Dissertation Abstract

This research presents examination of the figural theory as established by Jean-François Lyotard in his work *Discourse, figure* (1971). Figural theory groundwork proved to be underpinned within the psychoanalytical framework as in the classical dreamwork and concept of transitional space as elaborated by D. Winnicott.

We argue that the specific figural intermediary space defines a type of space that allows the image and the viewer to explore the individuation processes, as established by G. Simondon (1992) and thus create potential new series of the image which instigate and challenge new perceptive patterns of the viewer. Figural backdrop has been detected within the work of Gilles Deleuze, precisely in *Logic of Sensation* (1981) where Deleuze examines the diagrammatic system.

As a result of the in-depth exploration of Lyotardian poetic transgressions as we have applied on the film intertitles we have proved a presence of a specific mobile *integral title*. This type of inter title brings forth the coalescence of text-image that resurfaces the image’s resources. The pictorial transgression was examined on the example of Nicolas Roeg’s color-events in *Don’t Look Now* 1973 and the cinematic transgression was explored on the example of William Kentridge’s video work *Automatic Writing* 2006 where we demonstrated the double-presence of transgressive states of images that individuate themselves. Subsequently the specificity of a cinematic diagram is explored on the work of Hiroshige Teshigahra (*Woman in the Dunes*, 1964, *The Face of Another*, 1966).

The research argues that figural, diagrammatic image-based theories behave as metastable systems. As demonstrated image examined via metastability means that the status of image as object is no longer tenable. Visuality grasped as and in such an open environment of fluctuation of free markers calls for and can result in creation of new perceptive patterns.

Thereupon open source metastability as the conceptual platform of the image shows the individual exists at a moment of flux, between an alloplastic representation and an autoplastic appropriation.