EXHIBITING A COLLECTIVE THINKING:
SCHIZO-CULTURE FOR NOW

David Morris

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For Sylvère Lotringer (1938–2021)
Sylvère changed my life. He continues to do so.

ABSTRACT

This PhD thesis demonstrates, while articulating, a collective thinking through 'schizo-cultural' tendencies in experimental and creative practice. It is grounded in a practice-based and collaborative methodology, developed through writing, editorial/curatorial work and exhibition-making, directed towards rethinking theory. Taking the 1975 'Schizo-Culture' conference in New York as a point of departure, my thesis focusses on intersecting crises of language, knowledge and institution, arguing for these as emblematic of the breakdown and/or reformulation of codes at the limits of white Western (un)reason. The result is a new understanding of not only the 1975 'Schizo-Culture' conference but of how its actions and ruptures may be used in the present. In the context of developments in critical thought and practice in mid-twentieth century Europe and the US (in particular 1950s–1970s), I position 'Schizo-Culture' at a point of schism between then-prevailing critiques of Western capitalist modernity, which allowed a new understanding of critical/ theoretical interventions *through practice* by artists, activists, musicians, clinicians, service-users and so forth. This allows for the elaboration of schizo-cultural tendencies in a number of directions; my specific focus here is how a critical relationship to modernity is advanced through a practice-based analysis of power relations as expressed in linguistic, disciplinary and institutional forms rooted in Enlightenment rationality and racial capital-ism. Moreover, using the situation in 1970s New York to reflect upon the context of Britain in the 2010s, I diagnose the development of these forms in the shift from 'disciplinary' to 'control societies' and the emergence of new ecologies of institution.

   The published work and contribution to knowledge
This thesis is based on (1) my editing/curation of the field in the 2013 publication *Schizo-Culture: The Event*, *The Book* edited by Sylvère Lotringer and David Morris; (2) my essay 'Schizo-Culture in its Own Voice' included in the above publication; (3) the exhibition and public programme 'Schizo-Culture: Cracks in the Street', curated by David Morris and Katherine Waugh with Paul Pieroni (various venues, 2014); (4) selected essays, texts and public presentations, 2011–21. A detailed summary of the published works and their context, reception and interrelationship is given. My analysis is then divided into three parts, which correspond to three different lines of schizo-cultural practice that I identify as follows: 'information and outside'; 'disciplinary rationalities'; and 'institutional analyses'. I follow these three lines across selected elements of the published work. The relationships I describe between apparently singular elements should be understood as an expression of a wider density of associations, individuals, artefacts and references. The present thesis offers a partial view from my own perspective of work undertaken by and between multiple persons. Any faults or misdirections are my own. Above all I wish to emphasise the larger arrangement from which is constructed the present 'solo' articulation.

CONTENTS

Context and summary of published work, its reception, and its interrelationship

This thesis is based on (1) the 2013 publication *Schizo-Culture: The Event*, *The Book*, edited by Sylvère Lotringer and David Morris; (2) my essay 'Schizo-Culture in its Own Voice' included in the above publication; (3) the exhibition and public programme 'Schizo-Culture: Cracks in the Street', curated by David Morris and Katherine Waugh with Paul Pieroni (various venues, 2014); (4) selected publications, writing and public presentations, 2011–21.

1) **Summary**: *Schizo-Culture: The Event*, *The Book* (co-edited book) is the first extended critical analysis of the 1975 event 'Schizo-Culture' and its significance. 'Schizo-Culture' has been cited as a pivotal moment for introducing post-1968 French thought – in particular Gilles Deleuze, Félix Guattari, Michel Foucault and François Lyotard – to the Anglophone world and for its legacies in artistic and creative practice. My research was grounded in analysis of substantial newly-discovered and previously unavailable archival materials alongside interviews and consultation with over fifty individuals. The publication is a two-volume set consisting of 'The Book', a facsimile of the 1978 'Schizo-Culture' edition of Semiotext(e) journal edited and with a new introduction by Sylvère Lotringer; and 'The Event', edited by Lotringer and myself, with an essay introduction by Lotringer, a concluding essay by myself, reproductions of selected posters, flyer, documents and ephemera relating to the conference, and edited transcriptions and papers from the event itself, much of which was previously unpublished.

Context: At the time of publication work in relevant fields of study referenced, *inter alia*, the significance of the event in relation to the development of 'French theory'[1] and its connection with the artistic avant-garde in New York.[2] Despite the event's noted historical significance, *Schizo-Culture: The Event*, *The Book* was the first extended critical analysis of the event and its legacies, which paid particular attention to its critical-theoretical implications as well showing its relevance to artistic and creative practice. I was fortunate to have access to the papers of Sylvère Lotringer and the archive of the early years of the Semiotext(e) press, which had not previously been available to researchers, and to the audio recordings of the conference, which at that time had only recently been discovered.

Reception: The book was published by Semiotext(e) and distributed by MIT Press. Semiotext(e) is a US-based independent press, known for publishing critical theory, philosophy, fiction, art and politics; 'Schizo-Culture' was the second conference organised by Semiotext(e), which at the time was an academic journal and semiotics discussion group based at Columbia University. At the time of publication, the book was the focus of a feature in *Artforum* and was presented at discursive events in New York, London, Los

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1   See Sande Cohen and Sylvère Lotringer, eds., *French Theory in America* (Abingdon: Routledge, 2001); or François Cusset, *French Theory: How Foucault, Derrida, Deleuze, & Co. Transformed the Intellectual Life of the United States* (Minneapolis: University of Minnesota Press, 2008).

2   See, for instance, Jay Sanders and J. Hoberman, *Rituals of Rented Island: Object Theater, Loft Performance, and the New Psychodrama: Manhattan, 1970–1980* (New York: Whitney Museum of American Art, 2013).

Angeles, Paris and Berlin.[3] Citations of the book have appeared in publications on cultural history, critical theory, cultural studies, history of sexuality, experimental music, philosophy, psychiatry and gay liberation, literary and curatorial studies.[4] The book has also been included as an exhibit in major exhibitions.[5]

2) **Summary:** My essay, 'Schizo-Culture in its Own Voice', drew from approximately thirty original research interviews and questionnaires with attendees and participants of the 'Schizo-Culture' conference conducted by myself, research interviews conducted by Sylvère Lotringer, and the archive of the event held at Fales Library & Special Collections, NYU. The essay presents the conference 'in its own voice', as the collective arrangement of enunciation of its participants and circumstances, and focusses on how particular critical-theoretical positions and schisms were enacted at the event. For instance: in its critiques or reinventions of language; the relationship between its theoretical innovations and political movements and critiques of psychiatric, pharmaceutical and carceral regimes in the 1970s; and how interventions and theoretical analyses at the event allow 'Schizo-Culture' to be understood as an assemblage in relation to its institutional circumstances.[6]

Context: Historical summaries and accounts of the 'Schizo-Culture' conference began to appear in scholarly publications from the 2000s.[7] However, the majority of conference recordings and archival documents related to 'Schizo-Culture' were not available to researchers until around 2011, and were not part of these accounts. The newly available archival materials were a primary basis for my essay and the publication as a whole.

Reception: Citations of the book are listed above. My essay received critical appreciation in *Artforum* and has been cited in recent books including *Madness in Cold War America*;

3   See Jim Fletcher, 'Semiotext(e)'s Schizo-Culture', *Artforum*, vol.52, no.8, April 2014. Events were held Artists Space and MoMA PS1, New York (see http://artistsspace.org/programs/schizo-culture and https://www.moma.org/calendar/events/3396); Ooga Booga, Los Angeles (http://schizo-culture-event-at-ooga-booga-los-angeles/); Castillo Corrales, Paris (http://www.paris-la.com/schizo-culture-at-castillo-corrales/); and Pro-qm, Berlin (https://pro-qm.de/return-schizo-culture).

4   See, for instance: Abram J. Lewis, '"We are certain of our own insanity": Antipsychiatry and the gay liberation movement, 1968–1980', *Journal of the History of Sexuality* 25, no.1 (2016): 83–113; Kiff Bamford, *Jean-François Lyotard* (London: Reaktion Books, 2017); Jeremy Gilbert and Andrew Goffey, 'Control societies: Notes for an introduction', *new formations: a journal of culture/theory/politics*, no.84 (2015) 5–19; Benjamin Halligan, *Desires for Reality: Radicalism and Revolution in Western European Film* (New York: Berghahn Books, 2016); Kristen Galvin, 'The Nova Convention: Celebrating the Burroughs of Downtown New York', in *William S. Burroughs: Cutting Up the Century* (Bloomington: Indiana University Press, 2019) 80–95; Blake Stricklin, *American Paraliterature and Other Theories to Hijack Communication* (London: Anthem Press, 2021); Andrew Strombeck, *DIY on the Lower East Side: Books, Buildings, and Art after the 1975 Fiscal Crisis* (New York: SUNY Press, 2020).

5   The book was exhibited in the exhibition 'Parapolitics: Cultural Freedom and the Cold War', Haus der Kulturen der Welt (HKW), 2017–18, as part of a section of the exhibition titled 'From Neurosis to Paranoia: The Collapse of "20th-Century Man"'. The book was also a reference for the 2017 exhibition 'Delirious Art at the Limits of Reason, 1950–1980' at the Metropolitan Museum of Art, New York. See Kelly Baum, Lucy Bradnock, and Tina Rivers Ryan, *Delirious: Art at the Limits of Reason, 1950–1980* (New York: Metropolitan Museum of Art, 2017).

6   See David Morris, 'Schizo-Culture in its Own Voice', in Sylvère Lotringer and David Morris, eds., *Schizo-Culture: The Event, The Book* (Los Angeles, California: Semiotext(e), 2013), 203–23. Unless noted otherwise, page references given in this thesis refer to the first volume, *Schizo-Culture: The Event*.

7   See Joanna Pawlik, '"Various Kinds of Madness": The French Nietzscheans inside America', *Atlantic Studies* 3, no. 2 (October 2006): 225–44; François Dosse, *Gilles Deleuze and Félix Guattari: Intersecting Lives* (New York: Columbia University Press, 2010); Cusset, *French Theory*; Jason Demers, 'Collecting Intensities: On Semiotext(e) and Schizo-Culture', in *Frontières, Marges et Confins*, ed. Corinne Alexandre-Garner, Chemins Croisés (Nanterre: Presses universitaires de Paris Nanterre, 2021), 415–23.

The Process That Is the World: Cage/Deleuze/Events/Performances; and in academic journals including *Journal of the History of Sexuality* and *L'Esprit Créateur*.[8]

3) **Summary:** 'Schizo-Culture: Cracks in the Street' was an exhibition and public programme that took place in 2014 at SPACE and Institut Français, London, curated by myself and Katherine Waugh with Paul Pieroni. The project consisted of a core exhibition at SPACE gallery and two extended discursive-performative events, one at Institut Français and a three-day event at SPACE. The exhibition brought together a range of artworks, artefacts and archival documents including new artistic commissions by Sidsel Meineche Hansen, Terminal Beach (Graeme Thomson and Silvia Maglioni) and Vivienne Dick, alongside a wide range of other contributors, to produce an expanded and speculative 'schizo-archive'.[9] The exhibition and public programme explored *schizo-culture* beyond the historical events of the initial conference, bringing it into relation to a wider set of histories and aesthetic practices, and connecting it to the contemporary situation in which the exhibition took place.

Context: The exhibition should be contextualised via examples in exhibition-making practices as well as critical discussions in exhibition studies and curatorial research. In particular, it should be understood in the context of the emergence of the 'research exhibition' and 'the educational turn'; discussions of 'exhibition as social intervention' and categories of 'the *discursive* and the *exhibitionary*'; the 'project exhibition'; the 'thesis exhibition'; and the 'self-reflexive exhibition format'/'essay exhibition'.[10]

Reception: The exhibition was one of *Artforum*'s online 'Critic's Picks', which described it as 'a major presentation of research' and that 'this exhibition visually demonstrates the group's lively philosophies addressing the creative potential associated with schizophrenia'; a review by *aqnb* described it as 'a cross between a university classroom and participative exhibition space' and 'a welcome reflection on an event and a testament to the

8   Jim Fletcher, 'Semiotext(e)'s Schizo-Culture', *Artforum*, vol.52, no.8 (April 2014); Alexander Dunst, *Madness in Cold War America* (New York: Routledge, Taylor & Francis Group, 2017); Joe Panzner, *The Process That Is the World: Cage/Deleuze/Events/ Performances* (New York: Bloomsbury Academic, 2015); Lewis, 'We Are Certain of Our Own Insanity'; Jason Earle, 'American Schizo: William Burroughs and Semiotext(e)', *L'Esprit Créateur* 58, no. 4 (2018): 134–48.

9   A partial list of contributors to the exhibition and public programme, including those whose work appeared in the 'schizo-archive', includes: Sylvère Lotringer, Susan Stenger, Kodwo Eshun, Vivienne Dick, Sidsel Meineche Hansen, Terminal Beach (Graeme Thomson and Silvia Maglioni), Plastique Fantastique, Maggie Roberts, Lendl Barcelos, P. Staff, Mischa Twitchin, Ciaran Smyth (Vagabond Reviews), Anna Hickey Moody, Empty Cages Collective, William S. Burroughs, Plastique Fantastique (David Burrows, Simon O'Sullivan and others), Orphan Drift, Hedi El Kholti, Chris Kraus, Mary Barnes, Fernand Deligny, Rammellzee, the Cybernetic Cultural Research Unit, SPK, Ti-Grace Atkinson, Paul B. Preçiado, Gilles Deleuze, Félix Guattari, Jean-François Lyotard, the Ontological-Hysteric Theater, *Semiotext(e)*, *Ideology & Consciousness* and *Asylum* magazine.

10   See Helmut Draxler, 'The Turn from the Turns: An Avant-Garde Moving Out of the Centre (1986–93)' in *Exhibition as Social Intervention: 'Culture in Action' 1993* (London: Afterall Books), 48; Paul O'Neill and Mick Wilson, eds., *Curating and the Educational Turn* (Amsterdam and London: de Appel and Open Editions, 2010); Marion von Osten, 'Another Criterion... or, What Is the Attitude of a Work in the Relations of Production of Its Time?', *Afterall*, issue 25, Spring/Summer 2010; Manuel Borja-Villel, in *Really Useful Knowledge*, ed. Mafalda Rodríguez et al. (Madrid: Museo Nacional Centro de Arte Reina Sofía, 2014), 6; Anselm Franke, 'On Fichte's Unlimiting and the Limits of Self-reflexive Institutions', in *Love and Ethnology: The Colonial Dialectic of Sensitivity (after Hubert Fichte)* (Berlin: Sternberg/HKW, 2019), 13. See also Simon Sheikh, 'A Conceptual History of Exhibition-Making', presentation at the first Former West congress, 2009, available at https://formerwest.org/ResearchCongresses/1stFormerWestCongress/Video/AConceptualHistoryOfExhibitionMaking.

interrelated initiatives of the thinkers and artists involved in semiotext(e) as a movement';
reviews and responses appeared on various blogs; and SPACE stated that 'this show had
the highest of our audience numbers so far and had great engagement'.[11] The public pro-
gramme received detailed coverage from *eflux*, which stated 'the issues are still so vital, and
the ideas within the exhibition so critical, that the content needs to find a new audience....
Whilst one of the speakers talked about how, when art arrives in a gallery, "it is somehow
finished", it's also the case that an exhibition like this acts as an intensifier.'[12] Artworks
commissioned for the SPACE exhibition have since been re-presented in related exhibition
contexts.[13]

4) Selected publications and texts, 2011–21, that develop or extend the above research.
In particular:
David Morris, 'This is the end of the sixties!', *Cabinet: A Quarterly of Art and Culture*
(issue 44, Winter 2011/12), 24–27
David Morris and Paul O'Neill, 'Introduction: Exhibition as Social Intervention',
in *Exhibition as Social Intervention: 'Culture in Action' 1993* (London: Afterall Books), 8–13
David Morris, 'Kraus Uncut: On Semiotext(e), Disclosure and Not Knowing', in Mira
Mattar (ed.), *You Must Make Your Death Public* (London: Mute Books, 2015), 107–18
Margarita Tupitsyn, Victor Tupitsyn, and David Morris, eds., *Anti-Shows: APTART 1982–84*
(London: Afterall Books, 2017)
David Morris, 'DIY', in *Artists in the City: SPACE in '68 and beyond* (London: SPACE, 2018),
217–25
David Teh and David Morris, eds. *Artist-to-Artist: Independent Art Festivals in Chiang Mai
1992–98* (London: Afterall Books, 2018)
David Morris, 'Underground Museology: A Research Report', in *Centre for Experimental
Museology, Almanac, No.1*, Moscow: V–A–C Foundation, 2020 (in Russian)
and forthcoming 2022 (in English)
Bo Choy, Charles Esche, D. Morris and Lucy Steeds, eds., *Art and its Worlds: Exhibitions,
Institutions and Art Becoming Public* (London: Afterall Books, 2021)

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11   Ajay Hothi, 'Schizo-Culture: Cracks In The Street', *Artforum* online, 19 November 2014, https://www.artforum.com/
picks/schizo-culture-cracks-in-the-street-49040; 'Schizo-Culture + Semiotext(e): Then and Now | Atractivoquenobello',
21 October 2014, https://www.aqnb.com/2014/10/21/schizo-culture-semiotexte-then-and-now/; Tamanya Thorpe Slater,
email to author, 2015.

12   Huw Lemmey, 'Live Coverage: Huw Lemmey on "A Weekend of Schizo-Culture" at SPACE, London 13–14 Dec'.
e-flux Conversations, 13–14 December 2014. https://conversations.e-flux.com/t/
live-coverage-huw-lemmey-on-a-weekend-of-schizo-culture-at-space-london-13-14-dec/835.

13   For example, Meineche Hansen's *Methylene Blue Diluted by Female Ejaculation* featured in 'I, I, I, I, I, I, I, Kathy Acker',
ICA, 2019, which also featured a recording from the 'Schizo-Culture' event archive. See https://www.ica.art/exhibitions/
i-i-i-i-i-i-i-kathy-acker and https://www.ica.art/media/01801.pdf.

An outline of the interrelationship of the published work, including a synthesis of the work as demonstrated by the publications

I articulate the original contribution of this work by identifying the following three thematics across the published work and demonstrating their significance: 'Information and outside'; 'Disciplinary rationalities'; and 'Institutional analyses'. I identified and elaborated these through a mapping of the different parts of the published work as part of the process of preparing the present thesis. These form the basis of the subsequent chapters and underpin the interrelationship between the different components of the published work, developing across the book, exhibition project and selected publications. The present thesis thus constructs a retrospective argument based on relationships between selected elements as a way to show how the different parts of the published work interrelate. This is only one of many available readings of the work. As mentioned above, rather than any particular reading it is the arrangement of elements that I wish to emphasise.

I 'Information and outside'

In this chapter I address how 'Schizo-Culture's break from previous approaches in semiotics opened it up to elaboration via a range of experimental practices; how Black Studies offers a more complex understanding of these dynamics in their historical context (1970s New York); and how this opens up an alternative reading of the intensification of these tendencies in Britain in subsequent decades. The 1975 conference coincides with what in an Anglophone context is often thought of as a movement from 'structuralist' into 'post-structuralist' approaches in French thought. My argument here takes a different approach: I argue that 'Schizo-Culture' 'opened up a space outside of academic "information exchanges"',[14] representing a moment where a succession of French thinkers within a relatively closed disciplinary field was exposed to the creative and political potentialities of practices outside philosophy and 'theory' work.[15] As such, it troubled prevailing hierarchies of knowledge, and did so through *practice*. This process of 'opening up' was nonetheless heavily delineated by its circumstances: not least, I suggest, by the institutional complex represented by Columbia University as the 'large, white institution on the hill'.[16] This reading allows the conference's proceedings to be understood as symptomatic of a crisis within the symbolic categories and power relations that it sought to address in theoretical terms; in other words, a crisis at the extreme limits of white Eurocentric (un)reason – or what Fredrick W. Hickling terms 'the European-American psychosis'.[17] This chapter proceeds by drawing out these tensions and contradictions.

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14   Morris, 'Schizo-Culture in its Own Voice', 222.

15   Philosophy, broadly speaking, overlapping into what would become known as 'theory' as part of this same process. See Peter Osborne, 'Philosophy after theory: transdisciplinarity and the new', in Jane Elliott and Derek Attridge, eds., *Theory after 'Theory'* (New York: Routledge, 2011).

16   Stefan M. Bradley, *Harlem vs. Columbia University: Black Student Power in the Late 1960s* (Urbana: University of Illinois Press, 2009), 46.

17   See Frederick W. Hickling, 'The European-American psychosis: psychohistoriographic perspective of contemporary Western civilization', *Journal of Psychohistory*, vol.37, no.1 (June 2009), 67–81; and his *Decolonization of Psychiatry in Jamaica: Madnificent Irations* (London: Palgrave Macmillan, 2021).

2 *'Disciplinary rationalities'*

This chapter addresses how the published work develops an analysis of *disciplinary rationalities* – a term connecting the questions of prisons and psychiatry engaged at 'Schizo-Culture' with, *inter alia,* radical approaches to gender, sexuality, 'madness', consciousness and pharmacology, all of which intersect with conditions of race and class. The first part of the chapter addresses 'Schizo-Culture' in relation to the broader context of social movements of the 1960s and 70s. I first address how the book contextualised 'Schizo-Culture' in relation to movements and activism around prisons and anti-psychiatry in the French and US contexts in particular; I then look at how the exhibition project expanded this to comparable developments in the UK during the 1960s–70s. In complement to this, I present the book's analysis of different theoretical traditions that collided at 'Schizo-Culture', with examples of how this was dramatised in the SPACE exhibition. The second part of the chapter addresses disciplinary rationalities at the level of subject-formation and selfhood, in order to consider the relationship between political challenges to the disciplinary institutions of the state and myriad modes of non-normative subjectivity. In particular, it looks to moments in the exhibition that speak to the distance between this 1960s–70s moment and the situation in the 2010s (the time at which the exhibition was being staged); addressing the contemporary 'emotional-industrial complex' and medical-pharmaceutical technologies of subjectivity.[18] I finish by connecting these considerations with two political articulations in the present: *neurodiversity* and *abolition*.

3 *'Institutional analyses'*

This chapter explores institution-critical and anti-institutional tendencies in light of present crises brought on by neoliberal policy-making since the 1970s. It draws upon Félix Guattari's contributions to the 'Schizo-Culture' conference, and his broader work on institutional dynamics,[19] to explore the significance of the different types of institutional ecology in which *schizo-culture* was activated in 2014. I begin by looking at how certain interventions at the 1975 conference operated as 'analysers' of their own institutional circumstances, and how the book developed these analyses in its own approach and construction. I then look at how the SPACE exhibition and other published writings take this further by considering the institutional circumstances of the 'Schizo-Culture' publication and the exhibition (Semiotext(e) press and SPACE gallery). These respective histories inform an analysis of 'the academic-artistic complex',[20] and an expanded understanding of 'outsider' practice, as that which unfolds at the limits of established artistic, linguistic and symbolic codes. The chapter ends with an example of how a particular arrangement of elements in the published work produced a framework for understanding *schizo-culture* in the present.

18   I borrow the term 'emotional-industrial complex' from Sidsel Meineche Hansen. See David Morris and Sidsel Meineche Hansen, 'Schizo Culture and nervousness: A conversation between David Morris and Sidsel Meineche Hansen', 2014.

