

International Journal of Urban Management and Energy Sustainability (JUMES)

Homepage: <http://www.ijumes.com>



CASE STUDY RESEARCH PAPER

Reflection of “Territory” in the Thoughts of Deleuze and Guattari Based on News Photos from 1979 revolution in Iran¹

Hanane Yaghoubi¹, Mohammad Jafar Yousefian Kenari^{2*}, Parastoo Mohebi³

¹ Ph.D. Student of Art Research, Department of Art Research, Faculty of Civil Engineering, Art and Architecture, Science and Research Branch, Islamic Azad University, tehran, Iran

^{2*} Associate Professor, Department of Art, Faculty of Art, Tarbiat Modarres University, tehran, Iran

³ Assistant Professor, Department of Art, Faculty of Civil Engineering, Art and Architecture, Science and Research Branch, Islamic Azad University, tehran, Iran

ARTICLE INFO

Article History:

Received 2024-05-30

Revised 2024-10-29

Accepted 2025-02-09

Keywords:

Félix Guattari, Gilles Deleuze, Islamic Revolution of Iran, news Photo, territory

ABSTRACT

Photography has been one of the important pillars of culture and art, aiming to showcase the multiplicity of concepts within interconnected events. This research seeks to align some of the terms and thoughts of Deleuze and Guattari with news photography in Iran. Deleuze and Guattari created a new reading for past vocabularies, with “Territory” being one of these terms defined in three parts: “territorialization,” “deterritorialization,” and “reterritorialization.” In this discussion, land is conceptualized as a territory influencing events and affecting individuals’ ways of thinking. This research not only considers land as a territory, but it also introduces photography in the year 1978 as a changing territory. The photographer in this study, through their photos and photographic style, pursues a new territory that contrasts with past methods, aiming to not only enhance awareness but also express a form of creativity. Numerous photographers, such as Abbas Attar, Michel Setboun, David Barnett, and Akbar Nazemi, are examined in this research, where the territory is redefined in the form of the human body and urban structure. As a result, this work expresses the deterritorialization of the subject’s body, university, city, and school. Additionally, it addresses how the body, without organs, can embody the interconnectedness and deterritorialization of its previous meaning, aligning with the concept of territory as articulated by Deleuze and Guattari in these photographs.

DOI: [10.22034/IJUMES.2024.711844](https://doi.org/10.22034/IJUMES.2024.711844)

Running Title: Reflection of “Territory” in the Thoughts of Deleuze and Guattari Based on News Photos from 1979 revolution



NUMBER OF REFERENCES

36



NUMBER OF FIGURES

04



NUMBER OF TABLES

00

*Corresponding Author:

Email: yousefian@modares.ac.ir

Phone: +989127389633

ORCID: <https://orcid.org/0000-0002-6698-9224>

1. This article is derived from the doctoral thesis of Hananeh Yaghoubi titled “A Rhizomatic Analysis of the Relationships Between Desire, Body, and Subject in the Thought of Deleuze-Guattari and Its Reflection in the Conceptual Reading of News Photographs from the Islamic Revolution of Iran (1979-1975),” with Dr. Mohammad Jafar Yousefian Kenari as the advisor and Dr. Parastoo Mohebias the consulting professor in Science and Research Branch of Islamic Azad University of Tehran.

INTRODUCTION

Gilles Deleuze and Félix Guattari have their own specific vocabulary. They approached the transformation and reversal of past concepts with their postmodern perspective. “Rhizome” is a term that illustrates the transversal philosophical viewpoint of these two theorists. In this perspective, every event and possibility is interconnected without a beginning or an end. This connection, like a labyrinth, presents multiple possibilities to the audience. This research focuses on the term “territory” in the Deleuzian-Guattarian perspective, examining its reflection in news photographs from the latter half of 1978. In the philosophy of these two theorists, the territory is based on “territoriality,” where land intertwines with art, philosophy, and science. This term points to the gathering of previous concepts to create new ideas that, upon each viewing, prompt a new way of thinking. News photography, since the early 1950s, established a new thought by showcasing minorities and marginalized people in Iran and gradually led to a new way of thinking and acting in the second half of 1978, close to the Iranian Islamic Revolution. Art, thought, philosophy, daily life, and culture are entwined in this perspective, and the news photographs from that period contribute not only to intellectual awareness but also to the tumult between bodies and the transition from one territory to another. The news photography of the Iranian Islamic Revolution not only impacted the people but also separated itself from its previous territory of newsmaking, allowing photographers to experience a new territory alongside this transformation.

