

WHEN THE CAMERA EYE DESCENDS INTO THE DEEP EARTH AND SPEAKS IN THE LANGUAGE OF PARTICIPATION: MATRIXIAL WEAVING FOR POLITICAL AUTONOMY

Arantzazu Saratzaga Arregi

LANDSCAPE/MAP/TERRITORY: TRIANGULATION

The Triangular Drama

Landscapes are observed, drawn, or painted. Maps are marked and territories are occupied or conquered. From this triangulation arises our relationship with the earth, this place that we inhabit, that surrounds and envelops us, cares for us, and determines the conditions in which we live.

The triangle of representation, notation, and construction gives rise to culture, whose reference field is the body of the earth. The eye, which produces an image that the mind perceives, attests to what the hands create. This interaction between the senses—the seeing of the eyes, the perception of the mind, and the action of the hands—forms the reality that creates this subjective individuation, be it personal or collective. The painted landscape is a reflection of what the eye sees, and the mind perceives the map as truth.

Angela Melitopoulos's works penetrate the triangulation of the colonial gaze. The production of landscape paintings dates back to the colonial period,¹ when they served as depictions of conquered territories, chronicles of a mental vision characterized by an ideal of victory that marks spaces and creates maps. Her work points to the illusion created and carried out on the earth by the correspondence between representation, recording, and the conquest of a geographical area. In her video assemblages the artist disrupts the order of representation whereby the earth, great hostess to the numerous species that inhabit her, is ensnared in the illusion of triangulation.

She reveals the *dispositif* that leads to the reification of the earth: from the expanses of cultivated land that the wounded earth tries to heal through technical and clinical means, to viticulture in Lower Austria (*Matri Linear B. Part 1: Revisions*, 2022), to extraction practices in a huge open-pit

gold mine by the Canadian mining company Eldorado Gold in the unspoiled Skouries forest on the Kakavos Mountain, documented in the film *Unearthing Disaster II* (2015), or the use of disused mines as a base and warehouse for military operations in Gangjeong Village, Jeju, Korea, depicted in *The Refrain* (2015). She also documents the construction of the Futenma airport runway in the Henoko coral reef zone in Okinawa in *The Life of Particles* (2012). The earth as productive surface—as arena, support, and background for military shooting activity—includes the expulsion of peoples from their living environments, shown in the films *Passing Drama* (1999) and *Crossings* (2017) as exemplifying the objectification and appropriation of the earth.

Her art is an unequivocal indictment of the desecration and the irremediable destruction of the earth. It echoes the voices of collective entities and opposition movements that steadfastly and insistently lament the trivialization of the earth. Men and women chanting for years to protest the presence of military camps on Jeju Island in Korea (*The Refrain*, 2016); Hiroshi Ashitomi, an activist opposed to the Futenma runway project who stood at the Henoko Beach Camp for 2,721 days; the daily dances and songs of the Kurds in the refugee camp at Lavrion near Athens (*Crossings*, 2017), and so on.

The Colonizing Eye: The Representational Eye

The objectification of the earth probably begins with the appraisal of the object itself, as the senses feel and perceive the surrounding space.

The satellite, that supreme eye that permits the sublime, divine gaze of our epoch, is the cultural technology of conquest par excellence. Its panoramic vision does not merely see what it records, it also marks it for purposes of conquest: it reduces the surface of the planet to a tabula rasa. It represents the earth as a completely trivialized, open box and breaks down its surface into particles to make it quantifiable.

In the research project *Matri Linear B*, the recording made by this sublime gaze (of satellites) includes the Lower Austrian landscape (*Part 1: Revisions*) and the Australian continent, destroyed by colonial policy (*Part 2: Surfacing Earth*). Winemakers, maps in hand, show how the land is turning into a surface partitioned into coordinates for maximum yield, with disastrous consequences. The colonial eye perceives the earth as a representable object, a productive surface, a laboratory for extraction (*Unearthing Disaster*), a body for exploitation and a space for the distribution of power.

The map is not the territory.² Alfred Korzybski's formula means that what one sees, what is seen or observed, does not correspond to an objective reality. The object perceived by the satellite-eye is not a representation because what is seen is not an image corresponding to a concept that gives the thing significance. This apparently naive remark exposes the truth of an illusion: that the map is not a representation of the territory but rather its identification, classification, and (dis)position. Nor is the territory the landscape; it is the copy of an imagined space whose aestheticization marvelously draws and territorializes the earth.