19   See Félix Guattari, *Psychoanalysis and Transversality: Texts and Interviews 1955–1971* (1972), trans. Ames Hodges, Semiotext(e)/MIT Press, Cambridge MA, 2015; Gary Genosko, *Félix Guattari: An Aberrant Introduction* (London: Continuum, 2002); Andrew Goffey, 'Guattari and Transversality', *Radical Philosophy*, January/February 2016, https://www.radicalphilosophy.com/article/guattari-and-transversality.

20   Stefano Harney and Fred Moten, *All Incomplete* (Colchester/New York/Port Watson: Minor Compositions, 2021), 146. See also Andrea Fraser, 'From the Critique of Institutions to an Institution of Critique', *Artforum,* vol.44, no.1, September 2005.

Research question, aims and objectives
This thesis may be understood as a response to the following research questions:

How is *schizo-culture* articulated through the participants and circumstances of the 1975 'Schizo-Culture' conference?

How do these articulations relate to the dynamics of *schizo-culture* as an intellectual and artistic arrangement; what relationships may be established between these lineages and how may they be activated in the present?

The thesis will:

Establish a contextualisation and analysis of 'Schizo-Culture' in its historical moment.

Develop a historical recontextualization of *schizo-culture*, establishing wider resonances and connections in its historical moment.

Demonstrate a contemporary recontextualization of the historical event, drawing from it to produce a collective articulation of *schizo-culture* and its legacies in the present.

Methodology
The methodology for this research is based on concepts and approaches deriving from key figures within 'Schizo-Culture'. Foremost among these is 'doing theory',[21] which refers to the practice of intellectual work in an active, pragmatic sense, following the work of Deleuze, Foucault and in particular Guattari; as well as what I term 'affirmative incapacity', a complementary approach drawing in particular from 1970s artist and musicians' critiques of disciplinary authority and specialisation.[22] Notable features of these approaches are emphases on 'live' articulation and an attentiveness to the intellectual/theoretical import of non-academic practices, or 'nonphilosophical understanding[s] of philosophy'.[23] Another way this is articulated in the present thesis is in terms of 'outsider' practice and *not knowing*, a concept I have written about in relation to Chris Kraus's work, to Semiotext(e)'s activities, and as a strategy in my own work (see '3: Institutional analyses').[24] These approaches were developed in practice by, for example, testing non-conventional written and editorial modes to articulate 'Schizo-Culture' 'in its own voice' during the development of the publication; and utilising multiple forms of intellectual articulation and collaboration – including exhibition, performance, and discussion – to address the questions of the research in an iterative and experimental way through the different phases of writing, editing, publication and exhibition.

21   Sylvère Lotringer, 'Doing Theory', in *French Theory in America*.

22   See David Morris, 'DIY', in *Artists in the City: SPACE in '68 and beyond* (London: SPACE, 2018), 217–25.

23   John Rajchman, *The Deleuze Connections* (Cambridge, MA: MIT Press, 2000).

24   David Morris, 'Kraus Uncut: On Semiotext(e), Disclosure and Not Knowing', in Mira Mattar (ed.), *You Must Make Your Death Public* (London: Mute Books, 2015), 107–18.

The objective of such a methodology is to provoke and encourage heterogenous new articulations. It works to reach 'point[s] of negotiation between complexity and chaos'.[25] It may be worth emphasising that this is not a claim of any kind of 'Guattarian' or 'Deleuzian' methodology. The systemisation of these thinkers' work into a methodology can be seen as fundamentally at odds with the character of their work;[26] and Simon O'Sullivan (who was part of the SPACE events) and Stephen Zepke also describe how an academic and publishing industry has 'given rise to a bowdlerization of Deleuze and Guattari and a certain Deleuzian *lingua franca* has emerged as a result', seen in an 'uncritical and already tired "affirmationism"' in the academy.[27] While working against these uncritical and unthinking tendencies, to restore Deleuze-Guattari's insights beyond 'bowdlerization', the methodological principles outlined above aim at cultivating encounters and connections in a non-systemic fashion. This does not entail a faithful or scholarly application of a set of philosophical concepts so much as a pragmatic approach to locate resonances, potentials and (dis)continuities with the present, and to ground a multiplicity of methods for advancing theory through practice.

The orientation of the published work towards multiplicity is also reflected in a commitment to collective practice. The articulation of my individual intellectual contribution to knowledge in the present thesis proceeds on the assumption that 'the solo is an emanation of the ensemble'.[28] A collaborative approach was necessary for the object of study, an approach I learned from Sylvère's extraordinary life's work as founder and co-editor of Semiotext(e) and his lifelong commitment to schizo-cultural endeavours; and also through the process of co-curation with Katherine for the exhibition project, and the many other collaborators I have worked with across the published work. This grounds the project's commitment to fostering multiplicities and a particular orientation towards collective assemblages of thought (of which Semiotext(e) is an example), and which is an expression of its strong affinity with the approaches of 'Schizo-Culture'.[29] The publication was co-edited and includes texts by all the conference participants and built on interviews and consultation with more than fifty individuals connected to the 1975 events (which in my essay are synthesised to produce a 'solo' account of 'Schizo-Culture' 'in its own voice'). The exhibition project was co-curated with Katherine Waugh, with Paul Pieroni (curator

25   Félix Guattari, *Chaosmosis: An Ethico-Aesthetic Paradigm*, trans. Paul Bains and Julian Pefanis (Bloomington, IN: Indiana University Press, 1995), 111. See also Guattari, *The Three Ecologies*, trans. Ian Pindar and Paul Sutton (London: The Athlone Press, 1992). This may also be understood with reference to logics of 'emergence', 'connection', 'disjunctive synthesis', 'transversality', and the production of diagrams or 'wander lines' of thought: see, for instance, Rajchman, *The Deleuze Connections*; Guattari, *Psychoanalysis and Transversality*; Fernand Deligny, *The Arachnean and Other Texts* (Minneapolis, MN: Univocal Publishing, 2015).

26   See, for instance, Simon O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (Basingstoke; New York: Palgrave Macmillan, 2006), 6.

27   Simon O'Sullivan and Stephen Zepke, eds., *Deleuze, Guattari and the Production of the New* (London: Continuum, 2008), 5. On the use of their concepts in relation to militarised state violence, see Eyal Weizman, *Hollow Land: Israel's Architecture of Occupation* (London: Verso, 2007).

28   Jarrett Earnest, 'Fred Moten with Jarrett Earnest', *The Brooklyn Rail*, 2 November 2017, https://brooklynrail.org/2017/11/art/FRED-MOTEN-with-Jarrett-Earnest.

29   See, for instance, Deleuze-Guattari's classic formulation: 'The two of us wrote *Anti-Oedipus* together. Since each of us was several, there was already quite a crowd. ... We have been aided, inspired, multiplied.' Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (London: Continuum, 2004), 3–4.

at SPACE, the host institution) and in dialogue with its 30+ invited participants; the 'schizo-archive', assembled by Katherine, Paul and myself, added work by a great many others. I consider it a defining feature and strength of my contribution to knowledge that it is part of a collective assemblage, undertaken with the collaborators named above and in dialogue with all the participants and artistic and theoretical referents for the project. It is not my purpose here to rehearse the contradictions and paradoxes of understanding 'individual' contributions apart from their entanglement – but to emphasise the present thesis as one particular 'solo' articulation of the total ensemble that the published work represents.[30]

The methodology of this work can also be understood as a kind of storytelling. In *The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia*, James C. Scott writes that 'oral tradition is, in most respects, inherently more democratic than a written tradition', because 'the ability to read and write is typically less broadly distributed than the ability to tell stories', and 'there is rarely any simple way to "adjudicate" among variant tellings of oral history.' I have developed this in more recent research on artist-led festivals in Thailand during the 1990s, drawing extensively on oral history methodology.[31] This is an aspect of the published work picked up by Jim Fletcher:

> Schizo-Culture repeatedly dared not to exist, which may account for the nagging, fertile quality of impossibility that it still holds. Lotringer tells Morris that he had never wanted to document the conference: 'I was weary of the way theory was being quickly co-opted and flattened out mediatically. I didn't want Schizo-Culture to become fashionable, and forgotten like everything else.' His act of jarring the event out of its time seems only in keeping with the event itself – an untimely gathering even when it occurred, 'more powerful,' he tells Morris, 'for what it still had in store than by its immediate impact.' In a way it's more real now than it was when it happened. The Event is a book, a made thing. It reminds me of Plato's Symposium, written entirely in dialogue form (perhaps due to Socrates's contempt for books), which opens with one person imploring another to tell everything that happened and everything that was said at a certain drinking party some thirty years earlier. It's not enough to know the gist of it. The story stays ahead of its own significance, and stays alive that way. Undigested. And the things said by the protagonists often reach quite outside the frame. The book called *Schizo-Culture: The Event* can be taken as this kind of story work.[32]

My approach to exhibition-making at the time was informed by my involvement in the *Exhibition Histories* project at Afterall, and especially my work on the publication *Exhibition as Social Intervention: 'Culture in Action' 1993*.[33] This research offered a historical

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30   See Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham: Duke University Press, 2007), ix. See also Denise Ferreira da Silva, 'On Difference Without Separability', *32a São Paulo Art Biennial: Incerteza viva* (São Paulo: Fundação Bienal de São Paulo, 2016).

31   David Teh and David Morris, eds., *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992–98* (London: Afterall Books, 2018).

32   Fletcher, 'Semiotext(e)'s Schizo-Culture'.

33   I joined Afterall in 2013, and this was the first project I worked on.

contextualisation of artistic and exhibition practices that have attempted in various ways to intervene on the social field; in particular, the kind of practices that have been termed 'conversational art' (Homi K. Bhabha), 'dialogical aesthetics' (Grant Kester), 'connective aesthetics' (Suzi Gablik), 'participatory art' (Claire Bishop), 'collective creativity' (WHW)' and the wider context of 'the educational turn' (Paul O'Neill and Mick Wilson).[34] The project at SPACE was a culmination of the different approaches of all its collaborators, but my own approach was formed by what Paul O'Neill and I describe in the introduction to *Exhibition as Social Intervention* as 'our post-participatory condition' in which 'the borders between the author-producer and participant-receiver ... are no longer clearly defined and the end work is the result of fields of interaction between multiple actors and agencies.'[35] This finds resonance with the concluding remarks of Guattari's essay 'Cracks in the Street': '*Cracks in the text of the State*, cracks in the state of things, in the state of places, in the state of norms... Cracks leading us despite ourselves to new social practices and to new aesthetic practices which will reveal themselves as less and less separate from each other, and more and more in complicity.'[36]

A final point of methodology that connects across this thesis is what may be described as a diagrammatic approach. The absence of visual documentation of 'Schizo-Culture', whether film footage or photographs, allowed for a different kind of approach to reconstructing its events and expanding on their implications. In order to do this, through various registers of sketching, drawing, mapping and diagramming, the published work aimed to establish multidirectional relationships between heterogenous elements. This corresponds with the notion of the schizo-archive, which developed as part of the exhibition project, which was a way of bringing diverse elements into association under the sign of *schizo-culture* but without imposing an overriding narrative, theme or concept. In the exhibition an array of elements were presented together without didactic orientation or commentary, leaving the possible connections between them to be determined. The published work as a whole may itself be understood as part of a diagram in the more specific Deleuze-Guattari sense – where a diagram is not wholly or necessarily visual but is instead about producing abstract machines operating across semiotic, visual, material, virtual registers, with the emphasis on function rather than form. The purpose of the present thesis is to articulate how such diagrams connect across the publication, written, exhibited and performed elements of this research, and the participants and publics that activated them. The following chapters develop three lines of connection.

34   David Morris and Paul O'Neill, 'Introduction: Exhibition as Social Intervention', in *Exhibition as Social Intervention: 'Culture in Action 1993* (London: Afterall Books, 2014), 9–10. See Homi K. Bhabha, 'Conversational Art', in Mary Jane Jacob and Michael Brenson, eds., *Conversations at the Castle: Changing Audiences and Contemporary Art* (Cambridge, MA and London: The MIT Press, 1998), 38–47; Grant H. Kester, 'Dialogical Aesthetics', in *Conversation Pieces: Community and Communication in Modern Art*, (Berkeley, CA: University of California Press, 2004), 82–123; Suzanne Lacy, *Mapping the Terrain: New Genre Public Art*, Seattle: Bay Press, 1995; C. Doherty, 'The New Situationists', in C. Doherty, ed., *Contemporary Art: From Studio to Situation* (London: Black Dog, 2004), 7–14; Suzi Gablik, 'Connective Aesthetics', *American Art*, vol.6, no.2, Spring 1992, 2–7; Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso Books, 2012); What, How and for Whom (WHW), ed., *Kollektive Kreativität/Collective Creativity* (Frankfurt a.M.: Revolver Archiv für aktuelle Kunst, 2005); P. O'Neill and Mick Wilson, eds., *Curating and the Educational Turn* (Amsterdam and London: de Appel and Open Editions, 2010).

35   Morris and O'Neill, 'Introduction: Exhibition as Social Intervention', 8.

36   Félix Guattari, 'Cracks in the Street', trans. A. Gibault and J. Johnson. *Flash Art*, 135 (1987): 82–85.
I'm grateful to Katherine for this reference, which gave the exhibition project its name.

1: Information and outside

In the 2013 publication I argue that 'Schizo-Culture' opened a space outside of academic 'information exchanges'.[37] In the following chapter, I develop and complicate this claim: locating the events of 1975 as part of an institutional complex that connects the university, the prison and the psychiatric hospital; and exploring its symptomatisation of the extremes of white Eurocentric (un)reason. I identify dis/continuities between the fugitive aesthetics of the Black radical tradition and the proceedings of 'Schizo-Culture' as a critical tension. This allows a destabilisation of the conference's own critical frameworks and an intensification of its tendencies towards breakdown and crisis.[38] I explore how these tendencies were introduced and elaborated within the published work – for instance, in interventions by Kodwo Eshun as part of the public programme – to apply critical pressure to the 2014 framework of presentation. I further contrast these tendencies with my positioning of Rammellzee in the SPACE exhibition as a speculative expansion of 'Schizo-Culture's lineages in the UK (as seen for instance in the work of the Cybernetic Cultural Research Unit) to explore how the published work reconfigured Félix Guattari's 1975 remarks on *semiotic subjugation* and *semiotisation* for the present.[39]

In my essay for the 2013 publication I note that 'an explosion of political activism aligned itself across race, sex and sexuality, in countless formations', citing 'the upsurges of 1968–73 in the Black, Chicano, Asian American, Puerto Rican and American Indian communities, as well as among women and lesbians and gays [and] the links between those movements and the upheavals in the armed forces, the prisons, among welfare recipients, on many shop floors and among urban youth' as a characterisation of the wider social constellation that 'Schizo-Culture' followed.[40] At the beginning of his introduction to the 2013 publication, Sylvère Lotringer presents Columbia University in the 1970s, where he worked and where the conference took place, in terms of its institutional racism. Columbia had become a flashpoint in 1967–68 for student protests triggered by the university's attempted real estate incursion into a local public park, which also saw a split in student activism along racial lines.[41] The university provost's description of Harlem and Morningside Heights as 'uninviting, abnormal, sinister, and dangerous', requiring an attitude of

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37   Morris, 'Schizo-Culture in its Own Voice', 222.

38   See Cedric Robinson, *Black Marxism: The Making of the Black Radical Tradition* (Chapel Hill: University of North Carolina Press, 2000); Hortense Spillers, *Black White and in Color: Essays on American Literature and Culture* (Chicago: University of Chicago Press, 2003); Saidiya Hartman, *Scenes of Subjection: Terror, Slavery and Self-Making in Nineteenth Century America* (Oxford: Oxford University Press, 1997); and the meeting of Robinson, Spillers and Hartman in Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition* (Minneapolis: University of Minnesota Press, 2003).

39   See Félix Guattari, 'Molecular Revolutions and Q&A', in *Schizo-Culture*, 187–88.

40   Morris, 'Schizo-Culture in its Own Voice', 211; and quoting Max Elbaum, *Revolution in the Air: Sixties Radicals Turn to Lenin, Mao and Che* (London: Verso, 2002), 25.

41   Bradley, *Harlem vs. Columbia University*. Another perspective on Columbia in this era is offered via Edward Said, who joined the faculty there in 1963; although he does not make the same critique as Bradley's *Harlem vs. Columbia University*, Said has described the 'arrogance and snobbery' he encountered at the university; and as noted in Timothy Brennan's recent biography, Said kept his Palestinian identity to himself at first ('a rumor spread that the English department, in hiring him, had just hired an Alexandrian Jew'). Brennan notes Said's efforts to increase racial diversity at Columbia, which became more evident in the 1990s. See Timothy Brennan, *Places of Mind: A Life of Edward Said* (New York: Farrar, Straus and Giroux, 2021), 95, 102, 122.

Press Release

Schizo-Culture: A "Revolution in Desire"

An unprecedented international exchange/confrontation will take place at Columbia University from the thirteenth to the sixteenth of November, sponsored by the radical journal Semiotext(e).

From France are coming the major representatives of a movement which since May '68 has produced a breakthrough more far-reaching than the existentialism of the fifties or the structurlasim of the sixties. Called a "revolution of desire" the movement , on the intellectual side, has introduced a strategy for dissolving and questioning systems which support them. On the pragmatic side, through its new analysis of capitalsim, the movement has joined forces with the political challenge to psychiatric, penal, , and patriarchal oppression as well as radical artistic innovation.

It is this movement which the colloquium seeks to connect with what William Burroughs has called "a cultural revolution of unprecedented dimension in America is the last twenty years" – a revolution in "lifestyles" in psychiatry, philosophy, politics and the arts. The colloquium offers points of contact among elements of the two developments. It thus prepares the way to what might be termed a "schizo-culture." "Schizo" does not refer here to any clinical entity, but to the process by which social controls of all kinds, endlessly re-imposed by capitalism, are broken up and opened to revolutionary change.

The colloquium has a supple structure to allow for the diversity in connection/confrontation. Philosophers of international status will present papers for general discussion: Michel Foucault (often called the successor to Sartre), Gilles Deleuze and Jean-François Lyotard (of the University of Paris) as well as Arthur C. Danto (of Columbia University). Felix Guattori, the radical French psychiatrist (often compared to R.D. Loring) will present the results of his thinking and participate in a panel discussion on psychiatry and its critiques with the English sociologist Robert Fine and radical psychoanalysts Joel Kovel (New York) and François Peraldi (Montreal). Michel Foucault will also participate in a panel on prison/asylums with Judy Clark of the Midnight Special, the Columbia sociologist David Rothman and others. The feminist Ti-Grace Atkinson will talk on the psyche of social movements, and writer William Burroughs on the impasses of control. And John Cage will present a new part of his composition "Empty Words" recently reviewed by The Village Voice, which appears to be closely connected to the critique of meaning recently developed in France.

But these are only a part of the scheduled activities. The colloquium also sponsors a number of workshops in such areas as:Psychiatry and Social Control; Radical Therapyñ Schizo-City (Harlen); Cinema: Representation and Energetics; Ontologico-hysterical theatre; Feminism and Therapy; Psychoanalysis and Politics; Gay Liberation; Mental Patients' Liberation; Prison Politics; Lincoln Detox; Mass Culture; Psychoanalysis and Schizoanalysis. To this should be added numerous possibilities for encounter culmination in a schizo-party.with the Henry Letcher Band, etc.

'paratrooper[s] in enemy country'[42] was typical of the Ivy League institution's attitude to its neighbouring Black communities.

The event must therefore be understood as part of the wider institutional and socio-political complex represented by the 'large, white institution on the hill' and nation-state biopower.[43] A review by Howard Slater of the 2013 publication describes the conference's 'expanded view of capitalist power relations as insidiously endocolonial and woven into the very fabric of institutions'.[44] 'Schizo-Culture' coincides with the emergence of the prison-industrial complex in the US, a programme with specific roots in New York through the influence of Governor Nelson Rockefeller's 1973 implementation of mandatory minimum sentencing for drug-related offences on President Richard Nixon's plans for national policy.[45] This marks the beginning of US prisons' rapid rise and expansion through subsequent decades, in symbiosis with the interests of government and private corporations. 'Madness' is closely related to this programme of racialised incarceration. Through policies criminalising non-normative ('mad') behaviours, as well as those relating to drugs, and through the psychological effects of institutional racism and mass incarceration on health and wellbeing, the criminal justice system has both catalysed and policed various forms of 'madness' (including clinical diagnoses, 'anti-social' behaviours, and other constructions of non-normativity) in ways that disproportionately target and affect racialised individuals and communities. At SPACE in 2014, abolitionist group Empty Cages Collective led a workshop on Britain's psychiatric and prison-industrial complexes, discussing systemic racism and mental health in the context of the UK's pioneering role within Europe for outsourcing and privatisation of these infrastructures (which will be explored further in the following chapters).

The intersection of race with systems of incarceration and pathologisation can thus be understood as complementary processes consolidated through the development of racial capitalism over the last century, which are shaped and maintained through disciplinary forms of rationality and social control.[46] 'Schizo-Culture' participant Joel Kovel's 'psycho-history' *White Racism*, published in 1970, describes itself as a study of 'the "White Problem" ... the problem of those children of history who created the problem of racism and

42   Sylvère Lotringer, 'Introduction to Schizo-Culture', in *Schizo-Culture*, 9; and quoting Bradley, *Harlem vs. Columbia University*, 27.

43   Bradley, *Harlem vs. Columbia University*, 46; Joel Kovel, quoted in Morris, 'Schizo-Culture in its Own Voice', 211.

44   Howard Slater, 'Demented Idioms – Schizo-Culture: The Event (1975) & The Book (1978)', *Datacide | magazine for noise & politics*, June 2016. https://datacide-magazine.com/demented-idioms-schizo-culture-the-event-1975-the-book-1978/.

45   See Michelle Alexander and Cornel West, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (New York: New Press, 2012). See also Ruth Wilson Gilmore, *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California* (Berkeley: University of California Press, 2007). The total prison population, which had remained relatively stable since the 1920s, increased from approximately 200,000 in 1973 to double in the subsequent decade, doubling again in the 1990s, and rising to over 2 million by the 2010s. At its peak the total number of adults held in US prisons became roughly equivalent to a quarter of the world's total prison population. The beginnings of this mass incarceration programme coincided with Richard Nixon's racialised 'War on Drugs' and 'Southern Strategy' policies.

46   Ruth Wilson Gilmore is among those who have employed the concept of racial capitalism, developed in the work of Cedric Robinson, to critique the prison-industrial complex and organise towards abolition. See Robinson, *Black Marxism*; and Ruth Wilson Gilmore, *Change Everything: Racial Capitalism and the Case for Abolition*, Naomi Murakawa ed. (London: Haymarket Books, 2022).

therefore bear responsibility for it', approaching racism 'as part of the larger unreason in which we live'.[47] Although Kovel's psychoanalytical approach limits his analysis,[48] and contrasts sharply with the aesthetic/theoretical tendencies that largely constituted 'Schizo-Culture', his statements offer a starting point to understand the possible relationships and tensions between 'Schizo-Culture's more generalised set of critiques of Western disciplinary rationalities and post-Enlightenment thought – in other words, its attempts to subvert the intellectual systems through which racial categories are constructed and enforced – and the white institutional complex from which these (self-)critiques were articulated. Pathology thus emerges as symptom and consequence of a process of thinking at the extreme limits of Eurocentric humanist (un)reason.

