

The Constellational Being

By Renato Osoy

"The Imagination accepts the multiple and constantly renews it in order to detect therein new intimate and secret relations, new correspondences and analogies that are themselves inexhaustible."
G. Didi-Huberman, "Atlas"

I.

It could be you, but it is *me*. It is in the here and now that I stand before a mirror. Like I said, it could be you, but it is me. I am looking at my body and the space that surrounds me, I am looking. There is me and there is what is around me. I am looking, I continue looking. Time passes and I continue looking, but at some point in time, after observing my body and its environment, I find myself or at least I get the impression that I find the idea of *my-self*. I come to find myself by looking into the eyes of that *other one* that appears reflected in the mirror, that other one that stands before me, that other one that looks at the I, from the point of view of the I. But I think I am body, I am mind, I am inside and outside, it is my desire that pushes my intellect through the stems, my voice is now many voices tuning themselves into one. I am a cluster of informations, I am the result of countless relations. As I carefully observe this portrait in the now, I recognise that the picture is both about me being there and me being here, a condition that produces an expansive thought formation in relation to the body and a particular spatiotemporal context.¹ McEvilley cleverly expands a perceptual conceptualisation as he states that, "Life is horizontal, just one thing after another, a conveyor belt shuffling us toward the horizon. But history, the view from the departing spacecraft, is different. As the scale changes, layers of time are superimpose and through them we project perspectives with which to recover and correct the past. No wonder art gets bollixed up in this process; its history, perceived through time, is confounded by the picture in front of your eyes, a witness ready to change testimony at the slightest perceptual provocation."²



¹ Self-portrait with Michelangelo Pistoletto's "Donna al cimitero (1962 – 1974)", at Pompidou Centre, Paris, 2013.

² An Introduction by Thomas McEvilley, "Inside The White Cube; The Ideology Of The Gallery Space", Brian O'Doherty. The Lapis Press, Santa Monica-San Francisco 1986.

So, there is me or the idea of me there in the picture, actually I would dare to say that that is only an image of my body that relates to the idea of me as a self. Then there is Pistoletto, but not really Pistoletto himself, but ‘a Pistoletto’, as in a work by Pistoletto, which in any case I somehow relate to. Lastly there is *the place-space* where this event takes place, in this case a place where artistic activity takes place, for general purposes I am going to call such place, ‘an art space’. I happened to be at such a place when the making of this image occurred. I could not say with total certainty if the Pistoletto made me want to make picture of it with myself in it, or if I saw the Pistoletto and then I decided to make a picture of myself with it. In a way the experience of art seeks that individuals become conscious of *a given something* that is designed and presented by the artist and its mediators. Clearly art spaces are designed with the spectator in mind, the visitor is supposed to have some sort of experience in it or after the visit to it. In this sense the spaces where artistic activity take place seem to be somewhat the types of places which facilitate events, encounters and experiences of an ontological nature. I am aware that this matter is not entirely an issue in all artistic concerns and activities, but more often than not it seems to be. In this sense, thinking of the art space only becomes an initial point of departure for my reflection, because it is beyond the notion of the art space where my actual concern rises. Essentially then, I want to take issue on how compositions of relations form as concept and context interweave in the experiencing of such a realisation, an occurrence which can produce a sense of holistic integration.

II.

Can I really fragment myself I ask, can I really become detached and make myself just a subject that is being looked through an object-hood, could this really occur I ask myself, could I just become *a part*, a division of myself even for an instant, is there separation perhaps. I want to briefly consider the possibility of *a self* as a concept that is partially detached from a whole, an *objective self*. Let me point at first then, not to the idea of attempting to create an opposition, because for this topic it would be useless. Rather, I want to produce a frame for thought as an exercise of imagination. I want to visualise a frame within a frame, just to clarify matters as they become manifested conceptually. I think that achieving such a state of rationalisation, that is, that of being or that of becoming an *objective being*, the objective *I*, would entail two almost impossible events. On the one hand, a total disconnection of mind, and on the other, it would suggest that there is some sort of location where *object-hoods* in the mind are produced as thinking events unrelated to other thoughts and meanings. Since the purpose of this text is not to separate matters but to actually make manifest how inevitably linked and related we are to a totality when we look at its parts. As McEvilley points out: “It has been the special genius of our century to investigate

things in relation to their context, to come to see the context as formative on the thing, and, finally, to see the context as a thing itself.”³

