

Deleuze's sensory aesthetics and film art

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Abstract: For Deleuze, sensation is the difference brought about by the conscious perception of its own transcendence of subjectivity, possessing three forms of movement: vibration, forced movement, and resonance. In cinema, when the sensory symbol completes its transcendence of the chain of perceptual movement, these three forms of movement appear in arbitrary space, purely audio-visual situations, and crystalline states. At this moment, cinema no longer pursues the perfection of perceptual awareness, but rather stresses the pure power that exists in time, movement, and rhythm and cannot be precisely perceived that results from the encounter between subject and object that exist outside of any form of cognition or common sense. This force enables cinema to escape from mechanical reproduction while acquiring a pure authenticity that transcends image and representation as well as a distinct vitality.

Keywords: Aesthetics of sensation, Deleuze, Intensity, Cinematic art

1. Introduction

As a philosopher deeply influenced by Bergson's philosophy, Deleuze's theory of sensation was inevitably influenced by the discussion of passive synthesis. For Deleuze, the ultimate goal of art is to create a pure "sensory being" that "utilises these passive syntheses of sensation to produce its own effects" through the body as a device. The sensation is not a unilateral functional reproduction, but a pure force in duration, movement and rhythm that results from the encounter between subject and object. The subject's own physiological or psychological capacity is no longer a wound display after the "flow" has been segmented, but a capacity that can be stimulated by the symbols of perception, and which transmits a pure state of non-knowledge in the form of intensity. It follows that what Deleuze means by sensation sheds the meaning given by fixed materiality and no longer relies on the aesthetic principles of common sense universals, it becomes force and intensity in differential relations, representing the transcendent subjective difference of conscious perception under the impact of the object that begins to have the capacity to escape from the control of the "diagrammatic" that possesses a centralised, fixed colouring and to become real.

In the world of sensation constructed by Deleuze, the encounter between sensation and cinema is an inevitable result. According to the ontology of the image, the past should be performed by matter and imagined by the brain, that is to say, the image itself is a collection of things, and everything is an image. Therefore, the image has great flexibility, not only expanding to the size of the universe, but also encompassing only one frame in the film, and the film itself can be freed from the constraints of the nominal mode of reproduction to become a verb "film-image". This process of transformation from noun to verb not only reflects Deleuze's emphasis on concept generation and "theory of life", but also gives the film a distinctive vitality and power, and the life functions that the image itself possesses, such as thinking, reminiscing, emotion, impulse, etc., also become the life state of the film itself when it turns into a living image. The film itself possesses such vital functions as thinking, recalling, moving and impulsive. Because of this, film as an audio-visual complex is no longer just a reproduction of the images shot on a film set, but "because of their multi-image nature, they show pure movement, power, modulation and process", i.e., the intensity of sensation is presented in different levels when different material forces meet, thus transforming the film from a perceptual-motor image to a sensory-driven image. The film changes from a perceptual-motor image to a pure image driven by sensation. When multiple senses are coupled in the film in a state of extreme continuity, it will not only bring about various states such as "generation-woman", "generation-animal", "generation-unperceivable", but also movement between the senses. It also causes movement between the senses, with their respective exchanges and intensities vibrating and ultimately resonating. Deleuze sums up the movement of sensation as vibration, forced movement, and resonance, and these three forms show a perfect correspondence with the pure image that appears in the film, i.e., arbitrary space, from the purely audio-

visual situation and the crystal state.