I would like to emphasize here the epistemological significance of Melitopoulos's art. Above and beyond the aesthetic practice through which the truth manifests itself in the language of freedom, her work seizes on the awareness of aesthetic medialization. She denounces the representational ability of particular media, which is maybe the beginning of that triangulation. Territorialization's first point of attack is the illusion that technical media present a true, objective representation of the object. Just as the map is not the territory, one could also assert that satellites do not represent the earth unless one conceives of the earth as an object whose truth is disclosed through seeing.

What such a truth denies is the fact that technical media never see everything. One can observe and see planet Earth, but not in its totality—there is no position outside of the planet for earthly observers to occupy—and so what one sees is not the real truth. Melitopoulos, on the contrary, shows the blind spots of observation, the unmarked space of the map and the alignment, the autonomy of that conquered space, the potential for deterritorialization, the zone of free individuation. A voice-over and black screens describe blind spots and the nondiscursive practice of the virtual universe. Thus the multichannel installation design, with a crossfire of screens that turn on and off, along with the sound montage, gives voice to what one is not allowed to say and reveals our inability to recognize what we cannot see. Once the blind spot has been revealed, it ceases to be invisible; its invisibility becomes visible. In this sense, territorialization can be neither implemented nor completed. An eye, here, the satellite, not only sees but also maps and constructs an image of the earth, insofar as it sees.

The film *The Life of Particles* reveals how the technical image (re)production (of the satellite eye) strives for operational goals in the interest of maintaining dominant national, economic, and military positions. The photographer, anthropologist, and antinuclear activist Chihiro Minato shows a map of the radiation range around Hiroshima. Concentric circles demarcate the degree of radiation in this area, but neither air movement nor the atmosphere can be defined in geometric forms. The perfection of the delineated borders, however, shows the simple functioning of bureaucracy and the significance of designation: calculation in the service of certain goals and interests. "They outline a zone of compensation, of economy, the economy of war."³

This practice of demarcation through control mechanisms extends to the cartography of the social body. In the film *The Cell. Antonio Negri and the Prison* (2008), Melitopoulos reports on the court hearing of Antonio Negri. This was followed by his escape, arrest, and liberation, which led to the implementation of new forms of control in everyday life—particularly the control of prisoners but also of individual civilians. Melitopoulos's camera testifies to the disciplinary gaze of the observing eye. The eye itself will be deprived of control if an eye, the eye of the sublime gaze, decenters, dehierarchizes, and breaks free.

Earth vs. Territory

As in the Faustian challenge of descending into the fathomless vaults of the earth to visit mysterious entelechies, so Melitopoulos's camera plunges deep down to where the mothers of the

earth reside. Her camera is the intermediary between collective memory and the earth's body; it is the medium, the channel, through which the earth articulates its matrixiality.

The matrixiality of the earth speaks of powers that penetrate and transcend all expressions of individuality and constructions of identity. It concentrates all the different powers into a single structure comprising the power of the earth, a power of creation and destruction: chaosmosis.

The matrixiality of the earth rejects the triangulation of the colonial gaze. From this perspective, one cannot regard the earth as an object if one inhabits it and if it shelters and cares for one. Matrixiality is not about techniques of observing and visualizing the earth from without, but of observing and visualizing its inner fabric. The earth is the place of accommodation—the house, the niche—which encloses all social, animal, vegetal, and nonorganic structures. This matrixial link to the earth is the reality of a collective structure constituted by the filiation of intimacy—the inner relationships—the genus of all related individuals and entities. This link arises when one being, of any species, is the living space for a second entity and this second entity is caring for another. Such cohesive living spaces can be seen, for example, in the film *Matri Linear B. Part 2: Surfacing Earth* in the Tapatjatjaka Art and Craft Centre in Australia. Here women weave pieces (sub-objects) that recount the story of their alliance within a worldwide network of mothers, and so with Mother Earth, with the progenitrix.⁴

In this sense the camera eye does not make discoveries, it neither conceals nor reveals. These sub-objects are the traces that the deep history of the earth has left us, that have not been effaced by the irreversibility of time. Melitopoulos's artistic activity deterritorializes the forces of conquest. This theme runs like a red thread through her work, a practice of emancipation. Minorities wander through crossings, paths, and trails in the shadow of empire, alignments are traced on its map, and the old order is deterritorialized. The repetitive singing of sounds also deterritorializes.

