- Articles -

Faces and Surfaces in the Landscape of Pasolini's 'Palestina'

Işıl Baysan Serim*

Abstract

Hardly known that Pier Paolo Pasolini has created a landscape trilogy through the location-hunting documentaries in his oeuvre. The first of these works is also the one that comprises the spine of this essay, Sopralluoghi in Palestina (Locations in Palestine, 1963), the second one is Appunti per un film sull'India (Notes for a Film on India, 1968), and finally, Appunti per un'Orestiade Africana (Notes for an African Oresteia, 1969/70). The use of historically and culturally layered landscapes from varying perspectives makes his documentaries a "territorial assemblage" in which any number of things or pieces of things has gathered.

Following the footprints of Pier Paolo Pasolini, this article aims to explore the film, namely Sopralluoghi in Palestina (Locations in Palestine, 1963) and to present different articulation of space, landscape, territory and place. Particularly, the narrative information, pure observation and his self-experience of landscape are spliced together in mythical as well as historical shots which have been incandescently defined by his poetic realism. Film, indeed, not only does enable to mediate some Deleuzoguattarian concepts penetrating from philosophy to cinema, but also does open new paths for "thinking differently" on the complexity of space.

This article, by delving into the real-time shots of the film will problematize the spatial-temporal dimensions are involved in the cartography formed by heterogeneous forces or/and multiplicities defined by "zones of indiscernibility" in the landscape. In this way, I target to reveal its diagrammatic formation which provide the viewer thinking through words and images, nature and culture, faces and surfaces.

Keywords: *Pasolini, documentary, landscape, spatio-temporal, territorial assemblage, diagram.*

ORCID ID : https://orcid.org/ 0000-0001-5957-2722
E-mail : ibaysan@gmail.com

- Makaleler -

Pasolini'nin Filistini'nde Yüzler ve Yüzeyler

Işıl Baysan Serim*

Özet

Pier Paolo Pasolini'nin, külliyatı içinde lokasyon-arama belgesellerinden oluşan bir *peyzaj* (*landscape*) üçlemesi olduğu pek bilinmez. Bu işlerden ilki, bu makalenin de omurgasını oluşturacak olan *Sopralluoghi in Palestina (Filistin'de Lokasyonlar, 1963)*, ikincisi *Appunti per un film sull'India (Hindistan Üzerine Bir Film için notlar, 1968)*, üçüncüsü ve sonuncusu ise *Appunti per un'Orestiade Africana (Bir Afrika Yerleşimi için Notlar, 1969/70)*. Belgesel, peyzajın çok sayıda şeylerin veya şeylerin parçalarının toplandığı bir "bölgesel düzenleme (asamblaj)" haline getiren farklı perspektiflerin tarihsel ve kültürel katmanlarından meydana gelir.

Bu makale, Pier Paolo Pasolini'nin ayak izlerini takip ederek *Sopralluoghi in Palestina (Filistin'de Lokasyonlar, 1963)* adlı filmi incelemeyi ve mekân, peyzaj, bölge ve yerin farklı eklemlemelerini ortaya koymayı amaçlamaktadır. Pasolini'nin göz kamaştırıcı poetik gerçekliğiyle tanımlayabileceğimiz mitik ve tarihi çekimlerinde, peyzajın anlatısal enformasyon, saf gözlem ve deneyimi birbirine bağlanmaktadır. Film gerçekten de yalnızca felsefeden sinemaya sızan Deleuzoguattarian kavramlar üzerine tefekkür etmeye mümkün kılmaz, aynı zamanda mekanın karmaşık yapısı üzerinde de "farklı düşünmek" için yeni yollar açar.

Bu makale, filmin gerçek zamanlı çekimlerinin içerisine dalarak peyzajı meydana getiren heterojen güçler ve/veya çokluklardan mülhem "içkinlik düzlemi"nin kartografisindeki zamansal-mekansal boyutları sorunsallaştırmaktadır. Böylelikle, izleyicinin kelimeler ve şeyler, doğa ve kültür, yüzler ve yüzeyler üzerinden düşünmesine imkan veren diyagramatik oluşumunu göstermeyi hedeflemektedir.

Anahtar Sözcükler: Pasolini, belgesel, peyzaj, lokasyon, mekansal-zamansal, bölgesel düzenleme (assamblaj), diyagram.

Introduction

I cannot conceive of images, landscapes, compositions of figures outside of my initial Trecento pictorial passion, which has man as the center of every perspective, Pier Paolo Pasolini [1].

All faces envelop an unknown, unexplored landscape; all landscapes are populated by a loved or dreamed-of face, develop a face to come or already past, Gilles Deleuze & Felix Guattari[2].

In Pier Paolo Pasolini's *oeuvre,* filmmaking and traveling seem to be closely linked. In particular, the *odyssey* of locations itself *per se* serves as a pretext and is a creative process of the film-work, as well. The films in which physical landscape cross with sensory landscape emerge from the journeys into the margins of Europe, Anatolia, the Arabian Peninsula (*Palestine*), Sanaa (*Yemen*) and Africa (*Morocco*) (Steimatsky, 2003: 245-246). Two notable thoughts that shape up his intellectual integrity lead to these expeditions: Firstly his notable Gramscian version of Marxism which always provides a toolbox for the humanistic principles that also turns out to be ground for the use of these Third World locations (Pasolini, 1965: 41). Secondly, it is the Freudian notions that form and give the meanings of flows between his innerscape and outerscape (Urbano, 2000: 171-72). Through the interrogations of *landscapes* and *people*, *territories* and *bodies, surfaces* and *faces,* in the process of site-seeing, Pasolini is likely to generate the image texture of these notions. Like a new *archivist* [3] and archeologist visiting the city, by digging the apparent and deconstructing the statement, he problematizes the conditions of the geographies and transposes a new language through the cinematography.

