

WAYS OF MEANING

Machinic animism and the revolutionary practice of geo-psychiatry

Angela Melitopoulos

Centre for Research Architecture, Department of Visual Cultures,
Goldsmiths University of London

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Visual Cultures

I hereby confirm that the work presented in this thesis is my own.

A handwritten signature in black ink, appearing to read 'Angela Melitopoulos', with a stylized flourish at the end.

Signed: _____

Angela Melitopoulos, 9th February 2016

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Abstract

Based on audio-visual research and an archival survey, this thesis addresses questions regarding the possible relations that could be established between artistic practice, geo-psychiatry, politics, resistance, pursuing an updated cosmic thinking in which “soul” and “machine” exist everywhere simultaneously, in order to deal with the notion of multiplicity intensified by the proliferation of machinic social relations. The underlying investigation follows Félix Guattari’s interest in animist cosmologies and practises that can be seen as models of subjectivity production that can be folded into our contemporary existence. Guattari was convinced that animism, far from being a return to irrationalism, is a way to overcome and to neutralize the ontological dualisms of modernity that have become the main sources of many of the contemporary political, ecological, social, scientific, and aesthetic problems. This thesis connects the anthropological approaches of Viveiros de Castro, Elisabeth von Samsonow, and Barbara Glowczewski with the experimental approaches of institutional psychiatry, from the ‘migrant work’ of the Catalan anarcho-syndicalist psychiatrist and resistance fighter François Tosquelles to the psychiatric clinic of La Borde where Félix Guattari worked all his life, as well as the approaches of decolonizing visual culture in the cinematic and cartographic projects of the *Research Group Fernand Deligny* and their therapeutic practices. The aim is to show that geo-psychiatry started as a decolonisation of our psychic life from the ontological dualisms of modern thought, pointing towards the future of a technophile media activism where it encounters cosmologies that break with the uni-dimensionality of geometric cultures and monological temporalities. The main concepts of the *collective assemblage of enunciation* and form of *machinic animism* pursued by Guattari are central to the emergence of these aesthetic paradigms in an increasingly affirmative culture of connectivity between techno-allied bodies. It reaches out to networks of resistances that build animist subjectivities in anti-colonial minority politics in the Global South. And finally it evaluates a technophile becoming of our subjectivity in the fabrication of the techno-scientific modes of seeing the earth with regard to environmental politics and the autonomy and right of migration.

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Introduction

Not only is there this possibility of a zero-degree of meaning, of a stage allowing you to rework the direction of meaning, so the genesis of other directions of meaning becomes possible. What I call a heterogenesis of meaning.

At once heterogeneity and a generative process starting from such a nucleus. So there is this idea of a break, like on a stage, a theatre play that breaks with ordinary rules of meaning, and there is the idea that on this stage certain elements can take on the function of singularisation which they wouldn't have had before.¹

—Félix Guattari

In this dissertation project I propose to envision the emergence of *geo-psychiatry* at the beginning of the 20th century and the concept of *machinic animism* as the symptom of the vanishing ground of modern geo-politics. Based on the instituted subject–object divisions of our Western subjectivity, the practices of *geo-psychiatry* within the frame of the institutional psychiatry, can be sensed as a revolutionary intuition, marking a crisis in subjectivity caused by the loss of the rationale of territorial framing following the two world wars.

Before Félix Guattari and Gilles Deleuze named the concept of *machinic animism* in which visual and aesthetic tools for diagrammatic reasoning transgress and transform the milieus of established cultures of thought, a decolonising visual culture had already emerged as an artistic practice in the field of institutional psychiatry after the Second World War. Within its practice, *institutional psychotherapy* questioned instituted, modern, and divided subject–object relations between the viewer and the viewed or—to say it in the words of François

¹ Félix Guattari in *Assemblages* by Angela Melitopoulos and Maurizio Lazzarato (2010). [Excerpt from the video *Le Divan* by

Tosquelles (Francesc Tosquelles Llauredó), the Catalan anarcho-syndicalist psychiatrist and resistance fighter and founder of institutional psychotherapy—between the analysed and the analyser. For Tosquelles psychoanalytical practise is unfolding in sequences, 'it is an art of memory that hurts itself with its own dead-ends, i.e. it is engaged in a work of elaboration on the spot', and not a divided subject–object relation.² In the debates around documentary practices in France's *cinéma vérité* of the 1960s, *that was interested in the institutional psychotherapy* the hegemony of subject–object relations between the viewer and the viewed turned into a discussion around the hegemony of the colonising gaze. How to undo the established power relations in moving image production, or, how to map a territory anew against the definitions as an objectified landscape? A decolonising visual culture creates different dimensions of accessibility within a territory—geographic, knowledge-based, or social—a human geography, as Tosquelles called it.³ As Gary Genosko notes on the margins of his introduction to his book *The Guattari Effect*, *geo-psychiatry* is a 'species of migrant work' - a technique of de-centring one's own subjectivity from a modern, self-centred understanding.⁴ It makes territory itself a construct of negotiated signifiers that must be decolonised or re-coded.

Decolonising our own machined relations to what we define as exterior is thus at the same time a decolonisation of the mind, a question of how to live psychic relations automatised by modern divisions. How to understand the expression of landscape as a changing and speaking entity within our contemporary production of subjectivity? What triggered Guattari's interest in animist cosmologies in Brazil and Japan? How did the practices of *institutional psychotherapy* invented by Tosquelles during the Second World War and the cinematic and cartographic projects of the Research Group Fernand Deligny relate to philosopher and psychiatrist Félix Guattari's research on the notion of animism? And how does a

² François Tosquelles, *Le vécu de la fin du monde dans la folie. Le témoignage de Gérard de Nerval* (Grenoble: Edition Jérôme Millon et Jacques Tosquellas, 2012), p. 198, my translation.

³ François Tosquelles in *Déconnage* by Angela Melitopoulos and Maurizio Lazzarato (2011). An archival survey on an unedited video interview recorded by Jean-Claude Polack, Danielle Sivadon, and François Pain in Paris in 1985.

⁴ Gero Genosko, *The Guattari Reader* (Oxford: Wiley-Blackwell, 1996), p. 11.

contemporary media practice of mapping relate to the idea of a *machinic animism* and how can we understand it as a 'migrant work'? These constitute the key questions of my dissertation project as a theoretical and practical enquiry.

This reflection on *geo-psychiatry* as a form of migrant work and the concept of *machinic animism* as a trans-human reality of the human psyche and its bodily limits contextualised the ways of meaning of concepts like the *rhizome*, *assemblages* or the *disjunctive synthesis* from *A Thousand Plateaus* and *Anti-Oedipus*. Their itineration from psychiatry and philosophy to anthropology and the arts, are transposed from the milieus where they emerged into new contexts. This thesis discovers the conceptual inventions within their praxis of political resistances among a heterogeneous and fluctuating group of people in the *institutional psychotherapy* of Saint-Alban, La Borde and in the Cevennes where the Research Group Deligny worked. It follows how these ideas migrated from their *politics of experimentation* in psychiatry to an activist and theoretical approach of a critical anthropology to a *geo-philosophy*. It debates ideas of *perspectivism* and *multi-naturalism* in contemporary anthropological studies building on the argument that animist cosmologies of indigenous people that were transmitted in anthropological writings were conceptually inscribed into the philosophical and political folds of *A Thousand Plateaus*. I argue that this reverse process does intensify and multiply today's machines of a visual, digital culture. Finally, this volunteers for another way of meaning for an activist approach within a discussion about the *autonomy of migration* and its existential practices in the arts intervening in today's fabrication of the social-political body. Guattari's interest in animist cosmologies for a critique to the globally enacted normative production of subjectivities resonates with the anti-colonial and indigenous struggles based on another comprehension of corporeity that refuses subject-object, nature-culture divisions.

Guattari's summoning of animism (he goes so far as to say that it would be necessary to temporarily pass through animist thought in order to rid oneself of the

ontological dualisms of modern thought) does not signify in any way a return to some form of irrationalism. For the anthropologist Eduardo Viveiros de Castro, expert on the Araweté in the Amazons, this conception of subjectivity is completely materialist, even permitting a renewal of materialism. This thesis elaborates Castro's *Metaphysical Cannibalism* reconnecting theoretical concepts of the cosmologies of the Araweté to the *becoming Indian* of Deleuze and Guattari's concepts of *multiplicity* and *disjunctive synthesis*. The animism that Guattari claims to represent is not at all anthropomorphic, nor is it anthropocentric. The central concern is one of animism which one could define as *machinic*. In Western philosophy there are traditions of thought (neo-platonic, monadological, from the infinitely small to the infinitely large—Leibniz, Tarde) which can coincide with the cosmologies of animist societies in certain places. Guattari was convinced that we should look to animism as a temporary, necessary return of a subjective mode, in order to overcome and to delimit the ontological tradition of modernity that separates subject/object, nature/culture, human/animal, human/ non-human, life/ non-life, matter/ soul, sign/thing, and the individual from the collective.⁵ These dualisms became the main sources of most of the political, ecological, social, scientific, and aesthetic problems of our times. Guattari observed that 'there has been a sort of de-centring of subjectivity' by separating subjectivity not only from the subject-person, but also simultaneously from the human.⁶ There are many types of alliances that de-centre our subjectivity from the production of the self. These include alliances to machines, to non-human entities, to animals, plants, and other bodies. Transplant, trans-human, and trans-machinic subjectivities are part of this de-centring.

I start my argumentation with François Tosquelles' psychoanalytical method named *Déconnage* explained as an analytical tool that operates from an outside, always foreign position to the field. *Déconnage*—literally translated as fooling

⁵ Piotr Kowalski, 'Entretien avec Félix Guattari', *Chimère*, 23 (1994), p.2. http://www.revue-chimeres.fr/drupal_chimeres/files/23chi06.pdf [accessed 30 December 2015].

⁶ *Ibid.*, p.2.

around—is a form of listening and intervention understood as an associative dissociation, an interruption that relinks statements on a-signifying levels such as the voice melodies or the psycho-motricity expressed in physical gestures. The art/research piece *Déconnage* presents the history of the revolutionary psychiatrist Tosquelles as the inventor of institutional psychotherapy in Saint-Alban, i.e. the history of the first open psychiatric asylum in Europe. The video installation *Déconnage* is itself achieved by performative speech acts inviting philosopher Elisabeth von Samsonow and psycho-analyst Jean-Claude Polack into an experimental setting of an archival survey. It functions as a kind of live editing process that expands raw materials of a video interview of François Tosquelles recorded in 1985 with actual theories on feminism, philosophy, psychology and in the written chapter with my comments on the *autonomy of migration*. *Déconnage* becomes a psychoanalytical art practice for an audio-visual research. In a next step I continue to unfold the cinematic practises of the documentary films of the Research Group Deligny in the 60s and 70s. They were mapping the itineraries of neuro-divers youth in the experimental milieu of their research that Deligny did set up for a study on non-verbal communication in the barren landscapes of the Cevennes. It resulted in a famous mapping project that inspired the concept of the *rhizome* but also a practise of an artistic research that radically established itself in France. It reports on the French camerawomen Josée Manenti who inhabited the research environment with her 16 mm camera what lead to Deligny's term *camere* as a form of image production embedded in the daily life of the Research Group. This praxis became a principle of organisation for the research itself. Finally, I unfold the many plateaus of the audio-visual multi-channel video installation *Assemblages* about Guattari's interest in animist cosmologies that traces his travels from France to Brazil in the 80s. His visits resulted in a great influence into Brazilian movements informing psychiatry, philosophy, anthropology and the arts not only in Brazil but also more generally in what is called the Global South. In the video installation *Assemblages* Guattari speaks about his utopian dreams in which cultural practices in the Global South that were not yet captured by the globally

distributed normative subjectivities could transform normative subjectivities from the Global North. In *Chaosmosis* and many other publications he refers to Candomble or Capoeira as practises of animist cosmologies that can be seen as models of a subjectivity building that can be folded into our existence.

Finally I evaluate the anthropological approaches of Castro, Samsonow and Barbara Glowczewski in relation to the concept of *machinic animism* requisitioning the meaning of a technophile conception in animist and totemist landscapes of knowledge that I find important for the expansion of ideas in the debate about the *autonomy of migration* and their contemporary activist artistic practices. This thesis explores artistic tools that speak in formations within acts of enunciation. Statements are reflected back through contextualising the debates on psychiatry in the 20th century that emerged with forms of *biopolitics* and *noopolitics*.⁷ The thesis follows *lines of flight* that identify the claims for a 'human right' for mobility to Guattari's ecology of the mind. For the institutional psychiatry mobility was not just a human right but also a medical right. Without mobility, without vagrancy, or at least the free choice deciding where we can 'put our foot', where we can direct our meaning, our mind is fixed. Without mobility we are repeating patterns of thought which symptomised a psycho-pathological condition for Francois Tosquelles.⁸ Escape routes are both, physically and mentally fundamental for the re-construction of our subjectivities against identity politics and fixing machines of the modern states. Guattari situates the normative powers in the collective unconscious as politics.⁹

⁷ The Noopolitics is a specific form of power in our societies, which aims to modulate and control our body - brain. It involves our memory and attention; it intervenes as a technology operating with duration trying to neutralised the event and creation; it is an instruments to build desires, emotions and beliefs. The technologies of the Noopolitics are television, the Internet, movies, that is to say technologies that act at a distance from one brain to another brain that we have defined in *Videophilosophy* as technologies that crystallised time and causes interference on our faculties of memory and attention. (My translation from an unpublished manuscript by Maurizio Lazzarato). See also Maurizio Lazzarato, *La politica dell'evento* (Cosenza: Rubbettino, 2004).

⁸ Tosquelles in *Déconnage*, see Annex 1.

⁹ Félix Guattari in the documentary film *La Borde ou le droit a la folie* by Igor Barrère (Paris: Institute de l'Audiovisuel, 1977), see Annex 2. (Guattari often criticised Freudian approach of the unconscious in his books and also in interviews.)

Guattari was interested to look back to ‘an animist conception of subjectivity, to rethink the Object, the Other as a potential bearer of dimensions of partial subjectivity, if need be through neurotic phenomena, religious rituals, or aesthetic phenomena for example.’¹⁰ *Partial subjectivity* can be understood as a dividual articulation or in negative terms as the inability to dissociate an individual statement from the collective assemblage of enunciation. For example, in the debates around artistic works a negative interpretation of a collective assemblage of enunciation is valued as an object-related expression rather than an expression of a social relation.

A re-composition of our subjectivity that is freeing us from the modern divisions with that we are internally ruled can be build with creative practices working with collective assemblages of enunciation in rituals or other creative group activities. They intervene on a micro-political level in the internal workings of *noopolitics*. Creative practises always carry a transversal potential with them that is not only healing the singular but also the social body. They act within the *noopolitics* of the future. Creativity is necessarily linked to a process based apprehension of how a world is produced. Art becomes the workshop for the production of aesthetical paradigms that will become functional in fields of politics and science. Its conceptual and aesthetical tools are intervening in collective assemblages of enunciation as transversal actors that harmonise the arrangements, communicate between human and non-human live.

In his essay *Machinic Heterogenesis* Guattari resumes that *machinic* means more generally a relation to the exterior—which he defined as an allopoietic relation to the exterior. To clarify the nature of the machine, Guattari refers to the work of the biologist Varela who distinguishes two types of machines: allopoietic (*allopoiétique*) machines which produce things other than themselves, and autopoietic (*autopoiétique*) machines which continuously engender and specify their own

¹⁰ Guattari in *La Borde ou le droit a la folie*.

assemblage. A relation that serves to what is outside (*allos*, ‘other’ or other than themselves) which means an exteriority is *machinic* because it is triggered by systemically repeated events coming from something other than themselves. This machinic form is transversal, it transgresses all subject-object definitions between the human/human, human/non-human, between things, or between the social relations within a social fabric. Guattari’s understanding of this automatised relation has led to the formulation of a complex political theory in which media appears as inhabiting a crucial position: How can we understand singularity within the production of group subjectivities that comes about through the aesthetic paradigm acting within media technologies? How can we define autonomy, singularity and the act of creation in a contemporary condition that is increasingly connected through media? Guattari’s vision of a machined life that transgresses all aspects of production, affects, and desires was not a dystopia. *Machinic* enslavement was not the same as the subjugation to a social hegemony. The dialectical opposite of the *allopoietic* term, the *autopoietic* form—a directional that explains the autonomy of forms of life—was not the utopian counterpart to *machinic* enslavement. Referring to Francesco Varela’s study on biological forms, the autopoietic designates that there must be autonomy in life that shapes, defines, and forms every living entity in a way that it will not decompose, die, or lose its form as long as it is alive.¹¹ While Varela reserves the *autopoietic* and *allopoietic* term for the biological domain in reproducing the distinction between living and non-living Guattari extended them to social machines, technical machines, aesthetic machines, crystalline machines. What are we to understand by machinist animism? The concept of a machine (and later of assemblage), which allows Guattari and Deleuze to free themselves from the structuralist theory, is not a subgroup of technique. The machine, on the contrary, is a prerequisite of technique.

¹¹ Guattari writes: ‘Francisco Varela characterises a machine by the set of inter-relations of its components independent of the components themselves. The organisation of a machine thus has no connection with its materiality. He distinguishes two types of machines: allopoietic machines which produce something other than themselves, and autopoietic machines which engender and specify their own organisation and limits.’ Félix Guattari, ‘Machinic Heterogenesis’, in *Chaosmosis* (Bloomington & Indianapolis, 1995), p. 39.

Just as social machines can be grouped under the general title of Collective Equipment, technological machines of information and communication operate at the heart of human subjectivity, not only within its memory and intelligence, but within its sensibility, affects and unconscious phantasms. Recognition of these machinic dimensions of subjectivation leads us to insist, in our attempt at redefinition, on the heterogeneity of the components leading to the production of subjectivity.¹²

Through the proliferation and the hybrid state of *autopoietic* and *allopoeitic* relations, as Guattari argues in his book *Chaosmosis*, interiority or exteriority should no longer be defined through concepts of the self or the individual. He fostered the diagrammatic functions in the cosmologies of non-Western cultures in order to establish another approach to a more complex model of the production of subjectivity, which he identified in 'archaic societies that are better equipped than the White, Male and Capitalist subjectivities to produce a cartography of this multi-valence alterity' because 'contemporary machinic assemblages have even less standard univocal referent than the subjectivity of archaic societies'.¹³ In Guattari's opinion, animist cultures were more apt to deal with the notion of multiplicity, or, to say it in other words, the notion of multi-valence in the contemporary transformation of a production of subjectivity that is intensified by the proliferation of machines and machined social relations.

The term animism contains a broad and conflicted field of discussion because of the historical weight it carries in the fields of anthropology and psychology, from which it emerged. Defining animist cultures as the Other to the White, Male and Capitalist subjectivity is of course itself a violent process of naming and generalising that refers back to a machinic function of White, Male and Capitalist subjectivity. But it is also an as-of-yet unclear denomination, partially owing to the fear of engaging the endless and undetermined zone of arguments that defines the merits and the failures of anthropology within a given cultural setting. Johannes Fabian has shown in his radical epistemological critique of anthropologist writing *Time*

¹² Guattari, *Chaosmosis*, p. 4.

¹³ *Ibid.*, pp. 45-46.

and the Other that it was primarily the naturalization of time in anthropological studies that took the time model in the theory of evolutionism as a 'crucial epistemological stance' in their studies.¹⁴ 'They spatialised time [...] visualised evolution not as a chain of being, but as a tree' and produced a 'taxonomic approach to social-cultural reality.'¹⁵ Anthropology was manufacturing the Other in the colonial enterprise. Johannes Fabian's meta-study on anthropology meticulously focuses on the temporal concepts as categories of Western thought in anthropological studies that could not think the dimensionality of time and space differently from their own cultural background.

Animism is a container term. It is a general category that 'can hardly be disentangled from pejorative colonialists associations' induced by the psychological imaginations of its time.¹⁶ But animist cosmologies act reversibly as a *geo-psychiatric war machine*, they mirror the colonial state with a cosmological resistance that relates all the producing suppliers of a society against the state and its exploitative colonial economy.¹⁷ Reflecting back the colonial gaze is identifying the violent colonial setting of modern divisions and otherings. Within and against the colonial gaze animist cosmologies act as a molecular, multivalent denomination. Anthropology on the other side, makes the desire of serious and disciplined studies a critic of how a view point is positioned in locality. 'If one compares uses of Time in anthropological *writing* with the ones in ethnographic *research* (s)he discovers remark divergence.'¹⁸ Johannes Fabian resumes his study on the methodologies of anthropology as a *schizogenic* use of Time, that emerged as a quality of state distributed 'unequally among human populations of this world'.¹⁹

Priority was given to the study of specific cultural identities understood as the outcome of processes of interaction between a population and its environment.

¹⁴ Johannes Fabian, *Time and the Other* (New York: Columbia University Press, 2002), p. 16.

¹⁵ Ibid. p. 15.

¹⁶ Isabelle Stengers, 'Reclaiming Animism', in *Animism, Modernity through the Looking Glass*, ed. by Sabine Folie, Anselm Franke (Vienna: Generali Foundation, 2012), p.183.

¹⁷ I refer here to the concept of war machine developed by Félix Guattari and Gilles Deleuze in the chapter '1227: Treatise on Nomadology—The War Machine', in *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987) pp. 351 - 421.

¹⁸ Johannes Fabian, *Time and the Other*, p. 21.

¹⁹ Ibid., p. 23.

Emphasis on real space (ecology) precluded concern with temporal grading of societies on evolutionary scales according to postulated general laws.²⁰

Depending on the perspective of the viewer the culture of the general laws of their temporality changes. In my understanding even locality cannot simply be called geographic, because geography means mostly to adapt the objectifying, metric culture of fixing spatial structures from a single point of view. (The desire of Humboldt to measure the world from a single point of view and a modern algorithm was often debated as the scientific believe system of the measurability of everything of Galileo Galilei).²¹ Many critical anthropologists have aimed for a different evaluation of time-space, owing to work that breaks with the uni-dimensionality of geometric cultures and mono-logical temporalities. They counter the apprehension toward the possibility of thinking space-time and its transforming realities as perceived through different perspectives and temporalities and, as we will see in the art works of the Research Group Deligny, as a contemporary, pre-historical, mythical common ground for all engendered diversity of living entities. Castro summarised his experimental anthropology as ‘a number of theoretical perspectives and descriptive techniques [that] have only recently lost the whiff of scandal that once surrounded them in anthropology, and are now forming a rhizome with the Deleuzo-Guattarian corpus from 20 or 30 years ago’, being a potential that will intervene in those *noopolitics*.²²

Through this practise-led audio-visual research and its form of a *machinic animism* in reverse, I want to expand technical systems of fixing the spatial relations between the viewer and the viewed image that emerged from mass media industries as a tool and method of territorial marking and military control to a more dynamic gaze. The video installations operate with multi-screens as forms of layering multiplying the narrative interpretations into a plurivalent grid. The geometric

²⁰ Johannes Fabian, *Time and the Other*, p.19.

²¹ ‘Alles Messbare messbar zu machen’ ist auch das Credo Humboldts. See Eberhard Knobloch, ‘Alexander von Humboldt und Carl Friedrich Gauß – im Roman und in Wirklichkeit’, *Internationale Zeitschrift für Humboldt Studien*, XIII 25 (2012), p. 83. < http://leibnizsozietaet.de/wpcontent/uploads/2012/11/07_knobloch.pdf > [accessed 3 January 2016].

²² Eduardo Viveiros de Castro, *Cannibal Metaphysics*, (Minneapolis: Univocal Publishing, 2014) p. 103.

space is usually propagated with normative languages of mass media as a hegemonic culture of scale and distance. A metric and measurable apprehension of space and scale becomes the only objective device to understand geography. It fixes our imagination of borders and apprehensions of locality and cultural diversity every day anew. The revolutionary practise of *geo-psychiatry* defines locality not as fixed, but as a living and thus *autopoietic* relation, a symptom in a terrestrial milieu emerging through the motricities and the movement of bodies within an environmental field. Constantly activated, animated relations to the exterior (a constant framing of how we serve machined relations) by means of allowing a multivalent reading of expressions enter collective assemblages of enunciation. This multivalent dimension is both a permission to allow new constellations, productions, and expressions to form within *autopoietic* systems, as well as a revision of the historical definitions of how we think ourselves mentally and physically.

In contrast to *geo-philosophy*, *geo-psychiatry* argues less with transcendental arguments, than with the different conceptions of temporality in relation to their locality on earth, i.e. with the different conceptions of continuity and discontinuity that are produced during one's thinking in existence. The necessary step of considering discontinuity as part of continuity itself, not abstracting it as a deviation of differentiation, but introducing it as a-modal switch point, i.e. the a-modal switch in another mode of perception (becoming-animal, becoming-invisible) creates a line of flight from a system of control. It may be introduced as a possible *war machine* against the hegemonic power of standardisation. Guattari's critique to the mono-logical forms of objectification that as philosopher Isabelle Stengers claims, 'are entitled to decipher the demands of rationality and to rule over everybody else's beliefs' are founded on the deconstruction of the Western, bourgeois ideology of individuation.²³ One of Guattari's central political-philosophical strategies was to explode the unity of the individual and collective

²³ Stengers, 'Reclaiming Animism', p. 37.

subject inscribed in occidental culture by detaching subjectivity from human individuation. His challenge was to escape from the established subject/object and nature/culture oppositions, which make humans the measure and centre of the universe by creating a hierarchical taxonomy of subjectivity and cultures, differentiating humans from animals, plants, and rocks, as well as from machines and mechanics.

In Guattari's work subjectivity loses the transcendent and transcendental status that characterises the western paradigm. Guattari's thought and that of animist societies can find common ground in an understanding of subjectivity that has heterogeneous, polyvalent, and multiple ways of producing meaning. In the cosmologies of non-western cultures that Guattari referred to as archaic societies, another approach to a more complex model of the production of subjectivity is emerging that is more apt at dealing with the notion of multiplicity intensified by the proliferation of machines and machined social relations. The animist models are better equipped because 'contemporary machinic assemblages have even less standard univocal referent than the subjectivity of archaic societies'²⁴. A form of *machinic animism* is thus central to the emerging aesthetic paradigms in an increasingly affirmative culture of connectivity between techno-allied bodies. More and more interlaced levels of automatised and creation impinge on the importance of diagrammatic functions, such as mapping. And within this dynamic, the manifesto *A Thousand Plateaus* embeds a conceptual tool box that partially was elaborated through the inventions of a political experimentation in the milieu of the *institutional psychotherapy*—or to say it perhaps with an altered Guattarian refrain—*machinic animism* integrates a matter of knowledge, a schizophrenic capitalist relation affecting our creative faculties, that transfuses transversally in *World Integrated Capitalism*.²⁵ In migration the important use of connectivity of

²⁴ Félix Guattari, 'Machinic Heterogenesis', pp.45- 46.

²⁵ The term World Integrated Capitalism was invented by Guattari in order to name the take over of Western Capitalism after the failures of socialism. 'But it is becoming increasingly evident that the failure of socialism is also an indirect failure of the allegedly liberal regimes which lived in hot or cold symbiosis with it for decades. Failure in the sense that Integrated

micro-media quasi invites a proposal that makes *machinic animism* a promise that is encountered everywhere else within the daily use of techno-media. But it is also clear that micro-political promises inherent in powerful alternative media are seen as being already captured in the making of today's *World Integrated Capitalism*.

Capitalist societies produce both a hyper-valorisation of the subject and a homogenisation and impoverishment of the components of its subjectivity, which are parcelled out into modular faculties such as reason, understanding, will, and affectivity, all governed by norms. It is within the framework of Guattari's search for a new definition of subjectivity that could escape the capitalist enterprise, that the reference to animism and the techno-scientific dimension of a *machinic animism* is made and from which I draw my conceptual resources within this dissertation project.

Structure

This thesis is structured in three chapters. **Chapter One** of this thesis, on the practise-led archival survey of *Déconnage* will examine the story of the condition of escape for the anarcho-syndicalist psychiatrist Tosquelles during the war and how this led to his invention of the non-identitarian model of *institutional psychotherapy* in Saint-Alban. With the ideas of Samsonow, who comments in the archival survey *Déconnage* on Tosquelles's statements, we now follow her post-feminist transposition that connects the inventive mode of Tosquelles's *migrant work* to her thesis of *Anti-Elektra*. Tosquelles anarcho-syndicalist convictions play the card of the *migrant work* as a mnemo-technical freedom achieved in the off-space of the Oedipal drama. Her deconstruction of the Greek narrative of Elektra as a 'literary

World Capitalism – though it has managed to guarantee sustained economic growth in most of its citadels (at the cost, it's true, of considerable ecological devastation and ferocious segregation) - is not only incapable of releasing Third World countries from their impoverishment, but also because it has nothing to offer other than very partial answers to the huge problems assailing the Eastern bloc and the USSR, thus exacerbating the bloody inter-ethnic ordeals from which the recurrently appears to be no way out.' Félix Guattari, 'The ecosophic object', in *Chaosmosis*, pp.122,123.

stratigraphy of elder sediments' of totemism advances a feminist techno-philosophical approach that mediates a totemic mnemo-technique building the social fabric of totemic societies.²⁶ 'The totemic commandments of exogamy are related to this mnemonic difference of psychical antiquity to the prehuman motherhood'.²⁷ The outside, the strange, the exterior or that what could be called the *exo-level* in a *schizogamic* body-to-body relation is external to oneself and thus defining the self through a genealogical mnemological difference. The Mother Earth becomes a mnemo-technical planet that always produces new growth and other economical conditions that Samsonow thinks in her book *Anti-Elektra* along with Deleuze and Guattari's *Anti-Oedipus*.

The archival survey of *Déconnage* is assembled anew with my own arguments. It posits the concepts of a *collective assemblage of enunciation* in relation to the aspect of animism and to totemism that also emerge in a contemporary, nomadological condition in migration. Tosquelles's proclamation of the right of vagrancy is set in relation to the *autonomy of migration* referred to in the book *Escape Routes: Control and Subversion in the Twenty-First Century* by Dimitris Papadopoulos, Niamh Stephenson, and Vassilis Tsianos. They engage in the political theory of the *autonomy of migration*, which demonstrates and philosophically anchors the escape routes from the society of control within a capitalist history of globalisation and neo-imperialism. A landscape, as opposed to a territory, is not an objective or measurable plane but a formation of information embedded in material expression. The outside is not a set of geographic measurements determined by Western science, but it is continuously transforming. It is a moving formation between humans, non-humans, animals, plants, skies, underworlds, seas, and landscapes into which life is projected and stored. It is relational, dynamic, and psychic. This model of resistance can be detected in Guattari's schizo-analytical model of subjectivity in which he reads the environment as a social, mental, and economic

²⁶ Elisabeth von Samsonow, *Anti-Elektra: Totemismus und Schizogamie*, (Zürich/Berlin: Diaphanes, 2007), p. 71, my translation.

²⁷ *Ibid.*, p.71.

network whose virtual potential can be triggered in order to de-centre our perception. We are constantly expressing this dynamic as an enunciation of the self, but this self is rather the expression of a relation that acts between human and non-human perspectives.

Before reiterating Guattari's interest in animism, I propose a detour back in time to the grand influence of the migrant work of Tosquelles. Tosquelles first invented the conceptual matrix of La Borde in the asylum of Saint-Alban in the Cevennes in France in the midst of the Second World War. He thought the role and function of the institution of psychiatry as a milieu—a force field for experimental processes of communication—in which the cultural and territorial conceptions of the unconscious could be analysed and decoded.

The reform of the asylum was a question of survival, enabling psychiatric patients, communists, and members of the French Resistance, as well as artists, intellectuals, and philosophers to work, and to escape the extermination politics of the Nazi regime between 1942 and 1945. Patients and political refugees working as staff in Saint-Alban precisely analysed the field—the economic, social and geographic environment around Saint-Alban from all perspectives. Mapping the region of Lozère anew, reconnecting and re-activating the labour capacities of the psychiatric patients, who until then had been forced into inactivity in the formerly enclosed asylum, connecting them to the exhausted producers and farmers who worked the land around the asylum—these activities formed the new grid which re-organised the psychiatric approach and all existential levels in the asylum Saint-Alban. Tosquelles tore down the walls of psychiatry as a whole and thus redefined the borders of the asylum and mental illness every day.

He analysed the effects that unpredictable events such as the war had on the psyche. As a psychiatrist he saw that 'one is made up of pieces and [...] that every being is composed of a juxtaposition of all these vectors. [...] He says that it never results in what one could rightly call a structure. Rather, it is a montage that can be

modified in time.²⁸ Tosquelles's strategies successfully countered the mortifying plans of starving psychiatric patients to death during Nazism, which led to the deaths of 40,000 patients in other psychiatric asylums in France. His multi-dimensional analysis, based on the diverse perceptive modes of all actors involved—from the perspective of the farmer, the patient, the artist—allowed for the drawing of *escape-lines* in the territory around Saint-Alban. The field analysis of Tosquelles understood how different modes of physical itineration in a territory related to diverse temporalities of perception. Alliances and co-operations created an informational network, which became a zone of visible and invisible points in a landscape, a camouflage tricking the binary modes of perception of military control of territory.

The daily discussions between the patients and the therapeutical staff in Saint-Alban (including Lucien Bonnafé, Paul Balvet, André Chaurand, and others who were also members of the French Resistance) inspired the formation of the so-called Société de Gevaudon, which initiated a new practise they called *geo-psychiatry*. The Société of Gevaudon transposed the myth of the beast of Gevaudon—a wolf-dog hybrid that had monstrous features and was accused to have killed many inhabitants in the region—onto a less official mission that consisted in organising the passage of illegal 'passengers' to the free zones in France. Paul Eluard, Tristan Tzara, and the philosopher Georges Canguilhem took part in this mission. The name Société of Gevaudon alludes to an animist, territorial understanding that reminds us that daily life in a psychiatric institution is inhabited by all sorts of myths. The asylum was a protected and a limited space at the same time. The question of how to open the zones and sectors of the asylum to the outside world was a matter of a psychiatric experimentation and of political survival. Seen with the eyes of an animal, the Société de Gevaudon explored the larger surroundings of the asylum as a zone of resistance and enabled the renewal of the institutional

²⁸ Jean-Claude Polack in *Déconnage* by Angela Melitopoulos and Maurizio Lazzarato (2011). An archival survey on an unedited video interview recorded by Jean-Claude Polack, Danielle Sivadon, and François Pain in Paris in 1985, see Annex1.

inside of the psychiatric asylum. The perspective and the position of all actors in the clinic was discussed and re-organised continuously. Within the planning of a grid of organisation of works to be done, different tasks were distributed to everybody who lived in the asylum of Saint-Alban. Professionalism was more a problem than a solution. In those conditions the renewal of the institution made it necessary to invent collective forms of enunciation within diverse practises. The creation of the *clubs*, which were ateliers where patients made newspapers, paintings, theatre productions, allowed speech and articulations to emerge not just as a collectivity of humans, but always as the expression of a greater alliance of humans with animals, plants, skies, and with the psycho-geography of the land itself. *Geo-psychiatry* implied an analysis of the field, milieu, and territory as a potential to reposition one's own point of view in an imposed process of de- and re-territorialisation. What defines the production of subjectivity in a controlled state was debated simultaneously as a model of resistance, as a capture of the mind, as the marker system of a territory. Vital alliances between the mad, the poet, the farmer, the patient, the therapist, and so forth became the relational material for a new institutional approach to psychoanalysis. The permanent coding and recoding of the functions of the psychiatric institution required an active agency through processes of de-colonising the mind from its learned habits. Assemblies and assemblages, or as Guattari would say, *l'agencement collective d'énonciation*, became the social machine transforming the psychiatric asylum of Saint-Alban. What emerged as *geo-psychiatry* was a form of *migrant work*, a new collective practise of psychiatry that founded the model of the institutional psychiatry under the influence of Tosquelles's experience of health cooperatives in Catalonia and the experimental psychoanalytical approaches in times of war.

Chapter Two is dedicated to the great art works of the Research Group Deligny, who pioneered the concept of the rhizome as a visual, artistic experimentation within the therapeutical framework that was created by the research group with and around Fernand Deligny in the 1960s. It looks into two major documentary

films—*Le moindre geste* and *Ce gamin, là*—both shot and edited collectively by a group of filmmakers as part of the French documentary film movement *cinéma vérité*. Deligny’s framework between artistic research and science signals questions that are settled within the context of *neuropolitics*: How do different modes and worlds of perception express themselves between autistic children and their therapists in the social framework of a milieu? Based on this investigation of the *neuro-untypical* abilities of autistics it becomes clear that it is about the ability ‘to pay equal attention to the full range of life’s texturing complexity’²⁹. And, as is often likewise in art, to obtain ‘an entranced and unhierarchised commitment to the way in which the organic and the inorganic, colour, sound, smell, and rhythm, perception and emotion, intensely interweave into the “aroundness” of a textured world’, which ‘becomes alive with difference’.³⁰ In 1967, Deligny, the so-called poet of autistics, starts to map the pathways, that is to say, the paths of autistic children in a free environment. He wanted to exchange the I-you-he-she-it pronouns of the French grammar of his language with the usage of the infinitive. Autism became his model for living ‘an anonymous existence on the edge’, which would ‘stubbornly resist’ the subjugation of the ‘symbolic domestication of thinking through language’.³¹ The film *Ce gamin, là* by Renaud Victor, Deligny and many others presents the documentation of this extensive investigation of non-verbal language in an environment nearby. Excerpts from this work challenge the opening sequence of the video installation *Assemblages*.³² The barren landscape of the Cevennes appears in the film as a landscape without place, as immediate environment, as *milieu*. Later, with Deleuze and Guattari, the concept of *milieu* acquires the meaning not only of place but of a rhythmic event of its

²⁹Ralph Savarese as quoted in Erin Manning and Brian Massumi, ‘Coming Alive in a World of Texture’, in *Dance, Politics & Co-Immunity, Current Perspectives on Politics and Communities in the Arts Vol. 1*, eds. Stefan Hölscher, Gerald Siegmund (Berlin: Diaphanes, 2013), pp. 73-96. See also see Ralph Savarese on the concept of ‘aroundness’ in autism, particularly in regard to the poetry of Tito Mukhopadhyay in his forthcoming book *A Dispute with Nouns, or Adventures in Radical Relationality: Autism, Poetry, and the Sensing Body*.

³⁰ *Ibid.*, pp. 73-96.

³¹ Sandra Alvarez de Toledo, ‘L’inactualité de Fernand Deligny’, in *Fernand Deligny, Oeuvres*, ed. Sandra Alvarez de Toledo (Paris: L’Arachnéen, 2007), pp. 21-37, my translation.

³² The video installation *Assemblages* was realised in collaboration with the philosopher Maurizio Lazzarato in 2010. (See acknowledgements.)

territorialisation. Deligny becomes the medium of this continuously reconstituting *milieu*, writing his observations in the margin of the map, taking part in film shootings, speaking in infinitives in front of the camera. He is no longer the scriptwriter that analyses and interprets the object of observation. He is part of a network or collective, researching the failure of spoken language. In western history, the inability to speak has been always a reason to classify mute, wordless humans as non-humans or animals, and, according to anthropologist Barbara Glowczewski, to prohibit them from developing their own gestural language, as the Vatican prevented deaf-mutes from doing so during the Enlightenment. For Deligny, non-verbality is an act of resistance and a political act, because ‘language makes from us what we already are’.³³ It is language, ‘with which we have altered our view and don’t see what the language we have inherited as culture is blocking’. It makes a ‘body that is common to all’ disappear, a body, ‘that is neither one nor the other’.³⁴

The Research Group Deligny mapped the wandering ways of *neuro-untypical* persons in the sparsely populated landscapes of the Cevennes. The maps display the itineraries of autistic children in the environment. They display the cartographic and cinematic folds of a research and life project that took over fifteen years and involved artists, therapists, researchers, and a group of young patients in a non-hierarchical organisation. Deligny’s pathways don’t create a geography, but delimit a space of action within a milieu, which however does not correspond to a territory. Within this *milieu*, place, objects, and communication signify a common, future possibility—a possibility of action. The function of the aesthetic paradigm in this contemplative framework revised the subject/object relation as descriptive system. The pathways of autistics later became relevant for the philosophical concepts of *rhizome* and *refrain*.³⁵ Moreover, they are currently fundamental to neurosciences and political networks. Sketching itineraries from different perspectives initiated a

³³ Fernand Deligny, ‘Nous et l’innocent’ in *Oeuvres. L’inactualité de Fernand Deligny*, p. 699, my translation.

³⁴ *Ibid.*, p. 699.

³⁵ Gilles Deleuze and Félix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987).

veritable new continent of understanding temporality and perception. Their practise was constructed around the 16mm camera, which lead to the term *camere* by Deligny. This was the beginning of process invented with a cinematic mode within psychotherapy that emerged later in the abstract concept of the rhizome in *A Thousand Plateaus*, authored by Deleuze and Guattari. The film *Le Moindre Geste* opened many debates and critical perspectives on the question of psychotherapy and autism. The potential of media as a non-verbal interface allowing the crystallisation of a multi-perspective assemblage was seen as new tool in psychiatry. Video documentations and film-making in the psychiatric field became a widespread practice in critical psychiatric movements of the 70s.

I would like to position *geo-psychiatry* as *migrant work* of the field analysis as a debate about the mnemonic function of images and as a *machinic animism* in political struggles of minorities. Their functions act transversally in the discussion of feminism, anti-colonialism, anti-psychiatry and institutional psychotherapy, and arts.

Chapter Three looks at Guattari's interest in animist cosmologies as a search for a fundamental critique of modernist concepts. Guattari explicitly avoids the western characterisation of animist cultures as primitive or irrational. His interest in animist cosmologies led him to explore aesthetic paradigms used to envision scale and space. He states:

It seems essential to understand how subjectivity can participate in the invariants of scale. In other words, how can it be simultaneously singular, singularising an individual, a group of individuals, but also supported by the assemblages of space, architectural and plastic assemblages, and all other cosmic assemblages? How then does subjectivity locate itself both on the side of the subject and on the side of the object? It has always been this way, of course. But the conditions are different due to the exponential development of techno- scientific dimensions of the environment of the cosmos.³⁶

³⁶ Guattari in Kowalski, 'Entretien avec Félix Guattari'.

That is to say that not only animate natures communicate with humans; so do technological and aesthetical machines, objects, and assemblages, allowing non-human vectors of subjectivity to enter into the transmission as well. This definition of communicative transversality as partaking in heterogeneous logics of human and non-human agencies is core to what is meant by the collective assemblage of enunciation (*agencement collective d'énonciation*)—or in a short and perhaps reductive form, an *assemblage*. Transversality enables the constitution of new continuities between diverse logics of various planes of consistency that can encompass breaks and ruptures. It is within this understanding of an assemblage as a collective form of articulation where the animist enunciation of the non-human enters the political arena.

The reception of Guattari's conceptual work especially in Brazil through Suely Rolnik's publication of his lecture tour, and through the subsequent influence of his theories on critical, contemporary theory in the Global South, teamed up with the political and cultural battles against colonialism and its contemporary forms of *World Integrated Capitalism*. The negotiation between animist and totemist cosmologies is later conducted as an anthropological debate. But the relation of these concepts to Guattari's visionary concept create the nodal point of a rhizome between theory, practice, and the history of an anti-colonialist praxis that becomes a 'permanent decolonisation of thought', as Castro calls it. The question about the definition of the outside, the *exo-plane*, the exterior space, which is claimed to be an interior space, namely the *schizogamic* space of the earth, is decisive for this elaboration. Between animist and totemist theories political problems emerge that urgently need the image of the earth as common interior space: the relation between the production of subjectivity and their earthly spaces (the definition of an *exo-place*—what is an exterior?) integrates the idea of freedom of movement as fundamental condition or as right for an autonomy of freedom of movement for the deterritorialised, migrant masses without right or country.

In fact, this also means that an autonomous place of decision needs to be inserted

between the actual, materialised, and automated power relations and their geographically located, diverse cosmological images and abstract ideas. Animist and totemist ideas can be transferred culturally, through which a recoding of what has to be defined as exterior can be worked on with different tools (totemism) and metaphysical concepts (animism). The relation between the movement of a critical psychiatry on the inside of colonial power and in its exteriors arrives at a common space of action. Hence it is correct to speak of a reversibility of positions, i.e. that the decolonising concepts that emerge from the cosmologies of animistic cultures are transferred, enter the global engine of our knowledge production. In doing so, *geo-psychiatry* should not engage in a subject-object oriented, scientific negotiation of the changing phases of an earthy matter through empirical modes of proof. It also should not only negotiate the political consequences of the technologies of the state of control, which renders the courses of our movement a priori predictable.³⁷ In contrast with the cosmological, transcendental framework of *geo-philosophy*, *geo-psychiatry* can propose a conscious, political recoding of automated, psychic transference patterns between the interior and exterior relations and between the definitions of the framework from human and non-human bodies. In other words, *geo-psychiatry* is a premonition of Guattari's manifesto *The Three Ecologies* and wants to intervene in processes of subjectivation that will follow the symptomatic appearances of global destruction. First, in the political-psychic demands for an *autonomy of migration* and secondly, as a recomposition of our subjectivities within the a-significant, subjective relations within any framework.

