

Annotation:

The aim of the thesis is to verify the claim that movement and multiplicity in the works of Francis Bacon, as interpreted by Deleuze, become novel ontological features of the paintings; at the same time, Deleuze's critical reading of Bacon's thoughts and other texts foregrounds the relationships of representation and interpretation, thus making Deleuze's concepts applicable to the philosophical reflexion of the theory of painting. The chief goals of the thesis are therefore to understand the rhizomatic thinking in the perception of the artwork and to emphasize the problem-riddled nature of the relationship of representation and interpretation in the works of Gill Deleuze. By way of comparison of two actual texts it will be demonstrated that the endeavour by Deleuze to use the rhizome concept to transcend representation is doomed when confined to the level of immanence. What is thus arrived at is a far more fundamental topic of the relationship of the levels of immanence and consistence.