In Pasolini's cinema, the location-hunting documentaries can be defined by that landscape which is generated by that new language. It could even be stated that he has created a *landscape* [4] trilogy in his *oeuvre.* The first of these films is also the one that comprises the theme and the spine of this essay, *Sopralluoghi in Palestina* (*Locations in Palestine*, 1963). The second one is *Appunti per un film sull'India* (*Notes for a Film on India*, 1968), and finally in *Appunti per un'Orestiade Africana* (*Notes for an African Oresteia*, 1969/70).[5] As Noa Steimatsky (1998: 239-258) has underlined, Pasolini's journeys, rather than historical reconstruction towards a 'natural' faithfulness to his source texts, led him to experiment with geographical, contextual, and stylistic displacements that resulted in an incompatible heterogeneous textuality and spatiality. Thus, all his those

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[1] This quotation is from Pasolini's production diaries, published with the screenplay of *Mamma Roma* (Milan: Rizzoli, 1962), 145–49. For an elaborated study on his this statement, see Noa Steimatsky, "*Pasolini on Terra Sancta: Towards a Theology of Film*", Ivona Margulies (ed.) *Rites of Realism: Essays on Corporeal Cinema*, (Durham: Duke University Press, 2003) p.258

[2] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, (Minneapolis: University of Minnesota Press, 1987) p.172

[3] I borrow this nomenclature from Gilles Deleuze's *Foucault*, (Minneapolis, (London: University of Minnesota Press, 1988), pp.1-23. The first chapter of the book, "A New Archivist (The Archaeology of Knowledge)" starts with those sentences "A new archivist has been appointed. But has anyone actually appointed him? Is he not rather acting on his own instructions" and continues "The new archivist proclaims that henceforth he will deal only with statements. He will not concern himself with what previous archivists have treated in a thousand different ways: propositions and phrases. (…) Archivists have often jumped from one technique to the other, while relying on both at the same time. Sometimes their analysis of a phrase isolates a logical proposition which then operates as its manifest meaning: in this way they move beyond what is 'inscribed' to an intelligent form, which no doubt in turn can be inscribed on a symbolic surface but is in itself of a different order to that of the inscription.

[4] In English Language 'landscape' was originally a painter's term, and though it derives from *landschap* (literally, land condition) it was commonly used in reference to paintings that 'represent natural scenery'. Arguably, European landscape painting evolved from romanticism to realism to impressionism in a struggle to locate subjectivity in the world itself. From Turner to Courbet, landscapes swayed between matters pertaining to light, planes and perspectives, to that which got instrumentalised for articulating national sentiments. What was often surpassed altogether was a reading of these images in terms of class representations of an industrial and economic system that made these various scapes desolate, hollow, or sprawled in the first place" See Ann Bermingham, "System, Order, and Abstraction: The Politics of English Landscape Drawing around 1795" In *Landscape and Power*, (Chicago: Sineversity of Chicago Press, A. 1994) and also Martin Lefebvre, *Landscape and Film*, Routledge, 1994)

[5] Alongside these documentaries, it is important to remind that P.P. Pasolini's movie Medea (1969) that most of film was shot in the middle of Anatolia, in Capadocia. Ellen Patat and Cristiano Bedin (2015) Pasolini's Medea, *Sense of Cinema*, Issue 77, December Retrieved July 15, 2018, from https://www.sensesofcinema.com/2015/pier-paolo-pasolini/pasolinis-kapadokya/

films reveal the most crucial "correspondence in dealing with *landscape* is the correspondence with the face"[6], which [re]appears in poetically diverse shots. It seems that, for him, landscape is a text, a *palimpsest,* and even itself is an *assemblage,* which reveals any number of dynamic effects -aesthetic, machinic, productive, destructive, consumptive, informatic etc. (Bonta and Protevi, 2006: 61).

Landscape, in general, is defined as a design notion that meets every *assemblage* on the surface; the moves on the earth, *terra* and/or ground and the interventions imposed on the topographic events compose the spectacle dimension of the landscape (Deleuze and Guattari, 1987: 167; 310). Therefore, it can usually be replaced with the notions of spectacular. However, *landscape* gets layered with heterogeneous forces and multiplicities and is constituted as an "abstract machine" with the immanent lines of spatio-temporal dimensions (Deleuze and Guattari, 1987: 175). The microphysical relations between the topography, event and surface turn the landscape into an *archive*, a *map* and/or a *diagram* (Cache, 1995), (Bonta and Protevi, 2006).

In my opinion, Pasolini conceives the *landscape* as defined above by having relied on ideology, religion, class, myths, memory, identity and sexuality. These events, which designate his voyeuristic approach in exploring space-time dimensions makes an archeologist out of him that wanders amongst the layers and a cartographer that traces the lines. In every layer and frame in which cinematography interreacts with landscape, he attempts to dig out mythical and historical sediment. He finds "cinematic representation –a thoroughly modern form- to hold a closer relationship to myth, pre-history and dream and at the same time, nature and basic reality, than verbal language" (Seger, 2015: 54). For him, the historical and cultural layers of location should be presented through varying perspectives together with all the dichotomies without relying on any organism.

The cinematic image, pure observation and his self-experience of "narrative and landscape" are spliced together in mythical and cultural shots through his poetic realism[7]. Pasolini's journeys, rather than historical reconstruction towards a *natural* faithfulness to his source texts, led him to experiment with geographical, contextual, and stylistic displacements that resulted in an incompatible heterogeneous textuality and spatiality (Steimatsky, 1998: 239-59).

On Landscape, Painting and Film

For Pasolini, a realm of *backgrounds* in a film that reveals his sense of cinematic realism would not particularly correspond to a *landscape*. "*On Landscape, Painting and Film*" (1962), he writes:

> *I cannot conceive of images, landscapes, compositions of figures outside of my initial Trecento pictorial passion, which has man as the center of every perspective. Hence, when my images are in motion, it is a bit as if the lens were moving over them as over a painting: I always conceive of the background as the background of a painting, as a backdrop, and therefore I always attack it frontally. (...) The figures in long shot are a background and the figures in close up move in this background, followed with pan shots which, I repeat, are almost always symmetrical, as if within a painting – where, precisely, the figures cannot but be still – I would shift the view so as to better observe the details. (...) I seek the plasticity, above all the plasticity of the image, on the never-forgotten road of Masaccio: His bold chiaroscuro, his white and black – or, if you like, on the road of the ancients, in a strange marriage of thinness and thickness. I cannot be Impressionistic. I love the background, not the landscape. It is impossible to conceive of an altarpiece with the figures in motion. I hate the fact that the figures move. Therefore, none of my shots can begin with a "field," that is with a vacant landscape. There will always be the figure, even if tiny. Tiny for an instant, for*

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6 Andrew Ballantyne, *Deleuze And Guattari For Architects*, (London and New York: Routledge, 2007) p.64
7 Of course, at this point, Pasolini's critical and fundamental essay on film, "Il Cinema di poesia" (*A Cinema of Poetry*, 1965) is very important. It seems as a theoretical map on his thought of filmmaking and the poetic foresight that represents his *oeuvre*. P.P. Pasolini, "*Cinema of Poetry*" In *Movies and Methods*. (Berkeley: University of California Press, 1976) pp.542-558

I cry immediately to the faithful Delli Colli to put on the seventy-five: And then I reach the figure: A face in detail. And behind, the background – the background, not the landscape. The Capernaum, the orchards of Gethsemane, the deserts, the big, cloudy skies (Pasolini 1962).

