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# The Automata of Movement: Immediations of Memory in Hu Jieming's *The Remnants of Images* (2013)

In his mixed media installation *The Remnants of Images* (2013) exhibited at the White Rabbit Gallery in Sydney, Australia (August 27, 2014 – February 1, 2015), Chinese media artist Hu Jieming (b. 1957) displays digitally remediated and re-mastered photographs from his childhood in Maoist China. In the images, a body suddenly draws from the mass, performs a dance movement or touches the face of someone in the crowd. Others perform repetitive gestures that differ from the public façade of the Maoist regime of the 1950s, '60s and '70s. A kissing couple, children playing, the flight of a bird, or an airplane looming as if suspended forever in the sky are some of the instances the gallery guest might remember from Jieming's installation. For the artist, the installation is part of an ongoing exploration of personal and collective memories and their elusive nature:

> Nations cannot survive without a history, Hu Jieming says, and people cannot live without memory. China is notorious for 'editing' the past, but personal recollections too are unreliable. Ask a group of people to recall an event they all witnessed and each one will have a different story. Looking at private photos or historical records, we learn that things we remember didn't happen as we imagine, or never took place at all.… "The past is alive," says the artist, "But it is impossible to remember it perfectly." (Anonymous 2014: 22)

In *The Remnants of Images*, Jieming approaches the past with partially animated photographs from family albums, news archives and the Internet. The images are displayed on glass screens of various sizes and stored in aged metallic filing cabinets and lockers that speak of the

Figure 1. Hu Jieming, detail from *The Remnants of Images*. Image courtesy of the artist and the White Rabbit Gallery.

institutional facet of memory production. As the motorized drawers of the cabinets open and close and the animations mobilize the seemingly still photographs, the installation invites the visitor into a space where the past that evades accurate representations gives itself up for "immediations of memory." Here, we argue, the installation invites the viewer to engage with the liveliness of a past that we may or may not be familiar with.

In our approach, immediations of memory spell out the creative potential in the archival pieces that move beyond the determinate power of a referential past. Thus, immediation is neither a representational practice attempting to establish a more immediate experience of reality (i.e. "immediacy," see Bolter & Grusin 1999) nor a procedure to undo the bounds of archival images in order to approach reality "unmediated." In our understanding of the term, immediations of memory unlock representational stratifications—such as those construed by ideologies, perceptual habits or everyday regulations—with the purpose of reactivating the potentials of a past that has been laden with explanations and interpretations. Bypassing the call for accurate recollections, immediations of memory foreground what is still emergent in past moments that we can no longer access or come to know as such.[1]

In *The Remnants of Images*, immediation entangles with the simple artistic gesture of adding movement. The motorized archival setup and the flickering animations extract the past depicted in the images from official and personal narratives of Chinese history and stir the gallery visitor's established take on the past. The spills of unruly memories impinge on the gallery visitor in a way that calls for reconsiderations of both archival practices and the immediacy of their experience.

## The Archive and the Common

At the White Rabbit Gallery, Jieming's piece was part of a group exhibition titled *Commune* that focused on the quotidian aspects of life in China, the trials and tribulations of ordinary people and their communities. The photographs in the installation portray people in collective situations and public environments: schools, factories, public transportation and meeting places. In gathering images from private and public domains and storing them in metal cabinets in the installation space, Jieming's piece raises questions about the purpose of archiving at this moment in time. The explicit repository nature of the installation setup invites the viewer to consider the intermingling of the iconic and the everyday in the images, and moreover, to wonder how these images determine our perceptions of Maoist China.

However, this is just the initial introduction to the archival dynamics of *The Remnants of Images*. As one moves around and in between the cabinets in the exhibition space, the display begins to act in a different register. What stands out is not so much the recognizable content of the images, but their spatial arrangement. As a drawer closes automatically before one has had the time to take in and reflect on the images, one is vividly reminded of the control involved in establishing and accessing archives. The mechanic noise of the motorized cabinets enhances the sentiment of a control mechanism out of one's reach.

Another thing bound to strike the gallery visitor is that the modulations of movement do not fuse into each other seamlessly. The random mechanical movement of the cabinet drawers and the flickering digital animations of the photographs create jittery patterns that escape traceable storylines. Although one eagerly spends a long time in front of each cabinet to examine the movement patterns and to follow the variations within the photograph's own motif, Hu Jieming's archive presents itself as a shimmering collection of fleeting images.

