

Challenge of Corporeality in Neo Rauch's Paintings from the Perspective of Micheal Foucault

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Abstract Since there is a multitude of various embodied subjects in Neo Rauch's paintings, this makes us believe that embodiment and corporeality is significant in his paintings. The majority of bodies are depicted as labor force in society within an endless process of ambiguous actions_ regardless to the possible result or output_ also sturdy bodies, out of standard norm ones with an unfitted scale to the space, the body of hybrids and centaurs, and above all, the relation chain interwoven between these bodies affirm that the matter of corporeality in his paintings is highly important to analyze. These bodies in whole, are not only defined in their non-individuality, but also they are biopolitics who are encompassed and exploited by a Totalitarian power in order to ease authority's achievement to its purposes. Thus, this article attempts to examine 5 paintings of Rauch from the perspective of Michel Foucault on social corporeality and also the power relations beyond the function of figures, in order to accede more exact analysis of the corporeality in Neo Rauch's paintings which are embodied as an apparatus and operate or, to be more precise, to be operated by authority.

Keywords Neo Rauch, Michel Foucault, Painting, social corporeality, Biopolitic

1. Introduction

It is thousands of years that body is exposed in art works. From depicting human body in black-pitch depth of Altamira, Lascaux and Dusheh caves to the embodiment of gods and goddesses such as Gap, Horous, Enlil, Mithras, Apollo and Afrodit forming as sculpture, relief and painting, to the represented bodies after revolutions and wars, modernity and post modernity, flaneur's bodies in salons and streets' impression, fluid and smoky bodies which can encompass us as an atmosphere and infiltrate in to us [1], the body in pieces with scissions as a result of injury or composition, the artist as a percipient subject has always tried to objectified his own or others' bodies or even an abstract concept, to identify himself. Also artistic work as a mirror has assisted him to accede to an even vacillatory and uncertain perception from his Real. It is possible to say the representation of body in art is an unfinished process or it is a project which is exposed to "being", a project that should be worked and should be completed as a part of human individual identity, as Shilling suggests in his book "the body and the social theory" [2].

Painting as a cultural phenomenon is a precious medium to analyze this mediator. Jean Baudrillard declares our conception of our own body is not only shaped by perception of our body, but it also influenced by the intermediation of

our body in social and cultural factors [2].

The reciprocal relationship between body, mind and society is the focus point of a number of theoretical contemplations about the sociology of the body. From this point of view not only are human physical peculiarities influenced by his mentality, but the mind also is expressed and developed in a somatogenic and physical way which is ascertained by the influence of cultural factors.

Among sociologists, the phenomenologists have discussed the interaction between corporeality and mind more than others [2]. Maurice Merleau-Ponty, the renowned body phenomenologists, believes the organic body is a system of accordance between action modes and various sensorial realms to explain generality of human perceptions [3].

In this article the study of corporeality challenge in 5 paintings of Neo Rauch is sought, nonetheless Merleau-Ponty believes body bears activism as it is embodied, more over it challenges Platonic -Christianity dualism based on the priority of spirit to body, Descartes duality based on a fraction between mind and body, object and subject and also Idealism and realism duality. Like Hegel and Marx, He believes our relationship with world is more practical and active to theoretical [4]. In Neo Rauch's paintings, figures emerge actively and this fact is proved thorough the dynamic composition as well as diagonal movements in their structure. At a quick glance, It would tempt us to interpret his paintings from Maurice Merleau-Ponty's perspective, yet by a more precise look, isolated metamorphosed people can be recognized who have

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indifferent faces and look in the median of an endless work process with uncertain efficiency or result, despite congregating in a common operation in a same space, which brings about the basis of an analysis on Micheal Foucault's theories. It seems whether the actions are efficient or inefficient, they are not managed to stimulate labors with delight or passion and all of them are operating in a circuit under a totalitarian power which is mostly out of painting frames, yet its presence can be traced in the apparatus of the bodies without organ.

