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TRACES OF SUBJECTILE IN ART BRUT

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The Traces of Subjectile in Art Brut

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4) ART BRUT

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5) KAVRAMSAL

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ABSTRACT

This research is based upon the inquiry of perceptual traces of “Subjectile” that is aimed to be followed through main aspects of “Art Brut” and preliminary examples of the kind. The concern is to examine the notion of Subjectile by interpreting thinking methodologies of Jacques Derrida and life time works of Antonin Artaud. I plan to investigate the connection between the object and the subject, the question of representability and the background and foreground relationship; regarding to Subjectile`s expressive credentials and independent demeanors of Art Brut. Since Art Brut has the nature of being in contrast with institutionalization and rigid critical thinking margins; it inherently opens a suitable field for us to trace down Subjectile`s rigorous patterns and exceptional features. Eventually, the outcome of this study is aimed to be switching the habits of such restricted academic perspectives and defining a perceptive praxis for a contemplative and individual art references.

KEYWORDS

DERRIDA, DIFFÉRENCE, DECONSTRUCTION, SUBJECTILE,

ANTONIN ARTAUD, ART BRUT, CONCEPTUAL

ÖZET

Bu araştırma, Art Brut'un ana yönlerini ve öne çıkan örneklerini ele alarak Subjectile' in algısal izlerini takip etmek üzerine kurulmuştur. Maksat, Jacques Derrida' nın düşünce tekniklerini ve Antonin Artaud' nun yaşamı boyu ürettiği işleri de ele alarak Subjectile kavramını araştırmaktır. Amacım, obje ve subje bağlantısını, arka ve ön plan ilişkisini, temsil edilebilirlik/temsiliyet sorunsalını, Subjectile' in dışa vurumcu ve kendini belli eden tavrı dahilinde, Art Brut'un bağımsız sanatsal ve kavramsal özelliklerini göz önünde bulundurarak inceleyebilmektir. Bugüne bugün, Art Brut doğası gereği, kurumsallaşma ve kurumsallaştırma karşıtı bir yapı sergilediği ve katı, kritik düşünce biçimlerine zıt bir tabiata sahip olduğu için, Subjectile' in ihtimamlı dokusunun ve alışılmadık huylarının izini sürebilmek üzere elverişli bir ortam hazırlar. Bu çalışma sonucunda varılmak istenen nokta, kısıtlandırılmış akademik perspektiflerin ve alışkanlıkların seyrini değiştirebilecek ölçüde dışına çıkabilmek; dolayısıyla bu doğrultu dahilinde düşünmeye sevk edecek ve aynı zamanda da kişisel eserler için katkı sağlayabilecek, algısal sanat pratikleri ve referansları üretebilmektir.

ANAHTAR KELİMELER

DERRIDA, DIFFÉRANCE, DEKONSTRÜKSİYON, SUBJEKTİL,

ANTONIN ARTAUD, ART BRUT, KAVRAMSAL

INTRODUCTION

The word “Subjectile” is first to be mentioned in a letter that Antonin Artaud wrote to his friend. In that letter, Artaud accuses the word of being kind of an uncertain entity that betrays him. Accordingly, this entity happens to be a phenomenological force that Artaud has noticed in his drawings that he sent along with his letter. Although the word Subjectile has been used as in the definition of a “supporting material” or a “cardboard”, yet it was attributed to a deeper meaning by Artaud that regards its semanteme. Gradually, this allusive definition of Subjectile initiated a profound inception for Jacques Derrida. Thus, he has generated a redefinition and installed an outcome for the concept within a concrete platform. On the other hand, Derrida's thinking has always been in a tendency of being prone to Subjectile's aspects and he has linked his notions such as “undecidability”, “différance” and “Deconstruction” in order to reach out for Subjectile's concept. Eventually, these links have opened a field for inquiries that enable Subjectile's adjustability amongst art dynamics. Due to tendency of the question of representability, Subjectile renders an order for an inscrutable visual perception. This also the reason why, Derrida's thinking generates Subjectile, as to improve a multidisciplinary dialogue between conceptual art theories. In order to affiliate this notion, I intend to discuss Art Brut rather validate the efficiency of Subjectile's theory, because Art Brut digresses away from the conventional priorities of critical thinking and academic perspectives.

Eventually, Subjectile is a term that is neither a subject nor an object which resides between the background and the foreground of any visual reference that has a textural support. Accordingly, Subjectile also refers to a subtle force that can act as a support for the material. However, it is an unrepresentable and an undecidable. Inevitably, Subjectile juxtaposes the relationship between the object/subject and the background/foreground and by doing so; it organically

deconstructs the elements within a visual platform. In addition to that, this act of deconstruction causes a delay between the visual aspects of gestalt and the perceptual references of academic perspectives. Therefore, investigating Deconstruction holds a key, in order to unlock the enigma of Subjectile. In that matter, the first chapter of this dissertation includes a general overview on Derrida's thinking recipes which deliberately stand up for the incrusting thinking habits of the Western world. Eventually, in the first chapter, along with "Deconstruction", Derrida's trademarked operations such as, "undecidability", "différance", "trace" and "virus" are to be overviewed, in order to grasp a better understanding of Subjectile.

On the other side, Subjectile has been a living experience for Artaud who had spent most of his life in mental asylums. Yet, he somehow has managed to generate his artistic talents in spite of extreme circumstances. Although he has been suppressed under severe conditions, still his genius managed a way out to overcome his madness. Nevertheless, it is certain that, Artaud has created many art works that have caused enormous effects on many artists. Luckily, his dear friend Paul Thévenin shares her memoirs of him and his art in the book of *Secret Art of Antonin Artaud* which she has co-written with Derrida. She describes Artaud's struggling life within sincerity of a friend and directs us to see the artist's life from a different aspect. Eventually, in the second chapter I aim to focus on the artistic scenery of Artaud through the text of Paul Thévenin in order to seize a direction with his relation to Subjectile. Hence, I find it important to trace back to Artaud's art praxis and his personal thoughts and feelings about his art in general, though he was locked up in an asylum for most of his life. Nevertheless, Artaud has created the Subjectile and Subjectile has created the Artaud. It is to say, Artaud's "writing-drawings" have made Subjectile possible. For a further do, I continue on with a try to decode its existence. In order to do that, I have help from Derrida whom has written a whole text about Subjectile that constitutes the second part of the book of *Secret Art of Antonin Artaud*. Already Subjectile is hard concept to deal with; surely, Derrida does not make it easier to reveal its

meaning of such a conundrum. However, Subjectile does not have any references and sources for us to analyze it thoroughly rather than his text, "to Unsense the Subjectile". Eventually, Derrida's thinking merges down with Artaud's Subjectile and transforms it into an individual topic to be discussed about. Therefore, I intend to track down a correspondence between Subjectile and Deconstruction by comparing their key aspects within the second chapter.

Ultimately, Artaud has always been in a constant struggle with Subjectile which has ultimately changed his existence and persistence to art. As Derrida mentions in "To Unsense the Subjectile", Subjectile refers to a perceptual aspect that eliminates the senses of critical thinking. Eventually, Derrida's philosophy enables a field in order to apprehend Subjectile within margins of the absence and the presence. Accordingly, this in and out play of terms emerges through "undecidability" and refers to Subjectile's differential schedule. Therefore, "to unsense the Subjectile" one must have to give up logic and sense; in order to open up to an alternative perceptual code.

This is the reason why, in the third chapter, I intend to search for traces of Subjectile in Art Brut movement. From this respect, I want to investigate Subjectile's intuitive and subconscious manifestations through Art Brut which enables a tendency of being free from structural thought patterns and formal concerns. Accordingly, Art Brut fits in a frame of totally being outside of any institutionalization and academic judgments. Although Subjectile is relentless to be described within any representational paradigms, still, its unrepresentable nature should be easier to trace down, within Art Brut's alternative art focus. This is the reason why, the third chapter consists of a research on interpreting Art Brut's preliminary examples in order to display apprehendable aspects of Subjectile. However, the traces of Subjectile are neither present nor absent. Conversely, Art Brut states a reason of being an "outsider" from all pre-based institutionalized platforms. Thus, instigates Subjectile's traces to be revealed in order to compel its limits. Ultimately, analyzing Art Brut through the lens of Subjectile, can deconstruct the habits of gestalt and metaphysics. However, this

challenge does not totally eliminate such intrinsic and visual affirmations; it alters casual perception rituals though.

Consequently, Subjectile is a unique notion that is best described as a dynamical struggle which can be the support on or off a material within an intention of projecting a captivating sensory field on the scenery of visual manifestation. Although it has an ambiguous and a confusing disposition, yet, Subjectile still holds a crucial spot as to be acknowledged by its artistic possibilities. Thus, it may be in the aid of generating a perception that is different than the pre-told and pre-judged visual principles which re-questions the critics of variable dictums. Accordingly, through the traces of Subjectile, an intrinsic approach is available for a visual arts definition. Eventually, this dissertation intends to evaluate the maddening phenomenon of Subjectile by following the pulsing sparks of its detonation. Nonetheless, Subjectile will always eventuate as an untraceable mark regardless of the outcome. However, the hunt may lead us to a different perceptual traces and therefore different worlds. Ultimately, it is worth trying.

CHAPTER 1

DERRIDA AND DECONSTRUCTION

Jacques Derrida has been heralded significantly as one of the most famous thinkers as in the contemporary age. Yet, his thoughts have also been in a denunciation of its values as an intellectual corruption. Derrida is best known for creating form of a semiotic analysis which is called as “Deconstruction”. This trademark had been developed under the context of “Phenomenology” and “Structuralism”. Accordingly, Derrida has argued about the Western philosophy which has allowed metaphorical depth models to govern its conception of language and consciousness. Although, the Western world has always been in a constant metaphysical attitude, still Derrida rejected the binary privileges of any metaphysical thought. This is also why; his revolutionary aspects have undertaken the challenge of articulating these metaphysical implications of phenomenology and structuralism as well. Yet, Derrida`s writing undermines our usual ideas about texts, meanings, concepts and identities. His writing is a radical critique of philosophy that questions the usual notions of “truth” and knowledge. His thinking disrupts the traditional ideas about procedure and presentation. Although Derrida`s initial work in philosophy was largely phenomenological and his early training as a philosopher was done through the lens of the first phenomenologist Edmund Husserl, yet he had the ideas of Freud, Nietzsche, Heidegger, Saussure, Levinas, Artaud as important inspiration marks. Accordingly, Derrida`s texts is marked with an awareness of an extant metaphysical model for the Western philosophy which refuses its hierarchies and dichotomies. Eventually, while revealing and undermining the speech-writing opposition he has been the most influential factor for the Western thought. Consequently, this unique approach has come to be known as “The Deconstruction”. Due to various manifestations of the contexts of Deconstruction, initially I shall refer to Derrida`s foundational concept of “the Metaphysics of Presence.”

1.1 METAPHYSICS OF PRESENCE

Derrida's understanding of the Western tradition provides us the tools for Deconstruction. Hence, it is important to consider about the "Metaphysics of Presence". Metaphysical thought has been generated through Western world since Plato. Metaphysics has a binary preference model that exalts the privileged terms and subordinates the other in order to create "the enterprise of returning 'strategically', 'ideally', to an origin or to a priority thought to be simple, intact, normal, pure, standard, self-identical, in order then to think in terms of derivation, complication, deterioration, accident, etc..." (Collins & Mayblin, 1996, p. 236) According to Derrida metaphysics can be defined as;

All metaphysicians, from Plato to Rousseau, Descartes to Husserl, have preceded in this way, conceiving good to be before evil, the positive before the negative, the pure before the impure, the simple before the complex, the essential before the accidental, the imitated before the imitation, etc. And this is not just one metaphysical gesture among others, it is the metaphysical exigency, that which has been the most constant, most profound and most potent. (Collins & Mayblin, 1996, p. 236)

Throughout the history of Western thought philosophers, had an urge to privilege "speech" over "writing" - phone versus graph, along with other dualities (for ex. good before evil). Accordingly, they accepted speech as the ultimate medium of truth. Eventually, this habit has made speech to be installed at the origin of thought which is referred to be known as "Phonocentrism". Phonocentrism acts upon the denial of "writing". As Plato refers to writing as being a poison for the truth, he also claims that it can only be a representation of speech, thus writing is a supplementary to speech. However, Phonocentrism has been vital for Western metaphysics because of all the thinking was emerged from it. Derrida mentions about the notion as a summary of Western thinking: "If so, to undermine the privilege of speech is also to undermine the foundations of Western philosophy." (Collins & Mayblin, 1996, p. 40)

Although this is not quite Derrida's argument that the repression of writing is crucial to philosophy's metaphysical presuppositions, yet it can scarcely be acknowledged. Hence, the process of writing always reveals what has been suppressed and it breaches every opposition to be disclosed. This is why Derrida's writing is a radical critique of philosophy because it undermines the usual ideas about meaning and text. Nevertheless, it has the tendency to question the usual notions of "truth" by disturbing traditional ideas and redefining philosophy. Therefore, a repression of writing is mainly crucial to the metaphysical presuppositions. According to Derrida, only the process of writing can reveal what has been suppressed in the notion of philosophy.

Philosophy is first and foremost writing. Therefore, it depends crucially on the styles and forms of its language figures of speech. Metaphors, even layout on the page... (Collins & Mayblin, 1996, p. 12)

Eventually, Derrida has set a critical encounter with Western thought and this has afflicted its foundations. However, metaphysical thought has a tendency to ground the truth within an ultimate origin which is referred as "Logocentrism." Logocentrism is a synonym word for Phonocentrism that also emphasizes the privileged role of speech. Eventually, "the logos" has always been at the origin of truth and therefore, the characteristics of metaphysics tend to rely on these binary oppositions that privilege speech and subordinate writing. Consequently, this act of preference has set a procedure which is in a constant movement that travels from the first term towards the second one.

Accordingly, metaphysics happens to be "installing hierarchies and orders of subordination in the various dualisms that it encounters." (Collins & Mayblin, 1996, p. 195) Moreover, metaphysical thought also prioritizes the "presence" at an expense of hierarchy and it inevitably privileges a "better side" and of the opposition.

On the other hand, visual perception has an intention that priorities the foreground over the background of scenery. This proves to be that metaphysical thinking model reduces the background down to a secondary platform within the anteriority of a visual composition. Eventually, this happens to be our perception that relies on the hierarchical oppositions and binary preferences as well. Conversely, here lies a potential attempt in order to explain how Deconstruction treats towards such orders. Accordingly, Derrida explains about Deconstructive treatments in *Margins of Philosophy*;

An opposition of metaphysical concepts (speech/writing, presence/absence, etc.) is never the face-to-face of two terms but a hierarchy and an order of subordination. Deconstruction cannot limit itself or proceed immediately to neutralization: it must, by means of a double gesture, a double science, a double writing, practice an overturning of the classical opposition and a general displacement of the system. It is on that condition alone that deconstruction will provide the means of intervening in the field of oppositions it criticizes. (Derrida, 1982, p. 195)

However is it possible to escape metaphysics? This is the main question that sets Derrida's critique of philosophy as a unique example. Nevertheless, Derrida has tackled this question by not adopting any fixed oppositions. In addition to that, he has not advocated for any restrict methodologies, in order to refuse or accept their tendencies either. Moreover, he has not advanced any of the overarching theories, concepts or methods of his own as well. By his account, "writing" has a matrix that can be scanned through a "derailed communication" which refers to be "undecidability" and acts as a "Virus." A virus is the ideal concept for Derrida to generate his effective operations through such derailed communications.

Everything I have done is dominated by the thought of a virus, the virus being many things. Follow two threads. One, the virus introduces disorder into communication, even in the biological sphere a dealing of coding and decoding. Two, a virus is not a microbe, it is neither living nor non-living, neither alive nor dead, follow these threads and you have the matrix of all I have done since I started writing. (Collins & Mayblin, 1996, p. 16)

Conversely, in the Western thought, writing is a supplement and an addition to speech. However, to be an addition means to be added onto something which is already complete. Yet, how can it be complete if it still needs an addition? Eventually, this is an uncertainty and Derrida approaches to this uncertainty as referring it to be an “undecidable” which can easily shake the solidity of any logical assumption. For this reason, Derrida mentions that, “Undecidables are threatening. They poison the comforting sense that we inhabit a world governed by decidable categories. (Collins & Mayblin, 1996, p. 19)

Accordingly, only binary preferences make the decision possible. Hence, “undecidables” disrupt metaphysical logic by being in a constant delay for the meaning by acting like a virus. Derrida uses this “virus” to throw a glance over the truth within the Western traditional thought. By doing so, he employs an ambiguous word – undecidable in order to dazzle the strict center of metaphysics and eventually, he uses writing as “pharmakon” to alter Western tradition. Although, this act counters with Plato’s “speech over writing” aphorism, yet Derrida single handedly contended with Western philosophy. Consequently, Derrida’s revolutionary aspects had the metaphysical thinking habits to be reconsidered again.

However, logocentrism has been used by the metaphysics rather to ascribe the truth for a long time. Therefore, Derrida had to focus on the hierarchical order of speech and the writing as they were the metaphysical concepts of “presence” and “absence.” So, the speech has to be spatially and temporally present because it is the center of thought and a direct access to the consciousness. As within a logocentric establishment, the thought always intends to move from the first term towards the second, in order to reach the truth (the centre). This act is called as the “metaphysics of presence”. Accordingly, Derrida emphasizes on;

All metaphysicians proceed from an origin, seen as simple, intact, normal, pure, standard, self-identical... To treat then of accidents, derivation, complication, deterioration, hence good before evil, positive before

negative, pure before impure, simple before complex, ...etc. This is not just one metaphysical gesture among others; it is the metaphysical exigency, the most constant, profound and potent procedure. (Collins & Mayblin, 1996, p. 46)

Consequently, metaphysical oppositions have to be relied on “the assumptions of presence.” (Collins & Mayblin, 1996, p. 46) This is one of the reasons why Derrida’s revolutionary aspect about metaphysics of presence is crucial in order to reconsider such binary oppositions or privileged thinking habits. There is also a similar reference within the relationship of the background and the foreground of a visual platform. Eventually, to deconstruct the logocentric model, there has to be a visual practice of conducting all elements into a supplementary role. Occasionally, this reflex aids us to notice the traces of Subjectile that intends to outcast the dividing elements of a visual by eliminating such judgments.

Anyhow, these binary assumptions, that revolve around the struggle between the first term’s (the privileged one) presence and the second term’s (the inferior one) absence, used to be German phenomenologist Martin Heidegger’s formula. Eventually, Derrida has adopted Heidegger’s notion by being aware of his foregoing phenomenological habits.

Presence is at work throughout Western philosophy all the empiricisms, idealisms, rationalisms, realisms, etc. Psychoanalysis, phenomenology and structuralism have not escaped it. Because it’s a necessity of the metaphysics of presence... (Collins & Mayblin, 1996, p. 50)

However, Derrida’s focus on the hierarchical order of speech and writing has diverged from the center of thought; thus the direct access to consciousness. According to the metaphysical thought, writing cannot carry on the effect or the presence of speech. Conversely, Derrida indicates that writing does need neither the presence of speech nor the speaker’s consciousness. Therefore, writing does not have to be the representation of speech. Derrida refers to this idea as:

When I speak, I am conscious of being present for what I think, but also of keeping as close as possible to my thought a signifying substance, a sound carried by my breath... I hear this as soon as I emit it. It seems to depend only on my pure and free spontaneity, requiring the use of no instrument, no accessory, no force taken from the world. This signifying substance, this sound, seems to unite with my thought... so that the sound seems to erase itself, become transparent... allowing the concept to present itself as what it is, referring to nothing other than its presence. (Collins & Mayblin, 1996, p. 52)

Consequently, the only way of understanding these premises, is to deconstruct metaphysical assumptions through their structural systems. Eventually, Derrida's critical outlook is mostly concerned with the relationship between the text and the meaning. For this reason, he had to walk through the path to the Structuralism. To understand the language as a system and study its structures and ontological implications have always been an influential element for Derrida. This is why, I shall discuss about Derrida's influential element, The Structuralism.