Yet, the installation refuses to postulate its ephemeral screens of memory in terms of restrictions or limitations. Instead, it points to ways in which archival images and hence the image archive in itself can be opened up and activated anew. Here, the arrangement of images into series is of importance. As the photographs, derived from different sources and representing various individuals, places and situations, are arranged into horizontal and vertical series they draw attention to the connections and disconnections between them. The uneven columns of glass screens in vertical cabinets and the shuffled horizontal rows of images in the metal drawers do not offer a linear cinematic narrative one could follow and decipher; instead, each image is given as a possible starting point for a new story. Thus, instead of offering an array of archival images that represent a past time for which the dimensions have already been settled or instead of proposing an alternative to an already established vision of the past, the installation proposes to begin again. To view each image as a possible opening to a past that cannot be redeemed as such.

Jieming's approach to the archival reminds us of another project that addresses archival politics and the question of the commune under communism. The Polish artist Marysia Lewandowska and her British collaborator Neil Cummings spent years researching the remnants of amateur film clubs in Poland. Established during the communist period and in conjunction to industrial locales, the film clubs existed outside official cultural production and professionally mediated film circles. With hundreds of film clubs in existence in the late 1960s, the network disappeared and most clubs disbanded once the regime change in 1989 closed down factories. Lewandowska and Cummings traced down club members and the amateur films produced in the early 2000s and restored a selection of films in collaboration with the amateur filmmakers under the title *Enthusiasts*. The project includes films from the 1950s to the 1980s under three thematic headings—*Love, Labour, Longing*.

*Enthusiasts* was first exhibited to the public at the Centre for Contemporary Art in Warsaw, Poland, in June 2004. Curated by Lukasz Ronduda in collaboration with Lewandowska and Cummings, the exhibition hosted the screenings in specially made cinemas within the galleries. In addition, the exhibition included a reconstruction of a clubroom and an archival lounge, where visitors could watch film club productions not included in the screenings at will. The collection of amateur films expresses the underbelly of cultural production

in communist Poland and brings forth the rich variety of cinematic desires and practices at that time. However, the artists note that they felt a display of alternative cinema was not enough. They note that one of the fundamental issues that stuck with them from the exhibition was the need to turn archives from repositories and economies of display to collaborative spaces: "The archive designates a territory and not a particular narrative, but perhaps the archive, too, may be constituted as a creative space for engagement" (Cummings & Lewandowska 2007: 149).

Taking the idea of the archive as a communal creative space seriously, Lewandowska and Cummings set out to expand on the archival lounge and make the amateur films free online under a Creative Commons license. Their goal is to enable the downloading, re-making and re-mixing of the amateur films, and thus emphasize collaborative negotiation over the "making" of the work of art (Cummings and Lewandowska 2007: 150).

There are two things in *Enthusiasts* that are particularly useful in relation to our engagement with Hu Jieming's installation. The first has to do with intervening in the structures of ownership that determine the archived, and the second deals with the shared communal spaces created around and with archives. In a talk, Lewandowska (2015) outlined these points in relation to *Enthusiasts*. For her, the project required that the artists bend the notion of authorship from a proprietary role toward responsibility. Hence, their archival gestures— collecting, restoring and displaying Polish amateur films—were never geared towards establishing an alternative archive they would be the "owners" of. Rather, in working with amateur films, authorship began to signal responsibility for what happens to the collected films. For Lewandowska and Cummings, this translated into the necessity to pass the archived films on to future audiences, to facilitate their circulation.

Second, and what is perhaps most interesting for the present purposes, Cummings and Lewandowska speak of artworks as "nodes in networks of social exchange" (Cummings & Lewandowska 2007: 134). For them, these exchanges align with gift economies that are the underbelly of economies based on ownership. In *Enthusiasts*, restoring and screening film club productions is an act of returning a gift. This is a response to the gift the artists were given in the form of the films. Receiving and returning gifts produces a relationality of belonging in a social network. A commune, if you will.