Through this quotation, he refers to the form of the new relationship between seeing, time and action and underlines the issue of the representation of space in a film by way of comparisons with any stage design and *painting*. It is what Deleuze and Guattari (1987: 167–94) emphasize in their "face-landscape formula." For them "A face refers back to a landscape. A face must 'recall' a painting or a fragment of a painting."[8] According to them, "that is the definition of film" as "the close-up in film treats the face primarily as a landscape" (Deleuze and Guattari 1987: 185-186).

Face and landscape manuals formed a pedagogy, a strict discipline, and were an inspiration to the arts as much as the arts were an inspiration to them. Architecture positions its ensembles – houses, towns or cities, monuments or factories – to function like faces in the landscape they transform. Painting takes up the same movement but also reverses it, positioning a landscape as a face, treating one like the other: Treatise on the face and the landscape. (…) All faces envelop an unknown, unexplored landscape; all landscapes are populated (Deleuze and Guattari, 1987: 172).

For Pasolini, this issue, in general, is put forward by a three-leg classification: The location for some unfolding action (*backdrop*); a space of aesthetic contemplation and spectacle (*landscape*) and a lived space that we possess – or would like to possess (*territory*). More importantly this classification enables us to figure out "the transformation of the gaze that charts a passage from the periphery to the center" (Lefebvre, 2007: 27). The gaze submits the reality to the power of eye by conditioning "the movement from setting to landscape" (Lefebvre, 2007: 27). In this context, the genealogical approach for *landscape* can become illustrative. The two English words translating French *le terre* mean "both *earth* in the astronomical sense of our planet and *land* in the geographical sense of a cultivated area" (Deleuze and Guattari, 1987: 388). The notion of *terre* (earth and land) that is constituted by overcoding territories under the power (the signifying regime) and the State apparatus, shares the close proximity with *territoire* (territory). Hence *land* refers to "exclusively to "striated space" and terrain that can be owned, (…), distributed, rented, made to produce and taxed" by power, by the State apparatus (Deleuze and Guattari 1987).

In this vain, Pasolini's objection to a *landscape* is intelligible. According to him, landscape is hidden in the modern *gaze* that brings out the dichotomy of subjective and objective because the central perspective has actually generated a fragmented and framed reality as it turns the background into a mere landscape.[9] The differences between "spaces cultivated and otherwise are so visually evident, by contrasting country with city, and pre-history with the modern."[10] In "Pasolini: Boundaries and Mergers in (Ex)Urban Film", Monica Seger (2015: 66) remarks that "On the surface, his is a nature, opposed to culture, to history, to convention, to what artificially worked or produced, in short, everything which is defining the order of humanity". Pasolini seems to display the unwelcome and liberate the location from the nature and culture binary. Therefore, almost in all of his films he focuses on the possibilities of the inter-zone between tradition and modern, myth and history, rural and urban by not necessarily attaching him to one side or another. Instead of solid frames that have been strictly controlled by the objective/subjective gaze he creates out fluid frames through his cinematic poetism (Pasolini 1976). Pasolini, like a *Stalker*, a cartographer or/and archeologist takes us into a journey amongst the layers that pop out of the Cartesian frame which is lined by central perspective. Much of his

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[8] Herein Deleuze and Guattari (1987) takes inspiration from Marcel Proust's *Swann's Love* (1913-1917) They highlight how "Proust was able to make the face, landscape, painting, music, etc., resonate together." p.186.
See also the film adaptation of novel which is directed by Volker Schlöndorff in 1984.
[9] See, Michel Foucault and Johnathan Crary (1992)
[10] Monica Seger notes that Pasolini's films explore just this sort of binary between the world untouched by man and the world he has overrun. See more: Monica Seger, *Landscapes in Between: Environmental Change in Modern Italian Literature and Film*, (Toronto: University of Toronto Press, 2015) p.66

cinematic work reveals "a steady fixation" with the visual as well as spatial overlap of nature and culture, "featuring open land in dialogue" with spatial structure and "the development underway" (Seger, 2015: 66).

Sopralluoghi in Palestina (*Locations in Palestine*, *Pier Paolo Pasolini*, 1963) is his first documentary experience along that line. The film presents us with the transitions between *faces* and *surfaces*, bodies and actions, seeings and sayings, content and form and also, through the cinematography, the articulation of the physical landscape and sensory landscape which form a *territory*. Herein the concept of territory that can be defined as the composition of various milieus, like "the interior milieu" (the home, the shelter, or abode), "the exterior milieu" (the domain), "the intermediary milieu", "the annexed milieu" and so on. For that reason, territories which "derives from the needs of the domain and the abode, essentially what the refrain carves out as a comfort zone from chaos and the earth", intermix in landscapes (Bonta and Protevi, 2006: 158). It can be said that film locations are "complex spaces" as the "generators of territories that were mixed within landscape on the strata" (Bonta and Protevi, 2006: 158). At this critical juncture, I suggest a *Deleuzoguattarian* notion of "territorial assemblage" that presents a useful starting point in order to conceptualize the "landscape of affects"[11] in Pasolini's documentaries. As Deleuze and Guattari has revealed in *A Thousand Plateaus* (1980):

> *The territory itself is a place of passage. The territory is the first assemblage, the first thing to constitute an assemblage; the assemblage is fundamentally territorial. (...) The refrain moves in the direction of the territorial assemblages and lodges itself there or leaves. In general sense, we call a refrain any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes (there are optical, gestural, motor, etc., refrains)* (Deleuze and Guattari, 1987: 323).