1.2 STRUCTURALISM

According to Derrida, all the thinkers in Western philosophy, such as Plato, Rousseau, Saussure, and Levi-Strauss, has denigrated written word and valorized speech. Their argument has revolved around the idea that spoken word has to be a symbol for mental experiences. Thus, writing has to be derivative from the consciousness and the truth. However, it is necessary to keep in mind that the first strategy of “Deconstruction” is to reverse any existing oppositions. Accordingly, Derrida has worked out the “speech/writing” opposition across two dominant current French thinking notions; Phenomenology and Structuralism. In due course of time, they were incompatible and prevailing rivals. Structuralism happens to be the new and increasingly fashionable current of era which used to be favored as a successor of the phenomenological approach. On the other hand, Phenomenology grew older within its own structural references that kept on feeding the other currents. Phenomenology has been described in the book of *Derrida for Beginners* as:

Phenomenology is a ‘philosophy of consciousness’- neither intellect nor science can grasp the fundamental nature of consciousness. To do this, philosophy has to deal with phenomena – appearances and our awareness of those appearances. This awareness cannot be grasped through rational proofs and scientific data. What is needed is intuition, a direct approach to the inner structures of consciousness itself. (Collins & Mayblin, 1996, p. 56)

This is why, in the context of Phenomenology, Edmund Husserl has reduced “the exterior aspects of language – all its apparatuses, forms, substances, sounds and marks” in order to reach out for “the essential consciousness”, “the fundamental structures of the mind.” He treated meaning as an “interior” where the “fundamental meaning can only be a question of consciousness in communion with itself.” (Collins & Mayblin, 1996, p. 59)

These appearances and our awareness of those appearances cannot be grasped through rational proofs or scientific data. Instead “an intuition” is needed to approach directly to the inner structures of consciousness itself. (Collins & Mayblin, 1996, p. 56)

However, this was a false problem for the structuralism. According to structuralism, the depth of an experience could only be affected by a structure. Since the structuralism is a methodology that the elements of human culture must be understood in terms of their relationship with a larger and an overarching system; it works to uncover underlying structures of all the things that humans do, think, perceive and feel. Unlike phenomenology, structuralism says that “the unconsciousness is structured like a language.” (Collins & Mayblin, 1996, p. 57) Although Structuralism has a tendency to harbor the structures and the systems at the center of meaning, yet it still has similarities with metaphysics. Therefore, Derrida mentions that;

If both tendencies rely on metaphysical assumptions, they`re already more similar than different. So, I use aspects of both to undermine the foundations of both. (Collins & Mayblin, 1996, p. 58)

So, the elemental components of the structures have to be related with each other. Accordingly, the best way to establish a connection is through the ultimate model of language. Therefore, the foundation of structural linguistics happens to be a “sign.” The sign is the combined association of a “signifier” and a “signified.” The signified is supposed to be an idea or a concept, while the signifier is a means to express the signified. However, signs can only be defined by being in a contrast to other signs and this is the main relationship that forms the basis of semiotic organization of the structural linguistics. Eventually, different languages have different words in order to describe the same objects or the concepts but there is no intrinsic reason why a specific sign is used to express a given signifier.

According to the early examples of linguistics, words used to be track down through the evolution of sound. However, as a linguist, Saussure had to focus on

the language, in order to view it synchronically. Yet, structural linguistics sets the elements that are in a relationship with each other and these relations produce the meaning.

Conversely, for Saussure, this has to happen in two ways. First, the meaning has to be produced by the formation of signs. Secondly, the meaning has to be produced by a play of differences. Hence, the sign has to have two aspects. First one is a sensory perception, a.k.a. the “signifier”; the second one is a concept or a meaning that has been associated with the sensory perception, a.k.a. the “signified”. Eventually, signs gain their meanings from their relationship with other signs. However, these binary codes seemed to be same as the foundational concepts of Western thought. In addition to that, Saussure also insists on, language has to have an oral tradition which is independent from writing.

The difference between signifier and signified is no doubt the governing pattern within which Platonism institutes itself as philosophy... (Collins & Mayblin, 1996, p. 65)

Consequently, because of their metaphysical reliance of the signifier and the signified, Derrida has undertaken a task that rearranges the relationship in between sign and language. As a result, this task has embarked an important “trace” on continental thinking and made a huge “différance” in the Western world.

1.3 TRACE AND DIFFÉRANCE

Accordingly, Saussure's emphasis on the signifier and the signified has created a general aspect on the critique of phenomenology. Eventually, Saussure has insisted on the idea that a signifier and a signified are indissolubly related to each other just like a paper leaf. He used this analogy in order to describe the relationship between a signifier and a signified. By all means, a signified has to be understood within a signifier. However, Derrida's intention was to resist to such binary predictions which automatically suppresses the "signifier" as an idle drawback or a corruption for the meaning. Conversely, Derrida argues that by not suppressing the signifier, one can adopt a resistance strategy against metaphysics.

So, what is there to be used as a sign? According to Husserl, the idea of evaporating the signifier will leave you with nothing but the pure thought and this will be preparing the grounds for a "transcendental signified". Yet, it means nothing more but a fall back to a logocentric model all over again. According to Saussure, "meaning cannot be produced only in the binding of signifier to signified, it needs the operation of difference." (Collins & Mayblin, 1996, p. 66) Saussure explains the concept of difference in his "sheet of paper" metaphor:

If the sheet is cut into different shapes, one shape can be identified by its difference from the other shapes. That shape takes on an identity in relation to the others – it takes on a certain 'value'. In the cutting of the sheet of paper, the front and the back have to be cut at the same time. The different shapes of the 'signifier' side make up the different shapes of the 'signified' side. (Collins & Mayblin, 1996, pp. 67-68)

Eventually, this aspect sets the structure of language on a "purely" differential platform and re-describes the meaning of a sign as by being no longer within a correlation of a signifier and a signified. However, the concept of difference that Saussure has initiated is borrowed by Derrida, in order to develop his conjuring notion of "différance". Accordingly, Différance can be explained as:

At the level of linguistic sounds, we can substitute the sound /p/ for the sound /b/ in big. The sounds don't mean anything in themselves but we can tell the difference between them. The difference makes possible a different meaning – the concept. And so on through other differentiable sounds and concepts: peg, pen, pan ...etc. For Derrida, this is a question of presence. What happens when “big” circulates as a spoken word? The sound /b/ has to be spoken. No /p/, it would seem, is present. We will not hear the /p/, a speaker cannot say one at the same time. We might say it is absent. “Big”, to be identifiable and meaningful, depends on it and on all the other sounds from which it differs. Without /p/ and the other, it is lost. So, the /p/ is in a way present, though not simply so. It is carried as a “trace” in the /b/, necessarily present in its absence. (Collins & Mayblin, 1996, p. 69)

Jeff Collins' great definition of Derrida's concept of “trace” holds a related stance point as an example for reviewing “Traces of Subjectile”. As same as in Derrida's idea of a trace; Subjectile too shakes the certainty of a situation by acting with mere uncertainty. On the other hand, Subjectile tends to be an “undecidable” that refers to be either absent or present at the same time without any certainty. It carries only a trace of visibility which might also disappear instantly within sight. This is the reason why, the unrepresentable nature of Subjectile is highly parallel to the concept of “trace”. Hence, the trace is also neither simply present nor absent and it does semantically act as an undecidable. Derrida refers to this notion as;

Whether written or spoken, no element can function without relating to another element which itself is not simply present. Each element is constituted on the basis of the trace in it of the other elements of the system. Nothing, in either the elements or the system, is anywhere ever simply present or absent. (Collins & Mayblin, 1996, p. 70)

Although Derrida has set a trace across the linguistic structuralism frame of Saussure's, yet it still happens to be an “undecidable presence/absence at the origin of the meaning”. Eventually, “language is being premised on an interweaving movement between, what is there and not there,” just like a textile. (Collins & Mayblin, 1996, p. 70) However, trace has its significant features which suggest that “all language is subject to undecidability and the play of the trace is a kind of deforming, reforming slippage – an inherent instability which language

cannot escape.” (Collins & Mayblin, 1996, p. 71) This remains the same for philosophical language which has such metaphysical words as “being”, “truth”, “centre”, “origin”, etc. Consequently, these words are in a constant motion of a trace that slides between the presence and the absence.

Although the connection between the signifier and signified has been reassessed by Derrida, yet it still has many ties that are linked with Western thinking. For the moment, it has been freed from structuralism`s direct relationship model though. Eventually, Derrida has advanced the writing and distinguished it from being a reproduction of the speech. As Derrida mentions about the writing is to be “more of an inscription of the trace that refers to be the non-origin of the origin. It is the absolute origin of sense in general.” (Derrida, 1976, pp. 65-70)

The trace is the ‘différance’ which opens appearance (*l'apparaître*) and signification. If the trace belongs to the very movement of signification, then signification is a priori written, whether inscribed or not, in one form or another, in a ‘sensible’ and ‘spatial’ element that is called ‘exterior’.” (Derrida, 1976, pp. 65-70)

Nevertheless, the trace is more of an inscription for the writing which is, “the absolute origin of sense in general.” Derrida mentions on this “origin of sense” in the Arche-writing. Arche-writing insists that there are breaches in writing that afflicts with metaphysical assumptions. Such as those between what is written, what is intended to be conveyed and what is been conveyed. Accordingly, this breach can be revealed as either as a spatial differing or a temporal differing. Arche-writing refers to a way in which writing is possible only if it differs to an ordinary meaning that can never be definitively present. Therefore, the writing is possible only if it has the deferral of meaning which is never to be explicitly present.

Therefore, this deferral of meaning has been described as the “différance” in Derrida`s neologism. Différance is a new word that has been substituted for the writing. It is a paleonym that means an old word with new uses. Derrida has

emerged the word *différance* for the sake of undecidable play of spoken words, inscribed marks and all other signs. Thus, writing is no longer to be signifying the upcoming post-structuralist concepts.

Writing is not a sign of a sign, except if one says it of all signs, which would be more profoundly true. (Derrida, 1976, pp. 43-44)

In order to solve this complication, Derrida “re-conceptualizes the writing as an undecidable” (Collins & Mayblin, 1996, p. 74) and re-defines its meaning. Therefore, “the writing” has become “the undecidable” which has been inferred from the play of presence and absence. In that context, “writing” has a new meaning that is redesigned within the concepts of trace and gram. Ultimately, “writing” is no longer to be understood as a supplement to speech but rather as a play amongst spoken words and all other signs. On the other hand, “*Différance*” holds the potential of being eligible to cover all the absences and the occlusions of all “meaning” in linguistic contexts such as nouns, verbs, etc. Accordingly, it plays between the noun and the verb by being either the entity or the effect. This is why, *différance* plays across the both sides of a signifier and a signified in order to act as an insertion between speech and writing. Moreover, *différance* is a coinage, in terms of neologism. It is a supplement that has been incorporated into writing to turn it into an undecidable. Thus, it is a made-up word that refers to “*la différence*” in French, as an ambiguous noun. It acts between the noun and the verb as being the entity or the action as itself. As Derrida explains the words as;

My aim is not to justify the invention of this word but to intensify its play. Everything is strategic and adventurous. For these reasons, there is nowhere to begin. (Collins & Mayblin, 1996, p. 77)

Accordingly, speech has pauses and delays between the sounds. In script, there are also gaps between words, non-phonetic signs and punctuation marks. In writing, we see the words graphical marks differ but we do not hear any

differences within speech. This is what *différance* encompasses rather to exceed both the sensible and the intelligible.

Différance is a proof that writing is no longer to be an addition to speech. After all, the difference between “Difference” and “*Différance*” is inaudible. Both words need writing in order to be differentiated from each other. However, the spoken word requires the written word as to function properly. Therefore, speech is no longer a trustworthy expression of either the consciousness or the truth. Although Derrida insists on *différance* to be “neither a word nor a concept”, yet it still suffices to be “involved in Arche-writing that breaks down the entire logic of the sign.” (Derrida, 1976, p. 7)

In this context, *différance* and Subjectile have remarkable similarities. They are both there and not there, cancelled but not ejected, present and absent. They both set in a play of undecidability and they happen to be ubiquitous. Neither *différance* nor Subjectile allow language, meaning and consciousness to be in a comfort with any decidability.

As a result, these reversals as under a subordinated term of oppositions, implement such anti-dualistic strategies of Deconstruction.

1.4 DECONSTRUCTION

Although Deconstructionist criticism contributes to the Post-Structuralist vision of language, yet Derrida states that “Deconstruction is not a method and cannot be transformed into one.” Deconstruction is what leads thinking and writing to such unfamiliar kinds of undoing, undermining, destabilizing and decomposing. Accordingly, Deconstruction is more likely to inhabit texts, undo their presuppositions and stir up their underlying levels. In every discourse, as well as in philosophy, the undecidability and the derailed communication happen to be existed. So, it is Derrida’s vocation to condense these disruptive plays of elements.

Deconstruction is a word whose fortunes have disagreeably surprised me. I little thought it would be credited with such a central role – it’s been of service in a certain situation, but it’s never appeared satisfactory to me. It’s not a good word, and not elegant. (Collins & Mayblin, 1996, p. 91)

Deconstruction has links with the word “Destruktion” which Heidegger has used as a term for his re-examination of metaphysics. For Derrida, the French word “Destruction” is too negative and one-sided that suggests demolition or eradication as a meaning. Instead Derrida uses “Deconstruction” as a designated word which has a double movement as in both disordering and re-arranging sense. Derrida refuses the suggestion that Deconstruction has a concept that is simply present to word or it has an inscription to determine an undecidable in the sentences or the phrases. According to Derrida, Deconstruction has a problem with translation because definitions are always prone to the classical metaphysical procedures. Therefore, the translation has an ontological assignment in order to determine being as a presence. However, Derrida suggests that, Deconstruction can be only be described as by thinking the question; “what is the essence of?”

All sentences of the type ‘Deconstruction is X’ or ‘Deconstruction is not X’ a priori miss the point, which is to say that they are at least false. One of the principal things in Deconstruction is the delimiting of ontology and above all of the third person present indicative: S is P. (Collins & Mayblin, 1996, p. 93)

Accordingly, Geoffrey Bennington offers an aphorism about what Deconstruction is; “Deconstruction is not what you think. If what you think is a concept, present to mind. But that you think might already be Deconstruction.” (Bennington, 2001, p. 217) Eventually, Derrida deconstructs externalism by characterizing structuralism’s notion of a structure and exposes the concept to ontological implications. In other words, Derrida disrupts the entire stream of metaphysical thought that has been predicating upon binary oppositions. On this occasion, he elaborates Deconstruction, in order to challenge with an idea of frozen structures. As K. Malcolm Richards defines Deconstruction as:

In Derrida’s method of deconstruction, one can see a parallel to the tactics of the Situationists. Derrida, in approaching each text as a singular event, takes a look at the forces already at work within the text or institution he is analyzing. (Richards, 2008, p. 5)

Accordingly, Deconstruction has many possible and parallel references that are linked within the contemporary culture. In addition to that, Deconstruction still has a vital place in order to understand cultural trends rather to gain an important insight for the visual culture.

Eventually, Derrida has the resiliency to maneuver structuralism’s critical force by interpreting its repetition into a totalizing tendency. Consequently, such remarkable impulses have played a role upon building up the way to Deconstruction.

Derrida's distrust of systems seeking to bring a singular interpretation to a field of the theoretical inquiry may be related to his experience of colonialism. Colonialism was a system that benefited one party at the expense of another party, and Western thought echoes this bias by trying to proclaim one way of interpreting the world or work of art to be the sole way. Derrida, in trying to counter this tendency, offers an overture toward a new complexity, to understanding how our interpretations of politics, religion, or works of art are delimited by the structures allowing us to present our ideas. (Richards, 2008, p. 7)

Deconstruction, as Heidegger has suggested, is not only a simple act of a destruction but instead it has a positive term of getting rid of something that is no longer useful. Probably, this is the reason why Derrida has chosen a seldom used French word such as "Déconstruire", instead of translating Heidegger's German term in order to associate with its multi layered denotations and non-segregated relations to structuralism.

The term "to deconstruct" conjures an image of a structure or objects in mid-air, suspended, all its parts visible. "Deconstruction" can also conjure an image of something in the midst of collapse, not destroyed, but falling apart- a ruin, even. "To deconstruct" something suggests that the act of taking something apart can be the first step toward understanding something anew. (Richards, 2008, p. 8)

In addition to these references, the word "Déconstruire" stands for Derrida's main approach to texts within his analysis. Accordingly, the underlying principles of organizing the traditions of philosophy and the literature, highly formulate Derrida's Deconstructive theory and displays its procedures in an action. However, the early texts of Derrida, offer an essay about the relation between speech and writing. With this relation, Derrida has aimed to present a consistent denigration of writing when it is compared to speech. With its rear points, Derrida reveals exceptional rules within the texts by destabilizing their oppositions and he disrupts the entire system of beliefs that rely on metaphysical assumptions. Many examples that have been cited by Derrida show the relationship between speech and writing as a deconstructive act. This is when they both (speech and writing)

reveal as a material in the systems of re-presentation that are dependent on the structure of mediation. Thus, for Derrida, each sign marks a form of communication as within the materiality of representation. Eventually, when the element of Deconstructive *différance* is at play, there will be left no screened reality of interests that are constructed under a visual culture.

In 1967, Derrida concluded his essay “Structure, Sign and Play” by posing a question between two types of thinking. One dreams of deciphering a truth or origin which escapes play; the other turns away from the origin and affirms play. (Collins & Mayblin, 1996, p. 97)

Nevertheless, Deconstruction has already expanded the fields of philosophy and it has been advanced in a progress within the fields of literature, architecture, and art. According to Collins and Mayblin; “Deconstruction might clear pathways for its movements, but not knowing entirely where they lead.” (Collins & Mayblin, 1996, p. 95) On the other hand, Derrida also mentions that approaching Deconstruction in an accurate manner might “lead to domestications, reappropriations by academic institutions.” (Collins & Mayblin, 1996, p. 95) Consequently, Derrida emphasizes on this “impossibility” of Deconstruction in his own words:

I’d say Deconstruction loses nothing from admitting that it is impossible. Also, that those who would rush to delight in that admission lose nothing from having to wait. (Collins & Mayblin, 1996, p. 96)

For this matter, instead of trying to explain what Deconstruction is, maybe it is much easier to understand what it is not. Rather to say, if Deconstruction is an analysis that seeks to distinguish the elements into their simple and ordinary parts then it is not. Deconstruction has a resistance to move towards simple elements or origins. Deconstruction is not a critique that implies a stance outside of its objectivity. Instead, Deconstruction has a movement across and in between the object/subject and the inside/outside of opposites.