Both *Enthusiasts* and *The Remnants of Images* raise questions about what it means to collect films and images and to display them in public institutions. Both projects move on the edges of public and private archives and reflect on what the political function of such collections can be. Equally, the institutional critique in both projects intermingles with a desire to turn archival images into common property. In *Enthusiasts*, this takes place through an engagement with copyright law and distribution strategies, whereas *The Remnants of Images* addresses the idea of the common by way of immediation. Instead of working toward truthful representations of the past, the installation seeks to activate the liveliness of a past that evades representation. The digital animations and mechanically moving archival cabinets align with a future-oriented worldview that asks how the emergent liveliness of an unruly past affects the creation of memories in the present. Thus, the ethico-political implications of Jieming's aesthetics resonate with what Félix Guattari calls "the responsibility of the creative instance with regard to the thing created" (1995: 107).

## Blandness and Movement

At first sight, the visual themes of the images in Hu Jieming's installation do not seem particularly praiseworthy. Recognizable motifs from The People's Republic are displayed side by side with images of bicycles and television sets, to name just a few. However, it is precisely the bland demeanor of the images that proves significant in Hu Jieming's installation. The ordinary and insignificant motifs connect *The Remnants of Images* to a wider tradition of Chinese thought and aesthetics, where plainness is actually a desirable quality. An illustrative example might be Ai Wei Wei's sculptural installation of millions of sunflower seeds at the Turbine Hall of Tate Modern in October 2010 – May 2011. The vast amount of insignificant seeds had to be measured against the information that each sunflower was made of porcelain and was handcrafted by a huge amount of artisans. In his noteworthy essay *In Praise of Blandness* (2004), François Jullien examines *dan*—rendered *fadeur* in French, blandness in English—as a key tenet within the value system of Chinese art and even as an aesthetic ideal, such as during the Song dynasty (960-1126). For the present purposes, it is perhaps most interesting that according to Jullien, blandness does not refer to the absence of qualities, but actually articulates the possession of all attributes equally.

Figure 2. Hu Jieming, detail from The Remnants of Images (2013). Image courtesy of the artist and the White Rabbit Gallery.

The starting point to Jullien's exploration is Roland Barthes' struggle to describe the cultural "elsewhere" of China in relation to Western thought. To him, China—in contrast to Japan—lacked readable signs, making it an immense and ancient country "and yet very new, where meaning is so discreet as to become a rarity" (Jullien 2004: 28). Barthes activates the term blandness in describing his impressions, and Jullien re-activates it to account for a realm of perception where "meaning can

never again be conceived as closed and fixed but remains open and accessible" (Jullien 2004: 33).

The openness of meaning ties in with an aesthetic sensibility where "[t]he unique and extraordinary can only be achieved through the common and plain, and blandness of expression presumes originality" (Jullien 2004: 133). Jullien's use of "the common" in relation to blandness is different from "something shared" in Lewandowska's sense. Jullien often returns to the limpidity of water to explicate how the common enables the experience of all flavors in art:

> It constitutes a transformation—a conversion—the "beyond" of which is already contained within, leading consciousness to the *root* of the real, to the *center* from which the process of things flows. It is the way of deepening (toward the simple, the natural, the essential) of detachment (from the particular, the individual, the contingent). This transcendence does not open onto another world, but is lived as immanence itself. (Jullien 2004: 143–144)

Jullien's reference to the nexus between blandness and the common resonates strikingly with the exploration of "commune" in Hu Jieming's re-activation of archived memory. The installation addresses the common fragments of Chinese past—collected from private albums and online news archives—in a manner that intertwines the bland still motifs with flicker and mutations. In this way the installation expresses the past as a common field of reference, acting in the present.

The mechanical movement of the archival display and the jerky animations open the collection of images to a series of potential interpretations. In one filing cabinet, black moving irises sweep across the photographs, as if looking for clues to their interpretation. As the drawer closes, the viewfinder-like forms keep moving, thus pointing out the impossibility of arriving at any definitive conclusions. The images remain in the realm of potential.

In a vertical cabinet showing ten screens on one side, the figure of a woman worker keeps flashing whereas the background of the image stays still, intact. On the screen just above, a group of smiling party members is forever preserved in the past tense of the photograph, yet four state flags behind them keep moving. In a third photograph that depicts aviators in the cockpit of a plane, the background is animated with a flock of birds flying through. Whether it is the background, the

front, or a small detail that is animated, the experience of watching these images soon takes leave of meticulous readings of Chinese history and instead opens up to an array of flickers and jolts.