We are not only functioning or being affected by a concept or conception alone, but we are also affected constantly by given contextual situations. Let me borrow then on Helmholtz’s thought, just to bear in mind how inevitably attached we are to the relations that occur from the inside of the mind to the occurrences from the outside of the world: “The ideas of the external world are images of the regular sequence of natural events, and if they are formed correctly according to the laws of our thinking, and we are able by our actions to translate them back into reality again, the ideas that we have are also the only true ones for our mental capacity. All others would be false.”⁴ Although stimulating for thought, it seems somewhat far fetched to contemplate an *objective mode* of operation in the mind as something graspable. Unless, we wanted to perhaps position ourselves and partly our understanding of the world as being only polarised, without all its in-betweens, a world which operates only through binaries, machines, robots, computers, automatons.

Rather, I wish to consider the possibility to connect into a more enriching and fruitful mode of thinking. A mode where one expands the mind to explore its potential creativity, a self recognisable mode of being that goes beyond the *T mode*. I mean that position which proposes not an *I* which splits the me against you, but a position which seeks, “To reach, the point where one no longer says *I*, but the point where it is no longer of any importance whether one says *I*. We are no longer ourselves. Each will know his own. We have been aided, inspired, multiplied.”⁵ I must see myself then as something that goes beyond a fragmented being, I am not a pairs of arms, two legs, a brain, two eyes, a nose, a bag of intestines, etc. Rather, I would like to think that I am a complex and constantly changing dynamic system, that is conformed by a set of organic and non-organic components which are constantly affected by ever-changing environments.

Me, myself, that thing I call ‘*T*’, is nothing else but a place of accumulations, an evolving metamorphic assemblage of multiplicities that manifests itself, a composition of things that is constantly becoming, an articulated montage which I ultimately call: ‘*myself*’. “Multiplicities are rhizomatic, and expose arborescent pseudo multiplicities for what they are. There is no unity to serve as a pivot in the object, or to divide in the subject. There is not even the unity to abort in the object or ‘return’ in the subject. A multiplicity has neither subject nor object, only determinations, magnitudes, and dimensions that cannot increase in number without

³ Ibid.

⁴ “The Theory of the Perceptions of Vision”, Helmholtz’s Treatise on Physiological Optics, by H. von Helmholtz. Third edition, edited by James P.C. Southall. Optical Society of America 1925.

⁵ “Introduction: Rhizome”, A Thousand Plateaus, Capitalism and Schizophrenia, Gilles Deleuze and Félix Guattari. Translated by Brian Massumi. Continuum Press, London-New York, 2004.

the multiplicity changing in nature (the laws of combination therefore increase in number as the multiplicity grows).⁶ I cannot but think, that as long as there is human presence, human energy moving, notions of existence and inter-action in the world, the growth of consciousness is a continuum, a constant coming and becoming together between affairs. Consequently, the being and its mind grows, it becomes unmeasurable as it intensifies and multiplies. It seems that the creative mind seeks in an almost uncontrollable manner, to cluster itself in its expansion, while it feeds and taps into the unconscious, producing relations and multiplicities. One can almost imagine the multiple creative mind, as if it was germinating, increasing, thriving into an insatiable Blob, which "...As it consumes more and more, it grows larger and larger."⁷

III.

Could we then say, that this idea of the self, as that of being an assemblage of multiplicities, is no other than the suggestion to look at the unconscious aspect of mind as a place of chaoses. A place where possibly the birth of uncontrollable creativity arises, and that as Deleuze and Guattari propose "An assemblage is precisely this increase in the dimensions of a multiplicity that necessarily changes in nature as it expands its connections."⁸ The notion of assemblage plays a pivotal role in our understanding on how to relate to matters that come together as they get framed. Referring to assemblage Bennett adds, "It entails continual invention: because each mode suffers the actions on it by other modes, actions that disrupt the relation of movement and rest characterising each mode, every mode if it is to persist must seek new encounters to creatively compensate for the alterations or affections it suffers. What it means to be a 'mode' then, is to form alliances and enter assemblages: it is to mod(e)ify and be modified by others. The process of modification is not under control of any one mode."⁹

It appears to me that in the case of assemblages, opposed to those of composition, an assemblage has no apparent governance by a single mode, it seems to be more a sort of density, a viscosity of assemblages and accumulations, a modi swamp of ideas, a magnetic field of forces, an intermingling rhizome of thoughts and relations, a vortex of powers and intentions that constantly affects itself and its surroundings. Bennett adds, "Assemblages are ad hoc groupings of diverse elements, of vibrant materials of all sorts. Assemblages are living, throbbing confederations that are able to function

⁶ Ibid.