My own understanding of this developed throughout the process of the published work. What came together for me around 2013–14 was the potential intersections of the critical milieu of 'Schizo-Culture' with different currents in postcolonial and decolonial thought, particularly with regard to their divergent critiques of Eurocentric rationality;[49] and in parallel to this, finding critical inspiration in Black Studies and the aesthetics of the Black radical tradition.[50] The published work marks the coming-together of these critical trajectories, for me, and set me on a course of un/learning that still continues. Writing in 2015 to introduce a text by Peter Pál Pelbart, I highlight the significance of 'becoming-minor' as a critical position in relation to European modernity: 'reflecting on Immanuel Kant's understanding of the Enlightenment – which states that to be modern is to reach majority, to 'grow up' – Pelbart suggests that to be contemporary is to develop minor ways of existing that circumvent and undermine majoritarian, Kantian demands', a process that can take place at different scales, 'whether the minute plosives of speech or the larger ways in which culture is organised and instituted – and how it may be instituted differently, or perhaps not at all.'[51] I go on to connect this to *study*, as Fred Moten and Stefano Harney describe in *The Undercommons: Fugitive Planning and Black Study* (2013) and Fred Moten's 2007 theorising lecture 'Black Kant (Pronounced Chant)', which I had been introduced to by Kodwo Eshun's presentation as part of the events of 'Schizo-Culture: Cracks in the Street' (see below). In his essay Peter Pál Pelbart argues for the necessity of becoming-minor in order to escape Kantian majoritarian objectives, and despite the risk of 'appearing

47   Joel Kovel, *White Racism: A Psychohistory* (London: Allen Lane, 1970), 11, 3.

48   As acknowledged by Kovel himself, who took a more Marxian and then eco-socialist approach in his work after *White Racism*. See Joel Kovel, 'Reflections on White Racism', *Psychoanalytic Dialogues* 10, no. 4 (15 August 2000): 579–87.

49   There are profound differences and disagreements between postcolonial and decolonial schools of thought; at the time of the published work, I followed different approaches as complementary routes towards 'a new geopolitics of knowledge' (following María Lugones). The divergences and complementarity between decolonial and postcolonial approaches are assessed in more detail in Gurminder K. Bhambra, *Connected Sociologies* (London: Bloomsbury Academic, 2014). In particular, at the time of the published work I was working as an editor on the publication *Cultural Anthropophagy: The 24th Bienal de São Paulo 1998*, ed. Pablo Lafuente and Lisette Lagnado, London: Afterall Books, 2015) which addressed the challenge of Brazilian 'cultural anthropophagy' to Eurocentrism in the context of postcolonial globalisation, an analysis that found an analogue in Eduardo Viveros de Castro's account of 'cannibal metaphysics'; at this time I also became more familiar with Walter Mignolo's analysis of coloniality as constitutive of Western modernity. See Eduardo Viveiros de Castro, *Cannibal Metaphysics*, trans. Peter Skafish (Minneapolis, MN: Univocal, 2015); and Walter Mignolo, *The Darker Side of Western Modernity: Global Futures, Decolonial Options* (Durham: Duke University Press, 2011).

50   See Moten, *In the Break*.

51   David Morris, 'Foreword', *Afterall* (issue 39, Summer 2015), 2–3.

(to the eyes of adults) frivolous, irresponsible and irrational, not to mention infantile and unreasonable'.[52] His text may be read alongside Moten's 'Black Kant' as engaging a set of problematics that are encoded within the patterns of Western modernity as part of the foundations of Enlightenment thought. In an interview recorded for Dutch television, which was played on a monitor at SPACE, Foucault describes how Western civilisation's will-to-knowledge is structured by domination, which is characteristic of its approach to madness (as is addressed in his *Folie et Déraison*) but which also extends to anything 'foreign' to itself: 'We suppressed madness, and as a result came to know it. We suppressed foreign cultures and as a result came to know them.'[53] While recognising 'Schizo-Culture's symptoms of breakdown within Western (un)reason, my research at the time was concentrated on the protagonists of its particular encounter between Paris and New York, and their reverberations in Britain. This reflected practical limitations (in terms of research time, scope and budget) but also reflected the fact that I was not approaching 'Schizo-Culture' with a critical understanding of how racialising assemblages construct 'the human'.[54]

My 2014 notes for materials to incorporate into the SPACE exhibition include editions of *Psychopathologie africaine* (connecting to creative and therapeutic practices at the former colonial Fann psychiatric clinic in Dakar), which I had become aware of via artists' collective Laboratoire AGIT'Art, formed in Dakar in the mid-70s;[55] as well as videos and performance documentation from São Paulo theatre company Ueinzz, in which Peter Pál Pelbart is involved; and a reference to 'global antipsychiatry material'.[56] It was not possible to develop these lines of enquiry – and none of these elements made it into the exhibition – with the result that the important dimension of creative (anti)psychiatric, therapeutic or schizo-cultural trajectories beyond the West's hegemonic centres were not part of the presentation; which also left race and coloniality underexplored as structuring antagonisms.[57] Other recent work in the field of Black studies has explored the intersections

52   Peter Pál Pelbart, 'What is the Contemporary?', in *Afterall* (issue 39, Summer 2015), 5–6.

53   The interview, recorded with Fons Elders and broadcast in 1971, is available here, with translated subtitles by Lionel Claris: https://www.youtube.com/watch?v=qzoOhhh4aJg&t=4s. The context of Foucault's remark is as follows: 'We readily imagine we are a very tolerant civilisation, that we have welcomed all the forms of the past, all the cultural forms foreign to us, that we welcome also behaviour, language, sexual deviations etc. I wonder if this is an illusion … in other words, in order to know madness it had to be excluded. Maybe could we also say that in order to know other cultures – non-Western cultures, so-called primitive cultures, or American, African or Chinese cultures etc. – in order to know these cultures we must no doubt have had not only to marginalise them, not only to look down upon them, but also to exploit them, to conquer them and in some ways through violence keep them silent? We suppressed madness, and as a result came to know it. We suppressed foreign cultures and as a result came to know them.'

54   See Alexander G. Weheliye, *Habeus Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human* (Durham, NC: Duke University Press, 2014).

55   See Clémentine Deliss, 'Brothers in Arms: Laboratoire AGIT'art and Tenq in Dakar in the 1990s', *Afterall*, issue 36 (Spring/Summer 2014), 5–19. The Fann clinic and artistic practices around it were a focus of the 2017–20 exhibition project 'Love and Ethnology: The Colonial Dialectic of Sensitivity (after Hubert Fichte)', particularly its Dakar iteration; see the information documentation available at https://www.projectfichte.org.

56   'Schizo Culture / content', planning document, 2013–14. For more on Ueinzz, see Peter Pál Pelbart, 'Enquiry on the/our outside: Inhuman Polyphony in the Theatre of Madness', in *Afterall* (issue 36, Summer 2014).

57   These problematics have been significantly developed in a number of artistic research and exhibition projects in recent years: for instance, Kadia Attia's ongoing work on coloniality and intercultural contexts of psychiatry and healing; or Dora García's longstanding research on Franco Basaglia's legacies in Brazil. As well as the 'Love and Ethnology' exhibition project (see earlier note), the 2019–20 exhibition project 'Ultrasanity: On Madness, Sanitation, Antipsychiatry and Resistance',

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between Blackness, madness and disability via articulations in Black speculative fiction and 'madness as methodology' in Black radical art.[58] Consistent with approaches at 'Schizo-Culture', these works emphasise madness in terms of process and aesthetics, rather than in clinical terms, and its potential for challenging normative paradigms of subjectivation. Where they differ sharply from the articulations at 'Schizo-Culture' is in their explicit challenge to the forms of white supremacy and ableism that are embedded within contemporary critical thought, and their centring of race and Blackness as core to addressing the problematics of madness and pathologisation – and the necessity of addressing disciplinary rationality in theorisations of Blackness.

Frantz Fanon's clinical research, particularly his interventions at the Blida-Joinville psychiatric hospital in Algeria, suggest further directions. Fanon was rarely invoked in discussions around the 'Schizo-Culture' project in 2013–14; for my part, I would likely have associated his work with a different, earlier moment in Francophone thought, and the psychoanalytic aspects of his work would probably have felt incompatible with the orientation of the 1975 conference, as seen in works such as Deleuze-Guattari's *L'anti-oedipe* (1971). However, the subsequent major publication of Fanon's previously unpublished clinical writings (*Alienation and Freedom*, published in France in 2015 and in English translation in 2018) – brings his work concretely into relation with lineages of schizo-culture via his institutional and psychiatric work. This is particularly with respect to the field of institutional psychotherapy – also known as institutional analysis – associated with François Tosquelles and Jean Oury as well as Fanon and Guattari.[59] A complementary approach, drawing from approaches in exhibition studies, might be to consider the published work in relation to 'Mirage: Enigmas of Race, Difference and Desire', curated by David A. Bailey at the Institute of Contemporary Arts, London, as an exhibition project engaging theory through artistic practice.[60]

The emphasis on the theoretical import of creative practices outside of 'theory' opens further possibilities in this regard; particularly the potential to move beyond rational 'sense' and 'nonsense' – as understood in linguistic terms – and moves to construct different registers of 'sense' and new systems of signs. In the publication I highlight moments such as the collective translation of Lyotard's presentation, Deleuze's refusal of translation and presentation of the rhizome concept using diagrams, and Cage's invention of a 'new

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at SAVVY Contemporary, Berlin, explored 'contemporary concepts and forms of cross– and trans-cultural psychoanalyses and psychiatry beyond a Western rationalization, but situated within the context of the coloniality and colonial subjugation, racialisation, patriarchal oppression and objectification.' See https://savvy-contemporary.com/en/projects/2019/ultrasanity/.

58　See Sami Schalk, *Bodyminds Reimagined: (Dis)Ability, Race and Gender in Black Women's Speculative Fiction* (Durham: Duke University Press, 2018); Therí A. Pickens, *Black Madness: : Mad Blackness* (Durham: Duke University Press, 2019); La Marr Jurelle Bruce, *How to Go Mad without Losing Your Mind: Madness and Black Radical Creativity* (Durham: Duke University Press, 2020).

59　See Frantz Fanon, *Alienation and Freedom*, ed. Jean Khalfa and Robert J. C. Young, trans. Steven Corcoran (London: Bloomsbury Academic, 2018); and, for instance, Anthony John Faramelli, 'The Aesthetics of Decoloniality in Psychotherapy: Institutional Psychotherapy and Fanon's Ethico-Aesthetic Paradigm', *PORTO ARTE: Revista de Artes Visuais* 25, no. 44 (23 December 2020); and Camille Robcis, *Disalienation: Politics, Philosophy, and Radical Psychiatry in Postwar France* (Chicago: University of Chicago Press, 2021).

60　See Ragnar Farr, ed., *Mirage: Enigmas of Race, Difference and Desire* (London: ICA and Iniva, 1995).

language' in his performance.[61] Other events at the margins of the conference, which I do not explore in detail in the book, offer further perspective in light of the above considerations. For example, although few details exist of The Last Poets' workshop 'When a Poet is Accused of Murder', we could imagine an articulation of schizo-culture in light of their 1971 recording 'This is Madness', 'a statement for the poor and disenfranchised whose rights are always toys for the rich and well-connected', which delivers a rhythmic-surrealist-psychedelic expression of the psychopathological and economic conditions of Black life in New York City in the early 1970s.[62] And a missed connection to the aesthetics of the Black radical tradition is suggested in one unrealised plan for the 'schizo-party' at the end of the conference, which was announced to feature an ensemble led by Henry Letcher, a Black Music Fellow at Bennington College. In 1975 Letcher was playing in concerts and ensembles with such musical avant-gardists as Milford Graves and Bill Dixon, and in New York's experimental 'loft jazz' scene.[63] (George Lewis has noted the tendency to describe African-American experimental musicians as 'crazy' as signification of an oppositional relationship to the dominant order.) [64]

In fact, the 'schizo-party' turned out differently: an appeal was made to Patti Smith (a letter that was included in the SPACE presentation), but she did not take up the invitation; in the end the slot was taken by a rock band made up of philosophy students from Bennington and/or Bard College. In this, the normativity of rock aesthetics may be said to have supplanted the radical experimentation of the free jazz tradition at 'Schizo-Culture', but there's also hints towards No Wave's deconstruction-reinvention of jazz, funk, disco, punk-rock and avant-garde forms, reflected in the contents and aesthetic of the *Schizo-Culture* publication of 1978. The particularity of this moment is touched upon in a recent published conversation between Stevphen Shukaitis, Fred Moten and Stefano Harney. Referencing Julius Eastman's work as the 'intra-action' between Fluxus and disco, Moten observes:

> It was all part of that same ferment, that mid-to-late seventies New York thing, or swarm, where the lines got so blurry between disco and punk and free jazz. They're all hanging out in the neighborhood, moving, sounding, like birds. ... And beyond that, as my partner, Laura, shows in her book on James and Hélio Oiticica, who was in New York in the seventies. One of the people Oiticica hangs out with is the photographer Martine Barrat, who came over for the 'Schizo-Culture' conference with Deleuze and Guattari and who remains in New York, at one point living and working with the great drummer Charles 'Bobo' Shaw, who was a stalwart in the free jazz loft scene at that time, a member of the Black Artists Group and the Human

61   See Morris, 'Schizo-Culture in its Own Voice', 217–18.

62   See Abiodun Oyewole, Umar Bin Hassan, and Kim Green, *The Last Poets on a Mission: Selected Poems and a History of the Last Poets* (New York: H. Holt, 1996).

63   See https://libraryguides.bennington.edu/blackmusic/concerts and the 1977 LP series *Wildflowers: The New York Loft Jazz Sessions*.

64   George E. Lewis, 'Improvised Music after 1950: Afrological and Eurological Perspectives', *Black Music Research Journal* 22 (2002): 95.

Sunday, November 16

2:30 to 6:00 P.M. -- 136 Thompson, Teachers College, 120 and
Broadway
"Workshop on the Quality of Life in the South Bronx"

***** "WE DON'T FLY COLORS NO MORE" *****

Presents a look inside the people and their conditions of life
in the South Bronx.

A series of 96 hours was made with the active help of the
young people and Mrs. Arine Alvarez, mother of 8 children
and other mothers.

The South Bronx portrays the energy and strength of people
trying to make changes in a society which tries to keep
them imprisoned in their environment. Dope, gangs, Criminal
Justice and urban decay are systems and symptoms of a
decaying city inside in which the people struggle to
overcome those systems and create alternatives of
possibility and joy.

The clarity and honesty of their portraits demonstrate how
they survive and live.

The desire of both the children and the adults to make
change challenges the society to respond.

     Producer Director ....Martine Barrat
     Assistant Director ....Charles Shaw
     Video Assistants..................Clement Can-
                                       Debby Colman
                                       Stephan Barrat

     Artistic Co-Producer ....Wilma Moses

     Thanks to the C.E.R.F.I. and especially Felix Guattari
     for funding to do this project.

Flyer for 'Schizo-Culture' film workshop with Martine Barrat on life in the South Bronx,
reproduced in *Schizo-Culture: The Event, The Book* (2013)

Arts Ensemble. So, all of these overlaps, and obviously at that same moment hip-hop is emerging in the South Bronx and there's all this relay between the South Bronx and Soho, like the relay between Harlem and the Village that Baldwin and Delany and Adrian Piper all live and talk about. Oiticica's loft was right down Canal Street from Cecil Taylor's and George Maciunas's. All that stuff going on right there in the midst of all kinds of legitimate and illegitimate and semi-legitimate economic activity. It was the street of knockoffs, but the market became a shopping mall. Anyway, all that is part of our tradition, our poetics, too.[65]

Moten's 2007 theorising lecture 'Black Kant (Pronounced Chant)' develops a framework for furthering the concerns outlined above. Moten looks to particular tendencies in Kant's late philosophy, identifying paradoxes in the relationship between race and the imagination as a way to open up 'a particular way of understanding blackness as political and aesthetic fugitivity and on the hope that such an understanding might offer a corrective to tendencies to pathologize blacks and blackness.'[66] Moten's lecture was presented as part of Kodwo Eshun's contributions to 'Schizo-Culture: Cracks in the Street', to produce an interface between the work of the French theorists who came to New York in 1975 and forms of Black aesthetic experimentation that were also present in the city at that moment.[67] As Eshun said at the time, Black experimental aesthetics offers an intensification of the theoretical developments of that moment, such as Foucault's analysis in *History of Sexuality* (introduced at 'Schizo-Culture') on life's integration into techniques of governance and administration. While Foucault's analysis is directed primarily towards modernity's techniques of normalisation and containment, Black aesthetics is a practice of inventing fugitive strategies, such as, with reference to experimental poet Norman H. Pritchard, through 'an aesthetic that escapes through an interplay between sense and nonsense'.[68] The reading of Foucault in relationship to the Black radical tradition finds a complement in the underacknowledged influence of the Black Panther Party on his political thought, which I highlight in my essay for the *Schizo-Culture* publication.[69] The Black Panthers' analysis of racialised incarceration as 'war by other means', the work of Angela Davis and George Jackson in particular, and the situation of US prisons more generally, informed Foucault's work and the work of the GIP (Group de l'information sur les prisons, of which Foucault was a founding and active member) from the early 1970s onwards, although this debt has gone underacknowledged – by Foucault himself and by subsequent

65   See Stefano Harney, Fred Moten and Stevphen Shukaitis, 'Refusing Completion: A Conversation', *e-flux Journal*, 116, March 2021, available at https://www.e-flux.com/journal/116/379446/refusing-completion-a-conversation/.

66   Fred Moten, 'Black Kant (Pronounced Chant)', Kelly Writers House, University of Philadelphia, 27 February 2007, available at http://writing.upenn.edu/pennsound/x/Moten.php. Several lines of this argument are elaborated in his essay 'Knowledge of Freedom', in Fred Moten, *Stolen Life, Consent Not to Be a Single Being*, v. 2 (Durham: Duke University Press, 2018). See also David Lloyd, *Under Representation: The Racial Regime of Aesthetics* (New York: Fordham University Press, 2018).

67   Kodwo Eshun's work as writer, theorist and artist, and as part of the Otolith Collective (with Anjalika Sagar) was and remains a crucial reference and source of inspiration for this work.

68   Kodwo Eshun, presentation at 'Schizo-Culture: Cracks in the Street' at Institut Français, 17 May 2014. Pritchard's 1970 collection *The Matrix: Poems 1960–1970* was also on the longlist of materials to include in the SPACE exhibition, certainly inspired by this presentation.

69   Morris, 'Schizo-Culture in its Own Voice', 217.

Pages from 1978 Schizo-Culture journal issue, showing child's drawing 'YOU can not get away from drug' courtesy of Martine Barrat and contributions by Christopher Knowles and John Cage, reproduced in *Schizo-Culture: The Event, The Book* (2013)

scholars of his work.[70] I note the parallel interventionist projects of GIP's newsletter distributed within prisons, and *The Midnight Special*, the newspaper edited by Judy Clark (who was part of the panel with Foucault at 'Schizo-Culture', also part of the Black Liberation Army), to facilitate discourse by and between prisoners.[71]

Yet the Black radical poetics invoked by Moten and Eshun complexifies such understandings of the relationship with a critical project such as Foucault's. 'Schizo-Culture's explicit agenda was to connect the work of its invited thinkers, such as Foucault, with the avant-garde in New York. Eshun's presentation mirrored this agenda in connecting the work of two figures working in New York at that time to the theoretical terrain elaborated at the conference itself. The two figures – poet Norman H. Pritchard and composer Julius Eastman – were not present at the conference, and their work remain comparatively under-recognised. Yet each of them expands, intensifies and complexifies the retrospective understanding of the conference and its potentials. In his lecture Moten discusses the work of Norman H. Pritchard in terms of the 'calligraphy of Black chant' (a term borrowed from poet Ed Roberson) and of the *choreophonography* of Black Kant/cant/can't – part of a tradition of Black fugitive aesthetics which, in Eshun's words, 'exerts a pressure on the systems of thought, that support and sustain and maintain the supposedly natural bases for racial distinctions between Euro-American aesthetics and the rest of the world.'[72]
In Moten's terms,

> the lawless phonography of stolen light, stolen literature, stolen life …
> such dispossessed and dispossessive fugitivity, in its very anticipation of
> the regulative and disciplinary powers to which it responds, reminds us
> along with Foucault that 'It is not that life has been totally integrated into
> techniques that govern and administer it. It constantly escapes them.[73]

Pritchard's poems 'decompose the reader by sight and sound'; poet Aldon Nielsen highlights the fact that this assessment of Pritchard (by W. Francis Lewis) came as early as 1967, 'before deconstruction and other forms of poststructuralist critique had had much opportunity to alter the critical vocabulary of book reviewers. More importantly, we see in this instance that Lucas was free of the all too common assumption that experimental approaches to expression and theorised reading are somehow white things.'[74] The experimental approaches to expression and theorised readings exemplified in figures such as Pritchard and Eastman necessarily operate in a different register to a figure such as Foucault, and as outlined above, they function as an intensification of certain of its

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70   See Brady Thomas Heiner, 'Foucault and the Black Panthers', *City* 11, no. 3 (1 December 2007): 313–56.

71   Angela Davis, among others, has noted that explicit consideration of race and gender is relatively absent from Foucault's published work, and it has been the work of subsequent scholars to develop the full implications of his work in these directions. Angela Y. Davis, 'Racialized Punishment and Prison Abolition', in *A Companion to African-American Philosophy* (John Wiley & Sons, Ltd, 2006), 360–69.

72   Eshun, presentation at Institut Français, 17 May 2014. On Eastman's connection to the milieu around 'Schizo-Culture', see also Stefano Harney, Fred Moten and Stevphen Shukaitis, 'Refusing Completion: A Conversation', *e-flux Journal*, 116, March 2021, available at https://www.e-flux.com/journal/116/379446/refusing-completion-a-conversation/.

73   Moten, 'Black Kant (Pronounced Chant)'. See also Moten, 'Knowledge of Freedom'.

74   Aldon Nielsen, *Black Chant: Languages of African-American Postmodernism* (Cambridge: Cambridge University Press, 1997), 13.

theoretical problematics. It is worth considering the work of Pritchard and Eastman in light of Eastman's infamous encounter with John Cage, which took place in the same year that Cage would appear at 'Schizo-Culture'. George Lewis describes the confrontation, initiated by Eastman's performative queering of Cage's *Songbooks*, in terms of an intergenerational opposition of creative strategies, Cagean *mastery of form* versus Eastman's *deformation of mastery*, adding that 'Eastman's performance that day may also have constituted an intersectional testing of the limits of his membership – or in American racial parlance, his 'place' – in the experimental scene.'[75]

Cage's own contribution at 'Schizo-Culture', *Empty Words* – an attempt to make language 'less understandable', inspired by a notion of linguistic syntax as 'the arrangement of the army'[76] – may be considered prima facie comparable to Pritchard's earlier linguistic experiments, but their crucial aesthetic differences are reflected in the contrast between Cagean formalism and Eastman's *deformation of mastery*. This may also be contrasted with Lewis's argument on opposing 'Eurological' and 'Afrological' perspectives on post-1950s improvised music.[77] Where Cage is, for Lewis, the exemplar of the 'Eurological' approach, we may see in Pritchard's and especially in Eastman's work a movement of escape from the fixity of either one of these positions. Eshun's mobilisation of works by Pritchard and Eastman, via Moten's articulations of choreophonography and the Black radical tradition, thus expanded and also functioned to pressurise the framework of the 2014 programme 'Schizo-Culture: Cracks in the Street' itself; its application of pressure to the systems of thought that defined the 1975 event's understanding of 'avant-garde' amplify its challenge to the framework of the event's 2014 revisitation.