This motion of play rather goes same as with Subjectile which also refers to be in a movement between the back and the fore-ground. Besides, Subjectile has a nature of displaying itself either as the object or the subject or none of the above. In both cases, there is an imperceptible change between the absence and the presence of Subjectile which makes it uneasy to trace its appearance and evidence. On the other hand, Deconstruction manifests its impossible nature through this play of uncertainty that Derrida refers to it as “a certain experience of the impossible.” (Collins & Mayblin, 1996, p. 96)

For a deconstructive operation, possibility would rather be the danger. The danger of becoming an available set of rules - governed procedures, methods, accessible approaches. The interest of Deconstruction, of such force and desire as it may have, is a certain experience of the impossible. (Collins & Mayblin, 1996, p. 96)

It's a question of whose conception, formation, gestation and labour we are only catching a glimpse of today. Some will turn their eyes away when faced by the as- yet unnamable which is proclaiming itself and which can do so- as is necessary when a birth is in the offing- only under the species of the non-species, in the formless, mute, infant and terrifying form of monstrosity. (Collins & Mayblin, 1996, p. 97)

Consequently, Deconstruction might be figured as with many contents such as “a way of reading theoretical texts”, “a positive device for making trouble”, “a traumatic response to philosophical certainties” or “a quasi- transcendentalism” ... (Collins & Mayblin, 1996, p. 5) However, one thing is certain that Deconstruction is a controversial concept among cultural fields and “Derrida's writing undermines our usual ideas about texts, meanings, concepts and identities- not just in philosophy but in other fields as well.” (Collins & Mayblin, 1996, p. 5)

Derrida's first Deconstructive text (work) is known to be “Glass” which has the aspects of being a work of art instead of a literary text. Although Deconstruction has manifested itself as a literary and a philosophical criticism, later on it has been pulled into the orbits of postmodern culture and post-structuralist theory. Regardless of all, Deconstruction has no period or aims to make any alterations in

such foundational groundings of any cultural practices such as the classical or the modern. For instance, a work of art can be read in postmodernist themes but when it comes to give it a deconstructive reading, we should be seeking out the potential ways to disrupt its metaphysical assumptions.

Always marked by difference, Derrida's thought suggests the ways that the process of constructing meaning neither ends nor is a singular process in time and place. (Richards, 2008, p. 19)

As it is explained in K. Malcolm Richard's quote above, Deconstruction has no limits regarding time and space. It reforms an ambiguous unity of deferral and difference for the meaning and the origin. Thus, the difference determines our contours as individuals. Accordingly, Deconstruction holds its power from two aspects; derailed communication and undecidability. Although Deconstruction does not to have an extractable concept, yet we can see its remarks as in the context of a virus.

Accordingly, this notion goes same with Subjectile. Subjectile also has the effect of a virus upon visual artworks. Hence, it renders the background and the foreground of the work as an undecidable. Thus, the object and the subject can be as an uncertain mark within a derailed communication. As an example, in order to define this replacement, a "ready-made" work of Marcel Duchamp's is indicated as below. Technically speaking, a "ready-made" object holds the definition of "being focused on the intellectualness of art, rather than its material process."

Figure 1.1:



Marcel Duchamp, “Fountain” by R. Mutt, 1917

As we look at “The Fountain”; the object is an undecidable. The object is an ordinary piece as a component of our daily routine which resides on the background of our attention. However, Duchamp arranges the object as to be on the foreground to our focus that presents itself as a masterpiece. Now, the object is the subject as in our vision that transforms into an artwork. Therefore, there is undecidability within the installation that keeps its certain information distant from our certain judgment by having its identity to be derailed. Once, this ceramic pissoir has been a supplement to the bathroom which is also used to be unattended; and now it is the subject of its own foreground and spatial platform. Even, the artist’s signature is discursive as it leaves the artwork’s origin as an undecidable. Conversely, Subjectile’s presence cannot be seen clearly but the idea of bringing a plain object to the front confuses our senses. This is why; the

installation holds an enigma of undecidability by being neither the object nor the subject.

Through Derrida's exploration, in the texts, of the implications of the supplement, the idea of a pure origin is utterly ruined, at least in terms of Western metaphysics. The origin is never pure, because according to the logic of the supplement; there can always potentially be a more original origin, an origin before the origin. Moreover, the origin is in need of the supplement in order to achieve its identity as an origin. No origin without supplementation. (Richards, 2008, p. 23)

However, the supplement ruins the idea of a pure origin as in the logocentric sense for Western metaphysics. A potentiality of the most original origin and an origin before an origin, feeds the implications of an idea of a supplement. Therefore, there is "no origin without supplementation." (Richards, 2008, p. 23)

The idea of a pure work, likewise, is corrupted. Any work can be supplement by additions. These additions do not necessarily take the form, in art, of additional brushstrokes being applied to a work, but also can refer to essays on the work, as well as appropriations of the work through visual quotations by other artists or even the "original" artist herself or himself. Any claim for the work's autonomy becomes susceptible to its potential for supplementation. Any work may be altered later by other hands, transforming the original, even works considered masterpieces. (Richards, 2008, p. 23)

Consequently, Deconstruction conducts the trace of a supplement which operates in between and across to a division and never belongs entirely "to just one side." Collins and Mayblin refer to this act as;

They are undecidable. They oscillate between art materials and everyday objects, never resolvable to just one side of the usual oppositions: high/low, serious/non-serious, sacred/profane. (Collins & Mayblin, 1996, p. 134)

Another example for an undecidable operation can be called as the erasure which might act as Deconstruction. As an example, Jasper John`s work, “Untitled (Skull)”, happens to be a signed artwork, but the signature has been crossed out and put under the erasure.

Figure 1.2:



Jasper Johns, “Skull”, 1973

Fred Orton describes the effect of an erasure on Jasper Johns’ work “Skull”;

As an “undecidable” that crossed out bit of the surface is neither insignificant nor significant, neither less important nor more important, neither inadequate nor adequate, neither wrong nor right, neither unwanted nor wanted. (Orton, 1989, p. 40)

On the other hand, Richards refers to this situation as, “the signature is not denied but its doubtful operation is emphasized” (Richards, 2008, p. 135) and adds;

So, the visual arts might use deconstructive strategies, in any epoch maybe without the name. But Derrida's main interests have been the nature of discourse about art. How written words might relate to visual artifacts. (Richards, 2008, pp. 136-137)

Derrida refers to this argument as by saying that the “drawing originates in blindness.” He expresses that “this comes from a tradition in which the origin of drawing is attributed to memory rather than perception. The narrative relates the origin of graphic representation to the absence or invisibility of the model.” (Collins & Mayblin, 1996, p. 145) Accordingly, there is always a gap or a delay that disables the mark of a drawing and this gap relies on the memory of artist. Hence the process of “drawing originates in blindness.”

Consequently, Deconstruction enables us to have permeable aspects between the concepts of reality and representation. It is mostly effective on the assumptions where metaphysical contaminations have power. Eventually, Derrida's thinking and the notions of Deconstruction assist on understanding Subjectile. In the following part, I aim is to broach the subject of Subjectile by having references from Paule Thévenin and Jacques Derrida and their texts about the concept. First of all, I would like to mention about the father of Subjectile, the supreme artist, Antonin Artaud. Although he has been clinically and critically diagnosed by the intellectual disciples of theatre, plastic arts and literature, still, he is an ultimate role model for many artists, thinkers, performers and philosophers.

CHAPTER 2

ARTAUD AND THE SUBJECTILE

Post-modernism has many aspects and vital characteristics that had many impacts on the alternative and eccentric edges of its genre. Although there are limitless examples, hands down, Antonin Artaud is one of the most important figures of post-modernistic art scenery. In spite of the efforts of metaphysical thinking, Artaud was able to create an aggregative and purely autonomous perspective for us to see the world through “Scene of Subjectile.”

2.1 ANTONIN ARTAUD

This chapter consists of a description of Antonin Artaud’s art that he prefers to call as the “writing – drawings” and one of his trademarks “Subjectile.” *The Secret Art of Antonin Artaud* was first to be co-written by Paule Thévenin and Jacques Derrida in French as within the title of *Antonin Artaud: Dessins et Portraits*. As for an original publication, the book was first to be translated into German. Later on, Mary Ann Caws has been able to “translate” the German adaptation into English. However, even the translator mentions about the difficulty of translating an untranslatable notion such as “Subjectile”. Hence, as being the translator of this book, Mary Ann Caws impeaches for Artaud’s “foreignness” as an entanglement of linguistic hassle.

Accordingly, this chapter is dabbled through the texts of Paul Thévenin and Jacques Derrida, in order to catch glimpses of Subjectile through Artaud's artistic manners. As being a close friend of Artaud, Paul Thévenin had a chance to witness his struggle as an artist and as a "mental patient" within the years of his illness. In "The Search for the Lost World", Paule Thévenin writes about the drawings and the portraits of Antonin Artaud which later on had been transformed into his "writing – drawings". These "writing – drawings" had been established by Artaud during his many stays in psychic asylums. By analyzing these drawings, Thévenin unfolds a magical sensory about Artaud's perception and guides us through the eyes of a "tortured genius". The element of madness builds up within the experiences of Artaud through his journey of life and relentlessly, it emerges as in unique outcomes such as "Subjectile".

Eventually, with his foreigner genius, Antonin Artaud has always been a great influence on many artists and philosophers. Surely, he has a distinctive way of an expression. Accordingly, his "Theater of Cruelty" has an ideal formula of combining life with theater through the manifestation of reality. Although he has spent many of his years in the psych wards, yet his ultimate struggle with perception of the reality is never over due. Hence, today we still have a chance on deciphering his transcended codes of expression, in order to understand his art.

Paule Thévenin notes that, "Antonin Artaud used to say that he had really learned to draw and paint during his stay in Dr. Dardel's establishment, Le Chanet, near Neuchâtel in Switzerland." (Derrida & Thévenin, 1998, p. 3) During his stay at La Chanet (1918-1920), Artaud drew his first preserved work as "a tiny gouache", not bigger than a "size of a postcard." Thévenin has also traced back to the time of a second preserved work which was the self- portrait of "a charcoal done." (Derrida & Thévenin, 1998, p. 3) These drawings had very firm lines apart from his less confident drawings at La Chanet (Marseilles) where he was a patient at a time in 1915. Thévenin adds on her description of Artaud's earlier works as;

Two signed works among those that have reached us, and which Artaud must have thought of as finished, date from the year he spent in Switzerland: the charcoal of a young patient in the care of Dr. Dardel and a still life in oils, three apples in a dish, with Cézanne's shades of blue and rather beautiful. (Derrida & Thévenin, 1998, p. 3)

One of the drawings was a portrait of a girl at his age. They have become friends during Artaud's stay at the clinic. Although their friendship did not last for long, she had kept Artaud's "little oil hanging all her life on one of her walls." (Derrida & Thévenin, 1998, p. 4) Thévenin also mentions that these works, all in small size, show the sensitivity of a taste and a certain feeling for color. (Derrida & Thévenin, 1998, p. 4)

Later on, in 1920, Artaud was invited by Dr. Edouard Toulouse to an asylum at Villejuif as a guest/friend/patient. Dr. Toulouse was mostly famous for his passion that is "to isolate and study the mechanisms of genius." For this reason, he had "chosen a number of highly intelligent persons" regarding of that time. "So there was nothing surprising about his thinking Antonin Artaud as a choice recruit." (Derrida & Thévenin, 1998, p. 4)

Nevertheless, this invitation seemed to have some benefits on Artaud's drawing practices. Accordingly, Artaud's drawings, especially his portraits has been under a highlight during his stay at mental hospitals. On the other hand, Thévenin includes that "Antonin Artaud's interest in paintings, drawings, and engravings is also obvious in his first years in Paris, the years of his beginnings in the theater." (Derrida & Thévenin, 1998, p. 4)

The years of his beginnings in the theater, Artaud has been eager to work with the theater company of Dullin's. However, his idealism of art has not been in a good correspondence with the supply/demand governed show business. Although, the asylum is a severe place to be, yet it has operated as a workshop for Artaud where he was able to express his visionary aspects freely. Nonetheless, he had many

chances and occasions to work with important artists, directors and managers of the era. Accordingly, Artaud has always been fully aware of contemporary settings of the art world. Thévenin describes Artaud's intellect as:

Artaud had always known how to look at the most contemporary painting, from the impressionists to the fauves, that he must have known the symbolists very well, and that he had been deeply moved by the anxious landscapes of Edvard Munch. (Derrida & Thévenin, 1998, p. 4)

As to be mentioned as an example for his interest on painting, in April 1920 he published "several reviews of Salons and articles on painting that reveal his taste and his conception of visual work." (Derrida & Thévenin, 1998, p. 4) Artaud has always had the sparks of a proper artist by questioning the act of painting, writing and performing. Therefore, Artaud asks that;

Why do you paint? You paint to say something and not to verify theories. And what you have to say can only be said with the forms surrounding us. When we say something, they are what we say. (Derrida & Thévenin, 1998, p. 5)

Accordingly, the forms that surround us are the means that have to be re-thought in order to reveal themselves. The end work is not the product but it is rather the expression of what has been transmitted through; "either that of a certain maturity of an art or the secret vital palpitation of a model." (Derrida & Thévenin, 1998, p. 5) Artaud sees this conveyance as;

The subject matters little, like the object. What matters is the expression, not the expression of the object, but of a certain ideal of the artist, of a certain sum of humanity expressed in colors and lines. (Derrida & Thévenin, 1998, p. 5)

Eventually, the perfection of a technique or the mistakes that have been caused by an “inelegance or clumsiness are of no account.” Unless, “the deep discourse of the artist” has come through his/her craft.

The work is a movement whose origin is one intense absolute moment: the encounter between whatever the model (even if it is a concept, an abstraction) passes into the eye and the head of the artist, and this impulse to express it which will move his hand. And this movement continues far past the moment when the hand that transmitted it has ceased moving. It makes the canvas or the paper tremble, vibrate, before this eye of the other watching, and years or even centuries afterward can continue to play on the nervous impulse that produced the gesture. (Derrida & Thévenin, 1998, p. 5)

Consequently, this is the resonance that Artaud has already accepted to be the diction of an artist that is so called as to “pass over the second level.”

The drawing passes over to the second level. I don't mean the direction of the line, but its execution. When the artist has thought out his work with a certain profile, nothing of what we had to say being absolute, when the fullness of diction has answered the fullness of expression, what does a weak or faltering stroke matter? (Derrida & Thévenin, 1998, p. 5)

Paule Thévenin adds to this discourse by resembling this level for the diction of an artist.

Perhaps the voice, more than the gesture or the gaze, acts as if hypnotically upon the nervous temperament, producing almost magical effects. And the diction of the artist (that is to say, his way of expressing himself) must be just as active and persuasive, according to Artaud, for through it will pass this *profound truth*, this truth imagined, by a formidable effort, for himself and his word. (Derrida & Thévenin, 1998, p. 5)

However, it is ironic to say that; artist's path must come across with an ultimate illusion, in order to reach for a “profound truth”. This assignation is what Artaud calls as the magic itself. The gestures of an artist that he/she uses to express

his/her art ought to matter more than his/her technical and practical mastery of the craft. Therefore, the artist must have an arduous endeavor for what he/she has to say or express, rather to convey his imagination through this “profound truth” And this is what makes “the intensity of the expression primordial.” (Derrida & Thévenin, 1998, p. 6)

It is perfectly clear, in the last analysis, that a painting takes its value from the expression. By the expression, I don't just mean a certain way of laughing or weeping, but the profound truth of art. (Derrida & Thévenin, 1998, p. 5)

Consequently, this way of an expression, sets the artist free from the efforts of reproducing a reality that is already apparent and limited.

After all, what is this reality anyway, and does it even exist? It is scarcely by the faithful reconstitution of forms that he can bring forth from the canvas or the paper this vision that imposed itself on him, that his genius alone permitted him to grasp. (Derrida & Thévenin, 1998, p. 6)

Eventually, the artist is only able to transfer these scenic visions rather by having such necessary deformations and these deformations fortify the impacts on his/her transmission.

Why does the painter deform? Because the model in itself is nothing, but the result is everything the model implies about humanity, everything that, through the model, can be said of life stormy and frightened anguished or becalmed. (Derrida & Thévenin, 1998, p. 6)

Accordingly, through the deformation, an artist has the potential to reinvent his/her reality with everything that is linked to it, including the model. This may also be the reason why; Artaud has spent most of his ultimate years by turning the human face into a struggle of forces between life and death, in order to deform it as a battlefield. Nevertheless, drawing holds a possibility for Antonin Artaud,

which lets him to acquire a certain skill that has involved a rapid glance and an adroit hand.

By the time, he was accepted in the Atelier Company, his drawing talent was in a much naive tone. During the period in 1921-1922, Artaud worked as a stage/costume designer. Although his main concern has always been the theater, yet his drawing skills were in use to help him through his theater career. He had designed the costumes for many plays such as, *The Olives* of Lope de Rueda and *The Hostelry* of Francesco de Castro, and “he may also have designed the decors of these two one-act plays, which were supposed to be free of anecdote, according to the aesthetic preferences of Dullin.” (Derrida & Thévenin, 1998, p. 7) Although Artaud has been actively corresponded to all the expectations of Dullin`s company as a stage/costume designer, yet after a time he felt that his talents were being exploited. Hence, he decided to declare that “he will no longer design costumes for anyone but himself in 1922.” (Derrida & Thévenin, 1998, p. 7) Unfortunately, there are no solid remaining works that is left to prove Artaud`s designing talents from those years.

Eventually, after leaving Dullin`s company, Artaud has worked for the theatre of Champs-Élysées. During the time he has spent there, he only drew two self-caricaturing portraits. In 1923, Artaud started experimenting on oils again, under the labor of drawing portraits of his artistic supporter and friend Yvonne Gilles` and her father`s. However Artaud`s marginal concerns and drastic amendments have already been in a break out. Therefore, he has begun to be dissatisfied with the results of his drawings. This is how he reflects his thoughts about those drawings:

The two portraits that I started are unworthy stuff, he writes to Génica on May 6, 1923, grumbling about hauling his canvases and boxes of paints to Boulogne...

He seems after that not to have drawn or painted very much. (Derrida & Thévenin, 1998, p. 8)

Ultimately, something was not right with Artaud and how he felt about his art. He was searching for an emergency exit to end these spiny manifestations of his craft. Though, his main concern was still to work within the theatrical performances. Therefore, he has kept on illustrating and designing several plays and topics on, such as the architectural sketches of “Evolution of the Stage Set”. Although “he was capable of drawing these schemas himself, he preferred for their final form from the touch of the painter rather than his own.” This was the “first sign of Antonin Artaud’s disaffection from this mode of expression.” (Derrida & Thévenin, 1998, p. 8)

So Antonin Artaud almost completely stops drawing toward 1924. At that time he frequents the rue Blomet where André Masson had set up in studio with Miró, Dubuffet and Malkine as neighbours. (Derrida & Thévenin, 1998, p. 9)

Consequently, in September 1924, he corresponded with Jacques Rivière about “the ontological impossibility of his producing a work and bringing forth his thought”. (Derrida & Thévenin, 1998, p. 10) This correspondence was published in the magazine called “La Nouvelle Revue Française” which had captured André Breton’s attention towards Antonin Artaud. Even though, Artaud’s thoughts have been limited into few pages, still their contact was an inevitable encounter of such modern and brilliant minds of the era.

André Breton is quick to appreciate the importance of these few pages, whose inflammatory violence could not have left him insensible. Their encounter has a logical inevitable cast to it; it seems to be part of the normal order of things that, shortly thereafter, Antonin Artaud should have committed himself unreservedly to the surrealist movement. (Derrida & Thévenin, 1998, p. 10)

Although Artaud has been surrounded by many young and talented artists, yet their graphic expressions and concerns were very different than the artistic necessities of his manifestation. On the other hand a “devouring need to pursue

the work of elucidation started by the correspondence with Jacques Rivière”. (Derrida & Thévenin, 1998, p. 10)

In less than two years he writes *L'Ombilic des limbes* (The Umbilicus of Limbo), *Le Pèse-Nerfs* (The Nerve-Weigher), and those prose pieces with their language at once precise and flamboyant, those iridescent poetic objects of *L'Art et la mort* (Art and Death). (Derrida & Thévenin, 1998, p. 10)

Eventually, writing has always remained as in presence alongside with Artaud's paintings. In addition, many of his texts have been inspired by the drawings and the paintings of various artists. Although Artaud has not been painting or drawing much in reality, yet he created an ontological existence and lived it as an experience through his own sur-reality. Moreover, he has afflicted many others by doing so. As a result, Artaud's visionary aspects and perceptual criticism have designated significant milestones to define the limits of surrealism.