Door openers and trap closers, Malabars and Fierabras. The body is now nothing more than a set of valves, locks, floodgates, bowls, or communicating vessels, each with a proper name: a peopling of the BwO (Bodies without Organ), a Metropolis that has to be managed with a whip. What peoples it, what passes across it, what does the blocking? A BwO is made in such a way that it can be occupied, populated only by intensities. Only intensities pass and circulate. Still, the BwO is not a scene, a place, or even a support upon which something comes to pass. It has nothing to do with fantasy, there is nothing to interpret. The BwO causes intensities to pass; it produces and distributes them in a *spatium* that is itself intensive, lacking extension. It is not space, nor is it in space; It is matter that occupies space to a given degree—to the degree corresponding to the intensities produced [5].

To me what is important is the connotative and the aesthetical significance of Foucault's concepts not the appropriate interpretation of them. In fact, both Michel Foucault's theories and Neo Rauch's paintings intercross me and my own society which is based on ideological beliefs and thoughts. I examine and investigate the depicted bodies in Neo Rauch's works based on Foucault's philosophy. For this purpose, I deal with the category of fundamental concepts of corporeality sociology employed in line with the aesthetical studies. In the end, based on the Foucault's concepts, I try to shed light on the new aspects of Neo Rauch's paintings.

2. The Political and Social Events Influencing Neo Rauch's Paintings with the General look on His Paintings

Neo Rauch was born in 1960, 29 years prior to demolition of Berlin wall, in Leipzig, Germany. Six weeks after birth he lost his parents in a train crash and his maternal grand parents adapted him. He studied painting in Leipzig university under the supervision of Leipzig School's professors.

As a young man, Neo Rauch tried on the styles of Francis Bacon, Max Beckmann, Markus Lüpertz and Bernhard Heisig. Eventually he settled in to a style of his own. A mature Rauch painting contains figures with the mythological aura of a Sisyphus or Icarus. The iconography, however, is personal, and regardless of how well educated or intelligent the viewer, the code cannot be broken. The paintings convey a mood, not a message [6].

His fame soared in 2007 due to an exhibition in Metropolitan Museum. prior to it, demolition of Berlin Wall and also vigilance of Gerd Harry Lybke, the Leipzig art director had an immense impact to attract international customers and the new school of Leipzig artists' exhibition in 1990 in Frankfurt. To make the transition from an East German life, in which sex, alcohol and friendship were the markers of success, to a capitalist system governed by cash, Lybke recognized early that he would have to court international collectors. He borrowed money from a West German industrialist so he could take work to the Art Frankfurt fair in 1990. He opened temporary galleries in Tokyo in 1990, in Paris in 1991 and in New York in 1993 - the same year that he began showing Rauch's work. To establish a permanent Eigen + Art in the capital of the reunified Germany, he found a reasonably priced rental in the Mitte district of Berlin in what was then an out-of-the-way location but is now the heart of the gallery district. [6].

Passing childhood and a part of youth in eastern block of Germany, behind the metal curtain established drastic Distinction between western and eastern German painters' approaches. Being abreast of American painting, abstract painting was developing in western Germany so that "academic" was taken in to account as a stigma, with questioning the validity and gentry of technique and exact representation, whereas in eastern Germany, the communist regime with Socialist realism esthetics criteria was inhibiting the entry of alterations and up-to-date movements.

It is already a cliché that Rauch's eastern modernism maintains the tension between the traditions of the East and the West, between the figurative painting of socialist realism and the formal conventions of abstraction. But this characterization is too easy, not only because figuralism and abstraction are not so easily mapped geographically, but also because the fascination of Rauch's paintings does not really stem from the painterly qualities of the best abstract art (Jackson Pollack, or closer to home, Gerhard Richter), but rather from the unusual arrangement of objects from (East German) daily life, icons of a socialist mass culture, and from their deeply disturbing de-rangement that betrays a sharp eye trained in the architectural purity of Demuth and Stella and their multiplying perspectives [7].