The SPACE exhibition included work by a New York artist-thinker of a younger generation, Rammellzee.[78] The exhibition's expanded schizo-archive featured an enlarged extract from his early 1979 treatise, *Ionic Treatise Gothic Futurism Assassins Knowledge of the Remanipulated Square Point One to 720°*, showing his experimental calligraphic and theoretical work. The notion cited above of a *calligraphy of black chant* raises a temptation to connect these fugitive lineages of Black aesthetics, but it would be a mistake to assume any easy compatibility, resonance or lineage between Rammellzee's work and those artists discussed so far. Rammellzee represents a different approach to aesthetic and theoretical experiment, drawing on a different set of references and a separate artistic milieu than those of Pritchard and Eastman respectively. Through a theorisation of the aesthetic strategies of early hip-hop culture, Rammellzee's treatise advances a historical-theoretical account

75   George E. Lewis, 'Foreword', in Renée Levine Packer and Mary Jane Leach, eds., *Gay Guerrilla: Julius Eastman and His Music* (Rochester, NY: University of Rochester Press, 2015), xi. The terms *mastery of form* and *deformation of mastery* are transposed from Houston A. Baker Jr. Cage's negative and dismissive reaction to Eastman corresponds with what Moten identifies as a 'vast interdisciplinary text representative not only of a problematically positivist conclusion that the avant-garde has been exclusively Euro-American, but of a deeper, perhaps unconscious, formulation of the avant-garde as necessarily not black.' Moten, *In the Break*, 32.

76   Cage, quoted in Morris, 'Schizo-Culture in its Own Voice', 219.

77   Lewis, 'Improvised Music after 1950'.

78   Pritchard (b.1939) was most active during the 1960s and stopped publishing poetry in the early 1970s; he died in 1996. Eastman's (b.1940) earliest known compositions date from the late 1960s; he produced major works through the 1970s and 1980s until his death in 1990. Rammellzee (b.1960) established his practice through the 1980s and 1990s until his death in 2010.

of symbolic warfare, looking back to sixteenth century monks' illuminated manuscripts and projecting forwards into a field of open conflict via a militarised aesthetics of the letter. Describing himself as 'disease machinery working from electromagnetic energy in minute particles of knowledge', his work responds to the 'disease culture called human beings'.

Rammellzee's theoretical elaboration of Wildstyle graffiti invokes a symbolic-machinic aesthetics beyond the limitations of the human body, intensifying the theoretical anti-humanisms of 'Schizo-Culture' through its connection to a tradition of African-American creative expression that owes nothing to the Enlightenment category 'human' – a position that finds one of its clearest expressions in the theoretical constellation of Afro-Futurism, especially in its more ambivalent or 'Afro-pessimist' elaborations.[79] His weaponisation of the letter, developed via the creative strategies of beat culture, resonates with Cage's understanding of 'syntax as the arrangement of the army', but takes a different approach to Cagean formalist (de)composition: 'In a war against symbols which have been wrongly titled the letter is the only thing which can fight. Not a human being, no tree, no nothing, no landscape. Not a boxer. The human body can never be a masterpiece. How many malfunctions does it have daily?'[80] And in particular, Rammellzee's work responds to the total militarisation of everyday life, as seen in 1970s NYC policing strategies – which have specific historical links to the rise of the US prison-industrial complex, as described above.

Despite proximity in place and time, Rammellzee was not part of the 1970s New York milieu gathered in the 'Schizo-Culture' conference and publication, and his work is not typically connected to it. The SPACE exhibition made explicit and expanded upon the possibilities of making such a connection, drawing together a number of threads that were already latent in critical responses to his work. For instance, in a 1980s review of *Beat Bop*, Rammellzee's collaboration with K-Rob and Jean-Michel Basquiat, Greg Tate positions Rammellzee as a 'South Bronx rewrite of *Naked Lunch*', where 'schizzy' is one of the adjectives used by Tate to describe the record.[81] As well as Burroughs, Rammellzee's work resonates with a range of US experimental-antagonist strategies to 'hijack' speech and communication.[82] In theoretical terms there are echoes of a Deleuzo-Guattarian linguistics – understood in terms of regulative and imperative 'order words' – in Rammellzee's feats of conceptual engineering, as well as what Guattari suggests at the 1975 conference as 'a form of writing specific to capitalism'.[83] In my essay for the publication I reference Guattari's describing 'a process of "degeneration of collective arrangements of enunciation … the transmission of information quantified in 'bits.'" He rejects this process – "what

79 See Kodwo Eshun, 'Further Considerations on Afro-Futurism', in CR: *The New Centennial Review* vol.3, no.2 (summer 2003); 287–302. See also Kodwo Eshun, *More Brilliant than the Sun: Adventures in Sonic Fiction* (London: Quartet Books, 1998), and the below note on 'black accelerationism' / 'blacceleration'.

80 Rammellzee, quoted in Edit deAk, 'CULTURE IS THE MOST FERTILIZED SUBSTANCE', *Artforum*, vol.21, no.9, May 1983.

81 See Greg Tate, *Flyboy in the Buttermilk: Essays on Contemporary America* (New York: Simon & Schuster, 1992).

82 See Stricklin, *American Paraliterature and Other Theories to Hijack Communication* – although Rammellzee is not included as part of this study.

83 Guattari, quoted in Morris, 'Schizo-Culture in its Own Voice', 221. For a full account of the functioning of the 'order-word', see Deleuze and Guattari, *A Thousand Plateaus*, chapter 4: 'November 20, 1923: Postulates of Linguistics'.

Documents from the 'schizo-archive': CCRU 'Syzygy' document, with numogram; Rammellzee's 'Iconic Treatise' excerpt; 'Schizo-Culture' flyer

could be called digitalization, putting everything into digits'".[84] Rammellzee's weaponization of the letter thus appears as part of an antagonism specific to the encroachment of (racial) capitalist digitalisation anticipated by this moment in the 1970s.

Rammellzee's work at SPACE operated to destabilise how 'Schizo-Culture' is historically understood and to complexify its possible ramifications – conversely, it brought Rammellzee into relation with an intellectual-creative milieu that resonates in complex ways with his work. Rammellzee's futurist programme, in an echo of certain other aesthetic movements bearing that name, is a contradictory assemblage whose radical assault on the prevailing order contains its own ambivalent and authoritarian tendencies. Its presentation as part of a constellation of schizo-culture represents a speculative historical realignment, looking backwards into the 1970s rather than forwards to the later meeting of hip-hop, science fiction, hermeneutics and avant-garde culture in mid-1980s New York (as articulated in Tate's 1985 essay 'Yo Hermeneutics! Hiphopping Toward Post-structuralism').[85] Such understandings place Rammellzee within a more Derridean literary-theoretical lineage – whereas I would argue that his work resonates more strongly with Deleuzo-Guattarian linguistics – and rather than happening in the 1980s, these elements were already in place in the 1970s, as the Gothic Futurist treatise attests.

As well as the resonances with 'Schizo-Culture's theoretical programme described above, Rammellzee's literary-aesthetic commitments – theoretical-fictional speculations, hermetism/mysticism, valorisation of technology, mathematics and numerology, manifesto-like declarations – open up a space of connection with later schizo-cultural developments in the UK context. In particular, the work of the Cybernetic Cultural Research Unit (CCRU), a para-academic department established at Warwick University in 1994.[86] CCRU represents the splicing of key schizo-cultural texts such as Deleuze-Guattari's *Anti-Oedipus*, Lyotard's *Libidinal Economy* and the work of William Burroughs with cultural phenomena from the 1980s–90s, especially sci-fi cyberpunk fiction, Detroit techno and jungle. It emerged in the UK in the 1990s out of 'the collective pharmaco-socio-sensory-technological adventure of rave and drugs culture, and the concurrent invasion of the home environment by media technologies (VCRs, videogames, computers) and popular investment in dystopian cyberpunk SF, including William Gibson's *Neuromancer* trilogy and the *Terminator*, *Predator* and *Bladerunner* movies'.[87] As well as its roots in the 1970s work of Deleuze-Guattari, Lyotard and Burroughs, it is remarkable how CCRU's machinic performance-theory-fictions are anticipated in Rammellzee: from his anti-humanist theory-fictions, to his wider textual-aesthetic-performative programme, which may also be seen

84   Guattari, quoted in Morris, 'Schizo-Culture in its Own Voice', 221.

85   See Tate, *Flyboy in the Buttermilk*. Rammellzee tends to be associated with the 'hip-hop generation' of the early 1980s, when his work gained prominence, as seen in the recent exhibition curated by Liz Munsell and Greg Tate, 'Writing the Future: Basquiat and the Hip-Hop Generation' at the Museum of Fine Arts, Boston, 2020–21. Whereas 'Schizo-Culture' is historicised in connection to the downtown art and No Wave music scenes.

86   When I encountered Rammellzee's unpublished treatise on Gothic Futurism for the first time in Sylvère Lotringer's papers at the Fales library in New York in 2013, it appeared to me as a CCRU communique, produced in an entirely different context and 15 years before the group even existed.

87   Robin Mackay and Armen Avanessian, *#Accelerate: The Accelerationist Reader* (Cambridge: Urbanomic, 2018); Benjamin Noys, *Malign Velocities: Accelerationism & Capitalism* (Winchester: Zero Books, 2014).

in sonic continuum with CCRU's alliance to rave/jungle culture and the aesthetics of the break. (This may be better described as a discontinuum, with hiphop sampling interrupted by the anti-naturalism of programmed rhythms in Detroit techno and then intensified through jungle's extreme sample manipulations). In this way, Rammellzee's work both enlarges the conceptual framework for *schizo-culture* and complicates the understanding of how the CCRU extended its ideas. Although Rammellzee is not generally acknowledged as a major source of inspiration or progenitor of the CCRU's work, there are some clear connections. In an interview published in the first edition of CCRU's online publication *Abstract Culture* in 1996, Eshun makes brief mention of his work as one of the despotic pioneers of an 'alien', anti-humanist strand of Afro-Futurism; and Eshun's *More Brilliant than the Sun* (1998) remains the key text for this analysis, and for its emphasis on the conceptual content of music and sound (non-literary and non-representational forms). The theoretical project of accelerationism associated with CCRU has been critically dismissed for *inter alia* its nihilistic and crypto-fascistic implications, and its Eurocentrism,[88] but my positioning of Rammellzee in relation to 'Schizo-Culture' and CCRU anticipated more recent discussions of 'black accelerationism' and 'blacceleration'.[89]

At SPACE an enlarged page from Rammellzee's *Treatise* (copied from a manuscript held in the archive of Sylvère Lotringer) took a central position in the 'schizo-archive' presentation shown on the gallery wall.[90] Further pages from the *Treatise* were copied and left in the space among the exhibition's reading materials (which also included texts by the CCRU). In the orbit of Rammellzee on this same wall was a reproduction of the CCRU's iconic 'Decimal Numogram', which was first published on their web platform and appears on the cover of the 2017 *Collected Writings* volume. This was reproduced at the largest size the digital file would allow; a different version with accompanying text, akin to an annotated classroom copy (taken from an online archive of Orphan Drift and CCRU's 1999 joint exhibition 'Syzgzy') appeared lower down on the schizo-archive wall. The CCRU's summary of this diagram, reproduced in the exhibition space, is as follows:

> Pandemonium is the complete system of Lemurian demonism and time sorcery. It consists of two principal components: Numogram (time-map) and Matrix (listing the names, numbers and attributes of the demons). ... The Numogram, or Decimal Labyrinth, is composed of ten zones (numbered 0–9) and their interconnections. These zones are grouped into five pairs (syzygies) by nine-sum twinning [zygonovism]. The arithmetical difference of each syzygy defines a current (or connection to a tractor zone). Currents constitute the primary flows of the numogram.[91]

88   Including by myself, at one of the public discussions at SPACE in 2014.

89   McKenzie Wark, 'Black Accelerationism', *Public Seminar* (27 January 2017),
https://publicseminar.org/2017/01/black-accelerationism/;
Aria Dean, 'Notes on Blacceleration', *e-flux Journal*, (issue 87, December 2017),
https://www.e-flux.com/journal/87/169402/notes-on-blacceleration/.

90   I was preoccupied with this document throughout the planning of the exhibition, and had always intended it to occupy a prominent position in the schizo-archive, and originally imagined reproducing it at a much-increased scale.

91   CCRU, 'Decimal Numogram', available at http://www.ccru.net/declab.htm.
See also CCRU, *Writings 1997–2003* (Falmouth: Urbanomic, 2017).

The page from Rammellzee's Treatise offers a cryptographic invitation to decode the documents of 'Schizo-Culture' that surround it in a connective, diagrammatic way. For instance, through the formal relationships between its highly elaborate and abstract graphology and other handwritten figures and symbols appearing across the exhibition display – on the archive wall in particular, the sharp Xeroxed edges of Rammellzee's complex figures find an echo in the crude jagged lettering seen on the 1978 *Schizo-Culture* flyer, evoking a continuum between disparate late-1970s cultural assemblages: from the deliberate cartoon crudity, speed and violence of 'punk' aesthetics, to the more complex anti-aesthetics of No Wave, to Rammellzee's highly advanced and technical graphic formalisation of hip-hop's military significations. This connection thus worked to destabilise No Wave and punk aesthetics, complicating their association with 'Schizo-Culture' and allowing a complexified understanding of their interrelationship with or destabilisation by the visual, musical and performative practices of Black New York.[92]

Also in close proximity to Rammellzee's and CCRU's respective diagrammatics on the schizo-archive wall was an original flyer publicising the 'Schizo-Culture' conference, with its reproduction of a drawing of 'demonic attack' from a nineteenth century clinical publication on severe hysteria. Given that there is no known video or photographic documentation of the conference, this image provides the dominant visual emblem of the 'Schizo-Culture' conference itself, appearing on both its flyer announcement and its poster. The proximity of these documents on the schizo-archive wall opened up the possibility of understanding CCRU's theorisation of 'cybernetic demonology' as an abstracted reimagining of 'Schizo-Culture's emblem of extreme pathology as demonic possession. This reimagining incorporates the new forms of technological and psychopathological delirium emerging in the 1990s – a moment of deterritorialisation anticipating the emergence of new regimes of control and reterritorialisation based on these very same principles. Where the 'demonic possession' drawing represents the shift between different regimes of knowledge, the sublation of demonology by nineteenth century scientific approaches to psychological phenomena, the CCRU's work represents an anti- or hypermodern recuperation of this very tension: a summoning and affirmation of the pathological and demonic agencies of contemporary techno-scientific regimes.

These presentations of CCRU and Rammellzee reflect a basic move of the exhibition towards a more connective or diagrammatic mode of thinking (see 'Methodology'). Through various registers of sketching, drawing, mapping and diagramming the exhibition aimed to establish multidirectional relationships between heterogenous elements. In proximity to these diagrams were the 'wander lines' of Fernand Deligny, which are based on the repeated spatial patterns created through movement by members of the psychiatric charts' from her publication *Amazon Odyssey*;[93] hand-drawn human figures and symbols in a cryptic annotated arrangement (a diagram of 'Medieval Cell Doctrine' copied from a book, from Sylvère Lotringer's papers); and sketches and diagrams by Deleuze-Guattari

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92   See also Martine Barrat's films made in collaboration with teenagers and young people in South Bronx, which were the focus of a screening and workshop at 'Schizo-Culture'.

93   See Sam McBean, 'Feminist Diagrams', in *Feminist Theory* 22, no. 2 (April 1, 2021): 206–25.

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schizo culture

14-16 november 1975

Columbia University

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Ronald Laing

« *Maybe one day we will no longer understand what madness was ,all about... Artaud will belong to the root of our language, and not to its rupture.* »

Michel Foucault

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From the 'schizo-archive': Original 'Schizo-Culture' flyer / call for contributions

and Paul B. Preçiado, among others. It may be this aspect of the presentation that led some visitors to invent new accounts of works in the show that went beyond historical or factual details.[94] As mentioned earlier, the connections made across the published work as a whole may itself be understood as a diagram in the more specific Deleuze-Guattari sense – where a diagram is not wholly or necessarily visual but is instead about producing abstract machines operating across semiotic, visual, material, virtual registers, with the emphasis on function (rather than form).

94   For instance, a description of Burrough's 1988 painting *Circle* as 'a visual representation of Deleuze's conception of the rhizome which he explains in a video clip besides the painting'. 'Schizo-Culture + Semiotext(e): Then and Now | Atractivoquenobello'.
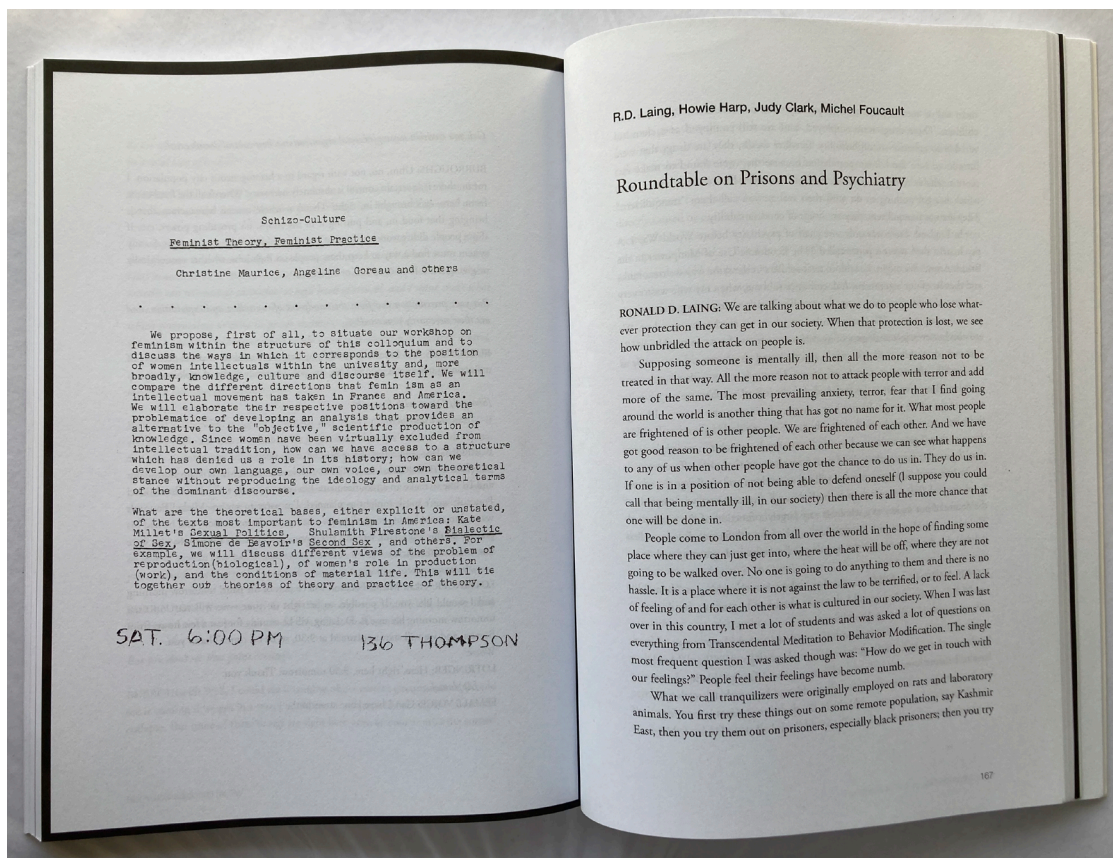
'Schizo-archive' wall, detail;
from *Schizo-Culture: The Event, The Book* (2013)

2: Disciplinary rationalities

> What we call an individual is someone who's afraid of life.
> Sylvère Lotringer, SPACE, 13 December 2014[95]

> The conditions of reality are socially determined,
> and *crazy* is one of the names for a life that falls outside value.
> Hannah Black, 'Crazy in Love', *The New Inquiry*, 4 December 2014[96]

This chapter develops the published work's account of *disciplinary rationalities* – a term connecting the questions of prisons and psychiatry engaged at 'Schizo-Culture' with, *inter alia,* radical approaches to gender, sexuality, 'madness', consciousness and pharmacology, all of which intersect with conditions of race and class. The first part of this chapter addresses 'Schizo-Culture' in relation to the broader context of social movements of the 1960s and 70s, including prisoners' and anti-psychiatry movements. The second part addresses disciplinary rationalities at the level of subject-formation and selfhood, in order to consider the relationship between these political challenges to the disciplinary institutions of the state and myriad modes of non-normative subjectivity. I finish by connecting these considerations with two political articulations in the present: *neurodiversity* and *abolition*.

In the United States by the late 1960s, the many people and groups engaged with these topics coalesced into what was felt to be a broad-ranging social movement, which prompted in turn an escalation of state reaction. While the mid-1970s saw certain continuations of these radical tendencies, it also saw their dissolution and fragmentation. In the *Schizo-Culture* publication I characterise this shift via the accounts of conference participants such as Robert Fine and Mark Poster, who confirm the continuities with 1960s radicalism as well as the 'feeling of things falling apart in '75' – the fragmentation of the movement as a result of internal and external factors.[97] 'Schizo-Culture' was, in part, orientated towards a sense of potentiality within such processes of fragmentation, including the potential for breaking up 'microfascisms' within social movements, which Guattari connected at

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95   Lotringer, panel discussion at SPACE, 13 December 2014.

96   Hannah Black, 'Crazy in Love', *The New Inquiry* (4 December 2014). https://thenewinquiry.com/crazy-in-love/. Black continues: 'The term *schizo-culture* is not meant to refer to the actual disease, which renders people unglamorously confused and incapable of basic self-care, but to the alluring possibility of remixing and transforming the ways we relate to each other. Because of the many years I lived by proxy with schizophrenia, I – stubbornly, untheoretically – dislike its use as an image, even when well meaning. The idea of schizophrenia as an extreme materialization of the pain of our present social form, and therefore as perhaps its overcoming, is hard to accept because it's also the name for a certain kind of real experience.'

97   'Most definitely there was a connection [with late sixties radicalism] I mean, it was different, late sixties radicalism was directly activist, and it was always about doing, you could never say anything without doing it, afterwards or at the same time. Whereas by '75 the activism in New York had pretty much come to an end and the Vietnam war was over so instead of the sort of activism that was true of the sixties, early seventies, you know, things had gone a bit crazy.' Mark Poster, who led a Frankfurt School workshop at Schizo-Culture and is also a member of the Telos collective remembers that 'There was a feeling of things falling apart in '75, it seemed like the movement could not be sustained much longer and was losing a sense of direction and community.' And alongside internal divisions there were increasing attacks from governmental and miscellaneous other forces, such as Lyndon LaRouche's Labor Committee (who accused Foucault of being paid by the CIA) – 'The Larouchites were just nightmares. I used to see them again and again ... They had techniques of kind of like induced madness. They would go and break up meetings, so their job was sort of to destroy the New Left, and destroy solidarity. And it played not a huge role but a very definite role in the fractionating of the US left into a lot of small [groups].' Morris, 'Schizo-Culture in its Own Voice', 212.

the conference with processes of individuation and semiotisation (as explored in the previous chapter).[98] William Burroughs commented at the time: 'I think the "schizo-culture" here is being used in rather a special sense. Not referring rather to clinical schizo-phrenia but to the fact that the culture is divided up into all sorts of classes and groups, etc., and that some of the old lines are breaking down, and that this is a healthy sign.'[99] The 'old lines breaking down' may be read via Deleuze, in an text published under the title 'Politics' in the 1978 Semiotext(e) *Schizo-Culture* issue: 'As individuals and groups, we are made up of lines, lines of very different sorts.[100] In the book I describe this 'breaking down' as simultaneously a process of 'opening up';[101] and in the present chapter I employ the notion of *disciplinary rationalities* to address the intersection between political challenges to the disciplinary institutions of the state and myriad modes of non-normative subjectivi-ty. If the 'old lines' of individual/group formation are understood as the lines established by disciplinary rationalities, *schizo-culture* is precisely concerned with modes of thought and practice that escape, evade, pressurise, undermine, queer, or break down these lines – whether in their institutional forms (prisons, hospitals) or in their corresponding micropolitical, linguistic and subjective arrangements.