In that sense, a territorial assemblage not only does link bodies and signs, faces and surfaces in a material system to form *territories* or systems of habits, institutions etc., but also does bring together and arrange them as "content and expression" (Deleuze and Guattari, 1987: 512). Precisely, as a concept, it shows us how institutions, organizations, bodies, practices and habits make and unmake each other.[12] As has been elaborated by J. Macgregor Wise (2005: 77-78), assemblages create territories that are more than just spaces or/and landscapes: "They have a stake, a claim, they express. Territories are not fixed for all time, but are always being made and unmade, reterritorializing and deterritorializing". In other words, this constant process of making and unmaking is the same with assemblages: "They are always coming together and moving apart. Thus, we can say that the territorial assemblage by being composed along two axes; 'content-expression' and 'deterritorialization-reterritorialization' always preserves the heterogeneity of its components (Wise, 2005: 77-88). Concisely "One axis is the creation of territory, on strata, thus moving between making (territorialization) and unmaking (*deterritorialization*) on the *Body without Organs* (Deleuze and Guattari 1987: 164-165). The other axis is the enunciation of signifiers, collectively, moving between technology (content, material) and language (expression, non-corporeal effects). That is to say, assemblages are productive for new connections, is conceived as a diagram that always "deals with intensive assemblages" (Wise, 2005: 77-88).

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[11] Giuliana Bruno, "*Pleats of Matter, Folds of the Soul*", in, *Afterimages of Gilles Deleuze's Film Philosophy,* (Minneapolis: University of Minnesota 2010) p.214

[12] "There are various kinds of assemblages, and various component parts. On the one hand, we are trying to substitute the idea of assemblage for the idea of behavior: whence the importance of ethology, and the analysis of animal assemblages, e.g., territorial assemblages. (…) On the other hand, the analysis of assemblages, broken down into their component parts, opens up the way to a general logic: Guattari and I have only begun, and completing this logic will undoubtedly occupy us in the future. Guattari calls it 'diagrammatism.' Gilles Deleuze, G., "*Eight Years Later: 1980 Interview*", in, *Two Regimes of Madness*, (Paris: Semiotext(e) 2006**),** p.176-7

A Stalker on Location of Terra Sancta

On the edge of memory, art finds a temporary foothold. Robert Smithson[13]

What face has not called upon the landscapes it amalgamated, sea and hill;

What landscape has not evoked the face that would have completed it,

Providing an unexpected complement for its lines and traits? Gilles Deleuze and Felix Guattari[14].

In 1963, Pasolini visits Israel, Palestine and Jordan to explore the possibilities of filming his biblical epic "II Vangelo secondo Matteo" (*Jesus, The Gospel of St Matthew*, 1964)[15] in its approximate historical locations. For him, this survey of biblical territory would serve to catch the Jesus' *look*, even more accurately his sacred *gaze*. It was very lucid from the outset that one cannot shoot a film about Christ in an industrial world: "You can't shoot a film about Christ near Milanese factories" says Pasolini (1963). The making of the documentary would be born in this way without planning, as an important issue revealing the contradictions between the *Holy Land* and the *Promised Land*.

Accompanied by a newsreel photographer and a Catholic priest, he traces down the sacred landscape described in the Bible by recording his idiosyncratic musings on the disciplines of Christ. For fifteen days, they cross all over the Holy Land throughout Galilee, Jordan, Damascus and, especially, Nazareth, Bethlehem, and Jerusalem and record their experiences along the way. In this way, the documentary is masterfully assembled of many hours of shootings, mostly Pasolini's emotional, poetical, political and visual experiences:[16]

> *The first impression was of a great modesty, a great smallness, a great humility (...) The area is frightfully desolate, arid. It seems one of those abandoned places in Calabria or Puglia. And down over here is the Sea of Galilee, tranquil under the sun. What impressed me most is the extreme smallness, the poverty, the humility of this place. And for me – who was expecting this place, this Mountain of the Beatitudes, to be one of most fabulous places in my film and in the spectacle that Palestine would have offered me – it has been an incredible impression of smallness, I repeat, of humility. A great lesson in humility. After all, I am thinking that all that Christ did and said – four small Gospels, preaching in a small land, a small region that consists of four arid hills, a mountain, the Calvary where he was killed – all of this is contained in a first* (Pasolini 1963).

Don Andrea, guide of the journey, signifying the very specific landscape of *Palestine*, narrates the locations to specific *gospel* events: "Here are all of the mountains where Jesus walked and talked. And as you walk here you must think and meditate to absorb the spirit. Only then can you also reinvent it in another place, re-imagine it, adapt it to your responsiveness to your imagination".

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[13] Smithson, R., draft of "incidents of mirror-travel in the Yucatan

[14] Gilles Deleuze and Felix Guattari, (1987), p.173

[15] Pasolini's best-known film, *The Gospel According to Matthew* (1964), was dedicated to Pope John XXIII, the first pope to have opened up the discourse between Catholicism and Marxism. Shot against the lunar landscape of Italy's Basilicata region, it pointedly omitted the word "Saint" from its title. According to Ferrara, the Catholic church that Pasolini had come to know in Sixties Rome was in thrall to the Mafia-infiltrated Christian Democracy party and its pursuit of power and political favour. Pasolini, on the other hand, favoured a fierce, Franciscan Catholicism: blessed are the poor for they are exempt from the unholy trinity of materialism, property and money.

See more: Pier Paolo Pasolini, "*Pier Paolo Pasolini: An Epical-Religious View of the World*", (*Film Quarterly* vol. 18, no. 4, Summer, 41, 1965)

[16] Unless otherwise specified, all the quotations in this article have been extracted from the film itself. (Pasolini, 1963)

Just as in the pilgrimages to the *Holy Land*, Pasolini would create a "walkscape" in the desert, as has always been a usual practice in much of his films. For him, this territory should not be envisaged without practice of walking. Here one might throw out that the appropriation of the territory in the film is the outcome of walking traces. Francesco Careri's "Walkscapes" that manifests the formation of *landscape* within the divergent and perpetual traces of the *walking* human beings could be convenient in order to be able to conceive this *odyssey.* Indeed as cogitated by Careri (2002: 150), "walking is an action that leaves its mark on the place. It is an act that draws a figure on the terrain and therefore can be reported in cartographic representation". In the marvellous words of Italo Calvino (2013), any *cartography* is formed by both the dimensions of space and time, which appears "as a story of the past", "time in the future: As the presence of obstacles that are encountered on the journey"[17].