News photography at that time became a territory between land and thought. Place and event intertwined, and the territory underwent deterritorialization. “Geography, instead of being the natural environment of human activity, is fundamentally intertwined with mental and social structures to create an environment for any kind of historical transformation.” (Gashe, 2023: 54). The photographer was also engaged in social and political issues, and this perspec-

tive influenced their art. News photography detached itself from its previous territory and experienced deterritorialization. In this experience, the photographer took various poses with their body to accompany their subjects. Here, the camera, the photographer, and the subject align in a way that realizes “becoming” from the Deleuzian and Guattarian perspective. “Everything is restless at every moment and desires to leave its place and to not be what it is. This restless yearning of the animal and slave is a denial of the surrounding world and their desire to experience a greater freedom, or as Deleuze and Guattari put it, to find a way out.” (Timofeeva, 2020: 99). Through this positioning, the photographer separates from themselves and experiences being the other. Photography becomes a means of escape for new experiences and fresh creation for the photographer. “There is a concept called nomadic thought, which wanders here and there across the earth, deterritorializing and accepting new territories.” (Bluntine, 2018: 72). This research, which adopts a qualitative approach, utilizes library resources, books, and domestic and foreign theses to examine the concept of Deleuzian-Guattarian territory in news photographs from the latter half of 1979.

Research Background

Rhizome is a term that has attracted the attention of many postmodern philosophers. In this view, there is no beginning, end, or hierarchy, and there is always a connection and interaction among every element. This term has been used in various arts and sciences. In addition to the books written by Deleuze and Guattari, there are groups known as Deleuzians that continue the path of these two theorists. “A Thousand Plateaus” and “Anti-Oedipus” are two famous books of Deleuze and Guattari in which the concept of rhizome is introduced and utilized. It is worth mentioning that works such as “Marcel Proust and Signs” by Deleuze and “Three Theories of Ecosophy” and “Ecosophy” by Guattari also utilize this term. Overall, all writings by Deleuze and Guattari, whether individually or together,

remind us of the use of this term, as both address the connection and interaction among events and the desire for change. Guattari, in "Three Theories of Ecosophy," refers to the class contradictions created in the 19th century and their impact on an environmental perspective, considering this hierarchical view as influential on art, culture, and society.

In Iran, there are limited theses in the field of "art and ecosophy" or "ecology," which will be discussed further. A master's thesis in art philosophy titled "An Examination of Two Art Works¹ by Michael Rakowitz, with a Focus on Félix Guattari's Philosophy of the Canvas" was written in 2022 by Kamal Moradi Zanyani, which examines several artworks by Rakowitz through a Guattarian lens. Moradi Zanyani explains terms such as ecology, layering, refrain, and rhizome in this writing, introducing "deterritorialization" as one of the significant terms of his work. Based on Guattari's perspective, he views the works of this artist as expressing emotions from within the human being that dramatically reveal themselves externally. "Guattari encourages us to liberate the power of the collective while still preserving the identity of the individual." (Moradi Zanyani, 2022: 19). Danial Khorami, in his master's thesis in photography titled "Study and Analysis of the Role of Photography in Eco-Art; Case Study: Edward Burtynsky," addresses the connection between photography and nature. An interesting aspect of his work is the distinction between environmental art and ecological art; in ecological photography, the artist aims to display events and the bitter human tragedies, and photography itself is a combination of contradictory scientific, philosophical, social, economic, artistic, and cultural contexts. Other theses also exist in this field, written in the foreign literature department. For example, Mehdi Ghiathian Shahrababaki, in his doctoral dissertation titled "Deterritorialization of the Religious Ideal in the Baroque: A Deleuze-Guattari Reading of John Donne, George Herbert, Henry Vaughan, Richard Crashaw, and

Andrew Marvell," addresses this topic. In this dissertation, the author explores the connection between Baroque poets and Deleuzian concepts, elaborating on terms such as becoming, deterritorialization, and more. From this author's perspective, words are a means of transcending previous concepts. Stuart Elden, in his article², discusses the interrelationships among the four terms "space," "place," "territory," and "deterritorialization." The author draws from many philosophers, including Lefebvre, Deleuze, and Guattari, to expand his theory, stating, "We realize that deterritorialization is used to describe a cultural process. Where the break between the social and geographical realms heralds a new era of human interaction." (Barthes, 2005: 9). Geography, in this writing, is important for understanding the concept of Deleuze-Guattarian deterritorialization, as it fosters the creation of new human relationships. Baranova³, in her article "Deleuzian/ Guattarian Cartographies: Art outside galleries in new Vilnius Map," seeks to express art outside the gallery influenced by the social-environmental and therapeutic functions of art. Mapping in this work is based on the ecosystem and art. "Deleuze and Guattari oppose the aesthetics of art for art's sake. For them, art is always in life; for life and because of life." (Baranova, 2018: 3). In this article, architecture is introduced as one of the most important arts deterritorialized from the Deleuzian-Guattarian perspective. Christina Banalopoulou, in his article "Why Do Performing Arts Need Deleuze and Guattari? A Methodological Inquiry" considers the body to have two parts: one that is capable of action and another that end

MATERIALS AND METHODS

Litrature Review

Photography is an accessible art form that can capture both real events and display fantastical scenes. This branch of art lies at the intersection of aesthetics and news and has the potential for