The 1975 conference roundtable on prisons and madness – with Foucault, R.D. Laing, Judy Clark, Howie Harp – is one point at which these issues connected at 'Schizo-Culture'. By drawing from philosophical and cultural understandings of 'madness', discussions such as this demonstrate a wider remit than the medicalised and diagnostic approaches that subsequently came to dominate the field of therapeutic care. This includes the advancement of neurotypicality as a 'neutral' framework for regulating forms of life and subjectivity (see below). Against such tendencies, the 1975 roundtable encompassed both 'the politics of madness (as a clinical entity) and madness as a process (à la Artaud).'[102]

The book contextualised 'Schizo-Culture' primarily in relation to movements in the US and France – since these held the most direct connection to participants in the conference. The exhibition project expanded this historical frame by bringing in comparable events and movements in the UK, as a way to develop a recontextualization of the events of 'Schizo-Culture' in the exhibition's context of presentation. At the time my focus was not especially the artistic context in Britain in 1975, and this was not a significant feature of the published work. However, it established a trajectory that has allowed me to return

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98   Guattari, 'Molecular Revolutions and Q&A', 193. 'Microfascisms', deriving from Deleuze-Guattari's account of micro-politics, refers to the 'the fascism in us all, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploits us', as Foucault memorably writes in his preface to the American edition of *Anti-Oedipus*, published in 1977. See Michel Foucault, 'Preface', in Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. Robert Hurley, Mark Seem and Helen R. Lane (Minneapolis, MN: University of Minnesota Press, 1983), xii.

99   William Burroughs Q&A, in *Schizo-Culture*, 161.

100   Translation by Janet Horn. The article is an excerpt from *Dialogues*, Deleuze's 1977 book with Clare Parnet. See Gilles Deleuze and Claire Parnet, *Dialogues*, trans. Hugh Tomlinson, Barbara Habberjam and Eliot Ross Albert (London: Continuum, 2002), 124 ('Whether we are individuals or groups, we are made up of lines and these lines are very varied in nature.').

101   Morris, 'Schizo-Culture in its Own Voice', 222.

102   Morris, 'Schizo-Culture in its Own Voice', 216.

to this in more recent research, via my work in exhibition studies.[103] John Walker writes that 'what was new and significant about art in Britain during the 1970s was its repoliticization and feminization, its attempt to reconnect to society at large ... Radical political artists of the time had three objectives: first, to change art; second, to use that new art to change society; and third, to challenge and transform their relations of production and art world institutions.'[104] What the published work moved me towards, and to subsequently develop, was an approach grounded in *relationality* and a concomitant emphasis on 'outsider' or 'minor' approaches, as explored in this thesis. Although this was not part of the published work, it could have been interesting to consider how these events offer points of resonance or dissonance – for instance, via Félix Guattari's analyses of ecologies and micro- and macro-political formations – and to further displace British anti-psychiatry as a reference point (see below).

Immediately facing the main entrance to 'Cracks in the Street', at the uppermost left corner of the schizo-archive on the facing wall, was a fragment of a poster from the 1967 'Dialectics of Liberation Congress'. This document, taken from the archive of Mary Barnes, was included in the exhibition as a way to register the 1960s–70s context in London but with a legibility that is deliberately impaired.[105] The 'Dialectics of Liberation Congress' was organised by Joseph Berke and a group of anti-psychiatrists associated with Kingsley Hall in London including David Cooper, John Heaton, R.D. Laing, Leon Redler and Paul Senft. The congress set out to 'demystify human violence in all its forms, and the social systems from which it emanates, and to explore new forms of action'; it saw contributions from Allan Ginsberg, Gregory Bateson, Carolee Schneemann, Herbert Marcuse and Stokely Carmichael among many others. Its varied programme of workshops, seminars, readings and performances extended far beyond the main lectures and published proceedings of the congress. It led to the formation of the Anti-University in London in 1968 and was highlighted in such documents of the era as Berke's edited volume *Counter Culture: The Creation of an Alternative Society* (1969) and Jeff Nuttall's *Bomb Culture* (1968).[106]

This context of the late 1960s in the UK, of which 'Dialectics' is emblematic, set up a number of trajectories that would develop in subsequent decades. For example, the early 1970s saw the emergence of a mental health users' movement in Britain, seen for instance

103   This has allowed me to develop a different perspective on the context of the mid-1970s in Britain; for instance via the activities of Artists for Democracy, who formed in London in 1974 to give 'material and cultural support to liberation movements worldwide', and whose activities including solidarity festivals for Chile and Vietnam suggest crossing geographical and ideological trajectories as part of a complex assemblage of artists, cultural workers, trade unionism, and mass movements of anti-imperialist and internationalist solidarity. See David Morris, 'Artists for Democracy and the Vietnam festival (1975)', recording available at https://www.paul-mellon-centre.ac.uk/whats-on/forthcoming/potential-histories.

104   John Walker, *Left Shift: Radical Art in 1970s Britain* (London: I.B. Tauris, 2002), 2–3.

105   SPACE was the host of an exhibition of Mary Barnes's work in 2010–11 focussing primarily on her time at Kingsley Hall, organised by 'Cracks in the Street' co-curator Paul Pieroni. See https://spacestudios.org.uk/events/mary-barnes/.

106   It is interesting to consider the (dis)continuities between the 1960s formulations of 'counter culture' and 'bomb culture' as compared to *schizo-culture*; as Sylvère Lotringer recalls, Foucault's critical assessment of 'Schizo-Culture' was that it was 'the last counterculture conference of the 1960s'. Sylvère Lotringer, 'Introduction to Schizo-Culture', in S. Lotringer and D. Morris, eds., *Schizo-Culture: The Event, The Book* (Los Angeles, California: Semiotext(e), 2013), 22.

in the formation of the Mental Patients Union.[107] The documents immediately adjacent to the poster fragment in the schizo-archive suggested both lineages and discontinuities in relation to the UK context: below it was a copy of *Asylum*, a UK-based 'journal for democratic society' founded in 1986; and to its immediate right was the CCRU's 'demonic numogram' described in the last chapter – the CCRU in the 1990s being a very different model of an experimental para-academic research unit compared to that of the Institute of Phenomenological Studies, the antipsychiatric quasi-institute set up at Kingsley Hall in the mid-60s ahead of 'Dialectics'.

'Dialectics of Liberation' also provides perspective on the intellectual stakes of 'Schizo-Culture', building on the contextualisation in relation to other comparable events in the 2013 book. In my essay for the book I contrast 'Schizo-Culture' with another conference, 'Languages of Criticism and the Sciences of Man', which took place at John Hopkins University in the US in 1966, and which announced 'the structuralist controversy' to an Anglophone audience:[108]

> 'Languages of Criticism…' was a conference that quickly served its purpose, introducing figures from French intellectual life, such as Derrida, Lacan and Barthes, to American academia. It came with a 'controversy' built in, but in announcing the arrival of structuralism – like so many translations into 'theory' – it simultaneously announced its death as a living body of thought. Never really a cohesive intellectual movement to begin with, 'structuralism' in France was hitting a dead end, just as its various mutations were taking off in the States.[109]

'Languages of Criticism…' marks the separation between the French thinkers present at that event, grouped under the notion of 'structuralism', and the largely separate group of thinkers participating in 'Schizo-Culture'.[110] The 1967 'Dialectics of Liberation Congress' is more comparable to 'Schizo-Culture' in bringing an array of radical intellectuals and writers to address a set of shared sociopolitical concerns in a mixed format. But the two events differ sharply in significant respects. The contrast between the two corresponds closely with the intellectual schisms that 'Schizo-Culture' revealed. In my essay in the book I argue that the confrontations enacted at the conference derive from a set of inter-related schisms between different theoretical approaches: between French and German critical traditions, which may be seen more particularly in the encounter between (French) anti-humanism and Anglo-American and Frankfurt School humanism; between Marxist

107   See Nick Crossley, *Contesting Psychiatry: Social Movements in Mental Health, Critical Studies in Health and Society* (Abingdon, Oxfordshire New York, NY: Routledge, 2006). The beginnings of this movement have been traced to 1974 with Eric Erwin Lesley Mitchell, Liz Durkin and Brian Douieb's document 'The Need for a Mental Health Union – Some Proposals' – also known as 'the fish pamphlet' – in the 2000 anthology edited by Ted Curtis, Robert Dellar, Esther Leslie and Ben Watson, *Mad Pride: A Celebration of Mad Culture* (London: Spare Change Books, 2000).

108   See Richard Macksey, Eugenio Donato, and Johns Hopkins University, eds., *The Languages of Criticism and the Sciences of Man: The Structuralist Controversy* (Baltimore: Johns Hopkins Press, 1970).

109   Morris, 'Schizo-Culture in its Own Voice', 205.

110   Foucault is the only figure that might be said to bridge this gap, in the sense that his work was known in the US during the 1960s and he has often been associated with the so-called 'structuralists', albeit most often as an outlier or anomalous figure.

traditions and variant forms of 'post-Marxism' seen in Lyotard, Foucault and Deleuze-Guattari's work during the 70s–80s; between vestiges of the 'old left', followers of the post-1960s New Left and various post-New Left formations organising around issues such as anti-psychiatry, prison abolition and second wave feminism; and within French thought itself, between Foucault and Deleuze, between Lyotard and Deleuze-Guattari, and Foucault's subsequent 'crisis period'.[111] Whereas the 'Dialectics' congress coincided more closely with a Hegelian lineage (Anglo-American, Frankfurt School Marxist, New Left) and 'Schizo-Culture' aligned with the more Nietzschean tendencies found in Francophone anti-humanism, post-Marxism and American artistic practices, tendencies which were also conflicting and divergent within themselves and in open conflict with the more dialectic/Hegelian lineages of the 1960s counterculture.[112]

A display of archival documents close to the entrance of the SPACE exhibition dramatized these dynamics. At the far left, two letters were displayed documenting a 1977 exchange between Sylvère Lotringer and Herbert Marcuse: Sylvère's letter references Marcuse's reply to an invitation to 'Schizo-Culture' in 1975 in which he 'did not quite agree with Félix Guattari and Gilles Deleuze', and invites Marcuse to write a critical appraisal of Deleuze-Guattari's *Anti-Oedipus* for an upcoming edition of Semiotext(e) journal. To this, Marcuse replies: 'To my regret I do not have the time to send you a comment on *Anti-Oedipus* but I may as well tell you that my reaction is negative without qualification.'[113] Marcuse represents a bridge between the New Left and counterculture movements across Europe and the US, which was an explicit focus of his presentation at 'Dialectics of Liberation'.[114] The declined invitation to 'Schizo-Culture' documents a missed encounter – the fact that Marcuse had been invited in the first place indicates the capaciousness with which the idea of *schizo-culture* was being formulated at the time. But the negativity in Marcuse's reply also reflects the difficulty of finding points of connection between these positions, despite a shared set of political concerns around disciplinary institutions such as psychiatry and prisons. This articulates the tension between the legacies of 'Dialectics' and an understanding of *schizo-culture* even in an expanded sense.

The limited legibility of the exhibition's presentation of 'Dialectics' and its intellectual milieu – the missed academic encounter, the torn poster fragment – was therefore a way to both register the radical context of that moment in the UK as well as its discontinuities with 'Schizo-Culture'. This avoided any suggestion of a direct lineage, debt or equivalence between events, while establishing a set of connections with it (even if missed connections, as the Lotringer-Marcuse exchange suggests). This reflects the fact that the exhibition operated by a connective logic, rather than one of inclusion and exclusion – it did not attempt to adjudicate between what could and could not be associated with *schizo-culture*, but to set up relationships and potential new connections. Also relevant here is the fact that the poster fragment was taken from the archive of artist Mary Barnes. Barnes was

111   Morris, 'Schizo-Culture in its Own Voice', 213.

112   See also Peter Osborne, 'Philosophy after theory'.

113   Herbert Marcuse, letter to Sylvère Lotringer, 28 April 1977. Sylvère Lotringer Papers and Semiotext(e) Archive, Fales Library and Special Collections, NYU.

114   See Marcuse, 'Liberation from the Affluent Society', in D. G. Cooper, ed., *The Dialectics of Liberation* (London: Verso, 2015).

'Schizo-archive' vitrine including correspondence between Sylvère Lotringer and Herbert
Marcuse, with William Burroughs paintings above; Mary Barnes, *Head* (date unknown)

a patient at Kingsley Hall in the 1960s and became known for her work as a painter and writer, in particular for her 1971 book *Two Accounts of a Journey Through Madness* co-authored with Joseph Berke; Barnes's artworks were exhibited at the 'Dialectics' conference and at Camden Arts Centre in 1969.[115]
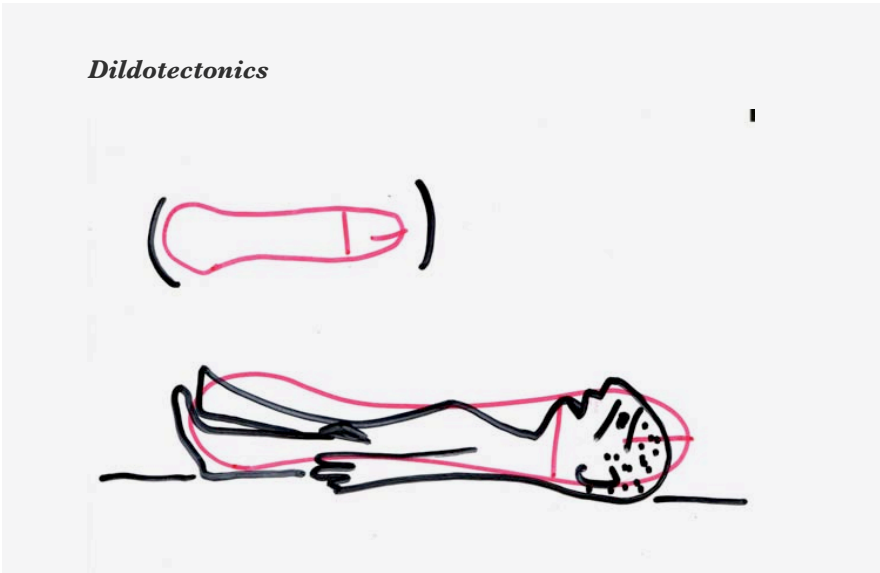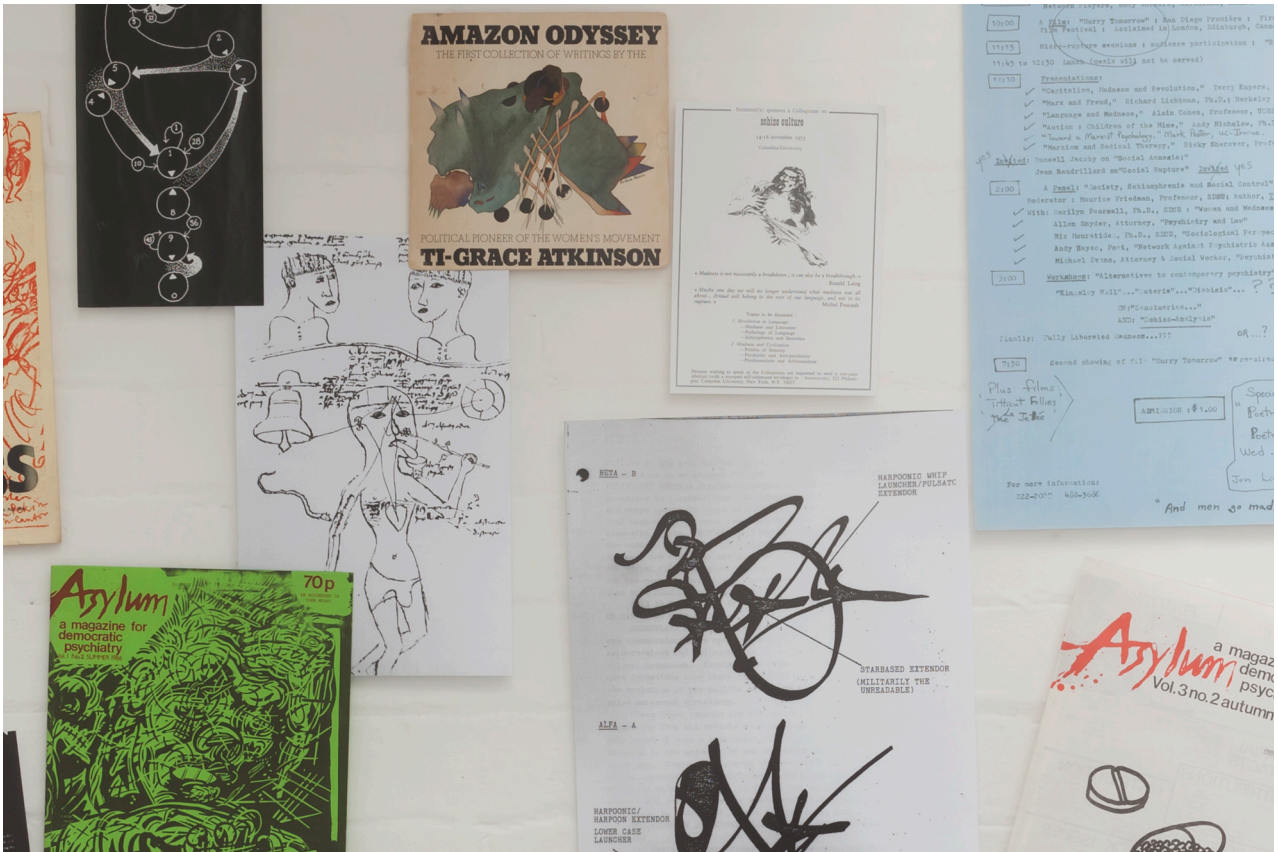
The history of the 'Dialectics' conference was thus fragmented within the SPACE exhibition's archival presentation and refracted via Barnes's work and archive. The exhibition presentation drew from Guattari's critique of the British school of anti-psychiatry associated with Kingsley Hall and 'Dialectics of Liberation', which he saw as falling back into regressive familial patterns and the Oedipal traps of psychoanalysis. His critique of *Two Accounts of a Journey Through Madness* concludes: '[Barnes] is, at bottom, the real analyst of Kingsley Hall. She played to the full all the neurotic mainsprings of the enterprise, the underlying paranoia of the fathers and mothers of Kingsley Hall. Has Mary-the-missionary at least helped the antipsychiatrists clarify the reactionary implications of their psycho-analytical assumptions?'[116] The breakdown of symbolic hierarchies implied by 'Schizo-Culture' also allowed an affirmation of these items from Barnes's artistic and personal archive as a critical expression from the 1960s–70s British historical context within the SPACE exhibition; indeed, one with more potential for connecting that context with a schizo-cultural agenda, compared to the work of Laing, Cooper, et al. (which did not feature in the exhibition). This effectively took Guattari at his word in his ironic identification of Barnes as the 'real analyst of Kingsley Hall' – a counter-positioning that also corresponded with the exhibition's prioritisation of artistic practice as a mode of thought.

It is worth being more specific about the intent of the curatorial manoeuvre here: it is less about connecting the exhibition project with the total *oeuvre* of Barnes than it is about establishing a different chain of possibilities for associative thinking within the exhibition, rearranging hierarchies between, for instance, patient/analyst, 'madwoman'/artist, or knowledge/pathology, and implying different modes of creativity and criticality. The art work by Barnes featured in the exhibition – *Head* (date unknown) – is not typical of her practice, which tended towards expressive oil paintings, often with religious themes. *Head* is a modest sculptural work that was chosen over other more iconic examples of Barnes's practice for its potential to more subtly register resonances and discontinuities with the UK 1960s context. *Head* evoked theoretical concerns with the body and headless-ness with many potential connections to schizo-cultural thinking; and compared to more typical instances of Barnes's practice, *Head* set up a more suggestive relationship with other elements of the show – for instance, William Burroughs's paintings, Sidsel Meineche Hansen's work, the work of Fernand Deligny, and various drawings and images featured in the schizo-archive.

These elements in the exhibition thus offered a schizo-cultural way to connect the historical context of 'Schizo-Culture' to developments in the UK. These elements also played

115   See Adrian Chapman, '"May All Be Shattered into God": Mary Barnes and Her Journey through Madness in Kingsley Hall', *Journal of Medical Humanities* 41, no. 2 (June 2020): 207–28.

116   Guattari, 'Mary Barnes' Trip' (trans. Ruth Ohayon), *Semiotext(e): Anti-Oedipus: From Psychoanalysis to Schizopolitics*, vol.2, no.3, 1977, 71; reprinted in Guattari, *Chaosophy: Texts and Interviews 1972–1977*, Lotringer ed. (Los Angeles, CA: Semiotext(e), 2009), 129–40.