For Guattari, the potential to rethink the Other as a 'bearer of dimensions of partial subjectivity' was evidenced in his approach to psychiatry as it was realised at the clinic of La Borde, which was founded in 1951 by psychiatrist Jean Oury and himself.³⁸ La Borde was an open psychiatric hospital located in the French Loire valley that took an experimental approach to the organisation of all levels of the

³⁷ For example, the virtual spaces of a dynamic movement can be predicted with algorithms.

³⁸ Guattari in Piotr Kowalski, 'Entretien avec Félix Guattari', *Chimère*, 23 (1994)
<http://www.revue-chimeres.fr/drupal_chimeres/files/23chi06.pdf> [accessed 30 December 2015]

clinic, which became known as *institutional psychotherapy*. Being part of the anti-psychiatric movement this well known, more reformist approach of *institutional psychotherapy* discussed all relations between patients and staff permanently and whenever possible without hierarchy. By radically unmarking the role of the therapist, psychiatrist, and director, in relation to the *boarders* of the clinic, it was important to open all doors, to eliminate the prison-like conditions and spatial enclosures, to reorganise the work and the care.³⁹ The life within the psychiatric clinic of La Borde gained a new quality. In his daily work at La Borde, Guattari lived within the milieu of schizophrenic and neurotic phenomena where ‘things can express themselves, which would not be afforded expression elsewhere, because of the dynamic of closure of a sick person with their own body, with their problems, their families and their role.’⁴⁰ While Guattari’s works with Gilles Deleuze became a globally debated philosophical opera magna, he infused their political and public debates with many insights gleaned from daily life in La Borde. Guattari saw that ‘political problems have more and more a similar nature than the problems concerning the unconscious.’⁴¹ La Borde not only became famous as the locus for conceptualising an alternative psychiatric practice but even more so as the site of a ‘politics of experimentation’. It means how experimentation engages politics entirely. And this politics comes back to deal with what is called the a-significant.⁴² La Borde was an artistic and philosophic laboratory for the emergence of new subjectivities leading up to May 1968.

The industrial media as the glue that fixes relations between the viewer and the viewed is based on methods of geometric markings that is produced by users and applied in military control or territory. But if land is defined as a moving and living system that articulates itself on multiple levels and scales at the same time, then cosmologies of a living space found in different cultures of the world can be

³⁹ The patients in La Borde were called *pensionnaires*.

⁴⁰ Félix Guattari in *La Borde ou le droit à la folie*. (My translation.)

⁴¹ Ibid.

⁴² Eric Alliez in *Assemblages*. Interview by Angela Melitopoulos and Maurizio Lazzarato, see Annex 2.

considered as *war machines* acting across universal scales. *Assemblages of collective enunciation* understood as collective agency need visual culture for the mediation of their politics. Instead of identifying statements within an objectified geography, a multiplicity and perspectivism becomes part of a speaking environment. Visual culture, for example cinema or mapping, can be imagined as a potential tool for the decolonisation of our mind because it has the potential to de-territorialise a given normative grid of reading exteriority. It constructs a new approach to the multiple temporalities inhabiting the earth. Even though anthropology looked at visual culture as a looking glass of modernity onto other anthropological systems, differences on the notion of corporality and *neurodiversity* emerge as a return from the colonised to define the common base of a critical, de-colonising knowledge.⁴³ Other anthropological systems, differences on the notion of the corporality and neurodiversity emerge as a return from the colonised to define the common base of a critical, de-colonizing knowledge.

The “archaic” body is never a naked body. It is always a subset of a social body, interfused and branded by the markers of the socius, by tattoos, initiations. [...] But this body does not have individuated organs.⁴⁴

Animism in this sense is a subset of a social body as a potential of building alliances between the human and all kind of beings or things: the possibility of body-politics extending to matter politics by extending the body to an assemblage allowing possible alliances between human and non-human beings. It articulates through the itineraries of the escape routes of our bodily existence avoiding a normative grid. The potential alliances of its invisible politics or its *becoming-animal* in *A Thousand Plateaus* is thus understood as a political alliance, because it describes the non-normative social fabric of the minoritarian warrior in ourselves.

Geo-psychiatry is not just a technique of sensing territory, a system of creating new milieus out of the conditions of war and migration, but the political

⁴³ Title of the exhibition in the Generali Foundation in Vienna

⁴⁴ Félix Guattari in *Assemblages*. Private audio archive, Suely Rolnik, see Annex 2.

experimentation of an anarcho-syndicalist institution of psychiatry that resonates with the ‘society against the state’ as Castro names the organisation of the animist societies of the Araweté people in Brazil. For the Araweté

‘in the beginning we were all animals or pure matter and certain of us then became humanised then everybody is part of the world and we humans have a special materiality. What makes us human is our body, not our soul. Our soul is the most common thing in the world [...] from the general base of humanity or soul, through that we can communicate with all entities of the world’⁴⁵

Perspectivism is thus an organisation of a visual plane in one common world that connects different entities of beings through different body-eyes; Tosquelles’s theory of positionality as a relational politics certainly alludes as well to de Castro’s *perspectivism* that starts as a reversal of the western narrative of the human genesis.

The technique of creating alliances with an array of living entities in an existential situation is what the *boarders* in La Borde perfected as a result of allowing an alternative non-hierarchical organization of a psychiatric clinic. Excluded from the communication within the institutions of the academy, of medicine, and of education, the residents of La Borde were allied with all the Others on the front against the normative governments centred around white, male, western subjectivity. *Geo-psychiatry* started as a practice against Nazism, and was then adapted as an anticolonial strategy within institutional psychiatry, and discussed as a micro-political, anti-colonial strategy in Brazil for the decolonisation of the mind.

On the praxis of the audio-visual research *Assemblages*, *Déconnage*, *The Life of Particles*, *Two Maps*

The concept of the *assemblage of collective enunciation* (*agencement collective d'énonciation*) that Guattari propagated as a critical psychiatry in the clinic of La

⁴⁵ Viveiros de Castro in *Assemblages*. Interview by Angela Melitopoulos and Maurizio Lazzarato, see Annex 2.

Borde and in media-activist practises like the free radio movements in France was the starting point of this research that I realised in collaboration with the philosopher and sociologist Maurizio Lazzarato in 2010. We began our activist media practice in Paris already in 1991 during the Gulf War. Guattari supported our media activist group Canal Déchainé which we co-founded in Paris with a group of artists, journalists, filmmakers, and writers during the Gulf War, when the French government was in military alliance with the United States. Guattari saw the urgency to engage with autonomous productions and distributions of independent media groups as a form of enabling the development of heterogeneous subjectivities as a resistance against what he called *Integrated World Capitalism*. In our interview recorded in Paris in 1991, Guattari identified these zones of resistance against the uni-dimensionality of subjectivity in childhood, madness, art, and, what became a key question here, within the Global South:

Luckily there exist potential zones of resistance against the unidimensionality of subjectivity and I call this a possible heterogeneity of subjectivity. One of these zones is childhood for example, into which one escapes temporarily and succeeds in having diverse and substantial potentials of semiotisation in order to produce existence. Another zone of resistance is the moment of crisis for an individual person, it could be a negative, psychotic crisis, but it could also be a desire for creation and affirmation of existence. Other zones are communities of resistance or the refusal of social categorisation. So I wait in a utopian dream, that there are means of recomposition of subjectivity coming particularly from the Global South, with its considerable demographic expansion and all of the pressure that the South will deploy in direction to the North and from that point on it creates recompositions that are more ideological and militant for inflecting power relations on an international level from another direction for creating other voices of resolution not only in economical conflicts but also in inter-ethnic conflicts and all these situations, that nowadays is so monstrously displayed all over the planet.⁴⁶

This statement opens our audio-visual research project *Assemblages*. The recomposition of subjectivity from the Global South led us to the question of how to de-colonise the colonial gaze that was globally reproduced in the models of the psyche. After the end of the Brazilian military dictatorship in 1985 Guattari travelled to Brazil many times 'and discovered an exciting, new political vitality

⁴⁶ Félix Guattari in *Avez-vous vu la Guerre?* Interview by Canal Déchainé (1991), my translation.

[...]. The infancy of its new republic'.⁴⁷ His collaborations with Brazilian psychiatrists, activists, artists, and philosophers are outlined in the book *Molecular Revolution in Brazil*.

His travels guided us to the encounter of Suely Rolnik, Peter Pelbart, Janja Rosangela d'Aurajio, and Viveiros de Castro in Brazil. At the end of *Assemblage* Castro refers to the animist societies of the Araweté in Brazil as societies against the state. Back in Paris we researched the raw materials of the interview with Tosquelles's explaining his thinking and the bases of cooperation for the *institutional psychotherapy* at Saint-Alban that resonates with practises of Candomblé and Capoeira. It led us to the invention of poly-semic mapping techniques and cinema of the psychotherapist and poet Fernand Deligny which forms a second argument for the decolonising potential of visual culture and to its important effect for the conceptual thinking of the rhizome.

Our practice-led iteration of Guattari's interest in animism started in 2009 with a series of his citations in divers texts, interviews, seminars and symposiums. Between 2009 and 2011 we visited friends and collaborators of Guattari in Paris, Brazil and in Japan and discussed this short collection of citations of Guattari. His idea of a *machinic animism* was expanded in these conversations in relation to their professional fields and their geographical locations. His various trips to Brazil and to Japan resulted in an important encounter in both countries. In Brazil, Guattari met many political groups and participated with Rolnik in a series of lectures debating minority politics, which resulted in their common book *Molecular Revolution in Brazil* and an important audio archive. Guattari's position, explaining his view on the potential of micro-politics in a colonised society that is able to built molecular resistances and practices of de-colonisation, laid the fundament for a political debate that is still actual in Brazil. Coming from slavery resistance practices—for example Candomblé and Capoeira—we aimed to find methods of liberation

⁴⁷ Suely Rolnik, *Molecular Revolution in Brazil* (New York: Semiotext(e), 2007). The book is based on the audio recordings of debates on the role of psychology within the emergence of new movements in the cultural field, in the universities and in psychiatric institutions in Brazil.

from the oppressive psychological monotheist western European denominations. Candomble and Capoeira link music and dance with the project of an anti-colonial liberation movement starting in the milieu of the *free zones*, as a liberation from imposed norms and identities. They do so in a manner that is similarly suggested by the practise of institutional psychotherapy. Our trip to Brazil in 2009, following the routes of Guattari's itinerary, re-established a network of encounters in the 80s that has remained activated to this day. It feeds back Guattari's ideas on animist cosmologies and can be part of an indeterminate zone of arguments that build a reversible axis of resistance on a globalised and colonised Earth. In this sense, the outcome of this research is based on the audio-visual record of encounters and discussions in which the speech acts and its affections became a linking knot. The last part of this research retraces Guattari's voyages to Japan, a trip that brought us to Okinawa in the aftermath of the Fukushima catastrophe. This part of the research has not yet been evaluated in the written part of this thesis. *The Life of Particles* stands as important point of reflection for the development of future works that is part of a reflection that has just started this year.

The practise-led part of this audio-visual research has formed its own instruments. From non-linear editing to the multi-screen installation works, I believe that the arrangement of these technologies is producing its own form and content, its own heterogeneity of affects and conceptual tools. My more radical take on artistic form in regard to the content of these works is perhaps both, the most promising and the most difficult aspect of this arrangement. The *exo-level* or exteriority of these expanded cinematic settings is the result of referring to a radical laborious editing processes, a non-representative comprehension of an image from a position of someone who comes from outside and works on the level of micro-history by forming constellations. This poverty in connection to the potentiality of using optical tools and of reflecting on sound, voice, and concepts of music has formed my approach to invent my own formats of a cinematic display.

Since the end of the 1980s I explored the machinic function of analogue and digital media in video-essays. With a camera on the street in European cities, I started to develop a visual method of filming a mnemonic relation that I tried to make visible through editing. This crystallised at the end of the 90s into an important work about my own, fragmented, other history that was transported by the moving perspective of the foreigner—of refugees and migrants. In my video essay *Passing Drama* I engaged in a two-year long, non-linear, and experimental editing that processed image speeds for the expression of a mnemonic narrative on the transfer of my family's refugee narrative from one generation to the next. In my conversations with the sociologist and philosopher Maurizio Lazzarato for his book *Videophilosophy* (published in 1995), we elaborated the idea that video editing and video technologies simulate the mnemonic functions of the human brain.⁴⁸ 'Video is time', as Nam June Paik stated and a video image does not just represent the real but creates mnemonic relations that are essential in the production of everybody's daily existential territories. Migration produces a cartographic memory by passing through territories. The autonomy to move from one location to the next, to make a field analysis of what we can see, how can we intervene within these locations and what makes us decide to move further became formative questions for the films I was making. One could say that the *autonomy of migration* was, in my work, an autonomy from established methods in the cinema and arts. My artistic works have focused on a use of media emerging within a condition of migration that produces symptomatically different narratives because of the qualities of bodies and movements in places. The audio-visual research works presented here are an accounting of a networks of encounters emerging from these productions for many years.

Today I see this condition of building knowledge through the itineration of networks no longer bound to a general condition in migration or newer neo-

⁴⁸ Angela Melitopoulos, 'Before the Representation. Video Images as Agents in *Passing Drama* and *TIMESCAPES*', < <http://eipcp.net/transversal/1003/melitopoulos/en>>, [accessed 30 December 2015].

nomadic forms of a deterritorialised life, but perhaps more generally as a condition that shifts paradigmatically towards another understanding of time and space. Alluding yet again to Guattari's intuition that we will all go through a phase of animist subjectivity building as a result of the de-territorialising effects of capitalism. I may add that this has been the case for my own artistic practice since its inception. The theoretical concepts of Deleuze and Guattari have always played a fundamental role in my collaboration with Lazzarato, which started already in 1989 and resulted in several political video essays and documentaries as well as in theoretical discussions about film and video in relation to human memory, new narratives, and the role of film and video in the production of our collective and individual subjectivities.⁴⁹ I introduced Maurizio to the works of the art movement Fluxus, and in particular to the philosophical ideas of video-artist Nam June Paik who understood video technology as purely time-based technology. Paik's philosophy and Henri Bergson's ontology of time as matter and memory resonated with my own practice as a video artist mapping cartographies of my own mnemonic understandings of my world. What resulted in Lazzarato's thesis *Videophilosophy* and in my video-essay *Passing Drama* published in 1999, is the base for this practice-led, collaborative research on Guattari's idea of *machinic animism*.

The ideas and imagination in the speech acts documented in interviews as part of my work, is driven by attention to the non-verbal levels of intonation, gesture, and volume in the voice and body language. My methodology is to choose textual content from interviews, which in turn involves the analysis of the voice-melody. As in previous audio-visual work such as *Passing Drama*, I developed an editing strategy by structuring interviews through voice-melody. It is an artistic and subversive method of decoding meaning from narratives that corresponds to the realm of language and censorship, where these narratives are forbidden or hidden and over-coded by an official history. The voice-melodies allows the reconstruction

⁴⁹ Angela Melitopoulos and Maurizio Lazzarato, *Avez-vous vu la guerre?* (1991), 45 min.; *Midi à quatorze heure* (1994), 45min, *Voyages aux pays de la peur* (1990), 60 min.

of an erased history by contextualising meaning triggered by a striking melody of voice. This aspect of oral history transports text through voice and the combination of both (text and voice) makes it likely that the content will be repeated and distributed as a refrain again and again. In reference to Mikhail Bakhtin's statement about dialogism, the voice-transport animates the narrative and makes that

the idea lives not in one person's isolated individual consciousness — if it remains there only, it degenerates and dies. The idea begins to live, that is, to take shape, to develop, to find and renew its verbal expression, to give birth to new ideas, only when it enters into genuine dialogic relationships with other ideas, with the ideas of others.⁵⁰

It is obviously a form of a *déconnage* that has inhabited my own editing methods before I knew that it was a method for Tosquelles's own institutional psychotherapy. When Tosquelles, in *Déconnage*, assures us that vagrancy is a human right, and when he claims, that without fulfilling our desire to stroll around we would suffer mentally and physically from being immobile or enclosed, I would like to add that our mind consciously or unconsciously always connects to the environment as a continuous form of tracing and reading the environment and living it as an inner state—thus acting in an animist way all the time. I agree with Samsonow who states that Tosquelles rejects the 'primacy of the logos over the body and over what it does', and gives 'a particular importance of, the place [...] what we might call territorialisation'.⁵¹

For Tosquelles, the non-verbal role of voice-melody, gesture, and rhythm during a psychoanalytical session is what became an extra-analytical matter that would redefine the psychoanalytical intervention and praxis that renewed the psychiatric institution. Tosquelles stated that 'the voice is a matter. One doesn't hear the voice with the mind; the voice is compressed air, phonemes, and the matter of speech. Of course, that's materialist.'⁵² The volatile materiality of voice is a kinetic vector in all

⁵⁰ Mikhail Bakhtin, *The Dialogical Imagination* (Austin: University of Texas Press, 1981).

⁵¹ Elisabeth von Samsonow in *Déconnage*. Interview by Angela Melitopoulos and Maurizio Lazzarato, see Annex 1.

⁵² François Tosquelles, *Déconnage*, see Annex 1.

forms of communication from the social field to the psychoanalytical work. The voice as matter in a speech act as an extra-analytical tool in a psychoanalytic practise is an aesthetic concept that and through media opens the core of a psychoanalytical dialogue between the patient and the therapist to a larger group. This opening by aesthetic means strives to invite the invisible presences of others of all times and all places into a group. Guattari's reflection on animist cosmologies in relation to the extra-analytical model in *institutional psychotherapy* can thus be proposed as an artistic practise. The immaterial, conceptual, and abstract ways of meaning that are embedded in the non-verbal matters of the voice, gaze, and speech act, and that refer to the *geo-psychiatric* approach of Tosquelles, propose a reading of the concept of *machinic animism* within the language obtained through a method resulting from my practice with digital editing, which analyses forms of connectivity triggered by speech acts. The montage directs our senses and the direction of meaning.

The display format for this practise-led research was developed using two different formal approaches to the use of audio-visual materials and printed documents. The body of work consists of four video-installations: *Assemblages* (2010, 68 min.) and *The Life of Particles* (2012, 82 min) are shown as a three-channel video installation layered vertically and are about Guattari's trips to Brazil and Japan. *Déconnage* (2011, 100 min) and *Two Maps* (2012, 45 min) are archival installations consisting of interview sequences with François Tosquelles and Chihiro Minato.

Assemblages is based on our interviews recorded in 2009 with Eduardo Viveiros de Castro, (anthropologist, Museu Nacional, Rio de Janeiro), Éric Alliez (philosopher, Paris), Jean-Claude Polack (psychiatrist, psychoanalyst, Paris), Barbara Glowczewski (anthropologist, Paris), Peter Pál Pelbart (professor of philosophy, São Paulo) Janja Rosangela Araujo (master of Capoeira Angola, professor, Salvador de Bahia), Jean Jacques Lebel, (artist, Paris). It further comprises archival footage, selections from documentary and essay films, radio interviews, interviews with

friends and colleagues, the sound archives of Tetsuo Kogawa (Tokyo) and Suely Rolnik (Brazil), excerpts of films produced at the clinic at La Borde, selections from films by Fernand Deligny, Renaud Victor, Jean Rouch and François Pain, and material shot during our research work in Brazil.

The Life of Particles is based on interviews recorded in 2011 with Chihiro Minato (anthropologist, photographer University of Tokyo), Masaki Sugimura (Japanese author and translator of Guattari's writings, Osaka), Yoshihide Takaesu (psychiatrist, Izumi hospital Okinawa), Minoru Kinjo (artist, Okinawa), Kosuzu Abe (anti-US military base activist, Okinawa), Masahiro Watarida (anti-nuclear activist, Hiroshima), Masae Yuasa, (anti-nuclear activist, Hiroshima), Uno Kuniichi (philosopher, Tokyo University of the Arts), Min Tanaka (dancer, Tokyo). It further comprises archival material from 'Kudaka Island—IZAIHO ritual', material from the Takae protest camp archives, excerpts of *Hiroshima Mon Amour* by Alain Resnais and Marguerite Duras, footage from the documentary *The Holy Island* by Aya Hanabusa, photographs by Keiki Nasu and YouTube clips from the anti-nuclear protest movement in Japan.

Assemblages and *The Life of Particles* are displayed in the same vertical triptych. Each projection screen corresponds to one mode of sensory address, lending a particular degree of intensity to visual or acoustic perception or reading. Each screen intensifies the modality of the senses of seeing, hearing, and reading. The event triggered by the montage between sound, image, and text is not just achieved by the content of each sequence, but also by the event composed within the vertical form of layering. Between the three screens there exists a choreography of switching, from one screen to the other and from three, to two, or to a single screen, or by playing the same image simultaneously over all of the screens, which directs our gaze. The concept of an assemblage is put into work in the vertically layered installation. The three screens are vertically installed and leave it to the viewer's eye to wander from the top to the bottom or to focus on the text in the

middle.

As a vertical triptych, the installation allows a diagonal crosscut or a *diagonal cut* through the archive, connecting audio-visual material and commentary in a new form of indexing that is neither chronological nor historical nor technical, nor obeying a grammatical order. Taking a diagonal cross section of the archive means thinking in both the vertical plane (layering and accumulation of the material, acoustic space), and in the horizontal plane (sequencing, narrative) at the same time. It creates a different *way of meaning* and allows for other possible associations than a single screen sequence. In both directions, horizontally and vertically, the kinetic mode of layering or sequencing activates the memory of the viewer differently and acts within her perception. The vertical arrangement allows for the directional sensation of falling from above and rising upward from below. This triggers a higher form of mobility in the body and in the brain of the viewer and allows a more complex assemblage between image, text, and sound to emerge. The vertical layering follows the logic of a musical chord, building an echo that then influences the interpretation of the content displayed as a narrative sequence.

The vertical triptych of *Assemblages* and *The Life of Particles* refers not only to movements triggering the physical, bodily movement of the gaze, but also to concepts and cartographies of Asian documentary painting.⁵³ In these narrative landscape scroll paintings, the viewer's gaze is directed from the whole to the detail, from a panoramic visual representation of the society as a whole to the detail of an element in the landscape. The recognition of the whole in the detail defines a transversal function. In *Assemblages* and *The Life of Particles*, the direction of the viewer's gaze travels from the top to the bottom, from a detail to the whole and back to the detail. The composition facilitates this iteration and a link is constructed as a transversal element between the archive (top screen), the text

⁵³ Scroll paintings that is both painted image and documentary history, for example, *Along the river During the Qingming Festival* by Zhang Seduan (1085–1145).

(middle screen), and the interview (bottom screen). The function of cartography is the crosscut through the archive, rather than a function of representation.

Assemblages, reflects Guattari's concept of arrangements of connections between diverse modalities. Because of how a new composition between image, text, and interview connects each surface to each other, a machinic event occurs automatically. The machinic event between a flow of diverse modalities is central to how the installation project was conceived. *Assemblages* reiterates the cinema of the research group around Deligny's (*Le moindre geste* and *Ce gamin, là*), Guattari's work in La Borde, and his travels and encounters in Brazil as well as the interpretation of Guattari's interest in animism by de Castro.

The Life of Particles is the second part of this visual research project dedicated to Guattari and his interest in animist cultures in Japan. It enters into a dialogue with the contemporary situation of Japan in the aftermath of the 2011 earthquake and nuclear disaster in Fukushima. It unravels the relation between subjectivity, animist spirituality, and modern technology. Fukushima compels Japan to look back on a history that links animist traditions and hyper-modernity. The nuclear catastrophe reveals all that was hidden on levels of economy, politics, and culture in Japan since the end of the war and the bombing of Hiroshima and Nagasaki. *The Life of Particles* is a journey that begins with the actual form of colonisation in Okinawa through the massive presence of the US military since WWII. The travelogue re-iterates the Atoms for Peace campaign in Hiroshima and the reconstruction of Japan as a country built on science within the ideology of the so-called energy millenarianism as a nuclear dream project during the Cold War. It actualises the long lasting anti-nuclear struggles against the building of a new nuclear power plant on Iwaishi Island. The journey ends in Tokyo and Kyoto with passages by the photographer and anthropologist Chihiro Minato and the Butoh dancer Min Tanaka about Japan's history of technology, where animist traditions are central for the development of Japanese craft and the relation between nature and culture:

We cannot resolve the problem of radioactivity with this relation between nature and culture. In Japan after Fukushima geography is psychology. The atmosphere does not move geometrically. We adapt not only to our environment but also to our psychosis.⁵⁴

The two horizontal installations, *Déconnage* and *Two Maps* that accompany the vertical installations use a more familiar visual format to present research interviews. Archival materials such as books, photographs, and prints are displayed next to the projected interviews. The video installation *Déconnage* about Tosquelles takes the form of a commented archival survey. In 2011, the philosopher Elisabeth von Samsonow (Vienna) and the psychiatrist Jean-Claude Polack (Paris) watched excerpts of an interview with Tosquelles that had been recorded in Paris over the course of three days in 1985. They listened to the interview and used the pause button to interrupt Tosquelles when they wanted to interject their thoughts. They stopped the recording and started to comment, taking up his ideas and elaborating on them. These interventions were also filmed. *Déconnage* connects the interview with Tosquelles with more contemporary perspectives on his ideas, concatenating them on the same visual surface as the two new interviews (with Samsonow and Polack) through a side-by-side montage. The setting resembles a virtual philosophical- psychoanalytical session. The stop-and-go mode triggered by the hands of the two annotators expands the textual level not only because of the content of Tosquelles's speech, but also because of his gestures, the melody of his voice, the points and commas of his speech-act and other non verbal elements. The horizontal triptych sequence becomes an audible, dynamic material rendering the intervention prompted by Tosquelles's speech. It is an affective psycho-motor reaction triggered by gestures, the gaze, the performance, the interval, and the rhythm; material factors that are crucial for interruptions and elaborations on Tosquelles's words.⁵⁵ Tosquelles's *geo-psychiatric* categories begin to unfold within his reasoning and through the visual materiality of the research. These categories thus introduce a proposal for a digital cartography based on the concept of an

⁵⁴ Chihiro Minato, *Two Maps*, my translation. Interview by Angela Melitopoulos and Maurizio Lazzarato, see Annex 3.

⁵⁵ Psycho-motricity is defined as the reaction of the muscular tonus.

extra-lingual analysis that Tosquelles values as a possibility to open the defensive and narcissist blockages in a psychoanalytical session. The musical voice-melody triggers another way of meaning, makes place for an intervention. The rhythm-speech is what in the horizontal sequencing in the installation *Déconnage* transposes Tosquelles's method of listening in psychoanalysis to a cinematic expansion of audio-visual material. This method, one could argue, is based on psycho-motor actions. It could virtually invite in more and more annotators who would then expand the conversation material ad infinitum.

The second horizontal research interview, *Two Maps*, complements *The Life of Particles*. In *Two Maps*, Minato critically analyses the cartography used by the Japanese and the American press in Japan in order to explain the nuclear radiation in Fukushima to the public. Minato explains two maps and their diagrammatic function in visualising nuclear pollution. The atomic bomb that destroyed Hiroshima was visualised in circles and is transposed onto that of Fukushima's radiation. But radiation in Fukushima spread in very different ways due to other environmental factors. Minato shows how classical forms of mapping became entirely obsolete. In front of the suspended video screen displaying the interview, ten prints of maps and photographs from Minato, along with scans of his notebook laid out in a vitrine accompanying his analysis of the Fukushima catastrophe. The maps in the vitrine offer an additional possibility to read and structure what is available as content.

By alternating the mode of viewing the installations from the vertical to the horizontal, the theoretical and affective logic of the content is navigated through non-linear editing. The machinic and aesthetic functions of editing become themselves what can be described as a process of mapping. Editing itself becomes a research form that functions through psycho-motoric connectivity, producing *machinic assemblages*.

1_ Déconnage

François Tosquelles and the migrant work of *geo-psychiatry*

Déconnage is the third part of the practise-led audio-visual research about Félix Guattari and the concept of *machinic animism*. This chapter results from the video installation *Déconnage* about the Catalan, syndicalist-anarchist psychiatrist and resistance fighter François Tosquelles (Francesc Tosquelles Llauradó). It was conceived as an experimental, audio-visual form of an interlinked archival survey about the *institutional psychotherapy* invented in the psychiatric asylum of Saint-Alban-sur-Limagnole in the Lozère department in southern France during the Second World War. Publications in the field of psychiatry and psychoanalysis about Tosquelles's *geo-psychiatric* approach are sparsely distributed and translated. But in 1985, psychiatrist Danielle Sivadon, filmmaker François Pain and psychoanalyst Jean-Claude Polack recorded a video interview with Tosquelles over a period of three days. Beyond his text publications, this 1985 interview constitutes perhaps the most important attempt to record and trace his knowledge. The aesthetic conception of the video installation *Déconnage* deepens and reflects Tosquelles's extra-analytical methods in psychoanalysis, which he described as 'fooling around'—a form of non-verbal association and intervention. The connecting points resulting from Tosquelles's proposal of 'fooling around' (from the French *déconner*) introduce in this work an artistic proposal for a digital cartography within a deferred conversation. The video installation *Déconnage* expands Tosquelles's interview from 1985 by introducing new commentaries in the following way: In 2011, philosopher Elisabeth von Samsonow (Vienna) and psychiatrist Jean-Claude Polack (Paris) were shown video excerpts (45 min.) edited from the raw footage of the 1985 interview with Tosquelles. While listening to this edited speech they were given the permission to use the pause button of the video-player and to interrupt his narrative whenever they wanted. Whenever they paused, they could start speaking and interjecting their thoughts or comments on his ideas

or elaborate on them. In the video installation, these three moments are interlinked; Tosquelles's interview from 1985 is actualised and positioned within a contemporary perspective (2011) through a side-by-side montage (see Fig. 1). Thus, the image in the installation is composed by three concatenated interviews presented on the same visual surface (Samsonow, Tosquelles, Polack). The setting resembles a virtual philosophical-psychoanalytic session that is triggered by psychomotor reactions of the viewers who are manually using the start and pause functions of the video-player. Their annotations focus on his biography, his practice of *institutional psychotherapy* in Saint-Alban, the role and function of a, then, newly modelled institution for psychiatry, his cultural and territorial conception of locality, and the connection between social (Marx) and mental (Freud) alienation.

This method refers to my reading of the concept of *machinic animism*, but within a machined, artistic language that is the outcome of my long-standing artistic practice with digital editing, which I see as an analytical tool to render the extra-lingual connectivity triggered in the speech act. The link, click, shot, and cut in the editing becomes a cartographic element, switching from a conversation to an archival survey of moving images to another conversation and so forth. In this way, all participants are part of this collective editing, directing our thinking. The editing of the image directs the movement of our thought. The shift occurring in our perception of audio-visual material through the interruptions and elaborations connect materially to Tosquelles's *geo-psychiatric* categories, which begin to unfold through the visual materiality of this research. *Déconnage* is an audio-visual act of 'fooling around' of dissociation that connects the listener to the speaker and makes the speaker's intervention a visible moment by clicking a computer function. To connect the narrative further within another mode, or deviate from it (as the journalistic term 'to spin' as a method through which politicians are deviating from a journalist's question), can come as a surprise. Whether it develops abruptly in the surrealist form of the *cadavre exquis*, or whether the montage of the intervention

forms a diagonal structure between a horizontal linearity and a vertical layering that alternates the narrative logic between storytelling and a meta-analysis, depends on the viewer of this audio-visual archival survey.

In the installation, a luminous projection screen flickers with abstract, coloured light and complements the composed image with the three speakers on the screen above (see Fig. 2). The light on the luminous projection screen moves with the same rhythm as the corporeal movement of the speakers. The luminous image is rendered through a single enlarged pixel from the image of one speaker's face. Thus, the flickering rhythm of the light field abstracts the movements of the speaker's face. Under the glowing screen is a shelf containing a selection of 22 books. Elisabeth von Samsonow, Jean Claude Polack, and Maurizio Lazzarato, and I have chosen these references (see book list in the Annex). They are part of the archival survey.

The notion of *machinic animism* is re-contextualised within this installation about Tosquelles's story and reflects his idea that a pre-animist narrative encounters a medical analysis in a psychoanalytical session, 'Let there be no mistake, even when the doctor talks about microbes, the patient understands demons'.⁵⁶

Tosquelles transformed the workings of a psychiatric asylum into a political stronghold against the agonising enclosure of patients within the resistance movements against Nazism. He turned the asylum into an experimental and non-hierarchical milieu of research in which the processes of communication could be studied and diverse cultural and territorial conceptions of the unconscious could be de- and recoded. He reinvented the psychiatric institution in Saint-Alban through a fundamental reorganization of all work processes and therapeutic relations. He thought that the sickening aspects of the psychiatric institution that formerly enclosed patients in a prison-like condition must necessarily change by healing first

⁵⁶ François Tosquelles, *Le vécu de la fin du monde dans la folie*, p. 32, my translation.

of all the institution itself. Tosquelles's *institutional psychotherapy* started by literally breaking down the walls of the asylum, by opening the doors in the buildings, by re-organising various alliances and non-hierarchical collaborations between patients and staff. The transformation of Saint-Alban affected its entire institutional structure and the region around the asylum. Tosquelles created a socio-economical network working with farmers and inhabitants of the region. He studied the rural and community-based traditions of the rough lands of the Lozère and organised yearly fairs. But his reform of the asylum was also a question of sheer survival. Both—assuring the food supply of the patients and experimenting with new forms of work therapy as a means for a psychic activation of patients—led to cooperation with neighbouring farmers and producers who lacked work force during the war. This articulated modernisation of the asylum became, at the same time, a perfect hiding place for fighters of the movement of *La Résistance* in France who arrived injured in Saint-Alban and needed medical treatment and a place to hide. They were camouflaged within the institution, and they were taught to work as therapists. Members of the *La Résistance*—nuns, artists, intellectuals, and philosophers like Paul Éluard or Georges Canguilhem—who escaped the politics of extermination of the Nazi regime between 1942 and 1945, worked and discussed together with Tosquelles to create a new psychiatric institution.

After the war, Saint-Alban continued to function as a clinic that influenced political thinkers like Frantz Fanon, who came to Saint-Alban in 1951 for a residency that marked his concrete work experience as a psychiatrist. In 1953, before joining the Algerian National Liberation Front, Fanon became the head physician in the psychiatric clinic of Blida in Algeria where he applied a form of social therapy that was close to the *institutional psychotherapy* of Saint-Alban.⁵⁷

⁵⁷ In Blida social divisions between European and Algerians were lifted, the hierarchies between therapists and patients were dissolved. During the Algerian independence movement, resistance fighters hid in the hospital, as it was the case in Saint-Alban.

Tosquelles's political convictions, theoretical and practical achievements founded institutional psychiatry and became a model for the clinic of La Borde, which opened in 1951 near the town of Cour-Cheverny in the Loire Valley of France. The conceptual framework of La Borde, where Félix Guattari lived and worked all his life, was a conceptual transposition of the *institutional psychotherapy* of Saint-Alban. Like Saint-Alban, La Borde was an open psychiatric institution that functioned as a vast network of collaborations within the surrounding region, including Paris. Political activists who fought against the French colonisation in Algeria were hiding there.

La Borde was caught up in this set of problems. There were Algerians who the police were after who took refuge at La Borde as patients of course but who were nonetheless militants and people who were, if you want an image, in a position to shoot at the French, that is to say, there was collaboration. La Borde was in a position of betrayal.⁵⁸ (My translation.)

Tosquelles was born in 1912 in Reus, a town close to Barcelona. He was raised within the Catalan, anarcho-syndicalist society, which resisted Francisco Franco's ultranationalist dictatorship. Tosquelles's father was the treasurer of an anarcho-syndicalist health cooperative that provided psychiatric services to workers. Militant cooperativism and research in the psychiatric field was funded by workers' health organisations in Catalonia. It was a milieu fostered by a comprehension of politics in which the non-hierarchical organization of work and social forms of cooperation were not subsumed solely under the aspect of monetary capitalisation. Tosquelles started his studies in psychology, *myokinetic* psychodiagnostics, and psychiatry with Professor Emilio Mira Y López at the Institute Pere Mata in Reus.⁵⁹ In opposition to the scientific studies of psycho-engineering in the 19th and 20th century that envisioned the human body as a machine or a 'human motor, directed by the brain, the *myokinetic* studies by Professor Mira understood muscular

⁵⁸ Jean Claude Polack in *Déconnage*, see Annex 1.

⁵⁹ *Myokinetic* means 'pertaining to the motion or kinetic function of muscle', in *Miller-Keane Encyclopedia and Dictionary of Medicine, Nursing, and Allied Health*, 7 ed. (Philadelphia: Saunders, 2003).

movements of contraction as a movement prior to the psychic event.⁶⁰ *Myokinetic* research emerged as a new practice of psycho-diagnostics that did not rely on language because, as Mira y López states ‘language became a tool to pretend emotions and thoughts.’⁶¹ Mira y López refers to the term *myopsyche* as an idea emerging in the beginning of the 20th century that takes ‘those dispositions, that are the base for a instinctive, psychomotor adaption to the environment’ as proof that it is the body that senses the world first and before language.⁶² Tosquelles studied the position of an actor in a social field that is induced by the muscular tonus in the body.⁶³ The mind follows the body while passing through a moving ensemble of human and non-human enunciations. The fact that the body acts prior to the mind is a fundamental aspect of Tosquelles’s conviction that the freedom to movement is an essential human right, namely the human right to wander free.

The human is a creature that goes from one space to another, she cannot stay all the time in the same space [...]. You had to leave your cradle, and they even forced you out so as to go somewhere, to get different things. That’s to say that the human is always a pilgrim, a creature who goes elsewhere.⁶⁴ (My translation).

Thus, the residence of psychic phenomena is not located in the individuated brain, instead the psychic relation was analysed as a result of how actors took their position in the field. Tosquelles’s experimental approach understood geography as a form of human geography: all psychic symptoms emerge as a result of a social relation. His psychiatric model was based on the idea of non-hierarchic cooperation and on the freedom of movement. A mind is never a fixed position in a structure, but rather a constantly changing position in a spatial assemblage. Tosquelles followed discussions among a group of psychiatrists and psychoanalysts who came to Barcelona between 1931 and 1936 ‘from the most diverse of schools, whom the

⁶⁰ Referring to Anson Rabinbach’s theory *The Human Motor Energy, Fatigue, and the Origins of Modernity* (Berkeley: University of California Press, 1992).

⁶¹ Emilio Mira y López, *Myokineticische Psychodiagnostik* (Bern & Stuttgart: Verlag Hans Huber, 1965), p. 9, my translation.

⁶² Mira y López, p. 11.

⁶³ Ernst Storch, ‘Versuch einer psychophysiologischen Darstellung der Sinneswahrnehmung unter Berücksichtigung ihrer muskulären Komponenten’, *Monatsschrift für Psychiatrie und Neurologie*, 11 (1902), pp. 293-316. <www.karger.com/Article/PDF/220983> [accessed 30 December 2015].

⁶⁴ Tosquelles in *Déconnage*, see Annex 1.

first paranoid anxiety incarnated in racism brought to this city, Sándor Eiminder, Langsberg, Strauss, Branfeld, and others'. Situated in anarchism and syndicalism he continued along his father's path, although he changed the quality of his involvement and became an active revolutionary force. He thought, that was enough. Me, I analysed the situation. The forces at play in a game of football, in a psychiatric hospital, in the Spanish or Catalanian political field. And the relationship of them to each other.'⁶⁵

During the Catalanian independence movement of 1936, Tosquelles became a founding member of the POUM (*Partido Obrer d'Unificació Marxista*, Workers' Party of Marxist Unification), which was a revolutionary Marxist party in the Second Spanish Republic in Catalonia. As the Spanish Civil War raged on, he led the psychiatric service for soldiers within the People's Republican Army. As part of the medical staff at the front, he developed a method to treat traumatised soldiers near the site where their trauma had occurred, which meant at the front. Geographic location played an increasingly significant role in understanding the workings of the psyche and for a successful treatment. He was convinced that the possibility of a chronic development of their trauma would occur less frequently if the soldiers were not sent home. During the Civil War, Tosquelles was sentenced to death by the Franco regime. He fled to France and was interned in the concentration camp of Septfonds where many refugees from the Spanish Civil War stayed. Aided by the French Resistance, he escaped the camp of Septfonds in 1940 and made his way to the psychiatric asylum Saint-Alban directed by the communist psychiatrist Lucien Bonnafé. Forging lines of escape while on the move; thinking of space as constantly changing coordinates of knowledge; analysing the landscape as if it were a living and animated being—all this helped him escape the territorial control system of the occupation.

⁶⁵ Tosquelles in *Déconnage*, see Annex 1.

Tosquelles constructed a methodology of analysis that transposes his position of someone who is a stranger to the land to a ‘diagnostic analytical habitus’⁶⁶ that analyses the psyche in relation to the environment as extra-analytical, contextual information within the verbal level of communication in psychoanalysis. Saint-Alban was organised as a milieu in which patients created clubs, workshops, art therapies, etc. The freedom of movement within the asylum meant that a patient could redefine and choose his position, and change the relation between patients and doctors. His perspective necessitated an open time structure in the present time, namely the time of the event, a non-chronological time that allowed for new connections, perspectives, and understandings. Tosquelles, Deligny, and Guattari saw the clinic as a protective location, an asylum against the normative social fabric in a society that had lost the understanding of madness as a symptom of psychic defence. For Tosquelles, psychic symptoms came into existence ‘for the sake of cooperation and communication.’ As the philosopher Elisabeth von Samsonow states in *Déconnage*: ‘The question was how to associate oneself in different ways.’⁶⁷ This approach highlights the importance of location for the psyche, which later became one of the fundamental four coordinates in Guattari’s schizoanalysis.

Tosquelles preferred to work with non-professional therapists, rather than professional, academic employees from medical schools, who did not cope as well with unstable relations. He thought that the relation between patients and therapists was better when the therapist was able to step away from moralistic and bourgeois representations of a fixed and stable world. His revolutionary concept was first of all informed by a political and philosophical thought, which had been created during and after the war through flight, diaspora, and migration, and which positively valued the perspective of what is always foreign. His own condition of being-foreign—arriving at, integrating in, lingering in or leaving from places—was fundamental for learning to analyse and understand the force fields of a place. The

⁶⁶ Samsonow in *Déconnage*, see Annex 1.

⁶⁷ *Ibid.*, my translation, see Annex 1.

way in which one thinks oneself in the world and how one feels the place of one's perception are related. The *geo-psychiatric* edifice is put together from its milieu, the architectural, cultural, climatic, historical conditions of a place and the geography in its diverse cultivated forms. The potential of the lived experience of geography from the movement condition of mobility and migration did not play a grand role in academic studies at the time, but had a directive meaning for Tosquelles's practice. The experience of foreignness became a being-foreign that, according to Elisabeth von Samsonow, is a fundamentally existential condition.

Tosquelles recalls that the asylum of Saint-Alban, where he worked after his flight from Spain and from Franco's regime, was not 'his territory'. Even Catalonia, where he was born, was not 'his home'.⁶⁸ He claimed the position of being a stranger as a universal position for all living beings. His migrant work is a study of the milieu and territory as a continuously changing force field. The human necessity to go elsewhere would mean that the desire to deterritorialise is a desire to flee the fixations of the mind. Being on a pilgrimage makes us to a stranger to the land. But the right of movement or wandering connected to pilgrimage is at the same time a right to free oneself from the fixing machines in the social fabric of capitalism. Tosquelles's 'thinking with the feet' is a radical critique of the fixed model of psychic alienation (Freud) and potentially different from the materialist conditions of the social fabric (Marx). As he stated in the interview:

What counts is not the head but the feet. Knowing where you put your feet, it's the feet that are the great readers of the world, of geography. Walking is not something you do with the head if you want to go to this pine here, you know, I have to know where I'm going to put my feet because it's about keeping upright, of a distribution of tonus that allows you to go somewhere, but you go there with your feet and not with your head [...].⁶⁹
(My translation.)