From the end of 1926, after these two years of intense life in which he marked surrealism with his stamp – with such an ardor, such a fury that André Breton himself was shaken by it and feared seeing the movement exhaust itself in “a certain paroxysm” – Antonin Artaud again turns toward the theater, but this time as an *animateur* and designer: this marks the creation of the Théâtre Alfred Jarry. (Derrida & Thévenin, 1998, p. 10)

These are his previous steps before the creation of “The Theatre of Cruelty”. In general, Artaud's perspective in theater is to restore the notion of true reality instead of the degeneration of Western performances. Although he is a crucial figure for surrealism, his aim was to generate life in theater, as a “true reality”. After all, theater is the ultimate double of life, like a mirror masked twin... Hence, for Artaud, theater's role is to free human being and his existence from the burden of civilization and its repressed limitations, in order to create the performability to express her/his innate energy. Therefore, to generate such realistic effects for theater, Artaud used many tools such as, “removing the barrier of stage between

performers and audience and producing mythic spectacles that would include verbal incantations, groans and screams, pulsating lighting effects, and oversized stage puppets and props.” (Britannica, 2016)

Writing, painting, music, theater are so many diverse means of bringing forth what is buried and shadowed in our own depths, bringing it to light, trying to render it perceptible. Theater, able to utilize different media, shows in addition this essential particularity of not being able to do without the public, this multiplied body that the public is, and having to act upon it by the intermediary of the actor’s body. Aiming to be a “magical operation”, the theater can only be a “total spectacle”, and for that it must have “that total freedom which exists in music, poetry, or painting, and from which it has been until now curiously estranged.” (Derrida & Thévenin, 1998, p. 11)

Figure 2.1:



Eli Loter, Illustration of Théâtre Alfred Jarry with Antonin Artaud, 1930

In 1935, Artaud staged *Les Cenci* and this was the first and the only play that he has managed to put his theories into work. Even, such a simple manifestation has influenced many play writers’ and director’s works for later on. Conversely,

Artaud's unique sense of play is never apart from his perception of painting. Ultimately, he has figured out a way of seeing a painting as a scene from a theater play or vice versa. Paule Thévenin explains Artaud's collaboration within painting and theater as;

Antonin Artaud will never cease to take account of painting, either painting in itself or taken as an ideal model, or painting in the form of visual representation summoned by the theater which intrinsically cannot do without images. One of the recognized objectives of the Théâtre Alfred Jarry is to "vivify a certain number of images, evident, palpable, unsullied with an eternal disillusion, ... to succeed in showing everything so far obscure in the mind, buried, unrevealed, in a sort of real material projection, ... bringing forth for all to see a few tableaux, undeniable and indestructible images that will speak directly to the mind." Once again, everything he says could be said not of common illustration or banal imagery, but of all true painting. And it is not surprising that it is also present in what Antonin Artaud thinks, imagines, conceives. (Derrida & Thévenin, 1998, p. 11)

As a profound realization, Artaud was pretty much impressed with the "staging" of Lucas van Leyden's painting, the "Lot and His Daughters." He was suddenly struck by the analogy of its gestural system that he immediately recalled from the Balinese theater. This experience was so powerful for Artaud, that eventually; he turned this resemblance into a theme that was entitled as the "Peinture". Later on, "Peinture" transformed into "Le Théâtre et la métaphysique". This "is the only one of the texts making up *Le Théâtre et Son Double* with references to the language of art." (Derrida & Thévenin, 1998, p. 13) Eventually, Artaud was impressed by the native gestures of folkloric theater and eastern representations.

Of the representations of the Balinese theater which are for him even more than a revelation, the model of everything the real theater should be, he says that the actors "with their geometrical robes seem animated hieroglyphs," that their spectacle embodies "the sense of a new physical language based on signs," that they give us a "marvelous composed of pure scenic images," that they know how to convey in sound "colorful allusions to natural impressions." (Derrida & Thévenin, 1998, p. 13)

Consequently, it is not a surprise that Artaud perceives painting as a natural reflection of the theater which alludes into scenery of moving images. By all means, the gestures of movements and the ephemeral stages of his imagination were lit by such indigenous performances. Each time, Artaud observes over a painting, he immediately conveys his sight into a theatrical act that directs him to shift the perception of reality and the world's vision. Hence, his role was to generate over a claim that the theater has to co-exist with life and its existential reality. Eventually, Artaud is convinced to capture all the essential gestures of an actor, due to many "ephemeral arabesques" that he draws with his body that are "akin to painting".

For the gestures of an actor are so many ephemeral arabesques drawn with his body, the actors together constructing a sort of moving and colorful graphism akin to painting, having the stage for its frame. Everything must concur in this new language the theater requires, 'this language composed of signs, gestures, and attitudes, with an ideographic value,' where the face contains for the designer what it does for the painter, its innumerable expressions becoming so many eloquent signs, and where, just as if it were a question of conceiving a painting, 'the ten thousand and one expressions of the face, considered as masks, can be labeled and catalogued so that they can participate directly and symbolically in this concrete language of the stage.' (Derrida & Thévenin, 1998, p. 13)

It is obvious that, Artaud has the urge to search for new dimensions through such impressive and folkloric techniques. Accordingly, he experiments on conjoining multiple disciplines and feeding them with their own identity and craft. Ultimately, it is the initiation of seeing theater as a painting that has lead Artaud to perceive many layers which lay aside at the background. Consequently, he has figured out a way of seeing those backgrounds as artistic sceneries that conducts as figurative actors. This is also why; Artaud was getting drawn into the world of "Subjectile" more and more.

But to extent that theater, beyond signs, lines, and color, places at his disposition movement and words with all the infinite modulations of the voice, of music and its rhythmical scansion, being far more complete for him than any pictorial representation it meets all the requirements of the visual arts. (Derrida & Thévenin, 1998, p. 14)

Eventually, Artaud's search was not over and he was becoming more eager to capture "the primitive spirit" of the existence. That's why he spent a year in Mexico where he desperately had tried to "participate in the cultural, social and political life of a country." (Derrida & Thévenin, 1998, p. 14)

That year spent outside of Europe, when he tried desperately to participate in the cultural, social and political life of a country, determined at the same time to find once more its primitive spirit ("the one that cannot see what is, because nothing exists in reality, but which, by the brush or pen, reproduces what it supposes, and what it supposes is always in the measure of its limitless imagination"), the primitive spirit that created the divine forms buried in the museums or the archaeological sites...

...after that sort of truce and long after he gives up the dream of realizing a total theater – that again in 1937 there will appear from his hand, upon a white page, graphic signs. (Derrida & Thévenin, 1998, p. 14)

Even though, Artaud has been in a constant struggle with his own perception of reality, still he kept on hunting after persuasive ways in order to express his intuitions. However, he has created an intimate relationship with graphic signs which he started to cast, as some sort of magical spells, upon his own existence.

First placed there to signal a particular passage, or as an informative supplement, these signs will take on very rapidly an autonomous function, especially in the letters sent from Ireland, where Antonin Artaud, who has shown his wish to lose identity completely as a writer, comes, almost completely destitute, to meet his tragic destiny. (Derrida & Thévenin, 1998, p. 14)

Writing no longer has its sole function that of transmitting a message or thought; rather, it must act by itself and physically. Everything is studied, calculated so as to strike the eye, and through it the sensitivity of the person for whom the spell is destined... (Derrida & Thévenin, 1998, p. 15)

Figure 2.2:



Antonin Artaud, Carta a el doctor Lèon Fouks, 1939

In May 1939, at Ville-Evrard, Antonin Artaud again starts to fabricate his spells. These are much more elaborately drawn and particularly more colorful: mainly the violet, the red, and the yellow ochre spread out in wide swaths on the paper that will be devoured subsequently here and there by the lit end of a cigarette or the tip of a match flame: “And the figures that I

was making were spells – that I burned with a match after having so meticulously drawn them.” (Derrida & Thévenin, 1998, p. 15)

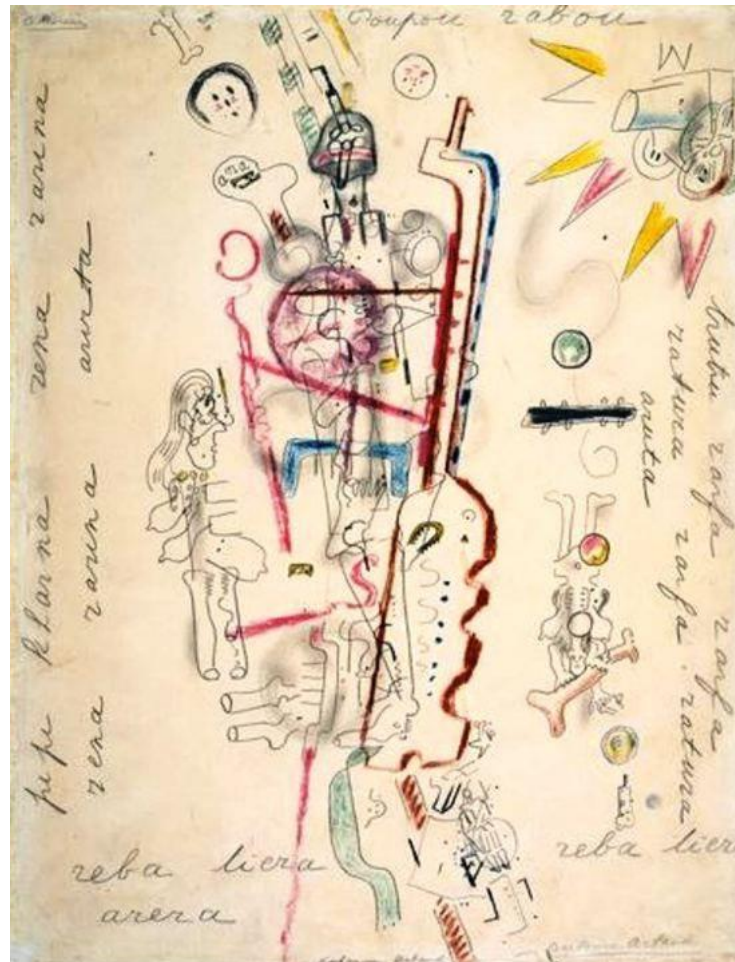
Figure 2.3:



Antonin Artaud, Name and Date Unknown

Something was produced between a drawing and an object, and can function as a talisman, a gri-gri against any traps set, or, on the contrary, as an evil curse. And all this concurred in its creation: writing first of all, but writing mistreated, perforated, consumed, both the drawing and the color, and even the support itself, the sheet paper against which the hand of Antonin Artaud set itself with such fury. (Derrida & Thévenin, 1998, p. 16)

Figure 2.4:

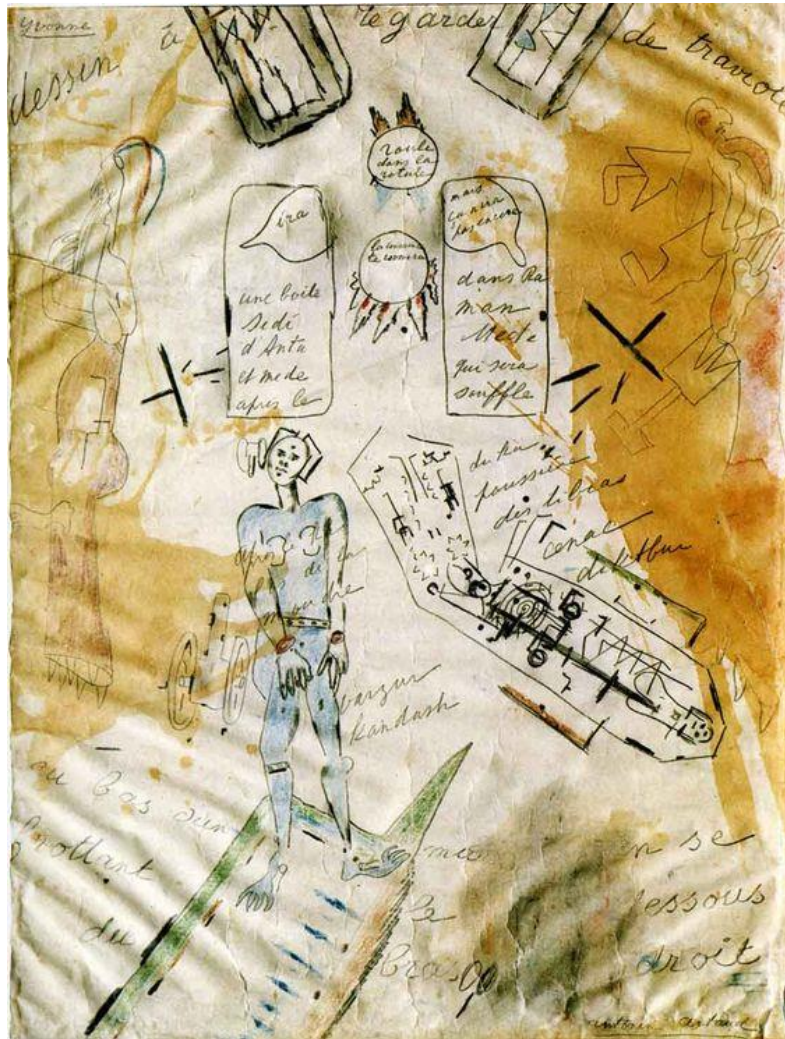


Antonin Artaud, Poupou – Rabou, 1945

It is not without interest to note that Antonin Artaud will declare himself subsequently to have died at Ville- Evrard in August 1939, thus shortly after casting of the spells; a vivid experience has been emerged:

The goal of all these figures drawn and colored was an exorcism of malediction, a bodily vituperation against the obligations of spatial form, of perspective, of measure, of balance, of dimension, and, through this vindictive vituperation, a condemnation of the psychic world encrusted like a louse on the physical world that it incubuses or succubuses while claiming to have formed it. (Derrida & Thévenin, 1998, p. 16)

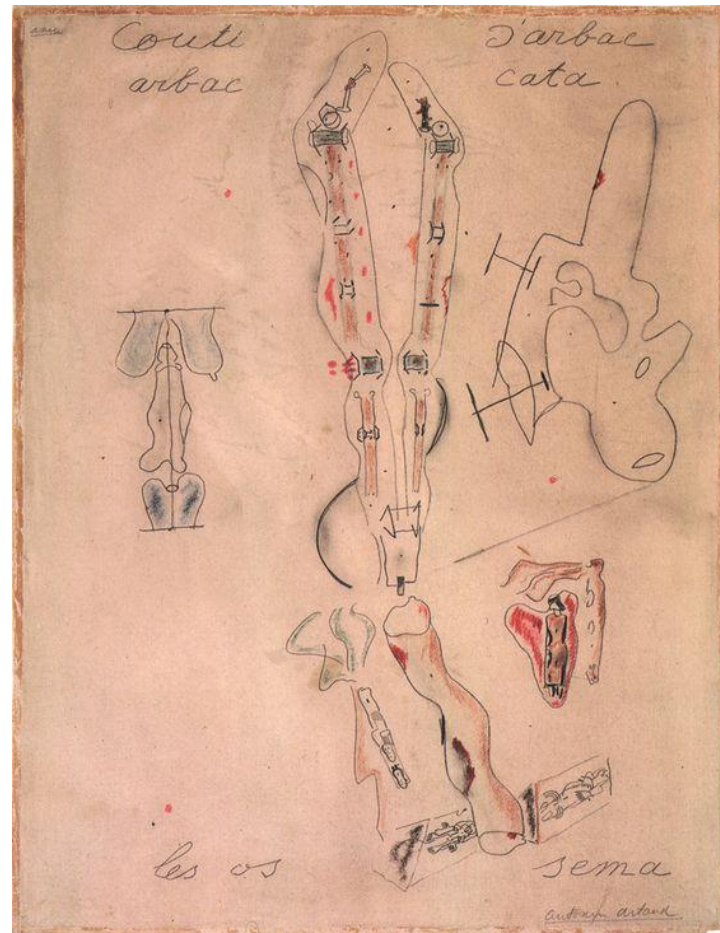
Figure 2.5:



Antonin Artaud, La Machine de l'être ou Dessin à Regarder de Traviole, 1946

Each line that I trace upon a drawing or that I write on a text represents in my consciousness an unlimited depth in life because of the resistance of everyone's consciousness... (Derrida & Thévenin, 1998, p. 22)

Figure 2.6:

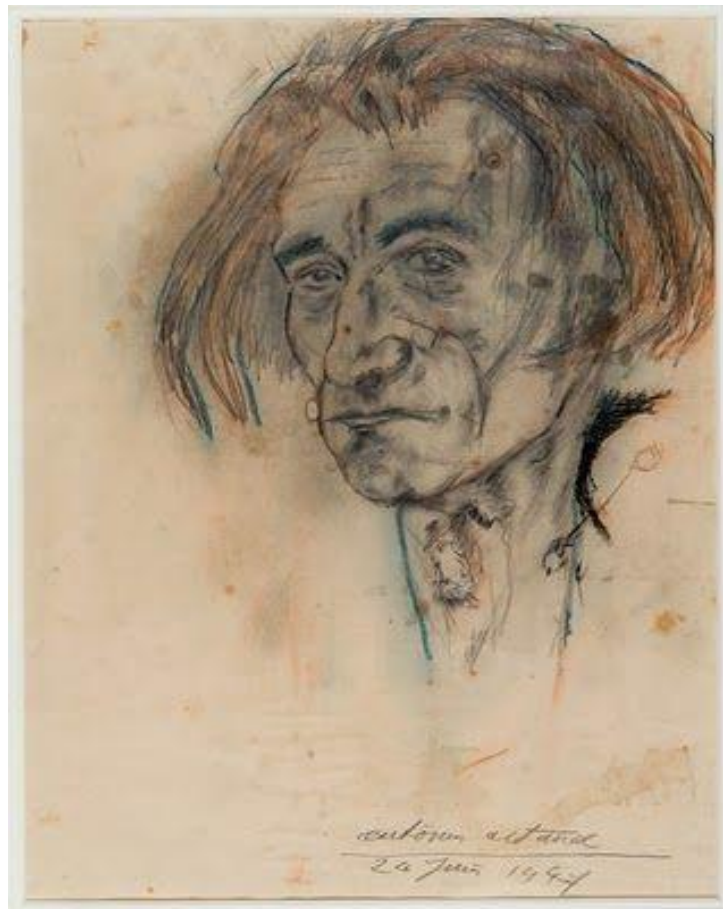


Antonin Artaud, Couti L'anatomie, 1945

Accordingly, Artaud's high end is to create an atmosphere where "a fluctuating picture" objectively corresponds "to a transcendental *painted* representation of the final and highest realities." (Derrida & Thévenin, 1998, p. 22) Such abstract manifestations have been the side effects of his initiation ceremonies with Tarahumaras people. Nevertheless, Artaud's experimentations on the psychedelic drugs, has brought him to a world beyond representation.

