directly opposed to the figurative but contrasts with the organic. The *abstract* and the inorganic are both pre-figurative. The figurative (representation) is a result of certain characteristics of the line when it assumes a given form (Deleuze and Guattari, 2013, p. 578). *Abstract* lines are formally representative even if they do not represent any things (ibid). As stated by Deleuze and Guattari, Worringer contrasts the *abstract* with the organic:

> The organic, with its symmetry and contours inside and outside, still refers to the rectilinear coordinates of a striated space. The organic body is prolonged by straight lines that attach it to what lies in the distance [.....] The abstract, on the contrary, begins only with what Worringer presents as the 'Gothic' avatar. It is this nomadic line he says is mechanical, but in in free action and swirling; it is inorganic, yet alive, and all the more alive for being inorganic. It is distinguished both from the geometrical and the organic. It raises 'mechanical' relations to the level of *intuition* (Deleuze and Guattari, 2013, p. 579).

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[28] 'It is Worringer who accorded fundamental importance to the abstract line, seeing it as the very beginning of art or the first expression of an artistic will. Art as abstract machine' (Deleuze and Gauttari, 2013, p.155).

The *abstract* line is 'Gothic', or nomadic, not rectilinear. The *abstract* line is inorganic and 'more alive for being inorganic'. This is because the *organic* consists of divisions; forms and substances like geometry, and straight lines with 'symmetry and contours inside and outside'. The *abstract* is nomadic, with multiple orientations, and passing between points, figures and contours, which are found in lines of Gothic art and Chinese ink paintings. The abstract line is 'constantly changing direction, a mutant line of this kind that is without outside or inside, form of background, beginning or end and that is as alive as a continuous variation' (Deleuze and Guattari 2013, p. 579). As described by Deleuze and Guattari (2013, p.580), 'the inorganic line escapes geometry by a fugitive mobility at the same time as life tears itself free from the organic by a permutating, stationary whirlwind. This vital force specific to Abstraction is what draws smooth space.'

Deleuze's concept of 'the body without organs' is explained by Worringer's concepts of *abstraction* as 'life tears itself free from the organic'. Art is *abstract* machines that are assemblages of 'the cutting edges of decoding and deterritorialization'. The *abstract* machines constantly make assemblages of coding and decoding or territorialization and deterritorialization in the plane of immanent and consistency. They are always singularities, becomings, and events' *haeccieties* in the constant variation. As Deleuze and Guattari wrote, art is an *abstract* machine; 'a revolutionary machine, all the more abstract for being real. A regime that no longer operates by the signifier or the subjective' (Deleuze and Guattari, 2013, p. 595). The *abstract* is opposite to the organic, and the figurative is a given form derived from them.

The next part of the *abstract* is a moving toward a condition of real experience: following Worringer's conception of *abstract*, the distinction between figurative painting and abstract painting in modern art is misguided, and the division not a real difference. Art as an *abstract* machine has a non-formal function (Deleuze and Guattari, 2013, p. 595). Thus, the most detailed figurative painting could be *abstract* more than any abstract form of paintings if the former was created as a result of *difference of intensity* in the transcendental sensibility. If the abstract form of painting was produced from the domain of the conceptual representation and general ideas, it is representational. The formal distinctions between figurative and abstract painting in modern art are false problems from the possible experience. Therefore, in the process of making Documentation Art, distinctions between formal styles of art, such as figurative and abstract painting styles, are questioned, reformed and newly merged.

Even though the final state of *Bunche* painting is a detailed depiction, the painting separates out representation by containing numerous multiple images, including multiple painting styles such as abstract, figurative, and action in formal distinction of art. As multiple layers are applied during the process of painting, the figurative image is constantly becoming abstract and the abstract image is continually becoming figurative. *Sandys* reveals multiple differentiated layers of paintings including painterliness of brushworks, very fine lines, abstract images, and detailed illustrated images, which are all synthesized within the single painting, as well as in the video art piece. *Sandys* dissolves the formal boundary of abstract and figurative painting, and the boundaries become One-All in transcendental time. If we see the painting *Sandy*s as a synthesis of multiple images, then the painting itself is a zone of indiscernible or imperceptible, because a thousand layers of mobile images are merged into a single painting in which

distinctions between the layers of images, only visible in the Documentation Art, are all fused in a single work.