Melitopoulos collected fifteen refrains from the geo-military corridor that connects Japan and Korea: Jeju Island and the cities of Paju, Uijeongbu, and Seoul in Korea, and the islands of Okinawa and Iwai in Japan. These refrains are potent in a place that is strongly marked by an animist tradition. They are the forms and the quality of expression that voice the relationship to the territory, to internal impulses, and to external circumstances. Ritual singing is the expression of a dignified participation in the body of the earth. It is a celebration of partial subjectivity, insofar as individuals are connected to relation. *The Refrain* (2015) obliterates the curve of the "military umbrella" on the map of US military operations between the islands of Okinawa and Jeju in 1945 and creates a co-immune, protective, and sheltering space.

These are agent-free spaces, autonomous temporary spaces, like the Kurdish refugee camp in Lavrion, whose organization is based on a combination of an egalitarian structure, song, and dance (*Crossings*, 2017). The molecular distribution of collective autonomy is the central theme of the film *The Life of Particles*. Water particles inform the symbolic code of the deterritorialization movements depicted in the film. This is the representation of molecular singularities, entities whose expressive power gives rise to a movement that transcends and escapes from the determinate boundaries of operational action. These are the paths of hope where life continues and, improbable as it might seem, moves forward. This is life.

ZONE ZERO OF THE SIGNIFIER:
THE LANGUAGE GAMES OF INNER RELATIONSHIPS

Expressions of the Earth: How Does the Earth Speak?

The earth neither speaks in the language of axiomatic linguistics nor in its significations. It leaves us traces to drift through, to read and decipher, the traces left by time and preserved in the body of the earth. For example, there are the discoveries excavated from deep with the earth.⁵ These are not objects, because their form eludes the representation of an idea. On the contrary, the value of these discoveries resides in their fundamental participation in the earth's history. Figurines marked as female found in Austria are three-dimensional expressions participating in the body of the earth, not complete enunciations. The circumscribed meaning of such discoveries is created by their relation to other enunciations. They are structures of enunciation, in that the form marked as female is connected to the unmarked space of the earth.⁶

The earth can be read through its component objects, not through the colonizing eyes of imaginary representations. We cannot transform particles into objects through the traces of the earth, but we can read the earth. This defies the "bourgeois statement" of language as conceived by Walter Benjamin, whereby the means of communication is the word, the subject is the thing, and the receiver is a person. The epistemic dimension of this statement is the colonial gaze, which separates things from their meaning and their material representation; its aesthetic dimension is the landscape, the territorialization of the map, perceived by trivial eyes as harmonious and aesthetically perfect. Melitopoulos approaches these philosophical interpretations with precise criteria, and it is no coincidence that she also uses Walter Benjamin's essay "On Language as Such, and on the Language of Man" (1916). His apparently simple statement that language is an expression conveyed by a spiritual being contrasts markedly with naturalistic theories of language, according to which language is exclusively a human mode of expression.⁷ Accordingly, the language of things conveys neither the things, nor their functionality or their reification. The language of things conveys things in their communicative and expressive power.

The language of this lamp, for example, communicates not the lamp (for the mental being of the lamp, insofar as it is communicable, is by no means the lamp itself) but the language-lamp, the lamp in communication, the lamp in expression.⁸

Melitopoulos performs a pirouette here in that she confers upon the language of things a spiritual dimension, due to their expressibility (*The Language of Things*, 2007). In this way she indicates that the language of things, insofar as it imputes communication to a spiritual essence, seems to be the expression of a spirit. If substance, form, and content come together, if form equals meaning, the expression of things is communicated. Eric Alliez says that we can then speak of an animalistic position of language.⁹ The open structure of language also denotes transindividual, realistic, and cosmic thinking whereby the spiritual dimension is imputed to things. The relationship between animism and a zone zero of language, the asignificant level of language, pervades all of Melitopoulos's work. She employs asignificant language structure in the film *The Language*

of *Things* (2007). Signs are not limited to their meanings, they are fluctuations, so that the world of expressions is a world of relationships and connections, a bundle of enunciations. The things expressed are things in their enunciational structure, which when lined up together form a network of phonetic signifiers.

Thus Melitopoulos documents that the first entry into the world is not an entrance, nor is it the normative territory, nor does it presuppose the conquest of a territory. It is more an arrival in the body of the earth, whose response to such a gift is to deterritorialize the conquest, to show the creative and inventive dimension of these processes of subjectification and to transmute them into practice.