⁷"The Blob", 1958, Sci-Fi film, Directed Irvin Yeaworth, http://www.imdb.com/title/tt0051418/?ref_=nv_sr_2 excerpt from the plot Summary. And also its other versions: "Beware! The Blob (1972), dir. Larry Hagman" and "The Blob (1988) dir. Chuck Russell". "...In the meantime, the blob just keeps on getting bigger."

⁸ Ibid. Deleuze-Guattari.

⁹ The Agency of Assemblages, "Vibrant Matter: A Political Ecology of Things", Jane Bennett, John Hope Franklin Center Books, 2010.

despite the persistent presence of energies that confound them from within. [...] Assemblages are not governed by any central head: no one materiality or type of material has sufficient competence to determine consistently the trajectory or impact of the group".¹⁰ Perhaps then, to bring a bit more light into this matter, we can reread a snippet of the following conversation called: "Body-Assemblage: Félix Guattari and Tanaka Min in Conversation".¹¹ This exchange of ideas might bring us a bit further in our understanding of the concept of assemblage, but it will also give us insight into how it partakes with the set of concepts we are discussing.

Guattari: By the way, I would like to present the layered structure as follows: a theatrical space that is also a world consisting of intensities of the body. As the latter sometimes collides with the former, how do we control these layers and what sanctions float within them?

Min: It may take a long time to explain this point because it, what is determining these layers is not me but an agency outside myself... .

G: That is exactly right. I am calling it an assemblage, which is collective. The collective assemblage does not imply the involvement of many people as it is an inhuman process. This inhuman process is a cosmic entity or a biological-hormonal history of abstract machines, and at the same time, can also be a history of rhythm imposed by a pure type of repetition that cannot be controlled by the logic of humanism.

Translator: In fact, Min's work consists exactly in detaching from this manipulative idea of assemblage.

G: Beyond an individual assemblage...

III.

But I must say at this moment that, as this idea of conceiving a sort of chaotic/*creative/multiplied/run-free/do whatever mind*, is proposed, I also find that something confusing begins to emerge. Perhaps what might come evident now, is a situation which reveals us, with something that looks like a senseless mind, a place that accumulates plain *incoherence*. It seems then, that somehow, this state of constant expansion and multiplication of the mind, can also become a sort of *everything and anything counts*. Could we say then, that the risk might be that the

¹⁰ Ibid.

¹¹ Body-Assemblage: Félix Guattari and Tanaka Min in Conversation Translated by Toshiya Ueno and Toulouse-Antonin Roy, Edited by Gary Genosko 2013

mind just becomes a wasteland of possibilities, which in turn could become nothing but a bunch of chaoses grouped among other chaoses. I feel like nonsense is beeping now, and I ask myself, what good is it then to have an expansive creative mind if it sends one in every possible and unexpected direction. For this concern, maybe, we should seek further and explore what possibilities amidst the chaos, Deleuze and Guattari offer us, as we attempt to make sense and build coherence through the expansive mind.

At this point I feel that I must address the fact that I believe that the contribution to thought by many of the worlds greatest thinkers, in this case Deleuze and Guattari, do not only present us with a thought or a set of thoughts on life, or say, the recipe for a particular philosophy. Rather, they present us with an expansive and immense realm of possibilities, which is articulated throughout their magnanimous oeuvre. For this matter, I want to reiterate that personally, I think that when one enters Deleuzian and Guattarian grounds, one actually enters another territory of thought, an expanse which I consider to be fertile ground for the intellectualisation of creative minds. I mention the above, not to inflate the argument, but rather, because I feel that the only way to make sense and really incorporate any of the matters discussed here as part of one's thinking mode, is by intentionally opening up to *something else*.