⁶⁸ 'Saint-Alban was never my territory, nor Lozère, nor France, nor Catalonia. It's a territory where I studied the forces at play, the active forces, the history, the exchanges that develop in this territory whether I was there or not. You understand that when I arrived at Saint-Alban I had not been there before.' Tosquelles in *Déconnage*, see Annex 1.

⁶⁹ Ibid., see Annex 1.

Tosquelles displays his sociological critique of Freud within the political cartography of the divided Europe of the interwar period. He positioned Freud as a psychoanalyst of the non-communist camp. He accuses Freud of switching over to the enemy's side. He thinks that Freud's inability to imagine the group subjectivities within a social fabric was motivated because he wanted to forget his Jewish culture and integrate in the German culture of Vienna. 'I saw very clearly how the Czech Freud arrived in Vienna to work in construction, like the migrants from Andalusia to Barcelona [...]. There was a whole sociological dimension that completely escaped Freud.'⁷⁰ Symptomatic for Tosquelles's critique of Freud is the conviction that group subjectivities can be newly invented as a political relation everywhere and at anytime. Tosquelles deconstructs the Freudian Oedipal family drama with irony. He performs his own autobiography by adding a non-biological meaning of the term brotherhood: 'I didn't have any brothers, I invented them, that is why Madam, Sir, I can consider you as if you were my brothers. The whole world can be my brother.' Instead of mourning the fate of being a single child, Tosquelles confirms his own rightful power to appoint anyone outside of his blood relationship as a brother. The politics of choosing one's own family beyond blood relationship is an antidote to the Freudian fate of dramatic singularisation. As Elisabeth von Samsonow notes in *Déconnage*, Tosquelles can appoint anyone as a member of his family: 'Because he didn't have any brothers he is in a very good place, since he has the entire world for brothers.'⁷¹

The power of giving permission, and the power of invention, is the basis for Tosquelles's thinking of joyful and anarchic alliances between human and non-human actors that can become a self-chosen part of one's family. This resonates with animist and totemic cultures. To define the alliance with parts of the landscape, plants, animals, things, etc., means making oneself a part of a larger assemblage, or in different terms, part of a human–non-human subject group. The

⁷⁰ Tosquelles in *Déconnage*, see Annex 1.

⁷¹ Samsonow in *Déconnage*, see Annex 1.

relation between all subjects in a social assemblage becomes a productive exchange value and not a psychotic invention. The Freudian interpretation of animist relations between human and non-human actors are defined in his book *Totem and Taboo* as the example of a psychopathic relation due to the all powerful imagination of oneself. It remains the striking example of a severe mistake generated by a lack of understanding of the notion of non-human group subjectivities in totemic and animist cosmologies.

Guattari expands our thinking about psychoanalysis by introducing four qualitative categories of schizo-analysis through which our production of subjectivity as a dynamic connection between territoriality and cosmologies, between desiring machines, economic resources, and machinic life can be mapped out. Tosquelles already marks the meaning of the direction of movement in space, i.e. lines of flight through which the fixations of power apparatuses can be avoided. It is the practice of a theory that rejects the Oedipal drama as a bourgeois, psychic constitution of immobility. The drama of the triangular constellation in the Oedipal narrative neutralised the place as an extension through which alliances can be made, which ‘changes the entire family matrix.’⁷²

The three-day interview with Tosquelles conducted by Jean-Claude Polack, Danielle Sivadon, and François Pain is one of the most important documents on Tosquelles and his work. The more than twenty hours of recordings, which have only partially been preserved, have only been shown (except from *Déconnage*) as fragments in a 53-minute documentary film entitled *François Tosquelles, une politique de la folie* (*François Tosquelles: A Politics of Madness*), directed by Polack, Sivadon, and Pain for French television. Through additional archival materials from the Institut National de l’Audiovisuel, the film attempts to embed Tosquelles’s life into the history of the Spanish Civil War and the Second World War. Archival footage from the Spanish Civil War and Tosquelles own film images

⁷² Samsonow in *Déconnage*, see Annex 1

recorded in Saint Albain are cut between the interview segments in an objectifying, documentary manner. Whether the schizophrenic quality of the lived war experience and other, possibly hyper-real perspectives, or excessive abundances are incompatible with the genre of documentary film remains without comment. For Tosquelles, the ungraspable reality of traumas and violence were part of a problem with which he as a philosophical psychiatrist intensely and humorously occupied himself. The extra-linguistic methods and communication systems that he deployed during the psychoanalysis of his patients are inventions to productively encounter the problem of the descriptiveness of a lived experience in the stories of a patient's pathological history. In other words, the lived experience is accomplished in these narratives with fictional elements, which allows the observation of one's own existence as an aesthetic existence and the production of a stability or continuity, through which, for example, the traumatic experiences of a schizoid neurosis can be treated. Tosquelles was fascinated by this aesthetic possibility. It motivated him to compare the field of aesthetic contemplation in literature with clinical documents. In his book *Le vécu de la fin du monde dans la folie*, he opposes the clinical records of patients from Saint Alban with Gérard de Nerval's novel *Aurelia*, which in the early twentieth century became an often discussed psychiatric case study. Gérard de Nerval tried to document his mental, psychic life between the clinic and writing. Tosquelles designs his investigation as a critical discussion of the politics of clinical records in psychiatry, which had to occupy itself intensely with the debate concerning the limits of diagnosing madness, and, therefore, became the grid machinating, normative parameter in our society. The message of the psychically ill does not describe the cause of his illness, nor does it describe the history of its development.

After the First and Second World War, new descriptive methods were found in the field in between science, psychiatry, and film, and were declared to be the efflorescence of an art that nourished itself with philosophy. While philosophy critically discussed the narrative complexity found in literature, non-linearity in

physics, and the scientific gaze, psychiatry itself became a field of polyvalent meaning in which a critical perspective on philosophy emerged.

The splitting of the soul itself into different levels or states of consciousness corresponds to the duplicity or multiplicity of the one who accepts it. While the soul once used to be the medium of unity—up to the phantasm of the world soul pervading the entire cosmos—it has recently, since the nineteenth century, become the exact opposite: namely, an unknown substance branching off into an infinite division [from German: Spaltungsgeschehen], in which historical, ideological, social, economic, and epistemological differences are registered.⁷³ (My translation.)

In light of the discussions about the infinite divisions and about post-structuralism in the 1970s, and after the economic take-over of psychiatry by the pharmaceutical industry, the holistic merits of Tosquelles's *institutional psychotherapy* are increasingly forgotten. His anarcho-syndicalist politics of the institutional transformation of psychiatry were separated from his communist leanings. It is the leaden years of the 1980s, Tosquelles agreed to exhibit his reflections for a television documentary. However, the long-standing and friendly relations between Tosquelles and the three authors of the documentary sought to delineate a new trace through which the invention of *institutional psychotherapy* could be read anew, and which couldn't be found in Tosquelles's written work in quite the same way. His performative interview is delivered with a humour that wasn't uncommon for the survivors of the camps of the Second World War. 'The war is more real than reality. It is hyperreal.'⁷⁴ With this statement, Tosquelles actually already answers the question of why documentation cannot avoid misrepresenting the reality and events of war. This is not because of incorrect assessments of the events, but more due to its lack of a multiplicity of perspectives which is a polyvalent potential that has been given by a politics of experimentation in institutional psychotherapy for a more complex assessment of passed events. According to Tosquelles, in psychoanalysis, the patients often 'project a situation onto an accident that is

⁷³ Elisabeth von Samsonow, 'François Tosquelles und seine Bedeutung für das Denken von Félix Guattari', *Wissensplattform für Psychoanalyse* (Vienna 2011), <www.psyalpha.net> [accessed 30 December 2015].

⁷⁴ Tosquelles in *Déconnage*, see Annex 1.

provoked by an object that has been animated by a bad intention.⁷⁵ Consciousness, according to Tosquelles, is bound to a type of inner affect with which one situates oneself. One's own positioning is felt in the narrative of the patient as neutral given, as existing landscape in which 'two mythological creatures start to fight: health and illness.'

[It is however] a real compromise between the pre-scientific and animist concept of the illness and particular, more or less scientific conceptions. This compromise gives the patient the certainty of his integrity and historical continuity.⁷⁶

The inventive and revolutionary spirit of institutional psychotherapy cannot really be described as linear documentary form that does not reflect on the quality of the archive. For Tosquelles, the non-verbal role of voice—melody, gesture, and rhythm—during a psychoanalytical session is an extra-analytical matter: 'The voice is a matter. One doesn't hear the voice with the mind; the voice is compressed air, phonemes, and the matter of speech. Of course, that's materialist.'⁷⁷ The volatile materiality of the voice is a kinetic vector in all forms of communication from the social field to the psychoanalytical work. The voice as matter in a speech act is also an extra-analytical tool for Guattari's psychoanalytic practice. How can one use aesthetic means to open the core of a psychoanalytical dialogue between the patient and the therapist to a larger group? This opening by way of aesthetic means invites the invisible presences of others into a group. Guattari's reflection on animist cosmologies can be traced back to the artistic method of the extra-analytical model in institutional psychotherapy that Tosquelles practised.

Tosquelles vocal, physical expression in his speech acts often amount to a thought performance. The interview of 1985 starts off by tracing fictionalised, biographical moments of his life, which reveal his political and philosophical viewpoints, at the same time, they disclose ideas that are later debated in conversations in La Borde.

⁷⁵ François Tosquelles, *Le vécu de la fin du monde dans la folie. Le témoignage de Gérard de Nerval* (Grenoble: Jérôme Millon, 2012), p. 32, my translation.

⁷⁶ Ibid., p. 32, my translation.

⁷⁷ Tosquelles in *Déconnage*, see Annex 1.

In the interview, he also explains and performs his extra-analytical method of psychoanalysis. The ways of meaning that are embedded in the matter of his voice, gaze, and gestures, are not simply a translation of his knowledge into a popular language that looks back to exceptional times of war. They are also not objectified within this archival survey. Instead, the textual level of what he says not only expands because of the verbal content, but also because of his gestures, the melody of his voice, the points and commas of his speech act and other non verbal elements. The horizontal triptych of our video installation thus becomes an audible, dynamic, material rendering of the temporal dynamic of a non-verbal association prompted by recorded speech. It is an affective psychomotor reaction transported within the video image, which is triggered by gestures, gaze, performance, intervals, and rhythm. These material factors are crucial for film editing and for psychoanalysis as an extra-analytical matter of speech.

[As Tosquelles explains,] what characterises psychoanalysis is that you must invent it. Because the individual recalls nothing of it's anecdotes. And then, if one doesn't invent them [...] it is necessary to invent them. So, one is fooling around—because I call this fooling around – and one is authorised to fool around by saying: 'Come on, dear, just fool around; this is called to associate'. Here nobody judges you; you can fool around as much as you want! Because I call psychiatry a kind of cocoon! But when he/she/it is fooling around, what am I doing? I am intervening silently! Certainly silently – and then it is my turn then to fool around. So he tells me words, sentences. I hear the accentuation in the sentence, the articulations, the place where the accent is put or where it is taken away – like in poetry. And then it is my turn to fool around. I am associating myself with my own nonsense, my personal souvenirs, my own elaborations and I am nearly asleep, and he is nearly asleep. So I am fooling around, he is fooling around [...]. And at that moment, as I know that I am fooling around [...]. Because we tell this guy to fool around, but he is not doing it. He is just lying down, he wants to be right. He is rationalizing and telling you precise stories of a reality, filled with 'his father here and his mother there', and he is never fooling around. But on the contrary, I am obliged to fool around, instead of him. And my fooling around that I am doing instead of him, comes from what he says derives more from the accent and the musical melody of his speech than from his words.⁷⁸ (My translation.)

The installation *Déconnage* transposes Tosquelles's method of listening to a cinematic expansion of audio-visual material. This method, based on

⁷⁸ Tosquelles in *Déconnage*, see Annex 1.

psychomotricity, could virtually invite increasing numbers of annotators who would then expand the conversation material *ad infinitum*.

This chapter of the dissertation will add a fourth annotation, consisting of my written comments on paper only, however, they are obtained by the same method of listening produced in the audio-visual archival survey of *Déconnage*—by stopping and talking into the tape, as one would have said in pre-digital times. A side-by-side montage of my recorded voice also could have been edited into the already existing composition of the installation, but instead they will take shape as a simple layout on paper upon which my written intervention expands upon and works through the text of the already scripted material from the audio-visually concatenated three screens. This thesis can thus be imagined as a virtual fourth screen, which promotes and integrates the reading of some of the books on the shelf.

DÉCONNAGE, Installation, 2012



Déconnage, 100 min., 2011

**Archival survey, a video installation and shelf
with 22 books**

(See images and the list of books below)

Part 1 - The family Novel and Psychoanalysis

(18 min.)

Part 2 - Cooperatives (4 min.)

Part 3 - Freud's Migration (11 min.)

Part 4 - Barcelona, the Little Vienna (10 min.)

Part 5 - Body Positions (7 min.)

Part 6 - Feet (4 min.)

Part 7 - Political Positions (5 min.)

Part 8 - Saint-Alban and the Invention of
Institutional Psychotherapy (32 min.)

Part 9 - Tosquelles Film

**PART 1 - The Family Novel and
Psychoanalysis (18 min.)**

François Tosquelles: According to Freud, the family novel is by definition false. It is a romance that denies the existence of generation, and of the primal scene—the fact that the parents made love—and that one dreams of oneself as the son of Charlemagne, General De Gaulle. The family novel that I can tell you is not just a possible confabulation of mine. One where I make myself

believe in my mission in the world as Charlemagne. I have always more or less admitted that I was my parents' son, as far as I can remember. Like all parents, their presence in relation to me was sometimes receptive, sometimes a rejection. I wasn't always very happy about the reception I got from my parents.

And happily I don't remember the day that I was born. I can't tell you if I was happy or not. Because even if someone tells me that I had cried and that I had been made to cry deliberately even, they smacked my bottom so I would cry out [...]. So it seems, that I wasn't crying through sadness, that I wasn't demanding anything, that these were automatic tears. They came from the creature—they didn't make any sense. It was my father, my mother, my aunt, my cousin who gave value to my tears, but I cried just because... spasmodically. They were spasms without any intention of asking or begging a little tenderness.

I became more or less situated in a precisely localised relation, in Reus, in a house where my mother would hang about [...]. That was my first location.

Elisabeth von Samsonow: I'd like to come back for a moment to where he talks about how he was

born into the world; he doesn't quite know whether he was happy or unhappy. Well, he cried, the usual business of trying to melt the aunts' hearts and the mother's—to secure the mother's attachment. And then, of course, the important thing comes in, that this is notably also about a place. So it's now not just about father and mother, about the unhappy hero in the play of the family novel, but it is about the place and about this house into which he enters and where he already has the expanded category. Not just the heroes of the family, in other words, the parents and the child—that triangulation—but the triangle has broken open, and the house comes in. That is, the place, and this place itself is defined once again, which effectively means that the constituents of the story have already multiplied, and that something that is important for him has been introduced, namely, the place where we find ourselves, how is the place defined, which is to say, what comes in with this place. And, of course, then it's again important to consider whether the place may come into play in his case because he, after all, immediately affirms in a very subversive way that he's precisely not unhappy. He's not unhappy? How is that possible? What kind of story is that? That's really outrageous. So there's a psychiatrist who says: 'Well, I was just a perfectly normal child, like other children, and I was certainly not unhappy! I

was actually quite happy. Things went well.' So there he denies the trauma of birth, which would of course have been a founding lesson for psychoanalysis, and all problems resulting from it, which is to say, how can I deny that there's the succession of generations, and how can I put myself in the place of my parents? So that just doesn't show up. It is brushed away with a wave of the hand, brushed away with a confession. Of course, that's a symbolic confession, because he says, I don't really know anymore what it was like to be born. But there's one thing he knows, which is that he was not unhappy. And with that, a different narrative already begins.

Angela Melitopoulos:

The narrative of one's own story of origin is obviously related to a problem of memory. For Tosquelles, the yet unformed perception of the self at the moment of *being-born-into-the-world* is characterised by spastic, psychomotor receptions and feedbacks. One is born into a place, while the formational *haecceities* of *Dasein* are set through the psychomotor tonus. This foundational constellation, through which the relational field between the mother and the extended family is opened, sets the coordinates in a space, i.e. the position of the bodies in relation to each other primordial to the Oedipal family matrix. It negates the trauma of birth, which, according to Elisabeth von Samsonow's book *Anti-Elektra: Totemism and Schizogamy* belongs to the false myths with which psychoanalysis was equipped in

order to continue the system of patriarchal politics in modern times.⁷⁹ Slightly delayed, Samsonow's *Anti-Elektra*, published in 2007 as a radical, feminist critique, is a complementary work in dialogue with the analytical gesture of Deleuze and Guattari's *Anti-Oedipus*.⁸⁰ (The subtitle *Totemism and Schizogamy* contains a significant displacement from Deleuze and Guattari's *Capitalism and Schizophrenia*. *Schizogamy* is a biological term and refers to a budded form of a body production). Samsonow portrays Freud's interpretation of Greek myths through psychoanalysis as cultural war, a form of oblivion introduced with the theatre narrative of Electra, which in the Minoic and Athenian culture emerged through the war of the sexes. Electra's deliberate disempowerment speaks of a mnemotechnical neutralisation of *Uterocracy*. According to Samsonow,

Freud has bracketed off the pre-Oedipal continent as a wordless and conceptless sphere, which therefore withdraws itself from the construction of theory, from the construction of psychoanalytical models.⁸¹

However, the mother–daughter relation, she claims, is *schizosomatic*, i.e. the body–body relation that 'illuminates the empire of plasticity,' i.e. a transiting, changing corporeity, a metamorphosis based on metabolism inherent in the potential of the 'creation of humans',

as *schizogamous*, non-reproductive production of body through bodies, which dwells in the technical world of the labyrinth, which is the place of the unborn, which inspires imagination of the daughter in her plastic, technophile desire.⁸²

The *schizosoma* (binomial of liveliness) ties the girl to the mother and is recoded through the narrative of Electra in Ancient Greece, in which the *schizosomatic* bond is interrupted by hate for the mother. This bond then reaches the underground of the agora of the Greek polis. But the sprawling underground pipelines that connect individual memories with collective ones, contain old histories that turn up again

⁷⁹ Elisabeth von Samsonow, *Anti-Elektra. Totemismus und Schizogamie*. (Zürich/Berlin: Diaphanes, 2007).

⁸⁰ Félix Guattari und Gilles Deleuze, *Anti-Ödipus. Kapitalismus und Schizophrenie*. (Frankfurt: Suhrkamp, 1977).

⁸¹ Samsonow, *Anti-Elektra*, p. 50, my translation.

⁸² Ibid., my translation, p. 14.

in the desiring machine of the current economy whereas the once totemic system, in which the kinship regulations connect to the place, the milieu, to its constituents such as colours, plants, landscapes, etc., and other living entities. The relation with the external world in pre-Greek societies was determined by the exogamy of marriage regulations: this structural element of anthropology determined the exogamous relations with foreigners within an endogamous social group. According to Samsonow, exogamy nowadays becomes a desiring machine that drives our technophile understanding founded on polyvalent relationality and relational politics, in which the subject's matrix of identificatory Oedipal arrangements are becoming irrelevant. The position of the girl, who remains liberated in her incompleteness, assumes a pole position in our techno-allied society, from which she observes and comments. The position of the girl is not only biologically connected with the sex of the bodymaker-mother, but first and foremost through the mnemotechnical cultural construction of our history. Through the *schizosoma* she is connected to the pre-Oedipal, primordial world or mother Earth, who 'is some kind of omnipotence and omnipresence, provided that she is the first living creature that became known and is equated with world, with nutrition, with love.'⁸³ The political relevance of this polyvalent rationality contains for Samsonow the potential of a non-tragic, *schizogamous* economy that is distributed across all forms of life that could take effect beyond the usurpatory power abuse of Oedipal, patriarchal modernity. Anti-Elektra's anti-Oedipal order contains the law of the animal-human, the 'transplants' (instead of reproductive systems), the 'ambient beings', and reads like a radical animist (viz. totemic) proposition. 'Being-human,' according to Samsonow,

doesn't only mean to derive oneself from other humans, especially from this special one, the genitor or father, but means to establish and maintain a relation to everything that is not human. To be humane, as Giambattista Vico believed, could also somehow come from humus, so to be connected with a logic of the earth that is urgently waiting to unfold.⁸⁴

⁸³ Samsonow, *Anti-Elektra*, p. 36, my translation.

⁸⁴ Elisabeth von Samsonow, 'Anti-Elektra. A conversation by Angela Melitopoulos und Maurizio Lazzarato with Elisabeth

François Tosquelles: Mother's eyes are stars [...]. And in the end, it was by the light of my mother's eyes that the position of my head and body was modified... I sucked, as far as I can gather I was already sucking before I was born... I moved my lips, I sucked on nothing... but I sucked to the rhythm of my mother's gaze and not to the rhythm of her breast. As I didn't have any brothers, I just invented them. That is why, Madam, Monsieur, I can consider you as if you were my brothers. Everybody could be my brother.

Angela Melitopoulos:

In our interview, Tosquelles begins to delineate his ideas of a programmatic biography that serves as a proposal to re-invent the politics of psychoanalysis by deconstructing, first of all, the idealised myth of the mother–infant relationship. For Tosquelles, the mother–infant relation is a primary activity within an a-modal perception, i.e. the infant cannot dissociate between the different modes of perception. This a-modal perception does not interpret the mother–infant relationship as a given scheme. His intuition was confirmed later by Daniel Stern's study about *The Interpersonal World of the Infant*, in which Stern 'emphasises the inherently trans-subjective character of an infant's early experiences, which do not dissociate the feeling of self from the feeling of the other'.⁸⁵ A dialectic between 'sharable affects' and 'non-sharable affects' thus structures the emergent phases of

von Samsonow', in *Animisms. Modernity through the Looking Glass* (Vienna: Generali Foudation, 2011), p.191.

⁸⁵ Daniel Stern, *The Interpersonal World of the Infant* (New York, Basic Books, 1985), p. 65.

subjectivity. A nascent subjectivity, which later continually re-emerges in ‘dreams, deliria, creative exaltation, or the feeling of love.’⁸⁶ The sharable and non-sharable affectivity is not any longer subjected to a personal relation between the mother and the child and thus cancels Freud’s invention of the Oedipal drama of incest. Sterns’s trans-subjective character in the emergent phase of subjectivity stands outside a sender–receiver pattern of communication; it does not confirm the stereotyped and gendered patterns of an unconscious, which reduces feelings of an incestuous relation, or connectedness with the mother, and subjects us to the dominant pattern of a given normative order. The conception of the body in the early years of our childhood is attributed in a similar way as Guattari described this in his lecture in Brazil.

We are attributed a body that is naked and ashamed you have a body that must submit to a specific functionalisation of a social or domestic economy [...]. It always appears as a mode of insertion into a dominant subjectivity. And when the body erupts as such, for example, as a neurotic difficulty, as fear, or as difficulty to fall in love, which are often identical, one finds oneself at a kind of crossroad of possible articulations between assemblages that could produce singular possibilities and the social assemblages, the collective and social formations that expect from you a certain adaptation or normalization.⁸⁷

For Guattari, a not yet adapted form of a trans-subjective connectivity appears as a transversal, phatic element that is prevalent in the arts, in deliria, in love, and as a method in the cosmologies of animist cultures. Even more radical is Elisabeth von Samsonow’s critique of Freud’s reiteration of Greek mythology in Western cultures, which led to an anti-female genealogy of the mother–child relation as a result of the war of the genders in Ancient Greece. For Samsonow, the non-dissociated feeling of the ‘self with the other’ between the mother and the child can become the most important factor to think our becoming as a totemic re-

⁸⁶ Félix Guattari, *Chaosmosis*, p. 26.

⁸⁷ Félix Guattari in *Assemblages*, see Annex 2.

emergence of a technophile connectedness. This body-to-body relationship is similar, but yet a different conception of Tosquelles's ideas on psychomotricity. In her book *Anti-Elektra*, Samsonow begins her argument with the deconstruction of the Greek myth of Electra as a 'literary stratigraphy of older sediments' of totemism, in order to 'elevate them onto a recognizable level'⁸⁸, where the animal origin of humans is available within human consciousness as a 'knowledge of the human' which emerges in the pre-Oedipal phase as a relation to a plane of emergence. In pre-Oedipal consciousness, the plane of origin of the 'general Mother' is not bound to recognizing a human face, because she has 'no face (from the inside), but is a stimulus inducing schema.'⁸⁹ For Samsonow, the political strategy to define woman as a 'being who lacks' leads to Freud's insufficient and mistaken reabsorption of an anti-totemic explanation, which results into the definition of woman as 'insufficient humanity.' The daughter–mother relation in *Anti-Elektra* has to occupy itself with the bi-nominality of animalistic pre-humanity and the not-yet-human motherhood. The totemic commandments of exogamy are related to this mnemological difference of psychical antiquity to the prehuman motherhood. *Schizogamy* proposes another type of relation, which assumes no 'object exchange,' i.e. *schizogamy* offers for the female sex an object constant, while the necessary distance for becoming oneself is not gained through sexual difference, but through a genealogical mnemological difference, whose search method is Eros. Claude Lévi-Strauss defines the marriage rules in totemism as 'the ability to take the dissimilar as the occasion of a specific being-beyond-oneself'⁹⁰, that Samsonow connects to the quality of hypnosis and trance.⁹¹ The commandments of exogamy define the *exo-plane*, the outside, or in this case, the foreign defined by marriage regulations. The cosmologies of totemic society conceptualise their genealogical relations throughout the species. 'By definition, totemism ignores the boundaries between species: the animal is the first human, before it degenerates to the first

⁸⁸ Samsonow, *Anti-Elektra*, my translation, p. 70.

⁸⁹ Ibid., my translation, pp. 70-71.

⁹⁰ Claude Lévi Strauss, *Das Ende des Totemismus* (Frankfurt: Suhrkamp, 1965), p. 11, my translation.

⁹¹ Samsonow, *Anti-Elektra*, p. 94, my translation.

machine.’ In Athenian culture, the totemic marriage regulations are forced into oblivion. In the narrative of anti-Elektra, the motif of totemic repression of matrilineal power becomes the motif of matricide: through the narrative, the still existing commandment of exogamy, through which ‘each king had to be a foreigner, who ruled with the heiress based on his marriage’⁹² was unleashed at the adulterous mother. The endogamy that was thus installed seeks to locate the foreign element in marriage within humankind. Before, ‘the exogamous commandment to find the foreign element’ was ‘a mode of eccentric hominisation (in opposition anthropocentrism, profusely confirmed in its superiority) but most of all also a possibility to distinguish between the sexes’.⁹³ Therefore, symbolic motherhood cultivates the opening toward the trans-human and integrates the animal as socius.

Elisabeth von Samsonow: So, once again, about the topic of the family novel, which was his first critical point. Which is not to just say that he was born happy, but also that he allowed himself to exist in a sort of symbiosis with his mother that’s unusual. Hearing that in this confessional manner—he says he sucked on his mother at the rhythm of the blinking of her eyes—we may imagine this as a form of happy symbiosis, which is to say, far beyond all fear of castration. This means that he is the first psychiatrist without fear of castration, which seems to herald the beginning of a new chapter in psychology or psychoanalysis. Insofar that it even refers back to

⁹² Samsonow, *Anti-Elektra*, p. 101, my translation.

⁹³ *Ibid.*, p. 65, my translation.

a family history that he immediately expands. Because when this relationship with the mother and the father is not damaged—as we will then also hear—then he can also do what he immediately does, and says, ‘Yes, I’m fine. I’m in a doubly good place, since I can appoint everyone to be members of my family. And because I didn’t have any brothers I’m in a very good place, since I have the entire world for brothers.’ What he immediately does is cast off the common idea that the family always consists of a father, mother, child, and that the parents always pile on the child what is fated to suffer and must endeavour everything to put himself in another position, which always turns out badly, as we know. So, he immediately played in a duo, a trio, a quartet probably, a quintet and so on... in a grand orchestra. The child immediately plays in the grand orchestra. And it’s fantastic when you see that immediately, at this moment, the family itself is nothing other than the miniature version of a ‘grand’ politics.

François Tosquelles: Not everyone could be my mother or my father... but they could be my brothers, as the Christians say. There are even some folk who call themselves confrères, doctors who have become my brothers.

I believe that without idealising my relationship to my father too much, nor denying the violence of Oedipus, I believe that I have always been my father's friend. My father was always my friend...

Elisabeth von Samsonow: Yes, that's now certainly one of the most important remarks he makes again, regarding his perception of what a family is. He says, 'My father may have been a strict guy, but he was my best friend.' So that's really so scandalous for what we know about filiation in the 20th century, about what each generation of sons must have felt for the generation of their fathers. And we can still see today something like the inability of becoming a father, and thus also the inability of really being a son. That doesn't seem to concern him. He immediately opens up a different line. He says my father is my best friend, and there's a sort of complicity there. So I don't have to phantasmagorically enlarge the reality that he's my progenitor. So that sort of a fatal code has to be factored out from it. Instead I think, he is good, I share his opinion, he's a friend. I believe it is very, very important that he removes the norm of fate from this operation. This is what Freud strongly emphasised when he used the ominous myth of Oedipus to define the male fate. Thus he says, I completely withdraw from

what might be the norm of fate on a fundamental level, from the very outset. Not that you think I'm here and wasting my time trying to track the traces of my fate. No, that's not what this is about, but instead: 'I can make arrangements, different arrangements, every time. I'll do it in a different way. I do a different project, perhaps with different people. I will invent it.' And then what he does—and he probably likes doing it—is to reject the advantage that the Oedipal significance would have given him in a double sense; what makes him a special element in the family structure in terms of fate. He simply says, 'No thanks, I can do it without it'. Which suggests, 'I'm happy, and I'm permitted to be happy, too.' It is amazing how often he says in relation to his political work. 'Well, that actually really worked out well.' Most importantly, about his psychiatric work in this concentration camp! He'll then say, 'Well, that was really a lucky break because I was able to do great psychiatric work there. You can't do that when you're oedipalised because you're constantly busy uncovering the script of your fate, which would take all your energy from an actually inventive project.'

François Tosquelles: From the outset I had at least two or three fathers. My mother didn't just

introduce me to the fellow Tosquelles. But she introduced me to my godfather, who was her brother. My godfather was a doctor and on many levels linked to what later becomes psychiatry. I remember that once I scandalised a guy who pretended not to understand me, because I spoke French with a Catalan accent in Paris, at the TOTEM, one of the first group psychiatry meetings, and I spoke about 'poly-fathers'... There were colleagues, worse than dutiful Catholics, who said, 'There is only one father!' I replied, 'Multiple fathers! That's why I can pass from one to another with ease.'

Angela Melitopoulos: Elisabeth von Samsonow describes how the alliance of *schizosomatic* body–body connections in totemism is relegated into the underground of the Agora of the post-totemic, mono-logical, Appolinarian, patriarchal politics in the Athenian society where the inheritance laws of the previously existing matrilineal, exogamous *Uterocracy* of power are deprived.

So endogamy means that the fathers propagate themselves through the genealogical lineage and that the fundament of the former society, the inherited mother–daughter relation is cancelled. The model of the good daughter is now embodied by Athena, the arch-traitor originating from a man's skull.⁹⁴

According to Samsonow, the role of the father in a matrilineal society was rather that of a 'driving father,' or 'weekend father,' or a foreigner allied through marriage rules, whose fatherhood does not unconditionally correspond to the biological model. Samsonow cites Frank Robert Vivello, whose representation of kinship in totemic societies does not depart from a 'biology of reproduction', but rather from

⁹⁴ Samsonow, *Anti-Elektra*, p. 44.

a ‘biology interpreted through culture.’⁹⁵ The many fathers thus acquire multiple roles: they are biological, sociological, or appear simply in the role of husband. They are spiritual fathers or part of a conceptual system that is constituted by the social group through ‘kinship, descendance and residence.’⁹⁶

Jean Claude Polack: Yes, in relation to what Tosquelles says of the father, one clearly senses that there are several successive Tosquelles, and that there is a moment that separated Tosquelles, who is rather open to different disciplines. But who separates the first Tosquelles, who is oriented in different directions—sociological, psycho-dramatic—who is interested in the phenomenology etc., from the one who is speaking here at this moment that is Jacques Lacan. It is the encounter with Lacan and there he is clearly polyphonic in relation to it. For example, when he says ‘I have multiple fathers’—that’s a theory that one can agree with, but which doesn’t entirely fit with something that he was taking into consideration, which was Lacan’s theory of the symbolic father—there is only one father and he is the one who sleeps with the mother. And for Tosquelles it is not like that. He can rightly speak of a multiplicity of fathers. And from this point of view he is closer to Félix [Guattari] than to Lacan.

⁹⁵ Frank Robert Vivel, *Handbuch der Kulturanthropologie. Eine grundlegende Einführung* (Stuttgart: Klett-Cotta, 1995), quoted in Samsonow, *Anti-Elektra*, p. 46, my translation.

⁹⁶ Vivel in Samsonow, *Anti-Elektra*, p. 46, my translation.

Elisabeth von Samsonow: Okay, so back one more time to the family novel, take 3, the multiple fathers. So the assumption that this sort of significance can be blown up for good, or can be dismantled—to put it in less terrorist terms—ultimately also leads to his affirmation of the multiple father, which of course also implies a multiple son. That’s perfectly clear. That means the burden of replacing the father by one absolute thing, or the mono-logic register we know from monotheism—and all other similarly structured totalitarianisms—is summarily ruled out by the multiple father. It is simply swept away with his left hand, literally with the Left. And in that regard it’s quite wonderful that he maybe needs to borrow only one little thing from anthropology—that there’s such a thing as a father-genitor and a spirit-father and a godfather, or even an doctoral adviser-father in the academy or whatever sort of fathers one could possibly imagine or adopt. But these are all metaphorical father-positions, which were never really acknowledged in this radical way as real multiple fathers, because that means that the entire family matrix may change. It would be open to reinvention, thanks to the destruction of the principle of uniqueness. That is very important. The moment the principle of uniqueness is

destroyed—and he has wonderfully demonstrated this, walking us through on several levels again and again with his family novel—the structure is open. It blasts open.

Angela Melitopoulos : In all societies we encounter a mix of endogamous and exogamous rules. They define tribal or clan structures, inheritance laws and categories of biological genealogy. Samsonow establishes a totemic ‘media theory’ in that the mnemotechnical possibility to activate interspecies alliances for the thinking of a technophile feminism. Here, communication technology operates in a field of radiation or resonance, which is ascribed to the big earthly bodies and through which we achieve a qualitative deviation from modern planes of emergence.

The main thesis reads that totemism offers a model for social and cultural exploitation of foreignness that allows us to elucidate a misunderstood relation between that imperative that prescribes a collective animal ancestry and exogamous practices and the modern practices of the desubjectified, so to place medial, i.e. reactive and functioning objects in the centre of an expansive homogenisation of humanity.⁹⁷

The representation of what belongs to the human–non-human group is produced through the imagination of this group, which has to travel through an external pole, i.e. through an *exocratic* operation in order to stabilise itself. In principle, these kinds of media-technical operations are *xenocratic hypnoses*, movements aimed at the dissimilar, which may be organised mechanically, automatically, and in ‘habitus formulas or operation chains.’⁹⁸ The totem as human–animal medium is an *oracular* resonance body that provides an answer to the question regarding the unclear typological border of the human. The totemic potential thus organises the expansion of group affiliation. The less we define ourselves as (hu)man, the more

⁹⁷ Vivelò in Samsonow, *Anti-Elektra*, p. 46, my translation.

⁹⁸ Samsonov, *Anti-Elektra*, pp. 90-96.

extensively we can expand. Apparatuses and humans externalise themselves in a mediatisation that according to Samsonow can be described as ‘anorganical sex’, through which the subject and object simultaneously externalise themselves. Through the media-technical distribution, which also includes the qualitative dissimilarities in the process of subjectivation, the *exocratic* operation becomes the micropolitical potential of a radical totemism, which, read together with Bruno Latour, can represent the necessary foundation for a new politics.

PART 2 – Cooperation

One is not enough and three is not sufficient

(4 min.)

François Tosquelles: There were other characteristics. My father and my uncle had a manifest ideology, a leftist, or rather a cooperative politics. They were active members of cooperative movement. And my father was perhaps more deeply rooted in it, because, as if by chance, he was—until he died, until he came to France before death—the treasurer of a workers health cooperative, because at the time there was no public health provision and one set up cooperatives so as to be able to pay for a doctor or for medicines. This was called humanity. My father was the treasurer for humanity.

Jean Claude Polack: That’s not bad. A mutual society?

François Tosquelles: Yes, it was a workers' mutual society.

Elisabeth von Samsonow: So his father was a active cooperative member. That's a great designation, of course. We might say it's a structural title for this father, or for these different fathers. And that is very interesting; it is more generally, the concept of an 'active member of cooperative movement', as he then calls it. That's also something that later comes back in his work in the form of a definition, which then becomes very important for psychiatry, where he says, I produce my symptoms for the sake of cooperation and communication. So the question is how I associate myself in different ways. I can associate myself in a delirium of meaning, that's the association in my language and the worlds of my imagination. But then there's this level of association that relates to the cooperative, where different ones associate one another, and they obviously do it so easily, in his context. So they don't have to make an effort toward consensus every time—negotiating things—as it is perhaps the case of Habermasian association. It's actually already pre-established by virtue of this sort of matrix that he introduces from the very outset. In this matrix, many must play together. Or they will already do so from the beginning. It's already

constituted. All they really still have to do is come together. This credo is repeated over and over again, incessantly, by different means: One alone isn't it, and three are too few.

Angela Melitopoulos:

Tosquelles's intuitions become effective for Samsonow's feminist view on a technophile animism, through which the coordinates of the production of subjectivity can be displaced. The possibility to invent oneself anew means that the family can be expanded, which is equally important for *institutional psychotherapy*, feminism, and migration. In the social and collective representations of what produces a political community the objective and subjective relation between human and animal cross each other. The taxonomies of 19th century have reduced the polyvalent relationality of the human–non-human relations to the thinking of genealogy. In their chapter 'Becoming Intense, Becoming Animal, Becoming Imperceptible', Deleuze and Guattari elucidate the polyvalent relational chains of the human–animal relation in a historical sense. A part of their consideration is dedicated to the idea of naturalism, with which the relations of animals among themselves were represented. Different from Darwin's evolutionary theories, which distinguished a genetic genealogy from a naturalistic valuation of kinship relations, Deleuze and Guattari propound the 'naturalist consideration' because the difference between series and structure is introduced as 'sum and value of differences and similarities' through an 'analogy of proportions'. It follows that progress and regression, continuities and breaks founded on external factors can be thought within a group.

I say *a* resembles *b*, *b* resembles *c* etc. [...] In the case of structure, I say *a* is to *b* as *c* is to *d*; and each of these relationships realises after its fashion the perfection

under consideration; gills are to breathing under water as lungs are to breathing air.⁹⁹ [original emphasis]

The analogous proportion, however, requires imagination, which allows for the differentiation of structural similarities. The reversibility of evolutionary progress as regression is no longer presented merely as the development from animal to human, but as a development determined by external circumstances, in which reversible processes can become productive. The introduction of *xenological* factors is therefore inherent to the consideration of naturalism. Furthermore, Deleuze and Guattari suggest that archaic ideas do not die, but can emigrate to new domains that are not only scientific but also related to art, symbolism, dreams, and psychiatric practice. The poly-valence of the relations can be thought from the animal–animal relation to the relations between humans and animals, between woman and man, between humans and elements, and between the ‘microphysical and the physical universe’.

Without further pursuing Deleuze and Guattari’s arguments about the naturalistic concept of becoming-animal apropos Bergson’s philosophy of time, in which the constitutive plane of multiplicity no longer needs any serial or structural mathemes—but groupings of heterogeneous elements can be created by means of contamination—it is first necessary to clarify becoming-animal in regard to multiplicity. Deleuze and Guattari propose not to reduce molecular multiplicities into molar unities by Freudian representations, but to develop the constitution of the group subject. In the chapter *One or More Wolves*¹⁰⁰ they clarify how the Freudian case study of the Wolf Man can be re-evaluated as a declaration that articulates the group subject of the crowd.

Freud tried to approach crowd phenomena from the point of view of the unconscious, but he did not see, clearly he did not see that the unconscious itself

⁹⁹ Deleuze and Guattari, *A Thousand Plateaus*, p. 258.

¹⁰⁰Ibid., p. 258.

was fundamentally a crowd. He was myopic and hard of hearing; he mistook the crowds for a single person.¹⁰¹

One cannot use an individual constitution to comprehend the fascination for wolves or the call of the crowd. Tosquelles sees the possibility to choose his own brothers as a potential for group formation that has nothing to do with a degree of kinship, but with social affinities or ideal fraternizations.¹⁰² This group formation is variable, i.e. the nature of multiplicity, through which a productive group formation can be categorised, constantly changes its character; the distance that lies between the subjects in the group continuously varies. The distance of individual subjects among each other determines the rhizomatic quality of the group. This quality cannot be divided back onto the individual. 'The wolf, wolves, are intensities, speeds, temperatures, non-decomposable variable distances. A swarming, a wolfing.' The quality of multiplicity in the lines of flight of de-territorialisation constitutes a becoming-animal, becoming-intensive, becoming-non-human.¹⁰³

Reading Tosquelles, the multiplicity of the fathers in a de-territorialised reality of migration is the fundamental means to withdraw from the principle of the uniqueness (of the biological father), and to involve oneself in other alliances, through which a more societal, social interconnection can be articulated. Migration is a matrix of deterritorialisation, in which the society of the many fathers exists symbolically, but not by any means physically. In order to be able to reterritorialise in relation to the molar mass, the deterritorialised actor needs to make his non-countable, intensive, rhizomatic relations that are divided across many planes productive. Many modes of migration, such as migratory labour, are symptomised by an extreme focus on the biological father figure, because there is no longer a fraternal reference system of the migrant family (unless the entire clan emigrated).

¹⁰¹ Deleuze and Guattari, *A Thousand Plateaus*, p. 33.

¹⁰² *Ibid.*, p. 34.

¹⁰³ *Ibid.*, p. 35-36.

That's why it's so crucial for the articulation of the migratory experience to discard the uniqueness of the father, the mono-father, or to adopt other ancestral spirits and to clear a line of flight through the Oedipal family, i.e. to become aware of the quality of multiplicity, process it, refuse the molar descriptive systems of national identity politics, to broaden the plane of intensification in the context of one's own, silenced itinerary. In order to gain a perspective in one's deterritorialised condition, one can only articulate a social-political and affective memory of one's minority position against the identity machine of the majority upright, if biological kinship is only understood as transitory state.

PART 3 – Freud's Migration (11min.)

François Tosquelles: On that, one would have take up the very complicated histories resulting from the fact that in Madrid, there were no workers outside the printing industry, whereas in Catalonia, everyone was a worker, there were a certain number of indigenous workers, but above all, there were Arab workers who had come from the South, from Andalusia etc. With labour, it was like Vienna in Freud's days. Freud came to Vienna because he was Czech. He was part of the Czech immigration of manual labour. Except, his family prevented him from doing manual labour.

They taught him German and not Czech culture. He started to betray the culture of his origins, which was Czech, not Jewish. I call it the culture of his origins because that was what he spoke with his friends when he was small, he spoke Czech not German, like we speak Catalanian...

And later, when he arrived in Vienna, he said, 'I'm Viennese, you know. Long live the German culture.' He switched over to the enemy's side. He had forgotten that he was also Jewish; that came back to him, but the Czech didn't... He never understood the problem with nationalities and that is why he fought with Hungarian psychoanalysts all the time... Because they were nationalists, the Hungarians...and many were revolutionaries. We mustn't forget that at the end of the First World War they had a workers' government in Hungary, with Bela Kun. Whereas it was the waltz in Vienna...

Elisabeth von Samsonow: I absolutely have to say something about that, because, well, the acuteness with which he recognises that Freud tells a story about his own trauma of migration drama, now that's really wonderful. And that some of the core hypotheses that Freud frames about the soul are probably connected to his invention of a myth that is meant to cover up that he has a migration trauma. That's a very

interesting hypothesis, and there's pretty good evidence of it, too. Thus, that the rampant proliferation of sexual motivations in Freud's psychoanalytical setting then also has to do with his stylizing Vienna itself into a sort of, well, a giant mama. All the while, he's pushing back, by the way, against the category of the place, something that was very important in Tosquelles, who always asks, 'Where where, where?'... 'Where do you say that?' and 'Why do you say it there?' But Freud doesn't address that. Instead he continually fantasises in Vienna about the problems of incest.