Third, no art is representational, but art becomes simulacra (a pure being of sensation): according to Deleuze and Guattari (1994, p. 193), aesthetics is 'no longer technical aspect this distinction clearly does not come down to "representational or not," since no art and no sensation have ever been representational'. In Deleuze's transcendental aesthetics of sensation, a work of art breaks with the notion of representation and resemblance, and becomes simulacra which includes difference in itself. A work of art rejects 'the prefix RE in the word of representation which signifies the conceptual form of the identical which subordinates differences' (Deleuze, 1994, p. 56). The notion of representation, which accompanies the condition of possible experience, is expelled because it is too general or too large for the real (1994, p. 68). A work of art leaves the domain of representation in order to reside in transcendental field and presents its difference with pure sensation. As stated by Deleuze (1994, p. 293), 'Art does not imitate, above all because it repeats; it repeats all the repetitions, by virtue of an internal power.'. Therefore, I argue that all kinds of art can never be representational, because they repeat by passive synthesis of time. Whether the form of art is expressed in figurative or abstract art, art becomes truly transcendental with its internal differences in Transcendental Realism. If representation or resemblance is found in the work of art, it is a result of subjective recognition of given forms driven by Kantian or Plato's conceptual representation, not from a pure sensation in real experience. Artists attempt to extract the pure sensation from cliché, representation, and a common sense experience. In Deleuze's transcendental aesthetics, a pure sensible is the object of an essential encounter rather than of recognition (Deleuze, 1994, p. 285).

Finally, Documentation Art as *Agencement* machines: Worringer's conception of the *abstract* is converted to Deleuze's *Agencement* when it is considered with Documentation Art. As Deleuze denotes, abstract painting in modern art is driven by Kantian possible experience and remains in the domain of representation, which is too general and too large to be real. As Bryant (2009, p. 44) remarks, 'Something in the individual being itself will always be lost in the abstract concepts.' Thus, as Deleuze states, 'the abstract does not explain, but must itself be explained' (Deleuze, cited in Bryant, 2009, p. 32). For example, Bryant (2009) argues that every single leaf of a tree has its own different shape and veins (*difference of intensity*) which cannot be explained as the abstract concept of a leaf. Everything is different in the world; identity only exists in conceptual representation. Therefore, the abstract form of art is related to a condition of possible experience which is one of two domains of sensations formulated by Kant according to Deleuze: 'that of the theory of sensible which captures only the real's conformity with possible experience; and that of the theory of the beautiful, which deals with the reality of the real in so far as it is thought' (Deleuze, 1994, p. 68).

In the transcendental field, two irreducible domains of Kantian aesthetics are merged into one toward the condition of real experience. Therefore, concerning art as *abstract* machines, Documentation Art becomes an *Agencement* machine in which the forms of figurative and abstract art are equally not *abstract*. Art becomes an *Agencement* machine only when artists do not stick to formal distinctions to extract a pure being of sensation–the inorganic force or 'a body without organs'–in a series of continuous variation and mutations. Artistic practices go through the process of deforming and

decoding from coding or the other way around to escape representation in art. As we saw earlier, this is the pure figuration and what Deleuze calls Figure in Bacon's painting. The Figure in his paintings breaks away from the figuration to make invisible force visible and extract the bloc of sensation.

In short, Documentation Art embodies the most evolutionary concept in itself: Documentation Art becomes an *Agencement* machine which is an assemblage of coding and decoding or territorialization and deterritorialization revealing *difference of intensity*. It does not matter if the form of painting is figurative or abstract, because the forms of art are all created in the continuous variation of haecceity and becomings. Considering Documentation Art as *Agencement* machines, art becomes truly transcendental prior to the formal distinctions of art. Documentation Art liberates the pure figuration or *abstraction* as a condition of real experience in Transcendental Realism. As a result, I say that the final stage of painting *Sandys* produces an analogical resemblance through different kinds of layers of painting. Documentation Art encompasses all mobile individualizing differences of painting layers which merge into the painting as one-all. Thus, the painting's depth itself becomes the totality of body without organs, and reveals a pure being of sensation as a condition of real experience.

Conclusion

I have described how the process of Korean *Bunche* painting was re-invented as Documentation Art pieces in relation to Deleuze's ontology and the transcendental aesthetics of sensation combined with the aesthetics of Tao as an open One-all. Through the Documentation Art research project, Deleuze's transcendental empiricism and the aesthetic of Tao merge into Transcendental Realism which arises from the transcendental field of immanence and the univocity of being. My investigation of this process elucidates how the condition of real experience, driven by Deleuze's transcendental empiricism, is distinguished from the Kantian transcendental aesthetic, an *a priori* condition of possible experience. In Deleuze's Transcendental Realism, a work of art never resides in the condition of possible experience which aims to discover the universal, identity and essence.