2. Missing the Point: Globalization, Deterritorialization and the Space of the World

3. Jurate Baranova

1. Parasite & Enemy Kitchen

change based on the photographer's approach and the event at hand. Many theorists have explored this field, linking the perspective of art with philosophy and thought through photography. Deleuze and Guattari expanded their viewpoint based on metamorphosis and the lack of truth in the postmodern era. "Postmodernism is a term denoting the change in cultural status and the value and use of images, particularly the use of photographic images, within traditional cultures" (Beit, 2024: 31). Art in this era does not convey a static meaning or truth and engages with events and multiple interpretations. Attention to historical and contemporary perspectives is crucial for studying works from this period; challenging the order and rules associated with the modern era is one of the most important characteristics of the postmodern era. "Postmodern art is like the return of the marginalized and the outcasts from modernism". Photography, like other arts and sciences, has been influenced by the intellectual conditions of the time. Postmodern photography also possesses attributes such as multiplicity, fragmentation, the denial of a singular truth, and deterritorialization. "In the postmodern era, people can choose between different alternatives without being certain about where what they have chosen will lead them. Lifestyles in postmodernity are more heterogeneous compared to traditional societies" (Gibbons, 2002: 101). Among the theorists in this field, Roland Barthes and Susan Sontag are notable. Their perspectives on photography served as a prelude for philosophers who came later or were their contemporaries. For Barthes, a photograph acts like an arrow that creates an emotional response in the viewer: "Newspaper photos really have nothing to say to me; I look at them, without assuming any aspect of existence in them" (Barthes, 2005: 34). What holds significant importance in Barthes' theories on photography is his book "Camera Lucida" and the definitions of terms such as "studium" and "punctum." Studium, from his perspective, refers to attention to general discussions and social approaches that can influence groups

and collectives; however, the term punctum is that which strikes the viewer's heart like an arrow, awakening an emotion within them. Barthes "considers the concept of punctum as a manifestation of the real that transcends social meaning, and he calls it the studium of universal photography" (Beit, 2024: 62). Other theorists, such as Walter Benjamin and Baudrillard, have also discussed the topic of photography and the absence of truth within it. Deleuze and Guattari, despite discussing art forms such as cinema, theater, and painting, viewed photography with skepticism. Many theorists who followed them interpreted their views on photography, some of which have been described in the background of this research.

This article focuses on two important theorists of the postmodern era, Gilles Deleuze and Félix Guattari, and examines the concept of "territory" and its connection to notions such as "ecosophy" in news photography from the second half of 1978 based on their rhizomatic perspective. The meaning and concept of modern terms change in the views of these two individuals and are broken down and reassembled. The "self" for Deleuze and Guattari, is independent of the dominant psychoanalytic perspective; in their terminology, "the self is a node in a network of multiple relations and in order for its desires to flow, it must establish connections with others, animals, plants, machines, and molecules." (Smel, 2016: 169). Art and its subfields are also one of these communicative pathways. Photography, like other arts, is situated between reality and imagination, possessing the potential for diverse meaning-making. "For them, the task of philosophy, through the creation of concepts, is to extract an event from things by engaging with the mundane social and political reality." (Moss, 2003: 18). News photography is also involved in matters such as community, psychology, ecology, and politics. This type of photography captures chaos and turmoil, depicting these states through the representation of bodies and places. Guattari, in a book titled "Ecosophy: Three Ecologies," discusses the connection between

society, psyche, and the environment. He uses examples from art as well: “The new logic associated with ecology, similar to the artist’s logic, can be directed towards transforming its work based on an influx of random details” (Guattari, 2020: 91).

In the terminology of Deleuze and Guattari, there are various related meanings, and “territory” and “ecosophy” are two interconnected and significant terms in this perspective. They consider territory to be a source of transformation and specific expressive characteristics, connecting this term with notions such as deterritorialization and reterritorialization. “Without a framework or boundary, no territory will exist, and without a territory, objects may exist, but there will be no quality that can cause living bodies to transform.” (Grosz, 2008: 11). Deleuze and Guattari oppose the flow of signifier and signified; from their perspective, no clear referent exists, and meaning changes with each renewal of balance among city, culture, humanity, and nature. The “body” displays a different state of emotion and feeling in its external form with each renewal, new lines of flight are formed, and these lines of flight lead to fresh deterritorialization and subsequently new meanings. “The conditions that produce urban environments are always supported by a multitude of individualities, and these conditions are fluid; you are part of my environment, and I am part of yours.” (Ballantine, 2020: 41). Guattari expands Arne Naess’s ecological perspective and integrates the individual with the community. “Every time a political ecology decision is made, a combination of subjects must be considered. Thus, we are responsible for all aspects and facets of the issue at hand.” (Naess, 2020: 136). Naess discusses superficial and deep ecology, focusing on the connections between humans, nature, society, and beings. In this type of ecology, the attention is on political changes that lead to alterations in economy, society, and family. The ecosophy articulated by Guattari is evident within the rhizomatic perspective of Deleuze and Guattari; in “A Thousand Plateaus,”

they contrast tree-like and vertical thinking with a rhizomatic and horizontal view: “What is questioned in the rhizome are relations with sexuality, but also with the animal, the vegetal, the world, politics, books, natural and artificial things, which is completely different from tree-like relations: all forms of becoming.” (Deleuze and Guattari, 2023: 70). Like Naess, Deleuze and Guattari consider multiple pathways in ecology, each experiencing a different thought and body and impacting the other. “A map is in contrast to a structure; a map is open and can be connected in any of its dimensions, can be torn, and can be arranged in any configuration.” (Guattari, 2024: 222). Art is part of Guattari’s ecosophy; the artist, like nature, seeks to give birth and deterritorialize from their previous state. “Art is inevitably a kind of liberation that explodes everything, foremost the tragic.” (Deleuze, 2022: 159). The focus of this research is the continuity of space, place, and humanity. An attention to ecosophy requires understanding terms such as territory, deterritorialization, and reterritorialization, which are examined in this work based on a portion of news photographs from 1978 in Iran.