CINE-SOMATIC EXCURSUS I: THE ART OF WEAVING

Melitopoulos, weaver of images and narrator of stories, employs her technical means to retrieve lost memory. The camera medium represents and shows something that speaks for a loss. The art of editing weaves together the traces whose signs denote a loss that reproduces their voice. Thus a latent memory is invoked, and forgotten stories are woven. To this end, she merges digital and analog technology in her cinematic practice. From *Passing Drama* (1999) to the *Matri Linear B* project, the analog and the digital are united within a weaving technique that narrates a nonlinear story.

When Melitopoulos mixes analog and digital signals, she reverses the technical determinacy of each type of signal. The analog medium plays a continuous time whereas the digital is responsible for the fragmentation of continuous time, and both degenerate into technical codes when she converts them into a succession of signals. Her editing technique breaks though the continuous time tension of the analog signals and reweaves the loose particles (a sequence of signals), creating a continuity of interruptions. The seriality of discrete signs produces a sense of continuity, and the analog quality manifests a continuum of interruptions. It creates nonlinear flow of connections and thereby a new space of consistency.

The reprogramming of analog and digital technology is a hacker practice in that it “reverses the normal cinematic procedure.”¹⁰ Melitopoulos seeks to demonstrate the power of art by liberating the symbolism of the code or sign system by which a technique is expressed from its technical determinacy. There is a transcendental purpose to this: that of bestowing time—and with it virtuality and potential/virtual movement—upon these singular, nonanalog, immobile slices of time.¹¹ The series is transformed into singular time images.

Disruption: From Seriality to Singularity

According to technical determinacy, digital characters are the discrete signs of a serial calculation, in that the value of each character is determined by the previous and subsequent values. The value of digital characters is in fact defined by a higher order, which determines the probability of occurrence of subsequent characters. Their degree of freedom depends purely on the interplay of combinations and the regularity of the character sequences.

Melitopoulos's weaving destroys every higher order. It breaks with the seriality of a stochastic chain, that is, the defined ordering of characters. It interrupts the order and strives for the liberation of each character so that it can achieve its maximum degree of freedom: its singularity. Thus the individual elements of a series become singular individual parts. If one extracts the particles from the series or sequence they remain *asignificant*; they lose meaning, but they gain singularity. Matter broken down into the smallest possible particles is not ordered according to a serial sequence of discrete signs governed by the probability of occurrence, but each singular thing gains its expression and its potential for enunciation. This is exactly what is depicted in *The Language of Things* and pushed to its extreme in *The Life of Particles*.

Editing: The Technique of Weaving

The weaving of every individual element of a series, all the singular details, constitutes the technical, aesthetic, epistemological, and political practice of Melitopoulos. She uses editing—the original articulation of which, already highly developed, is expressed in *Passing Drama*—as a technique for generating a memory; the editing changes the duration, and the memory repeats, activates, and reconstitutes in the present what in time has fallen into oblivion. Inspired by the two types of memory evoked by Henri Bergson, Melitopoulos uses video editing as a technique to provoke virtual states of memory and surface consistency in the form of dreams, spiritual practice, etc., provided that the editing “protracts or expands the permitted duration.”¹² Editing is a nonlinear compositional work: What is the order of such a hypertextual organization of narrational techniques? An order that our attention must navigate “from junction to junction, from link to link, from one process of combination to another.”¹³

Melitopoulos creates a new order and a new narrative as she transcribes individual pieces into the continuous recording medium of video. Her first video artwork already indicates the immense importance of time and image in her editing. Time is the basis of the possibility of concatenation (*The Language of Things*), where individual elements are repeatedly reconnected. In time, new syntagmatic concatenations are created, each part creating its enunciatonal structure through its interactions with other new orders. The editing technique frees the individual from any kind of mechanical time, giving rise to new concatenations.