Neo Rauch primarily produced images of the rebuilding of the landscape and the dismantling of an economy that, until then, had been kept alive artificially. Shortly thereafter, his focus shifted to researchers, artists, and paramilitary-looking service personnel. Whereas his work until the late nineteen-nineties was oriented around aspects of drawing, thereafter, the characteristic style of his painting and a more markedly colorful palette gained the upper hand. Moreover, Rauch expanded the personnel of his paintings — dispersed English-landed nobility; Biedermeier aesthetes; activists equipped for an expedition through somnambulistic worlds in which actions and spaces merge. Ultimately, it remains obscure which goals the figures pursue, and we can see them as being closely related to

robotic beings or toy figurines. Rauch's works belong to the tradition of the Leipzig School, at whose center Bernhard Heisig and Arno Rink were active for two generations. It abandons classical iconography for subjective forms, and leads viewers via the trail of the narrative in to the field of the mysterious, where they have to watch out for their own sign posts to find their way through the interlocking pictorial zones. Neo Rauch's unmistakably, individual painting stands in a line of art historical tradition for which Titian, Tintoretto, and El Greco can be named as precedents. The artist himself has identified Beckmann, Bacon, Beuys, and Baselitz as modern points of reference. Neo Rauch's oeuvre reflects the complex moods of our time, an age in which an intense self-confidence with regard to what is doable encounters a deep uncertainty in difficult global circumstances, where euphoria over and disgust with the media describe a schizophrenic picture, and where fear of terror and catastrophe feed a need for security and contemplation [8].

Rauch paints researchers, builders, construction workers, and land surveyors surrounded by an atmosphere of "solid modernity" and engaged in processes of planning and building. Yet in his paintings, everything is frozen, as if the plan that guided their actions had disappeared, or had simply been forgotten, and their searching, penetrating, planning gaze—once the very precondition of their activity—has died: These are "engineers with deaden eyes," as one critic observes [7].

The reflection of political features of his time, in addition to painter's inhabitation in an ideological government is evident in Neo Rauch's critical approach and paintings, also in the work of other artist of new Leipzig school such as Wiesner, Christopher Rukube and Martin Kube. Their life and experience of living in such government, with all injected vainglories, meanwhile all the humiliations and limitations of this regime, are depicted in the art work of these artists. Under a regime that tightly controlled public information, figurative painting could be a propaganda tool for the state or a transmitter of dissent; either way, it was a potent force [6].

The work of Leipzig painter Neo Rauch confronts the viewer with an enigmatic world that, at first sight appears like a curiously distorted future projection of our own world, but which on closer inspection reveals itself to be disturbingly awry. The world encountered in Rauch's paintings is an intensely paradoxical one: on the one hand the viewer is propelled forward in to an eccentric, futuristic world of curious inventions and mysterious phenomena; while on the other hand drawn nostalgically back to a stylized, but outmoded reality, clearly rooted in productivist ethos of state socialism. Whereas western culture is founded on the principle of consumption, Rauch's universe is still frozen at the stage of Stakhanovite production, trapped within a hyperactive world in which work and activity are perpetually in evidence, but where the actual aim of such activity is far from clear. Rauch's imagery clearly references the German Democratic Republic (GDR), in its outmoded

fashions and hairstyles, functional clothing, distinctive design and its interventionist ordering of work and social life, such that the work is, in a strong sense, clearly 'haunting' might therefore be usefully deployed to explore the way in which the present remains permeated by unfulfilled aspirations of youth-by the way in which the hopes and promises of the past return to haunt the present [9].

In the former GDR, Fordist modernity died abruptly, visibly and before our very eyes, while in the West it slid imperceptibly into post-Fordism, creating a whole new postindustrial landscape, a new "hardware" that carries the traces of the earlier age on its margins, where heavy industry continues to coexist with a new postfordist aesthetic of industrial ruins [7].

On Rauch's canvasses, we encounter a decidedly nonromantic representation; he creates another kind of ruined landscape, dis-functional and cluttered with de-ranged elements. His painting "*Altenburger Fenster* (1997)", for instance, invites us to look-from an elevated position-through a window frame across a landscape of highways that consists of an utterly confusing array of different vanishing points, thus producing a radically de-ranged field of vision.

Altenburger Fenster stands out among Rauch's paintings, because it confronts us with an empty landscape of (re-) construction, devoid of any human presence. Unless, of course, we take into account the painting's beholder, this spectator, whose controlling gaze Rauch so successfully destroys. In his magisterial study of the modernist past as "a ruin" [7].