Photography: A line of escapism

Art is a way of thinking, and photography is no exception. A photograph has the capacity to display multiplicity, and with each viewing, a new aspect of meaning is revealed to the viewer. This openness is the new line of flight that separates from its previous meaning and moves towards new significances. “One of the roles of the image is to no longer be a witness of the present but to allow the past to return in various ways.” (Sanchez, 2016: 178). It is through deterritorialization that humans experience “separation” and have the potential to become “the other.” The photographer, photography, and the city undergo deterritorialization in the news photographs from 1978, resulting in concepts that separate from their previous subjects. This separation leads to reterritorialization in the new news agencies and fresh subjects. Deterritorialization brings both the audience and the artist toward idealist

art, making the work emotionally and affectively comprehensible across cultures and eras; then, in reterritorialization, it returns to their own vision and method but differently from the past. “Deterritorialization is a movement in which the natural and cultural, biological and artificial, human and robot transcend the confines of determinism, essentialism, and global norms, transforming identity and body into a rhizomatic system.” (Schussler, 2022: 79). Deleuze and Guattari see deterritorialization as having two stages: “relative” and “absolute.” From their perspective, initially, relative deterritorialization takes place in the social-psychological structure, preparing for an absolute deterritorialization at a spiritual level. “Deterritorialization and reterritorialization may lead to absolute deterritorialization.” (Jones, 2008: 25). In relative deterritorialization, all events occur quietly and interconnectedly, laying the groundwork for absolute deterritorialization for a historical change. Deleuze and Guattari consider “land” to be crucial for creating a deterritorialization; this deterritorialization leads to changes and ritual returns for the people involved. “The land that provided the conditions for the relative deterritorialization, but never made its emergence essential and inevitable” (Gashé, 2023: 167). Guattari, by introducing the concept of *ecosophy* and its connection to territory, regards the environment as crucial to every event and seeks to redefine ecology. “The special principle of environmental ecology is that anything is possible, with the worst disasters seen as flexible transformations or evolutions” (Guattari, 2020: 115). This form of deterritorialization occurs through cartography; in cartography, the focus is on “desire” and “becoming.” News photography was also considered a means of change and transformation in 1978. In cartography, relationships are not only based on vertical arrangements but also tend to change in diagonal, horizontal, or oblique directions. In the stated period, the photographer, subject, and audience produce a new reading with each time and place. Barthes’ perspective on photography is also interpretable in

this section: “The duality of *studium/punctum* is inseparable; they are interconnected and linked to each other.” (Beit, 2024: 81). This duality articulated by Barthes aligns with the philosophy of Deleuze and Guattari, reflecting their molar and molecular views, interdependence, and territory. The molar view represents form and visible expression, while the molecular view emphasizes the unseen yet impactful transformations. The molar aspect confines the subject within a frame, whereas molecularity serves as a flight path to break boundaries and redefine territories. The molar itself rarely changes and is often shaped by external forces such as the country, background, group, family, and even government. Molarity provides structure but can also be limiting. (Elliot, 2018: 46). The molar itself corresponds to the *studium* mentioned by Barthes, interpreted through a collective lens; a view that blends society, psyche, environment, and sign. The molecular approach focuses on “becoming,” a gradual and continuous process that fosters a kind of individual and collective shedding.

In each reading, the truth reveals new meanings and concepts, adding and subtracting new twists to the narrative. Just as for Guattari, the ecosystem and human territory are shaped alongside other beings and issues such as politics, art, culture, and more. In each encounter with truth, parts of these events emerge, bringing about a new beginning. “The urban collective integrates different bodies, various classes, heterogeneous desires, and diverse productive and reproductive forces, creating a center and a periphery, and reproducing it.” (Ganji, 2020: 211). The relationship between the body and the metropolis, in Deleuze’s view, is intertwined with Spinoza, Nietzsche, and Artaud; the ruling power seeks to impose order on the metropolis through disciplined and well-groomed bodies, while disruptive forces aim to deterritorialize this discipline by creating body without organs. “These fragments are randomly connected to each other and each is different from the others. The force of desire is the connector of these frag-

ments.” (Deleuze 2006, 17). News photography is dependent on the environment, hence the significance of place is considerable. This place, at a specific time, is subjected to the gaze of “the self” and “others,” resulting in an impact. Art, culture, and belief harmonize with the environment and lead to deterritorialization. “One of the greatest promises of urbanity has been to allow a person to become someone else.” (Farias & Hohne, 2016: 16).