But what is this something else then, if not anything, everything then could become possible, is it all a possibility then? Well, indeed, it is all possible. It is absolutely about it all being possible, but nonetheless, it is about possibilities being possible. So, as we move on, and head directly into a territory where linear modes of thinking might only leave us if anything, at odds with conclusions. Let us keep in mind that we are processing relations and thoughts that might lead us into a way which can possibly shed light in making sense of what being constellational is, or what the constellational being might be about.

V.

In any case, as we proceed to advance in these other territories of thought, we must not discard all previous notions, rather we must explore and consider the intellectual value which this other ways of thinking might add to our previous modes of operating knowledge. Let us suggest then for example, to make an attempt and go beyond the usual activity of *deduction-reduction* as a producer of thought. Could we perhaps attempt to go further in understanding matters beyond the production of dichotomies. Let us make it possible then to seek for alternative ways of categorising knowledge that surpass those of an arborescent nature. In this concern Deleuze and Guattari tell us that, "All of tree logic is a logic of tracing and reproduction. [...] a rhizome is not amenable to any structural generative model. It is a stranger to any idea of genetic axis or deep structure."

It seems then, that we must attempt to activate and re-shape our ways of producing thought, in ways that include a more interactive and organic manner of consciously linking unexpected flows of relations between the outside (world) with the inside (mind). For example, in the afore mentioned, when they suggest that *multiplicities are rhizomatic*, they also seem to offer us a way to play and operate through this notion. Perhaps we could even say that they facilitate us with a possibility to locate matters of concern in the middle of chaoses. Further on they suggest that, “There are no points or positions in a rhizome, such as those found in a structure, tree or root. There are only lines. [...] Multiplicities are defined by the outside: by the abstract line, the line of flight or deterritorialization according to which they change in nature and connect with other multiplicities.”¹² Perhaps a distorted conception of matters, it might appear that multiplicities or the thinking (of/in) multiplicities, could easily be perceived as being anything or everything. The thinking in/of multiplicities as a rational activity of adding for adding sakes.

To go beyond the conception of multiplicity as mere brain gymnastics or as an automatic production of informational chaoses. Massumi accurately pinpoints to a clarifying notion when he refers to: “The ‘schizophrenia’ Deleuze and Guattari embrace is not a pathological condition. For them, the clinical schizophrenic’s debilitating detachment from the world is a quelled attempt to engage it in unimagined ways. Schizophrenia as a positive process is inventive connection, expansion rather than withdrawal. Its twoness is a relay to a multiplicity. From one to another (and another...). From one noun or book or author to another (and another...). Not aimlessly. Experimentally.”¹³ It is a characteristic of the multiplicity concept referred by Deleuze and Guattari, that it is not another and another on top of another, resulting in another. It is rather the case that it goes from one to another. Let me point then, to Bennett’s take on Deleuze’s take on Spinoza as she states that, “The power of a body to affect other bodies includes ‘a corresponding and inseparable’ capacity to be affected; ‘there two equally actual powers, that of acting and that of suffering action, which vary inversely one to the other, but whose sum is both constant and constantly affective’. Spinoza’s conative, encounter-prone body arises in the context of an ontological vision according to which all things are ‘modes’ of a common ‘substance’.”¹⁴ I want to make sense of this matter at last by suggesting that somehow, if we seek to escape some sort of relativism, perhaps we must find a sense of separation and unity at the same time, and incorporate it to our thinking. I think then, that each element must hold its own characteristic, each element should be defined by its own principal of unity. Perhaps it is the existence of such a principle of unity, or of each thing having its own mode which avoids the possibility of matters entering some sort of relativism. Rather we can consider the idea of a mode relating

¹² Ibid. Deleuze-Guattari.

¹³ Pleasures of Philosophy (ch.1), “A User’s Guide to Capitalism and Schizophrenia; Deviations from Deleuze and Guattari”, by Brian Massumi. MIT Press 1992.

¹⁴ Ibid. The Agency of Assemblages.

to another mode, a unity relating to another unity; a relational circumstance rather than a relativistic one. Hence, multiplicity as a threshold concept which facilitates the conceptualization of relational activities.

VI.