Here, the well-known themes of official parades and smiling people come to life, with a difference. The conventional photographic portrayal of a people crowding in groups or participating in official ceremonies is supplemented with animated gestures and fragments of movement patterns with which the installation opens up the sphere of the portrayed bodies and their environment. Importantly, *The Remnants of Images* does not replace the collective with the individual—as a counter-image to a state-imposed Maoist identity—but keeps the sphere of engaging with the past open by way of movement. The re-mastering of photographs and their archival display is not designed to represent an alternative private history to the official one edited by the Chinese government. In this way, the installation deviates from the tradition of visual representation that focuses on facial expressions and individual features—well known for Western audiences from the Christian tradition of painting that extends also to photography and film as described by Gilles Deleuze and Félix Guattari as the white wall, black holes "faciality" (Deleuze & Guattari 1987: 185). In *The Remnants of Images*, the supplemented movements are machine-like, autonomous, and attached to the archived photographs as "automata of movement" which are described by Deleuze in his discussion of electronic and computerized images (Deleuze 1989: 264). The tiny iterative quiverings that infuse the photographs with autonomous movements thus have a potential to work diagrammatically in the archival material put forth by Hu Jieming. As the automatic movement mutates the form of photographic posture it also accentuates a possible reversibility and re-organization of a memory or an imagination of the past. The automatic, odd movements and gestures and the combinations of pictures from vast reservoirs of private, public and internet collections make the exhibited images escape their signifying function of combining bodies to fit a specific space and time in history.

Put differently, these purely automatic movements thus enable a diagrammatic working across time, bound to affect the gallery guest. Deleuze's notion of "the signaletic material" that underlines how the "non-language-material" of the visible images of film escapes clear signification could be activated here (Deleuze 1989: 29; Thomsen 2012). The "signaletic material" is to Deleuze neither "enunciation" nor "utterances" but only "an *utterable*" (Deleuze 1989, 29; Deleuze's

emphasis). The awareness of this signaletic material might be raised by stressing the cut between images (as in the films of Jean-Luc Godard). Deleuze also brings out how directors like Fritz Lang, Carl Th. Dreyer and Akira Kurosawa have activated "the spiritual automata" by way of robots, dummies, idiots and androids to stress how the "automatic movement" of film can potentially communicate a "shock which arouses the thinker in you" (Deleuze 1989: 156). The surplus *utterable* of visible images can thus hold a direct affective impact that to Deleuze is a requirement for thinking. Deleuze uses Spinoza's term "the spiritual automata" to transversally connect the sensation of the automatic movement of film with the ability to actually think in acknowledging that new thoughts are produced by way of sensing affect (Deleuze 1989: 156; Thomsen 2001).

In his attribution of automatic gestures to the motifs of the archival images, Hu Jieming's artwork also potentially de-territorializes the historical signs denoting Mao's China to the gallery guest. New thoughts can be activated, if the gallery guest moves with the blandness of the ordinary bodies and things displayed. Once they have escaped their historical framings, these motifs can be seen anew as inhabiting the shared space (with the gallery guest) of the *utterable*. The repetitions, mechanical movements and animated bodies of *The Remnants of Images*, in other words, places an emphasis on the *remnants* as what can be *immediated*. For, even though the significations of Mao's China are explicitly there in the frozen motifs of the photographs, the event has definitely "perished" in Brian Massumi's words (Massumi 2015b: 154). The added "automata of movement" that activates the "spiritual automata" enhances that the image remnants are "ready for reactivation" (Massumi 2015b: 154). It is thus important to stress Massumi's point—that immediation contains both "the emergence and the perishing, the conformal persistence and rearising, the cut of the new and the continuity, the physical and the mental, together, as mutually imbricated modes of process" (Massumi 2015b: 155).