The enunciative power of semiotic, social, and epistemic elements emphasizes the expressive sense of the real and has a deterritorializing effect on the designated boundaries of the normative laws that are the basis of language and its rules. An assemblage of enunciations or enunciation structure: enunciations are in relation/participation with others, which in turn participate in something else. They are coupled with one another because, were they to split (schizo-), they would become meaningless. There are no isolated pieces of enunciation unless they are excluded from the institutional order of social structures, for example in prisons or psychiatric institutions. Félix Guattari's cry “we need to open up” calls for the opening up of disciplinary organizational structures and functional dispositions of forged identities.¹⁴ The psychiatrist and anarchist Francesc Tosquelles, in exile in Saint-Alban during the Second World War, founded a facility for cooperative participation. This became a model for the experimental psychiatric clinic at La Borde,

founded by Jean Oury in 1953 and in which Guattari worked from the mid-1950s until his death. The film *Déconnage* (2012) is about the history of the founding of this psychotherapeutic clinic.

CINE-SOMATIC EXCURSUS II: THE CRY OF MOTHER EARTH

History is not written but woven. Melitopoulos weaves images and thus constructs history. Weaving has never been a linear technique. Likewise, mechanical weaving breaks into the linearity of analog technique to form a history that knows no mechanical and deterministic time, but is invested in the uncertainty of an irreversible time.

In this respect, editing transcends mere technique. It becomes a practice for the liberation of collective memory from the linear narrativity of history, whereby the present is the place from which the past is perceived, and the future, a time derived from the past. In this way, Melitopoulos succeeds in detaching each sequence from the linearity of a continuous chain and, rather than basing the present on the repetition of the past, opening it up to retrieve latent memories. She succeeds in activating the eternal present by creating a bridge between material and spiritual reality, and she pursues with her camera the traces left behind by the lost but not forgotten past.

The camera does not fight against the unidirectional arrow of time but takes from it its radicalness, that is to say, its evolution. The maxim expressed by the pre-Socratic Heraclitus, “One cannot step twice into the same river,” states that the return to real time is impossible. Time knows only one direction: it advances. Events occur, and what happens will never happen again in exactly the same way. From this it can be inferred that every event, every experience, is intrinsically indeterminable and unpredictable—that is, singular. In turn, this sentence poses a problem for consciousness because it declares that memory does not record everything. It forgets. Henri Bergson even claimed that memory is used to forget, to the mind’s advantage, making it possible to recreate each present. This is *real time*, analog time, the time of loss. But loss is not disappearance. Everything that happens leaves material traces on the earth, and these are stored in latent memory and can be recalled. This is *process time*, achieved through Melitopoulos’s art of technical weaving. Memory is retrieved not in the form of recollection but rather as an update of a virtual state, a state stored in latency.

The aesthetic impact of Melitopoulos’s camera functions in the present. The present, then, is the automatic time that, updated by the virtual states of a state that has fallen into oblivion, opens up to new meanings and inscribes the present.

Traces of the Earth: Detonation of an Anamnesis

The earth’s traces testify not to a discovery but to the time of irreversibility; they are traces left by the arrow of time. Traces are not bound to an object; they are based on the creative virtuality¹⁵ of the partial objects of the earth, which is open to the possible, to history that is dormant in latency and can be updated and reopened by material signs. Each trace, then, is matrixial¹⁶ in that it indicates an intimate participation. The memory of alliance is activated through its material signs.

These do not speak of a past, but in the present one can decipher in them the traces of a loss. The mysterious Venus figurines found in Lower Austria are an example.¹⁷ Walpurga Antl-Weiser says that nothing is known about the true significance of the Venus of Willendorf at the time to which the discoveries are dated.¹⁸ But we know that such component objects—*component* because they are themselves structures of enunciation that participate in the earth—activate the latent memory of a matrixial force through signs marked as female. This allows the present to be rewritten, through the call of the earth, by following traces one has to navigate and pass through. Taking up or following the trail calls upon virtual memory and generates history. This is achieved after an act of cooperative seeing: my eye is not that of the subject; my eye captures the trace—still that trace must be witnessed by an other. My legs follow the traces that my eyes see; my eyes see the traces that capture a gaze. The traces are simple clues to something else.

The anthropologist Barbara Glowczewski writes of the cognition of Indigenous people. How are traces recognized? Via a system in which all the particles share information about each other among themselves. The traces are followed: “Our hands followed the trace, of what our see saw” and so on.¹⁹

CHAOSMOTIC UMBILICAL ZONE²⁰

The Indigenous Ngarrindjeri women from Southeast Australia sit together while weaving. They weave various items like mats or baskets.²¹ These are not objects because there is no functionality that exploits the totality of their signification, and above all because their creation participates in matrixial history. Weaving is a practice of cooperative cohesion within a line of uterine descent, that originates in women and is passed down among them. The heart of the woven piece is where the practice begins, and the weaving is built up around it. It is the umbilicus,²² connecting all the *Weltgestalterinnen*²³ (world-designing women) who shape the world from which they originated and from which they continue to weave communities.