Pasolini, by walking during the entire length of the film and following the footprints of Christ, records spaces, places and landscapes to understand the texture of the *faces and surfaces*[18] that has been formed in the layers of time. *Assemblages* are produced in these strata of the spaces. They "operate in zones where milieus become decoded: They begin by extracting territory from the milieus (Deleuze, 2014: 281-312). Every *assemblage* is basically territorial. The first concrete rule for assemblages is to discover what territoriality they envelop" say Deleuze and Guattari and add: "Discover the territorial assemblages of someone, human or animal: Home" (Deleuze and Guattari, 1987: 189).

Palestine landscape is holy land as well as a *fatherland* for both Christians and the Jewish. Religion, as *a regime of signs*, always forms territories which make the assemblages still belong to the strata. Pasolini recognizes that the sacred land as more than the organism and the milieu, and the relation between the two. Following the conceptualization of Deleuze and Guattari, we can say that a geography of the Terra Sancta as an *assemblage*, has been constituted, on the one hand by its *territoriality* and on the other, by "lines of deterritorialization that cut across it and carry away". For Deleuze and Guattari, *landscape* is the outcome of any power regime:

> "(...) (t)he 'geographical correlate of the face. Landscapes correlated to faces arise where the territories of presignifying or 'primitive' societies are deterritorialized by the State and reterritorialized by face-obsessed semiotic regimes. The landscape of the archaic State bears the reflection of the face of a semi-divine ruler, while in postsignifying regime it may take on the characteristics of the Christ-face. Architects and engineers reproduce the face of the Despot on the land, molding it into a signifying face. In this context, it should be noted that (…) the signifying regime has already melded corporeality to the face, such that viewing 'Mother Earth' as a body is the same as viewing it as a face, because the mother's body is the same as viewing it as a face, because the mother's body has been transformed semiotically into a face. (...) the landscape is the 'face of the fatherland or nation'" (Bonta and Protevi, 2006: 103).

In the documentary, the guide, Don Andrea, as if he follows the lines of deterritorialization and reterritorialization of the Christ-face, tells Pasolini, about their diversity and complexity in the geography of Palestine:

> But given that it is here that these scenes took place – on these places, on this land – here the earth had been treaded [by Christ]. (...) There is a sort of geography of Palestine, a geography of the Terrasankta. And I think that one has to walk over it, thinking, reflecting, meditating, in order to absorb its spirit. Only then one could re-invent it in some other place, re-imagine it, adapting it even to one's own sensibility, to one's own imagination. Then it will become a new thing; because I really believe that one cannot speak of a 'photograph' of these places (Pasolini, 1963).

Throughout the film, Pasolini underlines the interventions and a series of transcendent despotic laws forged on the faces and surfaces of Palestine. The newly built landscape neglects the sacred and the senses, moreover wipes off the authentic texture. What Deleuze and Guattari

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[17] Italo Calvino, I., *Il viandante nella mappa. In Collezione di sabbia*, (Palomar/Mondadori, 1987) Cited and translated by, Careri, F. 2002. Walkscapes: Walking as an Aesthetic Practice, Ed. Gustavo G., sa, Barcelona., p. 152

[18] Gilles Deleuze, "*Faces and Surfaces*". In *Desert Islands and Other Texts, 1953-1974*, **(**Paris**:** Semiotext(e), 2004) pp.281-312.

(1987: 508) remark at this point is, territories result from *reterritorializations* that accompany *deterritorialization*. In the geography of Palestine, "a negative deterritorialization" has occurred since the "lines of flight", which are in fact constitutive of that assemblage immediately blocked by a compensatory reterritorialization: A new set of transcendent laws has been immediately imposed (Deleuze and Guattari, 1987: 508).

Between the New *Faces and Surfaces*[19]

> The Earth: A bone structure (rocks) produced by melting material dripped on the **surface** that was subjected to decreases, contractions, cracks, tearing, etc., Le Corbusier [20].

Pasolini crosses across the *hot territories*, pretending to relive a hallowed spatial situation in pursuit of the Christ, tracing back from the habitat of existing *Palestine* to the first imprints of the paths of the *Holy Land*. After having made a number of physical, intellectual and emotional expedition in the territory, he implies that the practice of the *site-seeing* journey is becoming more extensive as an evocative mode of poetic expression. Moreover, for him, it might be a seminal instrument of knowledge of the ongoing transformations of landscape just because of the fact that the terrain appears in *Palestine*.

Yes, that is what annoyed him the most since he has seen how the occupied territory gradually has transformed and even anthropologically been altered by the *end of the (1948) war*. One could easily see that differences of the political systems are materialized in concrete expansions of territories. The overlapping territories create new *surfaces*, new *faces* and that is what he implies by the relationship between territory, sovereignty and identity. Due to the sovereign power and the *State* apparatus, this transformation on the territory would never stop (Deleuze, 2004: 261).

The new territories, of course, are signs of the politics of *Israeli* government. The multi-layered [re-]arrangements, territorial assemblages of the topography shows the need for new geographical imagination but also causes a war between *faces* and *surfaces*. The attempts for occupation and domination appear as a *technique of land acquisition* (Schroth, 2006). It is very striking that in these days, Pasolini's documentary has served as a source of mapping this strategy in a specialized cartography taking a closer look into the transformed *Palestinian* territory. Although it seems quite uncanny, Pasolini seems to have sought to reconcile the relationship between the *strangers* and biblical *owners,* by comparing *Arab* archaism with *Israeli* modernity.