As Deleuze said, “we always start from the middle of things; thought has no beginning, just an outside to which it is connected.”¹⁵ Rhizomatic thought presents itself to be quite unconventional, and of an unpredictable nature. It sets itself before us, first as a totally new mode of operating, and secondly as a partially unpoliticized notion that calls for imaginative reflection. I would like to suggest then, that besides engaging in some sort of creative mental activity which prompts *a breaking out* of our thinking comfort. It seems that we must also understand that these conceptual triggers, in the case of the rhizome concept for example, that they are modes of thinking which demand a sort of creative effort to be grasped, if we are to benefit from their polymorphic notions as a way to link to the production of unexpected forms of knowledge.

But for our case of concern here let us elaborate and construct an analogy around the rhizome as we try to grasp some of its catalysing possibilities as a working concept. “The rhizome is altogether different, *a map and not a tracing*. Make a map, not a tracing. The orchid does not reproduce the tracing of the wasp; it forms a map with the wasp, in a rhizome. What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. The map does not reproduce an unconscious closed upon itself; it constructs the unconscious. [...] The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification.”¹⁶ Let us look into what was stated at last, that *the map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification*, we can certainly feel at odds if we insist in conceiving the idea of *a map*, as only that of a diagrammatic representation which only illustrates static points of reference. Rather, “A map has multiple entryways, as opposed to the tracing, which always comes back ‘to the same’. The map has to do with performance, whereas the tracing always involves an alleged ‘competence.’”¹⁷ Perhaps this last stated notion, can bring us a bit more clarity into grasping the idea of an ever-changing map. As we conceive and incorporate the idea of *performing*; to perform clearly indicates movement, to move, to execute, to carry on. In this case, the concept of *performance (or to perform)* not only adds a layer of meaning, but it also suggests the rhizomatic mode as an operational mode of being.

¹⁵ Preface by Robert Hurley, “Spinoza: Practical Philosophy By Gilles Deleuze”, Translated by Robert Hurley. City Lights Books, 1988.

¹⁶ Ibid. Deleuze-Guattari.

¹⁷ Ibid.

When referring to the rhizomatic as an operating mode to prompt and approach unexpected informational encounters, encounters which can produce alternative forms of knowledge; the work of artist Tomás Saraceno comes to mind. “An artist trained as an architect, Saraceno deploys theoretical frameworks and insights from engineering, physics, chemistry, aeronautics and materials science. His residency at MIT focuses on advancing new work for the ongoing Cloud Cities series. On Space Time Foam, a project created for HangarBicocca in Milan, Italy, is a multi-layered habitat of membranes suspended 24 meters above the ground that is inspired by cosmology and life sciences.”¹⁸ Clearly Saraceno’s work is not about one thing, but



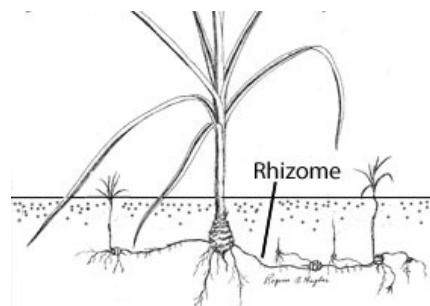
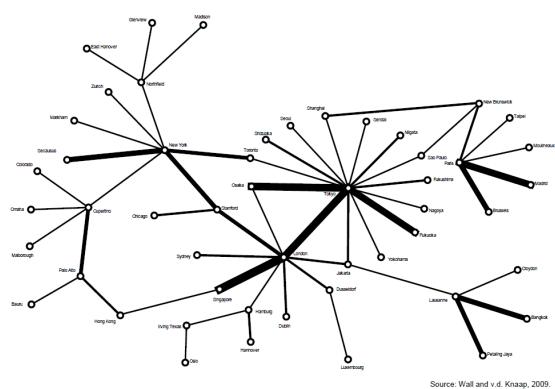
about multiple things, one just needs to listen to Saraceno himself talk about his piece “HangarBicocca” to come to such conclusions.¹⁹ For example, some of Saraceno’s main topics on this particular piece range broadly, he goes from Borges to the universe, from envelope to network theories, from air installations to quantum physics, from human relations to the butterfly effect, etc. His work feeds from an immense sea of disparate matters which link to each other across predictable and unpredictable relations between networks and spheres. These networks and spheres are some in cases physically concrete and deliberately planned, and in others they are ephemeral and come to existence totally unexpected. In this particular case the ontological nature on the theorisation of networks and spheres proposed by Latour

