

This work deals with the approach to the art of painting as a transductive movement of events that expresses its virtual dimension through an updating process. It is an approach whereby, based on the expression of its own origin, a painting brings infinity to its finite form. The aim of this work will be to not only attempt to understand painting as a real process of creation by means of the transductive dimension that is thus perceived, but also to demonstrate this dimension in action and approach the igniter of an explosive charge that will, at least partially, disrupt (and dissolve) the traditional conceits and ideas about the art of painting that are based on fixed rules and categories. In the first chapter, we show how the absolutely deterritorialised sign-particle appears in painting as both an expression and construction of a plane of immanence that has both finite and infinite dimensions. In the second chapter, we will focus on the effect of this transductive form in experiencing a work of art, where this experience is primarily associated with true reality and is determined by its real and immanent conditions. In the last chapter, we will look at how these transductive relationships are realized in real art practice, where exploring this process will bring us not only into direct contact with the work of a particular artist, but also allow us to draw some general interpretations of art and its historical development as a whole.