AMAZON ODYSSEY

THE FIRST COLLECTION OF WRITINGS BY THE

POLITICAL PIONEER OF THE WOMEN'S MOVEMENT

TI-GRACE ATKINSON

Asylum
a magazine for democratic psychiatry

70 p

Asylum
a magazine for democratic psychiatry
Vol. 3 no. 2 autumn

Dildotectonics

'Schizo-archive' wall, details

into the instability of categories that the exhibition tried to encourage, bringing it into relation with other works produced from different kinds of 'outside' position and expressions of non-normative subjectivities. It is to this that I will address the second half of the present chapter.
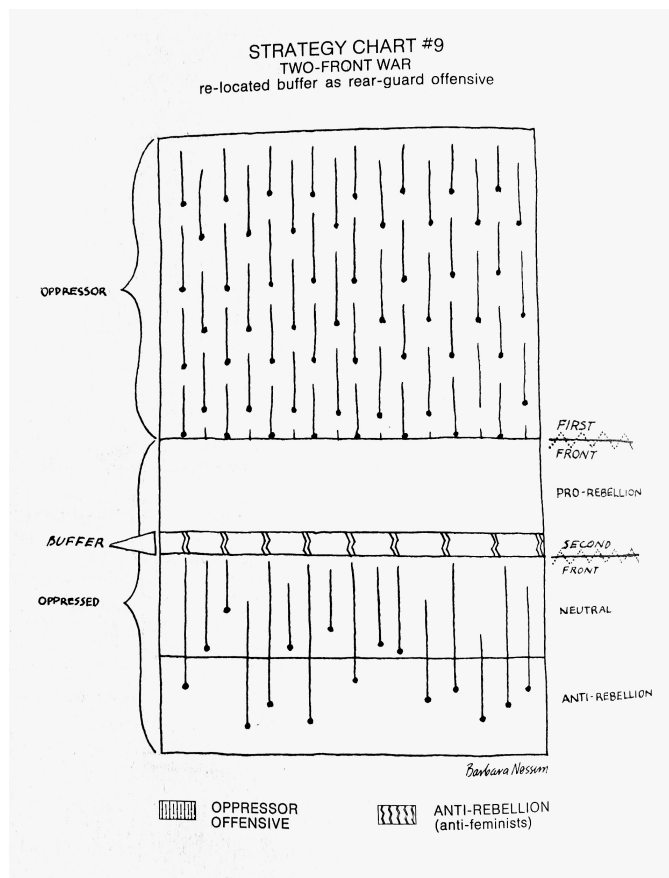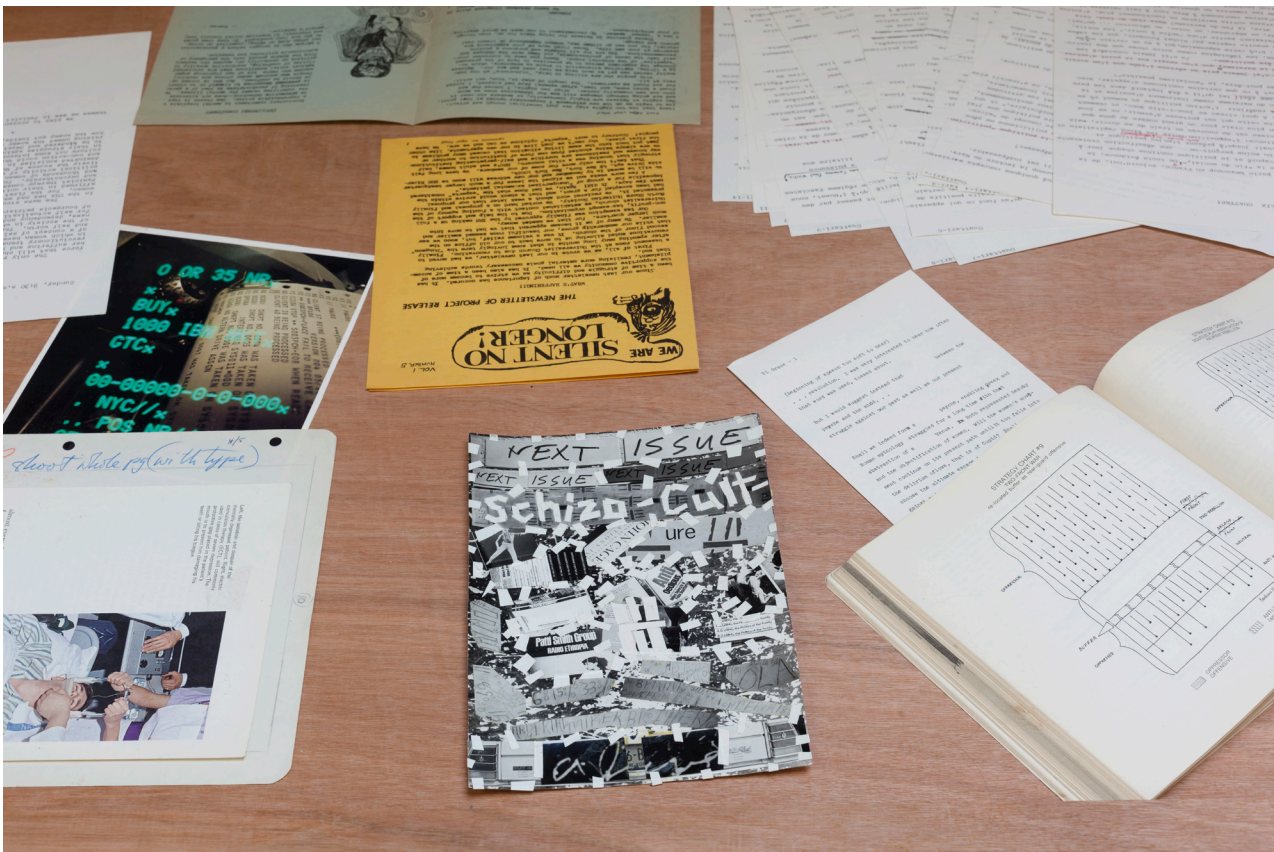
View of 'schizo-archive' vitrine; one of Ti Grace Atkinson's 'strategy charts'

As outlined above, the challenge to disciplinary institutions is inseparable from the project of breaking down 'old lines' at the level of subjectivity, and such 'breakdowns' may open a space for forms of self-fashioning, self-destruction and/or self-creation. It is to the latter processes that I now turn. In the book and exhibition 'Schizo-Culture's dual processes of 'breaking down' and 'opening up' were put in the context of 1960s–70s experiments in subjectivity, which were intimately connected with political militancy and revolutionary violence. As I describe in my essay, Ti-Grace Atkinson introduces parallel modes of individualised self-destruction (both as a reaction to gender-based oppression and as a means to break through gender's limitations):

> The two-part essay 'Declaration of War/ Metaphysical Cannibalism' (1969) provides something of a mission statement: towards, amongst other things, a nonbiological class-based analysis of gender, and tactical steps for its eventual destruction/transcendence. … At Schizo-Culture she asked 'Can you imagine a public debate held with several hundred people discussing whether or not indeed we should use violence as a tactic? This event speaks for itself. An oppressed people depends much upon surprise as a weapon.' The second part of Atkinson's introduction of radical feminism, following her 'Declaration of War,' was 'Metaphysical Cannibalism.' As she explained, this means 'to eat one's own kind, especially that aspect considered most potent to the victim whilst alive – its constructive imagination.' This is the basis for Atkinson's theory of oppression, and her projected unpublished 'dream book' *Women and Oppression*. Her account of the pathology of oppression is based on a 'dilemma at the heart of being'; the oppressor attempts to resolve this dilemma at the expense of others, seeking power and venting frustration; whereas the oppressed attempts to resolve it via self-destruction, insanity, or other 'mental escapes.'[117]

The distance between how these latter dynamics played out between the mid-1960s and the mid-1970s, as reflected in Atkinson's analysis and in the wider feminist and anti-psychiatry movements, and how these energies came to be redirected and mediated through self-destructive, therapeutic and medical-pharmaceutical means in subsequent decades, was addressed in the publication and exhibition in various ways (where self-transformative treatments may be understood as a different kind of 'self-destruction'). Quoted in my essay for the 2013 publication, writer and psychotherapist Irene Javors describes 'the "organized chaos and overblown male egos competing with each other" that characterized the main part of the conference'; and the essay and publication highlight the workshop programme of the conference as a space where some of the best discussion took place, by reproducing archival materials and a transcript from the workshops.[118] The artist commissions for 'Cracks in the Street' were in part a response to the gender dynamics of the original conference – commissioning predominantly female-identified artists was an explicit part of the planning. My essay highlights the importance of the work of Atkinson in the context of the radical feminist movement in the United States at that time, and the exhibition

117   Morris, 'Schizo-Culture in its Own Voice', 220.

118   Morris, 'Schizo-Culture in its Own Voice', 216.

included her 1974 publication *Amazon Odyssey* and examples of her tactical and strategy charts, which have been more recently rediscovered as part of an analysis of the 'feminist diagrammatic imaginary'.[119]

The exhibition also included various documents related to electro-convulsive therapy, behavioural modification techniques and 'mind control', which were particular concerns of the 'Schizo-Culture' conference and publication.[120] This must also be understood in the context of the unprecedented intensity of governmental violence and infiltration that the radical movements of the 1960s gave rise to; in my essay I highlight that the processes of 'self-destruction' and 'breaking down' described here cannot be separated from the wider context of targeted state violence and, for example, the many instances of disappearance, incarceration and suicide that faced those involved in the women's movement in subsequent decades.[121] The book and exhibition registered these dynamics, while also connecting them with understandings of 'self destruction' in a more constructive or speculative sense – as articulated by many of the thinkers involved in 'Schizo-Culture' – as a means of escaping the rigid confines of dominant forms individualised, rationalist subjectivity and selfhood, and moving towards more collective, less atomised modes of being; as a way of *becoming multiple*.[122]

In various ways the published work reflected this theoretical position (see Methodology). It also registered the ambivalence and violence of the 1970s context, as a means to explore its (dis)continuities with the present – 'the mass intervention of depression as a political and economic tool for depressing the aspirations, the ambitions and the projections of entire generations', where 'authoritarianism and its inverse populism functions to capture and depress entire generations'.[123] Vivienne Dick's film *She Had Her Gun All Ready* tracks a charged interaction between its two female protagonists across the landscape of 1970s New York, ending in a mutual confrontation. The monitor opposite showed a highly ambiguous and violent scenario in Lotringer's *Doing Crime*. In one of the vitrines across the exhibition, an unlabelled photograph of Ulrike Meinhof in police custody was placed alongside archival documents from Semiotext(e)'s history and photographs from the New York No Wave scene. The formal relationships between these photographic images identify a number of political-aesthetic resonances and parallels: connecting, *inter alia*, the aesthetics of rock music photography, 'icons' and hero worship; the commodification

119   McBean, 'Feminist Diagrams'.

120   ECT is sometimes understood as a means of dissolving a patient's personality so that it can be reconstructed; the publication includes, for instance, Eddie Griffin's article 'Breaking Men's Minds: Behavior Control and Human Experimentation at the Federal Prison in Marion' – Griffin was one of the organisers of the 1976 hunger strike at Marion prison in Illinois to end these behaviour control techniques.

121   Morris, 'Schizo-Culture in its Own Voice', 220.

122   As articulated by Deleuze-Guattari as well as connecting with, for instance, what Edouard Glissant terms 'consent à n'être plus un seul' / 'consent not to be a single being' or Denise Ferreira da Silva's notion of 'difference without separability'. See Manthia Diawara 'Conversation with Édouard Glissant aboard the Queen Mary II (August 2009)' (trans. Christopher Winks), in *Afro Modern: Journeys Through the Black Atlantic* (Liverpool: Tate Liverpool, 2010), 58–63 – the phrase provides the overarching title for Fred Moten's critical-theoretical trilogy of books published in 2017–18; and Denise Ferreira da Silva, 'On Difference Without Separability', 32a São Paulo Art Biennial: Incerteza viva (São Paulo: Fundação Bienal de São Paulo, 2016).

123   Eshun, presentation/tour at SPACE, 13 December 2014.

of revolutionary activity; no wave/punk aesthetics of nihilism, 'creative destruction' and violence. The same photo of Meinhof, who died in custody in 1976 following her involvement in the actions of the Red Army Faction (the circumstances of her death are contested) was featured in the 1978 *Schizo-Culture* journal issue to accompany her text 'Armed Anti-Imperialist Struggle (and the Defensive Position of the Counterrevolution in its Psychologic Warfare Against the People)'. The same vitrine included galley proofs of pages from the 1978 Schizo-Culture edition of *Semiotext(e)* journal showing a transcript of 'Teenage Lobotomy' by the Ramones and an illustration by John Holmstrom imagining such a manoeuvre, the grinning doctor pulling the brain from his grinning patient, a visualisation of the cartoon violence and comic nihilism that animate punk. This was juxtaposed with an article clipped from the *New York Times* about the Uraguayan guerrilla movement Tupamaros' assassination of Daniel Mitrione, a US government advisor who pioneered torture techniques against detainees including electric shocks, chemicals and psychological techniques; and an image of Boris Policeband, a No Wave performer who played experimental concerts using police radio transmissions and amplified violin, projected through a police loudhailer.

Above this vitrine image hung William Burrough's *Shot Sheriff (black eyes)* (1989), a loosely figurative painting that has been shot with a firearm, a signature technique in Burroughs's paintings – the bullet holes coincide with the eyes of the depicted 'sheriff'. This was displayed on the opposite wall to the video monitors showing Dick's films, alongside which was an image of a masked figure, possibly female, aiming a firearm at the viewer and across the exhibition space, her gun pointed directly towards *Shot Sheriff* – the females and anonymous figures with guns facing off across the space at this shot-up figure of authority.

New artistic commissions were another way the exhibition reformulated the ambivalent trajectories from the mid-1970s. My starting point to elaborate this will be the work of Sidsel Meineche Hansen. Her contributions to 'Cracks in the Street' addressed the politics of desire and subjectivity from a feminist standpoint, offering a means to understand the 1960s–70s movements in light of contemporary neoliberal therapeutic and pharmaceutical regimes. Her contribution consisted of an event as part of the public programme, a work on paper in the exhibition, and a publication. The event screened her film *Seroquel®* (2014), named after the antipsychotic drug produced by UK pharmaceutical giant AstraZeneca, which 'was made in an attempt to look closer at the way the pharmaceutical industry expand their market though increasing prescriptions and how this development could be thought of as an "emotional-industrial complex", that allows capitalism to enter our relationship to our selves.'[124] *Seroquel®*'s employment of techniques and aesthetics of pharmaceutical advertising, instructional videos and infomercials resonates with 1970s-era adverts for psychoactive medications Dalmane and Navane, which we'd been discussing and looking at during the development of the exhibition – these

124   David Morris and Sidsel Meineche Hansen, 'Schizo Culture and nervousness: A conversation between David Morris and Sidsel Meineche Hansen', 2014. The screening was followed by a wide-ranging conversation with Josefine Wikström that explored feminisms and gendered subjectivity in relation to pharmacology, self-creation/destruction and performance, and referenced Paul B. Preçiado's documentation of his use of testosterone in his book *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* as a way to break the binarism of gender, alongside the work of figures including Ti-Grace Atkinson and Andrea Fraser and the V-Girls.

Sidsel Meineche Hansen's *Methylene Blue Diluted by Female Ejaculation* (2014) and stills from
Seroquel™ (2014)

pharmaceuticals adverts were included as part of the schizo-archive at SPACE (as provided by the Semiotext(e) archive at Fales, NYU; taken from the original proof documents for the 1978 *Schizo-Culture* journal).

Meineche Hansen's work produced for the 'Cracks in the Street' exhibition, *Methylene Blue Diluted by Female Ejaculation*, was described by the artist as 'a material diagram of a feminist position'.[125] During the course of a number of conversations during the development of the exhibition we looked together at various documents from the archive of 'Schizo-Culture' and discussed the work of figures such as Ti-Grace Atkinson, Paul B. Preçiado and Sylvère Lotringer on sexual, medical, technological and pharmaceutical regimes of power. In the printed conversation I suggest *Methylene Blue...* as a 'material-subjective markmarking' in relation to feminist notions of the body and subjectivity as material, and in relation to Meineche Hansen's work more widely, including her 2011 series of seminars *Towards a Physiological Novel* that led towards her notion of 'nervousness as a form of institutional critique', and her woodcut prints that reference an array of chemical, medical and other disciplinary regimes of subjectivity.[126] Meineche Hansen's *Methylene Blue* publication was not realised, but a written conversation between the artist and myself was included as part of the reading materials within the exhibition, presented as an in-progress document for the forthcoming publication.

Meineche Hansen's work also offers a way to elaborate the density of possible connections that the exhibition project sought to open up. I will here outline some of these, as a demonstration of the connective and diagrammatic methodology used across exhibition and book. For instance, iconic No Wave artist Lydia Lunch, who narrates Meineche Hansen's *Seroquel®* film, is also the star of renowned No Wave filmmaker Vivienne Dick 1978 film *She Had Her Gun All Ready*, which we selected to show on a monitor in the SPACE exhibition. Vivienne Dick was another of the artists commissioned to make an original contribution to the 'Cracks in the Street', and as part of the public programme she gave an audio-visual presentation and DJ set that explored No Wave in New York in the late 1970s, including her own collaborations with Lunch. Meineche Hansen's work also resonates aesthetically and conceptually with the work of Mary Barnes – at the same time as 'Cracks in the Street' Meineche Hansen's solo exhibition 'INSIDER' was open at London's Cubitt Gallery, and the problematics of the notion of 'outsider art' and various modes of 'outsider' and 'insider' practice were among its concerns.[127] As she wrote in another text published that year, '[r]ather than considering preexisting notions attached to outsider art', this work was directed towards 'understanding an art practice that dealt directly with the (psychiatric)

125   Morris and Meineche Hansen, 'Schizo Culture and nervousness: A conversation between David Morris and Sidsel Meineche Hansen'.

126   These woodblock prints, such as *O.C.D.C.B.T.O.D* (2014), were included in the Institute of Contemporary Arts's 2019 exhibition 'I, I, I, I, I, I, I, Kathy Acker' immediately above a set of headphones containing Sylvère's 1975 introduction to the 'Schizo-Culture' conference (*Methylene Blue...* was also included elsewhere in the sam exhibition), which reflects the shared importance of and resonance with Acker's work across these projects – photocopies of Acker's diagrammatic texts were included as part of the reading materials for 'Cracks in the Street'.

127   See Helena Vilalta, 'Hacking the Self: Sidsel Meineche Hansen's "INSIDER"', *The Moving Image Review & Art Journal (MIRAJ)* 4, no. 1 (1 December 2015): 278–85.

institution, from the inside.'[128] And as noted above, formal resonances may also be detected between Barnes's *Head*, various works by Meineche Hansen, and William Burroughs's paintings included in the exhibition, *Shot Sheriff (black eyes)* (1989) and *Circle* (1988), and other anonymous drawings and images included in the schizo-archive.

The expanded schizo-archive in the exhibition included diagrams and texts by Paul B. Preçiado from his 2000 *Countersexual Manifesto* (published in English in 2018), which was a key reference for Meineche Hansen's work as described above, and which connect the concerns of Semiotext(e) as they evolved after 'Schizo-Culture' to contemporary theoretical approaches to gender and queer and trans* sexualities. Like Sylvère Lotringer's *Overexposed: Perverting Perversions* (1987), Preçiado's exploration of the chemical production of gender, desire and subjectivity in *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (2013) may be understood as a critical elaboration of Foucault's *History of Sexuality* project – indeed, both books were marketed as such – and complicates the exhibition's critical perspective on the gender dynamics of 'Schizo-Culture'. These explorations of desire and power via disciplinary regimes of sexuality and pharmacology connect with the films of Lotringer, which were included in the exhibition (and whose practice also connects with the expanded notion of 'outsider' practice that I address in the next chapter).[129] The exhibition also included materials and ephemera relating to the 1981 Semiotext(e) special issue *Polysexuality*, edited by 'Schizo-Culture' participant François Peraldi (the edition was originally conceived as an issue on homosexuality but then took a more expanded approach as 'the encyclopedia sexualis of a continent that is still emerging') and its 1980 large-print newspaper *Loving Boys*, designed by Joseph Kosuth, which explored sexual politics from queer, feminist and intergenerational perspectives.[130]

P. Staff's performance/reading as part of the exhibition programme picked up these questions of pharmaceutical self-fashioning, biopower and sexual politics in a different register.[131] Their work was informed by histories of experimental drug usage in the context

128   Sidsel Meineche Hansen, 'Insider Art', in *j'ai froid*, Paris: castillo/corrales, 2014, 4.

129   The exhibition showed three of Lotringer's films from the 1980s, each of which connect with the notion of disciplinary rationalities. *Doing Crime* (1983) shows a convenience store robbery and murder, shot on CCTV with disturbing realism. *Too Sensitive to Touch* (1981), a collaboration with Michael Oblowitz, described as a 'Lacanian rock-video documentary on sex in the 1950s, using archival footage of Sex Ed classes and of scientific, pharmaceutical, and social experiments'. *Violent Femmes* (1998), which was edited in 1998 but draws from interview footage shot by Lotringer during the 1980s, follows a dialogue between Catherine Robbe-Grillet and Mlle Victoire, who discuss their work as dominatrixes in Paris and New York respectively. In different ways these works may be understood as filmic studies for or elaborations of Lotringer's book *Overexposed: Perverting Perversions* (1988), which explores 'the administration of deviant desire in specialized clinics that documents the way our postmodern society exposes sexuality to the point of overexposure', employing an experimental interview-based process to explore practices, technologies and discourses of sexual behaviour in the US and its institutional, medical and behavioural-therapeutic regulation. Lotringer's collages and videos featured alongside visual and film works by his Semiotext(e) co-editors Chris Kraus and Hedi el Kholti; see next chapter.

130   *Loving Boys*, which featured interviews with Kate Millet, Michel Foucault, Guy Hocquenghem, Mark Blasius, Sylvère Lotringer, David Thorstad and Mark Moffet, picked up live debates in France over the legislation of sexuality and consent that saw interventions by figures such as Deleuze, Guattari, Foucault and Hocquenghem during the 1970s (see, for instance, Michel Foucault and Alan Sheridan, *Politics, Philosophy, Culture: Interviews and Other Writings 1977 - 1984*, ed. Lawrence D. Kritzman, Paperback, l. publ. 1988 (New York, NY: Routledge, 1990), 271).

131   For instance, *Weed Killer* (2017) explores the intersection of chemotherapy drugs, hormones and gendered subjectivity; or their 2019–20 exhibition 'On Venus' 'exploring structural violence, registers of harm and the syncretic effects of acid, blood and hormones'. Chris Kraus and Semiotext(e)'s Native Agents series, edited by Kraus, is a formative reference/

of the HIV/AIDS crisis; contemporary techniques of 'hacking' over-the-counter drugs for trans* people; 'illegitimate' uses of drugs by specific communities marginalised from healthcare systems and denied access to 'legitimate' drugs or care; and the circulation of these practices and knowledges. The reading was based on a script drawn from the messages posted on online user communities of trans* people in the UK, exploring the creative use of prescription and over-the-counter medication by those excluded from mainstream healthcare: 'At some times the testimonials of drug routines seems like a strange linguistic ritual; maybe a mnemonic, or an odd palindromic incantation. At other times they seem like sworn affidavit to an unknown committee.'[132] Staff's contribution connected the exhibition's concerns with biopower, subject-formation and disciplinary regimes with everyday community-based practices of care – and with a particular connection to communities in the UK, from where the script was drawn.

Through archival documents, artworks, publications, artefacts and other media, then, the published work presented a range and density of materials to maximise the possibility of constructing new relationships between them. In this chapter I have described how the combination of particular constellations of elements in the exhibition project interact with and recontextualise arguments of the book: how this elaborated on the (dis)continuities between 'Schizo-Culture' and a comparable moment in the UK (with 'Dialectics of Liberation' as its emblem); how a counter-reading may develop certain continuities via an artist on the margins of those events (Mary Barnes); how these understandings may be elaborated and extended through the work of contemporary artists commissioned for the exhibition project. Above all, I have tried to indicate how these relationships between apparently singular elements should be understood as an expression of a wider density of connections, associations, artefacts and references across the exhibition and publication. Rather than the singular examples mentioned above (in the interests of constructing a linear reading of the published work) it is the arrangement of elements that I wish to emphasise, elements that construct a particular analysis of disciplinary rationalities as they were articulated in the mid-1970s New York and the multiple ways in which these ideas may be used and extended in the present. I will finish by outlining two ways the present chapter's account of *disciplinary rationalities* could conjoin with particular contemporary political formations.

The first is where *disciplinary rationality* intersects with the concept of the *neurotypical* – as that which limits and suppresses the non-normative or *neurodiverse*. This latter concept emerged in the context of autism advocacy and the neurodiversity movement in the 1990s–2000s, highlighting 'the infinite variation in neurocognitive functioning within our species' in rejection of the idea that there is a single 'healthy' or 'normal' type of mind or brain (which neurodiversity scholars compare to the idea that there any one 'normal' ethnicity, gender or culture). As Nick Walker writes, the 'social dynamics that manifest in regard to neurodiversity are similar to the social dynamics that manifest in regard to

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influence for Staff's work. See https://www.serpentinegalleries.org/whats-on/patrick-staff-venus/; http://thirdrailquarterly.org/patrick-staff/; https://www.norwichoutpost.org/programme/feelings-are-shit-the-real-trick-is-to-disappear).