¹⁸ “MIT Center for Art, Science & Technology”, Tomás Saraceno is the inaugural Visiting Artist at MIT’s Center for Art, Science & Technology (CAST). Arts at MIT/Artists. <http://arts.mit.edu/artists/tomas-saraceno/#prettyPhoto>

¹⁹ A good number of video and text interviews on Saraceno’s “HangarBicocca” are available online.

and Sloterdijk open possibilities for thinking further about the rhizomatic as an operational mode, but first let us situate a context. On spheres and networks Latour adds, “The two concepts of networks and spheres are clearly in contradistinction to one another: while networks are good at describing long-distance and unexpected connections starting from local points, spheres are useful for describing local, fragile, and complex “atmospheric conditions”—another of Sloterdijk’s terms. Networks are good at stressing edges and movements; spheres at highlighting envelopes and wombs.”²⁰ An array of possible possibilities opens up, one connection, many connections, a link becomes many links, the center could be anywhere, the rhizome expands through the network; it forms as it becomes. Paraphrasing Deleuze and Guattari again, ‘*The orchid does not reproduce the tracing of the wasp; it forms a map with the wasp, in a rhizome.*’ In this sense I think that by looking further into Latour’s reflections on Saraceno’s work, the idea of the rhizomatic might become more plausible as we think further on ‘*What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real.*’ It is precisely in the operation between the experimentation coming in contact with the real that the rhizome concept lends its operational possibilities.

In Saraceno's work things move as things change, and things change as they move, people and things produce unexpected forms and relations as they perform according to their own innate sense of operation. Latour comments on Saraceno's work, "Tomas Saraceno provided a great, and no doubt unintended, metaphor for social theory." Later he adds, "Saraceno performed precisely the task of philosophy according to Sloterdijk, namely of explicating the material and artificial conditions for existence. The task is not to overthrow but to make explicit. As Deleuze and Guattari have



shown, a concept is always closely related to a percept.” The center could be anywhere, in Saraceno’s work things operate following a rhizomatic logic, rather we could say that things are perceived as works by adopting a rhizomatic being-ness in their operational mode, as the relation between work and spectator take place. According to Latour, “The other remarkable feature of the work is that although there are many local orderings—including spheres within spheres—there is no attempt at nesting all relations within one hierarchical order. There are many local hierarchies,

²⁰ "Some Experiments in Art and Politics" by Bruno Latour. e-flux journal No.23, 03/2011.

but they are linked into what appears visually as a heterarchy.” (An illustration of both heterarchy and rhizome shown accordingly). Rhizomatic is not about predictability, it is not about reproducing an unconscious which is closed upon itself, in any case the rhizome is what permits for an unconscious to become manifested as it constructs itself. Lastly, Latour remarks, “Another remarkable feature of Saraceno’s work is that such a visual experience is not situated in any fixed ontological domain, nor at any given scale: you can take it, as I do, as a model for social theory, but you could just as well see it as a biological interpretation of the threads that hold the walls and components of a cell, or, more literally, as the weaving of some monstrously big spider, or the utopian projection of galactic cities in 3D virtual space.”²¹

VII.

As mentioned earlier, this extra effort demanded by us reader or participants, appears to be nothing else than a suggestion to the use of our imagination. Let us imagine a concept which proposes the use of imagination as a tool which could allow its user an access to a *beyond dimension*. A dimension that in any case surpasses our habitual forms of logic and rationalisation. By habitual forms of logic and rationalisation I address Helmholtz line of thought, where he addresses that, “Accordingly, the law of sufficient reason is really nothing more than the urge of our intellect to bring all our perceptions under its own control. It is not a law of nature. Our intellect is the faculty of forming general conceptions. It has nothing to do with our sense-perceptions and experiences, unless it is able to form general conceptions or laws.”²² For all one knows, imagination is not the most reliable of mental operations, but nevertheless, we must not discard its very unique power for producing knowledges. Didi-Huberman rightly adds, “Imagination: a dangerous word if anything (as is, already the word image). But it is necessary to join Goethe, Baudelaire and Walter Benjamin in saying that the imagination, however disconcerting it is, has nothing to do with a personal or gratuitous fantasy. On the contrary, it gives us a *knowledge that cuts across*, through its intrinsic power of montage that consists in discovering — in the very place where it refuses the links created by obviated resemblances — links that direct observation cannot discern.”²³