The Documentation Art project challenges common sense experience, opinions, and clichés, and rebuffs the notion of representation originating from the condition of possible experience in art practice and criticism. At the same time this project elucidates how the Documentation Art practice encounters the real in Deleuze's ontology, and extracts a pure being of sensation, intensity and force relations from the process of painting, while not reducing art practices to an expression of certain concepts. Documentation Art becomes independent from the process of painting, and stands by itself, rejecting an analytic interpretation of art based on ready-made concepts.

The real in the aesthetics of Transcendental Realism has many names—like the moon

used by Chu His to describe Tao or the Great Ultimate—such as a pure being of sensation, difference intensity, simulacra, pre-individual singularity, and virtual multiplicity. Most of all, the real is non-representational in the process of differentiation; thus the real is only sensible through an immediate encounter with transcendental sensibility, and is indiscernible by means of the tools of intelligence and conceptual understanding. However, the real in Transcendental Realism can never be 'a missed encounter with the real',[29] instead it is a total affirmation, blessing, freedom and the condition of real experience. The real experience is the superhuman and non-human becoming, discovered by desubjectification or the process of artistic singularization.

As a summary of this thesis, I will explain ways to encounter the real during the process of making the Documentation Art, while considering the following three ontological layers in Deleuze's world;

1. The upper layer is the actual (the present) – the domain of representation

2. The middle is the virtual (the past) – the sub-representational

3. The deepest layer is pure virtuality (the future) – Deleuze's Idea

We can think about an apple as an example; the skin is the actual layer, the flesh is the virtual, and the seed is pure virtuality. The actual layer is explained by bare repetition because the external layer needs to be peeled off to reveal the clothed internal repetition,

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[29] Jacques Lacan defines the real as a missed encounter with the real in terms of trauma in the seminar titled 'The Unconscious and Repetition' (Foster, 1996, p. 130).

which is spiritual repetition of differences. The aesthetics of Transcendental Realism aims to encounter the deepest ontological layer, underneath the actual and the virtual layers; the seed as pure virtuality. In transcendental Realism, a work of art becomes simulacrum, absolute freedom and affirmation, with its own differences, displacements, disguises, and decentring (Deleuze, 1994, p. 293), just as the seed has full potentiality without limitation and resemblance. I will describe Documentation Art as the real experience in relation to the three ontological layers in Deleuze's world.

First, the upper layer of the actual (bare repetition, the domain of representation); this ontological layer is the actual, organic world. Time is linear and chronological and subordinated to movement in relation to the active synthesis of time. The subjectivity in the upper layer is explained by active subject, such as the Cartesian Cogito and 'the view from things or subjectivity'. Differences are divided into kind and degree, and are often considered with negativity and a lack of identity in the world of representation. In this layer, perception converges into the centre of objects with the particular and the general ideas using logical language and intelligence. A work of art in this level is created in the domain of representation as a limitation or a copy in Plato's hierarchical order. For example, when an artist paints an apple, the painting is judged based on the resemblance to the apple. This is what Deleuze calls perceptions and affections; these need to be dismantled to extract the percepts and affects from the upper layer. Also this is what Bacon wants to escape–the figurative (representation and cliché). In the Documentation Art project, this layer is the final stage of the painting, which is associated with identity, conceptual representation, symbolic signs, and story-telling functions.

Second, the middle layer of the virtual (clothed repetition, sub-representational, and difference of intensity); this layer is inorganic and virtual, and in the process of differenciation (actualization of virtuality). Differences in this layer produce positive resonances, which are *differences of intensity* prior to difference in degree and kind. In this layer, movement is subordinated to non-chronological time by a passive synthesis of time, in which subjects are impersonal larval subject or ante-self. This is the layer of the sensible and sub-representational. Differences of intensity are virtual points produced by contraction and expansion which are always open, decentred, and displaced in repetition of difference. In this sub-representational layer, a work of art is created as a bloc of sensation, which is a compound of percepts and affects wrested from the upper layer of representation. This is the Figure and the bloc of sensation that Bacon extracts from the figurative (representation) (Deleuze, 2005, p. 6). The Figure is a nonfigurative, analogical resemblance in this middle layer of virtuality. This is the way Bacon chooses to go beyond figuration, not for the abstract form; this is pure figuration, not a code of abstract painting which refines sensation. What is expressed in the painting is a pure being of sensation before it passes through the brain (a conceptual representation). Therefore, artistic practice explores the domain of the sub-representational even if it is painted from an object and even if an analogy is found in the painting.

The middle layer is always considered in terms of a process in time which can be expressed by capturing sensation and force relations. This is the zone of differenciation in which virtual differences are actualizing simultaneously. When a work of art is

considered in terms of a process, no art is representational, whether it is formally abstract or figurative. The Documentation Art captures the process of painting, and the process itself is non-representational in a passive synthesis of time, thus Documentation Art expresses differenciation (actualization) in this ontological layer.