There is this one famous example, I might as well bring it up now, which is that Freud claims that he discovers the incest-wish that also constitutively belongs to Oedipus. So he also remembered an important thing, which was that he took the train from Brno to Vienna at the age of three, and that he sat in a compartment with this mother. And this mother, he remembered, changed clothes, she undressed, and so he saw his mother naked on the train. One can read all about it, it represents the birth of Freud's idea that we reach the full Oedipal stage at the age of three. He even remembered that he desired the mother. With a little research you can easily find out that the train takes about an hour from Brno to Vienna, and that you don't need a sleeper car for that hour-long trip, and that it's also

inconceivable that the mother could have undressed on one of those trains that ran at the time, because if you go to the archive of the *Technisches Museum* and look at the timetables and ask them to bring up the train models of the time and things like that, then you won't find one train that could have had the sort of strange compartment where Freud would have had this kind of experience. In the loading of such movements of an economic nature, of a familial nature, the position of the father is an issue, it's a sort of religion, language, everything is in play, but he didn't spell it out in these terms. Instead he only covered up this one motivation.

Angela Melitopoulos: And why?

Well, why? Because there's then also this whole story about the father's brother, I think that the father was involved as well. It involved forged banknotes that are at issue, so there's counterfeit money in play, which is to say, a sort of criminal or money printing business—want to get rich using forged currency, and dishonour, etc.—things that a child may perhaps confuse with motivations of shame etc.... Desire and shame that can be confused with one another and loaded with sexual connotations.

Angela Melitopoulos: In psychoanalysis and feminism, the unmasking of the myths of concealment is a classical form of deconstruction, through which the social context is elaborated. The question whether Freud was a genius storyteller and concealing his Czech-Jewish family background is presented by Samsonow with Freud's traumatic history of migration that motivated Freud's invention of the incestuous desire for his mother as a patriarchal concealment strategy of *schizogamous* reality. The aesthetic paradigm of invention, which Samsonow still considered to be an advantage in her previous description of the pole-position of the girl, is no longer valued as positive, but as a falsification. In this deconstruction, which generally drives postcolonial and feminist theory, the aesthetic paradigm of fictionalization becomes obsolete. For Tosquelles, the emergence of Freudian psychoanalytical theory is rather connected to the politics of his time. He contextualises the geographical localisation of the psychoanalytic discussion in the phase of its creation. In Catalonia, he experienced another mode of socialization and another current of psychiatric discourse, which problematised how the Freudian model of the unconscious was discussed in Vienna. During the 1930s, the city of Vienna was already in the grip of nationalist and fascist currents, within a prevalently conservative climate. Tosquelles conducts his geographical analysis of a discussion of 1930s European psychiatry based on conversations with intellectuals and psychiatrists fleeing from Eastern Europe to Barcelona. The geographical division between a left wing and right wing Europe was already localised in how the conception of the social context and sociology were discussed.

François Tosquelles: But after all I had a critique of Freud of a Marxist and sociological character that perhaps was a bit crazy on my part. Thinking of the transformation of Barcelona at the end of the last century, I saw very clearly how the Czech Freud arrived in Vienna to work in the

reconstruction, like the Arabs, which I was talking about yesterday. All the reconstruction of Vienna, which was so essential. So there was development in Vienna but there were the ones who work and others who wanted to figure as intellectuals.

But there was a whole sociological dimension that completely escaped Freud. But this was useful because that allowed to invent the horizontal position. If we only had a sociological position we would never have discovered analysis and thus, people like myself would not account for personalisation. How that links to the problem of narcissism and its persistence in persevering in one's being?

For example, I am very radically Catalanian, but that doesn't mean that I'm not a very good Frenchman. But in my narcissistic roots, I am Catalanian. I'm not French, I'm an Occitanian but not French. Is that understood?

Jean Claude Polack (in the raw footage)

Yes, but all the same, I would like to return to the extra-analytic.

François Tosquelles: The extra-analytic is a notion about the isolation necessary to make this sort of laboratory. I always thought that analysis was a laboratory to understand the function of speech and of narrative, so afterwards comes the

history of drives, theories of the drive; about how the person speaks to you and evokes stories. This has to be done in an experimental way! If you listen to me like you are listening to me now here, well I could tell you great stories! What I am saying here is true but it may not be true. Perhaps it's the heroic version or the miserable version, you know.

Jean Claude Polack: In a magnificent text by Freud, a text from shortly before his death, that is called *Construction in Analysis*, Freud says what you listen to in the cure, in the session, it is always a fiction, a construction, and that this relationship to the truth is more than problematic. The question of the truth is basically not the most important. It is the question of the possibility of constructing something relatively coherent and possibly also dynamic. That is to say, someone who speaks and who constructs his childhood in a certain way. It is up to the analyst to understand that on that basis one can continue; that a narrative is possible, that a story is possible. So, it is not a matter of knowing if these events that are recounted are true or not. Strictly speaking that isn't important. Freud already says this but he says it at the end of his life by giving a broad scope to the truth. It is the truth of desire but it is not the historical truth.

Angela Melitopoulos:

For Tosquelles, the meaning of the aesthetic paradigm is founded in the experience of an extra-psychoanalytical praxis, in which the patients fictionalise their narratives, construct their past experiences in relation to an aesthetic figure of the self, and perform these complex constructions during analysis for the analyst. Tosquelles investigates the case study of Gérard du Nerval, and contrast the fictionalisation of his history of illness through the aesthetic means of the novel *Aurelia* with the descriptive praxis of his clinical histories. According to Tosquelles, the analyst seeks in the patient's narrative the symptom of a possible illness, mostly a schematic abstraction, in order to then investigate each concrete case of illness in relation to their psychopathological categories. In opposition to medical practice, the psychiatrist cannot fall back on the objective analysis of visibly affected organs. He has to seek the alarming symptom of a psychological illness in the context of the narrative. With phenomenology psychological theory hence began to 'psychologise language [...] to advance it to a semiology of the nerve system'. They started to 'transpose it to figural language' to make it 'seemingly neurologically into a functional psychology with semiological data.'¹⁰⁴ For Tosquelles, this erroneous development led to the invention of the phenomenology of a 'concrete observation of the experiences of the patient, as he lives it', which in turn led to the possibility to discard the given representation and moral assessment of society. The lived experience became an objectivised fact of 'a science of the soul or pure science', which fixed the experienced phenomena with 'limited, precise, discernible, and nameable terms' and from this position 'penetrated' conscience, 'the lively reality of psychological life'.¹⁰⁵ The same problem of investigating experiences of lived histories of illness—in which subject–object relations are updated as power relations, even

¹⁰⁴ Tosquelles, *Le vécu de la fin du monde dans la folie*, p.42, my translation.

¹⁰⁵ *Ibid.*, p.42.

when they are conducted as context-sensitive investigations—prompted Guattari to criticise structuralism as method of the colonisation of the spirit by means of language. The aesthetic paradigm thus became a line of flight, through which the scientific, structuralist method of the objectification of illness and the derivative and outdated definition of normalcy as a scientific blind spot could be left behind. ‘Subjectivity is in fact plural and polyphonic’, to use Mikhail Bakhtin’s expression. It recognises no dominant or determinant instance guiding all other forms according to a univocal causality.’¹⁰⁶

PART 4 – Barcelona, the Little Vienna

(10 min.)

François Tosquelles: In Barcelona, as I was saying, this little Vienna that Barcelona was between 1931 and 1936 has been forgotten. I would pay homage here to Professor Mira and to this collection of psychiatrists and psychoanalysts from the most diverse of schools, who brought to this city the first paranoid anxiety incarnated in racism. Sándor Eiminder, Langsberg, Strauss, Branfeld and others... By then there was a number of men who were welcomed there starting from 1931 and 1936... And Sándor Eiminder in the control group, shall we call it, had brought with him psychoanalytic notions. He, in particular, was my analyst. Because Mira did not say to get myself analysed, but he said

¹⁰⁶ Guattari, *Chaosmosis*, p. 7.

'look you should benefit from this Vienna'.

When I said that Barcelona was a little Vienna, it was true.

Jean Claude Polack (1985) How did your analyst manage with the language?

Ah, there's a scene with my father that is very good. My father turns up and I introduce him to my analyst and he says to him: 'How can you analyse my son if you speak Catalan as badly as you speak Spanish?' My analyst replied, 'You know that after 15 days in Barcelona I half understood Catalan'. My father then said, 'You Eastern European men, you have a gift for languages, but do you understand as much as all that?' 'Yes, half of it. Every two words the Catalans say, "Me cago en Deu" or "Shit". So you only have to understand "Me cago en Deu" or "Shit" to listen and understand half of Catalan.'

I said to my analyst that in fact I owed much to these extra-analytic encounters, because that is where I understood that what counts is not so much what the patient says, but the breaks and the sequences. And to put a full stop, 'Shit' and to put a full stop and a comma 'Me cago en Deu' was to mark sequences. What is interesting is to listen to the sequences in this music, what one says inside them isn't important. That's not bad!

Elisabeth von Samsonow: Now, that's really wonderful. That he's thinking he's introducing his new psychoanalyst to his father, and the guy doesn't really know his language. He's Hungarian. Which is to say, another speaker of a secret language, which is actually Hungarian. So he's speaking in Catalan, and then his father rightly remarks, well, that's not going to work out well if he doesn't understand you. And that's, of course, where his idea about the task and work of the psychiatrist really comes to light. Because he says, that's really not all that important, or if he understands half that's enough. So that's once again interesting now, that you would listen to someone whose language you don't really need to understand. That's very interesting. Because you probably really don't understand him. So for the psychiatric position that's very important. I can distance myself from understanding completely, but I can nonetheless affirm it. I can say, 'Ok, but I'm listening to you. I'm listening to you professionally. I've been hired by you, after all. I'm listening to you one hundred per cent. I'm intervening, too. In this way, I will understand, even if I don't understand everything. So I'm doing you the favour of not wanting to understand everything. That's quite wonderful. It means I can somehow leave your subjectivity untouched. I don't have to go in and utterly dismantle it, and somehow surgically alter it,

dissecting organs right then and there. Instead I don't really have to understand that.' And then he says, so perhaps it's important to intervene at regular intervals. You always need to know the sequences. The whole thing is at bottom a matter of rhythms, poetry with accents. It needs to be enunciated the right way. It's a melody, so you have to listen very carefully. What kind of melody is that? Where are the accents, and where can I make cuts.

Angela Melitopoulos:

The question 'Where can I cut?' synthesises Tosquelles's psychomotor model of psychoanalysis as a multimodal form of extra-linguistic intervention, which turns its attention simultaneously to rhythms, bodily gestures, voice, and the context of enunciation. This kind of intervention is here described with the medial function of the montage, which as a central element of film aesthetics in first and foremost documentary and essay films is a technical processing of the flow of time. As Maurizio Lazzarato and I myself have set forth in the book *Videophilosophy*, image montage operates in its function as temporal crystallisation, i.e. as a means of compressing and expanding time. So the image montage is an essential means in the sense of Bergson's labour of memory, i.e. the image is a memory vector that points to other images and is less the representation of reality. Through the possibility to expand and stretch recordings of time-space, with the development of electronic, non-linear montage it becomes possible to question how far these technologies simulate the human faculty of memory. As political interpretation of these aesthetic means, *Videophilosophy* speaks of *noopolitics*¹⁰⁷, through which our

¹⁰⁷ *Noopolitics* is a specific form of power in our societies which aims to modulate and control our body-brain. It involves our memory and attention it intervenes in time trying to neutralise the event and creation. It is an instrument of caption and

memory and attention are determined, controlled, and given rhythm. Montage is also a distributed form of intervention and determines collective swarming directions of memory currents, and thus, the relation between bodies, spirit, and the nerve system. In this way, media determines our memory space and is, at the same time, the technical means through which expansion and condensation of time flows, e.g. by means of aesthetic tools such as the film cut, intervene in the production of our subjectivity and our expression.

Tosquelles's form of *déconnage* in the psychoanalytic session, proposes an intervention that simultaneously interrupts and links. It interrupts and cuts the signifying flow of speech, but links itself to the extra-analytical plane through the rhythm and tonality of the voice. The extra-analytical planes withdraw themselves from the dominant systems of caption through verbal signification. The linking point was given on another plane (becoming animal, becoming intense...) that remains open. Tosquelles proposes how to transform the narrative construed by psychic resistances in psychoanalysis through this form of multimodal intervention. *Déconnage* is a musical event, a musical idea of playing together and listening. Tonality, the phoneme, the dynamics of volume, the commas that mark the sequences, are an expression of a cultural memory. It is part of an unfinished, procedural production, in which communication followed the above-mentioned theses of Mikhail Bakhtin. For Tosquelles and Guattari (and many more), the objectifying clinical assessment of psychical illness becomes unproductive, because it acts within a hierarchy and appears as a negative interruption, through which the potential of extra-analytical coherence is excluded. The form of *déconnage* leaves the autonomy of its conversing partner untouched and departs from the fact that we can always just learn a partial context of a lived experience. The controlling authority of the a clinical assessment—which can be transposed onto the matrix of

constitution of desires, emotions and beliefs. The technologies of noopolitics are television, the internet, movies, that is to say technology acting at a distance from one brain to another brain that we have defined in Videophilosophy as systems to crystallise time or as devices which act and cause interference on memory and attention. Maurizio Lazzarato, *Qu'est-ce que c'est la Noo-politique?* [Unpublished manuscript by Maurizio Lazzarato.]

the normative family where parents control the children's subjectivity—reflects more the form of an interrogation in a court or a political investigation. This is how the institutional investigation at Europe's border zones, to which migrants are subjected when they apply for asylum, is similar to a clinical interrogation on the normative border of madness. Asylum seekers are not left unassailed in their narrative, but are analysed and tested, i.e. the image of their histories is objectified at the border. In Guattari's text about Kafka, this form of desubjectivation is the example of the production of subjectivity through the analytical interrogation in a control state, in which the autonomy of the storyteller is attacked and destroyed.

The definition of *déconnage* as an aesthetic tool of a cooperative form of psychoanalysis, furthermore playfully and somewhat absurdly weaves fiction and fabulation into the construction of the narrative about the self, thereby changing it. The expansion onto the extra-analytical context can be compared with the form of Expanded Cinema, in which the focusing of the gaze on the image through the expansion of the performance in the cinema space is likewise further elaborated. Expanded cinema and electronic art has created means of perception for a multi-perspective that reflect the singular position within a machined animist collective form of enunciation.

François Tosquelles: What characterises psychoanalysis is that you have to invent. Because the individual recalls nothing of his anecdotes. And then, if one doesn't invent them... It is necessary to invent them! So, one is fooling around—because I call this fooling around—and one is authorised to fool around by saying: 'Come on, dear, just fool around; this is called association. Here nobody judges you, you can fool around as much as you want!' Because I call

psychiatry a kind of cocoon. But when he is fooling around, what am I doing? I am intervening silently! Certainly silently... And then it is my turn then to fool around. So he tells me words, sentences. I hear the accentuation in the sentence, the articulations, the place where the accent is put or where it is taken away, like in poetry. And then it is my turn to fool around. I am associating myself with my own nonsense, my personal souvenirs, my own elaborations and I am nearly asleep, and he is nearly asleep. So I am fooling around, he is fooling around... And at that moment, as I know that I am fooling around... Because we tell this guy to fool around but he is not doing it. He is just lying down and he wants to be right. He is rationalizing and telling you precise stories of a reality, filled with 'his father here and his mother there', and he is never fooling around. But on the contrary, I am obliged to fool around, instead of him. And my fooling around that I am doing instead of him, comes from what he says derives more from the accent and the musical melody of his speech than from his words.

Angela Melitopoulos: Mikhail Bakhtin considers the speech melody and rhythm to be the reservoir of a proletarian and collective form in the production of subjectivity. Through the volatility of the enunciation in the voice, the image clears a path in our imagination.

Like Bakhtin, I would say that the refrain is not based on elements of form, material or ordinary signification, but on the detachment of an existential motif (or leitmotif), which installs itself like an 'attractor' within a sensible and significational chaos. The different components conserve their heterogeneity, but are nevertheless captured by a refrain, which couples them to the existential Territory of my self.¹⁰⁸

The 'politics of experimentation' in Saint-Alban and in La Borde were based on an open-ended temporality, in which collective processes of enunciation and creation determined the production relations inside the clinic. When a pensioner (that is how a patient was called in La Borde) talks about his lived experiences, the production process of the clinical analysis was considered as part of his enunciation. The most prominent elements of La Borde's therapeutic strategies are related to this framework for the production of a group subjectivity that originates in the place and milieu and through the aesthetic paradigm. As Guattari stated, it is the introduction of a 'zero degree of meaning' through aesthetical means for example the theatrical stage that can re-direct established 'directions' of meaning:

In my opinion one has to look a bit further. Not only is there this possibility of a zero-degree of meaning, of a stage allowing you to rework the direction of meaning, so the genesis of other directions of meaning becomes possible. What I call a heterogenesis of meaning; at once heterogeneity and a generative process starting from such a nucleus. So there is this idea of a break, like on a stage, a theatre play that breaks with ordinary rules of meaning, and there is the idea that on this stage certain elements can take on the function of singularisation which they wouldn't have had before.¹⁰⁹

And further it is the group subjectivity that determines the politics of the clinic in La Borde:

The subject group is not something that autonomises itself in order to establishing its system of coordinates, and thus developing what could be called an exterior politics, i.e. a certain type of relation to the outside that is receiving consequently a vision of itself from the outside; meaning that positions of individuals are irreducibly over-determined through this collective subjectivity, this subjective assemblage called subject group. Thus, the institutional stage is one on which a

¹⁰⁸ Guattari, *Chaosmosis*, p. 17.

¹⁰⁹ Guattari in *Assemblages*, see Annex 2.

psychic symptom, or an everyday incident, a behaviour... something putting itself against a normal function which could just as easily concern the cleaners, the director wife's or the psychotic instead of being closed into a circular perspective in a mortifying manner, it may come out in another way... It can create a kind of baroque development of subjectivity. And in this domain the institutional psychotherapy has shown that we can go very, very far. What we are able to do with 150 people at the clinic of La Borde is outrageous... A lot of activities... Like an institutional music, a subjective music, unimaginable in classic institutions.¹¹⁰

The aesthetic paradigm as a transversal vector between the socius, the singular subjectivity, the social and technical machination, that forms our consciousness was partially what Tosquelles inspired to be explored in another form as a schizoanalytical plane: the forces in the field, the psychomotor position, the volatility of the voice and the non-verbal rhythm of speech, the schizoanalytical meaning of place, the open framework of production. The place is finally the container of all frameworks in which the production of subjectivity is able to expand into relations with other persons, things, animals, apparatuses, and plants or to invent, fictionalise oneself, and arrange oneself with, in order to choose the poetry and autonomy of one's own method.

As stated before, the concept of *machinic animism* includes the social in agency with technological machines that acts within human subjectivity that articulates as a collective assemblage of enunciation 'at the heart of human subjectivity, not only within its memory and intelligence, but within its sensibility, affects and unconscious phantasms'.¹¹¹ The multi-modality and trans-subjective character of our mechanisms of perception, which include both the worlds of things and architecture, mood, temperature, make the deployment of technological means, for example, the video camera in the family therapy proposed by psychotherapist Mony Elkaim, a tool with that the a-modal semiotic connections that are missed by our human perception can be registered. Tosquelles aims to work on the level of these 'collective connections' that, as Guattari stated later, is determined through a

¹¹⁰ Guattari in *Assemblages*, see Annex 2.

¹¹¹ Guattari, *Chaosmosis*, p. 3.

pre-individual or dividual multiplicity acting on the individual actions on the plane of non-verbal intensities.

Jean Claude Polack: He's already encountered Lacan, he has already been seduced by [Jean] Oury, so he has adopted a mode of thinking and despite everything he continues to develop a way of listening that is strictly non-Lacanian. That is to say, precisely, as he isn't interested in the signifier. He literally turns his back or blocks his ears to any sort of hermeneutics, in any case, to a hermeneutic of language relying on verbs, words, the meaning of words, their signification, etc.... He introduces, and this is what is interesting, in a certain way he really anticipated things that one will find highly developed in Félix Guattari with Deleuze. Something that touches—in a rather musical fashion, moreover—on rhythm, scansion, semiology, of the position of the body; that is to say, things that cannot be reduced in any way to that language that one speaks, Lacan's language.

François Tosquelles: But this discovery in structure, in the narrative, has nothing to do with my discoursing now. It is an important significant discourse, since that is where the insistence of the unconscious appears. One of the

things that I am saying in this text is that the unconscious doesn't exist. It insists, it does not exist. That is written down. Fortunately.

Angela Melitopoulos:

For Tosquelles the insistence of the unconscious emerges within the non-significant, volatile levels for example in an speech act. The meaning of this insistence of the unconscious within today's possibilities of digital recording makes volatile voice-matters the building block for a new narrative ground in that it emerges as mnemonic material. I would like to propose again a detour to an older video work of mine that acts as an undercurrent motivation for my interest in Tosquelles approach because it allows tracing and actualizing erased histories of genocide and ethnical cleansing in the voice memory of refugees. In my video essay *Passing Drama*, the acoustic image of my family novel is reflected. It tells the refugee story of my Greek family that came to me across three generations as a fragmentary and fairy tale-like image. Flight as the fundamental motif of the story became the videographic theme of narrative, history and memory. Their stories indicate a structure of oral tradition marked by survival: the echo chamber of a mental fight for survival, which still determined the present. The text level of the video consists of interviews with this second generation, who had heard their parents' story as children. These were sentences like stones, sentences whose vocal melodies had been inscribed in collective and individual memory across three generations. Forgetting yesterday had become interwoven with forgetting the day before yesterday and mingled with forgetting today. Across the generations this narrative profited from the theatrical talent of its narrators, who extended or abridged single moments and repeated inextinguishable fragments themselves, which became a kind of song about flight through repetition and transfer.

Fissures and discontinuities gaped open in the transfer of memory, of knowledge, of habits of thinking and living. Yet the blocks and aphasia in the memories of these inhabitants that had become migrants contains a truth that does not only

apply to them. For what happened to them has also happened to us: a radical change in living one's memory and one's time.¹¹²

In *Passing Drama* the transfer of the representational image as musical, volatile event is produced through its montage. The history of flight transfers the psychomotor voice-image of the mothers to the children.

In our interlinked world of recorded voices a psycho-geographic channelling of the imaginary is constantly displayed and intertwined. The machination of our own comprehension of the self accelerates in this condition of a collective subjectivity through the channels of media sphere itself for example when a cut intervenes in a speech (zapping) and adds rhythm to the non-verbal framework of voiced content. The form of an intervention on an extra-analytical level that is collectively displayed and available as a non-verbal articulation could thus lead to a general, non linear, non-anthropocentric understanding of history and geography in which a dramaturgy of transitions, intensities, speeds, allows an assemblage of different perspectives in the collective enunciation of a group subject. The digital media can reproduce all a-significant levels within a speech act. The dynamic of a volume, the light changes in an image, the atmospheric surroundings, wind, flow, interruption—all dynamic features can be part in an informational digital print. It can be copied, transposed, visualised. Free associations, playful interventions or a correspondent intervention within a communication have already built up a media sphere that waits to become operational as a psychoanalytical field. Félix Guattari's idea on a form of cinema that is a better tool for a collective psychoanalysis than psychoanalysis itself, as he explains in his article *The Couch of the Poor*, prepares the media sphere as a schizoanalytical resource within our deterritorialised condition that leaves the symbolic plane.

¹¹² Angela Melitopoulos, 'Before Representation', *European Institute for Progressive Cultural Policies* (2003). <<http://eipcp.net/transversal/1003/melitopoulos/en>>, [accessed 30 December 2015].

PART 5 – BODY POSITIONS

(6:30 min.)

François Tosquelles: My basic position is the psychomotor position. The attitude that is as much hypotonic as hypertonic—a distribution of tonus, i.e. the position. What could be an image here, well, the image of the mother. The mother as image produces in me postural reactions... My way of holding myself, of approaching, of squeezing...of grabbing... The ‘maracas’. Yes, the ‘maracas’...

Angela Melitopoulos:

With Professor Mira y López, François Tosquelles studied *myokinetic* psychodiagnostics, which expresses our psychological libidinal forces, with which an action is set into motion even before it is expressed as verbal narrative or an imaginary story. The interior tension of the musculature anticipates the ‘individual intensions, i.e. the pulsating forces that set an action into motion.’¹¹³ Tosquelles connects Mira’s idea with the question of how psychological tension and personality are expressed in one’s pose and body posture. He appreciates the psychomotor tension in the intonation of the voice as a possibility to experience more about the patient, to be better able to intervene and to attribute not too much weight to the fictional invention produced by each human in his tale about himself. He judged the

¹¹³ Mira y Lopez, *Myokineticische Psychodiagnostik*, p. 17, my translation.

conduct established between patient and psychiatrist through the given institutional framework as ineffective. ‘Those who are familiar with the history of care given to the insane know, without fooling themselves, that Christian charity and medical science have shown to be incapable of safeguarding the humanity of the insane.’¹¹⁴ The insane incite a rejection in us, because through this person we acknowledge our nothingness and feel betrayed. ‘We rely,’ as Jean-Paul Sartre described, ‘on the gaze of the other and the madman, this loner, this foreigner, threatens the foundation of our existence.’¹¹⁵ For scientific thought, illness is a schematic abstraction that is employed like a tool for discovering symptoms that then have to be suitable for the interpretation of everyone who becomes psychopathologically affected. According to Tosquelles, the doctor considers the objectification of the illness only to be one aspect of medical treatment. The patient, on the contrary, wants to fundamentally alter his position toward his own illness. Some type of exterior space needs to be created for the experience of the ‘morbid event’, something that, for example, can be projected onto an accident, ‘a foreign object with bad intentions’. ‘So don’t fool yourself,’ Tosquelles reminded us in his famous quote, ‘even when the doctor is speaking about microbes, the patient understands demons.’¹¹⁶ In psychiatry, two mythical worlds that fight with each other collide: science and illness. Therefore, Tosquelles wanted to create a kind of neutral space that can guarantee the necessary affective stability. This is something quite different from the image engendered ‘as the result of the failure of affective labour through (viz. scientific) objectification’, which destabilise the relation between the patient and the therapist.¹¹⁷

Jean Claude Polack: There, where language is totally disturbed, one can say that the symbolic

¹¹⁴ Tosquelles, *Le vécu de la fin du monde dans la folie*, p. 144, my translation.

¹¹⁵ *Ibid.*, p. 144.

¹¹⁶ *Ibid.*, p. 32.

¹¹⁷ *Ibid.*, p. 33.

function is closed in a certain fashion, holed, damaged. One has to take on different semiologies, which belong much more to the domain of the sensory, forms, sensations, perceptions, body positions, things that refer to image in a very broad sense to the term of a body image. He [Tosquelles] is close to Gisela Pankow, for example, whose work he knew well and who appreciated him a great deal. He's all the time in a sort of combinatorics—an extremely mobile thinking—where the crucial point about his extra-linguistic convictions appeared ceaselessly. He says that one has to look for what is at base, for the unconscious that insists, which doesn't exist but which insists, i.e. which is simply there, next to the naked eye or ear. One has to go looking for it much more in what literally surrounds language, at the heart of the language, made of space and in a form that is almost a formal and sensorial and possibly automatised frame. We come back to the sensory-motor.

François Tosquelles: Because what counts, like Vallon would say, is the act. The thought comes after the act. That is to say that muscular contraction, attitudes, postures, etc. precede thoughts.

Jean Claude Polack: The act precedes speech. That is an absolute paradox for the analyst, and

for a Lacanian this does not make sense. And certainly for a child psychiatrist—as after all, very early he started dealing with children, retarded children, autistic children, etc. And perhaps also because these children didn't speak, or spoke very little, he came to ask himself the question of a language of postures and a language of positions, of movements, etc.

François Tosquelles: I would say that that is not true, that thoughts are only the sudden release of these attitudes. Thus, rather than knowing whether I was a good analyst or not, I would say that on the basis of my training with Mira, everything is based on the problem of the game of football: the attitudes, the attitudes of one to another, the postures, the conflicts, the oppositions... and how they are played out in the muscular tone, in the distribution of muscular tone. Afterwards one might reflect and say that there is a group strategy to make... but all that is secondary. It is thought retroactively.

Elisabeth von Samsonow: So this plane of existence would mean that I need to see, what does this psychomotor, this body express. What does it enunciate? Where are its ruptures? There cannot be a general imperative: 'You shall, you must'. This type of categorisation is out of question, nor can it come into question. Because

it would mean from the very outset any form of deviance—and there cannot be anything but deviance once subjectivity is understood as a project of on-going invention—then they would all migrate into anti-normality, you might say. Anyone who finds subjectivity is anti-normal and deviant. Which is to say, deviant from this form of the normative. And it's also entirely clear that this discourse is absolutely, and, of course, quite crucially an anthropological or philosophical-anthropological discourse conducted by psychiatry. That's clear, too, because that's exactly where the line needs to be drawn: What is a norm even? Or what is normal even? Or is there even such a thing as normal. There cannot be. That's good news: There isn't even anything that's normal.

PART 6 - Feet (4 min.)

François Tosquelles: You have been about the world a bit. I don't know how you have managed with everything, but one gets around. What counts is not the head, but the feet. Knowing where you put your feet. It is the feet that are the great readers of the world, of

geography. Going forward is not something you do with the head. If you want to find a needle that way, you will spend years. That is why you must know where you put your feet. Do you understand? That's all. It's the foot that is the apparatus or the location of reception of what then becomes the tonus. That's why all mothers tickle the feet of their babies; to make them stand up, for initiating a distribution of the tonus that allows you to go somewhere. But you get there with your feet and not with your head.

Jean Claude Polack: That is confrontation, a direct attack on psychoanalysis; one cannot hear it any other way. In effect, for an analyst one faces the world firstly and above all with one's ears. It is what one hears that is most important. Because at the start the baby is completely immobile, in a state of absolute distress, depending totally on the other, so it can only face and receive all kind of things from the world. So it faces it with its eyes and ears; it is connected to images on the one hand and signifiers on the other. But he insists a great deal on it, saying that it is first of all a matter of posture.

Angela Melitopoulos

Polack understands Tosquelles's interpretation as an affront to the Lacanian psychoanalytic theses. He understands the embryo's dependent relationship in the uterus as an immobile state, in which lines of flight are determined by the sense of hearing, with which we enter the world. Our pre-Oedipal, unspeaking world emerges in the necessity of a corporeal dependence, which gains value as an existential, human state, but does not suggest the positive coding of *schizogamous* connection to the mother. The drama of the birth is for Elisabeth von Samsonow a patriarchal cultural technology of valuation, in order to disempower *schizogamous* production, which observes the growth as automatic, mechanistic continuation of the living, in which the reproduction is only a historical phase of terrestrial development. For Samsonow, the growth (e.g. of plants on soil or of the economy) also takes place beyond relations of reproduction. The production of bodies through the maternal machine is not calculated as economical value by the patriarchal cultural techniques. In contrast, Western patriarchal psychoanalytic thought projects the dramatic, existential ground of *Dasein* as uninterrupted liberation movement from an immobile state of dependency, which is qualified as nature or natural necessity. Against this category, Samsonow sets the *schizogamous* reality of production. In his defense of Lacanian psychoanalysis, Polack pushes Tosquelles's proposal for the activation and transformation of psychomotor relations to the background. Seeing and hearing, which for Polack presuppose a separation of the senses and do not connect to the Sternian beliefs about a-modal perception in the pre-Oedipal phase, permeates the power of the sign in the perceptory space of that phase.

The powerful plane of hearing language is embedded in vision, reducing the auditory to the linguistic faculty. The a-signifying planes of tone, its musical and rhythmic qualities, are not mentioned. The image becomes the symbolic plane, and the meaning of place is lost.

Elisabeth von Samsonow:

Okay, so this is a key proposition now. It follows immediately from this rejection of the primacy of the logos over the body and over what it does, to the point that he says, the foot is what I am observing. I'm going to look at where the foot is placed. There's again something like a preference for, or a particular importance of, the place—where I am—what we might call territorialisation. I think that's interesting, especially if you remember again what Foucault explained somewhere that something like a future-vector always originates in the foot, almost in the big toe! Let it be said out loud once more for all discourse fetishists: Discourse comes from walking around. That one can move freely; that's what this is about.

Angela Melitopoulos:

Tosquelles poses the volatility of the voice during the act of speaking as counterargument against Polack's question about the dialectical fundamental orientation of his political engagement. It is difficult to fully understand his objection. But we can refer here with Guattari to Mikhail Bakhtin's idea that adds the direction of sign to the signification of the verbal enunciation through the act of speaking and the volatility of the voice, and which makes the circulation of the voice into the political field of subjectivities, which Tosquelles again sees as materialist field. For Bakhtin, the circulation of voices is not abstract or only an extension of the a-significant level, but rather its real circulation through the

movement and mobility of the body. The volatility of the voice and the gesticulation of the vocal tract are acting as directional channelling elements, that condition the significant levels of representation and communications and that are part of a non verbal cultural code of location, class and gender (and race) among humans precisely as how this happens by way of the movement and mobility of the body. Following Bakhtin, this would mean that as long as a human's mobility cannot be delimited, the circulation of the voice, and therefore the circulation of the phonemes that create the material of the voice, couldn't be controlled. The circulation of the psychometric matters of communication is depending on the circulation of bodies. Freedom of movement is part of our autonomous power. Our memory and our thought can remain autonomous through mobility; wanting to control this form of life implies the delimitation of speech.

Migration is an insistent plane of global, political relations. It expresses itself beyond the democratic nation-state as the growing symptom of the latter's political exclusions. Tosquelles speaks about the 'right to wander' as a human right, based on the view that thinking is immediately related to our movement. The border regime of the nation-state, which regulates this right in order to acquire its functionality through a closed form of space, is therefore also a means to regulate our thought. Thus, the conflict between the nomadic and sedentary culture of *A Thousand Plateaus* simply becomes the battlefield of *noopolitics*. Deleuze and Guattari have explicitly posited the distinction between nomadism and migration. A movement with beginning and end (migration) is opposed to the movement without beginning or end (nomadism); this qualification has been criticised as an ahistorical figure. 'Nomadism's dictum, 'You never arrive somewhere', constitutes the matrix of today's migration movements.'¹¹⁸ In their book *Escape Routes: Control and Subversion in the Twenty-First Century*, Dimitris Papadopoulos, Niamh Stephenson, and Vassilis Tsianos develop a political theory for the *autonomy of*

¹¹⁸ Dimitri Papadopoulos, Niamh Stephenson, Vassilis Tsianos, *Escape Routes. Control and Subversion in the Twenty-first Century* (London: Pluto Press, 2008), p.232.

migration, which historically demonstrates, and philosophically anchors, the development of the society of control within globalisation and neo-imperialism. The transnational politics of post-liberal society responds to the *autonomy of migration*, which expresses itself as a continuous creative force within social, cultural, and economic transformations, with ever-new regimes of controlling mobility. Therefore, the political aggregate of the post-liberal, porocratic (porous) state, is defined by migration flows. 'Escape comes first! People's effort to escape can force the reorganisation of control itself; regimes of control must respond to the new situation created by escape.'¹¹⁹ This effect of escape doesn't address politics as opposition to the state, but as production machine of a new subjectivity, in which the experience of mobility is described as a process, in which new strategies of perception are tested. These strategies are understood through the concepts of 'becoming-animal' and 'becoming-invisible' as a subversive and invisible politics, through which the regulatory regimes of national sovereign governments are infiltrated.

The escape from postliberal societies attempts to canalise and order life occurs in the continuous refusal to reflect on or represent oneself as a set of congealed, solidified experiences produced through political projects, in entering into a process of unbecoming in order to repoliticise, not oneself, but the present.¹²⁰

The experience of escape in postliberal capitalism is not individual but *dividual*, as it is distributed across all actors—it is the symptom of an insistent plane of transformation that becomes divisible. The subversive strategies of politicised potentials 'push the state to transform itself beyond the coordinates of existing social compromises'.¹²¹ The mobility of migration thus becomes the defining power of the capitalist system. The thesis of the *autonomy of migration* mentioned in the publication begins its historical perspective with the slave and serf insurrections in the early Middle Ages against the feudal rulers. According to Antonio Negri, Silvia Federici, and Yann Moulier Boutang, the power of the proletariat to change the

¹¹⁹ Papadopoulos et al., *Escape Routes*, p. 18.

¹²⁰ *Ibid.*, p. XVII.

¹²¹ *Ibid.*, p. 13.

work place is then a strategy of mobility, which rejects exploitation and provides the foundation of the labour market system.

The freedom to choose and to change your employer is not a fake freedom or an ideological liberty, as classical working-class Marxism suggests, but a historical compromise designed to integrate the newly released, disorganised and wandering workforce into a new regime of productivity.¹²²

The masses of wandering poor, beggars, and thieves, which, having been chased off their lands and rose up at the beginning of modern capitalism, were criminalised and brutally abused through new legislation. They stand at the politically outside of the politics of representation and are discredited and coerced into forced labour. The flight of the vagabonds and pirates, and the movement against labour are a symptom of the labour struggle against capitalist exploitation.

From the perspective of autonomy of migration, the possibility of escaping the position of the seller of labour power represents the essential threat under which capitalism developed. The threat has a name: mobility.¹²³

Escape Routes describes a paradigmatic shift of politics that coheres with the change in perception that is experienced through flight. These ‘imperceptible politics’ against the control of mobility captures all realms of existence, they are body politics that do not highlight analytical viewpoints, but rather experience a process of transformation through mobility.

Migrants connect to each other through becomings, through their own gradual and careful, sometimes painful transformation of their existing bodily constitution; they realise their desire by changing their bodies, voices, accents, patois, hair, colour, height, gender, age, biographies.’ ‘Becoming is essential to mobility. The trope of becoming animal is only one of the tactics migrants employ in order to claim their freedom of movement. Becoming woman, becoming child, becoming elder, becoming soil, becoming fluid, becoming animal is the migrants’ answer to attempts to control their desire.¹²⁴

¹²² Papadopoulos et al., *Escape Routes*, p. 204.

¹²³ Ibid p. 206.

¹²⁴ Ibid., p. 216.

These transformations of subjectivity pertain to subjectivity itself, i.e. the definition of the group subject. By way of the work of Luce Irigaray and Donna Haraway, we can then recognise that lines of flight materialise as new relations between bodies, whose ‘materiality is simultaneously a move beyond the predominance of language and the symbolic.’ The question of male knowledge production in the relations of patriarchal control of space and freedom of movement is central to the thesis outlined in *Escape Routes*. Their critique takes up feminist concepts and analyses of the control of the male gaze on the female body, as directed against the mind–body divisions of monotheistic institutions. They conceptualise, as is also proposed in the video installation *Déconnage*, migration as having subjectifying potential against biopower. Making use of the feminist critique of the medical institution and Deleuze and Guattari’s concepts of resistance, *Escape Routes* is tied to Antonio Gramsci’s perspectives on the labour struggle within the history of vagrancy, while also following Foucault’s conception of biopower.

Escape Routes is in agreement with Tosquelles. Likewise, the book is the symptom of a critical theory that feeds off the lived experiences of migration. With his proclamation of the ‘human right to vagrancy’, Tosquelles reminds us not only of the Marxist foundations of the struggle against capitalism, the proletarianised, destitute, vagabonding masses. His demand for the human right of the freedom of movement is based on a *myokinetic*, psychomotor investigation, (i.e. on a psycho-neurological automatism), which reveals that the reaction of the brain is always temporally subsequent to the movements of the body. Whereas he always lets thinking follow the foot, Tosquelles also proclaims a political manifest against the mind–body dichotomy in modernity.

In the interview, it remains unclear how far Tosquelles statements were scientifically developed in the psychiatric field of research of the medical anarcho-syndical cooperation, and therefore can be derived from myokinetic research, to later become the professional discourse of psychiatry and neurology, or whether his enunciation should be qualified as political solidarity that emerges with the

historical movements of anarcho-syndicalism, autonomous self-governance, refusal to work, protest against the prison politics of psychiatry, and the disciplining of the freedom of movement.

Conversely, it is perhaps more interesting to read the scientific, myokinetic investigations as an expression of a geopolitical condition at the beginning of the 20th century that was marked by transnational refugee movements. Until today, the experiential space of these movements inspires the discussion about the limits of politics.

The *autonomy of migration* aims to set its foot into a direction and to follow it in its movement, thus becoming, according to the authors of *Escape Routes*, the largest threat to the capitalist state apparatus. Tosquelles follows Bergson's conception of viscerality, which similarly concludes that there is a direction to information flow, because it is first of all bodily movement that is communicated to the brain by the nerves, and only then information flowing from the brain that is perceived, flowing back to the apparatus of movement; Freud's theses claimed the opposite. Freud stages an essentialist theatre in which the psychical impulses determine the movements of the body. With Deleuze and Guattari, we understand the impact of this Freudian colonisation of the mind as a 19th century gesture that has become the current model of normative control and biopolitics, which has colonised the entire population, i.e. life as such. *Geo-psychiatry* thinks the motricity of all bodies as collective interrelation and in inverse relation to the rationality of the measurability of a modern world. Tosquelles also speaks of it as an anti-clerical joke. But with Bergson, as well as Deleuze and Guattari, it becomes a political, revolutionary force. The traveling direction is the *autonomy of migration*, and through the placement of the foot in a direction that is always taken, it is self-definable and changes our perception and thought. It is virtually always given, dependent on collective swarm movements, and cannot be controlled by state apparatuses. As long as the movement apparatus is intact, geo-psychiatric thought belongs not only to the therapeutical means of *institutional psychotherapy*, but also

to the means of the cooperative *autonomy of migration*, and to the means of resistance against a state machine, which exerts its control over the production of subjectivity, i.e. the organisation of the mind.

Anarchic thought that resists these techniques of escape from state institutional organizations is not only a *war machine* of nomadic nature, and does not only insist in the *autonomy of migration*, but also reflects the existential, psychical resistance in the Global South to the colonialising world. The activation of the body is experienced in the first moments of life and remains, with freedom of movement, a fundamental right of all living beings. Motricity as *schizogamous*, pre-Oedipal solidarity with the earth, i.e. with which the environment can be read collectively, as is proposed in the thesis of anti-Elektra, places the invisible radiations, waves, and orientation machines as technological tools of totemism in the perspective of a becoming, which extends over the faculties of bodily perception, over rational conceptions, over environment and value production. The question of how the autonomy of mobility is related to the digital state of control, which e.g. works with GPS data, and presents a larger connectivity to the technosphere, cannot be answered here. When, however, all the lively elements of the volatility of expression are digitised and mapped, so that our perception of the interior and exterior relations of our swarming group subjectivity becomes calculable, i.e. allows the virtual definition of our movement as lively context of a geographical atlas, then our subjective movements have become predictable. On the other hand, it is possible to make a visual anthropology representable, which refers to cooperation, multiperspectivity, and a changed historical consciousness, in which egalitarian relations between heterogeneous contexts (human–non-human frameworks) act. It is possible to think a new cartography of geography, in which *geo-psychic* representation, heterogeneity of temporal relations of various cosmologies, are intertwined. The *chaosmotic* framework thus becomes traceable, it can be featured in its geo-psychiatric plane of emergence and shelters the danger to become implemented as the most totalitarian form of controlling power.

Part 6

More real than the real

Institutional Psychotherapy and War

Jean Claude Polack (1985): It's funny that you talk of posture, because in your case one always says that you have one foot in the Marxist camp and one in the Freudian camp. Just now you have told us what analysis was for you, but at what moment is your political engagement situated in relation to all that?

François Tosquelles: Before my analysis, my political engagement began in the first place by following the line that my parents took, but at the same time it was separate. I said that I continued their line, but was separated by points and commas. It's the Hegelian idea of surpassing, of going beyond, of going elsewhere, beyond the reality principle, beyond the pleasure principle... beyond life. I'm working now for the beyond-of-life. It's not that I'm thinking of immortal being, but I think, I will be dead one day, fortunately, I am working for my death. Having said that, I am in continuity; there is the coexistence of death with life in me. The coexistence of the death drive and erotic drives is in me at every instant. I have been in the process of dying since the day I was born...

Jean Claude Polack (1985): You were saying all this in relation to your political engagement.