It is on this level that Hu Jieming's installation inaugurates a commune —not by sharing a memory archive, but by a shared sensation of *utterables* initiated by the "motor automata" of the images. In this way, the installation offers a transitory experience from stratified archived memories to immediations of the remnant potentials of the images. This again reactivates François Jullien's explanation of blandness as "a transitory stage constantly threatened with obliteration":

> Transitory between two poles: on the one side, a too-
> tangible, sterile, and limited manifestation; on the other, an
> overly volatile evanescence, where everything disappears
> and is forgotten. Caught between the dangers of signifying
> too much and of ceasing to function as a sign at all, the
> bland sign is just barely one. It consists not of the absence
> of signs but of a sign that is in the process of emptying itself
> of its signifying function, on the verge of becoming absent:
> as marks of an invisible harmony, or scattered traces.
> (Jullien 2004: 93)

The digitally applied motor animations foreground simple movements of arms, legs, clothing, wheels and the like next to an immobile background or foreground. The gallery guest encounters small, reiterated patterns of movement, performed by hitherto motionless bodies that belong to another historical time and ideological space. Hu Jieming's artwork transversally creates an interpellation as if from the "motor automata" of how individuals are formed according to ideology—in dialogue with Althusser's definition of ideology as "the imaginary relationship of individuals to their real conditions of existence" (Althusser 1972: 162). According to Althusser, this imaginary bond becomes palpable when an individual reacts by turning around when hearing a policeman's public interpellation "Hey, you there!" By this very move the individual becomes a social subject that can indeed be subjugated to the law (Althusser 1972: 174). Hu Jieming's interpellation by way of the "hey, you there!" of the "motor automata" might, on the other hand, allow the gallery guest a line of flight away from the workings of ideology. The gesture of immediation in Hu Jieming's artwork holds the possibility of interpellating the "spiritual automata" that might enable a search for the blandness or the interconnectedness of thought, body, activity and event—then and now. And even though the gallery guest might not be Chinese nor even know anything about China then or now, an invitation to embark on a memory path of re-activated remnants is established. As an interpellated "you" invoked from the past by this person's or thing's "automatic movement," "you" instantly want to know more about the atmosphere of the then ordinary situation of what was utterable or not utterable within this specific ideology.[2]

Figure 3. Detail from The Remnants of Images (2013). Image courtesy of the artist and the White Rabbit Gallery.

## Life and Laughter

*The Remnants of Images* presents itself as an archival installation where the power of the past is literally evoked by giving the photographic momentum a new "filmic" dimension. This dimension, however, does not entail a narrative counter-history to official recollections edited by the Chinese government, but comes with playful excess that makes habitual ways of remembering stumble. In the installation, the captured moments from personal and public archives are transformed into flows toward futurity the way a metaphor can dissolve into metonymy or pure expression.

Hu Jieming's "post-cinematic" interventions in official histories and personal stories transpose archived memories to flickers and fluctuations. Here, cultural narratives and personal stories give way to archival excess freed from the photographs stored in the battered filing cabinets. With the different animations, the images on display become expressive of dimensions that are not coded in them. To reiterate, they become signaletic material for memories to come.

Here we would like to turn to Deleuze's short text on stuttering in *Essays Critical and Clinical*. Deleuze remarks that stuttering is "an affect of language and not an affectation of speech" (1997: 110). He mentions among other authors Beckett, who makes his texts move and roll by entering depicted action in the middle, where "the characters speak like they walk or stumble" (1997: 111). The animated excess of the archived images in Hu Jieming's piece makes archived memories—both public and private ones—stutter. The animations open up and let loose the stutter of archived memory, its stumbling underbelly, if you like:

> Everyone can talk about his memories, invent stories, state opinions in his language; sometimes he even acquires a beautiful style, which gives him adequate means and makes him an appreciated writer. But when it is a matter of digging under the stories, cracking open the opinions, and reaching regions without memories, when the self must be destroyed, it is certainly not enough to be a "great" writer, and the means must remain forever inadequate. Style becomes nonstyle, and one's language lets an unknown foreign language escape from it, so that one can reach the limits of language itself and become something other than a writer, conquering fragmented visions that pass through the

words of a poet, the colors of a painter, or the sounds of a
musician. (Deleuze 1997: 113)

While acknowledging and addressing the stratified and controlled
nature of archived memory, *The Remnants of Images* activates regions
that are "without memories." Facing a past that evades thorough and
accurate representations, the installation works with the "remnants" of
mediated images—archival excess—and turns it into signaletic material
for memorywork in the gallery space. The archival excess that gets
activated and expressed in the installation does not belong to public
histories or private recollections; instead, the animated images in the
automated filing cabinets produce a transversal cut to both domains
and call out for less stratified visions of Mao's China.