Coming to terms with not being able to film in modern *Nazareth*, he would have denied in a discomfited voice: "You understand that in this period of our trip, I had set out as a problem, as the purpose of my research, the finding of those villages, places and faces which could replace modern villages, faces, places". The present-day picture of territorial landscape of both inhabitants and geography has exceeded his Holy Land imaginary. It seems that "Palestinians are violated not only by the presence of the settlements, but also by their location, size, form, and internal layout—in short by the very design" (Segal, and Weizmann, 2003:79)

"Christianity has left no trace on the local faces", Pasolini says while camera zooming in the modern architecture, the new buildings springing up around *Nazareth*, a surface, a landscape "contaminated by modernity". In short, for him, towns and villages are wretched, while Biblical sites, such as *Mount Tabor* or the *Sea of Galilee*, are afflictively messy. The *Jordon River* seems like "a poor, humble, desperate little stream" quiet in contrast with both the scenery of his *Italy* and also the painterly visualization of the *Biblical Land*. In *face* of the colonized frames and grouses, he beefs about: "These houses could be seen in *Rome* or *Switzerland*"[21]. Industrial

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[19] I am borrowing and freely adapting the terms "faces and surfaces" from an exhibition catalogue written by Gilles Deleuze, "*Faces and Surfaces*", in *The Desert Island and Other Texts 1953-1974,* David Lapoujade (Ed.) M. Taormina (Trans.) (Cambridge, Mass. and London, England: The MIT Press

[20] Le Corbusier, *Aircraft: From the airplane with Durafour over the Atlas Mountains* (Algiers-Ghardaia), 18 March 1933, (London: The Studio LTD, London, 1935)

[21] Peter T. Chattaway, 20 June 2005, *Pasolini visits the Holy Land* retrieved from
https://www.patheos.com/blogs/filmchat/2005/06/pasolini-visits-the-holy-land.html

plants have been built where *Sodom and Gomorrah*[22] once stood. Reminiscent of the *Land-Art* artist Robert Smithson's concept of "ruins in reverse", this panorama "contains all that new construction that would eventually be built. (...) The buildings don't fall into ruin after they are built but rather rise before they are built" (Smithson 1996: 72).

Pasolini (1982), in his poem "L'Alba Meridionale" (*The Southern Dawn,* 1964), published a year after his travel to *Palestine*, would inscribe about coming up with "millions of men employed only to live as barbarians descended recently on a happy land, strangers to it, and its owners"[23]. Are the *Jewish Newcomers*, in the words of Pasolini, the *barbarians* "descending in millions on a happy land ?"[24]

Mapping of the 'in-between' Territory

> *The face is a surface: Facial traits, lines, wrinkles; long face, square face, triangular face; the face is a map, even when it is applied to and wraps a volume, even when it surrounds and borders cavities that are now no more than holes,* Gilles Deleuze & Felix Guattari[25].

The images of enormous *Bedouin* desert, besieged day by day by the *Israelis*, are the most moving moments for Pasolini. His approach of epic-mythic-symbolic spaces and of actual locations "where Christ retreated in meditation where the multitude followed him, where the miracle of bread occurred and the miracle of the swine thrown headlong down to the water" corresponds with his cinematic realism. While following this sacred route of *Christ*, he visits *Arab* villages, he meets *Bedouin* families in the desert, he makes conversation with a *Kibbutzian* woman about the everyday life in this new habitat. In the last instance, desert space appears to be "as a dramatic stage for cultural redemption through a confrontation between different belief systems either explicitly presented within the films themselves or implicitly, as in the case of Pasolini's search for different forms of pre-modern cultural *authenticity*" (Lefebvre, 2007: 328)

However, whilst presenting the fact that of the k*ibbutz territory versus Bedouin desert* as the loss of *authenticity,* Pasolini also thinks that new way of settlement sublimes the indigenous way of life. Whereas I tend to indicate the "territorial passage"[26] from *Bedouin* desert landscape to the *Kibbutz* habitat by positioning myself in a *Deleuzoguattarian* sense of "in-between" (*entre-deux*) as described below:

> *Between things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and the other way, a stream without beginning or end that undermines its banks and picks up speed in the middle* (Deleuze and Guattari, 1987: 25).

Pasolini, by focusing on nature/culture binary , moves from the desert to the modern settlements and from the habitat of impoverished *Palestinian* farmers to the *Jewish* agricultural cooperatives, namely *kibbutzim*. The new built fabric of West Bank appears as a territorial labyrinth in which *Palestinian* villages, *Israeli* civilian settlements and military authorities are deployed. Thus, the depiction of landscape becomes an exploration of *kibbutz*, factories,

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[22] *Sodom* and *Gomorrah*, two sinful Cities in the "biblical book of *Genesis*, destroyed by 'sulfur and fire' because of their wickedness' *Sodom* and *Gomorrah* along with the Cities of *Admah*, *Zeboiim*, and *Zoar* (*Bela***)** constituted the five *cities of the plain*" retrieved 10 August 2019, from https ://www.britannica.com/place/Sodom-and-Gomorrah

[23] Pier Paolo Pasolini, *Selected Poems,* (New York: Farrar, Straus and Giroux, 1996)

[24] Pasolini filming Palestine Retrieved 20 April 2019, from https://southissouth.wordpress.com/2010/04/15/pasolini-filming-palestine/South/South

[25] Gilles Deleuze & Felix Guattari, 1987, p.170

[26] Pasolini's well-known attention about "interstitial landscapes, (those space where city meets country)" might correspond to the *in-between* spaces. Seger, M., 2015., p. 52 As the reflections of urban-rural dichotomy, built-unbuilt environments in many of his films as well as writings, *in-between spaces* serve as the point of transition. Monica Seger remarks that Pasolini's films explore just this sort of binary between the world untouched by man and the world he has overrun. See more: Seger, M., 2015. p. 66

industrial and modern agricultural areas in the ruined space, which shows a double movement, that of the territory *in-between*. The threshold is zones in-between these two different spaces, that of the two multiplicities, what Deleuze and Guattari (1987: 181-182) suggest as "zones of proximity" where the units of "multiplicities enter into and pass through and between each other".

The juxtaposition of desert landscape with both mythic and colonial conception of the space is most strikingly evoked in the film. Beyond its inherent features within nomadic and sedentary cultures, desert is also a *figural* space[27], a space that exists relationally with regards to what Deleuze and Guattari (1987) call "the smooth and the striated" spaces. Desert is the chief examples of smooth space (the *biblical wilderness*) and as such opposed to striated space. Smooth space is negatively described by lack of what forms its other: It signifies "a field without conduits or channels", the latter being signs of striated space. Smooth space consists of "non-metric, acentered, rhizomatic multiplicities" (Deleuze and Guattari, 1987).