Methodology

This is a qualitative paper written using library resources, theses, interviews, and domestic and foreign books. The term “rhizome” serves as the main link between the important concept of this writing, “territory,” and its connection to “ecosophy” and “ecology.” This term, which expresses a labyrinthine and connective perspective, links the territory, ecosophy, and ecology with news photography.

DISCUSSION AND FINDINGS

Photograph of the territory to chaos

Deleuze and Guattari view chaos as an unexpected event occurring at infinite speed. This event transpires like a continuously changing nature; it is dependent on the environment and everything that is flowing within it. Every event leads to relative or ultimately absolute deterritorialization: “Deterritorialization, whether physical, psychological, or social, is relative because it relates historically to the land and the territories that shape or dissolve on it, as well as its geological relationships with periods and disasters....” (Deleuze and Guattari, 2019: 123). Art also displays the connections that create chaos. Photography, positioned between news and art, demonstrates the connection of the artist, event, and subject to the environment. In Deleuze and Guattari’s view, the artist is creative and a creator, which holds true for photographers who link creation with the everyday territory of humanity. The photograph “this invention of the nineteenth century and its rapid expansion, in a sense, spread the seeds of chaos in civiliza-

tion,” (Rag, 2023: 20). Initially, photography was aimed at capturing the great figures and later for identifying criminals and the insane. Photography, which was once considered a realm for depicting specific groups, gradually became a medium for criticism, protest, and the display of daily life.

News photography delivers the depiction of events from one territory to others, creating a means of communication and reporting between territories. Chaos spreads from the heart of one territory like a virus to others, taking many along with it. “Art and ecology are closely intertwined in producing subjectivity so that they can participate in extracting potentialities for existential change.” (Yang et al., 2021: 347). The camera itself is generative, as it displays life. In the modern era, news photography was linked to expressing truth, with each photograph displaying a specific meaning and concept validated by the ruling power. The postmodern era is a rebellion against the singularity of meaning and the evident truth of photography. The modern era arose from the same Renaissance that considered “humanity” to be the ruler of nature, but postmodernism does not see the human as the ruler over the environment nor the environment as the ruler over humans; rather, it points to the intertwining of humans, other beings, and the environment.

Photography is a forward-thinking art in expressing the interconnectedness of the environment and humanity. Many theorists, such as Karl Marx, relate photography to the ecosystem and distinguish between environmental photography and ecological photography. In ecological photography, the photographer’s focus is on the existing events within a territory and entails a critical and protest-oriented perspective. In this type of photography, there are no signifiers or signifieds, and the event can be examined based on the reader’s interpretation. “Truth is produced by the order and system of machines that operate within us; truth that emerges from our emotions, the truth that is buried in our lives and has been placed in the core of a

work." (Deleuze, 2021: 218). This type of news photography is dependent on the relationship between the human body and its impact. The photographer becomes a machine for capturing the subject through their camera, creating a rhizomatic cycle between the viewer and the photograph. By selecting a subject and photography environment, the photographer engages in the creation and manifestation of their desire, and the viewer also participates in this creation each time they watch and interpret it. A review of the history of photography often reveals deterritorialization and reterritorialization within this art. Photographs have experienced various genres and continue to exist in the realm between documentary expression and art.

In the news photographs of 1978, it is not just humans that are visible; every object and place also has a story. Not only the photographer and the subject of the photograph are engaged in deterritorialization, but the environment also experiences transformation and becoming. Iran in that year experienced an inversion of the prevailing values, and this perspective is evident to the people and the daily events. "These emotions, events, relationships, and individual transformations produce a new individual or a new subject each time, which differs in degree from the preceding individualities." (Daf, 2020: 59). The environment and everything within it undergo inversion, and everything in the environment attains varying energies and intensities. Awareness and unawareness combine, impacting the emotions and bodies of humans. The news photographers of 1978 were not only aiming to showcase public protests but also, by selecting subjects and various regions, became, in a way, subjects themselves and experienced "becoming-other." Besides the impact of the event on the photographer, they aim to influence and produce more subjects by displaying their photographs. At that time, news photography was no longer just reporting on a past and dead event; it was also informing about an ongoing and future event. The photograph created a kind of epidemic during that period that stirred the viewer's emotions by

showcasing what was happening. The audience, photographer, and subject all experienced the anxiety and excitement stemming from life and death in a single moment.

One of the most important themes in Deleuze and Guattari's deterritorialization perspective is attention to being "indigenous." A territory has a two-way relationship with the thoughts and actions of its people. Gashé, one of the commentators on Deleuze and Guattari's views, believes that deterritorialization is possible only when the land's door opens not only to its people but also to outsiders. "Being indigenous is based on sacrificing those who have always belonged to the land: like Hecuba, the daughter of Priam, or like Alghoraz, another indigenous woman who sacrificed herself for the good of the city by jumping from the palace wall." (Gashé, 2023: 78). This perspective can be observed in the famous photograph of "Akbar Nazemi." Nazemi, who lived outside Iran, returned to his country upon learning of the public protests and the desire for change in the Iranian government to photograph the events. According to him, his camera was often confiscated and broken by the Shah's agents, but he continued to photograph and report on the country's situation. In this photograph, the deterritorialization of the subject is evident; the name "Nasrin Amini" is identifiable in the photo, but apart from her symbolic blood, there is no other trace. Other photographers were not focused on the gaze of the subject in their photos but aimed to display the victims of these events to enhance the impact of this deterritorialization; these photographs were relative deterritorializations in order to achieve an absolute deterritorialization. (Fig. 1).