The drawings I want to speak of are full of larval forms, in the very stubbing of the pencil stroke against the paper, and I wanted them to agree between themselves so that with the colors, the shadows, and all their reinforcements, the whole would be valid and singular. (Derrida & Thévenin, 1998, p. 23)

Figure 2.7:



Antonin Artaud, Self Portrait, 1947

Showing what cannot be shown, representing the unrepresentable, expressing the inexpressible: this is what Antonin Artaud saw the sorcerers of Peyotl accomplish during their ritual, and what he will attach himself to at Rodez when he starts drawing again and writing daily. (Derrida & Thévenin, 1998, p. 22)

I mean that in ignoring drawing as well as nature I had resolved to leave behind those forms, lines, strokes, shadows, colors, and aspects which, just as in modern painting, neither represented anything nor demanded to be united by the consistency of any visual or material law, but rather created, as if above the paper, a kind of counter figure perpetually protesting against the law of the created object. (Derrida & Thévenin, 1998, p. 17)

This is one of the main aspects that generate Artaud's drawings in a deconstructive process; as if they have a contestatory nature against their own existence that creates its creation and dissolves its absence. Nevertheless, there are many counterparts within Artaud's notions that Derrida has interested in and worked on. Accordingly, there are remarkable manifestations in Derrida's texts about Artaud's work which includes, themes such as Subjectile. Therefore, in the following part, I aim to focus on Derrida's "to Unsense the Subjectile" article that constitutes the second text of *The Secret Art of Antonin Artaud* which essentially maintains its structure within the context of Subjectile.

As for the conclusion, most of Artaud's profound images and written-drawings are, dated back to time which he had spent at Rodez. At the peak of his mental disorientation, he immensely produced mesmerizing art works. Nevertheless, between the states of madness and sanity, he managed to find a way out to put his post-dimensional figures into practice. There is more to it about Artaud's art in Paule Thévenin's text, "the Search for a Lost World". However I would like to round out this part with an epilogue by Artaud in order to pass on to "Subjectile."

This drawing is a grave attempt to give life and existence to what until today had never been accepted in art, the botching of the subjectile, the piteous awkwardness of forms crumbling around an idea after having for so many eternities labored to join it. The page is soiled and spoiled, the paper crumpled, the people drawn with the consciousness of a child. / I wanted all this anguish and exhaustion of the consciousness of the seeker in the center and around his idea to take on some meaning for once, for them to be accepted and made part of the work accomplished, for in this work there is an idea. (Derrida & Thévenin, 1998, p. 26)

2.2 THE SUBJECTILE

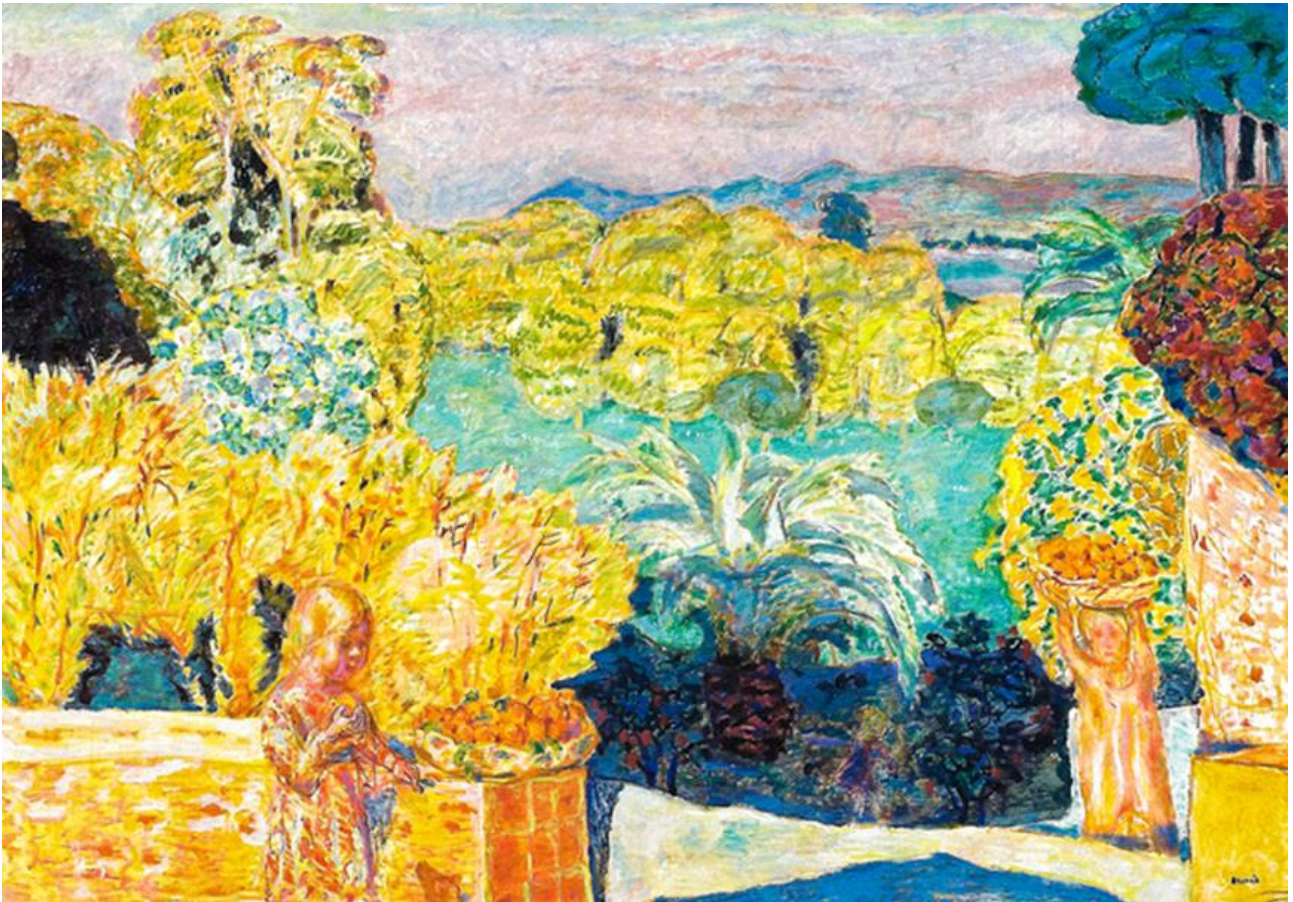
In this part, I intend to define Subjectile within Derrida`s references and through his text, “To Unsense the Subjectile”. Although Derrida has dedicated several texts to Artaud`s notions, yet he exclusively writes about Subjectile, at least with a patient intend in order to define it.

What is Subjectile indeed?

According to Wikipedia and online dictionaries, “Subjectile” is the support or/and the material beneath paint or drawing that acts as a ground and a support that holds the paint above as to be seen. However, this description is probably driven from the word “Substratum” that refers to an article from 1921; in which Tristan Klingsor wrote the word “Subjectile” three times in order to describe the paintings of Pierre Bonnard. Bonnard used to paint on cardboards during the time of his earlier works. Conversely, using cardboards helped Bonnard's to develop such craft within a better appeal and quality, rather than using expensive materials. Accordingly, in the article below, Klingsor defines how Subjectile facilitates upon Bonnard`s paintings due to his cardboard usage.

The use of a subjectile so rarely used before, that is, cardboard, facilitates his work. The way the cardboard absorbs so readily lets him get rid of the oil colors... In addition, Pierre Bonnard, with a seeming negligence, lets this subjectile show through here and there. Since it is rather warm in nuance, generally golden, it contrasts with the cold tones laid down by the painter and gives them the most exquisite finesse. Even better, it guarantees a general harmony to the work... Once the nuances of cardboard have been discovered, the artist will use them in his canvas; he keeps his orchestration in changing the subjectile. (Derrida & Thévenin, 1998, p. 64)

Figure 2.8:



Pierre Bonnard, Southern Landscape with Two Children, 1918

Painting on cardboards has revealed a sophisticated atmosphere for Bonnard's works. The support of the cardboard has assisted his painting for a better display. However, he could not manage to transfer those unique marks onto the surface when he painted over the canvas. The previous colors that used to support Bonnard's paintings did not appear within the expensive materials and unfortunately, upgrading for a better means did not serve the purpose of previous displays, such as the unique manifestation of Subjectile. Eventually, as to describe what Subjectile is, one can say that it is a kind of a grounding that supports the painting. Although, Subjectile acts as a theory rather than a fact, yet

it can be used as a tool that can be employed in order to to analyze art works and the relationship between the object and the subject.

Accordingly, Mary Ann Caws defines Subjectile as the material or the material support on which a painting or an engraving has been made. (Derrida & Thévenin, 1998, p. xi) Still, Artaud's Subjectile has a deeper meaning apart from these definitions which somehow dwells into the gaps of its own translation. Speaking of which, Caws mentions on how even Derrida's French struggles with Artaud's untranslatable foreignness.

Derrida's French struggles with Artaud's peculiar language..., just so, the translator into English struggles with both, against and along with the otherness, I might say the foreignness, of Artaud himself. (Derrida & Thévenin, 1998, p. xi)

Although both of these definitions precisely address to the support of a painting and some kind of a ground, there is still much more to it according to Artaud. Eventually, Derrida sets his mind on searching for what it is at the cost of an "unsensed" madness. After all, Subjectile generates through the deconstruction of gestalt and structures.

Just as the strangeness, the foreignness of Artaud's language enables Derrida to find, to force and frenzy and *unsense* the underlying support of canvas, paper, text: this *subjectile* of which the initial passage speaks at such length and in such difficult depth. It is marvelously and strictly unbearable. (Derrida & Thévenin, 1998, p. xi)

Accordingly, the word Subjectile is first to be mentioned in a letter that Artaud wrote to Andre Rolland. The word was used as in three times within a description of a betrayal and some sort of a malefic force that apparently substitutes for a different meaning apart from Bonnard's Subjectile. However, the definition of Subjectile still stays out of focus when Artaud describes the word as being

responsible from a betrayal. Hence, Subjectile has a deeper primordial meaning that should be discussed in this matter.refuses to be a subject yet it still has the roots of a subject.

As to start with, Subjectile is not a subject but it has the roots of a subject. However, Subjectile can easily betray to us and itself by acting as a subject or even as an object. Thus, Subjectile's revelation is never static, it can hide very well underneath when it is called for or disturbed. In addition to that, in his letter, Artaud describes his first encounter with Subjectile which ends up with tearing apart a piece from the paper when he notices Subjectile of being too revealing as he writes as, "Herewith a bad drawing in which what is called the subjectile betrayed me." (Derrida & Thévenin, 1998, p. 61) Paul Thévenin describes this act as;

It is perhaps in the part torn from this letter that the drawing was to be found. Antonin Artaud, having definitely found it too revealing, is said to have taken it away, tearing off the bottom of the page. He certainly wrote "Subjectile." (Derrida & Thévenin, 1998, p. 62)

Derrida explains to this correspondence as the betrayal of Subjectile that happens to be too obvious as almost like the subject or a part of the letter. This obvious gesture of Subjectile is what makes Artaud to tear the bottom of the page in spite of avoiding its revelation. (Derrida & Thévenin, 1998, p. 61) Since, Subjectile happens to be neither a subject nor the object; still, it can betray to us by acting as one of them or neither. Eventually, Subjectile is a force that is to be ejected and projected or happens to be subtle and lying beneath as a support. In fact, even Artaud himself lacks of a certainty that refers to Subjectile directly and this is why he calls it as "what is called as Subjectile." Despite of these references, Derrida intends to go deeper with the definition and tries to untwine the description of "what is called the Subjectile" as starting from an etymological and linguistic aspect.

In French, we think we have just found out recently what the word “subjectile” means currently. We believe it to be contemporaneous with Artaud. Contemporary dictionaries date it from the middle of the twentieth century. But they are wrong; they are really reactivating an old word, French or Italian. The notion belongs to the code of painting and designates what is in some way lying below (*subjectum*) as a substance, a subject, or a succubus. Between the beneath and the above, it is at once a support and a surface, sometimes also the matter of a painting or a sculpture, everything distinct from form, as well as from meaning and representation, not representable. Its presumed depth or thickness can only be seen as a surface, that of the wall or of wood, but already also that of paper, of textiles, and of the panel. (Derrida & Thévenin, 1998, pp. 63-64)

And “a sort of skin with pores”, Derrida continues his description with; while he is almost defining the Subjectile as some sort of a potential disturbance. Accordingly, Artaud mentions on Subjectile as a counterforce that is prone to commit some sort of treason. Even though his evaluation of his drawing is with a badmouth and his transcendent judgment is way ahead of any aesthetical criticism of what is good or what is bad, still, Derrida seeks his way of defining Subjectile through questioning its betrayal and he asks;

Wait a minute: a subjectile can betray?

And wait a minute: when Aratud evaluates his painting or his drawings, when he badmouths them (“a bad drawing”), a whole interpretation of what is bad is behind this. Already in 1932, it is not simple to figure out what he is indicting here: it is not only a question of technique, of art, or of skill. The indictment is already leveled at god, is denouncing some treason. What must a subjectile do to commit treason? (Derrida & Thévenin, 1998, p. 61)

Although Subjectile keeps on remaining in doubt, there is a hint of what Subjectile is not. Subjectile is not about the representation, yet it is the force behind the representation. Hence, Subjectile resists and the force is been ejected through the representative. You can “probe, cut, scrape, file, sew, unsew, shred,

slash, and stitch” Subjectile instead of fighting with its betrayal within a constant war. However, it may or may not still resist or it may or may not take revenge...

The figures on the inert page said nothing under my hand. They offered themselves to me like milestones which would not inspire the drawing, and which I could probe, cut, scrape, file, sew, unsew, shred, slash, and stitch without the subjectile ever complaining... (Derrida & Thévenin, 1998, p. 66)

In order to fight and struggle with the betrayal of Subjectile, Artaud burns, cuts, scrapes through the representation of what Subjectile supports, instead of revealing its existence. By doing so, Artaud aims to denounce Subjectile’s parasitic activity and anything that holds within its representation. Although Subjectile acts away from representability and subjectivity, yet it is quite clear that it has its own force. Even for now, I am in a constant struggle with the word while I am trying to type it as itself. This is the manifestation of its manipulative nature because Subjectile is a virus without a cure. Eventually, Subjectile is an “undecidable” which is beyond all the metaphysical assumptions, forms, figurations and representations. How can we describe “a thing” that has an unrepresentative presence? Although Subjectile cannot be easily revealed or described, it still can be traced down through its intonation and betrayal.

Perhaps it’s in the part torn from this letter that the drawing was to be found. Antonin Artaud, having considered it too revealing, must have removed it, tearing off the bottom of the page. He certainly wrote “subjectile.” (Derrida & Thévenin, 1998, p. 62)

Yet again, we still don’t know what Subjectile is. We cannot see it but we can sense it through the instrumentality of its rebellion. Subjectile has a tide waved threshold which holds the question of the representability and the subjectivation.

Betraying the subjectile would have made the drawing “too revelatory”, and of a truth sufficiently unbearable for Artaud to destroy its support. This latter was stronger than him, and because he had not mastered the rebel, Artaud is said to have snatched it away. (Derrida & Thévenin, 1998, p. 62)

Yes, in his letter, Artaud, “really wrote ‘subjectile’” as not to confuse it with another word. (Derrida & Thévenin, 1998, p. 62) One might even say, Subjectile demonstrates a drama from the beginning, till the end of its letters. Just as, it moves through an axiomatic play between the words, “Subject”, “Projectile”, “Subjective”, “Sub/tile”...

With what other word could have confused the drawing itself, that is, the graphic form of the “subjectile”? With “subjective,” perhaps, the nearest possible treason. But so many other words, a great family of bits and snatches of words, and Artaud’s words are haunting this word, drawing it toward the dynamic potential of all its meanings. Beginning by subjective, subtle, sublime, also pulling the *il* into *li*, and ending with projectile. This is Artaud’s thought. The body of his thought working itself out in the graphic treatment of the subjectile is a dramaturgy through and through, often a surgery of the *projectile*. Between the beginning and the end of the word (*sub/tile*), all these persecuting evils emerging from the depths to haunt the supports, the substrata, and the substances: Artaud never stopped naming, denouncing, exorcising, conjuring, often through the operation of drawing, the fiends and the succubi... (Derrida & Thévenin, 1998, pp. 62-63)

Subjectile, may seem to have resemblances with the words, the subjective and the projectile, yet already this is another betrayal of its vigilant existence which “can mingle with everything that it is not.” After all, as Derrida refers as, Subjectile holds the potential of “the succubi which can suck your very substance” and “subjugate you to steal what is most truly yours.” (Derrida & Thévenin, 1998, p. 63)

Through the two extremities of his body, such a word, itself subjectile, can, like the drawing of a chimera, mingle with everything that it is not. Although it seems so close to them, it lures them toward the illusion of an entire resemblance: the *subjective* and the *projectile*. (Derrida & Thévenin, 1998, p. 63)

Figure 2.9:



A 1590–1610 drawing of a chimera

Anyhow, “what is a subjectile?” Is it a strike of the force? Can it be “called something yet without being a being?” Even so, if it has been summoned, will it still be itself to be received or will it be deceived?

For Antonin Artaud doesn't speak of the subjectile, only of what “is called” by this name. To take account of the calling, and what is called. A subjectile first of all is something to be called. That the subjectile is *something* is not yet a given. Perhaps it comes across as being *someone* instead, and preferably something *else*: it can betray. But the other can be called something without being, without being a being, and above all not a subject, not the subjectivity of a subject. Perhaps we don't know yet what “is called” like this “the subjectile,” the subjectility of the subjectile, both because it does not constitute an object of any knowing and because it can betray, not

come when it is called, or call before even being called, before even receiving its name. At the very moment when it is born, when it is not yet, and the drawing of Artaud situates this *coup de force*, a subjectile calls and sometimes betrays. That`s what I can say about it to begin with. (Derrida & Thévenin, 1998, p. 63)

Subjectile is neither a word nor an adjective. Subjectile is what it is; neither a translatable word nor the translation of any words.

A subjectile appears untranslatable, that is axiomatic, it sets up the struggle with Artaud. This can mean at least two things. First, the word “subjectile” is not to be translated. With all its semantic or formal kinship, from the subjective to the tactile, of support, succubus or fiends with a projectile, etc., it will never cross the border of the French language. Besides, a subjectile, that is to say the support, the surface or the material, the unique body of the work in its first event, *at its moment of birth*, which cannot be repeated, which is as distinct from the form as from the meaning and the representation, here again defies translation. It will never be transported into another language. Unless it is taken over bodily and intact, like a foreign substance...The word “subjectile” is itself a subjectile. (Derrida & Thévenin, 1998, p. 65)

Subjectile refers only to itself. Anyone who encounters with its *coup de force* (strike of force), struggles with its resistance. Subjectile is distinct from form, representability, and meaning. Subjectile is beyond the translation which neither belongs to the language nor exceeds from it. Regardless, Subjectile has its own initiation and initiative.

How to measure the consequences of this paradox? I will dare to claim that we have to embroil ourselves in the paradox in order to get anywhere near the painted or drawn work of Artaud. (Derrida & Thévenin, 1998, p. 65)
...at no moment would one have thought of translating the drawings or the paintings, nor indeed the words or phrases contained in them – in Artaud`s own hand. Incorporated, that is to say, inscribed in the graphic corpus in the very substance of the subjectile. (Derrida & Thévenin, 1998, p. 66)

Figure 2.10:



Antonin Artaud, Portrait of Paul Thèvenin, 1947

Even if, Derrida tries to translate Subjectile with using Artaud’s mother tongue, it still resists as being an untranslatable who is “ever complaining through father or through mother.” Yet the question still remains, “how can an untranslatable subjectile betray...” (Derrida & Thévenin, 1998, p. 66)

Unless you treat it in its turn as a subjectile, this sort of subject without a subject, with this manner or this maneuver betraying the whole story in an instant, in fact the story of a betrayal.