François Tosquelles: Ah yes, it was by repeating the political actions of my father, and repeating, repeating, repeating, and at some point, that changes quality; the transformation of quantity into quality. And at that moment, I entered the Catalonian Communist Party, of the Balearic Islands. That happened during my puberty, even if I don't know when it started and when it finished.

Jean Claude Polack (1985): But I thought you were a Trotskyist?

François Tosquelles: Ah no, there were never any Trotskyists in Catalonia. There were some Trotskyists in Madrid, some intellectuals, leftist socialists, the kind of people that wrote for newspapers became Trotskyists. There were six or seven Trotskyists in Madrid. In Catalonia, the origin of the Bloc was true communists, that is to say, anarchists converted to communism, workers who weren't writers or journalists; Trotskyism is a journalist's job.

Jean Claude Polack (1985) Are these categories, these dialectical materialist categories still yours, even today?

François Tosquelles: Yes, of course, even the voice is matter; one doesn't hear the voice with the mind, the voice is compressed air, phonemes, the matter of speech. Of course, that's materialist. From this point of view, the political engagement led to an analysis of the situation. My father had been a man of opinions. He thought, that was enough. Me, I analysed the situation; the forces at play in a game of football, in a psychiatric hospital, in the Spanish or Catalanian political field. And the relationship of them to each other. The Civil War, above all, includes a change in the point of view on the world. Normally, the doctor has at the back of his mind, the stability of the bourgeois world. He is petit-bourgeois, a bourgeois who lives the life of the individual, who has to make money. Now, in a civil war like ours, the doctor had to be able to admit a change in his point of view on the world. War is uncontrollable, in the sense, that it is uncontrollable in the real... But like surrealism pointed out, these are exquisite corpses. That is to say, the unforeseen, free associations are not only fantastical, but are more real than the real. I'm not saying that which war it is does not matter. I have always insisted that it was a matter of civil war, and that civil war, unlike a war of one nation against another, was something that was related to the non-homogeneity of the ego.

Each one of us is made up of opposed fragments, with internal paradoxical unions and disunities. A personality is not made up of a [unified] block.

Angela Melitopoulos

For Tosquelles, civil war is uncontrollable, it is ‘more real than reality’; the unpredictability of hyper real structures that we produce as reality. It appears to our perception as event and the accompanying change in perspective transforms the habits of perception. The change in perspective refers to Viveiros de Castro’s argument of multiplicity in perspectivism, which thinks the circuit between animal and human world through the cosmologies of shamanistic cultures from the Amazon together with the plane of a reversible viewpoint. Their world is inhabited by different, human and non-human bodies, which are distinguished by their viewpoints but have a common soul or mental body. This world soul has to be differentiated from each perspective. The perspectivism of nature–culture distinctions in the cosmology of animist cultures, investigated in Viveiros de Castro’s research, are very close to Guattari’s intuitions:

I really loved it, when Guattari spoke about an objectivised subject, and about the fact that subjectivity could be an object among objects, instead of a transcendental position in relation to the world of objects. Conversely, the subject is the most widespread thing in the world. This is exactly animism; this idea that the basis of the real is the soul. A soul that is not in opposition or contradiction to matter, on the contrary it is matter itself that is steeped in soul. They [the Amerindians] mean that because of the soul everybody is part of the world and we humans have a special materiality. What makes us human is our body, not our soul. Our soul is the most common thing in the world. Everything is animated. Well, that is animism.¹²⁵

For Tosquelles, the non-homogeneity of the self is based on the assumption that we are composed of pieces that we integrate into a homogeneous narrative about ourselves through our mental, social, and creative memory work. The non-homogeneity of the self, of the ‘I’, becomes visible during civil war, in which the

¹²⁵ Viveiros de Castro, *Assemblages*, see Annex 2.

quality of the narrative of self-construction shouldn't create any false continuities. Outside civil war, heterogeneity is available in the visible world, in which different perspectives collide, so that it is possible to move away from psychical consolidation labour. In civil war the world falls apart, the immediate environment is unstable. It is possible to read Tosquelles's statement that there are less neuroses in civil war than during peace time as a cynical remark. But his experience at the front of the Spanish Civil War has become the point of departure of his geopsychiatric thesis about the psychical connection between locality, geography, and environment, in which nothing exists as a given situation per se. In civil war the end-of-the-world, that appears as a narrative in psychosis, is visible.

Jean Claude Polack: I'm going to stop here, we have to go to when he says that one is made up of pieces and fragments, when he says that one is not one whole piece, that in each person there is a composition of pieces and fragments; that is to say, he introduces a veritable multiplicity. He thus thinks that every being is composed of a juxtaposition of all these drive vectors, and he says that basically this composition is extremely complex and that it never results in what one could rightly call a structure. Rather, it is a montage that can be modified in time. That is to say, that if you want to have access psychosis as a dynamic phenomenon, as a process, a schizophrenic process, one absolutely must give up this fixed idea of a structure that is given once and for all as a result of what happened in childhood.

Angela Melitopoulos

In order to understand the *multiplicity* in the production of our subjectivity, as is emphasised by Polack, we have to unconditionally depart from the fixation of a particular structure. If the unconscious cannot be captured with signifying structures, because it always has to be read in the context of a continuous, bodily production, then the production of the self becomes the political field of bodily manufacturing within the social. Creative precedents are partially mechanical and partially autonomous, i.e. auto-poetic systems, that form our human–non-human assemblage as a continuously manufacturing bodily form in that expression is placed in a productive exchange. Expression has then become identifiable with the production and manufacturing of bodies in the world.

François Tosquelles: Now, one must take note of something paradoxical: war doesn't produce new patients. On the contrary there is a lot less neurosis during war and there are even psychoses that are cured during civil war and not civilian life. In civilian life, the neurotic suffers a great deal.

Elisabeth von Samsonow: That's interesting with regard to his hypothesis that the plane, the level of the soul is identical with the level of the forces that emerge, in political terms, around him, the owner of the soul. Which is to say, that there is no difference between them, and that he then strangely has the experience that in war, or,

then he talks about civil war, that during a civil war no major new neuroses come into being. So in war, people desist from contemplating this inner war, which is to say, they start suffering less from it. That's a very interesting hypothesis that serves most importantly to point out the connection between these two levels. That actually, and this would be where it gets very interesting, because it's where Freud got stuck. Which is to say, if Freud adheres to his structure of the family drama, then it never gets political. There is then simply nothing but total intimacy, idiocy, the bourgeois idiocy, that you're so stunted that you have this sort of special drama playing out behind your front door. And then no one must really know anything about it, which is why that is something that has to end up ever more firmly behind the doors, which is then also what happens in the psychiatry associated with this psychological type, because it's an aggravated form of the intimate. It doesn't become public.

François Tosquelles: A good citizen is incapable of doing psychiatry. Psychiatry includes an anti-culture, a culture with a different point of view. But there is a cultural change in the conception of the world to facilitate. So, I concerned myself with the psychotherapy of normal people. Normal people suffer a lot, above all, if they have to make a change. There is a resistance to the

change of points of view. They are in a state of crisis. So, what I did in Aragon, where I didn't have a great number of patients, I could concern myself with two things. If there were patients, avoid them having to travel 200km and leave the front, by treating them where the thing was triggered, that is to say, at a maximum of 15km from the front or 15km if it was a chronic case. You can look after them close to their family, in the sense of... being close to where all the problems are.

But there were very few. So how did I spend my time? Instead of looking after patients who didn't exist, or were very few in number, I got into the habit of looking after the hospital doctors.

As I had to select my staff from the army, obviously I chose for myself even lawyers who were scared of going to war, and who had never treated a madman, painters, men of letters, pastors, prostitutes, really.

And some of these prostitutes kept indoors, and others working in the hospital, converted into nurses in a flash, it was extraordinary, and how they knew through the practices of men that the whole world was mad, including the men who used prostitutes. So the professional training of all that world, with a monk, a pastor, anyone at all, became extraordinary. And because I was all for a bit of experimentation, after two days they could do the Rorschach tests... that is to say that

only psychologists don't know how to give tests. If someone has an IQ of a 14 year old and is open, in three days he learns how to administer tests much better than others. And if he has doubts, he will consult, whereas a professional psychologist does not consult, he says, it's a case of schizophrenia, or a paternal complex or whatever bullshit, so as to please or to annoy the doctor.

Angela Melitopoulos

Samsonow comments that Tosquelles reads the soul with the plane of political forces that surround the 'soul owners'. Tosquelles is convinced that a good psychiatry implies an anti-culture. But the professionalisation in medicine and psychiatry educates people who lack the experiential space of instability. Wherever he worked during the war, he integrated non-professional therapists in his psychiatric stations. Likewise, Félix Guattari sees anti-culture as a necessity for the renewal of the production of subjectivity in the crisis of *World Integrated Capitalism*. That is what I would like to call the barbarian compromise. The old walls of the limits of barbarianism have been irremediably disintegrated, deterritorialised. The last shepherds of monotheism have lost their sheep, because the new subjectivity is no longer of the sort that can be gathered in a flock. And now it is capital that is starting to shatter into animist and machinic polyvocality.¹²⁶ As Maurizio Lazzarato adds to Guattari Walter Benjamin's idea on potentiality: 'it is impossible to dispense with the spirit of the barbarians, who 'sees nothing stable around, and perceives possibilities everywhere'.¹²⁷ *Anti-culture* implies the culture of

¹²⁶ Félix Guattari, *Schizoanalytique Cartographies* (London: Bloomsbury Academic, 1989/2013), p.14.

¹²⁷ Walter Benjamin, *Selected Writings, Volume 2*, 'Experience and Poverty', <<http://www.virginia.edu/humanities/wp->

the foreign. Homer's *barbarophonoi* are those whose language we cannot understand. The positive revaluation of the subjectivity of the barbarian stands for the ability to remain unimpressed in the schizophrenic plane immanent to capitalism, and to no longer bring everything transcendentally in a monological interrelation, while it is possible to let one's animistic and machinic multiplicities become effective. The barbarian of the antique age, the foreigner from the 19th century, and the migrant from the 20th century, are in equal measure a metamorphosis for different, future worlds, whose arrival has to be supported.

Elisabeth von Samsonow: Now this is really a whole new question, which is to say, to what extent is the psychiatric discourse constitutive of the discourse outside psychiatry? In other words, psychiatry also plays with what is not psychiatry. And vice versa, as Foucault, of course, saw very clearly. So psychiatry really constitutes what then exists in non-psychiatric terms. And that this boundary is the object of ongoing contention. And that it's constantly being displaced, in an unfortunately slightly too humourless fashion. You also have to see this as a game. What's beyond that boundary, and what's on this side; that's still being negotiated. Because if psychiatry didn't exist, I wonder where we would then be, if ... I mean that would be interesting. Of course, there are also cultures, or societies, or countries

where the levels are arranged or distributed in entirely different ways.

Jean Claude Polack: Personally, I have always insisted on the fact that *institutional psychotherapy* is only possible at very particular moments, whether that is in wartime, because, Valencia, that was in wartime, Saint-Alban, that was wartime, and La Borde in a certain way that is the Algerian war. La Borde was founded in 1953, the Algerian war began in November 1954, that is to say, there is a simultaneity there. The Algerian war is important because for about ten years in France there was a polarisation around this question that mobilised a tremendous number of people. What mobilised the politics of the era was the question of whether or not one lets a colony go or not, if one decolonises or not, if one goes to war or not, if one will kill or be killed. So very quickly, La Borde was caught up in this problems. There were Algerians who were searched by the police and who took refuge at La Borde as patients, of course, but who were nonetheless militants and people who were—if you want an image—in a position to shoot at the French, that is to say, there was collaboration... La Borde was in a position of betrayal. I don't know if all this can yet be transmitted, as there is still a broad proscription on it. First of all, there was a transgressive situation, an event that

supposes a weakening of centralised power. Paris and Madrid no longer controlled what was happening, and thus, there was a certain margin of freedom. What is more, Saint-Alban is a poor, somewhat empty department, and it was extremely rare for people in Paris to come and see what was happening. So there was a convergence between Tosquelles's arrival and the fact that the people who ran the hospital were on the side of the Resistance. Apart from that fact, there were mental patients who were looking after the wounded from the Resistance and the English parachutists who had arrived. So it was an event, as Badiou would say, since he is very passionate about that—an entirely determining event which one sees is consubstantial with *institutional psychotherapy*, that is to say, if there were no events, there would be no institutional psychiatry.

Angela Melitopoulos:

The positive experience of the meaning of locality, which for Tosquelles played a great role in psychoanalysis, was read as a tendency against the departmentalisation inside *institutional psychotherapy*. Clubs and cafés were founded and there was an attempt to make the freedom of movement in the institution the constitutive factor of therapy. In both La Borde and Saint-Alban the patients were allowed a high level of mobility, which was supposed to activate them to free themselves from their prison-like, psychical constitutions, and to find their own way within psychiatry. The patient is therefore an active member of a social club, in which he can share his interests and takes on responsibility, while he, for example, takes care of the budget.

We must have faith in the alienated against his own will; we must give credit for his social faculty and bet against the deplorable fatality of his destiny. The club in Saint-Alban lives and has his right to exist because of this only bet. What does it mean, to offer to the hospitalised centres of interest? Is it ambitious to transfuse a social life to them.¹²⁸ (My translation.)

As Elisabeth von Samsonow reiterates, the clubs in Saint-Alban were building up against the patients feeling of irresponsibility and indifference but they were centred on an activity that was directly helping the construction process of the clinic itself. The strong outward orientation has led to the objection that Tosquelles would condition his patients from the perspective of usability and efficiency.

‘Tosquelles is convinced that the gradual solidification that prepares the new plasticity in the sense of social organs, is able the reverse the destruction of social organs, and, therefore, the condition of psychosis.’¹²⁹ (My translation.)

At this point in *Déconnage*, the installation shows a film, which Tosquelles shot himself in Saint-Alban. One can see how the patients tear down walls, take part in construction work, how they paint, discuss, and work together. A few recordings from the collections of the *Société du Gavaudon* show Tosquelles with a large group of patients, psychiatrists, and probably with the famous political personnel of the Saint-Alban clinic.

François Tosquelles: Saint-Alban was never my territory, nor Lozère, nor France, nor Catalonia. It’s a territory where I studied the forces at play, the active forces, the history, the exchanges that develop in this territory, whether I was there or not. You understand that when I arrived at Saint-Alban I had not been there before.

Jean Claude Polack (1985): It’s Lapalisse?

¹²⁸ Félix Guattari, *Psychotherapie, Politik und die Aufgaben der institutionellen Analyse* (Frankfurt/Main: Suhrkamp, 1976) quoted in Tosquelles, *Le vécu de la fin du monde dans la folie*, p. 85.

¹²⁹ Félix Guattari, *Psychotherapie*, quoted in *ibid.*, p. 88.

François Tosquelles: No, no, it's better than Lapalisse, it's Tosquelles. When I arrived at Saint-Alban I had not been there before. So, I would say that when I was born in Reux, I had not been there before either. I surveyed the streets of Reux with my feet so that my hands were free, keeping my feet on the ground so that I could grab a passing girl, a passing bird, or even ideas, or to catch a fly, very important.

Elisabeth von Samsonow: That's something interesting, he says that Saint-Alban was not his territory. Which is really bewildering. Why would he say that? And most importantly, why does he say that? What he really studies, what he discussed at length, is where people put their foot. And it's his foot, too, that went to Saint-Alban and worked there. Which is to say, it carried the whole man, the other foot, the Marxist foot and the Freudian foot, both together. What does he mean by that? After all, he also says very clearly elsewhere that it was very important to him to retain the position of being a stranger. And that, I believe, is what would lead him to use these words, to say, ultimately that's not my territory. That goes together very closely with what he says about life as a pilgrim. Now that sounds perhaps as though these were

mystical motifs or something of the sort, which they may well be, but that doesn't matter. In any case, the way he now transposes them onto a sort of habitus, a sort of diagnostic analytical habitus, that's interesting. That he actually needs to be a stranger in order to be able to perform this analytical work at all. In other words, that he must not be identified, nor must he see himself as the head of this thing, instead he must really always be the one—we have to repeat this using a philosophical motif—who can always marvel at these things. One to whom they are strange enough to attract his attention.

François Tosquelles: When I had lived it up, I naturally participated with my curiosity in seeing how the nurses, or the sisters, the guards, the nuns... what the relations were like between them; studying the system of forces. If you already have it in your roots, this thing about leaving for elsewhere and the other side, the serious examination of the social fields where one arrives. Because in effect, when a Jew goes elsewhere, the first thing he does is like me. He does the same thing as me; he analyses the local geography, the local forces in play, what I did at Saint-Alban... studying the human geography, what's there on the ground.

Jean Claude Polack It's really important that no one is a prophet in his country. It's important because it quite rightly links Freud's story with the history of psychoanalysts in their entirety, leaving Europe to go, for the most part, to the USA. With his own story of a psychoanalyst, who leaves for France and who finally becomes known and develops his thinking in France, and not in Spain or in Catalonia, and who during Franco periodically returns thanks to his friendships with certain people from the right, and who arrange things so he can go to Spain in spite of his bad reputation as a Republican. He returns to Reus, to Barcelona, etc. and there he brings things as a Frenchman, again as a stranger. He always arranges things so that he comes from elsewhere; so he insists a great deal on what one might call diasporic thinking, this diasporic mode of existence linked to this job, which in the first place, and, above all, consists of mapping the places in which he arrives. That is to say, of recognizing the networks, evaluating the milieu, knowing where one is, what is happening etc... Knowing that some time later it is possible that once again one must leave for another place.

Jean Claude Polack: I believe that it's very important because the experiments that inspired him at the outset—that of Hermann Simon in Germany, for example—they overall went wrong.

That is to say, people who work in their country on the basis of an inventory [of places] over which they don't have much of a hold and in relation to which they precisely aren't strangers. They are basically obliged to make do with, and they end up with methods that can appear very totalitarian or pre-concentrationary. Even if there was something very interesting in Hermann Simon's thinking, one might say that he opened up in the direction of the experiment at Saint-Alban as much as that of compulsory work in the concentration camps; so it's very contemptuous. Whilst with Tosquelles, by virtue of coming from elsewhere and feeling as a stranger, one gives him the right to mess around, to do what he thinks. When he was able to get out of Septfonds and friends took him to Saint-Alban, in principle he didn't have the right to work. He was not French; he had no French status and thus, had no right to work here and moreover, in reality he wasn't given any post. Yes, I think, he was a nursing assistant.

Angela Melitopoulos

Polack connects the history of *institutional psychotherapy* with the ideas of Hermann Simon, which Tosquelles brought with him to Saint-Alban. Before the Second World War, Simon founded *work therapy* (called since the 1970s *ergo-therapy*) at the Westphalian Clinic for Psychiatry in Warstein. He rather accidentally discovered the positive effect of work for the activation of patients in the clinic:

The efforts related to take care of this institution under construction by ourselves, the extensive earthworks for establishing the gardens, roads next to this large estate, urged to constantly organize new recruitments for the work with patients sitting around and lying in bed on their floors and to gradually and ever more daringly fall back on quite doubtful and disturbing elements. The outcome was surprising insofar this introduced a remarkably favourable change in the entire institution. It became much more quiet and organised than before, and gradually the usually unsightly pathologies disappeared.¹³⁰ (My translation.)

Hermann Simon developed a five-point programme, in which the patient was step by step released into productivity. During the Second World War, Simon's idea was appropriated by national-socialist race hygiene, and today it is qualified as belonging to the biologist-social-Darwinist conceptual frame. In fact, already in 1929, Simon differentiated between the curable and strong on the one side and the sick and damaging, on the other side. In 1931 he stated in front of a group of evangelical academics:

People have to die again. The question is, which millions have to die. Death is, and remains a solution. Also the church is starting to acknowledge that the thoughtfulness for the sick and weak is a cruelty against the healthy and capable.¹³¹ (My translation.)

Polack remarks that Hermann Simon had inspired Tosquelles's ideas for the institutional psychotherapy at Saint-Alban, but that they could also be found in the reality of forced labour in the German labour camps. In Saint-Alban, Simon's ideas of *work therapy* were realised in a completely different socio-political climate. The concept of work and the concept of labour and experiment were interpreted in a different manner than in Germany. The meaning of sociality was in national socialism qualified as 'what was useful to the master race'. But in the Marxist

¹³⁰ "[D]as Bestreben beider noch im Bau befindlichen Anstalt, die umfangreichen Erdarbeiten, die Herstellung von Parkanlagen, Wegen usw. neben der großen Gutswirtschaft mit eigenen Kräften zu erledigen, drängte dazu, unter den noch auf der Abteilung herumsitzenden und im Bett liegenden Kranken immer wieder neue Aushebungen für die Arbeit zu veranstalten und allmählich auch immer kühner auf recht zweifelhafte unruhige und störende Elemente zurück zu greifen. Das Ergebnis überraschte insofern, als bald eine auffallend günstige Veränderung des ganzen Anstaltsbildes eintrat. Es wurde viel ruhiger und geordneter, als es vorher gewesen war, und die gewohnten hässlichen Krankheitsbilder verschwanden allmählich." Hermann Simon, quoted in Kirsten Köhler, 'Hermann Simon und die Folgen Klinische Psychiatrie und das Thema Arbeit', *Evangelische Akademie Bad Boll* (2006), <www.ev-akademie-boll.de/fileadmin/res/otg/411006-Koehler.pdf> [accessed 30 December 2015].

¹³¹ Hermann Simon, 'Umstrittener Psychiater', *Neue Westfälische Zeitung* (2012), <http://www.nw.de/lokal/kreis_guetersloh/guetersloh/guetersloh/6295927_Umstrittener-Psychiater.html> [accessed 30 December 2015].

environment of the cooperatives in 1930s, in Barcelona the opposite interpretation was articulated. There, work was not life. Between Germany and Catalonia of the 1930s, the concept of work construes a *geo-psychiatric* difference of thinking, which has manifested itself throughout European history and is still relevant nowadays through the European reception of Deleuze and Guattari.

The question of mobility is the most important point of difference between *institutional psychotherapy* and Simon's *work therapy*. Tosquelles tore down the walls and activated the patients inviting them to think institutions together. They were not simply subjected to usefulness. Wandering around was a means to tease them out of their neurosis or psychosis, i.e. schizophrenia and resistance are thought simultaneously. Resisting schizophrenia and capitalism means therefore that mobilisation actually has to start with the feet. Mobility is a foundational condition for life, which should be valid for all. It is a human right.

Elisabeth von Samsonow: And that's of course an interesting position, especially with regard to the human field most generally. Being a stranger with regard to the human field, a real pole position, you might say. A diagnostic pole position. And this position, too, he then shares with the position of the feminine; under the auspices of a patriarchal history. Because, of course, the feminine is marked as strange as well beneath this history. And that's really the important position, the position of being a stranger. That, from the very outset, you no longer merely say, 'Okay, I'm going to go into a different room; I'm going to go into a different discourse; I'm going to go into a different logos;

I'm going to go into a different form of sensation; I'm going to put my feet somewhere else, etc., which is the sort of thing a pilgrim does who is on his life's journey, but, I start out as a stranger and walk as a stranger.' It's perfectly clear that this is, first and foremost, about the field, then perhaps about human complicity on all levels. But that extends further as well, because stepping outside the family business also enables me to recognise that there are bodies of an entirely different kind; to wit, animals, rocks, what do I know, vegetables, planets. And one of them, the one that most strongly determines us, that's planet Earth. And that there's something like a terrestrial logic in it, which also has something incredibly liberating about it, because it simply subtracts these very signifiers, because it has its own.

Jean Claude Polack: In their conditions, the hospitals were very dangerous; they added too much of a pathogen to the patients' illnesses. So, first off all, it was necessary to treat the careers, the places; so one had to concern oneself with the hospital in order to make it less harmful. A social life had to be introduced into it; that is to say, it had to be as much as possible like the outside world. Workshops, work, life, exchanges, all that is very good. But this thinking can be used in very different ways afterwards. One can say, that

basically there's a whole load of people one can lock up, when they aren't very well or they say things that we don't like. All the more easily, as when they are locked up, they will continue to live in almost the same way as others, except that one will have greater control over their existence, since one has removed them from social and political common life. That's the version that I would call totalitarian, and I think that there are quite a few Nazi thinkers who relied on Hermann Simon, just as certain thinkers found support in Nietzsche for their anti-Semitism. With Hermann Simon there was this same concentrationary direction about place, the Gulag... One sees perversion appear clearly, this centrality of work in collective life etc. But Tosquelles doesn't take it in this way, he says that one has to introduce life but not no matter what life, precisely. I believe that work was not essential for him; what was essential was the trajectory, the stroll, as he says. Often it is necessary for people to be able to move, so it is necessary that they can leave the area of the hospital, that's very important.

Part 8

Saint-Alban and the Invention of Institutional Psychotherapy (32 min.)

François Tosquelles: Man is a creature that goes from one space to another; he cannot stay all the time in the same space. If you wanted to stay in your cradle all the time, you would never have started walking and arrived here. You had to leave your cradle, and they even forced you out, to go somewhere, to get different things. That's to say, that man is always a pilgrim, a creature who goes elsewhere.

Angela Melitopoulos

From the perspective of her *Anti-Elektra*, Elisabeth von Samsonow defines the position of mobility as a transgressive, wandering subjectivity, which has the wish to 'move into another sensation'. This from feminism deriving position of the being-foreign of the feminine in phallogratic, hetero-normative society is a cultural encoding, positioning, i.e. an identitary ascription and construction, from which one can also free oneself when one recognises one's own foreignness. 'I start out foreign and I am walking foreign.'¹³² Samsonow addresses pilgrimage, which makes religious or spiritual wanderings into the clarification of one's own questions regarding wishes and belief. Thus she connects the gesture of the experience of the self through wandering with holy or spiritual motives which are hardly addressed by Tosquelles's radical, Marxist, and anarchist discussion. Tosquelles's and Oury's *institutional psychotherapy* diametrically opposes the general rejection of the institution as such, which is a central argument of anti-psychiatry.

Tosquelles writes:

For us, the mental patient is, first and foremost, someone who is alienated, i.e. a human who breaks the social contract, becoming foreign to the social environment, a human excluded from social life, a desocialised human [...] We are [...] penetrated by the dialectical idea of a consubstantiality of human and environment, which again signifies that we believe in the social permanence of the

¹³² In German, 'to walk foreign' also means 'to fornicate'.

human individual, whether alienated or not, to the social, ontological dimension of his existence in the world.¹³³

Tosquelles leaves the space of psychosis, insofar the patient speaks, unchecked, because the patient has to remain autonomous and language is only one of the many dimensions of what can be expressed. The immaterial universes erase at the same time the privileges and specific temporal currents before addressing other information. From the perspective of these *functors*¹³⁴ it can give the full recognition of those generations as enunciation, which do not correspond to the symbolic order, more or less like the tales of psychosis, or those of the Amazon Indian, as reported by Viveiros de Castro.

François Tosquelles: At the hospital at Saint-Alban, there were places for living, units for life, living quarters, but what was important was to be able to go from one part to another, from one's quarters to the kitchen, from the kitchen to the cemetery even. These journeys are very useful, but so as to avoid the total isolation of one set of living quarters from another—what Gentis called 'the egocentrism of one's area'—we created a meeting place, which was outside the living quarters, which was next to the public space of Saint-Alban, when public space still existed, in which there was a church, a club, the administration.

Jean Claude Pollack: The club was a place in which any person who had come out of an area

¹³³ Samsonow, *Francois Tosquelles und seine Bedeutung für das Denken von Félix Guattari* [accessed 30 December 2015].

¹³⁴ A *functor* is a type of mapping between categories which is applied in category theory.

could meet people from other areas, and establish relations with the unknown, the unusual, sometimes even the surprising. Activity, but in all senses, that is to say, social activity, to say what one thinks, to criticise, to participate in the very organisation of the place where one is, to have the right to say 'No. We don't want the doors there; we want them closed; we want them open at such and such a time, etc.' That is the direction he takes. It is not a top down decision onto people who must activate. It is rather what he said at the beginning about the corporational spirit, what is to be done so that communist psychiatrists, like him or anarcho-communists, the good sisters, the religious women in Saint-Alban who are the nurses there, and then the peasants of Lozère, with their habits etc. What is to be done, so that together they don't stop making the place, don't stop changing it. He changed everything, the architecture, the mode of passage inside, what one does there, the relations between men and women, between careers and patients, etc.

François Tosquelles: Because what is important is to free oneself from the fatal characterological oppressions of the head of one's quarters. That is to say, the director of this new family, one would have in a house. Fatally, the guards, leaders, bosses, the doctors, or psychiatrists only make everyone a prisoner of their own particular

psychopathology, their character. That is why one must not [ex]change the doctor or therapist, but, like one says at La Border, there must be a freedom to stroll, to go here or there, to never stop vagabonding.

Angela Melitopoulos

Going into another space or into ‘another sensation’, as one could also describe a becoming-animal, is the ‘full recognition of the manufacturing as enunciation’, which corresponds the way in which anti-Oedipal production functions, which is in a continuous process of becoming. It is possible without a problem to decode Guattari’s four schizoanalytic cornerstones—territoriality, the flux of libido and capital, the machinic phylum and the immaterial universe. In these dynamic processes as categories of perception and as switches between their dynamics enter new, multi-modal machinic production relations. Where the flux of libido and capital mercilessly drives deterritorialisations forward and can become the demented anti-production of capitalism, there appears for Samsonow the motif of the earth as cosmological salvific image of a pro-topic spirituality. Tosquelles’s and Guattari’s transgressive labour of perception in *institutional psychotherapy* is a means, or a machinic phylum, as Guattari has called it. ‘Naturally Guattari has based this concept in a very complex way on both lines of biological and technical automatism. What possibly refers to Tosquelles, is the conviction that the unconscious does not appear. It appears even in those chains of automation that are constructed in such a way, that they can do without wilful intervention. In a certain way this transpersonal, but material plane broadly formed within the institution as understood by Tosquelles. In any case the institution itself would be

an expression of the circumstance that individuals are based on their kind of history, i.e. expression of the collectivisation that the phylum transports itself.’¹³⁵

Samsonow connects *Dasein*'s point of departure in the foreign being-here as the potent production matrix of a new spirituality, that lets the exogenous ethics of totemism follow the experimental going-beyond-oneself and the invention of new worlds. Since the 19th century the revision of the soul, which through psychology made a renewal of philosophy possible, into an ‘unknown material, ramifying in an endless fission, in which historical, ideological, social, economic, and epistemological differences are registered, follows the invention of anti-Elektra as a technically versed alliance of the position of the girl with all types and forms of life. According to Samsonow, the girl, that has not yet become human, doesn't have to deal with the Oedipal burden. In her childish desire she shouldn't be ashamed for the experiments of the non-human, for she herself is not yet human.

The totemist exogenous, which through the anthropology of the 20th century has also inspired Guattari's institutions, are for Samsonow the space of possibility for thinking another form of economy, that doesn't have to be determined by patriarchy or Oedipal *war machine*. The totemic and animist world of anti-Elektra is superior to anti-Oedipus, because its space of possibilities acts inter-generically. It doesn't only capture the perception categories of becoming-animal, but also for example becoming-plant or even ‘bodies of a completely different nature’, such as the earth, where there is a ‘type of terrestrial logic’,

that has something incredibly liberating, because it simply withdraws from the signifier, because it has its own.’ Samsonow further comments that ‘the logical difference between humans as subjects and humans as objects, which have been the enormous problem of 20th century totalitarianism, caught up in figures of thought, make understand subjectivation as a complex reversible, or at least variable movement, therefore actually as contingent creatures of a formation of respectively distinctively unifying powers.’¹³⁶ (My translation.)

¹³⁵ Guattari, *Psychotherapie, Politik und die Aufgaben der institutionellen Analyse*, p. 74, my translation.

¹³⁶ Guattari, *Psychotherapie*, p. 74.

The Oedipal drama, which produces the splits in the soul, will simply be less urgent. In the refrain of *A Thousand Plateaus* the earth is described as a form of molar memory liberated from difference, whose power is manifested in all forms of life, ‘The earth is that body-to-body. This intense centre is simultaneously inside the territory, and outside several territories that converge on it at the end of an immense pilgrimage (hence the ambiguities of the natal).’¹³⁷

The possibility to turn toward this intensive centre of the earth is the concern of an ‘immense pilgrimage’. The force of the earth offers the unmarked, molar field that is open of all forms of life. Any form of healing—which both for Tosquelles and Guattari activates the local environment as anti-normative place and point of flight against the hegemonic power of the sign—is related to this always-stronger power of the earth. It shelters all forms of possibility in itself. It is not a territory but the ultimate capital of our thinking and acting. For Samsonow earth subjectivity is a historical subject that will determine the future techno-alliances as *schizogamous* virtuality in the mother–daughter alliance. The technophile games of the girl, who through her ahistorical pole position leaves the Freudian, Lacanian and Marxist imprisonments behind, could acknowledge a new form of economical production together with and through the anti-Oedipus.

Jean Claude Polack: On that basis, one knows what will happen, it is the almost spontaneous putting into place—a bit like mushrooms, because the rhizome is a bit mushroom-like after all—of a whole series of a-centred relations. It’s precisely that which is interesting, even if there is a patients’ club, one can’t say that it is the core, the centre. A whole proliferation was created, and

¹³⁷ Deleuze and Guattari, *A Thousand Plateaus*, p. 321.

the possibility, in a time of war, to do what happened; that is to say, no patient at Saint-Alban died of hunger, and it was the only psychiatric hospital in France where there weren't deaths from starvation. In all the others, there was a slaughter.

François Tosquelles: It was Gentis who once proclaimed the right to vagrancy. When one talks about human rights, one of the first human rights is the right to roam.

François Tosquelles: Well, the club was a place where the wanderers could meet up with each other, like the church, which welcomes vagabonds, people who have nothing to do, there are even people who go on hunger strike in a church, union meetings. The club was a secular church, one might say. It had to guarantee this non-presence of an authority figure.

Jean Claude Polack: We should talk about *institutional psychotherapy* after Saint-Alban

François Tosquelles: It died with pills.

Jean Claude Polack: Did it die with pills or did it die with the end of the war, that is to say, with very precise historical events?

François Tosquelles: The pill is simply the industrial takeover of pharmaceutical products.

The pill is not just a pill, it is the way that the Merieux Institute—or I don't know what other institute—swindled everyone by making them believe they would get better with a pill.

I'm angry, I take a pill and I calm down, then I take an amphetamine, and I get excited. Who wins on the inside? Pharmaceutical products.

Jean Claude Polack: But that hasn't prevented *institutional psychotherapy* from continuing? There are still things that happen.

François Tosquelles: Yes, yes, yes, but to be frank, I would say that I think it has continued with highs and lows for Oury, but that's everything!

Jean Claude Polack: You don't see any other space?

François Tosquelles: Ha, no, there are no other spaces.

Elisabeth von Samsonow: I still have to say something about that as well. Because that's simply saying it with such clarity, that this sort of psychiatry really doesn't exist anymore, and that, in sharp contrast with what one might have expected when it already existed in the 1970s, it now no longer exists at all, or I don't know where one would have to look for it; which is to say, where that exists. So where did the project go? Where are its effects? And he draws a very clear

line where the caesura came, which is to say, with the application of pharmaceuticals. So the proposition is simply, medication instead of therapy. Quite clearly. That was then, of course, the heyday of neuro-logicalisation or of the scientific fetishisation of the brain. So there's a single controlling element in the human being, the brain, and when something isn't right about the synapses, when the neurotransmitter is somehow off, or when the peptides are not the right ones, or something of the sort, then that's how it needs to be described. Use medication to compensate, and then that individual is hunky-dory again. And when he acts up, give him something, and he will calm down. That was a very odd and very decisive change of the picture of the human being we put up with, a voluntary form of objectification and degradation that's really impossible to top when you say, 'Okay, I'm really no longer anything but a composition of pharmacological agents; of substances, of active substances. I myself am a pharmaceutical industry. Of course I am. Only now I unfortunately have too little of this substance, and could you please send me some?' And when that's the situation, then of course I can at least initially forget this whole labour of extending the human field that's implicit in the project of Saint-Alban. Because, where did it go? From this perspective of the pharmacologicalisation of

psychiatry, it looks like an aberration, and by the way like an aberration under unfavourable conditions.

Jean Claude Polack: When Tosquelles left Saint-Alban, it declined, it ceased to be an *institutional psychotherapy*, and at the moment, La Borde took its place and appeared in pole position, and I would say that until Félix's death, starting from Félix's death, the decadence started. Similarly, one can say that in a certain fashion, there is not at a given moment—through phenomena of co-optation, affection, friendship, political complicity—a group that Oury will call collective. There institutional experience is not possible. That is very important to understand because that means that all the attempts to graft institutional therapy onto a hospital in the suburbs of Paris, that doesn't work, that can't work: if one doesn't have a minimum of possibility of transgression of the law, for recruiting people to work there differently, of organizing work time differently, manage money questions differently, the relations between men and women, if one can't do that, it's not even worth attempting an experiment in institutional psychiatry. But that also means that each one of these experiments is basically very singular, and in a certain way, inimitable. One can keep the general principles, the ethic, but to think, for

example, that people will go to La Borde to see how it works and then will go somewhere else to create a clinic along the lines of La Borde, that's completely idiotic.

Angela Melitopoulos:

In the decentred structure of *institutional psychotherapy*, which can expand itself fast lies the possibility to move rhizomatically. Life, which can express itself symptomatically and rhizomatically, starts to intervene in the pathological strongholds of psychical illness. The decentering of thinking, through which the monological beliefs of Western thinking can be dissolved, have nowadays become the tools of postcolonial critique. This praxis of psychiatry is a form of 'decolonization of the mind' as Viveiros de Castro calls our work: It doesn't become the main question of postcolonial anthropology, that should stop referring to exotic cosmologies and animist cultures, but also become the main task in the revolution against *World Integrated Capitalism*. We have to decentre our sense and our understanding in order for the stupid destructive power of colonial neoliberalism to allow the possibilities of an economy allied to the earth to arise.



Videostill from DÉCONNAGE showing filmstills from Tosquelles's film about Saint-Alban

2_Autism and Networks

Teacher, therapist, author, filmmaker, philosopher, and poet Fernand Deligny left behind a multifaceted body of work, documented in an almost 2000-page book published by Sandra Alvares de Toledo in 2007. Designed with care and affection, *Fernand Deligny – Oeuvres* is a comprehensive volume which traces the networks of Deligny's encounters and collaborations through its many articles, maps, journals, novels, drawings, and film stills, and which extends the classical understanding of the term authorship to the *many* by making use of everything 'that came in range, the closest as well as the farthest away'¹³⁸ as Gilles Deleuze and Félix Guattari remark at the beginning of *A Thousand Plateaus*, but that as such cannot be named.

Deleuze and Guattari kept their names as authors of *A Thousand Plateaus* 'out of habit', in part to make them 'unrecognizable' and 'render imperceptible' what makes them 'act, feel, and think'.¹³⁹ The fact that Deligny is not specially mentioned at the beginning of the introduction as an important founder and fundamental influence to the concept of the *rhizome* could therefore be understood as systematic. The citing of names would hinder the reader to understand what makes the authors 'act, feel, and think' and make the 'I' identifiable in a given order, which rips the statement out of the murmuring.¹⁴⁰ The non-naming of names places emphasis on the multitude of motivations and matters. Deligny thus remains one of these marginally named in order to let the subject-object relations in *A Thousand Plateaus* play out in the background. Taking into account the Research Group Deligny along with Deligny himself, the number of people who go unnamed in the original French edition of *A Thousand Plateaus* increases substantially.¹⁴¹

¹³⁸ Deleuze and Guattari, *A Thousand Plateaus*, p.3.

¹³⁹ Ibid., p.3.

¹⁴⁰ Ibid., p.3.

¹⁴¹ I use the term Research Group Deligny or Organism Deligny for naming the fluctuating group, which worked with Deligny.

In the 1970s, according to Sandra Alvarez de Toledo, every summer autistic children and researchers of psychotherapy came to Deligny's therapeutic network in the Cévennes to experience 'vacations from everything that is language, consciousness and unconsciousness'¹⁴² and to take part in daily life with Deligny and his group. The *many* were a fluctuating, heterogeneous group of workers, therapists, artists, filmmakers, students, political activists, and other unnamed persons who gravitated to this very real research location over decades, where they lived, studied, and made films together, or amongst, in milieu with autistic children. Their relation to the location and to the group emerged continuously as an interface between cartography, writing, photography, and film and most importantly in publications and the famous drawings of the *wanderlines* (translated from French *ligne d'erre*) of autistic children.

The political force-field of an open, experimental milieu, in which the *many* implied in the Research Group Deligny are personified by Deligny's name, begins with the political figure of an inquiry which wants to explore the existential field between the verbal and the non-verbal. Young people affected by autism and non-autist carers speak with the voice of the poet of the autists. They are inseparable, or at least part of an *organism*, whose function can hardly be named in the credits of the films compiled in *The Cinema of Fernand Deligny*.¹⁴³ Fernand Deligny's poetic talent was the crystallisation of a multi-modal artistic-therapeutic practice into a rhizome-like interface that later became the nodal point of a cinematic practice. Although the title of the French edition of the DVD might sound like it, the cinema of Fernand Deligny is not an auteur cinema, but rather a cinema movement. The films *Le Moindre Geste* and *Ce, Gamin là* were two of the most important collective documentary and essay film projects of *Cinema Vérité*. These films were not well-planned endeavours, but rather good examples of the production of an organisation whose intention was to make more radical, process-

¹⁴² Fernand Deligny, 'La tentative', *Fernand Deligny, Oeuvres*, p. 692, my translation.

¹⁴³ *Le cinéma de Fernand Deligny* (éditions Montparnasse, 2007), [on DVD].

based, cinematic-psychiatric research with neuro-diverse young people. They were experimental set-ups, scientific laboratories, scholarly life-studies situated in open space. A 16mm film camera was part of the construction process by actively structuring the practice of life and research. The collective praxis within this therapeutic centre for research with neuro-diverse youth was precisely documented over many years. The film documentation itself became part of the observation apparatus of this social milieu.

Deligny referred to his collaborators as ‘guardians and educators’ (translated from French *gardiens éducateurs*). Like the Catalan psychiatrist and founder of the *institutional psychotherapy* François Tosquelles, he made it a priority to work with non-professional therapists, autodidacts, and self-taught persons in this therapeutic milieu. They became part of an *existential territory*, which was characterised not by words, but rather by gestures. The group worked, sketched, and documented in order to interpret the traces of a new, experimental praxis in which Deligny hoped to dissolve the subject–object order. ‘What is the goal of our praxis?’ he wrote to Louis Althusser in 1976, ‘This or that “psychotic” subject? It is certainly not a real object which is to be transformed, but rather it is us, we, the “we” that is near to these “subject”, who, to put it frankly, are hardly any, which is the exact reason why they are here.’¹⁴⁴

Within the Research Group Deligny, Deligny lived a daily practice of *tracing*—a praxis of drawing, filmmaking, of poetry and research that was not modelled on La Borde and its clubs of debates, nor on art therapy. The core group who lived the everyday life in this non-verbal milieu, fought with Deligny together against a world based on verbal communication, language, and enunciation. They were connected to ‘his destiny that was bound to a lost reason, that of silence’.¹⁴⁵ The first and most well known sketch of the *wanderlines* of autistic children was made

¹⁴⁴ Fernand Deligny, ‘Letter to Althusser’, *Fernand Deligny, Oeuvres*, p. 24, my translation.

¹⁴⁵ Fernand Deligny, ‘Ce silence là ou le mythe du radeau’, *Fernand Deligny, Oeuvres*, p. 694, my translation.

in 1967 by Deligny's faithful collaborator Jacques Lin, a former Hispano Souza car factory worker who had traded in his factory work for life in *institutional psychotherapy* at La Borde years before. He was one of the main figures in Deligny's research group. At Deligny's suggestion, Lin sketched the maps of the pathways of Janmari, a young autistic person who had lived in La Borde before departing with them, in order to deal with 'his fear and feelings of powerlessness in the face of violence in the behaviour of the autistic children'.¹⁴⁶ Lin began to describe Janmari's itineraries in the landscape and to transform his powerlessness of speechlessness. He worked precisely, and it was his precise and studious hand that initiated the series of the *wanderlines* maps that later would fundamentally advance the concepts of the *rhizome* and the notion of territory as a form of expression in *The Refrain* in *A Thousand Plateaus*. It is through a praxis of tracing that they produced points of reference in a landscape, which became a fluctuating cosmos that one could feel alienated from or unconnected, if no artistic tools for tracing would have been available.