The embodied people in these paintings, regardless to their historical background, their clothes and the atmosphere that they live in—whether in personal or industrial environment or the episodes of under construction projects—are eternal labors; people who have to move toward the unity of production [10]. Seldom are their actions merely focused on industrial or manual labor. Their body posture induce a kind of being exploited, exploiting or blemishing upon other characters. The norm of the space of his paintings, sometimes, is broken by out of scale figures and the hybrids of two human, human-animal or human with unrecognized forms establish a kind of corporeality which catches the particular attention of the viewer.

Hardt Kunde, in an essay titled "The calm before the storm", suggests that in Rauch's imagery we are confronted with a sense of inertia; the moment immediately before an explosion, before execution.... Surrealist narrative strategies that treat the realms of dream and the unconscious create a visual explosion. The figures depicted seem to come straight out of old books rather than from actual everyday life; their tendency to appear in historical costume additionally torpedoes any linear chronology and lends many of the works the character of time machines caught in an endless loop [11].

Being influenced by pop art and utilizing sharp industrial colors, cartoon characters and also comic stripe, he creates defamiliarizing space, accompanied by a bricollage of

exposing occurrences and atmospheres which initiate a kind of estrangement effect with the spectator, mean while illusive mysterious essence of the paintings is grafted with the spectator's unconsciousness. There is a surrealistic quirkiness and bizarreness. You see simultaneous scenes that are not connected, that you as a viewer cannot pin down or put a name on. The characters never confront each other, either. There is a sense of isolation that goes on in his picture space." Lately, Rauch's canvases have become even stranger and more complex, as the uniformed characters from the 50's and casually garbed people of today are joined by 18th-century soldiers, peasants and dandies, and occasionally by fantastic animals, all displayed in luridly lighted landscapes with multiple vanishing points. Wildly theatrical, the paintings demand that the viewer's eye jump nervously to take in concurrently played, weirdly suggestive but ultimately inexplicable activities [6]. In fact Neo Rauch's work makes a counter position in which the viewer finds himself simultaneously in stability and instability. As his mind settles in a historical narration or illusive images, the impulses of composed components, advertisements, disordered spaces or huge creatures orient him to a variable state. This method in a number of paintings makes a chain of positions which in whole is not abiding to each of them, yet eventually is capable to manipulate spectator's familiar delectation. His paintings are contemporaneous to present century's society dwellers with all impulses and parasites are experienced by them thorough history, advertisements, inventions and daily life.

The sequence of occurrences is propelled forward in a rhizomatous way mostly and does not have a dendriform structure. Rhizome is a modified subterranean stem of a plant that is usually found underground, often sending out roots and shoots from its nodes. The rhizomatous look is unfocused and anti usual organization. Seldom does it have focused centre, classification, implication, superintendent or Headquarter [12]. Unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even nonsign states [5]. Indeed rhizomes are placed between liner sequences and relate them. Puppet strings, as a rhizome or multiplicity, are tied not to the supposed will of an artist or puppeteer but to a multiplicity of nerve fibers, which form another puppet in other dimensions connected to the first [5]. Neo Rauch's paintings sometimes follows rhizomouse look. Although his paintings' compositions are some how like classic paintings based on round composition or golden ratio, their narrative aspect does not pursue centered or dendroid narration. Here we do not confront with adoration of heroism like Oath of the Horatii or Poussin's paintings, but a multitude of narrations are depicted in a historical or contemporary context and creates a network.

As it is said the influence of Pop Art is evident in his paintings. But do sturdy women with typical clothes have any relation with women in Pop paintings? More over, stimulating tone plot colors with the contrast of

hue-primaries _which is Pop Art paintings' trait and also sometimes are seen in Neo Rauch's paintings _ are going to advertise commercial goods or a life style? It should be noticed that woman in Neo Rauch's paintings is not going to advertise some thing by her physical aspects and takes a role like men, also wherever familiar pop art colors shine in his paintings, there is not Coca-Cola or spaghetti, nor a specific life style, but Neo Rauch takes a critical approach to advertise and show some anonymous forms not specifically defined which are not productions or goods and they mostly have repetitive visual characteristic, likewise they sometimes remind viscera and digestion system, from stomach to rectum. In this case instead of advertising a particular good which can be consumed, he goes beyond and shows the original consumer organs, such as stomach or intestine. Thus, he points out the desire of consumption more than merely consumption by its own.