The subjectile, this word that is scarcely even French, in order to describe the support of the pictogram that is still resonating with the trace left in it by a projectile. This came to perforate its sensitive but sometimes resistant surface, the surface of a subjectivity appeased and reassured: the precarious outcome of the work. (Derrida & Thévenin, 1998, pp. 67-68)

Even though Derrida refers to Artaud's drawings as pictography (picture writing), there is always the placement or appearance behind the scene (*mise-en-scène*) factor which is also valid and true for the pictogram. Artaud describes this subject as being the theater that is beyond words.

In opposition to this point of view which strikes me as altogether Western or rather Latin, that is, obstinate, I maintain that insofar as this language is born on the stage, draws its power and its spontaneous creation from the stage, and struggles directly with the stage without resorting to words... it is *mise-en-scène* that is theater, much more than the written and spoken play. No doubt I shall be asked to state what is Latin about this point of view opposed to my own. What is Latin is the need to use words in order to express ideas that are clear. Because for me clear ideas, in the theater as in everything else, are ideas that are dead and finished. (Derrida & Thévenin, 1998, p. 68)

Therefore, Artaud does not see Subjectile as a word but as a struggle which he constantly "attacks it, quarrels with it openly, seduces it, undertakes to pierce it through, puts it through the wringer and first of all, names it." The reason why Artaud names Subjectile is "not so much in order to dominate it but to deliver from domination." (Derrida & Thévenin, 1998, p. 69)

That is why; Derrida invents the word "unsense" (*forcené*) to state the act of Subjectile's dementia which forces the grammar of the language and the senses of

the person who tries to understand it. Thus, Derrida explains the word “*forcener*” as, to find yourself while losing your senses.

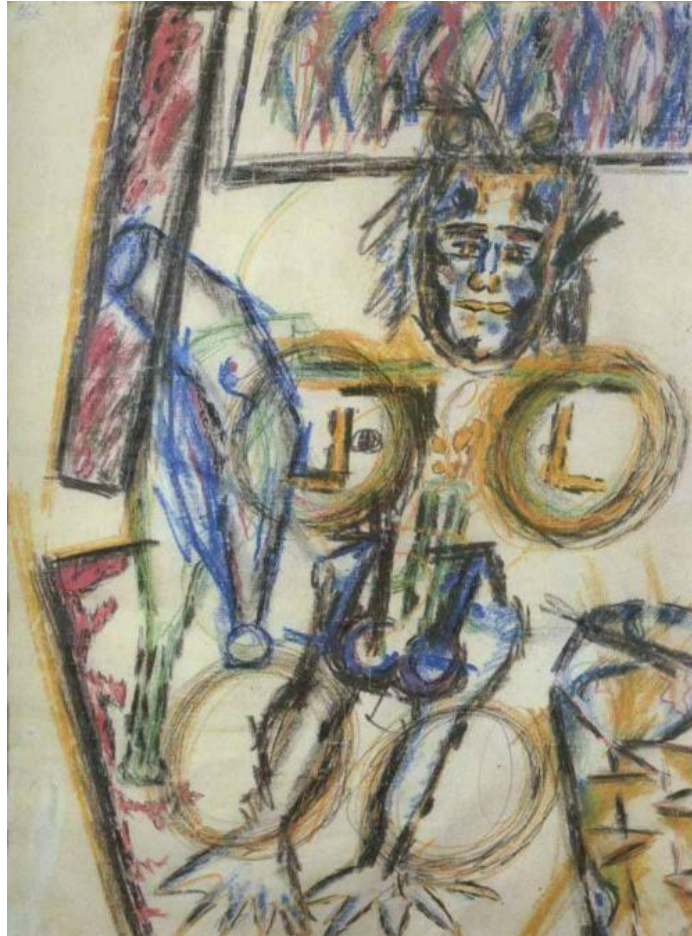
You can't *forcener un subjectile* in French without forcing the grammar of the word at the same time. *La forcènerie* or *le forcènement*, the act or the state of the *forcéné*, consists simply, and intransitively, in *forcener* or in *se forcener*, that is to say, losing your reason, more exactly your sense, in finding yourself *hors sens*, without sense (*fors and sen*). (Derrida & Thévenin, 1998, p. 69)

Yet again, Subjectile is not all about the language or the translation. Subjectile resides behind the paintings and the drawings of Artaud and it occasionally leaves its traces in with an independent attitude on the foreground or the background. Therefore, instead of consulting our logic to solve the mysteries of the Subjectile, we may only be able to sense its presence or absence and the intonations of its unexpected impact. If anything, Subjectile will be remaining even more of a mystery, if we try to judge it. Hence, “we must have done with the subjectile” instead. (Derrida & Thévenin, 1998, p. 70)

For we are the spectators of the scene: in this matter of the subjectile, it is certainly a judgment of god. And it is certainly a matter of *having done with it*, interminably. (Derrida & Thévenin, 1998, p. 70)

Although it is hard to explain and understand what Subjectile is, is it still possible to search for its essence? What is the essence of Subjectile? What can be recalled as Subjectile? Eventually, Derrida keeps on his investigation by asking for its essence as “What is a subjectile? What is being when it is determined as a subjectile?” (Derrida & Thévenin, 1998, p. 71)

Figure 2.11:



Antonin Artaud, *L'Inca*, 1946

Yet Subjectile still remains as an untouchable foreign body that is in a constant struggle with the judgment of any force. On the other hand, Derrida clears the field for Subjectile by following the elimination of the subject/subjective/object/objective and so on... Hence, being neither a subject nor an object, “the interposition of Subjectile” is hidden behind the “maneuver” of a drawing hand.

A subjectile is not a subject, still less the subjective, nor is it the object either, but then exactly what is it, and does the question of “what” have any

meaning for what is *between* this or that, *whatever it is?* Perhaps the *interposition* of a subjectile is what matters, in this matter of drawing by hand, in this maneuver or meddling [*manigances*]. (Derrida & Thévenin, 1998, p. 71)

Consequently, neither the object nor the subject will be in charge of defining the subjectile, but only the intervention of a hand that draws on the paper can reveal “the paradigm of the subjectile.” (Derrida & Thévenin, 1998, p. 71) In this case, any figuration or pictographic references will be inadequate to conclude the terms of Subjectile.

First of all let`s give up trying to be ever in front, face to face with the pictograms that will never be *ob-jects* or subjects present for us. We won`t be describing any paintings. The paradigm of the subjectile: the table itself! We won`t even speak of it if to *speak of* means to speak about objects or subjects.

But if a subjectile is never identified with the subject or the object even when it occupies their place and being, is it the same as what Artaud so often likes to call a motif? No, it would *prevent* the motif, but the very counterforce of this prevention sets up an extreme tension. (Derrida & Thévenin, 1998, p. 72)

So Derrida draws a line between the uncertainty of Subjectile`s identity and the certainty of its absolute blockade. Although subjectile is not and does not have a motif, yet Derrida reminds us that it “remains between different jetées” such as objective, subjective, projectile, introjection, objection, dejection ... etc. This the reason why, Derrida refers as a jetée (a pier) as ejected, rejected, ejaculated motion of a projected projectile which causes a pulse or an impact and eventually, seeks for a port and becomes the support or interposes itself with its origin and “without ever being itself at the origin.” (Derrida & Thévenin, 1998, p. 75)

I am calling spurt or *jetée* the movement that, without ever being itself at the origin, is modalized and disperses itself in the trajectories of the *objective*, the *subjective*, the *projectile*, *introjection*, *objection*, *dejection* and

abjection, and so on. The subjectile remains between these different *jetées* whether it constitutes its underlying element, the place and the context of birth, or interposes itself, like a canvas, a veil, a paper “support,” the hymen between the inside and the outside, the upper and the lower, the over here or the over there, or whether it becomes in its turn the *jetée*, not this time like the motion of something thrown but like the hard fall of a mass of inert stone in the port, the limit of an “*arrested storm*,” a dam. (Derrida & Thévenin, 1998, p. 75)

Nevertheless, all is still in a doubtful reference... This pier (*jetée*), this spurt, this experience of throwing... The direction is not even important, only the thought of the force...

The thought of the throwing is the thought of pulsion itself, of the jet of pulsional *force*, of compulsion and expulsion. Force before form. And I shall try to show that it is Antonin Artaud’s *thought* itself. Before any thematics of the spurt, it is at work in the corpus of his writings, his paintings, his drawings. (Derrida & Thévenin, 1998, pp. 75-76)

The thought is the force, it is the Subjectile that lays behind the scenes like a recumbent (*gisant*), an undecidable, a crystallized virus, deceiving, betraying with all its potential. “There are no forms or any form”, no object, no subject, just the impact of the Subjectile, the force that can only be seen through the struggling forms of its acquaintance. Exactly the same as the life itself... (Derrida & Thévenin, 1998, p. 76) “*Gisant*” is a French art term which means a recumbent effigy. As Derrida mentions, Subjectile is found to be as itself in two places; either it is forced to be abandoned, hence it lies beneath the representation, subtle and self-conscious as a support or it acts as a “*coup de force*” which resists, struggles and moves sharply as a penetrating force that traverses from the inert support of the representation.

The subjectile: itself between two places. It has two situations. As the support of a representation, it’s the subject which has become a *gisant*, spread out, stretched out, inert, neutral (*ci-git*). But if it doesn’t fall out like this, if it is not abandoned to this downfall or this dejection, it can still be of

interest for itself and not for its representation, for what it represents or for the representation it bears. It is then treated otherwise: as that which participates in the forceful throwing or casting, but also what has to be traversed, pierced, penetrated in order to have done with the scene, that is, the inert support of representation. The subjectile, for example the paper or the canvas, then becomes a membrane; and the *trajectory* of what is thrown upon it should dynamize this skin by perforating it, traversing it, passing through to the other side. (Derrida & Thévenin, 1998, p. 76)

Still, Derrida entrains that Subjectile must keep on resisting to be itself, in order to be a support or an enemy for the representation instead.

The subjectile resists. It has to resist. Sometimes it resists too much, sometimes not enough. It must resist in order to be treated finally as itself and not as the support or the fiend of something else, the surface or the *subservient* substratum of a representation. This latter has to be traversed in the direction of the subjectile. But inversely, the subjectile, a screen or support for representation, must be traversed by the projectile. (Derrida & Thévenin, 1998, pp. 76-77)

After all, Subjectile is to be conjectured on the words “subjective” and “projectile” that merge beneath its undecidability.

The *neither/nor* of the subjectile (neither subservient *nor* dominating) situates the place of a double constraint: this way it becomes unrepresentable. Neither object nor subject, neither screen nor projectile, the subjectile can *become* all that, stabilizing itself in a certain form or moving about in other. (Derrida & Thévenin, 1998, p. 77)

...the subjectile always has the function of a *hypothesis*, it exasperates and keeps you in suspense, it makes you give out of breath by always being *posed beneath*. The hypothesis has the form here of a conjecture, with *two* contradictory motifs in one. Thrown throwing, the subjectile is nothing, however, nothing but a solidified interval *between* above and below, visible and invisible, before and behind, this side and that. (Derrida & Thévenin, 1998, p. 78)

Eventually, Subjectile is nothing but only a contradictory force that moves in a transition of what it represents. Subjectile acts as in “between the two verbs, the intransitivity of *being-thrown* and the transitivity of *throwing*” which is to say “as *decisive* as temporary” in other words, “*transitory*.” (Derrida & Thévenin, 1998, p. 77)

Between laying down and throwing, the subjectile is a figure of the other toward which should give up projecting anything at all...
The other or a figure of the other?
What does Artaud`s drawing or painting *have to do* with such a *figuration* of the other? (Derrida & Thévenin, 1998, p. 78)

This figuration will be able to accept limits (of a painting or a drawing) only up to a certain point, because its “arbitrary nature covers over precisely a whole story of a dissociation that Artaud wants to *traverse* like a limit or a wall” (Derrida & Thévenin, 1998, p. 78) Derrida calls this figuration as a “pictogram” even so, he finds this word odd. Because “it does not lead back to any supposed primitivity of some immediately representative writing.” However, pictography still carries a “conjuring virtue”, an “alchemy”, a “magnetism”, almost like a spell which “would have some affinity with Artaud`s drawings, paintings, *and* writings.” (Derrida & Thévenin, 1998, p. 78)

I shall propose to give another sense to the word *pictogram* in order to designate this work in which painting – the color, even if it is black – drawing, and writing do not tolerate the wall of any division, neither that of a different arts nor that of genres, nor that of supports or substances.

Certainly, through the magical force sometimes ascribed to a proto-writing upon which we project all the myths of origin, through the efficacy of spells cast or exorcised, the incantatory or conjuring virtues, alchemy, magnetism, such a pictography would have some affinity with Artaud`s drawings, paintings *and* writings.

And through the subjectile, the motion of the motif assures the synergy of the visible and the invisible... (Derrida & Thévenin, 1998, pp. 78-79)

Although Derrida sees in Artaud's paintings as some sort of a spell, Artaud refers to his perception of a painting as hearing it as music or inhaling it as a breath. On the other hand, his written drawings generate a unitary notion of art that abolishes the borders between all disciplines. Furthermore, he was aware of his "special" detection.

These are written drawings, with sentences inserted in the forms so as to precipitate them. I think that here I may have managed something special, as in my books or in the theater. (Derrida & Thévenin, 1998, p. 79)

Assuming that putting behind the trajectory of the subjectile, leaves us with the drawing, here and on this side that "will be distinguished *on one hand* from literature, from the theater." (Derrida & Thévenin, 1998, p. 79)

But *on the other hand* these drawings are written drawings are written drawings that cannot just be put on one side any longer and which – here is "something special" – contain phrases and, even better, sentences that are not only taken in, *stuck, inserted*, but where the insertion of itself precipitates the forms. From then on, the analogy sweeps away the limits. Just as in the interior of the "written drawing" the limit has been crossed, the breaking down of the barrier in other "arts" abolishes the border between *all* these "arts." Everything is singular each time and each time analogical: a figuration of the other. (Derrida & Thévenin, 1998, p. 79)

Consequently, Artaud's writing-drawings originate a scene for Subjectile by precipitating forms and generating the force in order to reveal their intonation. This intonation is the detonation which has to be in a constant motion. This is also to say; the essence of subjectile lays in the intonation that dynamizes the concept of a painting and projects it outwards. This is how Artaud describes the act of drawing:

What is drawing? How does one do it? It is the act of working one's way through an invisible wall of iron which seems to lie between what one feels and what one can do. How is one to get through this wall, for it does no good to use force? In my opinion, one must undermine the wall and file one's way through, slowly and with patience. (Derrida & Thévenin, 1998, p. 81)

“The subjectile, place of treason, always resembles a device of abortion” and this “treason affects the drawing principle.” (Derrida & Thévenin, 1998, p. 107) Therefore, Artaud has abandoned the “drawing principles” so the technique is no more of a question for him. Eventually, Artaud has despaired pure drawing and he has never written without drawing again. Consequently, Artaud refers to this act as, “Cruelty is always *unleashed upon a subjectile.*” (Derrida & Thévenin, 1998, p. 103)

Accordingly, Artaud’s “maladroit idea of this awkwardness” is what makes Subjectile to be released from cruelty, instead of committing treason. (Derrida & Thévenin, 1998, p. 91) Eventually, the abandonment of drawing principles unleashes Subjectile from its nature of betrayal that all happens under the force of an expression. As Derrida refers to this awkwardness as:

The awkwardness then comes from another source, and is submitted to. Artaud means to reappropriate this hand and this body against what he calls “the drawing principle,” that is, against the strict organization of that kind of know-how which regulates itself by foreign forces and compromises with them. This compromise is the system of beaux-arts, its technique, its norms and departments, its devices. The subjectile is one of them, but at the same time it represents and adjusts them to each other within the framework of the canvas. (Derrida & Thévenin, 1998, p. 104)

Conversely, Artaud adds to this reference by emphasizing on the drama of the scenery in which Subjectile plays the role of a subtle genius waiting to be noticed or recognized.

The genius of drawing is not in its art, but in the action of the forces that presided the calculation of forms and signs that the drawn lines leave behind, form, empty out, miss, and that it takes more than genius to recognize. (Derrida & Thévenin, 1998, p. 91)

Yet Artaud always keeps on reminding us that the importance is in the notation of the act rather than its craft. Therefore, the thrown effect of Subjectile is what makes its force reveal:

The sketch of a spurt, what is thrown on the paper all at once, makes what makes what subjectile is guarding *appear* – superficial and fragile, to be sure, nonsubstantial and inconsistent. But this *phenomenon*, what you see here, the color, the dark light of the stroke, the traces of burning, the enthusiasm of the plumb line, all constitute the subjectile which otherwise would be nothing, especially not the support of a signature, the tortured body of a name. (Derrida & Thévenin, 1998, p. 147)

Consequently, the expression is the profound truth of art and it is the “equivalent of a new reality” which is to be achieved through, “taking certain lines” or “a certain brushstroke.” Eventually, this expression, “always breaks into a subjectile.” (Derrida & Thévenin, 1998, p. 102) If such an *expression* constitutes within “the ideal of the artist,” this ideal no longer resides in the representative space of relation between the subject and the object.

As a result, it forces the matter, thus the Subjectile, beyond this opposition... Therefore, Derrida continues adding on the opposite nature of Subjectile’s representability by naming it as a vengeance:

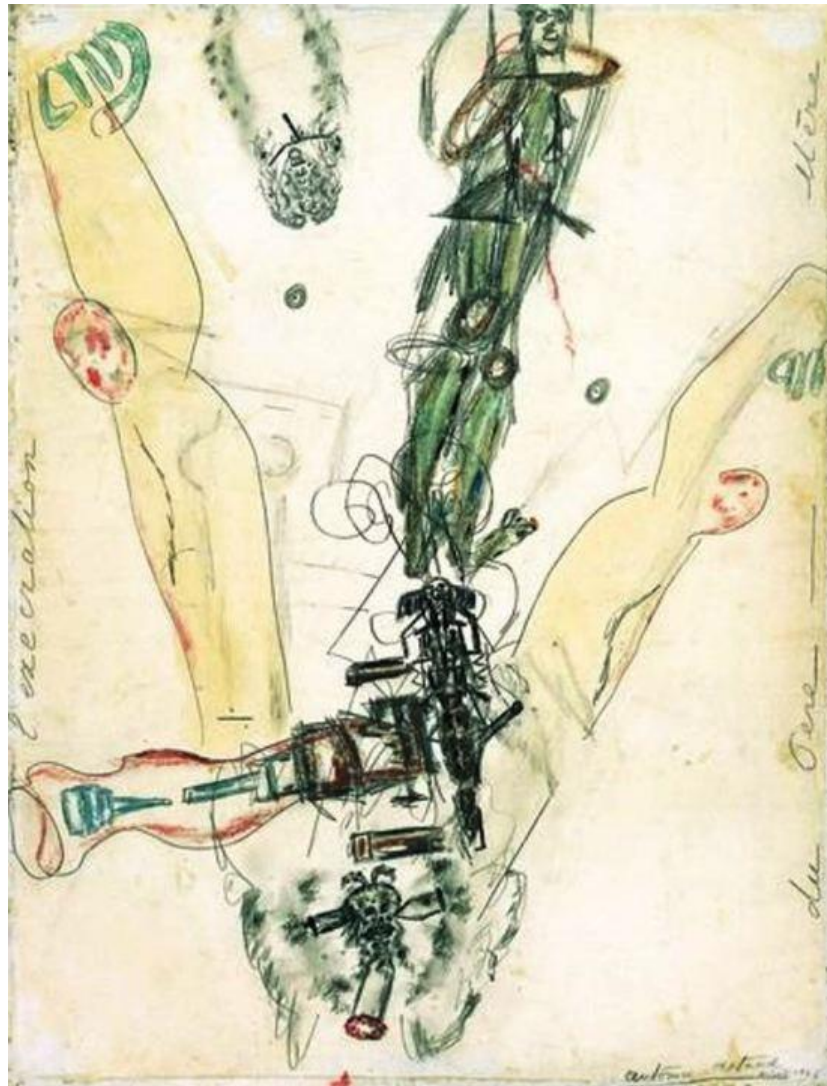
Everything still to be said or done against the subject and against the object first aims to conjure up the spirit crying vengeance and which lets itself be *represented*, in all the senses of the term, by a subjectile. A curse, a representation of vengeance and a vengeance of representation. (Derrida & Thévenin, 1998, pp. 101-102)

Figure 2.12:



Antonin Artaud, Auto Portrait, 1948

Figure 2.13:



Antonin Artaud, L'exécution du Père – Mère, 1946

Nevertheless, neither the subject nor the object is important. What matters is to be the force and the intention that is behind the act of an artist which has to be the “ideal expression” of his/her art.