Today, the motive for the production of reference points in an ever more de-territorialised world—as I would like to suggest—becomes more urgent for everyone. With the invasion of digital technologies, the de-territorialising work conditions and migrations imposed by capitalism, the potentials of individual possibilities for agency in the production of our subjectivities oscillate between technical and social developments. A production of the self with digital technologies has since then shaped the spaces of imagination and agency of media consumers/producers and determined new social categories. The appropriation of flows of information intensifies and accelerates the interplay and exchange between consumption and production, between the reception of stereotype verbal and image affects and the production as a creation of archives, cartographies or process-based memory work, in which collective references and personal experiences are

¹⁴⁶ Deligny, 'Ce silence là ou le mythe du radeau', p. 694.

superimposed.¹⁴⁷ Deligny's practice on autism created tools for a psychological mapping of an existential perspective, that is geographical and psychological at the same time. In a more and more precarious and de-territorialised everyday condition, we need to create a way of meaning, a direction of a movement within a heterogeneous assemblage that is always existential.

Deligny proposed a method of mapping with operative vector-lines that can give direction to our itineraries and create a porous virtual space. Deligny's handwritten notes can be found on the margins of the famous drawings and cartographies of the *wanderlines*. In the film *Ce Gamin, là*, he explains how the arrangement on the map puts the reader's eye into a search-mode—a movement between text and map—and, what follows the explanation of his gesture in the film, a movement between the drawing, the map and the image sequences, showing the autistic youth Janmari in the landscape. The observer's gaze follows Janmari's iteration, the eye wanders and the mind of the audience is invited into a mysterious doing, which is characteristic of Deligny's research: the tracing, drawing, or *whizzing* that in his and Guattari's publishing project *Les Cahiers de l'Immuable*, Deligny calls the 'proper (ontological) realm of the human.'

Here, within the *Cahiers*, we focus on the fact that tracing is what is peculiar of the human who, by using words, makes him exist in that what exists. That is why we have invented the use of these maps for ourselves. Transcribed with pencils, the traces of our trajectories and our familiar gestures appear. With Chinese ink the lines of our wanderings are inscribed in the trajectories, of that what happens to a non-speaking child that is involved into these things and ways of doing that are ours.¹⁴⁸

Tracing embodies the essence of action itself. Tracing is not a representation of space, but rather a gestural translation. It longs for a trans-modal activity that shifts between different modes of perception, that let us drift from the words to our

¹⁴⁷ See Angela Melitopoulos, 'Before the Representation. Video Images as Agents in *Passing Drama* and *TIMESCAPES*', *European Institute for Progressive Cultural Policies* (2003), < <http://eipcp.net/transversal/1003/melitopoulos/en> > [accessed 10 January 2016].

¹⁴⁸ Fernand Deligny, 'Revue Recherche, Cahiers de l'Immuable' in *Fernand Deligny, Oeuvres (1975)*, p. 811, my translation.

bodily gestures, to our hands that sketch a face, for example. In the film *Ce Gamin, là*, we shift our eyes from the dynamic expression of Janmari's face on the high-contrast, consumed decay of the black and white 16mm film frame to the perception of a structure on the film material itself that merges with the background. This wandering, drifting around, fleeting and halting of our gaze between text, image, voice and trace, leads us to observe the entire texture without hierarchy, which is what fundamentally fills our being, according to Deligny. Our sense of sight is filled with lines of flight. Tracing is a gesture of a bodily translation, an example of an 'intellectual effort', as Henri Bergson explained with the example of how a dancer learns from another dancer's movements by constantly taking in the new movements and integrating them into their own mnemonic system. This is how the dancer is able to perform the newly learned body movements. Tracing is not simply a reproduction of one's view of a geographical landscape on paper; that is to say, tracing is not just a reproductive act that expresses a process of perception. It is also not only a submission to the normative form of reading or a learned perception of a landscape, as Deleuze and Guattari imply in their argument distinguishing between the reproductive drawing and the operative map. (Deleuze and Guattari themselves questioned this argument because of its binary logic that divides the argument into the good map and the bad drawing.) The rhizome is altogether different, a map and not a tracing. (Operative and non-representative). What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real.¹⁴⁹

This differentiation evidences the lack of experience of the practice of drawing as tracing itself, as it refers only to the sketched traces of the drawing as representation, but not to the intellectual effort of tracing that is part of the practice of drawing, in which one's memory must perform complex operations. The movements of *institutional psychotherapy*, especially that of the Research Group Deligny, turned the aesthetic, institutional, and micropolitical milieu into an

¹⁴⁹ Deleuze and Guattari, *A Thousand Plateaus*, p. 12.

operative space of action for a non-verbal mode of perception through thinking and living a mental resistance against the hierarchical structure of thought and its normalisation. This concrete, truly multiple, open, and network-like rhizomatic model emerged from the very real political resistance against the military and ideological organisational structure of totalitarianism. The *rhizome* as a model of a form of thinking sets itself in motion in order to escape the modernist separations between subject/object, nature/culture, and life/death. It visualises a structure of multiplicity, a form of memory action that operates in a linking structure, which speaks, as Deleuze and Guattari state, more to the operation of short-term memory than to a long-term memory in the form of a tree-like structure as cultivated in the Western world. The rhizome promises an interface that resists the normative order of the state-machine that operates through the patriarchal and hierarchical Freudian structural organisation of the virtual. Deligny's visual practice follows the lines of flight of vision itself. The maps of the *wanderlines* of the autistic youth describe the fleeting movement of our perception as a nomadic mode inherent in people per se. Beyond the question of autism, the artist, poet, and therapist Deligny analysed what the aimlessly drifting gaze of the neuro-diverse could mean. This gaze, that 'is homeless in vision' and 'which sees things as they are' before they are obscured by language, describes the movement of passing; of multiple, reticular relationships that we can only perceive by setting ourselves in movement, or by tracing the movement rather than the space. For Deligny, this non-obscured vision, which can be a motivation of artistic research in general, comes from the prehistoric age of language, where prehistoric age should not be confused with the beginning of time. Non-obscured vision is always virtually present and is what envisions the potentiality of a body that is common to all, a 'body that is not yet the one or the other'¹⁵⁰. This body is a solitary body of perception that allows for the psychopolitical alliance of becoming-animal, for example, which is positioned as an act of resistance against the normative, Oedipal family triangle in *A Thousand Plateaus*.

¹⁵⁰ Fernand Deligny, 'Ce silence là ou le mythe du radeau', in *Fernand Deligny, Oeuvres*, p. 699, my translation.

The form of this alliance appears in Deligny's *Journal d'un éducateur* (1965) as a momentary glimpse in the hail of bombs of the Second World War. He begins his recollection of the bombardment of France in 1941—which he experienced while being a schoolteacher for so-called retarded children in the psychiatric clinic of Armentières in Nord-Pas-de-Calais¹⁵¹—with short, pictorial sequences. He describes the moment of the bombardment with the image of what he unexpectedly saw in a hiding place he involuntarily found himself in while escaping from the bombing.

We are five in a truck, the sky is blue. There are airplanes and they are as big as pinheads, diamond pins that launch thin swords of light. Our eyes weep, being forced to watch. They will bomb. We take cover under the wall to protect ourselves. The road passes on the other side of this little wall, where bags of flour are densely packed, almost hard. Whatever happens in the sky I can do nothing about.¹⁵²

The top of one of the bags of flour is ripped open. The exploded canvas looks like the white crater of a volcano. Nestled at the bottom of the crater are six mice as big as 'the tip of a finger. They sleep in a small heap, overfed, full of sun, of milk, of life.'¹⁵³ Taking shelter along a wall while fleeing from a hail of bombs, Deligny's gaze inadvertently falls on the surprising image of a nest of small grey mice, who after gorging themselves fall asleep in an open sack of flour. Airplanes are whirring overhead. Deligny no longer has any determining power over his own life. He crouches over the sack of flour and watches these little creatures, to whom he feels very close. Closer than to his own father, who perished in Verdun. What allies himself with these small beings is their innocence and strangeness. The war, for which he has done nothing and does nothing, does neither matter to him nor to them. Just like history and geography, on which he has no influence, do not matter to him. Being in a shared spatial position with the mice, Deligny applies the

¹⁵¹ Nord-Pas-de-Calais is a Northern department of France. It was firstly bombarded and occupied by the Germans in 1940, at the same time, as Belgium and the Netherlands.

¹⁵² Fernand Deligny, 'Journal d'un éducateur', in *Fernand Deligny, Oeuvres*, pp. 12-14, my translation.

¹⁵³ *Ibid.*, pp. 12-14, my translation

perceptive category of perception of the mice to himself. He is in the process of becoming animal.

Their heart beats in myself, I am closer to them than to my captain who made Verdun—this other war that makes career on this one—closer to them than to my father who was killed in 1917 at the farm of Biette, closer to these six mice than to anyone, because they live so apart from the event that they cannot be touched by it. While, in the depths of myself, I am just as innocent, just as foreign, just as little human as possible, my life is the very life of these little creatures, but I have a uniform. I'm there beside the river and I do not care as much as the rest; quite as indifferent to geography than to history—out of time and space. Idiot. The wars of today do not respect 'idiots'. They respect nothing, neither idiots nor the insane.¹⁵⁴

The consecutively ordered image sequence projects a detailed framing in front of the reader's eyes that makes clear how strong Deligny's alliance was with this innocent nest of mice. His becoming-animal is founded in his solidarity with the little creatures, who innocent like himself, are exposed to the violence of war. The inevitability of the impending bombardment led Deligny to think, in his hastily found cover next to a street wall, that 'whatever is going to happen up there in the sky', nothing about the present circumstances of his destiny can be changed. This inevitability in the force field of the possible remains forever an existent level of perception for him. He later named the publications series of his texts from this period *Les Cahiers de l'Immuable*. For Deligny, the inevitable is a given part of the reality in which we move. The natural law of gravity inevitably predicts the future of the image of the falling bomb that will impinge on the ground. As Henri Bergson states in his famous first chapter of *Matter and Memory*,

All these images act and react upon one another in all their elementary parts according to constant laws which I call laws of nature, and, as a perfect knowledge of these laws would probably allow us to calculate and to foresee what will happen in each of these images, the future of the images must be contained in their present and will add to them nothing new. Yet there is one of them which is distinct from all the others, in that I do not know it only from without by perceptions, but from within by affections: it is my body.¹⁵⁵

¹⁵⁴ Fernand Deligny, 'Journal d'un éducateur', in *Fernand Deligny, Oeuvres*, pp. 12-14, my translation

¹⁵⁵ Henri Bergson, *Matter and Memory* (New York: Zone Books, 2005), p. 17.

The metaphysical fundamental nature of things being in the world understood through natural laws is different from the one image that 'is my body'. Even in the condition of escape or in fleeing, there is something immovable that carries on in our existence. Even when we consciously look for the new, there is a pattern given in our vision and perception. But in Bergson's term, this one image that 'is my body', is the only that 'has the power of mobility in space and makes a sensibility' appear.

[The body-image] gives warning to the species, by means of sensation, of the general dangers which threaten it, leaving to the individuals the precautions necessary for escaping from them. [...] And it fades and disappears as soon as my activity, by becoming automatic, shows that consciousness is no longer needed.¹⁵⁶

But what inadvertently enters our field of vision (metaphysically) becomes the newly differentiated element necessary for the conscious perception of time (mnemonically). For Bergson body-politics are memo-politics. Inevitability of metaphysical events are thus psycho-mnemonic states of a sensing that relate to non dynamic body position that lost the possibility of escaping a danger. The situation is traumatic and defined by fixed psycho-motricity blocked on a view. Like Tosquelles, Deligny experiences the violence of war as a condition that is more real than reality. It is 'hyperreal', as Tosquelles stated. The described scene of war by Deligny attests a perception where new metaphysical conditions break into automatised body-memories and force his body at the same time into a new perception. The inevitability of being forced by the bombardments to crouch and fix oneself in a position relates to the identification of Deligny to the innocent bodies of the small, the disabled children. The horror of death in the Second World War and the unquestioned acceptance of the deaths of scores of patients in French psychiatric institutions catapulted Deligny into this hyperreality of death. He experienced the killing of the disabled as a part of everyday life at the psychiatric clinic in Armentières. The following lines of his journal, which he wrote in 1966, let us assume that he associated the described image of the small grey beings (the

¹⁵⁶ Bergson, p.18.

grey mice) with the image of the children he worked with during the war, and who died in the war. In part, because they wore grey uniforms as well: the grey, grim uniforms of the children in the psychiatric asylum.

Six of them have just been killed under the rubble of Pavilion 9 in the vast asylum where I work. Even though they had their grey velvet uniforms, the grey velvet of this asylum, there are more than a thousand here to wear. They die because of a war, that they did nothing to cause...¹⁵⁷

After the victory of the allied forces in the Second World War and after the coming into existence of the *institutional psychotherapy* in Saint-Alban, Deligny understood the asylum as a shelter to ward off the violence of a world that unscrupulously kills innocent beings. His motivation to engage years later into a *politics of experimentation* in *institutional psychotherapy* and on radical research-methods on the potentials of non-verbal communication becomes quiet evident. It functioned as a shelter against the normative violence of society and formed a common ground with Guattari and Tosquelles.

Sandra Alvares de Toledo describes Deligny as someone who spent his entire life in the institutional asylum system, and who after the war created a therapeutic research centre for mentally disabled children and autistic individuals in the Cévennes, as a kind of inner exile. The asylum became 'his island, the birthplace of a second, definitive condition of exile, that of writing'.¹⁵⁸

The asylum was a protective space for him when confronted by the offending forces of cultural technology and their processes of production. In his studio in the asylum' he inhabited a kind of scriptorium within which he developed his poetic, philosophical language. Deligny's research required a protected place for his experimental set-up. Like Guattari and Jean Oury at La Borde, and like Tosquelles at Saint-Alban, he created an environment within which the forces at work could continuously re-articulate themselves, and where these articulations could be

¹⁵⁷ Deligny, 'Journal d'un éducateur', in *Fernand Deligny, Oeuvres*, pp. 12-14, my translation.

¹⁵⁸ Deligny, 'Nous l'innocent', *Fernand Deligny, Oeuvres*, p. 691, my translation.

subsequently re-integrated back into the organisation of their therapeutic milieu. According to Guattari and Deleuze in their chapter *The Refrain in A Thousand Plateaus*, a *milieu* is a rhythmic event prior to its territorialisation, or a place that is not yet defined by institutionalisation and the markings of language and culture. The *milieu* that Deligny initiated as a space of research in the Cévennes served as an open platform from which to approach the non-verbal, gestural matters of life, not only of autistic children, but of everybody. The construction of a fluctuating network was essential for his research into non-verbal communication. In the film *Ce Gamin, là*, the landscape of Deligny's *milieu* appears as an indeterminate open space.

The possibility of looking beyond language for a common ground of existence in time is based on the idea that things and beings communicate with us, even though they do not speak our language. Just as Walter Benjamin explains in his essay 'On the Language as Such and on the Language of Man', the language of things does not function according to 'the pure formal principle of language—namely, sound', but rather through something that 'can communicate to one another only through a more or less material community.'¹⁵⁹ This community is immediate and infinite, like every linguistic communication; it is magical (for there is also a magic of matter).¹⁶⁰ According to Benjamin, the language of things forms the basis of the material world. The assumption that a body 'that is not yet the one or the other', but one that dwells in an undivided (immanent) existence prior to the divided condition of our existence (through the word), can be associated with notions found in animistic cosmologies. A common ground is the precondition for intersections between diverse perceptual bodies with varying perspectives, for example, between humans and animals. The same motive can be perceived by different neural bodies because they are part of a same world of souls but see it with different eyes, through different bodies. As the Brazilian anthropologist Eduardo

¹⁵⁹ Walter Benjamin, 'On the Language as Such and on the Language of Man', *Walter Benjamin: Selected Writings Vol. 1, 1913-1926*, eds. Marcus Bullock & Michael W. Jennings (Cambridge: Harvard University Press, 1996), p. 67.

¹⁶⁰ *Ibid.* pp. 61-74.

Viveiros de Castro explained in our research interview on Guattari and his interest in animist cosmologies, the animistic ontologies of indigenous peoples in the Brazilian Amazon are based on the notion of *multi-naturalism* and *perspectivism*. Central to indigenous mythology is the idea that the shared ground between the human and non-human is what is human. As Viveiros de Castro states:

The myth of the Amazon Indians always begins with the saying that in the beginning all beings were humans. It is the story of how certain beings stopped being humans. They left humanity to become animals or objects. [...] In our myths it's exactly the opposite. In the beginning we were all animals or pure matter and certain of us then became humanised. That is how the heroic tales of Prometheus were created. Hence, humanity is conquering nature, and creating the alterity of culture: creating culture as the modern soul—something that distinguishes us from the rest of creation. Whereas, for the Amazon Indians it's exactly the contrary. They mean that because of the soul everybody is part of the world and we humans have a special materiality. What makes us human is our body, not our soul. Our soul is the most common thing in the world. Everything is animated. Well, that is animism.¹⁶¹

According to Viveiros de Castro, the notion that that all things were once human opens up for a potential concatenation of diverse perspectives in a single world.

What constitutes the shared basis of existence and communication between the autistic children and the Research Group Deligny? The prehistoric is virtually anchored in the present as an unexplainable foundation. Deligny claims that we do not sense the specific temporalities of neuro-diverse perceptions that exist as primeval realities not yet obstructed by culture but that appear through a virtual plane, as an open field of potentiality between the autistic and non-autistic. In the film *Ce Gamin, là* he comments on Janmari who is crouching at the bank of a brook, playing with the surface of the water, 'And how to know what he is hearing? Which voices that do not sound and which speak of the time, when no human being were not one or the other discriminated by language?'¹⁶²

¹⁶¹ Eduardo Viveiros de Castro, *Assemblages*, see Annex 2.

¹⁶² Deligny in *Ce Gamin, là*, dir. by Renaud Victor and Fernand Deligny (1975). See Annex 2: *Assemblages* by Angela Melitopoulos and Maurizio Lazzarato (2009).

In the film *Ce Gamin, là*, this diversity of the perception of time that potentially connects in a virtual plane became the subject of the group's cinematic research. That which was once just a stone could figure as an object in a future action, or, what the listening to murmuring water means to neuro-diverse people, can be part of a shared virtual space. Deligny comments on Janmaris actions in the film:

Once upon a time there were men and stones. They stayed near the springs, and they didn't know why. Water is not used up by drinking. And the stones are here as well... We can sit on them, crack nuts on them; building walls, marking roads does not use them up.¹⁶³

His commentary on Janmari's gestures in the film reflects the multiple uses of an object exemplified in a stone that becomes a tool, or a potential chair; as something that can trigger various actions, a virtual possibility from a prehistoric past which Deligny understands as a time in which the functions of possible/virtual actions 'are not yet used up'. In the film, an object in the form of a clay dice that Janmari rolls on a stone becomes the magic key, which dissolves the barriers of non-communication between the autistic children and the research group, and turns the object to a coded sign through which the common space of action of the Research Group was shared.

In the film, the question of multiplicity of perspectives and temporalities is represented through the artistic research of mapping. The reading of the tracings offers possibilities in the fabrication of the narrative between neuro-diverse subjects, for example, it shows diverse modes of perception in one social assemblage and shows how these different perceptive worlds operate simultaneously in parallel in one space. Tracing and mapping for Deligny are, first and foremost, means by which to surpass the limits of a political reality of exclusion in order to dissolve the normative distinction between neuro-typical and neuro-atypical bodies.

¹⁶³ Deligny in *Ce Gamin, là*, see Annex 2.

Philosopher Brian Massumi posits in his research on the neural-atypical capacities of autistic individuals, that autism comprises the capacity to ‘bestow equal attention to the complex textures of the entire sphere of life’, and to attain an ‘enchanted and non-hierarchical commitment to method’ as often similar to that in art, ‘in which organic and non-organic, colour, smell and rhythm, perception and emotion’ are intensively interwoven ‘with the surroundings of a structured world’ that ‘comes alive through its differences’.¹⁶⁴ Deligny investigates the common ground between the autistic children and the non-autistic persons through the sketching of their *wanderlines* in the barren, wild landscape of the Cévennes. His drawings are not a reproductive practice. Through these drawings, he does not want to establish a de facto state, in order to investigate a middle ground of an inter-subjective relation or an unconscious that has existed there ‘since the beginning of time, ever since, waiting in the dark until cracks develop in the memory’.¹⁶⁵ Instead, these maps of the *wanderlines* became a collective search mode in the everyday life of the Research Group. It was the virtual choreography of how to move in a landscape. The multiple dynamics and possible directions of wandering became the visual figure of rhizome-like thought. The question posed in *A Thousand Plateaus*, opposing the tree structure versus the rhizome, goes beyond positivist standards and evidential criteria of a sensed object, ‘The rhizome is altogether different, a *map and not a tracing*.’¹⁶⁶ It is operative, not representative.

***Le Moindre Geste* and the Ciné-eye of Josée Manenti**

In the beginning of the 1960s the film project *Le Moindre Geste* preceded and prepared the project of mapping and tracing that is the above-described subject of the film *Ce Gamin là*. Before he filmed *Ce Gamin là*, it was first at all the film

¹⁶⁴ Ralph Savarese as quoted in Erin Manning and Brian Massumi, ‘Coming Alive in a World of Texture’, *Dance, Politics & Co-Immunity, Current Perspectives on Politics and Communities in the Arts Vol. 1*, eds. Stefan Hölscher, Gerald Siegmund (Berlin: Diaphanes, 2013) pp. 73-96. See also Ralph Savarese on the concept of ‘aroundness’ in autism, particularly in regard to the poetry of Tito Mukhopadhyay in his forthcoming book *A Dispute with Nouns, or Adventures in Radical Relationality: Autism, Poetry, and the Sensing Body*.

¹⁶⁵ Deligny, *Ce gamin, là*, see Annex 2.

¹⁶⁶ Deleuze and Guattari, *A Thousand Plateaus*, p. 12.

project *Le Moindre Geste* realised by a, then, different group of people around Deligny that made their work known in France. *Le Moindre Geste* is one of the most impressive film essays of 1960s French cinema and was shown in the Cannes Film Festival in 1971. Beyond the exceptional aesthetics of the narrative, the film presents us with surreal narration through a scenery, which has rid itself of the conventions and mechanisms of professional film production. ‘That which is realer than reality’—to again quote Tosquelles—makes *Le Moindre Geste* an achievement in the arts, as well as, a scientific and philosophical object.

The production of the film lasted from 1961 to 1971, although technically it began in 1958, when Deligny and François Truffaut met to work on the screenplay for the film *Les 400 Coups*. The filmmaker Truffaut drew inspiration from Deligny’s poetic talent. Deligny’s text *Les Vagabondes efficaces* published in 1957 refers to the transient lines of escape of his different practice as a teacher. His subsequent novel *Adrian Lomme* published in 1958 recounts the world and actions of a juvenile delinquent. Both narrations exclude moral conceptions of bourgeois society and together manifested a critical reflection on the politics of exclusion of young delinquents.

In order to finance his research, Deligny hoped to win over Truffaut for the project *Le Moindre Geste*. He insisted, however, on not turning the juvenile delinquent into a symbolic cinematic figure of a societal outsider, but to facilitate and film the entire life of a community of ten crazy people who would retreat to the Cévennes in order to live there like it was in paradise, ‘as before the first sin or after the final judgement’ through the film production itself.¹⁶⁷

In the wake of Tosquelles’s revolutionary practice of *institutional psychotherapy*, Deligny sought in the beginning of the 1960s a new environment for a radically different coexistence between therapists and patients. In order to create his own

¹⁶⁷ Deligny, *Fernand Deligny, Oeuvres*, p. 691, my translation

milieu, he chose the desolation of the fabled Cévennes. At the same time, the Parisian film world and the emerging Nouvelle Vague shifted its attention to the political and experimental practices of *institutional psychotherapy*.

The Cévennes, called the land of the Camisards, is clearly situated in French history. Fighting for freedom of worship, the Camisards fled the armies of King Louis XIV and the political powers of the on-going terrors of the religious wars and retreated into the Cévennes, where they resisted for several years fighting a partisan war. Centuries later, partisans of the International Brigades fought there on the side of the resistance during the Second World War.

In his documentary film *Les Inconnus de la Terre*, the Italian filmmaker Mario Ruspoli, a good friend of Tosquelles, describes his fascination for the Cévennes. To Ruspoli, the landscape appears to be a prehistoric world, eroded by the wind and weather, and strewn with craters and caverns. Lozère in the Cévennes is according to Ruspoli the ‘most successful of all desolate landscapes that always look good on postcards, like all such cold hells.’¹⁶⁸ Ruspoli commented:

Here one has to read between the roads. Above all, one must listen to the invisible whip. The ghost whip that blows 140 kilometres per hour—the wind. People cling tight to the granite between the wind and the silence. [...] Lozère is populated, not inhabited. The people of Lozère are born from the stone, to resist.¹⁶⁹ (My translation.)

Deligny wanted to document the lives of the neuro-diverse young people in the South—the ‘aestivation, the terraces, the stone-walled houses [...]’.¹⁷⁰ The documentary film project was supposed to simply tell the story of these young people, living with one another, who set off to start their own life in the Cévennes. ‘How do they organise, this is the subject of the documentary.’ Deligny only wanted Truffaut to supply him with film stock. He wanted to do the filming himself. His plan was to use the camera as a pedagogical tool. He wanted to film

¹⁶⁸ Mario Ruspoli quoted in François Bovier, ‘Regards sur l’«impouvoir»: le «cinéma direct» de Ruspoli, de la terre à l’asile’, *Décadrages: Cinéma, à travers champs*, 18 (2011), my translation. <<http://decadrages.revues.org/213>> [accessed 30 December 2015].

¹⁶⁹ Ibid.

¹⁷⁰ Alvarez de Toledo, ‘L’inactualité de Fernand Deligny’, pp. 21-37, my translation.

the experienced space via psychotic symptoms. The *milieu* Deligny built up in the Cévennes consisted of networks that, as opposed to cinema, can be thought of as an antidote to the concentration of power and to identity, a way to avoid being 'targeted'. Deligny broke off the project with Truffaut when, after the success of his film *Les 400 Coups*, Truffaut turned up with professional cameramen to work on his project. He felt like the project was slipping away from him. The project resumed two years later, without Truffaut and his financial help.¹⁷¹

Josée Manenti, a young activist from the communist *milieu* of the French youth movement, who met Deligny through her interest in the works of Tosquelles in Saint-Alban, made the recommencement of the film project *Le Moindre Geste* possible through the use of her own resources. She bought herself a 16mm camera and an audio recorder. She also bought the house that became the production studio for the following three years. Manenti filmed the 16mm footage for *Le Moindre Geste* herself and thereby became France's first female camera operator. Her political and existential commitment, along with the artistic talent that co-authored the magical appearance of the filmic images in *Le Moindre Geste*, would have allowed her to become quickly well known. 'The camera was a machine that she discovered while shooting, and found to be very rigid and resistant.'¹⁷² Manenti adapted the camera to her needs. She experimented with shadow, the glistening light, and the landscape that was around the house. According to Deligny, her passion was 'light and shadow, the slowness' and life 'in the rhythm of the seasons'.¹⁷³ It was however only shortly before her death that her work was publically acknowledged in France. Her impact today can be evaluated as an example of an engagement within a collective filmmaking and research, in that poetic force becomes a radical organisational principle for the method of research.

¹⁷¹ Deligny, 'Le Moindre Geste', *Fernand Deligny, Oeuvres*, p. 601.

¹⁷² Josée Manenti quoted in Jean Pierre Daniel, 'Jo mon amie', my translation.

<<http://www.polygoneetoile.com/files/images/2013/programmation2013/JoseManenti.pdf>> [accessed 30 December 2015].

¹⁷³ Fernand Deligny quoted in *ibid.*, my translation.

It was Manenti who suggested that the film as an object should structure the collaborative group work. 'It was a common object for a small band of people, a way to mobilise and adjust to daily life. The film made the rules.'¹⁷⁴ Deligny later rewrote the screenplay he had previously discussed with Truffaut in a few sentences. Yves, a 'retarded' young person was supposed to be the main actor in the film. According to the sparse details about the plot in the script, he would escape from the asylum. In the film *Le Moindre Geste*, Yves wanders through the landscape with another boarder from the asylum. Suddenly, Yves falls into a hole in the ground, out of which he cannot escape. In real, the hole was a gaping cavity in the basement of a collapsed ruin somewhere in the immediate vicinity of the therapeutic film group's house. In *Le Moindre Geste*, however, this hole in the ground becomes the metaphorical space of a psychological situation. This and many other scenes that picture Yves in the landscape of the Cévennes resulted in a surprising observation in the film. That which can be seen in this film essay appeared as something new and previously unseen. It was the documentary essay of a neuro-diverse mental space.

Through the interaction with the environment, reality is projected in the film into the metaphysical space of existential intensification and poetry. 'Everything that one sees is absolutely real. Nothing was added nor taken away from the film.'¹⁷⁵ Yves sits on the white, rocky ground in the glaring summer light and tries to tie his shoe. He spends several minutes trying to tie the laces of his shoes over and over again. Frustrated and angry about his inability to tie the knot, he scolds himself and murmurs in an inarticulate voice. He doesn't give up though. The untieable knot of his shoelaces becomes the image of a disconnection in the existence of the neuro-diverse Yves in the middle of his surroundings. We as an audience don't understand why he simply doesn't stop tying his shoelaces. His failure is obviously unimportant to him. Yves associates himself with the un-attachable. With this

¹⁷⁴ Josée Manenti quoted in 'Josée Manenti, propos recueillis par Cyril Béghin' quoted in 'Le Moindre Geste', *Fernand Deligny, Oeuvres*, p. 601, my translation.

¹⁷⁵ Deligny, 'Le Moindre Geste', pp. 601-607.

gesture he brings forth our own limitations, the immediate pushing away of non-functional actions from ourselves.

Le Moindre Geste was filmed only during daytime. Framed by fiction, the only link that connects the scenes to each other is the erratic movement of Yves around a landmark: the abandoned farm, the quarry, the dump, the river. The presence of stone in all forms (rocks, rocks crushed in the quarry, the pebbles of the garden, the rocks on the farm and the dry stone wall under which Yves ties his shoes), light sparkling on the water, these elements make the ‘visual unity of the film, and give it its southern and Dionysian tone’.¹⁷⁶ It was not only the visual unity or the planned continuity of the film narrative, elements that a director can utilise in order to be able to insert details into a fictive narration, that gave the film’s images their magical appeal. I would argue that a different approach of using the camera rendered the creation of this narrative. Manenti knew Yves so well that it was enough for her to observe him.

I lived daily life with him, very close to him. [...] There was a very great intimacy that allowed him to be perfectly natural. [...] And when I approached him, there was a bodily relationship. I have known the body of Yves for years; he was twelve years old when I met him. His body had something childish, full of flesh, a flesh that spoke through all his gestures, all his blunders, through all its gestures.¹⁷⁷

Manenti was freed from the normative constraints of professional filmmaking. She could evade the temporal and hierarchical production structures, and integrate herself into the landscape in order to film the interactions of Yves and his friends (the other boarders in the film). The sound recordings were done in the evenings after the shoot. A few questions were enough to motivate Yves, the ‘retarded’ child, to produce long monologues. Deligny later addressed the inhabitation of the *milieu* of research with a camera using the word ‘camera’, which translates from the Italian word ‘camere’ for room or inhabitation.

¹⁷⁶ Deligny, ‘Le Moindre Geste’, pp. 601-607.

¹⁷⁷ José Manenti quoted in Jean Pierre Daniel, ‘Jo mon amie’, my translation.

<<http://www.polygonecetoile.com/files/images/2013/programmation2013/JoseManenti.pdf>> [accessed 30 December 2015].

Camere

A few years later, when the film footage was shown in La Borde, Deligny wrote to Truffaut again to ask for support for the editing of the film. He explained that it was not a film about ‘retarded’ children, but rather a study of the *milieu*. The *milieu*—a land before its territorialisation—became the term for this sphere of action. In the *milieu* one fabricates the action of the plot as a creation of a cosmic relation. According to Guattari and Deleuze in *A Thousand Plateaus*, the *milieu* can be interpreted as the space between planes of consistency.

The production of the *milieu* became a concept in filmmaking, a laboratory and a fundamental condition of research. In order to understand autism or other forms of neuro-diversity, one must give space to the experimental character of the exploration of the landscape itself. One must create the possibility of seeing neuro-diverse actions in the context and within the environment so that the liveliness of the mental space and the intentions of neuro-diverse actions can be written into the organisation of the project. Deligny wrote to Truffaut that they—the Research Group Deligny—had to create this condition. And for this reason the film *Le Moindre Geste* should have a commercial release, because that was the only way to fund this form of research. Truffaut did not give any money and Deligny’s Research Group could not edit the film. Consequently the film material was left in its metal canisters for years. It was only years later, through an initiative by Chris Marker, that the cooperative SLON was expressly founded to edit the film footage. The first phase of editing, which took place between 1965 and 1966, was incomplete and the montage was finalised by the editor Jean-Pierre Daniel between 1969 and 1972. Manenti was never asked to be part of the editing process.

Le Moindre Geste was shown for the first time in May 1972 in the Cahiers film festival alongside films from Jean-Marie Straub, Dziga Vertov, and Jean-Luc Godard. It was nominated for the Georges-Sadoul-Prize. Deligny and Manenti, along with SLON, were invited by the film critic Serge Daney to a round table discussion about the film, in preparation for an article in *Cahiers du Cinema*. The text resulting from this conversation was never published. In Sandra Alvares de Toledo's book, the non-naming of Manenti is noted in a footnote as a misunderstanding that Deligny could not explain for a long time. Despite the fact that Manenti not only filmed, but was also part of the film's production, it was only much later in 1998 that she was first referred to as a co-author of the film. Until then her camerawork had been credited to Deligny. There were only a few attempts to call out this rather insensitive gesture. Deligny, who by that time had become well known through the work of his Research Group, never clarified this omission. Until today the international film world knows little about Josée Manenti's camera work. She fell out with Deligny.

Nevertheless, the film *Le Moindre Geste* remains the collective success of a political and therapeutic movement that retreated into the deserted, rocky, white limestone landscape of the Cévennes. Its poetic force met a surreal, preverbal ground, which presents itself as a micropolitical narrative about the smallest of gestures and about the language of things, recounting the landscape anew in the face of the failure of words. The protagonists dive into the logic of this landscape, exploring, discussing, and living it. The environment is filled by their gestures, intensifying differential meanings through Yves and his companions. Before our eyes, the stony, pitted terrain transforms into a magical land replete with lines and connections, dark corners, entrances and exits, staged through the youth's gestures. We observe the immediacy of the occupation with worldly things.

After Cannes, *Le Moindre Geste* began its career in the genre of the French essay film, which embodied the political impulse of *Cinema Verité*. It became the cinema

of the active power of images as an operative, living structure in opposition to the nominalism of representation and to the politics of signification. In contrast to the aspirations for a new objectivity in Germany, *Le Moindre Geste* places the intensification of affective dynamics through images at the level of the hyperreal in the space of the real, which, I repeat again, is ‘realer as the real’, as Tosquelles stated.

In 2006, after years of discontent, Manenti discussed her position with regards to *Le Moindre Geste* in conversation with the philosopher Henri Maldiney:

I am, in talking about this film, in the same situation as the character. I found myself in front of a great, animated void, from there I shall start to discover like him and invent something. It was the invention of a gesture, a gesture invented from nothing. That is to say, it is a human invention par excellence, be it the invention of the wheel or the invention of any scientific theory. This image of nothing, but a nothing that is alive, a nothing that is animated through light, that is the thing that struck me the most entering into this film.¹⁷⁸

With *Le Moindre Geste*, cinema, but also philosophy and research on non-verbal communication, moved further into an unforeseen direction. The decision to pursue this direction in the non-verbal research was taken by Deligny in 1967, even before *Le Moindre Geste* was edited.

Ce Gamin, là

In 1967, after a brief period at La Borde and before finishing *Le Moindre Geste*, Deligny broke out again into the barren landscape of the Camisards with the plan of building again a new *milieu*, this time with the help of Guattari, Pink Floyd, and Emmaus. He moved onto an abandoned property in Gourgas in the French Massif Central with Jacques Lin, the autistic youth Janmari and his friend and collaborator Any Durand, far away from Paris and its political-philosophical debate clubs on

¹⁷⁸ José Manenti quoted in Jean Pierre Daniel.

capitalism and subjectivity, and distancing himself from the political war of words of the May revolution.

In Gourgas, the small group looked through the film material from *Le Moindre Geste*. That same year, Deligny returned again to La Borde for a short time and accepted Guattari's proposal to take over the editorial duties for the newly founded publication *Cahiers de Fergi*. By 1970, Deligny had produced six publications with Lin about lived (experienced) space from the perspective of an autistic child. He edited recordings from work meetings, prepared the layout, and illustrated the drawings from Yves and Jean Marie. The Research Group on the Proximate Milieu (*Groupe de recherche sur le milieu proche*), that Deligny described as a search for common ground between carers and the cared for, between re-educators and the re-educated, lasted for more than ten years. The young Parisian craftsman, student and political activist Renaud Victor decided to join the group and started directing the documentary film *Ce gamin, là*.¹⁷⁹ The position of the camera operated by Richard Copans was part of the perpetually transforming milieu. Between Deligny, Victor and Copans a discussion about the film emerged. 'What was there to film?', Renaud asked. Deligny engaged in an explanation that continued to imagine the experience of the film production of *Le Moindre Geste* with Manenti. He wanted an experimental cinema that would not respond to the demands of a commercial production but would be a form of cinema freed from its time and space, 'a cinema that does not imaging images but leaves it to them to appear, a cinema that is possessed by images instead of possessing them.'¹⁸⁰

Deligny observed the cartographies of the children's *wanderlines* from his studio. He wanted to substitute the I-you-him-her-it of his language with the infinitive. Autism for him became a way to live a 'model of an anonymous existence on the

¹⁷⁹ Fernand Deligny quoted in Sandra Alvarez du Toledo, 'Renaud Victor (1943-1995)', my translation. (*Le Moindre Geste* : Supplement DVD) <<http://www.cineclubdecaen.com/realisat/victor/victor.htm>> [accessed 30 December 2015].

¹⁸⁰ Ibid.

margins'¹⁸¹ that stubbornly positions itself against the subjugation of a symbolic domestication of thinking through language. He mapped the *wanderlines* in the immediate vicinity, traced the rhizome of the itineraries of the autistic subjects, and proposed a model of artistic research that, as opposed to the verbalisation of *institutional psychotherapy*, did not want to be dominated by discourse.



And here, the drawings of this kid,
during one day in September 1967.

We started to draw.

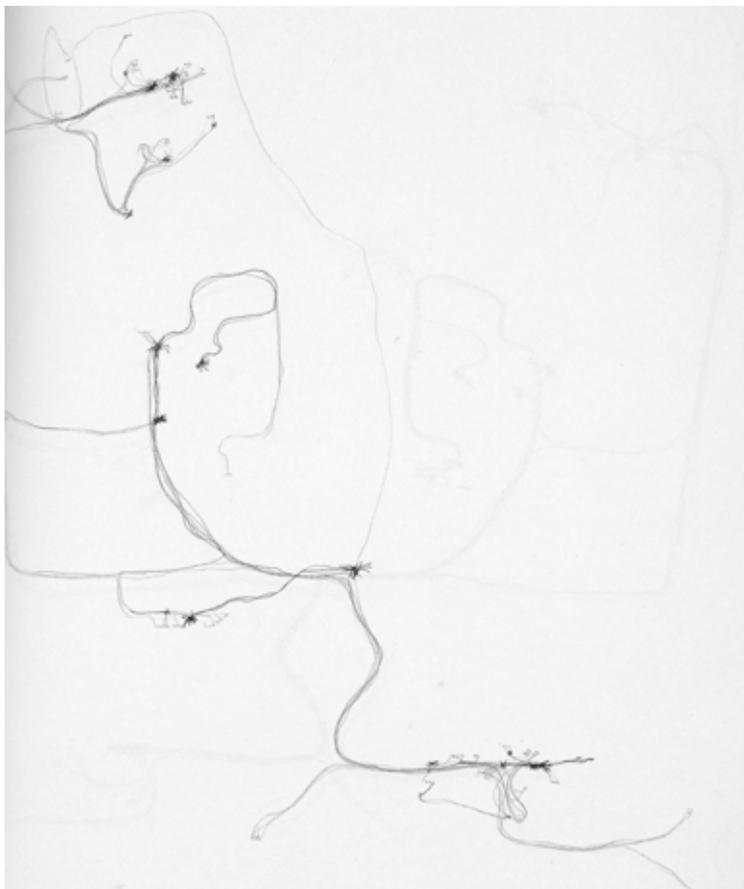
Videostills from *Assemblages* showing the sequence about *Ce Gamin, là*

Just like the camera in *Le Moindre Geste*, the drawing of maps now ‘systematises and extends to the entire network of Deligny’s enterprise.’¹⁸² In *Ce gamin, là* he explains a central question about the visual tracing in the research. The eye follows the movements of the autistic youth and their perceptions through the landscape.

¹⁸¹ Alvarez de Toledo, ‘L’inactualité de Fernand Deligny’, p.21.

¹⁸² Deligny, ‘Lignes d’erre’, *Fernand Deligny, Oeuvres*, p. 789.

Then the eye movement is followed with the gestural impulse of the hand above a sheet of paper, in order to capture their walking around or wandering. Through the film our eyes can follow their gestures, the things that they see 'but do not concern us', because we, those who speak, cannot perceive what those, who are freed from the 'I' and the he-she-it, can see. What we see is their wanderings, their movements through the area, their circling, their turning about oneself, the reversing, the twists and habits that Deligny, through his daily mappings, soon provided a new terminology for: 'Erring lines, us-others-there, Y, a common body, the groove, black flowers [...]'¹⁸³



Map with the *wanderlines* of Janmarie, Calques, 70 x 60 cm, 22 --- 31 July 1977¹⁸⁴

The mapping of the *wanderlines* of autistic youth means the possibility to comprehend the location beyond habit, which we cannot perceive because we

¹⁸³ Deligny, 'Lignes d'erre', *Fernand Deligny, Oeuvres*, p. 789.

¹⁸⁴ Deligny, 'Hameua de Graniers', *Fernand Deligny, Oeuvres*, pp.1074-1084 .

territorialise place through language-signs. In the daily communication between them and the educators, the gaze made them discover the common ground: the virtual, becoming; the possible common future as a joint action between those who cannot or do not speak, and those who opt for silence against a power embedded in language. An autistic person communicates with every movement of their bodies, with the rhythm of their gaze, in much more radical ways than it was thought before Deligny's research.

The film *Ce gamin, là* delivers what is, in my view, the most important message of Deligny's research: the communication between neuro-diverse beings can be achieved through the collective living of a common virtual space of action.

Virtuality, that which is present in the becoming of the real, can be communicated as a way of meaning to be understood from various perspectives of neuro-diverse bodies. This virtual plane is not material but is embedded in the gestural power of expression.

2.4. Subjectless languages

Deligny did not become speechless, on the contrary, but he projects his speech onto the maps of the *wanderlines* of the autistic youth. He notes his observations in the margins of the maps. The traces of his writing are connected to the maps that depict a different structure of time and space. He becomes a medium of an ever-newly reconstituting *milieu*, participating in filming and speaking to the camera in the infinitive. He does not analyse his observations like a conventional film director might do it. He is only part of a network, one that carries out the collective production of daily life, from baking bread to shopping, without words. In *Ce Gamin, là* Renaud Victor films Deligny in the studio, in front of the maps. He begins his monologue:

Speak. As if this was absolutely natural. Talking about this child, and those similar to him—although we did everything to avoid language—this famed speech that makes us what we are now. Now, we have to settle with it. Silent, this child here, so what should you refer to when language is missing?¹⁸⁵

Deligny centres the position of non-verbal communication as a de-centering politics. He searches for the ‘thread of his lost existence’ in the studio of his *milieu*.¹⁸⁶ Erin Manning and her frequent collaborator Brian Massumi claim that autistic subjects have an engagement with the more-than-human, with a de-centred attentiveness to which ‘the crowing of a raven is as clear and important as the voice of the person with whom one takes a walk’.¹⁸⁷ In *Ce Gamin, là* Deligny wonders about Janmari, who is continuously running circles around himself, ‘But if this famous self is actually absent, vacant?’¹⁸⁸ These circles, these points of vacancy, became the black flowers on Janmari’s map, and the focus of observation of the entire research team. The black flowers became a point in a common non-verbal and virtual plan that announced with a gesture whose next move was intended to be taken. Through this communication process the black flowers began to disappear. The more a shared space of action between Janmari and the team emerged, the less he displayed these typical autistic body gestures of turning around himself. Deligny praised this therapeutic success of his observation in front of the camera as a new concept of analysis. On the map in the film the landscape appears as a two-dimensional sketch with black points showing the invisible events that traced Janmaris investigations into a landscape that appeared as a fabric of an assemblage. The research presents itself in the film as an existential and machine-linked structure that maps the space of the neuro-diverse as a dynamic level with multiple entrances and exits, against modernity’s reductions. Seeing the psyche as a grammatical structure of the unconscious, as suggested by structuralism, is for the poet Deligny not only intellectually wrong, but actually entirely unbearable. With

¹⁸⁵ Deligny, ‘Ce Gamin, là’, *Fernand Deligny, Oeuvres*, pp. 872-894, my translation.

