

The Power of Senses in the Artwork of the Disabled Photographers with Emphasis on the Philosophy of the Bodyless Body of Gilles Deleuze (Case Study of the Works of Pete Eckert and Ahmad Zolkarnian)

Abstract

The creation of artworks by individuals depends on various individual and social factors. In this regard, due to the close relationship between artistic creation and physical and spiritual ability, issues regarding the possibility and how to create a work of art by people with disabilities are raised. Deleuze's philosophy affirms that the creation of a work of art does not require a special organization nor does it necessitate the physical development of mankind; hence, it is possible to create a work of art without an organized body and a disabled person can easily create a magnificent artwork through the power of his senses. This research follows a qualitative method and by the aid of library studies it seeks to study of the effects of photography of disabled photographers who describe the philosophy of the body without any parts as the main component of the art of photography to transfer the power of art, creation and scrutiny in photography. In this study, the works of Pete Eckert and Ahmad Zorkarnian as artists with disabilities are examined. The findings of the study indicate that people with disabilities can also create a fragmented but perfect artistic creation based on the view of Deleuze's body, which is based on emotion and senses. Relying on the philosophy of the body, physical disability does not prevent the creation of a work of art in photography; therefore, by understanding the concept of existence and sensation in art, people with disabilities can create works of art that are alive and spectacular.

Research aims:

1. To investigate the possibility of eliminating physical disability in photography based on Deleuze's body philosophy.

2. To recognize the effect of physical and mental factors in creating a work of art.

Research questions:

1. What is the role of senses in the works of art of the photographer according to Deleuze's body philosophy?

2. What physical and mental factors play a role in the artist's creation of his works of art?

Keywords: body philosophy, Deleuze, artwork, senses, disabled, photography.

Introduction

In the view of postmodernism, the creation of a work does not require structure since art in this field is elusive with a lack of representation. In this case, art needs irrationality and emotion to communicate with the audience and continue with the addressees' feelings alternately and fluidly. In fact, such a situation allows for regular aesthetic disorganization and inefficiency, which is thought-provoking in its own way. In this style, structuralist evolution is not needed to create the work, but only the feeling that shows the fragmented evolution. In such a case, man becomes equal to art, and like other art, there is no need for a perfect human being to exist, but the disabled can also succeed in creating a work of art. In fact, man sees in disorder a kind of order that is in line with Deleuze's philosophy of art, which explains the body without parts. In the field of creating a work of art, like another photograph, there is no need for the ability to walk or see or hear or touch, but only it is the feeling or sense that creates art with irrationality and existence, and in such a case, a person with any disability is well-organized. Like postmodern art, man considers the structure of the body to be an old problem, and the failure of this structure is experienced by the body without organization, and turns to photography with the style of photomontage in order to avoid any logical organization, and with no representation of being, steps towards being and injects becoming and fluidity in its effect. It is important to note that modern man does not need to be organized to be effective, and even with an unorganized body (with a disability) can touch creation and create a work of art mentally and keep the audience alert. This research seeks to prove art of the disabled to be well-organized and genuine by relying on the element of the senses and based on the body philosophy of Gilles Deleuze

Regarding the background of the present study, it should be said that no independent work with this title has been written so far. The present study is concerned with establishing a connection between the philosophy of the body without parts of Gilles Deleuze and the art of photographing of those with disabilities, which in our research refers to two well-known photographers of the post-mortem style. In fact, the main background of our research is the works of Gilles Deleuze, which are very numerous and abundant, but the most important of them is "What is Philosophy" by Deleuze and Guattari. But in the meantime, there is a work such as poststructuralism in the philosophy of Gilles Deleuze by Hossein Ardalani, which deals with the connection between

emotion and art in the works of Gilles Deleuze and the explanation of the body without parts in its philosophy. This research has been done by descriptive and analytical methods and relying on the data of library resources.

Conclusion

Style is current in the art of structuralism, and according to the postmodern view of the art of photography, it should be said that this art seeks to become aesthetics and movement and feeling that does not need to be organized and structured even in the body. In this way we can link art in the body without parts to the human body with an irregularity such as a physical disability in the disabled person and then acknowledge that in order to create an art, especially in the art of photography as there is a need for evolution. And organization is not body-specific, and being in emotion can be cohesive without the body being well-organized. In other words, we believe that by linking the art of postmodern photography and according to Gilles Deleuze's philosophy of non-representation, senses can be introduced as the greatest factor of creation, movement and force in art, and this practice does not require a fully organized human body. In such a case, postmodernism does not present art as an unattainable and surreal thing, nonetheless considers art as stability in any disorder and disintegration, in which the feeling of force and movement in time and space becomes a state. Physical disability not only does not prevent the creation of a work of art as a photograph, but the feeling along with technology can lead to the creation of living art that has a form. In fact, by bringing a few works by two disabled people who had a defect in their body, we showed that the feeling of motivation for creation is in postmodern art, and there is no need to organize the human body to create art in photography. By understanding being in art, a person with a disability can make emotion the greatest component of art transmission and creation. Feeling in the works of art of the disabled the photographer, according to Deleuze's philosophy of the body without parts, plays the main component that eliminates any need for structure in the body and puts the art of the disabled person in a state and fluidity. Such a reality requires the creation of a postmodern perspective on people with disabilities who go beyond their physical structure and consider evolution in its feeling and existence, and seek to flourish their hidden talents by understanding the emergence of art. The two people we studied (Pete Eckert and Ahmad Zolkarnian) are well-known photographers who, despite their disabilities, have been able to create postmodern artwork that somehow it depends on the postmodernist developments that have taken place in society. In fact, the feeling that Deleuze inspires is the injection of becoming into art through independence from the organization and structure, which by relating this issue to the creative power of a disabled person, we can well overcome the problem of overcoming physical disability. To understand Deleuze in photography through the implementation of the philosophy of the body without parts. In the above photos, not only light, movement and feeling play a role in creation, but also draws the disabled to a direction of philosophy that breaks any structure by relying on the philosophy of the body without parts he/she can create works of art that are unique in their kind.

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