2. Vibration and Arbitrary Space

Vibration is a synthesis and at the same time one of the simplest forms of sensation, which obeys an invisible thread more intense than the nervous operations of the brain.^[1] The reason for this lies in the direct experience of confronting such forces as it bursts forth. The vibration gives decision to the intensity from beginning to end, and whether the intensity rises or falls, it produces its own fluctuations at a frequency far greater than that at which the nerves of the brain operate when they receive it. Taking color as an example, whether Bacon's paintings use color to create tension and rhythm, Wittgenstein's uncertainty about endogenous color homogeneity, or Antonioni's films using color to perceive the world, we can see that each vibration of a color and the intensity of the color itself are imprinted in the brain of the receiver, i.e. mapped with diminished momentum as the opposite of the objective shape. It should be noted, however, that although external forms such as colours can transmit vibrations of intensity, sensation does not exist in the free, unmediated relations or impressions of light and colour, in a carefully woven logical ecology, but in the body. As Bacon said of his own positivity about the important differences between nature and the figure in Cézanne's work, "Sensation avoids going round in circles or a boring story that needs to be told." As the sensory mastery undergoes metamorphosis, the body is catalysed and transformed by it.

In the film, arbitrary space is the typical place where this sensory vibration converges. Arbitrary space is a type of space detached from the real, formed when the "emotion-image" in the chain of perceptual movement rises to the level of thought film. When the subject explores the world in the "perception-image" stage, he or she is also subjected to material impacts or responses from the world, just like the ability of the force itself to move in both directions, as mentioned in physics, which causes the force-applying body to change the force-receiving body, and then becomes the force-receiving body itself. At this point the living image fluctuates emotionally and enters a state of close-up. This close-up is not a visual change brought about by the size of the scene, but a state of nothingness, which Deleuze describes as a face. According to the art theorist Wolfring's views on the function of the facial area in painting, the functional reflex zone of the face consists of the contours that demarcate the boundaries and the face that carries the content. The face, which has both social and individual attributes, corresponds to thinking and the reactions that arise under the compulsion of the intensity of thinking. Arbitrary space is the space of faces, which is subject to a "situation" that is sufficient to stimulate the potential and its own deeper substance, to free itself from the repression of substance and to "withdraw from all spatial and temporal co-ordinates, that is to say, to elevate it to the state of the physical."^[2] "This is a way of saying that the space of the face is the space of the face, and that the face is the space of the face."^[3] It is as if, while a hand on a clock is undergoing a continuous mechanical movement, the static dial reflects, as a receiving surface, the comprehensive changes that occur as the hand approaches a certain moment, making these intense "expressive movements" empirically present. The space at this point is by no means a definite space in the conventional sense, but rather an indeterminate space that is indeterminable, that escapes the pursuit of determinisation all the time, and that exudes pure nature, pure power (pure emotion).

It is easy to see that arbitrary space belongs to the non-conscious creation of conscious life forms. In other words, arbitrary space is a special state that relies on the chain of perceptual movement but is independent of it, and because it has been in a state of possibility and uncertainty for a long time, it cannot be transformed into a certainty reality, and eventually becomes a connected space captured by pure power and pure nature, including emotional power. This suggests that arbitrary space itself has the capacity to be able to suppress perception and run to feeling. In addition, the subject-object unity determines that the sensation is an incomplete reproduction of the re-imagination of purity and materiality, and the legitimacy of this re-imagination is derived from the dissolution of the original image itself, that is, the vibration of the sensation eliminates the external effects that stimulate the senses, and the transfer of the material power to the interior of the body by means of the intensity of the sensation is realised. The body without organs resists the deconstruction or organisation of the body through the movement of de-territorialisation, and the non-conscious creation of arbitrary space itself determines the importance of the invisible, and territorialises the coordinates of the environment in which it is situated, so that the multiple signs of life that appear in succession in the original living image itself begin to oscillate out of order, and the intensity of the power contained in time, space and the materiality within the space itself is unable to flow smoothly through the disordered signs of life, and turns to the direction of sensory vibration. The intensity of power contained in time, space, and matter within space itself cannot flow through the disordered vital signs, but spreads freely to the vibration of the senses, just as Bacon emphasised in the creation of Pope Innocent X, "Terror is not what I want, but I want to paint a cry, which

is in fact better than terror", and no longer pursues the extension of the knowable and predictable, but lets the invisible give play to its own power.