What Pasolini observes is this desert landscape in which "there is no line separating earth and sky; there is no intermediate distance, no perspective or contour; visibility is limited" (Deleuze and Guattari, 1987). But however, *striated space* divides a surface as seen in the new territories in Palestine; it is codified and gridded which subjects to the events of the regime. Therefore new landscape turns out to mean "exclusively to 'striated space' and terrain that can be owned, (...), distributed, rented, made to produce and taxed" by power, by the State apparatus (Deleuze and Guattari, 1987: 530; 547).

While crossing the desert, Pasolini puts the differences between these two spaces that are also manifested in social formations. The clashes that occur between them reveal the border conflicts. Nonetheless such conflicts can only be understood that way on the condition that boundaries are seen as dividing lines, not spaces themselves. For example, when Pasolini says "here we are in a kibbutz on the border", in fact he does not mean a concrete edge but implies the *in-between* space. That is to say, *smooth space* and *striated space*, nomads and State *apparatus* do not encounter at the edge which is itself a border where desert and cultivated lands come into connect. On the contrary deserts are covered by tracks, borders and other kinds of demarcations that are not lines but are formed spaces, namely territorial assemblages (Boer, 2006: 136). Here tradition and modernity doubly interact in the space of desert. Neither of these spaces is as smooth as they may at first appear. "Old striations are replaced with new, what was severely striated becomes smoother, what was smooth becomes striated"(Boer, 2006: 136). Because space is always in a state of *becoming*. *De-* or *re*-territorialization objectifies in the distinctions between thought and action, space and time, culture and nature, mind and body, West and Orient, striated and smooth space are all put in play here.

A shot that sets an intermingled narrative, in which the viewer, the time and place are interwovenly unfolded, is manifested in a panoramic shot that presents the entire territory of kibbutz. And that is, on the one hand, Gospel's story on the other hand, the actual events. What *kibbutz* represents is the modernity of Israel's social structure, which shows the new ways of life, new forms of behavior in the desert. It is considered as a transforming territorial power on *Jewish* identity and on the *Bedouins*, as well. Pasolini acts as if he has recognized the tension developing within the utopic, closed settlement behind *faces* and *surfaces*. Does the cinematography expose the "deep structure underneath the *surface*, namely the shattered dream?" (Kedem, 2007: 155). Pasolini aims to manifest the struggle over territory and also the *territorial truth* that Palestinians were not incorporated into *kibbutzes*. Yet, many intellectuals had seen *kibbutz* as "a progressive experiment in socialism that needed time to live up to expectations" in the 50s-60s. Eldad Meshulam Kedem (2007), in his very interesting survey on "The Kibbutz and Israeli Cinema" writes that one who looks at that settlement, should realize political, historical and social power relations. However, in the years and decades that followed, *kibbutz*, the territorial niche around Israeli border has become used to serving as a war zone.

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[27] Through magnificent elaboration of John Rajchman, we can define "figural space" as the body would invent the 'plasticity' seen in Francis Bacon's paintings, which Deleuze contrasts with the still-too-pious phenomenological conception of the flesh. Rajchman, J., 1998. Constructions, MIT Press, Mass. Cambridge, London., p.136 See: Deleuze, G. 2003. Francis Bacon the Logic of Sensation, Continuum, London

Jerusalem, surrounded by the barbed wires witnessing the indignities of everyday life for local inhabitants becomes a confined city, a "camp" as what Giorgio Agamben[28] has once conceptualized in *Homo Sacer* (1995). As Agamben's (1998) *homines sacri* who rest in the edgelands of social acceptance points out, *Palestinians* physically have confined to the realm of wired zone:

> *Together with the process by which the exception everywhere becomes the rule, the realm of bare life which is originally situated at the margins of the political order – gradually begins to coincide with the political realm, and exclusion and inclusion, outside and inside, bios and zoe, right and fact, enter into a zone of irreducible indistinction* (Agamben 1998: 9).

All that gives rise to that porous quality of the zone where Pasolini's camera zooms in and out of a shot of the territorial borders of *Palestinian* borough through the birds perched on top of barbed wire, in and out and in and out, a syntactical repetition of a sublime and sordid reality. Hence Pasolini's journey should be thought as a concrete design which speaks out about space not as being contained by walls but as made of routes, paths and relationships, that is to say, they are *diagram* of the *smooth* and *striated spaces*, *surfaces* and *faces* of his expedition of Palestine.

Diagrammatic Lines of *Sopralluoghi in Palestina*

Today unsophisticated cameras record in their own way our hastily assembled and painted world, Vladimir Nabokov[29].

Pasolini has presented this journey through a sort of geographical poetry, the phrases and signs that can be, of course, "interpreted as cartography, evoking the sensation of the places, altitudes, place names, distances in miles" (Carreri, 2002: 150). Therefore the cartography of his journey to the *Holy Land* might function as a *diagram* than a film for some contemporary art-works that surface on the territory of *Palestine*.

Even though each of these works which should be characterized as postscripts on Pasolini's *Sopralluoghi in Palestina* (1963) deserves an overall analysis, in this article I only intend to reveal the diagrammatic functions of the very film made on them. Amongst others, especially there are mainly two art-works that I have found worth mentioning since they have invoked the spatio-temporal multiplicities of the landscape, underlining the political indeterminacy of both the *West Bank* and the *Gaza strip*. One of them is by a young female director of Palestinian origin, Ayreen Anastas's 2005 video-art *Pasolini Pa* Palestine;* the other is Uriel Orlow's 2013 film-installation, namely "Unmade Film: The *Reconnaissance*". Apart from the fact that both have been grounded on Pasolini's film, what the common characteristics of these recently featured works is a different articulation of space, territory and place, following his footprints.