News photographs tell the story of people who, seeking the well-being of their land, become victims willingly or unwillingly. These photographs are akin to plateaus in Deleuze and Guattari's philosophy; "Each plateau can be read from anywhere and placed in relation to each of the other plateaus." (Deleuze and Guattari, 2024: 72). These photos possess the ability to be read and to have an impact at any place and time and

for any viewer. Each viewer, depending on their time and place, has the capacity to be moved by the photograph and to express their feelings. Photographers such as Kaveh Golestan, Abbas Attar, and Bahman Jalali were among those who worked with global photography agencies like Magnum, bringing their photographs from that period to the attention of the world. This kind of reporting led to collective impact and directed global attention to the events of 1978. In this context, European philosophers such as Michel Foucault and photographers like Michel Setboun, Jabel Press, Christina Spangler, and David Barnett traveled to Iran for photography and reporting. Photo number two is by Abbas Attar, showing the first speeches of Imam Khomeini (RA) after his return to Iran. Attar (1978-1944) is one of the prominent figures in Iranian photography. He captured images of the opposition to the Pahlavi regime during the height of popular protests and took many photographs after the victory of the Islamic Revolution in Iran. This photograph, taken of Imam Khomeini at Alavi School, is one of the thousands captured that day by numerous Iranian and foreign photographers. The Alavi School, which had previously been a space for religious students and gatherings and speeches, transformed in 1978 into a site for protest and criticism. This educational

territory gave way to one for expressing popular dissent and treating the injured from the protests. The Alavi School held such religious and political significance during the Islamic Revolution that the first speeches of the Imam also took place in this environment. "The fate of the city is condemned to a new order arising from the very nature, in the form of a global mechanism that exists in nature." (Perelman, 2020: 97).(Fig. 2)



Figure 1: Raminating from the book, *Revolution Walls* (Source: Nazemi, 2011)



Figure 2: Abbas Attar (Source: abbas.site)

The metropolis experiences multiplicity; “the smooth space and the striated space are not opposites; they emerge from one another, are present in each other, and form various mixtures.” (Ganjii, 2020: 223). The city impacts the body, creating an intertwinement between the city and the body. Another important feature of the city is the “wall,” which displays separation and stability. During the Islamic Revolution in Iran, the wall transformed into a medium, performing the task of conveying news to the people. In this context, stability is rendered meaningless, and the wall has the capacity to change and convey new news at any moment. David Barnett was one of the American photographers present at the protests of 1978. He left behind a vast collection of photographs from that time. The fusion of the body and the city as a medium is evident in these photos. The body serves as an example of Deleuze and Guattari’s “body without organs.” The body of the photographer, the subject, and the viewer find the ability to intertwine to comprehend the event. “The collective body, on one hand, wants to destroy power; it detests authority and capability, yet on the other hand, it seeks to penetrate all the orifices of power and to proliferate them in the realm of multiplicity.” (Deleuze, 2018: 138). The photographer, who comes from another realm, is accepted by a foreign territory for photography and becomes a mechanical machine for a collective experience. Photo number three is a famous image by Barnett, depicting the body of a protester as a wall to connect the photo and poster. “The body is not only a metaphor that encompasses the architectural dossier in its biological entirety but also serves as the foundation for this project as a process of creativity, shaping it with a concept that aims to be radically a new space.” (Perelman, 2020: 111). The city pours an event into the body and vice versa. The body transforms from a basic concept into a new concept for reporting and experiences deterritorialization.(Fig. 3)



Figure 3: Retrieved from the Asriran (Source: asrian.com)

Michel Setboun is another non-Iranian photographer present in 1978. As one of the important and famous news photographers in the world, he came to Iran to report on photography and news amid the popular protests, capturing numerous subjects. His works were published in a book titled “Days of the Revolution” in Iran, which contains only a portion of those days. One of the significant locations during the 1978 Revolution was the University of Tehran, which became the headquarters for the protests involving students, schoolchildren, and ordinary citizens. “What makes a city is the connectivity of its citizens.” (Ballantine, 2020: 45). The University of Tehran connected multiple bodies and showcased their impact. The university separated from its original concept as a place for education and resonated with the voice of people’s unity. Interestingly, the University of Tehran, built by Reza Shah Pahlavi, became a site of protest against Mohammad Reza Pahlavi. The University of Tehran was a territory for students and professors that accommodated both stu-

dent and non-student protesters in 1978 and experienced deterritorialization; after the Islamic Revolution in Iran, reterritorialization according to new laws also took shape in this location, and many of the post-revolution appeals were made here.(Fig. 4)

News photography not only focuses on raising global awareness but also showcases the photographer's creativity in selecting subjects and locations, with the photographer becoming lost in the event and having no control over how they photograph. Time and place determine the photographer's pose, and spontaneous actions and reactions occur. In this perspective, each time the photographer experiences a new territory with their body and becomes the "Other." In this type of deterritorialization, the nomadic and tribal way of thinking of Deleuze and Guattari is observable. "Here, the political dimension of art acquires a new scene. While it subtracts the elements of power from the scene, simultaneously, by refraining from the representation of conflicts and institutions, it also raises a revolutionary novelty of the public matter." (Nabais, 2023: 106).