The subject is not of importance, nor the object. What matters is the expression, not the expression of the object, but of a certain ideal of the artist. (Derrida & Thévenin, 1998, pp. 102-103)

My drawings are not drawings but documents, they have to be seen and what is in them has to be understood, if they were being judged just from the artistic or lifelike point of view, as an object speaking and successful, you would say: that is very bold, but it lacks manual skill and technical formation...

... But I despaired of pure drawing...

... We have a mote in our eye from the fact that our present ocular vision is deformed, repressed oppressed, set back, and suffocated by a certain wrongdoing... Struggling against this wrongdoing, I have pointed up and polished all the angers of my struggle, in the light of a certain number of totems of beings, and there remain these miseries, my drawings. (Derrida & Thévenin, 1998, p. 106)

As a result, the constant resistance, treason, betrayal, obedience of Subjectile will always be in a recycle of self-explanation. Regardless of how, we may still go deeper with its enigma, but it will still remain as a conundrum; a “phenomenon” that can only be viable through an unsensed awkwardness. This is the reason why; in the following chapter - instead of judging This awkwardness, far more with words - I would like to follow Subjectile’s traces through Art Brut’s “maladroit madness,” rather be addressed for a better display of the case.

CHAPTER 3

TRACES OF SUBJECTILE

In this chapter, I aim to weave a complementary exposition between Subjectile and Art Brut. Although, Subjectile happens to hide out in a subtle position, yet there are some key points of tracing down its indications through the passages of its uncertainty. Therefore, I aim to emphasize on the similarities between the signs of Subjectile and the art works of Art Brut. For this reason, this section also contains a revise and a commentary on the works of Art Brut artists. Although “Subjectile” happens to be initiated at first hand by Artaud’s drawings, still I want to avoid from the interpreting his works because even Artaud himself had abstained from expounding and generalizing his or other artists drawings. Consequently, in this chapter, I aim to compose a mutual and a virtual bond by searching for Subjectile in Art Brut drawings. By doing so, I intend to evaluate the object/subject relationship, the background/foreground context and the question of representability.

3.1 ART BRUT

In the beginning of the twentieth century, by the aid of Expressionism and Surrealism, there was an urge to develop an interest towards the artistic approaches of mental patients, children and folklore. This so called “primitive” art happens to be feeding the creativity of the Western art world’s orientation. This is

because of the artistic theory which was in a fashionable immediacy towards spontaneity and sincerity of art works. Hence, artists were eager to search for new ways of representation and muse. Accordingly, in this direction, the most expressive and interestingly effective art works have happened to come from the people with a severe trauma or a mental imbalance.

Before being appreciated as art, the works of mental patients used to be accepted for diagnosing their illnesses. Thus, these works were investigated for rather to categorize types of insanity. Eventually, through these references, the pioneer psychiatrists came across with a pattern model that has common aspects within the works of mental patients. Accordingly, the most noticeable features of these works are that they all have same characteristics such as “distortion, repetition of shapes, exaggerated details, arabesques, obscene figuration and a tendency to use symbolism.” (Fróis, 2017, p. 19) Even, McGregor wrote about this subject in 1989, that “these characteristics of the form and content of drawings, paintings and sculptures produced by the patients with mental disorders have attracted the art historians and artists since the middle of the 19th century.” (Fróis, 2017, p. 19) Nevertheless, these are the peculiarities of artists that have been appreciated as under a “professional artistic category”. (Rhodes, 2000, p. 7) In this matter, the works of mental patients have been motivated especially by Jean Dubuffet, in order to gain an alternative approach as an art movement which is called as “Art Brut”. This is also the reason why, within the domain of Art Brut, there is “a rich and varied group of creators who do not fit into the official category of the professional artists.” (Rhodes, 2000, p. 7)

Accordingly, these artists and their works happen to carry on an interesting and impressive charisma. However, these art works are in an attitude of being separated and distant from their producers. On the other hand, this situation is as described as “being separated from the mind”, has an affinity with Subjectile which also has the inclination of “being outside of the subjectivity and the subjectivation. Therefore, Art Brut is also known as “Outsider Art” as Rhodes explains its origin;

The specific term Outsider Art was first coined in 1972 by the British writer Roger Cardinal in his eponymous book, as an English – language equivalent for the French term “Art Brut”, originally formulated by the painter Jean Dubuffet (1901-85) in the mid – 1940s. (Rhodes, 2000, p. 7)

Accordingly, Dubuffet is “the most important apologist” for the artists that reside outside of the mainstream art area. Nevertheless, by the aid of modernist art movements, artists have developed an interest towards the works of mentally disoriented patients and their artistic approaches. As Rhodes mentions on the importance of “outsiders” and their creative traits as;

Tribal peoples, rural populations and children were commonly regarded as sharing a number of “primitive” traits which placed them metaphorically at the well- springs of culture and therefore more directly in a contact with the forces of creation. Artists such as Picasso, Wassily Kandinsky (1866-1944) and Klee used such primitivizing notions to hold up a mirror of lost innocence and authenticity to a civilization that they regarded as over complex and riven by falseness. Klee’s *Ventriloquist* (1923), for example, reclaims a “magical” purpose for Western art through its sophisticated utilization of a range sources, from Australian bark paintings and African masks to children`s drawings. Characteristically, the content of this work concerns the process of becoming and the enunciation of the world attained through the central “dummy” figure that is vessel of its message. (Rhodes, 2000, p. 24)

On the other hand, Paul Klee refers to Art Brut as; “Here you find intensity and freedom, which corresponds to my own search.” (Bäumer, 2007, p. 11) Even Claude Levi – Strauss indicates his interest for mental patients/artists as with underlining his own words; “Their efforts seem to me to be the only representative ones, given how so – called professional art is depleted.” (Bäumer, 2007, p. 11)

Figure 3.1:



Paul Klee, Ventriloquist and Crier in the Moor, 1923

In addition to the effects of Art Brut's aurora, Angelica Baumer specifically outlines and reviews this new situation of art world and artistic approaches of artists at that time being;

In the middle of the 19th century there was a powerful shift in virtually all areas of living in society... This social and political challenge was also reflected in the art of the time. Art and artists searched for and found new areas of creativity and new means of expression. The search for fresh content became a new life style and a new art form. Industrialization and the accompanying radical changes in social structures and hierarchies gave rise to a "search for other things" and a growing awareness of a whole new universe outside Europe and the Western world. People became aware of new and different things. A new art was discovered which was both fascinating and amazing and came from a different source than Western Europe.

... Considered exotic and “Primitive” and without technical or contextual rules in comparison to European art. But on the other hand, it was recognized for being to the point and direct. This art led to unknown roots from deep within the psyche and was directly connected to the spiritual European artists were now liberated from the academic rules and traditional expectations... (Bäumer, 2007, pp. 8-10)

Nevertheless, by the end of the World War II, Dubuffet managed to gather up a vast collection of children’s drawings and eventually, this interest turned into an attention towards mental patients. In 1945, during one of his trips to the asylums in Switzerland he met, Adolf Wölfli, Heinrich Anton Müller and Aloise Corbaz. These so called patients have changed Dubuffet’s life and his perspective of art in a very deep level. Consequently, these three mental patients/artists have become one of the most influential and famous artists of Art Brut genre. However, despite of their differentiated styles and significant dissociations, they had been gathered under the roof of Dubuffet’s “belief in the raw, unpremeditated nature of their art arising as an imperative out of their inner selves.” (Rhodes, 2000, p. 9)

Eventually, these collections of Dubuffet created a sustained mainstream outside of the art arena in such deviational yet effective attitude. On the other hand, the “desire to escape the straight jacket of the art market” had created an ironic market for its addressees. (Rhodes, 2000, p. 14) However, this revolving capital eventually killed all the sincerity of an art work that is aimed to be preserved as art within respected and aesthetical values. Therefore, artists have started to create their work in a made-to-order basis that depends on the traders’ preferences. In order to prevail over this attitude, Dubuffet has formed a group of artists who also have an opposition against the institutionalization of art. Consequently, Dubuffet, “permanently established the ‘Collection de l’Art Brut’ in Lausanne, Switzerland, in 1975.” (Rhodes, 2000, p. 14) On the other hand, instead of “distorting its value and signification”, Dubuffet has managed to protect this new art movement, “l’Art Brut” apart from “misapprehension” of allowing it to be seen as another mainstream figure that ranks in “the cultural circus of art promotion.” (Rhodes, 2000, p. 14)

Eventually, Art Brut is all about the spontaneity and the origin of creativity that comes from as within, instinctively as it is. It enables the subconscious as an independent resource that is free from all spatial platforms. Hence, the preconditioning judgments that have been purged from Art Brut deliberately resolute the timid preferences and techniques of previous academic models. This purity in nature is what Dubuffet phrases as “an ideal pole” as such to emphasize on how the true art should be like. As Roger Cardinal upholds to this idea as,

Outsider Art radiates an expressive intensity which reflects a powerful formative drive, capable of transcending the sometimes lowly and deprived context of the maker’s social or psychological situation and of opening up an aesthetic and imaginative dimension of unparalleled novelty and depth.” (Cardinal, 2007, p. 19)

I would say that the best outsider art can be recognized by way it announces itself through unmistakable signals of intensity, intimacy, originality and coherence. Authentic products of Outsider Art are not enslaved by convention. (Cardinal, 2007, p. 20)

Nevertheless, Art Brut has always been on the outside of cultural concerns and it has been established as an “ideal aspiration” for an alternative visual perspective just like Subjectile. Though, there is no possibility of escaping from subjectivity, transcendental models and structures of academic critics that eventually generate a trap for all mechanisms in art. However, both Subjectile and Art Brut still hold the potentiality of being in a distance from these polarities and critical thinking habits. Therefore, Rhodes explains this impossibility of Art Brut by giving a reference from the French writer Michel Thévoz,

Dubuffet’s search for an art that lay entirely outside cultural concerns was doomed to failure from the start, for no one can create from a position oblivious to the world around. However, he established the idea of this “non-cultural” production not as something that he believed existed, but as an ideal aspiration. As the French writer Michel Thévoz says, “The polar concepts of Art Brut and Cultural Art constitute guidelines rather than watertight categories. One has to bear in mind that a given work is *more* or *less* indebted to culture. A work can be classified as belonging to Cultural

Art or Art Brut depending on whether it veers toward one or other of two poles.” (Rhodes, 2000, p. 14)

Although Art Brut is in favor of outcast norms that are off the mainstream concerns, yet it still has an ambiguous crossover point where its notion may become subtle. However, the concept of Art Brut also has a tempting nature for the artists who aim to create in a fashion by “the product of a recognizable tradition.” (Rhodes, 2000, p. 15) Subsequently, Rhodes adds on that;

It is important when addressing Outsider Art to remember that neither it nor its possible sub-categories refer to a stylistic tendency or historical movement. Rarely are the designations embraced by the artists who are inscribed in them. Compared with “insider” movements in western art such as Impressionism or Cubism, which functioned in socially sophisticated ways, individual outsider creators seldom even know of each other, let alone form a cohesive group. In other words, Outsider Art does not follow the usual art-historical patterns. Instead, its descriptors tend to be based more on sociological and psychological factors that are held together principally by commonly made claims by Outsider Art’s apologists about the artists’ fundamental difference to or antagonism towards a supposedly dominant cultural norm. This difference is not merely marked by exclusion from the mainstream of the professional (western) art world, but also by exclusion from, or marginalization in relation to, the very culture that supports the market for mainstream art. (Rhodes, 2000, p. 15)

Correspondingly, as being “outside” of critical thinking and academic statements; goes as the same with Subjectile. This is because, the representational apprehensions of Art Brut, depart from the dominance of cultural norms or any gestalt regulations. Conversely, Subjectile holds the same kind of attitude against the aesthetical concerns of mainstream art culture. Yet, there is another correspondence between Subjectile and Art Brut which is that Subjectile focuses on the disposal of the subjectivity and the figuration of its expression and Art Brut tends to aim for “the purity of art”. Hence, Art Brut procures this position by detaching from the artist who “proves the absence of deviousness or cynical manipulation of fashionable taste in the work on his/her part.” (Rhodes, 2000, p.

16) For this reason, the art that comes from within, has to be pure, innate, intuitive and naive. Subsequently, neither the mind nor the prejudgment of the artist should be standing in the way of this impeccable flux of the creativity. As Cardinal espouses also as:

Not every amateur will dash off a masterpiece, but those faithful to their innermost impulses and who shun compromise and empty theatrically are likely to produce carefully conceived and structured works which are authentic personal expressions. For all that they appear antagonistic and unknowable to the casual eye, these may prove to be dense human documents fully worthy of the scrutiny of other. (Cardinal, 2007, p. 22)

Art Brut works strikes us like a sudden jolt, as the essential message, one which concerns us precisely because we have fully assigned our sensibility to the event of seeing and are able to participate in the progression towards meaning. (Cardinal, 2007, p. 22)

Meanwhile, Art Brut and its aspects should not be confused with Art Therapy's clinical methodology. Accordingly, Roger Cardinal explains this derangement briefly in his essay:

Although the practice of Art Therapy has advanced remarkably in the last few decades developing from a casual adjunct to traditional medical treatment into a sophisticated and often highly effective therapeutic enterprise in its own right, it is by no means the case that it provides an obvious nurturing ground for Outsider Art. Broadly speaking, Art Therapy implies an exploratory dialogue between patient and therapist in which the former's image making is treated as the starting- point for discussion and psychological analysis. In crude terms, the ultimate goal of Art Therapy is not to generate works of art but to alter the patient's psychic state, to coax it towards normality. In this respect, it could be said to aim at the gradual extinction of the patient's disposition to eccentricity. Moreover, the therapeutic process itself has little interest in the aesthetics of the art work, which becomes redundant once its contents have been discussed. The fact that Art Therapy workshops produce large quantities of drawings, paintings and other artifacts does not imply that they should automatically be equated with art, as opposed to documentary evidence. (Cardinal, 2007, p. 25)

Although Cardinal admits that there might be “some notable exceptions” within the fields of Art Therapy based productions, yet the naiveness, the “brut” and the purity of Outsider Art will not be achieved and manifested through as in regards.

The external viewer cannot hope to exercise the same control over these singular realities as did their creators, but when approached in a spirit of openness the works reveal something of the meaning of their enigmatic life. The abiding power of Outsider Art lies precisely in the elusiveness, a characteristic dear to Surrealism. (Rhodes, 2000, p. 22)

Figure 3.2:



Jean Dubuffet, the Ups and Downs – *Les Vicissitudes*, 1977

Consequently, Art Brut has the nature of being direct, innate and somehow iconographical. Accordingly, outsider artists autonomously chose their own way of expression and direction. Most of them, intend to paint or draw in unorthodox attitudes that generate unique ways of manifestation through their reflections. Conversely, Art Brut enables art to be subconscious, sincere and untainted that is free from all the judgments of logic and knowing. Ultimately, Art Brut is all about the idea of spontaneity and original creativity which refers to be “a purely spiritual vision.” (Bäumer, 2007, p. 11)

This art led to unknown roots from deep within the psyche and was directly connected to the spiritual. European artists were now liberated from the academic rules and traditional expectations... (Bäumer, 2007, p. 11)

These works are amazingly resistant to comparison and generalization, and stand out as irreducible singularities. (Cardinal, 2007, p. 20)

These artists have translated dreams into pictures with incredible concentration and patience, with imagination and technical ability. (Bäumer, 2007, p. 13)

Let us to analyze some exemplary outcomes of Art Brut under the light of Subjectile. Eventually, from that point, I try to form an estimate relationship between the background and the foreground of the preliminary Art Brut works and consequently, the question of representability as within the following chapter.

3.2 TRACING DOWN SUBJECTILE THROUGH ART BRUT

Subjectile is already inattentive to be represented and apparently visible. Still, I want to emphasize on Subjectile's subtle force within Art Brut works by interpreting their explicit and exceptional manifestations. By doing so, I intend to require the information only regarding to this thesis. Hence, there is non-such previous academic search about this topic; I will try to build up my own rendition according to this part of the research. Regardless of how, I aim to show examples of Art Brut's preliminary artists and search for the traces of Subjectile through their exemplary artistic approaches. In this regard, I would like to show samples from Jean Dubuffet, Adolf Wölfli, and Heinrich Anton Müller. It is a fact that Art Brut artists known to have many works and examples for their creative outcomes. Still, I want to show the cases of singular paintings for each artist and try to read Subjectile's patterns through their visible aspects.

Jean Dubuffet, who happens to be the founder of Art Brut, has let other outsider artists as to be known and appreciated. Before his mission, Jean Dubuffet has worked as a vine merchant in his family's yard until he was forty years old. Although he had an art education, yet he despised the trading mechanisms of art world and suspended his profession as an artist. Later on, when Dubuffet returned to painting again and he kept on searching for another approach rather than the mainstream aesthetical standards designated by cultural norms. For this reason, first he observed the children drawings and started to make a collection out of these works. Afterwards, he has turned his interest towards the mental patients. During his many visits to asylums in Switzerland he came across with the works of Adolf Wölfli, Heinrich Anton Müller and Aloise Corbaz whom have changed Dubuffet's works and artistic style forever. Dubuffet instantly admired their works. For this reason, he gave rise to their art and let them to be known as the true artists. From this moment, Art Brut was born and it was driven from a term that is used in vinery to describe the purity of the harvest. Dubuffet, had become

the apologist of his new art current, Art Brut and he had become the defender of the mental patients art and their endeavors which should be appreciated. After this encounter, Dubuffet's artistic approaches and works had changed forever. By the time he was dead, he left a vast collection of Art Brut works behind him which still takes on the initiative of the Art Brut works on this time.

Dubuffet's concept of Art Brut grew out of Surrealism's interest in phenomena that lie outside individual prejudice and expectations and in the commonplace of experience that is too often overlooked. The rare works described here arose in unpretentious circumstances, although they are never subsumed by banality or mundane things. (Rhodes, 2000, p. 22)

Figure 3.3:



Jean Dubuffet, Fern in the Hat, 1953

The following work of Dubuffet is from Tate's Dubuffet collection. It is a lithograph and has a dense texture. Dubuffet is known to use alternative and organic materials in his works, such as, sugar, salt, leaves, vegetables, even tapioca... This piece happens to be a product of an innovative printing technique of Dubuffet's own invention. Even in the process of making this piece he used many layers and detached parts as to combine them into a singular yet multi-layered whole. Dubuffet had occupied prints and printing techniques during his final years of artistry.