The gallery guest might experience the stuttering animations as
utterables or immediations that can neither be formed as enunciations
nor utterances. Rather, they are *utterables* that will eventually be
taken up in language and molded into utterances, but, until then, it
is replete with potential (Deleuze 1989: 29). The archival excess in
Jieming's installation can precisely be sensed as an utterable; signaletic
yet a-signifying matter. An endlessly jumping animated male figure
and a solitary hand waving in the crowd do not belong to individual or
official memories; they signal memories of Maoist China that have not
yet taken the form of cultural memories nor personal recollections. A
flickering female figure in the midst of agricultural work or a group of
unicyclists, who are forever suspended between the position captured
in the photograph and its animation, present the gallery visitor with a
charge of lively potential that escapes rigid archival structures and the
memories they produce.

However, what is perhaps most striking in Hu Jieming's immediations
of memory is their comic aspect. Indeed, the archival excess released
in the installation setup and the animated images come with a soft
humorous touch. The automatic movements of the people in the images
as well as the motorized movements of the battered filing cabinets offer
a retrospective position of gentle comic critique of the ways in which
life in Mao's China was controlled. This is in line with Henri Bergson's
definition of the comic as the combination of "the illusion of life and
the distinct impression of a mechanical arrangement" (Bergson 2009:
54–55). The repetitive gestures added onto the photographs and the
random mechanical movement of the archival cabinets punctuate
conventional approaches to images of the past as well as their storage

and display. Interventions in the images break established ways of thinking about the past and thus open the field of archival memory to new approaches.

*The Remnants of Images*, however, is not satisfied with retrospective critique. Hu Jieming's work addresses the past in an immanent relation to the present, and hence any critique of the past intertwines with what takes place in the present. This resonates with Marysia Lewandowska's postulation of the archive as an open field: "I think artists often use archives in order to connect not necessarily with the past, but really to point to how certain processes in the present are connected to precedents in the past" (Lewandowska 2015: 51:50).

The automata of movement in *The Remnants of Images*, then, does not address only what took place in Mao's China, but concerns also contemporary ways of engaging with images and archives. The commune thus proposed is not one forever sealed in the past, but it is actively fashioned in the present. One way of thinking about the commune proposed by *The Remnants of Images* is to continue with Bergson's formula of the comic as "something mechanical in something living" (2009: 60).

Whereas Bergson argues that laughter ripples up when flows of life are punctuated with awkward, mechanical missteps—such as Charlie Chaplin's aberrant walk—it is equally possible to think about laughter and joy swelling up when life is freed from stratified mechanisms. In *The Remnants of Images*, this happens when the animations crack open both official narratives and personal recollections. The archival excess that spills out is charged with liveliness that impinges on the gallery visitor as a sensation of overwhelming joy. Here, the resulting laughter no longer belongs to retrospective criticism but resonates in the gallery space as a shared sensation of *utterables*, activated by the stuttering sounds and movements of the installation's "motor automata." Activated by the signaletic material or the bland sign devoid of clear signifying functions, the shared event-space of joint sensations offers immediate access to the potentials of a commune. This space can be shared in the same way as jests, jokes or puns are shared amongst a group. As Bergson underlines, the shared immediation of laughter is social(izing) and creates momentary and relational recognitions of mental space.

Like in Marysia Lewandowska's descriptions of the experiments with an-archiving the remnants of films in the Polish film-archive from

the 1960s, the proposed commune of the barely utterable is an open field. Its consistency is neither fixed nor secure, but held together on a molecular level within the social gesture of laughter (Bergson 2009: 20). Thus, *The Remnants of Images* inaugurates an ephemeral commune of gallery visitors who are offered the chance to remember with archival excess; the liveliness of a past that cannot be redeemed as such.

## Notes

1. The analysis of immediations of memory in Hu Jieming's piece was first presented as a paper by Bodil Marie Stavning Thomsen at the NECS conference, summer 2015. Our collaborate reworking of this paper also echoes Ilona Hongisto's discussion of documentary imagination in terms of the *more-than-referential* of photographs and archival images. Hongisto argues that documentary films capture and express what is still emergent in still images by framing them, a cinematic act that endows the documentary with a capacity to imagine. (Hongisto 2015: 25–63; 2013)

2. In his *The Machinic Unconscious. Essays in Schizoanalysis*, Félix Guattari reaches a similar line of flight in discussing how "machinic rhizomes" can form an "unmediated relation between systems of coding and material flows" (Guattari 2011: 102).