RESULT AND CONCLUSION

This article seeks to examine the term "territory" in the theories of Deleuze and Guattari, using the news photographs from 1978 in Iran. From the perspective of these two postmodern theorists, territory initially signifies a desire for deterritorialization and then re-territorialization, during which significant changes occur in the city, humans, and other beings. These changes reflect the connection of diverse and multifaceted events, revealing their rhizomatic perspective. The theories of Deleuze and Guattari regarding the city and territory have influenced many individuals after them, and as mentioned in this research, they encompass an expansion of their viewpoints. Alongside territory, other terms such as ecosophy and lines of flight, which are essential keywords of Deleuze and Guattari, are also defined. Ecosophy, which is connected to land and nature and includes humanity, psyche, and society, is examined in this article. These connections transform individual power into collective force, and the individual body experiences becoming collective. The photographs from 1978 in Iran depict the collective effort and

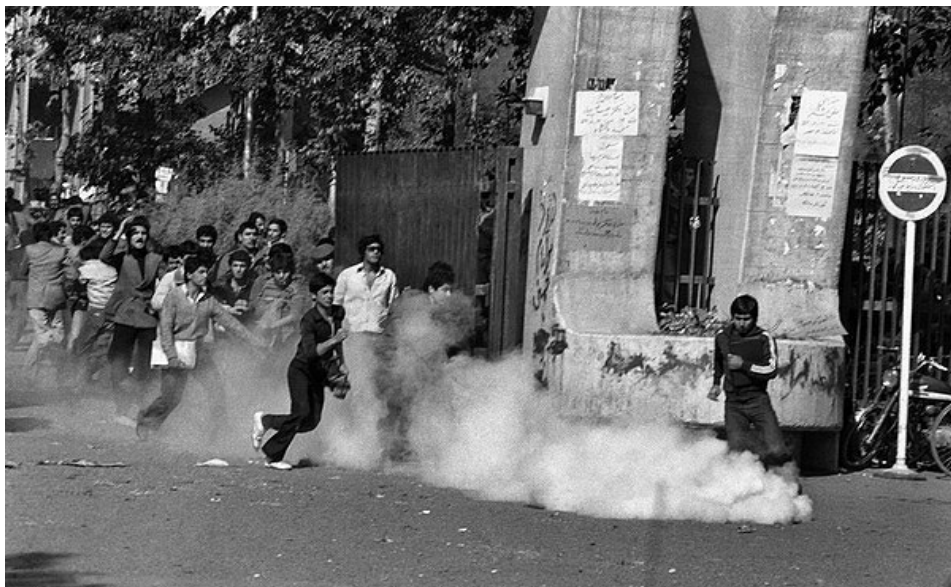


Figure 4: Michelle Stubon, taken from Farsnews website (Source: Farsnews.ir)

turmoil of protesters seeking to deterritorialize the society of that time. These photographs do not merely seek to display the regime or its well-known opponents; rather, they reflect the type of protest that has become a part of the daily life of the Iranian people. The body and the city merge in these images, reflecting a desire to create a flow from the heart of the city to humanity and vice versa. The land itself values the voices of the individuals within it, and in the midst of deterritorialization, its doors are opened to outsiders. What matters are the sacrifices made in these events for the renewed survival of the land and the revival of ancestral rituals. Accordingly, this research focuses on photographs by Abbas Attar, Michel Setboun, David Barnett, and Akbar Nazemi, questioning the signification of the photographs. The truth is once again expressed based on forms without a beginning or an end. Postmodern photography, which is diverse and does not seek to display a singular truth, has been examined in this research through the territorial perspective in the theories of Deleuze and Guattari. This examination considers the human body and the urban structure to be significant and intertwines them. The body, wall, and city become a voice for the deterritorialization of the previous territory and subsequently encompass re-territorialization. The body transforms into a medium for expression, aligning with the body without organs theory of Deleuze and Guattari, along with the photographer and their camera. The bodies of the photographer, subject, and audience become intertwined, providing new readings for that territory at every time and place.