¹⁸⁶ Idem., ‘Ce silence là ou le mythe du radeau’, *Fernand Deligny, Oeuvres*, p. 696.

¹⁸⁷ Brian Massumi, *Parables for the Virtual* (Durham: Duke University Press, 2002), p. 6.

¹⁸⁸ Deligny, ‘Ce Gamin, là’, pp. 872-894, my translation.

Guattari, he is convinced that language has colonised our mental space (see Chapter 3).

Deligny refused the dominant comprehension of a scientific approach that expresses a power relation in which the seeing and perceiving objectivise the perceived, seen object. He wanted to abandon verbal language as a domain of psychiatric analysis and create an ever-becoming common ground, a pre-territorial space that would be a suitable environment for living and studying. Deligny's research is the most precarious and radical project of *institutional psychotherapy*. His research appears only peripherally in *A Thousand Plateaus* as a possible method, but not as the fundamental matrix for the concept of the rhizome. Deligny, who is certainly referred in *A Thousand Plateaus* as someone who is 'the closest as well as the farthest away', would perhaps hinder a 'rendering imperceptible of the motivation for their actions'. But would the writing in *A Thousand Plateaus* not be more multi-modal within the refrain of Deligny's cinema? In the wake of the political influence of *institutional psychotherapy* in French politics in the 1970s, Deligny's cartographies had already become the interface of a discussion, the vestiges of which can be newly read today. Therefore, we can only understand Deleuze and Guattari's omission as a lost opportunity for the multi-modal, multiplying visual becoming of their theoretical concepts despite their good reason for a general and deliberate avoidance of the proper name.

In *A Thousand Plateaus*, a musical notation that can be seen as a cartography of flows introduces the chapter on the rhizome. It is a notation from a musical composition by Sylvano Bussoti (XIV Piano piece for David Tudor, 1958) visualising a force field and intensity, with which Deleuze and Guattari present their conception of multiplicity of authorship as form of social, eccentric cooperation. The notation illustrates a musical composition that indicates gestural, rhythmic motion as a sequence of five planes, or as five lines for five musical instruments. In addition to the pitch, the notational form describes the length,

time, compression, attack, dynamic and intonation of a musical event. With the introduction of chromatic and quartertone music in the beginning of the 20th century, Bussoti's notation is not unusual. The principles of metric units, something familiar to classical musical notation, were delimited during this period. In the contemporary music of that time, the vitality of the musical event could no longer be captured by classical notation. The intermediate events remained unnotated. New notation methods emerged as visualisations for the problem and were discussed. How can the dynamic event between human and non-human actors be read in a notation? If one wants to say something about the decision to use musical notation instead of the *wanderlines* as the projective image of the rhizome on the first page of *A Thousand Plateaus*, it would be speculative. My impression is that the *wanderlines* still relate to a comprehension of a visual plane that is difficult to be comprehended without its relation to a hegemonic territorial signature. Tracing movements may appear to comprehensive for a concept that aims to beat time itself. But the *wanderlines* could have been evaluated differently and strategically with the works of Guattari's friend Barbara Glowzcewski on the aesthetical practices of the semi-nomadological maps of the aboriginal dreamings in Australia. Perhaps *A Thousand Plateaus* addresses, finally, an understanding of time that remains in the modern realm of a temporality within the European, capitalist, sedentary time space. However, Bussoti's notation in *A Thousand Plateaus* proposes to envision music notation as a means to code processes of *chaosmotic* time as an expression of time itself by means of music. Later in *A Thousand Plateaus* in *The Refrain* the temporal, musical figure, for example, the songs of a bird, can even create space by producing pure rhythmic and ecstatic expression.

The refrain is a means of beating the time. Time ceases to be undergone, it is acted, oriented, the subject of qualitative mutations, thanks to the refrain which creates other territories, other virtualities. The refrain is a prism, a crystal of space-time. It acts upon that which surrounds it, sound or light, extracting from it various vibrations, or decompositions, projections, or transformations.¹⁸⁹

¹⁸⁹ Deleuze and Guattari, *A Thousand Plateaus*, p. 348.

In doing so, the birds create *milieus* and change territorial markings of a hegemonic power. Expressions in the state of trance rather than mapping, tracing or drawing informs a transformative project that wants to gain power against hegemonic temporalities. How can we note the time interval between the time of the event and the recording of living processes? This problem becomes an object of intuition for theories on the process of subjectivation. The dynamic of an event, the direction of a movement arises from the space of possible realizations. This possible field transposes the now, making it vibrate, but not determining it. The in-between, movement, becoming... overwrite the symbolic meaning of the position. As Massumi correctly points out, it is not enough to liberate the symbolic order of our medial cultural space from the fixations of culturally normalised planes of meaning through a playfully dynamic changing of positions, as Tosquelles still believed.

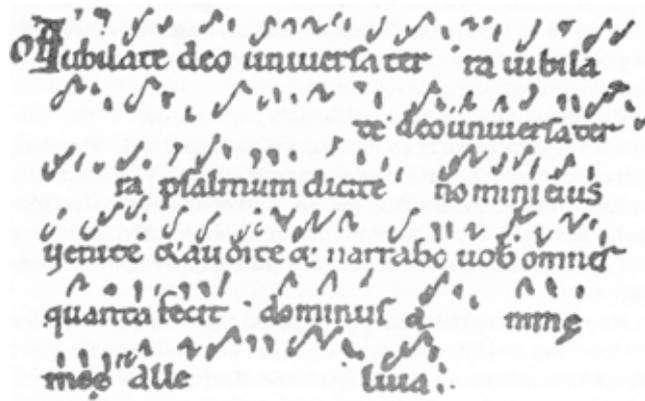
The problem is that between one point on a line and the next, there is an infinity of points in between. [...] A path is not composed of positions. It is non-decomposable: a dynamic unity. [...] That continuity of movement is of an order of reality other than the measurable, divisible space it can be confirmed as having crossed.¹⁹⁰

The virtual space of possibility can be read as a tendency of musical harmony. In music, what becomes dissonant or harmonic can be felt as an a-significant dynamic in the musical event. For Deligny, who always preferred poetic means to analytical, discursive descriptions, the problem of notation of living processes was nothing new. In order to record the complexity of non-verbal gestures and expressive processes, he took interest in the *Neume*, an emerging notation technique of sacred music of the 9th century. Already in 1969, long before Bussoti's notation appeared in *A Thousand Plateaus*, Deligny explained the term *Neume* in the journal *Cahiers de l'aire, No. 1*,

The *Neume*, as we called our organism, is a sign that we've looked in deep in the Middle Ages, to the time of the knight's armour, inside which a person was stuck. What signs would he (the autistic person) answer, signs that come from this in between, which contain and define language, but with ready-made words, that the

¹⁹⁰ Massumi, *Parables for the Virtual*, p. 6.

'headless' child doesn't hear... And so, even before the discovery of the meaning of this code to notate music, the *Neume* helped the memory to find melodies and intonations that we seek outside of language and ready-made words. They are signs that permit us to retain a certain memory of that which comes from us and to pull the child, who is assumed to be mad, out of the armour, in which it has been imprisoned for this hopeless struggle.¹⁹¹



Neume from Gregorian chants¹⁹²

The *Neume* system of notation was created for Gregorian chants. It was used for the transcription of secular and religious melodies, and appeared as signs marking the song text on the paper. This record of bodily, gestural tonal dynamics served to define the expression in singing. The *Neume* indicates moments of vocal intensification above the verbal text, like for example the *Jubilus*, through which the jubilant accentuation on a vowel is brought onto sheet music to ensure that the *Allelujas* would be reproduced with a specified tone. The *Neume* consists of dots, checkmarks, and short lines noted contiguously over the text, and which occupy their own field, thus operating on equal footing with the text. The *Neume* is the precursor to musical notation systems. The notation of composition and interpretation in 20th century contemporary music was concerned with the gliding of tones, the musicians strength of attack on their instruments, the intermediate tones, the superimpositions, the counterpoints, and the chromatic expression of music. It was surrounding gestures, dynamics, and the preservation of duration in music. Abandoning classical musical notation introduces a more fundamental

¹⁹¹ Deligny, 'Nous et l'innocent', p. 675, my translation,

¹⁹² Neume, <<https://en.wikipedia.org/wiki/Neume>> "Jubilare deo uniuersa terra"

question about notation, writing, and measurability in the beginning of *A Thousand Plateaus*.

Here, as elsewhere, the units of measurement are what is essential: the quantification of writing. There is no difference between the subject of a book and how it is made. Therefore a book also has no object. As an assemblage, a book has only itself 'in connection with other assemblages and in relation to other bodies without organs'.¹⁹³

The non-quantifiable implies the delimitation of the scale by which things are measured, what constitutes the content of the statement and the construction principle of the quantified statement. Thus non-quantifiable events become constituent planes, in that they relativise the measurable parameters. It establishes the aesthetic paradigm, which maps the relation between networks and actors and does not measure it. It becomes a politically motivated method of building a dynamic of affiliations, contaminations, and alliances. Politically the non-quantifiable is an infinite minoritarian scale. That what threatens a measurable project.

A non-measurability is what led Henri Bergson to see space as a retrospective event in our memory: space is a construct of memory work, a function that concentrates time intervals into a time flow through the contraction, through the bodily apparatuses of perception. The body-eye gives rhythm and allows complex time contractions to become a visualised space through our memory. Space is thus a material construct of memory and memory itself is material form of time. In contrast to that, the expanding and measurable space remains just a fixation of thought.

When we think of space as *extensive*, as being measurable, divisible, and composed of points plotting possible positions that object may occupy, we are stopping the world in thought. We are thinking away its dynamic unity, the continuity of its movements; we are looking at only one dimension of reality.¹⁹⁴

¹⁹³ Deleuze and Guattari, *A Thousand Plateaus*, p. 4.

¹⁹⁴ Massumi, *Parables for the Virtual*, p. 6.

Objectification cannot be a method to assume a fixed coordinate in a transformable space of time and memory. But one can understand the relation between the object and subject as a conjunction between concatenated planes with multiple logical potentials and modalities, if an open event time as a creative and dynamic time enters the foreground. It is open because at least two blocks of time collide and begin to vibrate. What this event represents is *becoming*, a dynamic process that situates the event in progress and makes the idea of a discernible or measurable facticity/objectivity relativisable.

The time of a given event is not necessarily subjective. It exists even when neither machines nor humans perceive it. However, objectivity is tied to the subjectivity of perception even if the latter can merely be read as a trace of an event. What the book *A Thousand Plateaus* speaks of is not a factual or a scientific discourse, but rather, as Deleuze and Guattari's believe, an assemblage, 'in connection with other assemblages and in relation to other bodies without organs'.¹⁹⁵ This non-quantifiable quality of the event establishes the aesthetic paradigm in which the concept and praxis of Deligny's mapping of the relation between networks and autism becomes an important, politically motivated method. It is the a form of notation of an open time-space relation and an aesthetic-political paradigm set apart from the war of words of the May revolution.

For Deligny, mapping is not a measuring of geography, which invokes the objectivity of the measurable or functions through the taxonomy of units of measurement. Schizophrenic realities can appear as machinic planes in his cartography without blocking the planes of consistency of a statement. They can develop continuous deviances that are even associated with the units of measurement. In order to illustrate the continuity of relations of a continuously transforming plateau with its dynamic fields and links, the conception of how a

¹⁹⁵ Deleuze and Guattari, *A Thousand Plateaus*, p. 4.

statement is fabricated must be integrated in the descriptive system that prepares the proposition of a statement. The processes of production must be read with the statement. This very basic concept turns the film *Ce Gamin, là*, into a template for a nodal connection point: ‘a connection with other assemblages and in relation to other bodies without organs’¹⁹⁶. *A Thousand Plateaus* affects us as a multi-faceted transcript of a dividual, divisible and divisive machine. The machine-like-ness of the dividual potentiates as a space of possibility, in which the non-linear, multi-layered event propels itself with various linguistic devices multi-modally in all directions. Events are described within as mathematic, empirical, as fiction, as philosophy; contemporary history becomes psychic, analytical observation becomes the blueprint for abstract machines and art becomes the transversal event for the invention of a new tool.

In the torrential middle of the dividual, it needs no reason, no roots, no floor, no walls to hold the ladder, no walls that show faces. It is there that molecular-revolutionary machines, body machines separate and come together, the social machines with the text machines, where the abstract dividual lines arise from a multifarious ghost hand.¹⁹⁷

No beginning, no end, only middles, and transitions from one middle to the next. Nodes are switchboards or interfaces between different temporalities, events, and perceptions seen from different body eyes. The production of what we call our subjectivity lives through the activity of diverse planes and modalities that work themselves into perception. The non-quantifiable, non-measurable exists as an intersection, a zone of indiscernibility between diverse species or neuro-bodies as a system of perspectives in the multi-natural space, and it is virtually locatable in a living context. Films, maps, drawings, notations, distribute their assemblages between planes and are no longer subject to the one sensory realm of the human. Deligny’s critique on hegemonic languages systems springs into the future of a world that was abandoned by modernity’s destructive force of capitalism that can

¹⁹⁶ Deleuze and Guattari, *A Thousand Plateaus*, p. 4.

¹⁹⁷ Gerald Raunig, *Dividuum*, (Wien: transversal texts, 2015) p.11, my translation.

be identified within the consequences of subject/object divisions, for example, in nuclear sciences. The impoverishment of subjectivity, that Guattari and Deligny in their experimental research on the psyche, attribute to the obscene scientific gaze as result of an objectifying reduction, becomes much more potent through today's transformation of interfaces acting with non-verbal modes. That which factually does not exist—the event of the immeasurably small—or Deligny's prehistoric time, is what becomes dynamic in the fabric of a molecular, transversal revolution in knowledge systems. It is evident to say that it is no longer subjected to the cognitive, analytical, and anthropocentric models of the mind.

Modern subjectivity is itself the symptom of an on-going crisis, in which it is no longer able to rid itself of the disproportionate influence of a-significant power relations that reign today as representations of dynamics on digital screens, for example, in finance. It was necessary for post-structuralism to introduce the immeasurability into the method of description and into the description itself, which enabled the establishment of a critical *politics of experimentation* as the practice of an open thought process. Today, the regulation of material and immaterial a-significant forces and flows influence our collective agencies and unconsciousness. It cannot be trusted, analysed and narrated from one perspective and one logical plane of expertise. Acknowledging these lack of multiperspectivity in established, hierarchical systems of power, a *politics of experimentation* that engages in a more transversal politics need a field, a *milieu*, and a dividual centre, in which the ambivalent, process-oriented dynamics can be analysed. Transversal politics transforms and de-centres ideas of established Western apprehensions of thought that divide and rule through subject/object, nature/culture, interior/exterior, human/non-human dichotomies excluding the faculties of expression of other types of aggregates. As we will explore in the next chapter, a de-centred *politics of experimentation* as it was exemplified here with the film projects of the Research Group Deligny has anti-colonial allied with cultural operators in animist and totemist cosmologies in another apprehension of a potential politics.

Our own future in a more transversal politics is perhaps to be found in the proximities of contemporary counter movements of the *milieu* laboratories of artistic-scientific research. However a *milieu* laboratory as an assemblage must be open. An assemblage includes processes that Deleuze and Guattari called *machinic animism* deriving from Guattari's vision about the conditions of the psychic live and potentials in the production of subjectivity:

Today, it seems interesting to me to go back to what I would call an animist conception of subjectivity, if need be through neurotic phenomena, religious rituals, or aesthetic phenomena. How does subjectivity locate on the side of the subject and on the side of the object? How it can simultaneously singularise an individual, a group of individuals, and also be assembled to spaces, architecture and all other cosmic assemblages?¹⁹⁸

¹⁹⁸ Félix Guattari quoted in Piotre Kowalski 'Entretien avec Félix Guattari'. See also Annex 2: *Assemblages* by Angela Melitopoulos and Maurizio Lazzarato (2009). The text of the video was published at <<http://www.e-flux.com/journal/assemblages-felix-guattari-and-machinic-animism/>> [accessed 30 December 2015].

3_Assemblages

The concept of *assemblage* is an abbreviated translation of the French concept *agencement collective d'énonciation*, which means the framework as well as the agency and type of connection, in which its working is not subjected linearly to one logic but intensified by affects, affiliations and functions. Literally translated, the *assemblage* signifies the connectivity or production of a relation within a framework that consists of heterogeneous parts and makes a collective enunciation, for example, through the autopoietic arrangement of its formation. So the concept of *assemblage* states the heterogeneity of its parts, which function with different modalities, and construct a group-subject, a context in the interior of a framework. It is a self-intensifying, framework-internal connectivity that inscribes itself on the limitless planes of the body without organs through *disjunctive syntheses*. An *assemblage* viewed from the outside can be perceived as a grouped arrangement, on the inside, it always is a multimodal interface of heterogeneous parts, which, being a rhizomatic multiplicity, can create constantly new connections, and work as a collective group-subject of human and non-human entities.

The concepts of Gilles Deleuze and Félix Guattari's philosophy, such as *assemblage*, *rhizome*, *multiplicity*, *disjunctive synthesis*, as well as the aesthetic practices of cartography and drawing, play a central role in the anthropological work of Viveiros de Castro and Barbara Glowczewski. They are the tools of a critical anthropology, which, like the term animism itself, carry the 'stamp of an origin'¹⁹⁹. However, they direct their perspectives onto the transformation of their discipline, in order to decolonize its mono-logical reason. They consider the reversibility of Deleuze and Guattari's philosophical concepts as tools of post-structuralist theory to be a possibility for leaving structuralism and moving their anthropological perspectives forward and back again to and from the cosmological concepts that

¹⁹⁹ Isabelle Stengers, 'Den Animismus zurückgewinnen', in *Animismus: Moderne hinter Spiegeln*, ed. by Sabine Folie, Anselm Franke (Vienna: Generali Foundation, 201), p. 37.

have inspired them as anthropologists in the first place. These movements are motivated, first and foremost, against its own disciplinary limitations, which are based on divided subject–object relations.

The audio-visual investigation is a second plane in this research comprising rhizomatic, aesthetic, non-linear, multivalent interfaces between a digital art, its kinetic ancestors from film, its volatile, a-significant agencies in the voices of its protagonists, and the connections that work across word–image, image–image, and image–sound montages. These links can be sensed as intensive relations, as a vibrating, dynamic field emerging from the multiple ways one can see the three-channel projection. The installation *Assemblages* is form and an expression of what it names, as it attempt to address abstract and concrete planes simultaneously. The documentary image fragments from the praxis of *institutional psychotherapy*, for example, the iconic image of patients, psychiatrists, and psychoanalysts at La Borde watching the performance of the Japanese dancer Min Tanaka, or the manifesto-like statements of Guattari and Deligny in front of the camera become image acts. That is to say, for me they are image blocks of enunciation, in which the alliances of a no longer visible group of actors emerge within the framework of *Assemblages* as a work about a collective enunciation itself. The a-significant dynamics of the image direction in the enunciatory event plays a fundamental role for this type of connectivity. To understand the possible address and intention of images as a dividual dynamics means to recognise their polyvalent quality, or as Guattari states, ‘the direction of meaning’ that makes a ‘genesis of other directions of meaning possible’.²⁰⁰ The directions of meaning are operators in images, they are traces of a process of production of subjectivation crystallised in an image that can be located both on the side of the subject and on the side of the object. They are perhaps, as Castro suggests, these ‘objectities and subjectities’, with which ‘subjectivity could be an object among objects, instead of in a transcendental position in relation to

²⁰⁰ Guattari in *Assemblages*. Excerpt from the video *Le Divan*, see Annex 2.

the world of objects'.²⁰¹ For Claude Lévi-Strauss, the objecthood of a centrifugal or centripetal enunciatory vector is part of the qualitative analysis of the production of subjectivity of a social group:

Occidental philosophy of the subject is centrifugal: all departs from it [...]. The direction that Japanese theory conceives of the subject appears centripetal. The subject finds thus a reality, it is like an ultimate location in which its belongings are reflected.²⁰²

The meaning of the image directions is cultivated according to different geographies. The example of the speech act within a group may address different directions. It may turn to singularise poetically and then affect the group as a transcending and transversal enunciation. Or it may be simply the result of an automatised intensification resulting from a rhizomatic concatenation, which expresses itself within the statement. The directions through which these enunciations take their position in space, the dynamics through which enunciations direct themselves toward a cosmological exterior, are part of a collective agency. In each speech act, the directions of the enunciations are psychomotorically actualised. They inscribe themselves as non-verbal trace, for example, as the melody or rhythm of speech on magnetic tape—a body without organs.

Inscription is the moment of the recording or codification of production that counter-effectuates the socius fetishized as an instance of a natural or divine Given, the magical surface of inscription or element of anti-production (the 'Body without Organs').²⁰³

The 'non-hierarchical' group events between patients and therapists in La Borde and Saint-Alban create a magnetic and animist trace on the film image. Or, the film images of the rhizomatic *wanderlines* of the autistic in the cinema of the Research Group Deligny visualise the trace of a *politics of experimentation*. They give direction to the question 'how experimentation engages politics entirely' and how 'this politics comes back to deal with what is called the a-significant', which

²⁰¹ Viveiros de Castro in *Assemblages*. [Interview by Angela Melitopoulos and Maurizio Lazzarato], see Annex 2.

²⁰² Claude Lévi-Strauss, *L'autre face de la lune* (Paris: Editions du Seuil, 2011), p. 51, my translation.

²⁰³ Viveiros de Castro, *Cannibal Metaphysics*, p. 126.

become the organising principle of production (see Chapter 2).²⁰⁴ For Guattari, it was the collective framework of an enunciatory space that created the condition for the institution of La Borde.

Together with the concepts of *A Thousand Plateaus* Castro's theories of 'metaphysical cannibalism' of the Araweté people in the Amazon lead from the logic of European anthropology to an experimental thinking with and not about the cosmologies of animism and totemism. For Glowczewski, who already since the 1970s has been engaged in a discussion with Guattari about her research in the sphere of *institutional psychotherapy* and the meaning of place for the totemist culture of Australian aboriginals, we can learn about our own deterritorialised and multiple identity through the theoretical concepts of the Warlpiri and their political struggle for the connective topologies and sacred places. For Glowczewski, the interactions between a self and its network-like agency can be applied to the pre-colonial, Australian ontology,

[...] to this paradoxical hybridization of a subjectivity at once localized by totemism and multiplied in the connectivity of associations and alliances, where the subject enfolded within a network society is always in a process of becoming journeys with multiple roles.²⁰⁵

Through its twofold direction, the video installation *Assemblages* works simultaneously as vertical stratification of three superimposed screens: as a layered image event and as horizontal, as well as linear film narrative. *Assemblages* is also a framework consisting of different directions that define how one element interferes with another. The direction of meaning, in which an image can be read in its agency toward the next image or sound, for example as horizontal concatenation or as a dynamic of falling down or rising up in the framework, contains still other directions. An image in the framework is itself a framework of images. But the

²⁰⁴ Alliez in *Assemblages*, see Annex 2.

²⁰⁵ Barbara Glowczewski, 'The paradigm of Indigenous Australians: anthropological phantasms, artistic creations, and political resistance', in *The Revenge of Genres. Australian Contemporary Art*, ed. by Lucienne Strivay, Géraldine le Roux (Paris: Aïnu éditions, 2007).

processes of non-linear, digital montage signify first of all that one is invited, as viewer, to keep one's thought directions moving, by jumping, for example, from an image detail to the collective overview of the arrangement. By means of its positioning, the archival image indicates its location within the installation, appearing simultaneously both as an autonomous detail and as part of a montage. The archival images often double the enunciations of the speakers. The text on the middle screen refers then to both, the upper archival image and the lower image of the speaker. The pause and flow of the enunciation create the rhythm of the sequence. They create a narrative and are simultaneously an interruption, digression, a-modal nexus. In short, they underlie a multiple discussion. Luminosity, volume, saturation, and other parameters through which digital information can be transposed between image and sound, intensify an immediate coherency through their potential to take the logic of a narrative and continue it on another, hyperreal plane. I would understand here the hyperreal plane as one that is invisibly present in the production of the montage through those connectable elements. Digital technology makes it possible for pieces of information to be a-modally connected with each other on all planes. That is to say, they can be transposed onto each other a-modally. For example, the dynamics or volume of a sound can be transposed onto the luminosity of an image. The superposition of sound and image, that this cinematographic and videographic labour constantly activates, always introduces diversions. These create differences that are necessary for perception. In other words, they work onto customary perceptions. The directions of diversion between the different image planes in the installation multiply the space of possibilities as the parts move toward and away from each other through different dynamics of direction, i.e. though the vertical movement from above to below and vice versa, which the viewer can control herself.

The framework of digital montage functions for the articulation of a logic, in which multiplicity, for example, the multivalent, corporeal 'reality' of a film recording expresses itself through a multiple, corporeal narrative in the sequence. The

switching points of this non-linear montage expanded as installation are rhizomatic nexuses in the framework between different planes. They herein provide the *Assemblage* in an experimental, organised space in order to switch pre-individual, machinic time crystallisations (both technical and psychical) and intentional interventions into one another by deliberately creating and breaking continuities. The plane of operation of the montage is a switch, a spiritual plane of decision, through which time flow signals are directed to one another. The *disjunctive synthesis* is here the symptomatic result of an intensifying, microscopic face of the montage, which actualises the finite and concretely directed sequence of events. Non-linear montage is the tool for thinking multiplicity, in which *machinic animism* is not a theoretical consideration, but the deepest operative plane itself.

The installation *Assemblages* externalises itself as spatial arrangement of non-linear switches of the montage, with three superimposed image projections and two spatially separated audio sources. The viewer may direct her attention to one or the other image plane. She may determine the spatial dynamics of affection between image and sounds, between image and image, and between space and object through her psychomotor position in the space and her focusing on one or the other screen. The framework of this assemblage, however, is not a question of logic, or the logical combination of stratifying possibilities through which the multi-modal, interrupted genres in between speech act, documentation, essayistic image production, and archive are brought into play. It is rather the logic of an animist, audio-visual sense, which may be exhibited in the field of art, and whose framework can be supplemented with many more interventions that are hardly visible anymore, but which follow the trace of a long journey, thought which the perspectives of autonomous actors are depicted as a network of thinking.

A new continent of subjectivity

The division between interiority and exteriority inhabits our modern imagination, our gaze, and produces our individuated bodies and the relations between them that are formed by the capturing machines of capitalism. What articulates the psychic division between body, memory, and the mind, as Félix Guattari claims, was instituted by Freud and subjected as a form of colonisation:

Freudian psychoanalysis, but also Lacanian psychoanalysis, meaning the structuralism of psychoanalysis [...] that bases everything on language, have taken into account all phenomena that escaped the comprehension of the classic psychology. Thus they discovered what was called a new continent of subjectivity. But instead of exploring that new continent, they behaved a bit like the explorers of the 18th and 19th century during the big colonial wars. They weren't interested in what happened really on the American or African continent. But they put all their efforts into understanding enough things in order to adapt the populations to the European way of life and to European capitalism. So the psychoanalysts did the same. They were interested in dreams, in the lapsus, the Freudian slip in psychosis, in infantile psychology, in the myth, etc., but not to understand, to deepen the specific logics in these domains, but to adapt them to the dominant comprehension, to the dominant life style, meaning that there is a certain type of relation between man and women, a certain type of a familial triangle a certain type of interpretation of reality. That is my critique: that psychoanalysis behaved like a colonial power in relation to the unconscious which exactly escape dominant realities and inhabit them differently.²⁰⁶

Institutional psychotherapy, on the other side, can be seen as a form of resistance movement against these same colonial powers embedded in psychoanalysis but from within the colonial system in France. In Saint-Alban and in La Borde it was a praxis of building a zone—one could say a terrain or a *terreiro*—for *politics of experimentation* as Eric Alliez stated, and, I repeat, an area where we ask, 'how experimentation engages politics entirely' and where we see how 'politics comes back to deal with what is called the a-significant'.²⁰⁷ The psychiatric clinic of La Borde was a 'polyphonic laboratory' as Peter Pelbart called it, in which 'the subjectivities and the subjectivations have absolutely nothing to do with the

²⁰⁶ Guattari in *Assemblages*. [Audio excerpt from the Simposio Internacional de Filosofia (1982). From the private audio archive of Suely Rolnik, see Annex 2.

²⁰⁷ Peter Pelbart in *Assemblages*, see Annex 2.

identity of the subject before us', which allows 'that all sorts of entities from elsewhere can proliferate'.²⁰⁸ In other words, if we can create new alliances, new group subjects, and thus new existential territories, we must not hold on to the myths of dramatic singularisation that inhabit the Freudian model of the psyche. Even after Deleuze and Guattari's major philosophical clearing of Freud's psychoanalysis (*Anti-Oedipus*) from its inability to imagine other types of relationships and group subjectivities outside of the male, western, and phallographic Oedipal triangle, Guattari continued to insist that it is impossible to advance much further with the mysterious references in *Totem and Taboo* or the myths of the Oedipal triangulation. Because they do not allow us to render the singularity of a processual itineration by that subjectivity might be susceptible for a reconstruction existential territories.

How can a mode of thought, a capacity to apprehend, be modified when the surrounding world itself is in the throes of change? How are the representations of an exterior world changed when it is itself in the process of changing? The Freudian Unconscious is inseparable from a society attached to its past, traditions and subjective invariants.²⁰⁹

Assemblages, or an *assemblage* of collective enunciation, are concepts of processual production. In *assemblages* bodies are themselves saturated by souls and spirits belonging to other collective assemblages. Guattari positioned the notion of the body as a political matter. In industrialised capitalist societies, the existence of the body is presented as a given, as 'if we would have a body', meaning that we 'are imputed with a body, we get our body produced'.²¹⁰ The relation between the produced and attributed body emphasizes the main argument of a modern form of internalising the idea of a body during our childhood that must be productive and socially responsible within the flux of capitalism:

You are attributed a body that is naked and ashamed. You have a body that must submit to a specific functionalisation of a social or domestic economy. But the

²⁰⁸ Pelbart in *Assemblages*, see 'Annex 2.

²⁰⁹ Félix Guattari, 'On the production of Subjectivity', in *Chaosmosis*, p. 12.

²¹⁰ Guattari in *Assemblages*. [Audio excerpt from the Simposio Internacional de Filosofía, 1982].

body with its face and behaviour always appears as a mode of insertion into a dominant subjectivity [...] And when the body erupts as such, for example, as a neurotic difficulty, as fear, or as difficulty to fall in love, which are often identical, one finds oneself in a kind of crossroad of possible articulations between *assemblages* that could produce singular possibilities and the social *assemblages* the collective and social formations that expect from you a certain adaptation or normalisation.²¹¹

Guattari's critique of *World Integrated Capitalism*, which homogenises the production of subjectivity through normative politics of the body (biopolitics) and mind (noopolitics), is a critique of the modern apprehensions of the psyche and the monotheistic cultural constructions dividing mind and body. He positions cosmologies from 'other anthropological systems' as resistant micropolitical practices against these territorial-terrorising machines of *World Integrated Capitalism*.

There are other anthropological systems, where the notion of an individuated body does not function in the same way. Even the notion of a body as a natural body does not exist. The archaic body is never a naked body. It is always a subset of a social body, interfused and branded by the markers of the socius, by tattoos, initiations. [...] But this body does not have individuated organs. This body is itself saturated by souls and spirits belonging to a collective assemblage.²¹²

Guattari claimed that a possible resistance does not reside in an individuated body, but rather within a zone of a collective production of subjectivity. He predicted the emergence of these resistances in geographies of the South, where postcolonial systems are retreating. The examples of Candomblé and Capoeira and the history of the *terreiros*—the 'free zones' in Brazil where African slaves could escape from their colonial oppressors—became an important example of an anti-colonial resistance in Brazil that is based on an animist practice.

The reappropriation of originally very heterogeneous cultural elements, which occurs in phenomena such as Candomblé, is usually treated as belonging to a separate cultural identity that would be possibly saved. However, in all likelihood,

²¹¹ Guattari in *Assemblages*. [Audio excerpt from the Simposio Internacional de Filosofia, 1982].

²¹² Ibid.

this practice has, on the contrary, the creative nature of invention of a kind of religion in a very modernist context. Moreover, this seems to be a characteristic of the situation of the Latin American continent in general. It has not been completely devastated by capitalist semiotics and has extraordinary reserves of means of expression that are not logocentric and can organise themselves in creative forms completely original."²¹³

Until today, Capoeira Angola and its network cultures in Brazil work against a colonial stratification of western subjectivity brought into existence by slavery. As the Capoeira master Rosangela Costa Arauho from San Salvador explains:

Capoeira was considered Candomblé's armed arm of resistance and Candomblé as Capoeira's invisible hand. When we work with Capoeira Angola the challenge is to historically situate its roots in an Africa that is not the one brought into existence by slavery. We thus work with free men and women as our reference. When we reinvent this Africa, we search for African myths that allow us to compose a new history. Those ancestral practices and notion of the sacred are there for returning autonomy to the body.²¹⁴

Capoeira and Candomblé build zones of resistance for a new African subjectivity that coincide with a de-centred, animist subjectivity that positions the 'other, that is to say, things, animals, plants, planets, etc., as a vehicle of dimensions of shared subjectivity', that also exists in 'neurotic phenomena, religious rituals, or aesthetic phenomena'.²¹⁵ Subjectivity, Guattari argued, is 'distributed in different degrees across nature, machines, the cosmos, the social, or the economy'.²¹⁶ The political resistance expresses itself as a double articulation of an animist mind and a dividual, extrapolated form of an assemblage between human and non-human actors in a territorial force field.

The Brazilian psychoanalyst and curator Suely Rolnik, who invited and organised

²¹³ Félix Guattari, from the private audio archive of Suely Rolnik.

²¹⁴ Rosangela Costa Arauho in *Assemblages*, see Annex 2.

²¹⁵ Guattari in Kowalski, 'Entretien avec Félix Guattari'.

²¹⁶ Ibid.

Guattari's trips to Brazil in the 1980s, co-authored with him *Molecular Revolution in Brazil*, a book about micropolitics after two decades of military dictatorship, based on the audio recordings of seminars and encounters that Guattari had with political activist groups in Brazil. Rolnik states in *Assemblages* that a de-centred, animist subjectivity remains under colonial repression, governed by identitarian principles and through censorship.²¹⁷ But this macropolitical repression inhibits potentialities on a micropolitical level.

[T]here is an inhibition of potentialities and of vital power, an inhibition of experiencing the world through affect, an inhibition to accessing sensation in order to put thought at the service of the process of actualisation.²¹⁸

For Rolnik, decolonisation means the activation of 'other capacities of the body and of subjectivity during processes of subjectivation [...], a process that is no longer anthropocentric or logocentric, and where we cannot talk about an object and a subject. The problem is then how to activate this power and capacity in ourselves.²¹⁹ This crucial question about how we can invent forms to reactivate non-logocentric or non-anthropocentric alliances and relations where the subject is understood to be on the outside of the human self reveals a surprising echo to Tosquelles's psycho-politics based on the motricity of the body that can be seen not only as a psychotherapy but also as a form of decolonising the mind through the body.

Viveiros de Castro claims that animist concepts are not only helping us to think a decolonising anthropology, but, more generally, are undoing our relation from modern concepts as machines that control our minds. We can read Castro's reflection on Guattari's thought about animism perhaps in another direction. He states,

I very much enjoyed a passage in which Guattari speaks of a subject–object in such

²¹⁷ Félix Guattari, *Molecular Revolution in Brazil* (New York: Semiotext(e), 2007).

²¹⁸ Suely Rolnik in *Assemblages*, see Annex 2.

²¹⁹ Ibid.

a way that subjectivity is just an object among objects and not in a position of transcendence above the world of objects. The subject, on the contrary, is the most common thing in the world. That is animism: the core of the real is the soul, but it is not an immaterial soul in opposition or in contradiction with matter. On the contrary, it is matter itself that is infused with soul. Subjectivity is not an exclusively human property, but the basis of the real and not an exceptional form that once arose in the history of the cosmos.²²⁰

Castro sees anthropology as ‘a theory of a permanent de-colonisation. A permanent de-colonisation of thought.’²²¹ For many years he lived and studied the Araweté, a Tupi-Guarani people of Eastern Amazonia. He positions the cosmologies of the Araweté in his book *From the Enemy’s Point of View* and *Cannibal Metaphysics* as a society where a difference between interior and exterior is inappropriate, and he refers to a conception of subjectivity as a completely materialist conception, even permitting a renewal of materialism.

I find this artificial alliance between animism and materialism incredibly interesting, since it allows one to separate animism from any other form of idealism[...]. To reintroduce a subject’s thought that is not idealist, a materialist theory of the subject, goes along with the thought of the Amazon peoples who think that the basis of humans and non-humans is humanity. This goes against the Western paradigm, which maintains that what humans and non-humans have in common is ‘nature’.

Castro’s perspectivism starts as a narrative of opposition to the Western narrative of the human genesis.

For the Araweté, ‘in the beginning we were all animals or pure matter and certain of us then became humanised [...] everybody is part of the world and we humans have a special materiality. What makes us human is our body, not our soul. Our soul is the most common thing in the world’²²² and ‘from the general base of humanity or soul, through that we can communicate with all entities of the world’.²²³

The common condition of humans and animals is not animality but humanity. The great mythic division shows less culture distinguished from nature than nature estranged from itself by culture: the myths recount how animals lost certain

²²⁰ Viveiros de Castro in *Assemblages*.

²²¹ Ibid.

²²² Ibid.

²²³ Ibid.

attributes humans inherited or conserved. Non-humans are ex-humans and not humans are ex-non-human.²²⁴

In his introduction to metaphysical cannibalism, Viveiros de Castro introduces the idea of *multi-naturalism* in order to reverse the ideas of *perspectivism*. Lévi-Strauss has made *perspectivism* useful for a critical approach capable of retrospectively understanding the taxonomies and hierarchies of modern European anthropology, which produced the exoticisation of the Other. For Lévi-Strauss, the perspective of the ‘other of the other’ doesn’t involve the flipside of the same, inserted into anthropological science by indigenous cosmologies. It belongs qualitatively to another cosmological space–time—the always other-becoming other introduces a difference. For Castro, the time, thought, and body of animist cosmologies are not only in an inverse relation with the subject–object organisation of European anthropology, but are rather in a relation of multiplicity, that originates in the interconnection of perspectives between colonial, European sciences and the ‘other’ naturalist science of indigenous cultures produced by colonialism.

Couldn't one shift to a perspective showing that the source of the most interesting concepts, problems, entities and agents introduced into thought by anthropological theory is in the imaginative powers of the societies—or, better, the peoples and collectives—that they propose to explain?²²⁵

The philosophies of Deleuze and Guattari from *A Thousand Plateaus* create the foundation of this inverse multiplicity, an ‘appropriate machine for retransmitting the sonar frequency that I had picked up from Amerindian thought’.²²⁶ Castro’s argumentation in *Cannibal Metaphysics* show the Deleuzianising tendency of ethnography and anthropology. Indeed he characterises the work *A Thousand Plateaus* as a ‘becoming-Indian of Deleuze and Guattari’s thought’. However, it is first of all its conceptual tools (rhizome, alliance, multiplicity, disjunctive synthesis, becoming indiscernible), and ultimately their reliance on Lévi-Strauss’s

²²⁴ Viveiros de Castro, *Cannibal Metaphysics*, p. 126.

²²⁵ Ibid., p. 39.

²²⁶ Ibid., p. 91.

anthropological concepts of perspectivism, that must lead us out of a symptomatic ambiguity, through which the misconceptions of anthropology must be cleared up.

While the Europeans relied on the social sciences in their investigations of the humanity of the other, the Indians placed their faith in the natural sciences; and where the former proclaimed the Indians to be animals, the latter were content to suspect the others might be gods. 'Both attitudes show equal ignorance', Levi-Strauss concluded, 'but the Indian's behavior certainly had greater dignity' (1992: 76). If this is really how things transpired, it forces us to conclude that, despite being just as ignorant on the subject of the other, the other of the Other was not exactly the same as the other of the Same.²²⁷

Castro transposes the concept of the rhizome, in which multiplicity creates fields of intensification or intensive differences through multivalent relations through the internal, reversible dynamics of direction, to the cosmologies of the Araweté. He proposes that this allows us to abandon the reductive, structural procedure of an analysis that refers to the identification method, or the synchronisation of symptoms, in order to arrive at an animist thinking with the Amerindian cosmologies, which, as Deleuze and Guattari propose likewise, always creates new differences. This lively, even more producing difference is created from the internal dynamics of between the poles that act within the rhizome through relational proportions. It is no longer the analogue identifications and comparisons that comprise the rhizome, but rather the becoming, originating through the nature of their multiplicity—the dynamics of becoming, that are in a continuous exchange. The rhizome is the plane of an intensified agency through multiplicity—such as the possibility to build alliances in a pack, or to determine distances between each other in a group. Building alliances instead of ancestry.

If the theory of filiation groups had for its archetype, the ideas of substance and identity (the group as metaphysical individual) and the theory of marriage alliances was opposition and integration (society as dialectical totality), the perspective offered here draws some elements for a theory of kinship qua difference and multiplicity from Deleuze and Guattari – of relation as disjunctive inclusion.²²⁸

²²⁷ Viveiros de Castro, *Cannibal Metaphysics*, p. 51.

²²⁸ *Ibid.*, p. 123.

The possibility of the conversion of the notions of alliance and filiation, classically considered the coordinates of hominization qua what is effectuated in and by kinship, into modalities opening onto the extrahuman.²²⁹

For Castro, perspectivism and multinaturalism are evident in the cosmological model of the Amerindian Araweté and their social organisation, in which different entities of beings have different body-eyes in one and the same world. Every perspective is seen through different body-eyes, recognising a similar motivation but from different positions of interest. The intersection of these perspectives seen with different body-eyes is where shamanism acts. ‘Amerindian shamanism could be defined as the authorization of certain individuals to cross the corporeal barriers between species, adopt an exospecific subjective perspective, and administer the relations between those species and humans.’²³⁰ The ‘horizontal shamanist’ perspectivism and *multi-naturalism* of the Araweté understands all living beings through their corporal difference in a world where all are unified on the plane of a contain a visual thinking.

Vision is a model of knowledge production for the Amerindian societies. Shamanism is entirely based on that—about the invisible, about seeing things from the other side—in their cosmology each species has eyes. What differentiates each species from another one, depends on the type of eyes they have and that makes that things are seen by them differently. The position of the subject distinguishes itself by a different position towards the same world. They say: ‘The Jaguar sees the same things that we see, it is interested in the same things as we do. They drink beer, they meet, they have rites, they live in the same world then we do. But what they call beer, we call blood. That is why the Jaguars are cannibals...’²³¹

Crossing the corporeal barriers between species is thus articulated through a visual plane that enables us to think a switch between perspectives. At this junction I would like to recall the cartographic works of the Research Group Deligny on the itineraries of neuro-diverse people that exactly map a same landscape perceived through a different physical ability. They see the same world as we, but from a

²²⁹ Viveiros de Castro, *Cannibal Metaphysics*, p. 123.

²³⁰ *Ibid.*, p. 60.

²³¹ Viveiros de Castro in *Assemblages*, see Annex 2.

different perspective. In that sense Deligny's cartography deploys a method from shamanist technology. Furthermore, all technologies that enable a switch of a perspective, a type of folding of subjective objects in different or reverse directions, are familiar with the 'political art' of shamanism. They prepare the grounds for a new continent of subjectivity.