3. Neo Rauch's Paintings Analysis from the Perspective of Micheal Foucault

In this chapter the comparative analysis of Neo Rauch's paintings and Micheal Foucault's view points is sought. Foucault explores the first subject of genealogy in human body. Analyzing the influences of history on body, he illuminates even our physiology is not apart from political influences. Hubert Dreyfus and Paul Rabinow suggest in this case: Foucault's notion is involved with great methodological Complexity and unique emphasis on body as a place in which the most inconsiderable and detailed social functions are deeply linked with developed power organization [3].

Foucault introduced his book "the Birth of the Clinic" as an attempt to study the Metamorphosis of punishment based on political technology of body in which the common history of power Relations and objective relations can be analysed [13]. He Believes in our society the penal system should be included in a kind of political economy of body. The body is a target Even if penal systems do not recourse brutal or bloody penalties and they use more gentle methods such as prison or rehabilitation. He suggests writing the body history by historians dates back to long time ago. They study body from demography or merely biology perspective, yet the body is directly categorized in political scope: Power relations has direct authority on body, encompasses it, cauterizes It, domesticates and trains it, punishes it, obliges it to carry out duties or participate in rituals and also seeks signs from it [13].

In Foucault's viewpoint body is interwoven with power and politics. Investing inside body, power marks and trains the body and pressures it to fulfill duties or reflect particular signs. Taking this approach, Foucault traces the historical domination of power relations and Discipline on body in various Institutions, with explaining how social Customs and norms are initiated thorough bodies [14].

In Neo Rauch's painting "Weiter (Continue)" (*Picture no, 1*). There is a broken upside down table, with foods, drinks as

well as some strings like intestine are scattered on the ground. Two men are waking in a circle which is emphasized by the diagonal movement of trees, the curved edge of valley in addition to a platform in background. One of men is grabbing the leg of a bull that is out of frame and hauling it behind himself, also the other man is wearing a vest which seems made from meat and splitted bones. These two men are following and walking behind each other. The leg of the table and circle movement particularly induces traditional oil pressing machine and two animals which are fasten to this machine. A metaphor which connotes useless and endless function. In the background a dead body is fallen on the ground whose clothes are in same color with one of foreground's men. A woman is trying to lift or haul him. simultaneously the painting depicts a man who dragging a huge bull and a woman who is dragging the same man. There is no eye contact or communication between them. Their bodies seem passive, with an external power forced them to move.

By knowing that prior to demolition of Berlin Wall socialist government which used to be predominant power in eastern Germany, wanted to recruit not only society dwellers, but also literature and art to achieve socialist regime's ideals, as well as propelling productive and materialistic goals forward, it can be seen in Neo Rauch painting "*Continue*" that figures are boosting the chain of food production, yet one of two poles has already died and the other one is wearing the slaughtered corpse. Here the borders of hunter and hunt, food and consumer are interfered and all these are happening in the vicinity of collapsed table and a circle that in its core the desolation is much more severe than any other place. Althusser suggests: Ideology is being existed in a materialistic system and prescribes specified functions which are under materialistic rituals' supervision. These functions find their existence in materialistic behavior of a subject who thinks is accomplishing his actions consciously according to his beliefs [15]. Also Antonio Gramsci discusses a modified concept from ideology called hegemony: Hegemony is a collection of beliefs and dominant values which are prevailed by satisfaction instead of repressive power. Under domination of hegemonic circumstances, the majority of citizens internalized and hardware regnant's desires in such a way that erroneously think that they are acting based on their own beliefs [15]. As in Neo Rauch's painting the Repression power who is forcing these men to an endless circulation is invisible but its hegemony is realized completely.

In "*Die Fuge (Fugue)*" (Picture no. 2). firefighters are drastically involved with detecting an accident to distinguish it or prevent its spread. The officers ignore a man who is fallen and wrapped in himself, nonetheless they are scrutinizing an accident which can not be seen. Actually they are not managed to see it. Seldom are they aware of their own action, for their helmet has covered their eyes. In this case, they are merely involved with their own action, yet it dose not destine to a result, nor initially they start their mission in appropriate place. The pipes length is not enough to reach the

hole and cracked ground, also it is divided to two branches, both barred. Another pipe flows under the collapsed table toward a chained man's underbody. It seems he is thrown out from history wearing customs of another century, half human body and half a mass of mud or wood, his grave seemingly is cracked by an unknown accident and for his inefficient underbody he had not been able to rise completely. Above the man who sat behind the desk two suspended women and one man are doing something like a ritual action or they are being thrown off as a result of explosion.