132   Lemmey, 'Live Coverage: Huw Lemmey on "A Weekend of Schizo-Culture" at SPACE, London 13–14 Dec'.

other forms of human diversity (e.g., diversity of ethnicity, gender, or culture). These dynamics include the dynamics of social power inequalities, and also the dynamics by which diversity, when embraced, acts as a source of creative potential.'[133] Walker, for instance, has developed the concept of *neuroqueer* as a practice of queering one's performance of identity through the expression of one's neurodivergence; and Erin Manning's theorisation of 'the minor gesture' connects neurodiversity to the lineage of Black fugitive thought, as that which 'always ultimately exceeds capture'.[134] The notion of *schizo-culture* suggests productive directions for thinking beyond neurodiversity as delimited by neo-liberal subject-formation.[135]

The second direction I will briefly sketch is that of *abolition*. As analysed in the previous chapter, 'Schizo-Culture' addressed itself to prisons and madness and coincided with the rapid growth of the prison-industrial complex. The published work in 2013–14 coincided with the emergence of the movement for Black lives in the United States and across the world, and the writing of the present thesis has coincided with its resurgence in the aftermath of George Floyd's murder. This has seen the political demand for abolition articulated with a renewed power and urgency, alongside powerful collective expressions of the 'abolitionist imaginary'.[136] This analysis draws on a lineage of radical feminist queer trans Black thought, and sharply identifies the continuities between capitalism, slavery and incarceration, and their disciplinary logics. Contemporary abolitionism's horizons are expansive, grounded in a critique of racialised policing and prisons as a way to address the transformation of 'life as we know it'.[137] The workshop by Empty Cages Collective at SPACE in 2014, 'Prison Abolition and Mental Health Struggles', intimates something of this, presenting a vision of a prison-free world in terms of: cultures of care, safety and accountability; access to healthcare; supporting emotional health and healing; access to healthy food; freedom of movement; anti-oppressive cultures that nourish diversity; educational alternatives; access to housing; and healthy ecosystems.[138] These resonate with more recent work connecting abolitionist demands with environmental justice and what Ruth Wilson Gilmore has termed 'the question of how the entire livingness of this planet is so imperilled'; and with UK-based organising towards abolitionist futures.[139] Such abolitionist imaginaries depart from what Angela Davis describes as the necessity

133   Nick Walker, 'Neurodiversity: Some Basic Terms and Definitions' (2014), https://neuroqueer.com/neurodiversity-terms-and-definitions/, included in her collection *Neuroqueer Heresies: Notes on the Neurodiversity Paradigm, Autistic Empowerment, and Postnormal Possibilities* (Fort Worth, TX: Autonomous Press, 2021).

134   See Walker, *Neuroqueer Heresies*; and Erin Manning, *The Minor Gesture* (Durham: Duke University Press, 2016), 4: 'Neurotypicality, Fred Moten suggests, is another name for antiblackness. The neurotypical stages the encounter with life in such a way as to exclude what cannot fit within its order, and blackness, or what Moten describes as "black sociality," always ultimately exceeds capture.'

135   See Katherine Runswick-Cole, '"Us" and "them": the limits and possibilities of a "politics of neurodiversity" in neoliberal times', *Disability & Society* (vol.29, no.7, 2014): 1117–1129.

136   See Saidiya Hartman interviewed for *Artforum*, 14 July 2020, https://www.artforum.com/interviews/saidiya-hartman-83579.

137   Black, 'Crazy in Love'.

138   Empty Cages Collective, 'Prison Abolition & Mental Health Struggles', presentation/workshop at SPACE, 13 December 2014.

139   Paul Gilroy in conversation with Ruth Wilson Gilmore, 7 June 2020, https://www.ucl.ac.uk/racism-racialisation/transcript-conversation-ruth-wilson-gilmore; 'Abolitionist Futures is a collaboration of community organisers and activists in Britain and Ireland who are working together to build a future without prisons, police and punishment', see https://abolitionistfutures.com. See also the 2020 programme 'Revolution is not a one-time event' (which addressed

'to imagine a constellation of alternative strategies and institutions, with the ultimate aim of removing the prison from the social and ideological landscapes of our society'.[140] As such, abolition brings forth what Saidiya Hartman describes as a 'remaking [of] the terms of sociality' – the potential and necessity to remake the entire social order.[141] It is an open question to what extent *schizo-culture* may connect to these overlapping concerns with disciplinary regimes and their undoing.

feminist abolitionist futures and the poetics of abolition), https://silverpress.org/blogs/news/revolution-is-not-a-one-time-event-videos.

140 Angela Davis, *Are Prisons Obsolete?* (New York: Seven Stories Press, 2003), 107. The quotation was also part of Empty Cages Collective's presentation at SPACE.

141 Hartman interviewed for *Artforum*, *op. cit.*. 'Black intimacy has been shaped by the anomalous social formation produced by slavery, by involuntary servitude, by capitalist extraction, and by antiblackness and yet exceeds these conditions. The intimate realm is an extension of the social world – it is inseparable from the social world – so to create other networks of love and affiliation, to nurture a promiscuous sociality vast enough to embrace strangers, is to be involved in the work of challenging and remaking the terms of sociality.'

3: Institutional analyses

> Essentially, London is one big psychiatric unit... If you like, it's a concentra-
> tion of resources. A city is a psychiatric unit. And for me, when I got locked
> up it was like realising 'what the hell – I'm on a prison ship, that doesn't
> move, and it's called London'!
>
> Participant in 'Prison Abolition & Mental Health Struggles' workshop, SPACE, 2014

> Accelerated superstitions have very real consequences.
>
> 0rphan Drift[142]

At the time of the published work, I had recently begun working at a small art organisation contained within a larger conglomerated arts university. The campus on which I work is part of a celebrated example of 'quasi-public space' on land owned and developed by a private investment group, King's Cross Central Limited Partnership.[143] This group includes Argent, the UK property developer that has played a central role in the area's planning and redevelopment; AustralianSuper, an Australian superannuation/pension fund; and Hermes Investment Management on behalf of the BT Pension Scheme. At the time of writing, I meet with my students most weeks in the LVMH (Louis Vuitton Moët Hennessey) lecture theatre, accessed via the 'TRENDY GROUP street'.[144] My understanding of contemporary institutionality, the focus of the present chapter, has been developed through my experiences of working within this institution.

My analysis here and in part I ('Information and outside') draws upon Félix Guattari's work on institutions.[145] I have explored already how certain confrontations at 'Schizo-Culture' enacted critical tensions within the institutional circumstances in which it took place. Guattari's interventions at the conference are notable in this regard, motivated by the idea that the conference's academic protocols were at odds with a core orientation of the conference, producing 'an impossible, truly awful arrangement from the vantage point of desire'.[146] His critique took the form of practical interventions – for instance, breaking up the panel he had been invited to chair, as a way to break with this particular model of 'semiotic subjugation'.[147] Within the framework established at the conference – which foregrounds theoretical work as an active practice – the 2013 *Schizo-Culture* publication was able to analyse Guattari's intervention as a key contribution to the conference for

142 See https://www.0rphandriftarchive.com/neo-future/shadow-operators/.

143 'A new phenomenon is emerging in London: quasi-public spaces. These are open spaces that look and feel like public spaces, open to all; however, they are in fact private spaces that are only conditionally made available to the public. Hence the other common usage coined with respect to New York: "Privately owned public space"'. Andy Pratt, 'The Rise of the Quasi-Public Space and Its Consequences for Cities and Culture', *Palgrave Communications* 3, no. 1 (December 2017): 36.

144 See https://www.lvmh.com/news-documents/news/lvmh-and-central-st-martins-strengthen-their-partnership/ and http://www.trendy-global.com/a/article/news/n/treedy_group_street.shtml.

145 See Guattari, *Psychoanalysis and Transversality*; Genosko, *Félix Guattari: An Aberrant Introduction*; Goffey, 'Guattari and Transversality'. See also part I.

146 Guattari, 'Molecular Revolutions and Q&A', 188. Accounts of Guattari's breaking up the panel he was invited to chair are given by Sylvère's essay and my own.

147 Guattari, 'Molecular Revolutions and Q&A', 189–90.

acting as an 'analyser' of the institutional conditions of 'Schizo-Culture' itself.[148] These insights have also informed and been developed in my subsequent research on group dynamics, institutional histories and experimental and artist-led initiatives.[149]

As I have discussed, a guiding idea of *schizo-culture* is that theory is a practice established as part of a live process among multiple actors. In the first chapter of this thesis I extend my 2013 argument about the conference going beyond academic 'information exchanges'; the book as a whole followed this analysis by accentuating those aspects of the conference that would ordinarily be discounted from a typical scholarly account of proceedings.[150] This was the motivation for introducing audience interventions into the book's transcripts; presenting the materials in a 'live' and interrupted format was a way to accentuate the multiplicity of voices at the conference and the horizontality of its intentions. The book's presentation of Jean-François Lyotard's lecture is an example. Drawing from Guattari's concept of transversality, in my essay I describe the situation of Lyotard's lecture via the recollections of three witnesses to it:

> [Arthur] Danto recalls Schizo-Culture as 'about as close as real life offers to a Richard Foreman-like situation. Sylvère, for some reason, put me in the same slot that first evening as Lyotard, a man who has what I think of as the true gift of incoherence. The rest of the French have been trying to achieve it, but he was born with it, like perfect pitch. Lyotard spoke in French, and there was a table with three people whose purpose was to translate what Lyotard was saying. Here was Lyotard in front of the microphone, here were three graduate students. And they couldn't agree! Finally, they would say, "Well, we think this is what he means ..."' Roger McKeon remembers slightly differently: 'I was Lyotard's designated consecutive "interpreter". At some point in the delivery of his talk, an unknown dude in the audience started hollering that the translation was not to his liking, so I invited him to step up and replace me. He did so and did not last very long, thank god. He had no idea what he was taking on and very quickly got on everyone's nerves, except for Lyotard's, who was most amused.' And had Danto stayed to listen, he would have seen the translation develop into a more complex process. On the tape recording, audience members interject their own versions of Lyotard's points; they argue, discuss, agree, and argue some more as the talk goes on. The situation became increasingly confrontation-al, but after some confusion the translation was negotiated collectively and dispersed throughout the assembled group. As one participant,

148 I am grateful to Anthony Faramelli for this formulation of the conference as 'analyser'. Guattari's and others' interventions and the wider theoretical approaches at 'Schizo-Culture' also informed a methodology of developing theory through practice, which both underpinned my own practice and informed the content (see 'Methodology').

149 See Margarita Tupitsyn, Victor Tupitsyn, and David Morris, eds., *Anti-Shows: APTART 1982–84* (London: Afterall Books, 2017); David Teh and D. Morris, eds. *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992–98* (London: Afterall Books, 2018); D. Morris, 'Underground Museology: A Research Report', in *Centre for Experimental Museology, Almanac, No.1*, Moscow: V–A–C Foundation, 2020 (in Russian) and forthcoming 2022 (in English); and Bo Choy, Charles Esche, D. Morris and Lucy Steeds, eds., *Art and its Worlds: Exhibitions, Institutions and Art Becoming Public* (London: Afterall Books, 2021).

150 Morris, 'Schizo-Culture in its Own Voice', 222.

Jean-François Lyotard

Sur la force des faibles / On the Strength of the Weak (Group Translation)

JEAN-FRANÇOIS LYOTARD: Je commencerai aujourd'hui par une histoire qui se trouve dans Aristote, selon lequel il y avait un rhéteur, un avocat qui s'appelait Corax et qui avait une certaine technè, un certain art, un certain tour, qu'Aristote décrit de la façon suivante : quelqu'un, qui est le client de Corax, est accusé d'avoir brutalisé une victime. Il y a deux cas, dit Aristote : premier cas, le client est quelqu'un de très fort ; deuxième cas, le client est quelqu'un de faible. Si le client n'est pas fort, c'est-à-dire s'il est faible, Corax va plaider en disant : "Il n'est pas vraisemblable que mon client, qui est faible, ait pu brutaliser quelqu'un". Très bien dit Aristote, Corax utilise la vraisemblance ; il est en effet invraisemblable que quelqu'un de faible brutalise quelqu'un d'autre. Mais dans l'autre cas, si le client est fort, la plaidoirie de Corax consiste à dire : "mon client savait justement que sa force rendait vraisemblable son inculpation ; connaissant cette vraisemblance, il s'est abstenu de toute brutalité et c'est pourquoi il est innocent".

Aristote proteste en disant : "c'est là un mauvais usage de la vraisemblance". C'est un mauvais usage de la vraisemblance, car on n'utilise pas ici la vraisemblance en elle même, pure et simple, mais on fait un usage vraisemblable de la vraisemblance. Autrement dit, le supposé inculpé prévoit la vraisemblance et se conduit en fonction de ce qu'il sera vraisemblable qu'on lui dise. Dans ce cas précis, la vraisemblance n'est pas pure parce qu'elle est rapportée à elle-même, elle n'est pas prise absolument ; il faut distinguer des vraisemblances absolues et des vraisemblances qui ne le sont pas, et Aristote conclut en disant : "voilà en quoi consistait toute la technè, tout l'art de Corax, à savoir de faire que le discours le plus faible devienne le discours le plus fort".

ROGER MCKEON: Is it necessary to translate? It is? Okay. So Lyotard started by telling a story which apparently inspired the title of his communication tonight.

Claudine Eizykman, recalls: 'Jean-François Lyotard's talk took place in great tension with the public as the subject required intense concentration, and the author's struggle with his demonstration of the paradox of the liar was brought to fruition by sharing the anxiety and intensity of a thought in the making.'[151]

For the book I proposed that we include a full document of this process, which we thereby restored as a full transcript; less a synthesised lecture than a polyvocal succession of fragments in French and English.[152] The idea to present the lecture in this way was not motivated by an attempt at historical verisimilitude or completeness, but rather by what felt appropriate to the source material and the concepts that animate it. Arthur Danto's comparison of Lyotard's lecture to a Richard Foreman performance reflects the porosity of approaches and heterogeneity of interactions that produced this collective encounter. At the 1975 event, contributions by experimental theatre-makers such as Foreman and Jean-Jacques Lebel combined with impromptu interventions by members of the audience, accentuating the performativity of all aspects of the event. My essay for the publication foregrounds the reactions and responses of audience members and participants – during the event itself, as well as in retrospect – as a way of drawing attention to the combined 'voice' of the conference and its departure from institutional norms. In his essay, Sylvère describes Lyotard's collective translation as 'a possible model of what a "schizo-culture" in the making could be: fragmented, multiple, and shifting in such a way that the very distinction between the inside and the outside, the audience and the performers on the stage, would disappear. A well-tempered schizophrenia. What mattered at that point wasn't just what was being said, but how it was being said, what kinds of "arrangements of enunciation" could be experimented with at a distance from an elusive center.'[153]

The 2013–14 process of organising an exhibition and public programme – rather than, for instance, an academic symposium – was an occasion to explore these ideas in a new situation. Around the time of the book's publication Paul Pieroni invited us to develop some sort of presentation at SPACE based on the 'Schizo-Culture' archive, prompted by the initial idea of an exhibition proposed by Katherine some time before. Each of us in different ways were inspired by the event's alliance of multiple modes of intellectual work and the recognition that its concerns were developed in tension with academic conditions. The exhibition and public programme were able to draw on Guattari's institutional analysis to focus attention on their own institutional circumstances, and the circumstances of the publication: to consider the significance of the resurfacing of 'Schizo-Culture' in the 2010s (a question also raised in the publication); to produce a set of contexts for the intellectual approaches of 'Schizo-Culture' and accompanying experimental film, music and literary practices; and to ask what the circumstances of New York in the 1970s may tell us about London in 2014.

151   Morris, 'Schizo-Culture in its Own Voice', 207–08.

152   And a contrast to the synthesised and edited English-language version that was included in the 1978 *Schizo-Culture* publication.

153   Lotringer, 'Introduction to Schizo-Culture', 20.

ONTOLOGICAL-HYSTERIC THEATER WORKSHOP

SCHIZO-
CULTURE

Richard Foreman (director)
Francoise Kourilsky
Frantisek Deak
Stephen Koch

Others (including members of the cast of RHODA IN POTATOLAND:(HER
    FALL-STARTS) which opens in December, rehersals of which
    are open to schizo-culture participants).

        The theater...as a totally corrupt form, in which
a certain dream of "expressiveness" has joined with a second
dream of "doing it well" to produce, almost without
exception, a universe of kitch.

        The question   (to all artists working today) should
be "Can you do it 'wrong'?"
            BUT
so frame the "wrongness", the "not well-done", so that
its necessity & truthfullness & power and PLACE in the scheme
of things (plus its wonderful, inevitable productivity)
clearly emerge.

        That framing, that creation of context in which act,
gesture, word, are dropped, must be completely re-thought,
        --for what is accepted now as frame, and/or context
            are simply allusions to a variety of institutionalized
            psychological-philosophical-political world views.

But the small micro-unit of gesture (or perhaps mental gesture)
must become both the examined and the frame of the
examined. Both at once. Which is to say the on-stage act
must no longer be placed in an imaginary context (some
aspect of the real world imagined, "evoked) but in the real
context of its own self-destructiveness, its own
burning-itself-out, as it performs itself and then, inevitably
is swallowed but by a transcience that ALSO belongs to it.
Because THAT'S the context of the act-- the space and time
that it creates, and into which it then vanishes.

        The not-well-done is, really, everything that is done.
        The context is the imaginary   "well
done" that the real not-well-done generates. The subject then
must be... the stylistics of error. Compounded. Intensified.
Spread out on a canvas (the stage) wide enough so that
within the terms of that error, new spaces, gaps, appear,
in which life flickers. Rest assured, if the art
work produces anything MORE than a flicker of
recognition (life echoing life) then there's been a
misrepresentation.

610 Schermerhorn 9:30 A.M.
            Friday Nov. 14

Ontological-Hysteric Theater workshop flyer,
reproduced in *Schizo-Culture: The Event, The Book* (2013)

A crucial part of the answer to these questions is the 1970s formation of Semiotext(e) and its ongoing activities as an independent press. In a text published in 2013, during the process of research for the published work, I wrote that 'Schizo-Culture' 'looks in retrospect like the buried centre of [Semiotext(e)]'s activities ever since'.[154] Semiotext(e) provided in effect the institutional circumstances for the original *Schizo-Culture* journal issue (published in 1978) and its republication in facsimile as part of the 2013 publication. The project at SPACE operated in part to exhibit and analyse these institutional circumstances. In the aforementioned article, in light of Semiotext(e)'s inclusion in the 2014 Whitney Biennial, I highlight that '[f]ar from the work of any single individual, Semiotext(e) has long been an open-ended enterprise, the product of innumerable people and their own tangled itineraries', as well as positioning Semiotext(e) as a kind of 'artist' with 'a complex sensibility all its own'. The press's activities have evolved over time, shifting from the early focus on French theorists with the input of its co-editors who joined the press over time:

> As it exists right now, Semiotext(e) is a group of three, Sylvère Lotringer, Chris Kraus and Hedi El Kholti. ... and the press is a collision of their separate and shared interests. They are usually associated with the rise of 'French Theory' (an all-American creation) and the wild success of books like Jean Baudrillard's Simulations. But the reality is more complicated; a mix of high theory and low culture, 'theory, fiction, madness, economics, satire, sexuality, science fiction, activism and confession'. ... Kraus is well known for bringing a wave of experimental writers – mostly American, mostly female – to the press during the 1990s, a deliberate attempt to 'go the other way' after 15 years of publishing aged white males. Kraus's plan for these 'Native Agents' was to articulate 'a personal, polemical, non-introspective 'I'... the same public "I" that gets expressed in these other French theories.' In fact, Kraus's own work turned out to be the best example of this, and her latest *Summer of Hate* returns again to the politics of Schizo-Culture and Assata Shakur's 'Prisoner in the United States' (published by Semiotext(e) in 1993), updating questions of incarceration and control for the terrifying prison-industrial present.[155]

The exhibition proceeded on this understanding of Semiotext(e) as an ongoing intellectual arrangement, an admixture of multiple individual trajectories as well as a collective initiative with a singular orientation and sensibility. The display combined different elements from the history of Semiotext(e), from early issues and original galleys from the 1978 *Schizo-Culture* issue to a small selection of contemporary publications by the press, to reflect 'Schizo-Culture's significance in the establishment and development of the press and the ongoing significance of its activities.

154   David Morris, 'Four Decades of Semiotext(e)', *Frieze*, issue 157, September 2013.

155   *Ibid.*

Installation view, showing Semiotext(e) collage wall work by Hedi El Kholti

Creative/artistic work by all three editors of Semiotext(e) was included in the SPACE exhibition – films by Lotringer and Kraus, collages by Lotringer and El Kholti – which also functioned to blur distinctions between different forms of creative practice and emphasise the Semiotext(e) project as something that exceeds editorial work and production of publications. Visible immediately as visitors entered the space was a reproduction of a collage by Sylvère Lotringer for the 1977 'Nietzsche's Return' issue, and the vitrine closest to the door contained a copy of the first edition of the Semiotext(e) journal, published in 1974. Taking up most of the wall space opposite the 'schizo-archive' was a large-scale collage by Semiotext(e) editor Hedi El Kholti, made up of reproductions of many hundreds of photographs, publications and ephemera from the forty-plus year history of Semiotext(e) – including a number of documents that were also included in the exhibition's schizo-archive. 'From a distance it looks like a large-scale, hazy scrawl of jumbled words and overlaid images displayed like a wall of graffiti. But up close, it turns into a makeshift reading room'.[156]

The significance that Semiotext(e)'s activities have had for different forms of creative and intellectual practice, and its longstanding relationships with art and the art world, offer a way of understanding *schizo-culture*'s trajectories beyond the academy. This is not, however, to suggest that the institutions of art pose any less of a problem. At a panel discussion as part of the 'Weekend of Schizo-Culture' public programme, I asked Sylvère for his perspective on Semiotext(e)'s relationship to 'the art world', and on what happens to the material traces of radical histories such as those connected with 'Schizo-Culture' when they enter institutions of art (such as SPACE) and 'start to interact with social processes in a different way'. His response was to say 'there's no way out [laughs], like the monkey in Kafka'.[157] He went on to problematise the notion of critique, as embedded in Anglo-American radicalism, for the way it replicates institutionalisation (a position comparable to Moten-Harney's more recent writings on the 'critical academic') and how the ongoing activities of Semiotext(e) were committed to an avoidance of critique.[158] Later in the discussion he described the difference between the moment at which 'Schizo-Culture' took place – 'a time when everything was still open' – and the contemporary moment, 'a time where everything is so open that nothing is open anymore.' He continued:

> The art world was such an incredible place [at the time of 'Schizo-Culture']. You know, at the time, it was a very small place, it was like 200 artists... And then, look everywhere, what a monster that it begat. It's like, art was on the side of innovation. Art was on the side of liberation. And after a certain time, which is like 1982–1983, neo-liberalism kicking in etc., real estate, the art became just like anything else. Institutions of art don't even need to be criticised because they are pure capitalism. The whole art world is pure capitalism, there is no difference. And that was so heart-breaking

156 Hothi, 'Schizo-Culture: Cracks in the Street'.

157 Lotringer, panel discussion at SPACE, 13 December 2014. The reference is to Franz Kafka's 'A Report to an Academy' (1917), in which the ape's becoming-human is a 'way out' in a situation where there is no way out.

158 Because 'you can't criticize someone else or something else without positioning yourself [as] the one who knows', as Sylvère observed in 2014. Moten-Harney's engagement with the figure of the 'critical academic' is developed in *The Undercommons: Fugitive Planning & Black Study* (Colchester/New York/Port Watson: Minor Compositions, 2013).

because art was something that I cared for, but I suddenly realised that that was the new adversary.[159]

The open format of this discussion invited interventions, and the first came from a member of the audience who had been involved in the 'psychiatric survivor'/service-user movement in London. He questioned the notion of 'socially engaged art' that had been a point of reference during parts of the panel. He rejected the concepts of 'art' and 'artist' on the basis that social engagement and creativity should be understood fundamental aspects of being human, suggesting that 'social engagement' can lead to what he called *trauma vampirism* – 'which actually hollows out participants to feel that they have no sense of their own being, no sense of their own creativity, and then an outside agent comes in to tell them who they are, what they should do and how they should define themselves.' Another audience member then gave her perspective: 'I'm an artist and I can really relate to this position. I die every day about being an artist and having to enter the market, not wanting to enter the market wanting to make a living not knowing how to make a living while still practicing.'