Here the question should be that how *Sopralluoghi in Palestina* (1963) becomes a diagram. *Diagram* directly links to Deleuze and Guattari's (1987) notion of the *line* to explain their metaphoric cartography of social/urban space as well as landscapes[30]. At this point, Deleuze's implicative definition of the *diagram* that of "the map of destiny is very significant. Hence "what is a diagram?" For Deleuze (2006: 30), the diagram is likened to a *map*:

> *The diagram, is no longer an auditory or visual archive but a map, a cartography (...) The diagram is particular kind of map that is coextensive with the social field. It operates exhaustive grid. The diagram puts*

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[28] Agamben's own experience as an actor in Pier Paolo Pasolini's *Il Vangelo secondo Matteo* (*The Gospel According to Matthew*, 1964). Gustafsson, H., 2014 Remnants of Palestine, or, Archaeology after Auschwitz, In Cinema and Agamben Ethics, Biopolitics and the Moving Image, Edited by Henrik Gustafsson and Asbjørn Grønstad, Bloomsbury Academic, New York, London

[29] Vladimir Nabokov, *Invitation to a Beheading*, 1935

[30] For Deleuze and Guattari, the line as opposed to the "point" is a dynamic vector, which continuously creates "millieux". The vector line constitutes an abstract and complex enough "metaphor to map entire landscape or/ and social spaces in terms of affects, politics, desire, power to map the way life always proceeds at several rhythms and at several speeds". As individuals or/and multitudes, societies and social spaces are made up entangled and various lines. Deleuze and Guattari, 1987

into work relations within multiplicity (Deleuze, 2006: 30).

Nonetheless, diagram should not be confused with a 'map' which deals with intensive (territorial) assemblages as mentioned above. Map is connective; the connections are made through its "zone of indiscernibility with its virtual elasticity". What make this film a diagram is the inherent heterogeneity of the connections, the forces made by a *map* are always full of potential for new connections and multiple entrances. As Pasolini intends to reveal in the film, the landscape always emerges as a potential for the new connections and multiple-entries due to the powers embedded within itself. It is already a *diagram* because of the heterogeneity and the multiplicity of the connections. The emotional, psychological, historical, mythical, spatial and temporal connections turn the whole film into a map[31], a diagram which reveals the territorial powers and relations.

Thus, the film is a cartographical work. Pasolini, through the documentary on *site-seeing* moves from map to map, by determining the relationship within the particular set of forces and the power relations, which reveals the rhizomatic structure of the *territory*. As Deleuze and Guattari note, the *rhizome* resonates with territorial, architectural and urban practices that could construct the locations. Herein, the critical point becomes clear for me about what I aimed to make clear in this writing is that the rhizomatic thinking of Pasolini operates like a *map* rather than a *tracing*. Map "is entirely orientated towards an experimentation in contact with the real. The map does not reproduce an unconscious closed in upon itself. (...) It fosters connections between fields".

While folding the rhizome onto the *tracing* in order to avoid a duality between tracing and mapping, Deleuze and Guattari (1987: 12) also try to avoid dichotomies in any rhizome model: "It is a question of method: The tracing should always put back in the map".

> *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 in 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... A map has multiple entryways, as opposed to the tracing, which always comes back to the same* (Deleuze and Guattari 1987: 12).

It is what Felix Guattari calls as "diagrammatic thinking" that is not so much about the concrete forms of geometrical deployment of "knowledge represented as about the dynamic of how the structures of connectivity and separation – together with attentive abstractions and the relation of points of connectivity (*territorialization*) and disconnection (*deterritorialization*) and reconnection (*reterritorialization*) are performed evolve, and show forces of change"[32].

Epilogue

Sopralluoghi in Palestina (1963), as the practice of *site-seeing,* is like an inverted *odyssey.* Although he did not find a background for his *Gospel*, Pasolini has brought about a substantial *archive* through the journey for the readings on the social, economical, political and spatial conflicts of the territory. By expressing its quite political discourse through the abstractions of "names, histories and locations at the outer edges of memory and representation" in the strata of ruined Palestine, Pasolini presents us with an 'assemblaged' territory which reminds us of the overlapped and distorted memory of *faces* and *surfaces*.

As shown in the film, a territorial assemblage reminds us of the overlapped and distorted memory of faces and surfaces and the landscape is never changed accidentally does not change accidentally through the ages: "A mountain had to rise here or a river to flow by there again recently for the ground, now dry and flat, to have a particular appearance and texture" (Zdebik, 2012: 143-144).

[31] As Bernard Cache (1995) has elaborated that the "map is a pure form because on its surface no signs or markings appear at all". Nevertheless the "surface has the strange quality of being first though it is constructed and is never fully realized".

[32] Alexander Gerner, "*Diagrammatic Thinking*" in, *Atlas of Transformation*, 2011
Retrieved 20 June 2020, from http://monumenttotransformation.org/atlas-of-transformation/html /d/diagrammatic-thinking/diagrammatic-thinking-alexander-gerner.html

His poetry and "cinema of poetry" articulates a series of relations, lines, vectors and signs linked to location that reveals how film may be a tool for exploring the *topology*, the *texture* of the landscape. And the last words from Pasolini (1980) through one of best poems on Palestine:

Southern Dawn

I was walking near the hotel in the evening

when four or five boys appeared

on the field's tiger fur,

with no cliff, ditch, vegetation

to take cover from possible bullets--for

Israel was there, on the same tiger fur

Specked with cement-block houses, useless

walls, like all slums.

I happened on them at that absurd point

far from street, hotel,

border. It was one of countless such

friendships, which last an evening

then torture the rest of your life. They,

disinherited and, what's more, sons

(possessing the knowledge the disinherited

have of evil-burglary, robbery, lying--

and the naive ideal sons have

of feeling consecrated to the world),

deep in their eyes, right off, was the old

light of love, almost gratitude.

And talking, talking till

night came (already one was embracing me,

saying now he hated me, now, no, he loved me,

loved me) they told me everything about themselves,

every simple thing. These were gods

or sons of gods, mysteriously shooting because

of a hate that would push them down from

the clay hills like bloodthirsty bridegrooms upon

the invading kibbutzim on the other side of Jerusalem …

These ragged urchins, who sleep in open air now

at the edge of a slum field--

with elder brothers, soldiers armed with

old rifles, mustached like those

destined to die the ancient deaths of mercenaries--

These are the Jordanians, terror of Israel,

weeping before my eyes

the ancient grief of refugees. One of them,

sworn to a hate that's already almost bourgeois (to blackmailing

moralism,, to nationalism that has paled with neurotic fury),

sings to me the old refrain

learned from his radio, from his kings--

another, in his rags, listens, agreeing,

while puppy like he presses close to me,

not showing, in a slum field

of the Jordan's desert, in the world,

anything but love's poor simple feeling.

Translated by Norman MacAfee

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