A Consistent Level of Creation

The earth does not represent a *Welthorizont* (world horizon); we all participate in it. People are also above all part of a collective. Guattari spoke of assemblage rather than of *subjectivity*, for “human beings are considered as human beings as well as part of a collective, as concepts, as animals, as objects or machines.”²⁴ From a matrixial viewpoint, and with the help of Melitopoulos's camera eye, one could say that the collective is internal to human beings, just as the earth is what defines man as an earthly being. The ontological designation of the earth resides in the fact that it is not a surface on which assemblages lie but the system of our ecology, our ontological determination of existence as an assemblage. Each component structure participates in the inner relationship of the great matrix. As long as one is part of the body of the earth, one is both resident and accommodations. The earth is ontological because every individuation, every single element, exists in relation to the others; and not only in that relation but also in an endo-relation, a relation of interiority.²⁵ If the plant or the vegetative is part of the animalistic, as the particle is part of the plant, the photosynthesis of the plant is a function in which the animal participates.

Kinship is woven into the inherent participation in the particular being, a filiation of immanence whose structures are those of inward relationship. Animism describes a world horizon where there is no ontological difference between different beings. Man is an object among objects according to the anthropologist Eduardo Viveiros de Castro,²⁶ in the same way that the soul is not opposed to matter and content and expression are equal, so that each expression is a structure of enunciation, an intensity that pervades the body. The animistic conception of subjectivity is the leitmotif in Melitopoulos's work. She pursues forms in which it is expressed, such as psychosomatic traces in collective knowledge (*Assemblages*), ethnological documentation in animistic territories (*The Life of Particles*), and singing as an act of animism (*The Refrain*), as well as its sculptural traces (*Matri Linear B*). I would emphasize the intimate participation of the animistic conception. This subjectivity has become lost in our linguistic relations, in the sense that speaking exteriorizes the spirit. Animism shows us the endo-relationship of the filiation network in which all participants are ontologically equal, insofar as their essence participates in a matrix and they become an assemblage in relation to cooperative connections. Filiation is endogenous, whereas alliance networks are cooperative.

The umbilical zone is the zone where all endo-relationships come together, the heart of life. Phylogenetic endo-relationships are systems of contingent alliances, feeling through the eyes of others, seeing through the skin, smelling through the mouth. Chaotic and complex. Chaotic in that all forms dissolve in the magma of all possibilities, and complex because only through this process can new patterns be formed. All signs respond to a formative matrixial force operating upon the earth. Creation, however, stands in equivalent tension to chaotic immanence, not without the destruction and dissolution of that form. Complexity and chaos are reconciled, and every framework of complexity in the world sets the ontological bases of chaos at the same time. The large (virtual) surface of consistency, where every evolution and all processes come together, is chaosmotic, in that life and death, the giving of form and the release of form, coincide. It is in this that the procedural ontology of the body of the earth resides. The chaosmotic umbilical zone is the nucleus of autopoiesis, the source of self-determination and self-creation. This is why the autonomy of affinities is salvaged, because it is blind to the outside. That is Melitopoulos's aesthetic and political intention. To call for internal, temporary autonomy, to assimilate the temporary zone and not to place it in a dialectical relationship to the state apparatus but to show its constitutive power.

Antonio Negri says that we must not dream.²⁷ Working on reality should liberate us from reality. Refugees grow up with the intuition that the real story resembles a fairy tale.²⁸ Maybe because the innocent seeing of the "thinking feet"²⁹ is more akin to virtual memory than to the vision of those whose eyes have been shaped by disciplinary organizational structures. Fairy tales are stories that tell of impossibilities. The paths of deterritorialization are not only paths of hope and autonomous zones of movement, they also reveal the certitude that life is woven of improbabilities: a consistent level of creation, just as life itself is the greatest improbability of all.