Third, the deepest layer of pure virtuality (Deleuze's Idea, a pure being of sensation, pre-individual singularities): this layer includes all the layers simultaneously. This is the layer of pre-individual singularities in the third synthesis of time by a dissolved self, and impersonal larval subjects. In this layer, time has no relation to space, and irony and compossibility coexist in the present. This is the Deleuze's Idea, or pure virtuality. According to Deleuze (2013b, p. 83), 'As pure virtuality, it does not have to be actualized, since it is strictly correlative with the actual image with which it forms the smallest circuit which serves as base or point for all the others.' This is an actual-virtual circuit of the spot which is the virtual image corresponding to a particular actual image. In the pure virtual multiplicity, 'all the differential relations brought about by reciprocal determination, and all the repartitions of singularities brought about by complete determination, coexist according to their own particular order in the virtual multiplicities which form Ideas' (Deleuze, 1994, p. 279). Thus, the pure virtuality is the empty form of time (eternal return), and difference in itself. In this ontological layer, Documentation Art is no longer subordinate to the painting process but becomes an independent fine art piece, expressing its own difference in itself.

In the aesthetics of Transcendental Realism, a work of art is created as part of the process of impersonal and pre-individual artistic singularization as a real experience.

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Art practice separates any consideration of representation and imitation, and art becomes simulacrum, the real. As Deleuze remarks, in this deepest layer, the highest aim of art can be achieved as art practices bring into play all three repetitions (layers) at the same time 'with their differences in kind and rhythm, their respective displacements and disguises, their divergences decentrings; to embed them in one another and to envelop one or the other in illusions the "effect" of which varies in each case' (Deleuze, 1994, p. 293). All these simultaneous repetitions make art experimental or the totality of a body without organs, in which irony, the uncanny, cliché and banality coexist and are displaced by other repetitions. These repetitions are what Deleuze calls a diagram to capture the force relations in Bacon's painting, and can be found in the principle of polar opposites in Asian ink painting and the aesthetics of 'view from Tao'. The binary division of the representational and the sub-representational, or the abstract and the Figure, are dissolved in the totality of body without organs; all contemporary art practices such as abject art, pop art, conceptual art, appropriation art, hyperrealism, post minimalism, and happening, are all produced from this deepest ontological level, as simulacra or difference in itself. Therefore, the ability to convert pre-conceived ideas is crucial in the aesthetics of Transcendental Realism, which rejects cliché, common sense experiences, and any fixed perspectives, and transforms them into entirely new, mobile, and accidental events. In Transcendental Realism, a work of art can never be reduced to formal styles or defined by an analytical interpretation with symbolic signs, but instead is related to the freedom of powerful inorganic life and impersonal force located prior to formal distinctions of art.

In the deepest layer, a work of art becomes a monument which contracts pure past, or