Imagination then becomes a powerful *mind value* to operate on, a value which we can also consider as a tool that amplifies knowledges, “Knowledge through imagination, no less than knowledge of the imagination.”²⁴ So, again, if we are to really grasp and implement the power of rhizomatic thinking, we must become rhizomatic in exchange. “It is a tool, not for the logical exhaustion of possibilities given, but for the

²¹ Ibid.

²² Ibid. H. von Helmholtz.

²³ Disparates. To read what was never written, Ch. 1” Atlas: How to Carry the World on One's Back? By Georges Didi-Huberman. TF Editores, Madrid 2010.

²⁴ Ibid.

inehexhaustible opening up to possibilities that are not yet given. Its principle its motor, is none other than the *imagination*.²⁵ Meaning that we should operate *it* or *operate in it*, as a mode. We could adopt this condition as a state of perpetual flow of the mind, a way of being which in turn becomes a constant mode of being. “Once a rhizome has been obstructed, arborified, it is all over, no desire stirs; for it is always by rhizome that desire moves and produces. [...] To be rhizomorphous is to produce stems and filaments that seem to be roots, or better yet connect with them by penetrating the trunk, but put them to strange new uses.”²⁶

VIII.

So, it is me, but it could be you. Once again, here I stand before the mirror, looking at my body and the space that surrounds me, I am looking, there is me and there is what is around me. Here and there, I am looking. At some point in time, after observing my body and its environment, I find myself, I find myself again. This time I feel connected, I feel like a rhizome, I grow in many directions. It is *me*, but it could be you. Momentarily I visualise myself as a growing rhizome. “A rhizome has no beginning or end; it is always in the middle, between things, interbeing, intermezzo. I no longer see myself as the other I see myself as a connecting interaction of multiplicities, I no longer think of knowledge, I think of knowledges.

I am body, I am mind, I am inside and outside, it is my desire that pushes my intellect through the stems of thought and existence. My voice is now many voices tuning themselves into one. I am a cluster of informations, I am the result of countless relations, I am intentionally unpredictable, I no longer seek to dissect and objectify, rather I connect, iterate and subjectify matters. I am constantly reassembling, multiplying, moving and performing, I am constantly becoming. “What is important is not whether the flows are ‘one or multiple’—we are past that point: there is a collective assemblage of enunciation, a machinic assemblage of desire, one inside the other and both plugged into an immense outside that is a multiplicity in any case.”²⁷ These thoughts, these multiplications, these forms of being are what conform the possibility of imagining a conceptual body formed by clusters, a possible condition of being constellational.

The self as a complex dynamic system of operations which runs guided by its own principle of unity. I am talking about a way of being, an attitude of being, but more precisely again, a mode. A mode which could be seen as an assemblage of energies that moves and operates in the world, with the world. I am talking about an apparently undefined place, a territory that inhabits another territory. I am talking

²⁵ Ibid.

²⁶ Ibid. Deleuze-Guattari.

²⁷ Ibid.

about that immaterial being which lives in the material body of the flesh. The mind. It is the mind, the mind as a conscious evolving territory which shapes itself as it becomes. “The pluralist composition of the mind, as a composite idea that possesses as many parts as faculties”. The mind that morphs through multiplicities into *the self*. “Ideas are not the only modes of thinking; the conatus and its various determinations or affects are also in the mind as modes of thinking.”²⁸ We are the mind, the mind is us, a mind that is constantly bridging itself into relations. “We are no longer ourselves. Each will know his own. We have been aided, inspired, multiplied.”²⁹ I mean to say that I am, that we are a congregation of relations, a super connected entity formed by one and many constellations.

²⁸ “Spinoza: Practical Philosophy By Gilles Deleuze”, Index Of The Main Concepts Of The Ethics, Chapter 4. Translated by Robert Hurley. City Lights Books, 1988.

²⁹ Ibid. Deleuze-Guattari.