- (1) Howard Morphy, "Colonialism, History and the Construction of Place: The Politics of Landscape in Northern Australia," in *Landscape Politics and Perspective*, ed. Barbara Bender (New York: Routledge, 1993) 205–244. See also James Elkins and Rachel DeLue, *Landscape Theory* (New York: Routledge, 2008), 175 et seq.
- (2) Alfred Korzybski, *Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics* (New York: The International Non-Aristotelian Library Publishing Company, 1933), 747–761.
- (3) *The Life of Particles*, 2012, 00:35:06.
- (4) *Matri Linear B. Part 2: Surfacing Earth*, 2021, 00:03:30.
- (5) *Matri Linear B. Part 1: Revisions*, 2022, 01:12:14–01:47:48.
- (6) Félix Guattari, *Chaosmose*, ed. and trans. Thomas Wäckerle (1992; Vienna: Turia + Kant, 2017), 44ff.
- (7) Walter Benjamin, *Über Sprache überhaupt und über die Sprache des Menschen*, ed. Fred Lönker (Stuttgart: Reclam, 2019), 21; it has appeared in English as "On Language as Such, and on the Language of Man," trans. Edmund Jephcott, in *Selected Writings, Volume 1, 1913–1926*, ed. Marcus Bullock and Michael W. Jennings (Cambridge, MA: Belknap Press, 1996), 63.
- (8) Benjamin, *Über Sprache*, 11.
- (9) *Assemblages*, 2010, 00:20:10.
- (10) Angela Melitopoulos and Michaela Ott, *Freeze Frames. Zum Verhältnis von Fotografie und Film* (Bielefeld: Transscript Verlag, 2010), 200.
- (11) Melitopoulos and Ott, *Die Sprache der Dinge*, 201.
- (12) Angela Melitopoulos, *Timescapes B-Zone* (Berlin: Filter, 2000), 39.
- (13) Melitopoulos, *Timescapes B-Zone*, 45.
- (14) *Assemblages*, 00:30:14.
- (15) Guattari, *Chaosmose*, 37.
- (16) Arantzazu Saratzaga Arregi, *Matrixiale Philosophie. Mutter-Welt-Gebärmutter: Zu einer dreiwertigen Ontologie* (Bielefeld: Transcript, 2019).
- (17) Walpurga Antl-Weiser in *Matri Linear B. Part 1: Revisions*, 2022, 01:27:35.
- (18) *Matri Linear B. Part 1: Revisions*, 01:21:05.
- (19) *Assemblages*, 00:09:25.
- (20) Guattari, *Chaosmose*, 173.
- (21) *Matri Linear B. Part 2: Surfacing Earth*, 00:01:02.
- (22) *Matri Linear B. Part 2*, 00:02:49.
- (23) A neologism coined by the author in Arantzazu Saratzaga Arregi, "Propositio I. Die Mutter ist Weltbildend," in *Matrixiale Philosophie*, 109–147.
- (24) Barbara Glowczewski in Angela Melitopoulos and Maurizio Lazzarato, "Machinic Animism," in *Animism*, ed. Anselm Franke (Bern: Kunsthalle Bern, 2010), 11 (exhibition catalogue).

(25) Arantzazu Saratzaga Arregi, "Demonstratio II: Für eine Ontologie der Innenweltlichkeit. Der Körper der Mütter als Endomilieu," in *Matrixiale Philosophie*, 84–106.

(26) *Assemblages*, 00:14:43–00:17:15.

(27) In prison you are not free to let your imagination wonder, or as Negri puts it: "You're not allowed to have dreams, or, you can't falsify reality. You have to work in this reality in order to free yourself from it, in order to change it, but you must always accept it. You're in prison and not anywhere else. There are spaces in which you can work, also inner spaces, but you can't imagine being anywhere else, otherwise you injure yourself too much because you are immediately thrown back into reality. That's why you're not allowed to dream, because each time you dream you're without protection." *Antonio Negri: The Cell*, quoted in Axel Koenzen, "Deadweight," interview by Hanna Keller, *Berlinale Forum* (2016), 41. It has appeared in Spanish in Tom Waibel, "Quién es libre realmente? Antonio Negri y la cárcel," in *Multitud singular. El arte de resistir* (Madrid: Museo Reina Sofía, 2009), 73.

(28) *Passing Drama*, 00:02:20.

(29) Angela Melitopoulos in "Tosquelles: pensar con los pies," a discussion with Carles Guerra, Perejaume, Angela Melitopoulos, and Sandra Alvarez de Toledo at the CCCB on April 8, 2022, (00:42:50–00:44:38), <https://www.cccb.org/es/actividades/ficha/tosquelles-pensar-con-los-pies/238727>.