For Castro, animism, and specifically 'horizontal shamanism', is a cosmology where the metaphysical continuity on the level of the soul and the physical discontinuity as a differentiated body (plant, animal, human, etc.) leads to a 'psycho-morphic multinaturalism'. It is a reverse model of the modern idea that thinks the world along a physical continuity and a metaphysical discontinuity. The psychomotor technology of Tosquelles's methods in psychoanalysis resonates here, because a possible recognition of a spiritual continuity between the imagined worlds of the patients connect to the analytical worlds of the psychoanalyst by building an a-modal connection (*déconnage*) that enables us to think a metaphysical continuity on the level of the soul. Or, in the words of Deleuze and Guattari, these technologies (conceptual tools) are working with a 'disjunctive synthesis' that traces the body without organs, the Noumen, or with the words of Elisabeth von Samsonow, mother Earth. The metaphysical level is a 'virtual common ground'—to say it with the words of Deligny.

The animist differentiation of a body 'that has his/her eyes' and sees with the same modalities of corporality, seeing a single world from different points of views, is connected to Deleuze's readings of Henri Bergson's philosophy of memory and matter in which every thing is itself a viewpoint. I agree with Castro that the subject and the human cannot be identified as one (there are more subjects than humans) and that a non-human alertness of perceiving expressions of any movement inspires the notion of machinic animism, in which different subjectivities are entering into an assemblage that is not exclusively human, nor

structured by a taxonomic grid of identities.²³²

On account of their capacity to see other species as the humans that these species see themselves as, Amazonian shamans play the role of cosmopolitical diplomats in an arena where diverse socio-natural interests are forced to confront each other. Amazonian shamanism, as it is often remarked, is the continuation of war by other means. This has nothing to do, however, with violence as such but with communication, a transversal communication incommunicable, a dangerous, delicate comparison between perspectives in which the position of the human is in constant dispute.²³³

Castro resumes the political organisation of the Amerindian Araweté with ideas of the French ethnologist Pierre Clastre concerning a 'society against the state', which echoes the forgotten anarcho-political motives of Tosquelles that Castro might not have encountered.²³⁴ He sees the societies of the Araweté as a 'society against the state' and calls animism in general 'an ontology of societies without a state and against the state', because a society against the state is a society 'without interiority'.²³⁵ According to Castro, Clastre's concept argues that the conscious refusal of being organised into a state is a refusal of being subjected to a society guarded by a state in which political power is hierarchic and organises a normative model of subjectivity. Castro takes this notion further and elaborates his arguments about the organisation of power in the Araweté societies, which have for a long time maintained their cultural integrity against the destructive forces of European imperialism.

This idea that the subject is outside, everywhere and [...] that a state is neither guarding nor a guard means that the society does not coincide with the state. That is the idea of a society against the state [...]. The state is the self. Thus a society without a state is a society without the self, without interiority in this sense. This is animism, ultimately.²³⁶

In *Assemblages*, Viveiros de Castro claims that people living in a state might not be able to comprehend what 'a society without a state and against the state would

²³² Viveiros de Castro in *Assemblages*, see Annex 2.

²³³ Viveiros de Castro, *Cannibal Metaphysics*, p. 151.

²³⁴ Pierre Clastre, *Society Against the State* (New York: Zone Books, 1987).

²³⁵ Viveiros de Castro in *Assemblages*, see Annex 2.

²³⁶ Ibid.

be'.²³⁷

What does it mean to live in a society without a state, against the state? We have no idea. You have to live there to see how things happen in a world without a state. In a society that is not only lacking the state but, as Clastre thought, is against the state because it is constituted precisely on the absence of the state. Not because of the lack of a state, but upon the absence of the state. So the state cannot come into existence.²³⁸

If the organisation of the state is what organises the notion of interiority and exteriority, how can we possibly think an autonomy necessary for creating group subjectivities in technologically connected society without rendering the world into a physical continuity by organising its ever differentiating expressions that produce ever new differences along norms building the one and only world of a *World Integrated Capitalism* in that we all shall co-exist? How can we conceptualise *machinic animism* in times of high-tech media connectivity with moments of rupture that are necessary for the collective re-composition of our subjectivities? The affective, informational, and infrastructural planes that inform notions of networking, cooperation and what I want to call a technology of cartography, tracing, montage, bricolage, *déconnage* as forms of a *machinic animism*, reflect the conflicting debates on the role of media for a re-appropriation and re-composition of our subjectivity that are often discussed in 'militant research'²³⁹ in-between activism and academia. Today a totalitarian control state captures all forms of verbal and non-verbal articulations communications. But can this form of network control capture the autopoietic becoming inside of a group? That is to say the creative process of deciding within a group what activities and articulations will be acted out, without controlling the process of creation altogether?

The visual concepts explored in the anthropological studies of Guattari's friend Glowczewski are situated in the aboriginal struggle for land in the aftermath of a

²³⁷ Viveiros de Castro in *Assemblages*, see Annex 2.

²³⁸ Ibid.

²³⁹ Referring to Nick Mirzoeff's definition of 'militant research'.

genocidal, colonial politics in Australia. Their conception of images transport knowledge that is then possibly actualised through rituals in that the live intervention of the body is an expression within a group and becomes, at the same time, a transporter of an objectivised knowledge. Apart from Lévi-Strauss and Clastre, she and Guattari discussed the semi- nomadological cosmologies of the Warlpiri people in Northern Australia in the 1970s and the possibility to recompose their totemic cults through media. Up to this day, Glowczewski, a researcher at the CNRS in Paris, lives, studies, and struggles with the Warlpiri people for more rights, for their sacred lands in Australia and for a different comprehension of their spiritual technologies.²⁴⁰ In an article from 1983 entitled *The Tribes of the Cybernetic Dream* and in her book *Rêves en Colère*, Glowczewski writes that,

Aboriginal perception of memory as a virtual space–time and their way to project knowledge into the geographical network that is both physical and imaginary echoes with network programs and hyperlinks of the first computers that were just about to come out in that time. Network thinking was applied in a universal expansion by the development of the Internet and it is not a coincidence if the art market pocketed in an explosion of artistic forms that transposed exactly routes in networks.²⁴¹

Glowczewski sees aboriginal cosmologies as an example of a future media activism in which different forms of memory actualisation are practised. Their spiritual space–time technologies inform a more complex relation to what could become a high-tech culture in our own societies, because their technique of actualisation of memory comprehends a new form of building a connection to the virtual that transgresses the modern divides.

Indigenous Australians created stateless societies, but above all—as we will see—the logic of territorial inscription does not function as a form of collective or national identity. In fact, the information thus encrypted in a name or a place is not only a mythical tale but also knowledge of events and performances that only gain relevance by being connected. In other words that which happens in song is

²⁴⁰ Glowczewski's film *Spirit of Anchor. Images animées* was realised in collaboration with aboriginal filmmaker Wayne Jowandi Barker.

²⁴¹ Barbara Glowczewski, *Rêves en colère: avec les Aborigènes australiens* (Paris: Plon, 2004), p. 35.

not only of the order of speech but is also of the order of sound, pitch, the body, tone, and also the imprint of sound on its immediate surroundings, whether it be the echo, the soil or every person expected to hear this sound. A song line is thus like a flow, a sound vibration, which runs from place to place, which emerges or vanishes, each place being thought of as the trace or imprint of the diverse activities of totemic beings.²⁴²

For Glowczewski, Guattari and Deleuze's definition of 'becoming-animal' assigns the animal modalities of perceiving territory comparable to Aboriginal culture:

These links between places take on concrete form through songs and mythical tales which recount the voyage of these beings from one place to another, on the land's surface, underground (particularly in the case of reptile heroes) or in the sky (for birds and the rain). The movements of these totemic travellers are not inscribed just once and for all time.²⁴³

Becoming animal denotes a similar potential for the human, it is a form of re-appropriation for trespassing physical and psychological controlled territories, or even to generate an entirely different knowledge from this territory, because the becoming-animal mode of perception allows to see an entirely different and invisible world than what technological control systems based on the panoptic ideology render as a geometric space.

Today, control systems focus on movement patterns of human behaviour defined within a modern taxonomy. Thus, a human behaviour that adapts his perceptive mode to another mode, as the concept of becoming-animal suggests, becomes less visible. But it animates a machinic relation, a virtual field of possibilities in a group. For Glowczewski becoming-animal is that of coding and decoding territory, a way of moving, perceiving, tracing, and expressing it simultaneously, which is also part of an Aboriginal culture.

When Deleuze speaks about becoming-animal in the way he developed it with Guattari, they mean this aspect of alertness. It's not only the predation, the fact of

²⁴² Barbara Glowczewski, 'The paradigm of Indigenous Australians: Anthropological Phantasms, Artistic Creations, and Political Resistance', in *The Revenge of Genres. Australian Contemporary Art*, eds. Lucienne Strivay & Géraldine le Roux (Paris: Aïnu editions, 2007).

²⁴³ Ibid.

trying to catch a prey or to be aware of not being caught, but it's also about knowing how to read traces. The trace is the only proof that we have that an action took place. So it's the truth par excellence. So we are beyond any symbolic system, beyond a system of oppositions between signifier and signified. We are in the truth of action. Obviously there are a thousand ways to interpret it. However, effectively the Aboriginal people read the earth through its traces, and what constitutes their culture, that one reads the trace like a detective, searching for clues.²⁴⁴

The synthesis of one's own position in a given space, inside a heterotopic field with marked and unmarked positions that is not yet defined by a given territorial capture, describes its transgressive relation to the state as guardian of our mind, which fixes definitions within a geographical matrix based on its subject–object divisions and modern measurement systems that are part of a *noopolitics*.

The real revolution supposedly happened contra that event, and 'Reason', to employ the usual euphemism, was what delivered it; the reason–power that consolidated the planetary machine of Empire, in which the mystical nuptials of capital and the earth—globalization—climaxed, and that saw itself coroneted by the glorious emanation of that noosphere more commonly known as the information economy.²⁴⁵

But if any viewed territory is a moving system that articulates itself on multiple levels and scales at the same time, then not only it should be considered as a subject, but also geometry could be re-scaled through animist or in this case totemist connections.

It is necessary that each new connection passes through a kind of a black box: a dream-like or visionary experience. The interpretation of dreams and visions must be validated by the visionary's entourage as a real revelation of the Dream ancestors by being notably localized in one or more places. Dreaming both traces back the formation of the pre-human landscape and has a present dimension, that of a virtual life which continues to guide not only humans but also the universe.²⁴⁶

From the anthropological future as a form of a permanent decolonisation of our mind, or, as a highly developed technology that 'traces back the formation of the

²⁴⁴ Glowczewski in *Assemblages*, see Annex 2.

²⁴⁵ Ibid. p. 97.

²⁴⁶ Barbara Glowczewski, 'The paradigm of Indigenous Australians.'

pre-human landscape and has a present dimension', I would like to turn the gaze to another, political and urgent question that was posed already at the beginning of his thesis and that perhaps intuitively triggered Guattari's directions taken in his travels to Brazil and Japan.

We saw that the 'migrant work of geo-psychiatry' and the micropolitical potential navigated through *machinic animism* transversally associates different registers and habits, different perspectives by analysing definitions of the outside field from the interstice in communication that explains itself as a visual field. I would argue that it is still comprehensive as a mnemonic result of our perception with images that crystallise time which is what could be activated within media functions. That is why I am intrigued to think the possibility of switching, reversing and multiplying, layering images as examples for a spiritual media that can build within zones of resistance new existential continents of subjectivity.

A new continent of subjectivity for migrants

The 'sans papiers' who are denied the rights of living in a state see their surroundings with different eyes and technologies than those who have settled down. The eyes of their wandering bodies are on high alert when they cross the borders. They engage in the politics of invisibility and detect the environment from another perspective than those who inhabit a territory. Whatever the border system is, for example, a geographically controlled state border or a system of borders regulating the accessibilities to institutions in a future society as *Escape Routes* projects on the negative horizon of the future of migration politics, the migrant work expresses a mode of perception that defines a bodily difference.²⁴⁷ Actual migration movements have, as *Escape Routes* shows, nomadological strategies of building subjectivities. But Deleuze and Guattari differ between nomadological and migrational movements as a difference between circular and linear time: the open

²⁴⁷ Vassilis Tsianos, Dimitri Papadopoulos and Niami Stephenson, *Escape Routes* (London: Pluto Press, 2008).

time in nomadological culture versus the closed, binary temporality that conditions classical migration movements between two poles. However, we saw that nomadological temporality, like the anti-slavery Capoeira cultures in Brazil, emerges in contemporary practices attributed to the cultural work of migration movements in their new countries. And they even enter the back door of a political debate about the *autonomy of migration* that, in my opinion, was not addressed by Deleuze and Guattari.

However, geo-psychiatry was not just a technique of sensing territory, a system of creating new milieus and lines of escape in war, but already building on the subjective conditions of a migration that today would be called illegal. It was a significant operator framing the political experimentation in Saint-Alban. Tosquelles's theory of positionality does not define bodies as individuated identities but as relational positions that are articulated in a dialogue. The technique of creating alliances with an array of living entities in an existential situation is what the boarders in La Borde perfected as a result of Tosquelles theory of positionality that allowed an alternative non-hierarchical organisation in a psychiatric clinic. Marginalized from institutions of the academy, of medicine, and of education, the residents of La Borde were allied with all the 'others' on the front against the normative governments centred around white, male, western subjectivity. Politics of migration, as the authors of *Escape Routes* explain to us, are marginalised in a similar way. Geo-psychiatry, I want to underline, started as a practice against Nazism, and was also seen as an anti-colonial strategy within institutional psychiatry. How can we discuss these practices as a micropolitical, anti-colonial strategy for the decolonisation of the mind within the globalised conditions of segregation in migration politics today? Military control over borders and geographic land, the regulation of migration movements through the regulation of access to institutions, the identities of the data-bodies that govern the institutional services of the state—state institutions work towards a multi-faceted figure of the observers' eye for a control-state that reincarnates the registers of object–subject

divisions of modernity. Algorithms are made to facilitate the renewed rules of normative governance in psycho-engineered observation. Control systems use feedback, algorithms are sensing the a-significant data of our mobility that is recorded by omnipresent sensors in digital cultures. They function as a system combining bio-data within a territory defined as an objectivised geography. This data is interpreted with norms and produced by a bio-political self-control. Body surveillance via GPS data can become a totalitarian observer that acts as visual machinery in the production of our subjectivity. It is the quasi-embodiment of the perspective of the enemy's eye as a living entity in our existence. A bodily, physical extension of media within a society of control (or better of auto-control) means that we become subjected to information. Cartography, as virtual imagery through which we can determine our next move, is used to calculate our mobility as consumers before we are even conscious of it ourselves. This use of media and mobile technology differs significantly from Guattari's hope that micro-media would become a tool of production for emancipatory alter-subjectivities. This a-topical form of normative noopolitics where micro-media detects all activities of the user appears on the horizon of the post-human society as a threat of becoming completely subservient to the 'megamachine'.²⁴⁸

The current return of a psycho-medical institution based on biochemical medication progresses also in opposition to all efforts learned in institutional psychotherapy, and comes in conjunction with a consumerism of biochemical drugs. Today, institutional psychotherapy within psychiatry has been nearly abolished. Already in 1985, Tosquelles told Jean Claude Polack 'that institutional psychotherapy died with the pill'.²⁴⁹ It is the 'takeover of pharmaceutical products' that resides with the practicalities of a dead belief system. As Tosquelles said at the end of the interview: 'I'm angry, I take a pill and I calm down, then I take an amphetamine and I get excited. Who wins on the inside? Pharmaceutical

²⁴⁸ 'It is a system of machinic enslavement: the first "megamachine" in the strict sense, to use Mumford's term.' Deleuze and Guattari, *A Thousand Plateaus*, pp. 427-28.

²⁴⁹ Tosquelles in *Déconnage*, see Annex 1.

products.²⁵⁰

I believe that it is even more important today to understand what *machinic animism* means as an epistemological and a political operation and their fusion point. What is at stake is an autonomy and auto-poesies necessary to any life-form that transforms on the molecular level with the becoming connectivity. To understand our liminal zones that are enacted in hybrid forms of allo- and autopoietic relations is thus vital. The diversities of bodies that are enacted within this hybrid relational is what guarantees a diversity of perspectives. The aesthetical paradigms are becoming crucial where divers relations shall be achieved. They act at the *chaosmotic* crossings with the process of building expressive articulation. They define powers of affiliations and autonomous singular decision making to have a place in a high tech connectivity.

A 'heterogeneity of meaning', as Guattari claims in our work, allows a change towards another dimensionality, another sense of direction and another understanding of an outside that still remains unsubjected to the totalitarian observer's eye, that measures and thinks within the monological laws of a nihilist neoliberal culture.²⁵¹ The history of the invention of institutional psychiatry as a differently organised model of psychiatry might be the future model of an activist *terreiro* in which we can grasp this ending zone of modernity. If we reconsider geo-psychiatry as a possible dialogue with the environment from a position that interprets the perceived and the visual field as a multi-temporal understanding of time, which neither puts the perceived and the perceiving subject into established subject-object positions, nor governs the visual field by the one explanation of an optical gaze, we can reconsider geo-psychiatry as a model to experiment artistic practices for a more ethical gaze of the environment.

In Guattari's schizo-analytical position, a constant dynamic of becoming is

²⁵⁰ Tosquelles in *Déconnage*, see Annex 1.

²⁵¹ Guattari in *Assemblages*, see Annex 2.

positioned and depicted in a diagrammatic scheme. Like in the cinematic practices of the Research Group Deligny, the production of the narrative is a permanent zone of becoming. If we think that the failure of the geo-political subject–object dichotomy can be seen as a failure of societies of control, we can imagine the future of these societies of control as that which invites us to think ‘societies against the state’ where the borders between interior and exterior do not exist. Thus a technobody’s animist connection to the networks makes us understand operations of a *World Integrated Capitalism* as a sort of enemy’s point of view.

It emerges today within environmental crises. The folding of technological knowledge accumulated by extra state corporations into projects of extractions of resources that are devastating the knowledge, economies and cultural heritages of local communities will build resistances with everyone who understand that the consequences are not only that of a desertification of nature but as well a desertification of culture, memory and economy. The ultra-capitalist technologies combining, for example, satellite image analysis with stock exchange dynamics are inevitably erasing the scale on a local or even microphysical level.

It is obvious why we must abandon the mass-media receptions of geography and geo-politics that build our unconscious of how we perceive geography. If a macro-physical scale is not transversally connected to the microphysical scale on all levels of life, its forces are producing desertification. Transversality is thus a most necessary quality to engage into another cosmological thinking between scale and heterogeneity. Cosmological thought is perhaps to be found where Guattari was detecting zones of resistances on the outsides of what was the central building block of the subjectivities organised through the monotheist, mono-logical ways of reasoning and their desires and organisations. Thus we must urgently leave the desiring machines of mass-media image representation, namely that what fixes a certain subject–object relation between the viewer and the viewed for our desire for continuity. We should gain a different understanding to temporality, continuity

and risk discontinuity with our faculty to act and work how parts are scaled into a whole.

How do we relate from the whole to the detail? Today there is one universalised measurement defining distances and temporalities in subject–object relations. It is the one constructor of what defines the continuum of time and space in the world. The one measurable definition for distance, space and time is what stabilises the hegemonic cultural system embedded in *Integrated World Capitalism*, defining its meanings and interpretation. Subject–object relations that are applied to the rule of one universal taxonomic system of individuated identities confirm an impoverished and weak system of vision. But how can we imagine another type of a visual culture that works scale-invariant in order to assemble parts into a whole?

Guattari's vision of a transversal objecthood and subjecthood between the molecular and the molar can perhaps be negotiated with forms of visual culture. Relations of scale are not just defined by images but also by different speeds of perception, by interactions between machinic precepts. Cosmologies rendering an entire world of changing perspectives understandable are matters that are constantly adjusting the dynamics of scaling and that connect perspective to a system of viewing. Images are forms of mediation that crystallise time. A new continent of subjectivity is perhaps bringing along new image technologies in which various temporalities can exist simultaneously in one narrative. In that sense geo-psychiatry, and what is to be proposed in this thesis, was already a form of an auto-poietic production of expanded media, a form of *machinic animism* that grasps the virtual worlds embedded in any flux. An image does not only represent something on the outside, but functions as a connecting point within a mnemonic visual culture, be it digital or animist. We can understand the continual production of these countless connecting points of micro-media producers as projected networks, such as Glowczewski's landscapes of knowledge. A veritable molecular revolution that challenges the power of mass media and produces another form of connectivity that is more animist, more receptive to the language of the surrounding environment.



Assemblages, videoinstallation (2010)

4_ Conclusions

While the heterogenous articulations of works of art only slowly build their multi-modal bridges from the art world to politics, which continues to exclude art from the republic,²⁵² the resonances of the dynamic exchange back and forth from psychiatry to politics via the arts to anthropology and philosophy are vibrating:

This transversalisation of anthropology and philosophy, which is a ‘demonic alliance’ à la *A Thousand Plateaus*, is established in view of a common objective, which is the entry into a state (a plateau of intensity) of the permanent decolonisation of thought.²⁵³

A ‘permanent decolonisation of thought’ is different from the ‘decolonisations’ practised as an institutional politics by settler–coloniser governments that want to establish new organs reaching out against the autonomy of indigenous and all other autonomous communities. What Viveiros de Castro calls a de-colonisation of thought is clearly associated with and even re-actualising the political idea of a ‘society against the state’ by Pierre Clastre. A society that organises against a state or regime that coercively enters our existence and the production of our subjectivity. One can clearly see Tosquelles’s anarcho-syndicalist background that led to the invention of an *institutional psychotherapy* which is not organised along the lines of a regime—a hierarchy. ‘Animism is a society against the state’, Castro resumes in *Assemblages*. The organisational principles in animist societies avoid organising the individual percept as a psychic interior within a state. The incorporation of an enemy’s viewpoint that is described in *Cannibal Metaphysics* as an explanation of an animist cosmology is based on a philosophy where the separation of interiority and

²⁵² ‘Platon voulait exclure de sa République, un homme multiple et mimétique, mais à l’intérieur de la dynamique constitutive et évolutive des publics.’ (My translation from an unpublished manuscript by Maurizio Lazzarato). See also Maurizio Lazzarato, *La politica dell’evento*.

²⁵³ Viveiros de Castro, *Cannibal Metaphysics*, p. 91

exteriority does not exist. ‘We have no idea what it means to live in a society without a state’, Castro resumes. It clarifies the difference of perspectives at stake that ‘la pensée sauvage’ symptomises in French philosophy. I agree that ‘every experience of another thinking is an experience of our own’, but it is unclear what precisely defines the ‘experience of another thinking’ and what can be called ‘our own’.²⁵⁴ That is why the question of autonomy and autopoiesis has a fundamental existential function for all life forms, defining what is part of our own. If Castro’s ‘demonic alliance’ between philosophy and anthropology works as a remedy against the epistemological prisons and dividing principles of modernity, its outcomes could produce a liminal zone. It would revise the ground plot of the nature–culture divides and their political consequences. The ‘Nature and Culture and the Individual and Society, those “ultimate mental frameworks of the discipline” that ostensibly could never be false, since it is by means of them that we think the true and false.’²⁵⁵ If we would like to exit a framework that can never be false, the good place to start would perhaps exactly be a place functioning with a *politics of experimentation* like the clinic of La Borde or Saint-Alban. We can recall the debates on madness in the twentieth century from another perspective. Nerval’s writing in Tosquelles’s thesis showed us that the theatre of a medical facticity between the doctor and his patient is a means to think the true and the false. It is thus the mental framework of a state that can never built a relation to truth because the condition of the mind can never be fixed as long as we move. A fixed condition of our psyche is only controlled by controlling the freedom of movement, or with more totalitarian means of inducing states into the mind, for example, with the aid of pharmaceuticals. Contrarily, *institutional psychiatry* moved with and not against our psyche because it moved with and not against our bodies, which in animist terms can be defined as a perspective. It also moved against the fixing machines of modern *noopolitics*, because our mind blocks communication and builds resistances when doors close. We must open the doors, tear down the prison-like conditions,

²⁵⁴ Viveiros de Castro, *Cannibal Metaphysics*, p. 93.

²⁵⁵ *Ibid.*, p.108.

take a walk outside where we can ‘catch some flies’, as Tosquelles stated, because ‘we think with the feet’ and ‘vagrancy is a human right’²⁵⁶. It means that we must engage in a non-disciplined wandering somewhere in a strange land that reaches out to other cosmic assemblages in many ways. Enclosing ourselves in debates about truth and falsehood in the juridical court of institutions can hardly unmask the latter’s foundations and its own ‘demonic alliances’ to the power of the state. Deleuze and Guattari’s answer to this problem was re-empowering our faculties to act in politics by engaging in creation.

Since then a molecular revolution of existential, extra-institutional creative practices have spread, which are not enclosed in aesthetic institutions. This means, that we should reconsider what our autopoietic possibilities are today. Where do we have to build autonomous zones? How can we embrace techno-connectivity in a globally networked world without losing our autopoietic capacities? How can we build solidarities to the cyber-communities of the indigenous struggles? How can we fight, at the same time, a psychiatry that forcefully induces pharmaceuticals into our bodies? But also, where must we rebuild our understanding of the *schizogamic* connection to the body without organs, or to say it with a more sympathetic image, with the body of the earth? The intuitions of geo-psychiatry have the merit to have influenced a philosophical gesture that builds on tools that can fold systems of thought. Allowing a practice of geo-psychiatry as a form of migrant work to exist as a multi-folding multiplicity and a multi-modal ecological thinking, embraces the becoming indigenous of philosophy that Castro describes as a cultural operator in *Cannibal Metaphysics* ‘as a process for the transmutation of perspectives whereby the “I” is determined as other through the act of incorporating this other, who in turn becomes an “T” [...] but only ever in the other—literally, that is, through the other.’²⁵⁷ The instituted borders between those who are allowed a transmutation of perspective in our societies are ultimately limited by the governing principles of the

²⁵⁶ Tosquelles, *Déconnage*, see Annex 1.

²⁵⁷ Viveiros de Castro, *Cannibal Metaphysics*, p.144.

mind. Castro's 'permanent de-colonisation of thought' could lead to a certain degree of madness in the fabric of the control state but first of all to a healing and remedy against its workings. I can see a clear shift urging our attention to think the alter-psychiatric concepts for a 'permanent de-colonisation of the mind' within a project for the freedom of movement within our spiritual institutions, the delimitation of borders where our knowledge is produced, and—to say it with Isabelle Stengers—to save the scientific approach from its becoming obsolete by opening its circles to a larger group of people interacting with larger collective assemblage of enunciation.

The history of institutional psychotherapy recodes the practice of psychiatry and thus, first of all, its suppositions, characterised by the power relations of the male, phallographic gaze on life, which expresses itself as a psychically self-centred viewpoint and addresses the 'facts of power'. In this way, the phallographic, self-centred perspectives turn its subject–object relations into what Isabelle Stengers called 'bearded' science, through which 'objections' can be 'silenced'.²⁵⁸ She sees the critique of the blind divisions between science and what has been termed 'wild thinking' to be indebted to 'capable minorities' who produce an 'interesting change in the "milieu" of science', and who 'actually change the dreams of the scientists who have connected them to the state and capitalism.'²⁵⁹

Guattari's travels to Brazil and Japan searching for escape routes from the principles and dividing machines of a beard science colonising our mind with psychiatric institutions in modern states, activated networks of activists from minority politics in Brazil that led to conceptual affiliations within anti-colonial anthropological studies. The 'metaphysical cannibalism' of the Araweté people in the Amazon forest and the artistic/spiritual practices of Capoeira and Canomblé in the anti-slavery movements in Brazil have been presented in the video installation *Assemblages*, form

²⁵⁸ Isabelle Stengers, *Spekulativer Konstruktivismus*, (Berlin: Merve Verlag, 2008), p. 65, my translation.

²⁵⁹ *Ibid.*, p. 64.

themselves across the multiplying properties of the 'knot', the rhizome. As already stated, it does not only maintain linguistic, significant, or signifying relations, but more non-verbal, musical, and cosmic agencies. In the contagious relations of these frameworks they don't only act through rational abstraction but rather as a spatial fold, a disjunctive synthesis, whose magic, horizontal space cosmically traces folds in the bodies without organs.

The future becoming of this research is certainly reflecting the beginnings of *institutional psychotherapy*. What is re-emerging in today's critique on capitalism is an analysis of the 'pharma-pornographic' industrial complex, as Paul Beatrice Preciado named it.²⁶⁰ Her Foucauldian research in *Testo Junkie* confirms the development of the psycho-politics of the pill as a politics of inducing psychological states. This was exactly announced by Tosquelles in his interview in 1985. It was obviously the major concern of all alter-psychiatric movements. The psycho-activist media movement by neuro-diverse humans, for example, the American blogger Amanda Baggs who protested against the assumptions often made about people with autism, shows how a form of *perspectivism* can fold into a new technophile *politics of experimentation* that once linked the sensorial languages of the neuro-diverse with autonomous practices of research and artistic exploration. The *terreiros* or autonomous zones of newly emerging networks for autonomous organisations of agricultural productions enter in a principal way the matter politics of today. In my view, the art practices, the organisational principles of a *politics of experimentation* that work against the state interpreted as an organisational form of societies and our psyche and alternative media productions that introduce other dimensional approaches to the environment are future laboratories. They may situate knowledge in the environment, as the totemist societies in western Australia do, and acknowledge its potentials not based on a fixed understanding of the environment and a fixed understanding of the self.

²⁶⁰ Paul Beatrice Preciado, *Testo Junkie : Sexe, drogue et biopolitique*, (Paris: Editions J'ai Lu, 2014).

Remarkably, the wanderings or migrations of these concepts led to redirections that lie outside their inherent, logical lines. They are navigated through affiliations with the corporeity of migrating body-concepts within the human–non-human affiliations. A *machinic animism* acts within the collective unconscious of subject-group formations. I thus would argue that the indiscernible politics of the autonomy of migration that produces ‘capable minorities’ is an important factor within these formations. It can introduce a deviation within the production of a subjectivity based on multiplicities exiting the homogenising normative state-machines. The question is how to evaluate the folds of our virtually potentialised participation in the becoming of earthly subjectivities. Whereas in the institutional psychotherapies, the ethical motivation was clearly situated in a movement against the totalitarian mind-set, today we build on a connectivity that has lost ground in the *schizosomas* of our psychological worlds. Do we thus need to consider cosmologies, abstract machines, and dreams through a physical body without organs that transversally act on the micro (molecular) and macro (molar) planes of the earthly body? In other terms, the question is whether we must go through an animist phase, a phase transiting diverse *exo-planes* without totalitarian logics, without ruling scientific beliefs over everybody’s belief systems? Do we need to think trans body practices? Is a physical body without organs a trans body?

Geo-psychiatry recognised the different dimensions, positions, and perspectives of embodied, neuro-diverse subjectivities opened to porous zones of communication between different singular, closed encoding systems or refrains made of temporal sequences of impulses. They start to interact with one another through rhythm, sound, body-motricity, and other a-significant modalities. The switches from the logic of signifying language to a-signifying and musical planes operate in liminal zones, where creation is navigated by a fleeting resonance, an intensification re-directing temporalities and perspectives. Many actors deviate the linearity of the rational foundation of modern divisions. The deviation of this rational proliferate

within the dichotomies of nature–culture, inside–^producing other types of aggregates that are inscribing in our mind today.

Castro's critical, post-colonial anthropology of *Cannibal Metaphysics* thrives on the reversible dynamics between the powers of animist concepts affecting the institutionalised objectifying methods of European anthropology as a war machine.²⁶¹

The merit of Castro's metaphysical plane of *perspectivism* and *multi-naturalism* is to comprehend the different folds that animist cosmologies have induced in our thinking.

He rephrases and expands Johannes Fabian's critique of the *Time and the other* and demonstrates the colonial condensation of western knowledge production, such as anthropology, appearing as a one-dimensional direction of dreaming. It appears as the history of colonial annihilation and returns as the hyper reality of global civil war. Its' power is to trigger the implosion of modern relations, which began with the plane of an abstract knowledge production. However, this scenario is imaginary.

A heterogeneity of meaning generally acts in many directions. The material event protocols of these itineration enters the representation of the world from the inside, intervening on the microphysical plane of a pre-linguistic internalisation of an expression that has not yet become figure. It experiences its clearest form as a changing, ambivalent, and schizophrenic symptom. This ambivalent dynamic can be recognised in Castro's description of the shaman, i.e. in the ability of the one who can read the human motives common to all, in between the living entities that have become different bodies. Shamanistic knowledge is thus not connected to the milieu of their sociality. It is transferrable or, in an animist sense, metaphysical—an all-inhabiting spirit. In reversion to this, the idea of an earth subjectivity would

²⁶¹ The definition of war machine is related to *A Thousand Plateaus* as a complex alliance of economies, affects, and productions to a non-state warrior.

mean a deep corporality common to all, to which we are always exposed in our *schizogamous* condition of becoming-body, when we are opening our refrains through an act of creation. The *schizogamous* body–body relation, through which the earth is communicating with us, is common to all bodies. It doesn't require any experts or the metaphysical plane of shamanist elucidation, but rather a dynamic recognition of what has not become human—as Samsonow states, as a position in between divers species and their planes of articulation within a process of creation. This transversal possibility is more likely to be found in the realm of art.

I find it quite important to underline that different, *chaosmotic*, and reverse temporalities have always inhabited the act of creation. To visualise and create other temporalities in a video art works on the mnemo-technical planes of the image triggers processes of building up comprehensiveness with different logics without explaining that any comprehension or building block in the creation is going endlessly backwards and forwards on multiple levels of temporality. Samsonow, Glowczewski, Rosangela de Aurojo, and our (Lazzarato's and my) agency with the arts propose to evaluate them as totemic mnemotechnics, as creative processes of resistance that can act as a machine that multiplies alliances for the transformation of bio-politics. These transformations have become the symptomatic positive result of a crisis, in which the impoverishment of the western, capitalist subjectivities centred on individualism signifies a type of standstill, in which hardly any escape route deviates from the imaginary of a total submission in the sense of Guattari's 'machinic enslavement'.

We certainly have to go through a phase of animism, a phase of a more *machinic animism* that spreads into all directions and intersections of our networks. Based on this, I would like to explore more deeply Samsonow's technophile alliance of the 'not-yet-being-human of the girl', which nowadays stands ready at pole position because she hasn't taken up any position in history and possesses the special totemic mediating capacities. In *Anti-Elektra*, the historically 'wrongly' recognised

potential of bodies that is identified as the 'other's body' will belong to the future potentials and practitioners of a new production of subjectivity because they are not yet captured by history. I find *Anti-Elektra* to be inhabited by a lively and spirited curiosity and courage that enjoys the fact that someone who was ignored by history so far could find a magical 'pole position'. It is an imperceptible politics. I would like to ask other minoritarian practitioners what *machinic animism* would mean here. This finally and truly leaves the blood-and-soil gravitational forces of identity politics behind and looks for common grounds on which the future inventors can arise, amicably devoting themselves to new 'tools' in a-signifying spaces. Life forms that have not yet become human pursue the creative space of the totemist human–thing alliance and let other, interspecies alliances bloom. The totemists that in their historical oblivion have not yet become human are not foreign to Castro's animist world spirit. The animists who no longer want to be human become magical 'natures', bodies connected through rhizomatic networks.

The refusal to speak, through which, as Deligny was convinced, one can avoid that everything is subjected to language, is perhaps no longer central. But the negative horizon of a disenchantment that appears as a 'realist critique' of these ideas cannot fake that they might contain the traces of a violent colonisation of thought themselves operating on the macro-political planes with languages reproducing the phallogocentric order. For Brian Massumi and Erin Manning a magical alliance with method is connected to a non-hierarchised gaze, which they admire with neurodiverse people and understand as a technique of art. With Samsonow, the communication lines of a/body–body connection pursue a de-dramatisation of the masculine Oedipal drama in favour of the venue of electricity-like affectivities.

Anti-Elektra intervenes in the fluctuating vibrational fields of totemic memo-technics and recodes our gestures from a dramatic outside to a harmonic assemblage in a same direction with Deleuze and Guattari. Certainly the imagination of a de-dramatised, economical harmony that follows from *Anti-Elektra* is far removed from the war-like psychism that Castro distinguishes in the

shamanism of the cannibal metaphysics of the Araweté. But the cultural–anthroposophical concepts of totemic fictions in *Anti-Elektra* excavate the forgotten layers of cultural history precisely there where they are pushed into oblivion by war itself. *Anti-Elektra* is born in opposition to the Elektra myth that was invented for the war of genders in antiquity.²⁶² Moreover, the memo-technics of totemism art are merely a means of transportation that anyone may use. Hence, Samsonow’s, Guattari’s, Deleuze’s, and Tosquelles’s motivation to think art within *the politics of experimentation* in institutional psychotherapy allows to migrate to other stratifications in our societies. In this context anthropology and art has become a switchboard in a debate that serves the transports and migrations of ideas within political conditions of an indigenous struggle, as Glowczewski is showing within her field of anthropology since the 1970s.

My preference for *geo-psychiatry* over *geo-philosophy* can be traced with these points. *Geo-psychiatry* is a practise of recognising the *schizogamous* conditions of our existence, proposing a migrational field analysis of relations from the *exo-plane* by means of a-signifying methods. Their continuation toward a possible *geo-philosophy* became possible through Guattari’s favouring of the extraction of new concepts from the experimental politics of institutional psychiatry. But today these movements within psychiatry have been erased by the pharma-pornographic industries. However, the conceptual tools remain, first of all, active in the milieu of creation, or are reactivated in political struggles for (animist) societies against the state. The examples of how these concepts have been formed by the practise of *institutional psychotherapy* clearly show that the wealth and potential of these cosmological tools transversally and dividually produce animist relations in ourselves, through which a permanent decolonisation of thought truly can become reality.

²⁶² Elisabeth von Samsonow, ‘Anti-Elektra. A conversation.’ p. 191.

The autonomy of migration is not only that of bodies but also that of ideas. I agree with Papadopoulos, Tsianos and Stephenson that it becomes the topic where the field of politics is redefined. Bodies with ideas have moved back and forwards from different existential territories, where for example spiritual practises with the non-human entities (for example, a landscape) is part of a cosmology. These perspectives are travelling to the techno-worlds, where only a single geometrical apprehension of space–time based on a central perspective resumed by the eye of a single observer is what is called ‘realistic’.

Any documentary filmmaker experience that the temporal realities in the production of a narrative depend to unforeseen hyper real incidents defining the path of her search, their experience is marginal within the production of objectivised facticity. So, perhaps it is allowed to ask—did anthropology just need a long detour to become familiar with the infinite and heterogeneous conditions of space-time? For a filmmaker or video artist continuity always was narrative tool to install a subject in a film. Any panoramic vision of the whole from a fixed viewpoint is to some degree a ‘false’ overview of a totality and should be evaluated rather as a magic ensemble informing the dormant, lulling desire to be in control. With this knowledge we cannot approach today’s environmental problems with tools of panoramic tranquilising gazes emerging from an objectifying method that is emptying out all intentions from its observed living objects in an environment, or more radically framed, from the *exo-plane* of ourselves. To begin with another apprehension of the environment, we should multiply the heterogeneity of actors in the field and the logics of their details as much as we can. We should engage into a process of building situated agencies with at least three ecologies in mind (mental, social, and economical). A deterritorialised expertise cannot grasp these situated complexities too well. To accept the infinite and *chaosmotic* realities of creation, which will exceed the disciplined and controlled mind-set, is perhaps a potential to avoid the misconceptions of a catastrophic becoming of expertise that has the power to define in advance what becomes important for others.

This became evident after the nuclear catastrophe in Fukushima, when the circular map of radiation from the Hiroshima bomb was printed in the daily newspapers to inform the population about where radiation of the nuclear catastrophe in Fukushima has spread. But the radiation went with the flows of wind, water, and streams and certainly not at all in circles that were suggested in the map.

The last part of this audio-visual research named *The Life of Particles* and *Two Maps* shows the becoming of *biopolitics* to *death-politics* in Japan navigated by scientific expertise in mass media in times of a catastrophe. ‘Geography becomes psychology’, artist and anthropologist Chihiro Minato stated in *Two Maps*. It makes clear that re-thinking the environment depends on images and percepts of the past that inform our enunciations in the middle, in-between zone of a mixed and transforming condition where diversity is not alienated into the ‘one’ logic of ‘one’ temporality all over the world. The transformations of the environment are so dynamic that we cannot gain a transcendental panoramic overview.

The sociologist Gabriel Tarde proposed already in the beginning of the 20th century to multiply informants in order to explore the social fabric within an environment. His argument for the augmentation of actors in the field of sociological research was a better way for understanding the complexity of the social. His critique of Durkheim’s scientific reductionism contributed to the ‘becoming Indian’ of Deleuze and Guattari’s thinking that works within the articulation of minoritarian subject positions. The toolbox of *A Thousand Plateaus* does not want to be apprehended solely as a philosophy, but rather as conceptual tools, a subtract of realities within a production of subjectivity that is not identified with the human perspective but navigated within crossings or crossroads.

Digital image technology is one of these crossroads for a *multi-perspectivism*: the shamanic becoming of a psychic event that Guattari described as a *chaosmotic*

crossing in a moment of crisis.²⁶³ This is what is addressed in this thesis for a less dramatic vision within the environmental crisis transported through the a-significant plateaus of heterogeneous assemblies that should transform the significant, static, and non-transforming apprehensions of an individuated self.

I want to say with Mikhail Bahktin that not only ideas migrate from one context to the other but also bodies do. Their comprehension of what the limit between interiority and exteriority means is migrating as well from one location to the next. Migrations of bodies and of ideas can redefine past temporalities that travel from the colonised stratifications into the ‘heart of the enemy’ where the white, male and Western subject-position is crystallised. In the heart of the enemy this process unfolds ‘objectities’ and ‘subjectities’, as Castro suggests, redefined by the reverse effects of an objectified others, undoing the conceptual mistakes of mortifying subject–object operations. The minoritarian plane is active through various processes, in which we encounter the dangerous imaginations of a deterritorialised operation that unleashes the ‘irrational’ fear of ‘rationality’, of its own unlimited power that emerges today as a conservative warning coupled with the desire for an ordered, disciplined, static condition necessary for contemplating the stormy weathers on the outside.

Guattari and Deleuze removed the veil of modern scientism based on dangerous taxonomies of a reductive identification and a dialectical form of philosophy in that power is symmetrically acting out on all micropolitical level. Their philosophy started on a post-war project of building resistance against the totalitarian character of a mind-set embedded in the identity politics of the modern states. Particularly Félix Guattari's tireless speech acts wherever he was located—in France in the clinic, in the university, on all travels in Brazil and in Japan—mirror his activist engagement in the movements against medical institutions of psychiatry that became the institution for a totalitarian politics of the mind. Guattari was part of minority movements and transposed the political debate into and from a

²⁶³ Félix Guattari, *Assemblages*, see Annex 1)

psychiatric clinic back into the social. He enabled thinking a continuation of politics after 1968 in France when the general tendency of the dissolution of all political groups was acted out through anti-terrorist politics in Germany and France. Guattari's speech acts encouraged me to use my potentials to continue to reinvent technophile means to think and to act of how we can engage in a resistance against the capitalist 'norms' that enables a destructive, racist, and sexist society and its *noopolitics* with which our mnemonic faculties are alienated to a dement degree. Capitalism and schizophrenia are linked. As Gilles Deleuze and Félix Guattari remark,

Money is the capital money, it is such a point of dement that it only has psychiatry as an equivalent. Or even worse, everything is rational in capitalism but not capitalism itself. [...] An operation in the stock exchange, which is simply rational, that can be understood, apprehended, and that the capitalists know how to use, is in reality totally delirious, it is dement.²⁶⁴

It means that we must become able to rebuild our own subjectivity or we will be subjected to a degree of a schizophrenic reality in which we can no longer position ourselves, nor are able to make an autonomous decision on our futures.

²⁶⁴ Gilles Deleuze, *L'île déserté*, (Paris: Les Éditions de Minuit, 2002), p. 82.

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6. Vimeo---links, practise---led research

2 – *Assemblages* --- Three channel video installation, video preview, (66 min)

Password: 4ss3mbl4g3sneu

2a – *Assemblages* --- Excerpts, view of the installation, (10 min) <http://vimeo.com/65503589>

3 --- The Life of Particles --- Three channel video installation, video preview, (82 min)

<http://vimeo.com/55209128>

Password: p4rt1cl3s

4 --- Two Maps, Research interview, installation (45 min) <http://vimeo.com/61119443>

Password: ch1h1r0

5--- Déconnage --- Excerpts, view of the installation, (4min) <https://vimeo.com/109742764>

5a--- Déconnage --- Video of the installation, 100 min, 2012

<https://vimeo.com/112381291>

Password: t0squ3ll3s oder Tosquelles