The vibration of the senses has a sectional character, due to the "hypothesis of dynamics", in which the senses themselves have many layers, which are not tightly connected, but rather present a tuberos topology, i.e., a free space to dissolve the flood of unmanageable events, impulses, and tensions. This suggests that sensory vibrations do not necessarily operate in tandem with progressively increasing intensity, but may, like movement, have multiple nodes that can be stopped or started. These nodes can either evoke sensory vibrations individually, or they can choose to be superimposed in a way that guarantees the continuity of the vibration and its own cumulative force of intensity. In the film, the arbitrary space formed when the vibrations are individually aroused or when the continuity does not reach a certain threshold is the general arbitrary space. The general arbitrary space and the real space are in a relationship of mutual concealment, and the presence of the pure nature and pure force mentioned above darkens the real space and deprives it of its own certainty, its organic nature. On this basis, Deleuze concludes that there are two ways of activating general arbitrary space. The first is when the delimited space is completely covered and filled with shadows, when the contours are submerged or broken, when things take on a new inorganic life and lose their individuality, and when general arbitrary space begins to be generated. This approach is most common in works that make good use of light and shadow. The second is when the colour image composed of monotonous large colour blocks like supremacy, ambient colours that are immersed in all colours, or movement colours that shift from one hue to "absorb" another hue, absorbs and infects all the things in the space, then the space turns into a general arbitrary space.

In cinema, when the vibration of sensation is not evoked by each node independently, but is gradually accumulated in a series of operations until the intensity of vibration reaches a certain limit, the space formed is a special arbitrary space. The special feature of this type of arbitrary space is that it has a fleeting and temporary centre, as opposed to the general arbitrary space, which has no centre of flux, and is perpetually flowing and generating. In other words, the higher intensity vibration has exceeded the carrying capacity of the general arbitrary space, and the general arbitrary space begins to have cracks, and a small portion of the emotional vibration begins to escape from the cracks, and the egoistic and rational emotion shows signs of raising its head, and at this time, the arbitrary space is still in the non-deterministic state where it cannot be precisely located, but at the time of the appearance of the temporary centre, it also has a hint of an indescribable ambiguous relationship with the deepest part of the deterministic space. ambiguous relationship. Specific arbitrary space often appears in the form of enclosed space in the film.

3. Forced Motion and Purely Audiovisual Contexts

A concise and accurate explanation of forced motion is given in *What is Philosophy*: "The air or the gaps of silence between them." [4] Various elements in opposition, overlap, and mutual dissolution tend to be juxtaposed in one place, bringing about great combinatorial freedom in the mathematical sense, and sensations thus take on a marked complexity. When the complexity of the sensation becomes overflowing in all its limits, it also implies its own transcendence, and the original image is then thrown into the sky and redistributed after the fall, the redistribution being the forced movement described above. The triptych created by Bacon is a typical representative of forced movement. The triptych consists of three completely independent static landscapes, but when these independent landscapes are placed together, they will be integrated into a complete experiential unit, and the vibrations emitted by the individuals with different intensities are covered by the rhythm of the whole just like the independent instruments in the scene of a symphony, as if it is a kind of diverse order, finding the witnessing rhythm on the horizontality that does not enhance or diminish. The "rhythm of witness" is not enhanced or diminished in horizontality. Therefore, the "compulsion" in the movement of compulsion lies in the construction of wholeness, whether it is the colours and lines shown in the gaps of the triptych, or the rush of the passing of the musical work and the everlasting floating and settling, only in the context of the whole can it show its divine side, and make the whole stir up its unique rhythmic power.

