

Portraiture. Francis Bacon. Gilles Deleuze. Buddhism.

In his oeuvre Francis Bacon hints at the fact that portraiture sacrifices the subject for the sake of representation. For this reason, portraiture as a genre needs to re-determine the conditions that originally shaped it. Through an analysis of the manner in which Bacon depicts his subjects I will argue that his portraits blur the boundaries between object and subject, portrait and viewer, in order to remodel conventional notions of portraiture. Through Gilles Deleuze's theory on Francis Bacon, I will reinterpret Bacon's works through the prism of Buddhism, arguing that understanding the works through Buddhist practices opens the possibility of a complete transformation of preexisting concepts which traditionally shaped portrait making.

Timea Andrea Lelik, MA
ASCA, Amsterdam School
for Cultural Analysis
University of Amsterdam
Turfdraagsterpad 15
1012 XT Amsterdam
The Netherlands
t.a.lelik@uva.nl