For a Subjectile analysis, I would say that the figures indecisive posture holds the traces of Subjectile's undecidable representability. The color choice does not interfere much with the hierarchy between the back and the fore-ground of the print. However, this multi-layered craft resembles the integrity between their replacements. In other words, both the background and the foreground stares us from an equal distance and neither one seems to be behind of our focus.

So, the subject of this print has the nature of being the object of the composition as well. Also, the "figure" of the painting easily merges with the background and the texture of the background intends to act as the foreground of the painting. There is an inseparable in and out play of the eye focus that cannot decide its focus on one point. The tenacious stains of the background do not allow the almost figurative subject of the print to reign in an absolute visual hierarchy. On the other hand, the almost figurative "subject" does not force itself to be the main focus of the painting. Both the elements of the background and the foreground act in a harmony and neither of them imply on their importance and acts as a certain object or subject. Therefore, the representability of the subject or the object does not refer to a direct point rather than an undecidable play of in and out. This struggle resembles the Subjectile may have a force on this print which blurs the threshold points of the back and forth, the object and the subject. Still, we won't be seeing the Subjectile as itself, but we will have a chance to trace its imprints depending on these imbalances and uncertainties. Therefore, the Subjectile always intends to come to a point where it can only be sensed through prevailed timid

structures of critical thinking and academic references. On the other hand, the composition benefits from a naive stance that enables and welcomes any intervention and addition to its grounds. Consequently, Subjectile transforms the perceptual aspects and unifies the manipulated subjectivity of the scenery. Jean Dubuffet describes this sensory - that is almost in a correspondence to Subjectile - as referring to alchemy of elements through his own words:

It is a question of a manipulation - philosophic or poetic (it is the same thing: philosophy has never been more than leaden-footed poetry - which consists of bringing close together the most diverse facts in a very obvious and convincing form, of provoking the sliding from one level to another, from one order to another, of making just one thing capable of becoming at any moment any of the others ... My little bit of grass soaked in ink becomes a tree, becomes a play of light on the ground, becomes a fantastic cloud in the sky, becomes a whirlpool, becomes breath, becomes cry, becomes gaze. (Gallery, 1996, p. 591)

Although Dubuffet and Artaud had only been present within the studios works of some of their mutual friends, yet there are no records of their one - to - one contact. Nevertheless, it is known that André Breton had correspondence with both of these artists. Hence, this may link to an association between the two avant gardist. On the other hand, before the time Art Brut was in the scenery, Artaud had already been spending his life in a mental asylum and creating the most powerful works of his own. Therefore, this situation may also has links with Artaud's concepts such as the Subjectile and Art Brut's innate practice methods. Still, Subjectile cannot be simply referred as a methodology, a representation and a form of art. However, if we aim to approach Subjectile as in a deconstructive way, there is a possibility of taking advantage of it as a generating tool to discover subtle visionary fields. Hence, this act may maintain a perspective on critical aspects on the representation, subjectivity and the description of the resolute structures of many visual art genres. Nevertheless, according to the clinical stance, condemning Artaud as a "nutcase" would be an ill direction as in Dubuffet's regard also. Hence, Dubuffet prefers to call the art works and the art processes of

the “sane” and the “insane” arbitrary and irrelevant. Essentially, what is “normal” indeed?

The intensive and numerous encounters with our “nutcase” colleges, convinced us that the mechanism which enable artistic creation are indeed identical for both the insane and the so called “sane”. Here the distinction between both seems rather vague, for the outcome is similar who is normal? Who can show us a “normal” human being? Please go ahead! The process of artistic creation, accompanied by extreme tension and exalted feverishness can hardly be seen as normal to me. (Dubuffet, 2007, p. 39)

From this point onwards, I want to display the examples of two, real outsider artists’ works, starting with Heinrich Anton Müller. Heinrich Anton Müller was born in 1869, in Versailles. He was a self-taught artist and an inventor. Same as Dubuffet, Müller was also affiliated with vinery. He used to work as a vineyard worker in Switzerland. At the age of forty-one, after inventing a grape trimming machinery; he could not manage to maintain its patent and ended up with victimization. His invention was stolen and because of that he had a big nervous breakdown that caused him to be hospitalized. For almost twenty years he spent his life in a mental asylum until his death in 1930. During this time, he started to paint and create a vast collection of artistic works. These works had a unique style and expressive atmospheric scenery which was in a reply to his diagnosis. Müller had suffered from “delusions of grandeur and persecution.” Nevertheless, his condition did not stop him from building up an opus of art works of his own. He drew “on sheets of paper and cardboard which he stitched together to form his grounds.” Müller’s usage of handmade supports, had also accompanied with his writings of poem on the back his drawings. Müller’s applaudable art had affected Dubuffet in a great sense and his works had participated in a substantial contribution to Dubuffet’s Art Brut collection. After his death, Müller’s works had been exhibited in many galleries and catalogues; still, his works are being displayed in multiple platforms as an example of one the most important outsider artist.

In Heinrich Anton Müller's piece of work which is called as "Personnage avec chèvre", the reluctance and the looseness of the figuration, happens to be emphasized through, out – lined and hard – lined outer contours on the contrary of its indistinction. The material has the tendency of a struggling force of displaying an expressive force of Subjectile.

Figure 3.4:



Heinrich Anton Müller, Personnage avec chèvre, 1917/22

The almost – becoming subjects and foreground of the piece, resemble a humanoid, a goat – elk – dog like shape, with a frog / reptilian like beastly figuration. The figurative narrative intends to be deformed, obscure and maladroitly depicted. On the other hand, the supportiveness of the background shows itself far from being blurred. The background stands on a high ground with a certain attitude on the contrary of being faded out, supportive or figurant. This supportive canvas shows us a strong layered attitude as almost it plays the leading role of the painting. Still, the becoming-figuration on the foreground does not leave the stage for solitude. Perhaps, this uncertainty keeps both the object and the subject on a balanced level of representation that makes turns them in an undecidable separation. Therefore, this sensitivity of Subjectile, surrounds us with a gazing eye that enables our observation to wonder all over the painting, without the decision of where to stop or choose. Hence, we are not able to judge which part of the drawing is the most important one. Can it be the Subjectile having an unidentified effect on our perception?

Although the becoming – like figures seem to have a familiar display of between themselves, yet there is a sudden and distant feeling of a cold wall that keeps them separated from each other and the affinity of their surroundings. Hence, this affection has an impact on us to feel like somehow unintended, alone and alienated in the middle of their scenery. Despite of being in a relation or a connection with each other, these “figures” seem to be dispensable and apart from each other without any form of familiarity. On the other hand, this hectic performance of the foreground based figures cannot manage to suppress the loud expression and the dominance of the background, in spite of everything. The background seems to have its own identity that is far from being a simple and subtle support. All these sensory observations belong to a hidden force that lies within this painting which cannot be pointed out directly. Nevertheless, this does not keep us from sensing and feeling these effects even without a solid definition. Therefore, Subjectile is likely to have a traceable pattern that has a responsibility to cause this impact. The multi - layered and multi – dimensional framework of

the painting, enables Subjectile to eject its force upon a visual expression from a vast approach.

There is another remarkable outsider artist who has become almost a trademark in his own course; Adolf Wölfli. Wölfli was born in 1864, in Switzerland. He spent a rough and deprived childhood as an orphan at a very young age. By the he was thirty – one, he had been diagnosed with schizophrenia and he stayed in a mental asylum in Waldau until his death till 1930. During his thirty – five years that Wölfli spent at the hospital, he had created 3,000 drawings, 25,000 pages of prose and a fantastic world that contains of musical compositions, maps, landscapes, imaginable travels and stories. Although Wölfli had never left the asylum, yet he managed to produce an enormous amount of original and innovative work until his death. He was one of the most influential artist and a role model for the Art Brut genre. Dubuffet had been deeply impressed by Wölfli's unique artistic talents and he had shaped the framework of Art Brut as an outsider artists.

The fact that Adolf Wölfli's art was produced after the onset of schizophrenia, its intuitive pictorial quality, the richness and variety of his mental creative patterns, and his condition as an artist, define him as the "outsider" par excellence- though this label, like the term "art brut", seem to facile to describe fairly the universality and timelessness that one discovers when examining Wölfli's opus without prejudice. Basic issues are raised: Does someone mentally ill qualify as an artist? Or must Wölfli rather be viewed as an artist who happened to become mentally ill? What is the significance and validity of the works of an absolute marginal, whose discourse was almost totally unrelated to the outside world? Does secession have to be voluntary? What is Outside? What is Inside? (Junod, 1992, pp. 8-9)

There are common properties within the drawing patterns of the most Art Brut artist which consists of writings, scribbles, usage of the paper space, and the combination of symbols, accompanied with all over paintings and utilization of cardboards, newspapers or handmade supports. These characteristic attributes bear a resemblance to the "writing – drawings" of Artaud which embark on the traces of Subjectile. As can be seen on the figure above, Adolf Wölfli uses

newsprint papers as an untradeable texture that is accompanied with colored and lead pencils. In spite of using ordinary and simple techniques and materials, he manages to create multi- dimensional and multi-diverse sceneries. The usage of the newsprint paper generates as a Subjectile support as in Bonnard's paintings.

Figure 3.5:



Adolf Wölfli, The Atlantic Ocean and the Harbor of Cradle-Beach, 1911

Although he covetously covers the ground from corner to corner, still it does not enable the background to be vanished at all. Instead, this all over painting rhythm creates a mutual field as a cross over between the background and the foreground.

Hence, the merge of the background and the foreground makes both grounds inextricable. The involvement of the writings leads to a way of subordination that induces Subjectile to be projected as in a supportive mechanism. The nested presence of the object and the subject tends to melt down their timid missions by abandoning the hierarchy and judgmental supremacy. Therefore, neither the object nor the subject has an immediacy of representation. On the other hand, the background and the foreground have a common perspective which is displayed in a wholesome yet diverse dimensional aspect. Within this “writing- drawing”, we can easily sense a fierce force that is struggling to come out of the picture. Consequently, this sensory force may be another trace of Subjectile which will be waiting for anyone who is brave and “insane” enough to trace it down. As to enclose the chapter with an epilogue from Jean Dubuffet:

These artists derive everything – subjects, choice of materials, means of transposition, rhythms, styles of writing, etc. – from their own depths, and not from the conventions of classical or fashionable art. We are witness here to the completely pure artistic operation, raw, brute and entirely reinvented in all of its phases solely by means of the artists’ own impulses. It is thus art that manifests an unparalleled inventiveness. (Rhodes, 2000, p. 24)

CONCLUSION

Eventually, Artaud's Subjectile is inclined to escape from all the representational bundles that are shaped in Western context. On the other hand, there is a parallelism with Derrida's origin of a Deconstructive outcome which is initiated via refusal and alteration of Western tradition. Moreover, according to Michel Thévoz, Art Brut plays a role against the representational rules of Western culture, in order to substantially promote the autonomy of an innate creativity. So, there lies a cross reference between three topics that are autonomous, alternative, inspirational, innovative and versatile, especially towards Western stereotypes. Conversely, they all "stand for themselves totally indifferent against the principals of representation" because "in Western culture the perception of the visible plays a most crucial part." (Thevoz, 2007, p. 41) This manner carves out the question of representability along with other concepts.

Accordingly, Artaud signifies the representation as a way of an expression that is free from the effort of reproducing the reality which is already apparent. Hence, he suggests that expressions of an artistic can only be transferred through deformation. Thus, the only true expression that emerges from the deformation is where the artist reinvents himself and his reality and everything that is linked to it, including the modality of representation. So, it is not a farfetched idea that Subjectile deals with representation by being an unrepresentable, On the other hand, Art Brut happens to have a "form of representation" that "gives away the impression of physical and mental sympathy, which to a high extent, is missing in our definition of culture"; though it is not about the representational concerns or academic prejudgments in the end; it is all about "the felt inner world which overcomes the mind is the ruling principle." (Thevoz, 2007, p. 41) As in fact, Artaud uses the human face as a canvas that projects a "frenzied struggle between the forces" as if it is a battlefield for all representational struggles and gestures. So, there is a parallel "necessity of expression" where the artist is not "slightly

preoccupied with trying to reproduce apparent reality.” (Derrida & Thévenin, 1998, p. 6)

However, the elimination of representational necessity stands for the elimination of subjectivity also. This is where, Subjectile, accompanies expression by precipitating its force through destruction. Subjectile belongs to a trace in which it is impossible to distinguish the subject from the object or the background from the foreground. It resides in a layer where all the support, representational features and subjectivity diminish. Thus, Subjectile immediately juxtaposes the elements of scenery in order to deconstruct the structural limits of representation. In order to describe Subjectile’s effect, Derrida uses the phrase “to Unsense the Subjectile”, as to unbound every modified, ruled and structured form by unsensing the representational motives rather than criticizing them. Accordingly, Artaud has neither been a fan of critical judgments nor analyze other artist’s works in such critical contexts. On the other hand, Art Brut stands as an “outsider” from any academic and critical thinking platforms. These are the general similarities between the three aspects - Derrida, Subjectile, and Art Brut that compose the issue of this dissertation.

Still, Subjectile is not an analogical metaphor to be logically grasped or visually represented. As a matter of fact, Subjectile becomes more subtle when you try to grasp its meaning or catch an understanding. Thus, it instantly diminishes, in order to resist to a visual reign. This is the reason; Subjectile may only be sensed (or unsensed) through the traces of its effect. Conversely, Artaud’s vision of Subjectile is to be evaluated at an expense of constant struggle. In addition to that, Artaud’s notions have also acted as a benignant endorsement for Derrida’s thinking as well. From this point, one might say that Art Brut holds the possibility of being an innate potential that has been raised as an effective force against the metaphysical assumptions. Thus, Subjectile generates through deconstructive methodologies that are applied upon gestalt and academic notions. As long as there is a struggle, Subjectile will remain hidden and the representation will only be underlying subordination.

Accordingly, Art Brut melts down the difference between the clinical and the critical thinking habits. On the other hand, Subjectile, blurs the hierarchy between the object and the subject and trans - references between the background and the foreground. Both fields eliminate the systematics of representability by focusing on the expression and intention. In this context, by deconstructing a pre-judgmental operating structural corpus – also without totally denying its presence, Art Brut and Subjectile, cultivate an alternative apprehension within the perceptual art praxis. Thus, to accept a norm or a preliminary judgment is controversial against being an “undecidable”. Hence, within every choice there is a restriction which enables our process of thinking and affects our judgment. Western metaphysics inhabits the thought by multicore hierarchical classifications which condemns it to be coherently reliable. Eventually, one shall be mad enough to make a “différance” that enables “undecidability” within the systems.

Eventually, Art Brut has not been uncontaminated by any artistic tradition because it inhibits no such restrictions, accepted techniques or standardized subjectivity. It has no concerns for autonomy, aesthetical judgments, academic directives and hierarchical restrictions. These mostly absent features are replaced by intense expressiveness, creativity and imaginative manifestations that reach out for intuitive understanding and expand perceptual attributes. For that matter, Art Brut has an open attitude towards the intervention and intervener that is linked with subconsciousness therefore, Subjectile.

Consequently, Subjectile processes like the quasi subconsciousness of a painting or an idea or a perception. This is also why, Art Brut can direct the effects of this sub – eject efficiently. However, Subjectile’s effect has remarkable similarities with the archetypical features. Carl Jung describes the archetype as “essentially an unconscious content that is altered by becoming conscious and being perceived” which “takes its colors from the individual consciousness in which it happens to appear.” That is to say, on a visual platform, we all have a priori background that is linked with the archetypical imagery and it is shaped into an upcoming foreground, depending on our individual perception. Accordingly, this is an act of

a quantum mechanism that can never be predictable and changes phases depending on the observer.

In conclusion, Subjectile enables itself within a territory of a painting as an undecidable. Thus, it is generated through deconstructive operations. Hence, the background and the foreground create a constant movement that shifts critical thinking habits and decision making processes. In addition to that, the object and the subject tend to reside within a deconstructive play of presence and absence that renders them as inconstant, therefore, undecidable as well. Eventually, this ever-changing replacement creates an unpredictable yet effective attitude just like a subconsciousness. For emerging references, I have gathered a list of art works that intend to show the idea of Subjectile that can be exemplary in order to practice for more upcoming investigations. For a further do, in order to see my praxis, look at the appendix segment in which I have come to an experimental visual practice that regards Subjectile within my dissertation. (See Appendix)

Consequently, Subjectile has an unrepresentable nature which can be very tricky even to trace down. However, by the aid of Derrida's thinking, Art Brut can be roughly deconstructed in order to unsense Subjectile. For upcoming visual practices, Subjectile can refer to us an alternative perception in which the rules of gestalt and academic preferences dissolve. Therefore, the art can be free, intentional and pure with all the expressions that come from within. Accordingly, eliminating conscious and egoistic paradigms shall lead us the way to Subjectile. Thus, art can be universal, collective and everlasting.

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ANNEXES

For the outcome of this thesis, I have painted over the works of some Art Brut artists. By doing so, I wanted to emphasize on the possibilities of intervention and support mechanisms. As with the supplement fulfills the place of the origin, this exemplary art work is an addition to an original Art Brut work of Jutta Steinbeiss.

The supplement seems to be intergraded with the originality of the work and leaves it with a new origin. Therefore, the rigid edges and the previous boundaries have been deconstructed with an intervention of a supplementary addition. Eventually, the previous foreground has turned into a new background and both of the grounds still available and ready to be intervened again and again. Consequently, the intervention prepares a suitable platform for endless supplementary effects and for more additions. Although the back and the foreground are under the influence of the undecidability, yet they still hold a potentiality of displaying Subjectile's uncertainty. Thus, Subjectile resides within the play of the undecidable. Therefore, it may seem as the object or the subject and the background or the foreground as in a painting. There is always a potentiality of the absence and the presence of Subjectile. Consequently, the painting will exist either with or without a supplement but the effect of the supplement will be infinitive.

Accordingly, Art Brut permits the background to act like an endless support which juxtaposes with the foreground within each time an intervention happens. With a single intervention, once the background of the painting, transforms into the foreground and this new foreground turns into a background in an instant with another intervention. With this limitless potentiality, I wanted practice on the alchemy of the support by referring Subjectile as being the subconscious determinant of the composition. The support becomes the subject and the subject thresholds into a support again.

A.1:



There is a play of the object and the subject that is located in between the background and the foreground. So the representability of the elements change in a constant motion and each time present a different display. There is never an absolute decision but always undecidability manifesting through like a tantrum within the madness of Subjectile will live forever. By each stroke, the previous ground, adds another layer (ground) on top of the other. In the case of this act, makes the back and fore ground impossible to be seperated from the other. Therefore this eclectic affect, creates a unity of back and forth and plays with the hierarchy of the object and the subject relevance of the art form. The main concern is to establish an unified ground for both the subject and the object.

A.2:



Either in the back or on the fore ground, the appearance of the object and the subject, shifts through a play with their own representability. This creates the landscape of a fusion where the interferenced parts merge with the original work itself. Although the work is finished, it still allows a space for more additions. This attitude also has a means of keeping away the arrogance of the original work and invites in the participation. This reference has also links with Derrida's "Deconstruction". "Deconstruction" refuses all binary oppositions that favors of "the presence".

B.1:



Therefore by creating an inseparable field for both the back and fore ground demolishes all the conventional object-subject privileges. Art Brut holds the place as for a child's, amateur naivness of drawing onto the which has already been drawn.

Consequently, by investigating ‘‘Subjectile’’ with raw art methodologies such as Art Brut holds a fresh research point for contemporary purposes. Combining art philosophy with art practices supports the creation of the alternative studio works.

C.1:



C.2:



D.1:



D.2:



E.1:



E.2:



F.1:



F.2:



G.1:



G.1