the whole universe in itself, and stands alone by itself (Deleuze and Guattari, 1994). As Deleuze and Guattari (1994, p. 177) state, 'The monument does not actualize the virtual event but incorporates or embodies it: it gives it a body, a life, a universe'. As Deleuze and Guattari remark (1994), the monument contracts the whole universe in the actual-virtual circuit of the point. It brings artists and audiences to the breath of chaosmos. Artists take a bit of the chaos and compose it as a pure being of sensation. This happens in the deepest ontological layer, beneath the world of representation, where all three repetitions play simultaneously in the pure form of time or transcendental time.
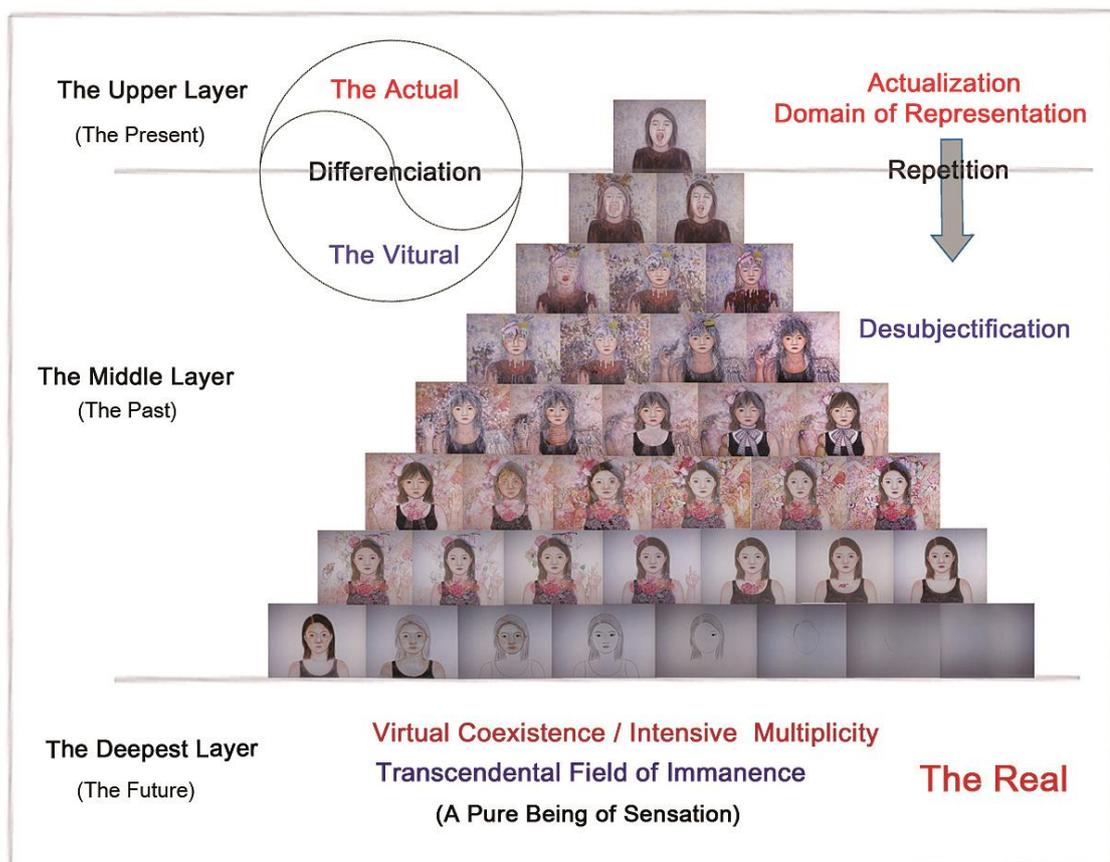

Figure 70: Three Layers of Deleuze's Ontology (Based on the Process of Making *Sandys*)

I have demonstrated how the Documentation Art of Korean *Bunche* painting project allows us to encounter the real in the deepest layer of Deleuze's ontology. As asserted by Deleuze (2005, p. 85), 'every painter recapitulates the history of painting in his or her own way.' Not only Korean *Bunche* painting but also all paintings consist of three ontological layers in the aesthetics of Transcendental Realism. All layers coexist and are contracted into a single painting (One-all, univocity of being) as we can see in the diagram of Deleuze's Ontology (fig. 70). The diagram can be understood as an upside down version of Bergson's Cone of Memory, and refers to virtual coexistence. The deepest layer is also called *a Life* in the transcendental field or the plane of immanence. *A Life* is brought into our lives with the process of artistic singularization, and makes life a zone of experimentation.

Therefore, the aesthetics of Transcendental Realism is related to compossibility or virtual multiplicity, and is expressed by inorganic images, irony, disguise, decentring and displacement within a work of art (multiple-one) capturing the force relations or a bloc of sensation. By means of the Documentation Art practice, I have explored how a painting practice creates true problems which rejects common sense experience, opinions and clichés. Documentation Art converts and reconstructs pre-conceived ideas and experiences through the process of differentiation, which allows a work of art to be the real experience. Therefore, as explored in the many layers of the Documentation Art project throughout my research, the aim of art is here to create the *Agencement* machine, which is a rigorous attempt to encounter the real through a transferring process in which my trans-cultural life experiences, interdisciplinary art practice and theoretical studies are merged together into Transcendental Realism.

For the future development of this Documentation Art project, this research can be practically extended to use many other art practices, such as drawing, sculpture, installation, or video making processes, to make an independent fine art pieces from the process of actual art pieces. There is also a potential research and development area of Documentation Art which employs simple video making devices, such as smart phones Apps and ipads rather than professional equipment. This Documentation Art can be shared on online social media for immediate interaction rather than displaying in a conventional gallery space. This project would further investigate Deleuze's Transcendent Realism in relation to aesthetics of digital literacy and virtuality.

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Appendix

Links to watch the Documentation Art:

Sandys: https://filmfreeway.com/projects/846565

The Memory of San Francisco: https://filmfreeway.com/projects/846540

Sixteen Screens: https://filmfreeway.com/projects/869662

Girl with a Shoe: https://filmfreeway.com/projects/846580

Two Girls: https://filmfreeway.com/projects/869707

Password: Youngproject2017

Artist Website: www.hyeyoungmaeng.com