Foucault believes the representation of body follows particular debates which are constructed in various institutions such as army, school and hospital. In each institutions there are specified expectations and behaviors as well as their interpretation from body. Likewise, physical traits gives distinctive situations and powers from which people utilize them for investment [13]. The representation which was cited means that body is formed by distinctive systems and is shattered by the rhythm of work, relaxation and holidays. The body is poisoned by social values or foods by means of eating habits or common laws. Thus, Foucault introduces a body which is deprived from its casual powers. His theory about passive body is understandable specially when he suggests it as the victim of reflective, normalizing and insulator powers. He believes we are not unfettered and liberal contributors in logical choosing of our notion or interpretative approaches of any other notions, yet conversely electing or liberty ideas by their own, certify our allegiance to the power. More over, ascribing gender and language as corporeal components in which Capitalist social relations are reproduced by means of them, Foucault declares in capitalist regimes describing imaginary faces by gender Oedipus complex organizes human and the language function in such a way which destines to reproduction of capitalist social relations [16]. He emphasizes social regularity in modern world mostly relies on interiorized discipline of individuals and less upon power and supervision. In fact, we are not forced to react in a particular way, nonetheless we oblige ourselves to behave so. Foucault and Pierre Bourdieu introduce bodies as a conveyor of institutional and communicative constructions. From Foucault's perspective, the conformity of society dwellers with social regularity is not attributed from their conscious awareness of norms, yet this conformity is emanated from disciplinary authority which is capable to shape them by means of Spatial distribution and organizing as well as dominating them. This kind of authority which Foucault calls it biopower orders the settlement of bodies in social and physical spaces [14].

Hence, a policy of Compulsions was shaped which interfered bodies and organized an exact manipulation on bodies' manner, movements as well as treatment. Human body entered to a power system which was able to rummage it, analyze it and recombine it. A political dissection was being born which was also a power mechanic. This dissection explained the method of domination on body to force them not only to act properly, but also to fulfill

technically accurate according to specified speed and efficiency [14].

In addition to being influenced by social macro structures, The body is able to be influenced by its owner within its own techniques." techniques of the self" is predicated to various methods by which people work on their bodies to feel satisfied. It is crucial to notice that individuals' interference on their body is derived from prevailing social, political and cultural discourses, also it is necessary to know that in Foucault's viewpoint, constructed "self" by society is corporeal and embodied. Briefly, self or subjectivity is obtained within the methods by which we can categorize, manage and discipline our body or regulate it. In this circumstances when a young person who has the least authority to impose environment, his body turns in to an important place to exert power as a means of pleasure. For instance a young person enjoys the image of smoking in his mind or his image in the mirror coming back from gym, also his perception of himself wearing fashionable clothes. Piercing ears and wearing jewelries or accessories as well as tattooing are the other examples of exerting power on bodies. In fact, when other kinds of imposing organization on body becomes scarce, a momentary pleasure is included as a serious activity by imposing administratorship on body as the most immediate own possession. These kinds of attitudes in relation with body paved a way thorough emphasizing on a number of concepts such as rebel bodies, Extremist bodies and also disruptive ones as resistance, social and political recalcitrance implements. Eventually by evolving new social and political theories which represented the importance of existing and living within body, in addition to various corporeality aspects of social life, the new terms such as embodiment, corporality and Incarnation were coined and widely prevailed [14].