In cinema, the purely audio-visual context is the window for the concentrated presentation of forced movement. Pure audio-visual context is the original context with ambiguity and generativity and without artificial induction, and it is also the new context created by Deleuze based on the question of where to go and where to go when the living image is in the state of incapacity and the concept of arbitrary space, and the hyper-realistic synthesis of purely visual and purely auditory contexts discovered by Bazin. Driven by the perceptual-motor chain, the "action-image" in charge of making movements extends its movements in both large and small forms, and then changes the perceived environment in order to keep

the perceptual-motor chain in operation. However, when the intensity of the impact exceeds the maximum carrying capacity of the living image, the perceptual-motor chain breaks down, the large and small forms are called into question, and the segment that is outside of the action and will eventually be dissolved will continue to evolve in the direction of self-sufficiency. At this point, the "action-image" tends to be paralysed, and the space becomes empty without the connection of the original action, and the sound and light symbols move in, giving birth to a purely audio-visual situation. To sum up, the purely audio-visual situation is a complete replacement of the "sensory-image" constructed by vision and hearing for the "movement-image", which "does not extend in movement ...it needs to capture, to allow one to capture something intolerable, unbearable." And in the process of capture, the pure event replaces the organic event, which strives to preserve the closed atomic structure of the event, with the purely audiovisual situation, in which the whole space no longer relies on the deterministic event, but vibrates against the viewer with the sensory force into which all of its own characteristics are transformed, to the extent that the real and naked staccato is able to gain visibility in it as an immediate condition.

It will be seen that the purely audio-visual situation is a special type of situation created by a break in the chain of perceptual movement. The situation does not necessarily remain forever, and when a living individual is in a purely audio-visual situation, it will unconsciously carry out "self-help", intending to get out of the bounds of the purely audio-visual situation as soon as possible, and return to the production process of organic events full of narratives. Thus, in a certain situation, the perceptual-motor chain is not necessarily eternal, but it is also an interstice between different perceptual-motor chains, which manifests itself "between a new medium and a situation rather than between two distinct media." This is not the case for the production of a narrative, but rather for the production of a narrative. It is as if the empty shots in a film or the intervals in a triptych of fine art could not only have the power to use their own sensory intensity to affect the viewer, but also work in tandem with the whole to give the delivery of the film's sensory rhythms qualities such as spasmodic, diastolic, and contracted. In addition, if we focus on the purely audiovisual context, we will find that the description of anything in that context is not a description that has the function of erasing, focusing, or replacing, but rather a description of purity. In a pure description, everything has the opportunity to reproduce its own sensory intensities and vibrations in a panoramic, large depth-of-field manner, and no longer describes a certain feature deterministically, as is the case with organic descriptions. Thus, the purely audiovisual context, like coercive movement, emphasises a purely sensory and aesthetic combination of different molecular elements, each in its own way, connected to each other, which together function as sensations, transcending their original selves, rather than emphasising the meaning of legibility through subjectivity, identity and representation.

The emergence of a purely audiovisual situation means that cinema presents a new sign and structure, marking the injection of new vitality into an already ossified film system. At the time of the birth of the pure audiovisual image, the living image is also transformed into a pure sound and light image with pure sound and light signs. Therefore, the structure of pure audio-visual context is necessarily a subjective-objective form that is inseparable, and in terms of presentation, it can be expressed as objective pure audio-visual contextual images and subjective pure audio-visual contextual images depending on the situation. The objective purely audiovisual context is the expression of the "boundary-situation", that is, the continuous release of sound and light to reveal the current external situation.

The subjective purely audio-visual context emphasises self-examination in a state of disablement. When a living image is transformed into a pure audio-visual image by an external force, even though it has lost the ability to act externally, it will continue to observe and hear itself, and in this way, it will confirm its own situation and gain a deeper understanding of itself. The reason for this is that when a living being changes from an actor to a describer, its own imbecility or incapacity turns it into a wanderer, unable to respond instinctively to the events it encounters. But the living being is not resigned to the loss of its sovereignty of action, and so will persistently interrogate itself to find the antidote that is contained in its body. According to Deleuze's description, that antidote is deliberate recognition. Deliberate recognition is an extraordinary form of recognition that is very different from the habitual recognition that underlies the perceptual-motor chain; it is pure and free of pre-organised and structured intentions. When the living body is transformed into a pure sound and image, the recognition method changes from habitual recognition to deliberate recognition, and the deterministic space becomes an arbitrary space. At this time, the organism can transform into a time travel messenger, able to travel in different time slice layers it has established, and return to the present with information that can solve current problems.