REFERENCES

- Ballantine, A. (2020). "The shizuka-wane city." In *Philosophy, politics, city: Deleuze & Guattari* (S. Payman & colleagues, Trans.). Mashhad: Kasra Bookstore.
- Baranova, J. (2018). *Deleuzian/ Guattarian Cartographies: Art outside galleries in new Vilnius Map. Cogent art & humanities*, 5: 1462544.
- Barthes, R. (2005). *The luminous room: Thoughts on photography* (N. Motaref, Trans.).
- Beit, D. (2024). *Photography after postmodernism: Barthes, Steiglitz and the art of memory* (M. Abolghasemi, Trans.). Tehran: Gilgamesh Publishing.
- Bluntine, A. (2018). *Deleuze and Guattari for architects* (N. Sabouri, Trans.). Tehran: Sina Publishing.
- Daf, C. (2020). "The cognitive-behavioral city." In *Philosophy, politics, city: Deleuze & Guattari* (S. Payman & colleagues, Trans.). Mashhad: Kasra Bookstore.
- Deleuze, G. (2006). *Two Regimes of Madness*. Translated by Ames Hodges and Mike Taormina. The French Ministry of Foreign Affairs through the cultural Services of the French Embassy, New York.
- Deleuze, G. (2018). *Critical and clinical* (Z. Akhyri, P. Gholami, & I. Ganjii, Trans.). Tehran: Ban Publishing.
- Deleuze, G. (2021). *Marcel Proust and the signs* (A. Shokr Asadlahi Tajarak, Trans.). Tehran: Elm Publishing.
- Deleuze, G. (2022). *Coldness and cruelty* (P. Gholami, Trans.). Tehran: Ban Publishing.
- Deleuze, G., & Guattari, F. (2019). *What is philosophy?* (M. Akhoundzadeh, Trans.). Tehran: Ney Publishing.
- Deleuze, G., & Guattari, F. (2023). *Rhizome: An introduction* (M. Rafi, Trans.). Tehran: Shabkhez Publishing.
- Elliot, P. (2018). *Guattari in another frame* (E. Lotfi Foroshani, Trans.). Tehran: Institute for Writing, Translation, and Publication of Artistic Works "Matn."
- Farias, I., & Hohne, S. (2016). *Deleuze and City: Humans as Vectors and Intensities: Becoming Urban in Berlin and New York*. Edinburgh University Press.
- Ganjii, I. (2020). "The urban place and its revolutionary transformation." In *Philosophy, politics, city: Deleuze & Guattari*. Mashhad: Kasra Bookstore.
- Gashé, R. (2023). *Territory, philosophy, conceptualization* (N. Khosravi, Trans.). Tehran: Charkh Publishing.

- Gibbens, J. (2002). *The politics of postmodernity* (M. Ansari, Trans.). Tehran: Gham Noor Publishing.
- Grosz, E. (2008). *Chaos, Territory, Art: Deleuze and the Forming of the Earth*. Columbia University Press new York.
- Guattari, F. (2020). *Ecosophy: Three ecologies* (M. Rafi & H. Fouladvand, Trans.). Tehran: Shoma Publishing.
- Guattari, F. (2024). *Lines of flight: For another world of possibilities* (P. Gholami, Trans.). Tehran: Zaraf Publishing.
- <http://abbas.site/fa.html>
- <https://asrian.com/fa/amp/news/946579>
- <https://farsnews.ir/showcase>
- Jones, K. (2008). *The Wild in my Art: Territorialization, Deterritorialization, Reterritorialization*. *Philpaper Journal*: 101, 053.
- Moradi Zanyani, K. (2022). *An analysis of two artworks (Parasite & Enemy Kitchen by Michael Rakowitz) in light of Félix Guattari's philosophy of the eco*. Master's thesis. Department of Art Philosophy. Faculty of Persian Literature and Foreign Languages. Allameh Tabatabai University.
- Moss, S. (2003). *Orlan/ Deleuze: Corporeal/ In Corporeal*. Submitted in Fulfilment of the requirements for the degree of Master of Arts. University of Tasmania.
- Nabais, K. P. (2023). "Carmelo Bene and the lesser real." In *Carmelo Bene, Gilles Deleuze, and others: Theater of extinction* (P. Gholami, Trans.). Tehran: Negah Publishing Institute.
- Naess, A. (2020). *Ecology, society, and lifestyle; outlines of an ecosophy* (N. Khosravi, Trans.). Tehran: Ban Publishing.
- Nazemi, A. (2011). *Slogans and graffiti of the revolution*, Tehran: Mehr
- Perelman, M. (2020). *Le Corbusier: A cold world* (M. Shadkar, Trans.). Tehran: Rowzaneh.
- Rage, L. H. (2023). *Representing the self: Photography and self-biography* (M. Khosravi, Trans.). Tehran: Ban Publishing.
- Sanchez, S. (2016). *Towards a Non- Time image- Notes on Deleuze in the Digital Era*.
- Schussler, A- E. (2022). *Erobots and the Deterritorialization of eroticism*. *Journal of Future Robot Life* 3.
- Smel, A. (2016). *Gilles Deleuze: Bodies- Without- Organs in the Folds of Fashion*, London: I.B.
- Timofeeva, E. (2020). *The history of animals: From Aristotle to Agamben* (Q. Moameni, Trans.). Tehran: Daman Publishing.
- Yang, E. B., Gnosko, G., & Watson, J. (2021). *The dictionary of Deleuze and Guattari terms* (M. Rafi, Trans.). Tehran: Noshe Publishing.

COPYRIGHTS

©2023 The author(s). This is an open access article distributed under the terms of the Creative Commons Attribution (CC BY 4.0), which permits unrestricted use, distribution, and reproduction in any medium, as long as the original authors and source are cited. No permission is required from the authors or the publishers.