In "*Die Flamme (Flame)*" (Picture no, 3). the man is restricted between two long lumbers which are fastened to his legs. This man will be safe just if he does not walk or in fact does not take second pace from present situation. Because by standing and getting the legs Paralleled, he will be surrounded tightly or get hurt. Therefore, a kind of manipulation on his body has done by which he has to be static and stagnant in his place to shape a movement monument in spite of stagnation. If he decides to pursue his will by stepping forward or guide other people, he will be annihilated immediately and seemingly he has already have a body behind himself. A boy which can be himself fallen down. It is possible to count this man and the manipulation on his body_ whether by intention or not _as an "Apparatus". Apparatus always has a kind of concretely strategic function and it partly implants the power relation inside itself [17]. The term, apparatus, is coined by Michel Foucault. Late 60s when Foucault was writing the *Archaeology of Knowledge*, he had not applied this term as his research object. He, instead, was using positivity which is related to dispositif, yet again without any definition of it. Although he verged it during his 1977 interview:

What I am trying to single out with this term is, first and

foremost, a thoroughly heterogeneous set consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions-in short. The said as much as the unsaid. such are the elements of the apparatus. The apparatus if self id the network that can be established between these elements...

...By the term 'apparatus' I mean a kind of a formation, so to speak, that at a given historical moment has as its major function the response to an urgency. The apparatus therefore has a dominant strategic function... I said that the nature of an apparatus is essentially strategic, which means that we are speaking about a certain manipulation of relations of forces, either so as to develop them in a particular direction, or to block them, to stabilize them and to utilize them. The apparatus is thus always inscribed in to play of power, but it is also always linked to certain limits of knowledge that arise from it and, to an equal degree, condition it. The apparatus is precisely this: a set of strategies of the relations of forces supporting, and supported by, certain types of knowledge. [17]

Althusser in "*Ideology and ideological state Apparatuses*" suggests: Apparatus is government's materialized ideology".

In Neo Rauch's painting, also, it is possible that these lumbers have a function of punishment equipments. Foucault in the rule of side effects of punishment declares: The most sever punishment should be done on people who have not commit a crime yet [13]. This machine actually is a punishment prior to commit a crime: egression from present conditions and disturb the illusive image of movement and mobility. Foucault intends to show how the traditional perception of punishment is substituted by the modern perception of punishment. In first look, it seems the penal methods has developed ,meanwhile Foucault believes it is not so and by the advancement of humanities and social science as well as fundamental revolutions, the physical punishments were vanished, yet in modern penal system, the spirit has substituted instead of body as the subject of punishment [18].

Likewise in a number of Neo Rauch's paintings such as "*Ubergang (Transition)*" (Picture no, 4). A man is placed in a machine and his body is surrounded between lumbers. He is being prepared to board on a spaceship or a complicated machine. These lumbers are not unlikely to traditional punishment equipment which captivate human in the guise of technology.

Neo Rauch's paintings evoke immense terror in which human is awash with ideals to advance and promote, yet an image full of tommyrot remains from the class performing these actions. There is a spectacle on the stage from all actions to propel mottos and purposes which according to Foucault seems madness. Madness became pure spectacle, in a world over which Sade extended his sovereignty and which was offered as a diversion to the good conscience of a reason sure of itself [19]. They really existed, these schemers with "cracked heads," adding a muffled accompaniment of unreason to the reason of the

philosophers, and around those plans for reform, those constitutions, those projects; the rationality of the Enlightenment found in them a sort of darkened mirror, an inoffensive caricature [19].

Foucault discovers and analyzes power in historical context. He has perused a number of institutions such as hospitals, lunatic asylums, prisons and universities according to their historical development. Yet, he believes history is not a linear process, he declares happenings are disordered and isolated [20].



Figure (1). Weiter (Continue), oil on canvas, www.google.com Image



Figure (2). Die Fuge (Fugue), 2007, oil on canvas, 300 x 420cm, The catalogue of Neo Rauch's exhibition in Museum der bildenden Künste Leipzig 2010

Foucault believes an integrated homogenous monophthong and universal spirit does not predominate on a historical period, an interpretation which can prescribe a unique key to all aspects of one particular culture. There is only an internal dynamic and uncertain game between discourses. In this case a strange history does not exist, merely paradoxical discrete histories are existed in the vicinity of each other and the concept of unified and harmonic culture existence is represented by the ruling class to consolidate power and force [21].