4. Resonance and Crystals

Resonance refers to "the reciprocal, contrasting relationship that occurs between two objects in the

flow of experience", or what Deleuze calls embrace. Under the action of various forces, the senses will wander through different layers, and when different senses meet in a certain layer, multiple senses will embrace each other tightly, collide with each other, merge with each other, and seep into each other, constructing a symbiotic energy field that encompasses the different senses, and letting the information of the layers that each of them carries be correlated, and when such a situation arises, the living image in the vibrational field will step into the resonance field, and the resonance will be the result of the vibration. When this occurs, the living image in the vibrational field steps into the resonant field and a state of resonance is created. In this case, there is often a "pair of images that come together", and the coming together of the two images not only creates a generation, but also gives uniqueness and homogeneity to an indisputable fact. In other words, when two images come together as if they were two boxers in a ring, they often mix in some mutated way (e.g., molecular escape and diffusion), entangling, involving, and resonating with each other rather than providing a single identity.

In the film, this resonance of feeling often takes the form of crystals. The crystal is a discovery of Deleuze's genius and one of the most important concepts in his film theory. Only when the film image is in a crystalline state is it the purest and most perfect "time-image". Crystalline is also a verbal concept that refers to the state of sugar crystals suspended in a sugar solution that always possesses two opposite motions, "crystallisation" and "disintegration". In Deleuze's view, when the chain of perceptual movement is broken, the original order of power ceases to exist, and the real and the potential begin to emerge and connect with each other, replacing the functional gap left by the failure of the extension of movement after the arrival of the purely audio-visual situation. At this point, the real extends into the potential and successfully connects to the time slice containing the relevant valid memory data and brings the memory data and the pure sensation of this moment back to the present moment, thus completing a complete memory circuit. If the circuit is unable to find valid information in the shallower layers of the potential, it will be expanded to explore the deeper layers of the potential, according to normal perception. This seems to be a general rule of thumb, but if you go in the opposite direction, and look back to the number of the prime mover, you will find a very small circuit. This "singularity" is precisely what Deleuze emphasised in *Cinema II Time-Image*, the double image world composed of the real and the potential, which is also the manifestation of the crystalline state in cinema. This "singularity" is also what Deleuze emphasises in *"Cinema II Time-Image"*, the double world of images composed of the real and the potential, which is also the manifestation of the crystalline state in cinema.

According to Bergson's elaboration of the time model of the inverted cone of memory in *Matter and Memory*, the cusp of the inverted cone of memory is that the singularity as a crystal does not stop at a certain part of the real or potential, but rather at a certain part of the real or potential. The point of the "inverted cone of memory" is that the "singularity" of the crystal does not stop at a certain part of the real or the potential, but rather, like a perpetual motion machine, it keeps on exchanging and transforming between the real and the potential, and gradually starts to become indiscernible. The image of the indisputable fact of the intersection of different layers of sensation is itself a manifestation of the indiscernibility of different layers of sensation formed at different times due to their intercommunication, as in the example of *"The Image Lying in the Mirror"* cited by Deleuze on the resonance of sensation in which the protagonist is incarnating different layers of sensation in the form of a "mirror". The protagonist becomes a crystalline figure as he incarnates the image of the intersection of different senses. In addition, the constant transition between the real and the potential gives the crystal an eternally generative colour and transforms it into a temporal symbol with a generative function. At this point, the power of the false begins to appear, and the film image welcomes the freedom of life and becomes an open series of timelessness. Sensation, on the other hand, rejects excessive figuration and abstraction, pursuing a self-contained image created as if by involuntary memory. Brewster sees this image as an energetic struggle between the past and present tenses, and a potential for the transformation of authenticity into uncertainty, which is also a manifestation of the power of falsehood, with a distinctive and liberating vitality.