In "*Kronung I (Coronation I)*" (Picture no, 5). A man gets dressed in the middle of two men. In the majority of Neo Rauch's paintings, the pallet for showing a historical narration or people with traditional customs is in gray or sepia Tonalities, yet present happenings and present people are mostly painted in colors. In this painting the man in the middle is wearing customs seems to come out of history. This man is painted in sepia tonality and gets dressed by a semi nude man and a person from present generation. He is putting cylinder hat_ or based on the painting title a crown_ on his head. Meanwhile, on a historical body with 19th century clothes. It seems he is pulled out of boxes. For, beside them a gothic like tower is made by books. Being dressed should be done by one's own hands, yet by a precise look it is evident that instead of hand, a heavy sack is out of one sleeve and from the other sleeve a mandolin like shape comes out which practically can not confirm an action and Inevitably his body becomes an exploited body. The purpose of these two man is to assemble an appropriate history which has a face and can decently stands on its own feet. Yet The Scarecrow of history is remained with all paradoxes and captivations.

4. Conclusions

Based on Neo Rauch's paintings and Michel Foucault's theories on power, passive and tame bodies we can conclude by analyzing his paintings it is possible to perceive a kind of force and power which influences them and has prevailed on a generation of eastern Germany socialist society by its hegemony in order to domesticate them as obedient machines which are able to pave a way to make the desirable purposes of authority possible. In this article I examined 5 paintings of Neo Rauch and what I have perceived from his paintings is that bodies in his paintings seem active and motivated by their own, yet in the majority of cases two poles of worker and work do not fit enough to each other. The task is so complicated or giant and the worker is tiny in front of it or in contrary the body of workers is giant compared with the task. The action circle is being done, nonetheless on an ambiguous task or the workers do not have a proper understanding of what they are doing or how to perform it. For instance in "*fugue*" (Picture no, 2) the accident's place is not distinguished and the helmets deprive them observing the task process which is a metaphor of lack of awareness. Hence, these bodies are passive bodies and does not seem spontaneous. But the common thing between them is mentioning to labor force in society. The eternal labors who are involved with their task which is anonymous or the result is not determined. Analyzing these paintings shows Neo Rauch critics and questions his society, the ideology and mottoes as well as the circumstances after and prior to 1989. The body is a project which the power interferes it by common discourses, knowledge and technology. A kind of interference which has penal function and also conveys Foucault's theories on history which not only does not have

liner trend, but also is a dissociative process that has made human as a subject of power and knowledge. More over it confirms Intelligent methods by applying technology compared with traditional ways. This intervention as was seen in "*flame*" (Picture no, 3.) can treat man's dynamic system by adding just two lumbers to his organism which seems a punished body as Foucault says, but prior to committing the crime or any movement. This machine can be encountered as precautionary punishment in order to guarantee curbing the exit from present situation. This interference changes a natural body to an apparatus which is a proper place for power to investment. Technology and inventions and totally knowledge provide an arena in which the power of the colonial system can be applied by novel methods.



Figure (3). Die Flamme (Flame), 2007, oil on canvas, 160 × 110 cm, www.google.com, Image

More over, the problem of history is not an evolving matter, yet it is paradoxical and interrupted. Foucault's analysis of history is analyzing a process that during it human will be exploited and gradually becomes a subject that power can abuse it easily. In Neo Rauch's paintings, also, in the absence of direct force operator, paradoxical behaviors can be recognized which shows human subjects as tunable dolls in physical action or hurting his own biotypes, also historical hints and present happenings are arose in such simultaneous way that can prove history non evolving aspect from Foucault's perspective.

Finally it is possible to affirm that via Michel Foucault's theories and his particular focus that he has to body and embodiment, an appropriate way is paved to analyze neo

Rauch's paintings more precisely and to be close to his thoughts and worldviews that has arose from a totalitarian government and depict the biopolitics critically which is no limited to his own society in eastern Germany, nonetheless his paintings go further and predicates any society with ideological and dogmatic thoughts.



Figure (4). Übergang (Transition), 2003, Oil on Canvas, 11 210 cm x 300 cm, <http://www.sfmoma.org/artwork/2003.268>



Figure (5). Kronung I (Coronation I), 2008, oil on canvas, 250 × 190 cm. The catalogue of Neo Rauch's exhibition in Museum der bildenden Künste Leipzig 2010

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