The resonance of the senses can be divided into two states, the first being the state mentioned above, where the different senses cross the layers of their respective layers and become indissolubly intertwined, losing their independent identities, and becoming a constant synthesis, like a camera that dissolves the positive, negative or objective rhythms of the bodies in front of and behind the camera, and draws on the immediate sensuality of the past carried by the present to create a work that is a fusion of the subject and the object. This is the work of a perfect crystal in the film. This is expressed in the film as the state of perfect crystal. The perfect crystal is the most common and representative type of crystal. In this type of crystal, "the difference between the real and the potential image creates an endless loop system, which takes us from this type of image to that type of image, and gradually becomes indistinguishable from it, as if it were a kind of shock or vertigo." In other words, it is the state of a perfect crystal in a film, where

the subject and the object are in a state of immediate sensuality. In other words, perfect crystals are characterised by manifest and hidden duality, where the real and the potential are located in a larger image environment colliding with each other and resonating with each other to form a perfect weave.

The constant volume of the resonance-formed composite is intended to be maintained eternally on the condition that the different senses, when they collide, carry their own intensities within relatively similar thresholds, and achieve a state of perpetual motion through mutual checks and balances. When the intensity of the different senses is too different and out of balance, the original constant complex will lose its own fixed rhythm of movement and gradually become detuned with the changes in the intensity of the different senses, presenting either positive or negative rhythms. At this point, the resonance, although still part of the weave formed by multiple sensations, becomes increasingly dependent on and tilted towards the higher intensity sensations, until it overflows, transcends, and ultimately polarises, forcing the originally closed state of resonance to open up, and the elements that are curled up on the flat surface are mixed in, and the resonance thus becomes less pure. This is represented in the film as the state of cracked crystals. Although the concept of crystal is commonly referred to or used in analyses of cinema as the perfect crystal by default, Deleuze has made a point of emphasising that the crystal is not always in a state of perfection, and that in the process of the constant exchange of the real and the potential, due to the influence of internal or external pressure or gravitational force, it will inevitably shock, collide, and so on, and thus crack, at which point the state of the perfect crystal is broken, and the real and the potential no longer become The real and the potential no longer become unrecognisable and some elements of the real escape from the crystal "The new real transcends the real and the potential and breaks away from the crystal." Depth, in turn, has the function of both constituting the crystal image and absorbing the authenticity that can enter both the potential and the actuality at the same time. In other words, when there is a great depth of field in the film screen, a potential world with uncertainty will appear in the deepest part of the film's depth direction, and the original closed film space will become open, so that the perfect crystalline compositional elements that are constantly circulating in the present will have the possibility of escaping to the potential world of deeper depths, and the indeterminate potential world of the depths will become actualised due to the escape of living images to this world.

5. Conclusions

In conclusion, it can be seen that cinema has become more vivid in the process of transforming itself from a traditional audiovisual artwork into a "favourite" of Deleuze's philosophy. It is no longer a purely perceptual moving image, but in many moments it also expresses its purity driven by sensation. These pure images, when they have a direct effect on living beings, not only express the two essences of movement and time, but also the three forms of sensory movement, "vibration," "forced movement," and "resonance," in an audio-visual way. "The three forms of sensory movement are also manifested in an audio-visual way. However, it should be noted that the three forms of sensation are not independent bodies without any connection, but are different faces according to different conditions in the process of indivisible movement of sensation. Therefore, when thinking about the three forms of sensation, we should avoid falling into the mechanistic way of thinking of perception and movement that considers the three forms to be closed and separate, and choose to embrace the purity of the sensation, and embrace the sensation, and think logically of the sensation to recognise its intrinsic significance and meaning, and to understand the meaning and meaning of the sensation. Embrace the logic of feeling and understand the inner meaning of feeling logic.

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