Sylvère's response was as follows:

> First of all, the idea of 'human' is a bit of a problematic for me. Yes. And I'm not sure that artists are individuals, when they create, either. I think that at this point… I was talking about the art world, against the art world… No – I think at this point, we have to re-create art, against the art world, against all the networks of the art world. The art world has nothing to do with art.

I summarise this exchange to show something of the dynamics of the discussion in 2014, as well as the 'live' movements of Sylvère's thought, subtly undoing and reconstructing itself across an assembled group. The discussion reflected a set of shared concerns that are not easy to summarise, reflecting an awareness of 'art' or 'creativity' as part of a complex interplay between different social dynamics, institutions and relationships of power. Guattari's concept of 'ecosophy' – closely linked to the concept of *schizo-analysis* – offers perspective here.[160] His call in the essay 'Cracks in the Street' for 'new social [and] aesthetic practices' reflects a dynamic understanding of 'art' as the product of a complex set of ecologies.[161] In *Chaosmosis* he writes:

> The artist – and more generally aesthetic perception – detach and deterritorialise a segment of the real in such a way as to make it play the role of partial enunciator. Art confers a function of sense and alterity to a subset of the perceived world. The consequence of this quasi-animistic speech effect of a work of art is that the subjectivity of the artist and the 'consumer' is reshaped . . . The work of art, for those who use it, is an activity of unframing, of rupturing sense, of baroque proliferation or

159 Lotringer, panel discussion at SPACE, 13 December 2014.

160 Guattari, *Chaosmosis*, 127. '...the ecosophic (or schizoanalytic) approach is not confined to the level of verbal expression alone'.

161 Guattari, 'Cracks in the Street', 85.

extreme impoverishment, which leads to a recreation and reinvention of the subject itself.[162]

The discussions at SPACE in 2014 also resonate with more recent analyses of the 'academic-artistic complex'[163] and of the operations of contemporary art as an extension of global finance and imperialism – an analysis I have developed with others in more recent research.[164] It is considerations such as these that led me, in the course of subsequent research on Soviet-era underground art, to consider contemporary art under neoliberalism in relation to the 'official art' of the USSR. I have also continued this research to consider wider aesthetic-conceptual parallels elsewhere in the Eastern Bloc, as well as Europe, Latin America, East and Southeast Asia and the Caribbean.[165] The 'anti-shows' of the APTART group took place under the radar of the 'official' art system of their time, as well as being almost entirely cut off from the rapidly expanding commercial art market in the 1980s, centred in New York (as described above). Nonetheless, there were relationships between these contexts; one participant, who emigrated to New York from Moscow in 1984, recognised parallels in the East Village squat scene, activist spaces like ABC No Rio, and DIY exhibitions such as 'Times Square Show'.[166] (Writer and critic Richard Goldstein is another point of connection; his writing in the *Village Voice* being a key point of promotion for both the 'Schizo-Culture' conference in 1975 and APTART nearly a decade later.)

> Today, might there be something to learn from such groupings: artists working outside market relations, within a more or less closed system, moreover a system in crisis? Although APTART happened at the beginning of the end of the USSR, at that time there was no end in sight; 'very poor, grey, without hope, no future,' as [Yuri] Albert characterizes it. Rather than the 'openness' and Uskoreniye ('acceleration') under Gorbachev, APTART coincided exactly with the two-year tenure of Yuri Andropov – the former KGB chief famous for his leading role in the violent suppression of the 1956 Hungarian Revolution and the Prague Spring, who took over after Brezhnev's death in 1982. APTART was a circumvention of a dominant system, at a moment of stasis, with no end in sight – right before its sudden collapse. As [Nikita] Alekseev reflects, 'you could be part of [the art system] but you had to accept its rules—and that wasn't interesting to us.' What would be the contemporary equivalent of 'official art', in relation to the art system today? What is known as 'contemporary art' seems not to obey any one

162 Guattari, *Chaosmosis*, 131.

163 Stefano Harney and Fred Moten, *All Incomplete* (Colchester/ New York/ Port Watson: Minor Compositions, 2021), 146.

164 See Nika Dubrovsky and David Graeber, 'Another Art World, Part 1: Art Communism and Artificial Scarcity', *e-flux Journal*, no.102, September 2019. https://www.e-flux.com/journal/102/284624/another-art-world-part-1-art-communism-and-artificial-scarcity/; and Charles Esche, David Morris and Lucy Steeds, 'Making Art Global?', in *Art and its Worlds*, 23.

165 See D. Morris, 'Underground Museology: A Research Report', in *Centre for Experimental Museology, Almanac, No.1*, Moscow: V–A–C Foundation, 2020 (in Russian) and forthcoming 2022 (in English).

166 Victor Skersis, interview with the author. See David Morris, 'Anti-Shows', *e-flux* journal, issue 81, April 2017, https://www.e-flux.com/journal/81/125364/anti-shows/. APTART participants corresponded with friends based in New York, and Margarita and Victor Tupitsyn advocated for their work, resulting in presentations of APTART in the US (for instance at the New Museum in 1986).

Semiotext(e)

sponsors a colloquium on

schizo culture

13-16 november 1975
columbia university

WORKSHOP: S C H I Z O - C I T Y

CHAIRMAN: GLEAN CHASE, ARCHITECT, SOCIOLOGIST.

> Associate Professor, Pratt Institute,
> Visiting Assoc. Professor, M.I.T.
> Author: L'application du concept
>   d'Effacement: Copedith, Paris.

Modernization is the objective form/ideology in which the
contradictions of capitalist and socialist modes of industrial
production are crystalised in fixated idealizations of urban
purposive-rational orders. The modern city, as Lefebvre correctly
points out, has ceased to be a place. It is now a condition - the
new objective condition which facilitates all the spontaneous
mechanisms for the overproduction, free movement of commodity goods
across traditional community boundaries, and the overconsumption of
material culture, goods and services. As such, city-life styles
are now determined by the abstractions of industrial and commercial
life activities mandated in overproduction and overconsumption.

The subcultures which modernism anticipates have, at one extreme a
vanguard which is defined by its ability to innovate, discover and
change at a rate comparable with technological development; (Barry
Schwartz) at the other extreme, modernism produces its own
counter-cultural forces which oppose the acculturating forces
presumed in rationalization and technocratization. Existing outside
the constituencies which provide legitimation from below, is an
emerging class which exists with its own substructures and interests
outside of the institutionalising pressures of modernism. This
class does not see modernism as the cultural analog of the processes
of technological production. On the contrary, having been socialized
outside the ideological fixities of production-for-the-sake-of-
production and economism, as it were, it sees the physical manifestat
ions of modernism as artifacts - ready-made natures, existing to be
re-discovered and re-decisioned, for their possibilities for highly
differentiated artifactual use/uses. Modernism is simultaneously
dematerialized and re-materialized, so that it becomes merely a point
of departure in which this new class of users makes its entry into
the real world. It is this point of departure which triggers in
serialized form new discoveries, gut-innovativeness and invention,
new possibilities for arbitrary and/or expedient actions and uses,
etc.; as mediatory vehicles direct ontological desire along the same
route of revolutionary consciousnesses.

'SCHIZO-CITY' workshop flyer

program, and generally faces no particular restrictions (with important local variations) except perhaps 'art that looks like art.' Contravening its internal 'rules' is usually an asset. Instead of the valuable items found within today's vast complex of galleries, museums, art fairs, auction houses, and offshore storage bunkers, 'official art' might be more accurately characterized as the whole complex of things recognizable as 'art': the discursive and performative projects, the parasitic, para-institutional, and educational practices, the schools, seminars, events, and exhibitions, and the people who attend, think, and talk about them. The opposition to this world, our contemporary 'anti-shows,' might then be more easily located in the conflicts on its edges, especially those that speak to ongoing structural violences. For example, community-led shutdowns of art spaces, whether because of their use as fascist meeting points or – more pertinently for a discussion of apartment practices – for their gentrifying function.[167]

In part 1 I highlighted the significance of mid-1970s New York for the policies that produced the prison-industrial complex; in a parallel fashion, 'Schizo-Culture' also marks an increasing convergence of art, education and property development – what may be termed an artistic-academic-industrial complex. New York in the 1970s is paradigmatic of the transformation of derelict urban areas into valuable real estate. This moment saw the pioneering of a gentrification process that was driven by the activities of a 'creative class' or 'culture class', providing a model that would be widely emulated in subsequent decades.[168] Urban sociologist Sharon Zukin notes that although occupation of ex-industrial buildings by artists in New York was a longstanding practice, since at least the 1930s, the 1960–70s represented an 'aesthetic conjuncture' in which 'artists' living habits became a cultural model for the middle class'; and it was the 1970s that marked the confluence of investment capital and governmental intervention to produce a booming real estate market.[169] It was 1975, the year of the 'Schizo-Culture' conference, that this situation became institutionalised: section J-51-2.5 of the Administrative Code of the City of New York offered

> a combination of long-term tax abatement and tax exemption to developers
> or owners who undertake the residential conversion of large commercial

167   For an example of the former, see 'SHUT DOWN LD50', https://shutdownld50.tumblr.com in London; for the latter, 'BOYLE HEIGHTS ALIANA ANTI ARTWASHING Y DESPLAZAMIENTO / Boyle Heights Alliance Against Artwashing and Displacement', http://alianzacontraartwashing.org/en/bhaaad/ in Los Angeles, or the various anti-gentrification alliances and strategies developed by Collective Research Initiative Trust (CRIT) in Mumbai, https://crit.in. David Morris, 'Anti-Shows', e-flux journal, issue 81, April 2017, https://www.e-flux.com/journal/81/125364/anti-shows/. See also Margarita Tupitsyn, Victor Tupitsyn, and David Morris, eds., Anti-Shows: APTART 1982–84, Exhibition Histories (London: Afterall Books, 2017).

168   See Richard L. Florida, The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community and Everyday Life, (New York: Basic Books, 2006); Martha Rosler, Culture Class (Berlin: Sternberg Press, 2013). Exhibitions such as Colab's 'Real Estate Show' (1980), and publications such as Rosalyn Deutsche's Evictions: Art and Spatial Politics (1996) and Martha Rosler's Culture Class (2013), are notable critical engagements with the role of art and artists in New York in property development and gentrification.

169   Sharon Zukin, Loft Living: Culture and Capital in Urban Change (Baltimore: Johns Hopkins University Press, 1982), 14–15.

and manufacturing buildings. It is this law that, ultimately, makes the living loft market secure for professional real estate developers.[170]

There is a direct historical link between this moment in New York and SPACE, the venue of the 2014 'Schizo-Culture' programme in London. It was visiting artists' spaces in New York that inspired the founding of SPACE in 1968, by artists Bridget Riley and Peter Sedgwick, and its 'model of working with the property sector to secure new uses for buildings'.[171] I have argued that the founding of SPACE can be understood in terms of the polysemic and ambivalent associations of 'do-it-yourself' culture:

> In its beginnings [in the 1950s], DIY appears as a modulation between suburban hobbyism and radical world-building, between home improvement and makeshift utopia. SPACE's founding in 1968 was DIY in both these ways. Converting the warehouses at St Katharine Docks (and many buildings since) into artists' studios was a major feat of self-organised property renovation... Do-it-yourself was the product of a growing consumer economy on both sides of the Atlantic, driven by property ownership and an expanding middle class... it's easy to see how a DIY ethic parallels 'creative class' values of entrepreneurship, hyper-individualism, gentrification and advanced capital accumulation.[172]

SPACE in the 2010s was thus an opportune site to consider 'Schizo-Culture' in light of the historical developments of neoliberalism. Sylvère Lotringer observes that New York's situation in the 1970s as a 'laboratory of capital', connecting cultural production, industrial developments and financial speculation in various new formations, made it ideally matched with the analyses of Deleuze-Guattari's *Anti-Oedipus*, 'which articulated the anarchy inherent in late capitalism, the multiplicity of its deterritorialized flows'.[173] Foucault's political thought, especially from 1975 onwards, has also been recently positioned as an exploration of the liberatory potentials of neoliberal governance – 'his ambition to use neoliberalism to invent a left governmentality';[174] and Chris Kraus is among those who have observed that the artistic lifestyles of the 1970s–80s New York scene offer apt models for the neoliberal creative entrepreneur. Kraus's work has explored psychic and institutional spaces of neoliberal policy in the US, such as the management of art university accommodation by private prisons companies.[175]

170 *Ibid.*, 13.

171 See https://spacestudios.org.uk/our-story/. Rebecca Gordon-Nesbitt has examined in detail the relationship between SPACE and urban regeneration in London through partnerships with local authorities, regeneration agencies, housing associations, property developers and the open market. Rebecca Gordon-Nesbitt, 'The growth of London and its consequences for artists', in *Artists in the City*.

172 Morris, 'DIY', 218.

173 Lotringer, 'My '80s: Better than Life', vol.41, no.8, April 2003. See also Strombeck, *DIY on the Lower East Side*.

174 Mitchell Dean and Daniel Zamora, *The Last Man Takes LSD: Foucault and the End of Revolution* (London: Verso, 2021), 37. Dean and Zamora suggest Foucault's time in the US in 1975 as the moment where his thought turned in this direction; their main focus is his time spent in California in the earlier part of that year.

175 Chris Kraus, *Where Art Belongs* (Los Angeles, California: Semiotext(e), 2011), 126.

In his extemporaneous presentation/exhibition tour at SPACE, Kodwo Eshun described the specific political conjuncture in Britain at the time of the exhibition as 'the mass intervention of depression as a political and economic tool for depressing the aspirations, the ambitions and the projections of entire generations', where the deficit operates as 'a political technology for depressing expectations, aspirations and ambitions':

> we know that when we mobilise against these we are met with force; and we know that authoritarianism and its inverse populism functions to capture and depress entire generations; and we know that this is a struggle that we all face, in each of our fields, in each of our lives. And so an exhibition like this emerges as only seemingly a time capsule. What it in fact does is it emerges as an incubator that protects and nurtures certain ideas, certain concepts, that can be refunctioned, retooled and repurposed for the purposes of the present. So this means that this exhibition is not essentially or even most importantly an art exhibition. This exhibition is something like a – a series of tools, a series of notions, a series of arguments that can be used, to protect, to nurture, to shield and finally to intervene in the present.[176]

At the time of 'Schizo-Culture: Cracks in the Street', SPACE's exhibition programme was supported by US financial software company Bloomberg L.P., as well as receiving state funding through Arts Council England. The art context in Britain in 2014 can be understood in light of Chin-tao Wu's *Privatising Culture*, which describes the financialisation of British and American arts infrastructure and the growing dependence of public bodies and institutions on corporate sponsorship through the 1980s – and how Thatcherite and Reaganite policies thereby imbued the art field with the values of the free market.[177] Despite a global economic crisis in 2008, at the end of the New Labour era, mainstream British politics continued on the parameters set by Thatcherism in the 1980s, with the ascendency of New Labour their ultimate expression. 2010 saw the election of a Conservative-Liberal Democrat coalition government, who implemented a politics of austerity, deeply cutting government funding to public services including the arts and education. A tripling of university tuition fees continued the process of marketisation in higher education since the 1980s; and UK arts institutions were increasingly encouraged to seek private sources of funding, to reduce their reliance on state funds via Arts Council England. In short, throughout this period the entrenchment of market forces in state institutions was advancing, through an ongoing programme of privatisation, cuts and austerity. These developments were not limited to arts and education, as the exhibition project sought to highlight. For example, the workshop by prison abolitionist activists Empty Cages Collective at SPACE in 2014 addressed the intersection between Britain's psychiatric and prison-industrial complexes, and their outsourcing and privatisation alongside other infrastructures – which the UK has pioneered in Europe.[178] As Stefano

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176   Eshun, presentation/tour at SPACE, 13 December 2014.

177   Chin-tao Wu, *Privatising Culture: Corporate Art Intervention since the 1980s* (London: Verso, 2003).

178   Following the example of prison privatisation in the United States (as addressed in part 1) Britain opened the first private prison in Europe in 1992.

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From the 'schizo-archive': Unattributed document from Sylvère Lotringer's 'Schizo-Culture' archive; and Deleuze-Guattari's 'machinic portrait' of Kant

Harney and Fred Moten have written: '[t]he slogan on the Left, then, 'universities, not jails,' marks a choice that may not be possible.'[179]

Notably, these historical developments (1970s–2010s) coincided with an overall absorption of previously delineated and distinct advanced creative fields under the expansive umbrella of 'contemporary art'. The movement of cinema and film into art contexts since the mid-1980s and early 1990s is one example of this tendency; and similar trajectories might be detected in the take-up of experimental literature within contemporary art; as well as experimental poetry; theatre and performance; and experimental music and sound.[180] While these disciplinary categories (cinema, literature, music, performance) still function to understand and differentiate various lineages of creative practice, these highly various modes of expression have each increasingly found a home within the institutions of contemporary art, and arguably a more welcoming reception in terms of the levels of funding available; sense of curiosity and appetite for 'the new'; and the density of discourse around art, culture and ideas. Franco 'Bifo' Berardi suggests that art might offer something to a younger generation at a time when prospects look increasingly bleak; a way to make precariousness and sadness 'not so sad' through a 'withdrawal of faith' from any expectation of what a capitalist future can offer: 'I don't want to expect anything from the future, so I start my future as an artist'.[181] These processes are inseparable from the lively circulation of 'theory' in art institutions in particular – something can be traced to the introduction of 'French theory' into art discourses due in no small part to the activities of Semiotext(e) – but which has any number of other manifestations. In the UK context, for instance, art institutions have been the primary site for a reinvigorated exploration of race and Blackness in dialogue with US Black Studies.[182] As is often noted, a certain flattening effect and institutional absorption with respect to radical institution-critical ideas is a function of these dynamics too. I do not rehearse these arguments here, except to return to the notion of ecologies highlighted above.[183] Katherine Waugh writes that '[a]rt spaces of the future are mushrooms ... and the spores seek out crevices and cracks and just wait for their moment ... Perhaps all we can do is ... "continue to widen the cracks"'.[184]

179   Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning & Black Study* (Colchester/New York/Port Watson: Minor Compositions, 2013).

180   See, for instance, Erika Balsom, *Exhibiting Cinema in Contemporary Art*, Film Culture in Transition (Amsterdam: Amsterdam University Press, 2013); or John Douglas Millar, *Brutalist Readings: Esays on Literature* (Berlin: Sternberg Press, 2016).

181   Franco 'Bifo' Berardi, *The Uprising: On Poetry and Finance* (Los Angeles, CA: Semiotext(e), 2012), 43.

182   'In a manner similar to 'French' post-structuralism in the 1970s and 1980s, U.S. Black Critical Thought offers an urgently needed – if not always satisfactory – grammar to address the racial faultlines of UK knowledge formation.' Dhanveer Singh Brar and Ashwani Sharma, 'What Is This 'Black 'in Black Studies? From Black British Cultural Studies to Black Critical Thought in UK Arts and Higher Education', *New Formations* 99, no. 99 (1 December 2019): 88-109.

183   See Stephen Zepke, 'Towards an Ecology of Institutional Critique', *transversal*, October 2007, https://transversal.at/transversal/0106/zepke/en.

184   Katherine Waugh, 'Delicate Yet Deadly', in Gavin Murphy and Mark Cullen, eds., *Artist-Run Europe: Practice / Projects / Spaces* (Eindhoven and Dublin: Onomatopee and Pallas Projects, 2016). The text extrapolates a range of theoretical approaches to the institution and institutional critique, including the work of figures such as Gerald Raunig and Brian Holmes, and Stephan Dillemuth, Jakob Jakobsen and Anthony Davies's two interventions under the title 'The Future is Self-Organised', and concludes with Guattari's 'Cracks in the Street'.

The process of expansion/absorption of diverse creative forms and practices within the rubric of 'contemporary art' also has implications for how these forms and practices are understood. What in analytic philosophy is described as 'the institutional theory of art' – coined by 'Schizo-Culture' participant Arthur Danto and developed in the 1970s by George Dickie – offers a definition of art based on its classification as such by the social institution of the artworld.[185] While this definition of art functions as a mirror of the limitations of the social institution it grounds itself in, it is nonetheless useful one for understanding the meaning of art within the expanded complex of institutions I have discussed – the academic-artistic complex, the prison industrial complex, as well the 'emotional-industrial complex' described in the previous chapter. Nicole R. Fleetwood, for example, highlights how art produced in US prisons offers an analysis of contemporary American politics and culture precisely through an understanding of the institutional dynamics of mass incarceration. These explorations of institutions of social exclusion are a challenge to the systems of value and aesthetics that exclude them from established institutions of art – Fleetwood also challenges the 'outsider' label that has functioned to exclude these artists from the mainstream artworld.[186] Conversely, Howard Caygill has suggested that categorising historical work of incarcerated psychiatric patients under the criteria of 'art' constitutes a 'humiliation' to works never conceived for aesthetic consideration.[187] These examples highlight the obvious flaw of the institutional theory of art (in its exclusion of that which is produced outside the artworld's institutions, and its failings with regard to examples of non-art brought 'inside' the artworld) but also its usefulness for an analysis of art as a product of interlocking institutional dynamics.

The exhibition at SPACE included various examples of what might be understood as 'outsider' practices in this sense – practices that express and articulate institutional dynamics, and which, as a result, may not fit with dominant categories of the art institution. This use of term 'outsider' is here intended to identify a broader range of 'minor' approaches and practices, or what might be termed a 'limit-aesthetics' with respect to a number of different institutional situations.[188] This is a loose determination, and not a definitive one: the SPACE exhibition contained a wide range of materials, and no attempt was made to distinguish what I am positioning here as 'outsider' practices from anything else in the show (avoiding overdetermination and the aforementioned insider/outsider binary). One of the show's emblematic images is an anonymous drawing selected from the 'Schizo-Culture' archive.[189] This document, kept by Sylvère Lotringer along with other documents from the time of the conference, shows an outline/figure/diagram and the word 'FRENZY' drawn in thick black ink lines on a W-4 'Employee's Withholding Certificate', a self-declaration income tax form.

185   See Arthur Danto, 'The Artworld', *The Journal of Philosophy* 61, no. 19 (15 October 1964): 571.

186   Nicole R. Fleetwood, *Marking Time: Art in the Age of Mass Incarceration* (Cambridge, Massachusetts: Harvard University Press, 2020). See also, for instance, Andrea Fraser's 2016 project *Down to the River* at the Whitney Museum of Art; and Jackie Wang, *Carceral Capitalism* (Los Angeles, CA: Semiotext(e), 2018).

187   Howard Caygill, quoted in Katherine Melcher, 'Aesthetic Insecurity in Berlin', https://www.idsva.edu/articles/aesthetic-insecurity-in-berlin. See also John M. MacGregor, *The Discovery of the Art of the Insane* (Princeton, N.J: Princeton University Press, 1989).

188   This may be connected with the philosophical literature on 'limit experience' (*expérience limite*) via the work of Michel Foucault, George Bataille, Maurice Blanchot and others.

189   The image was used in publicity, and appeared more than once in the exhibition itself at different scales.

Here an institutional-bureaucratic state demand for self-declaration is met with an ambiguous affective intensity. The document is anonymous, the circumstances unclear. This filling of the form does not fulfil the w-4 requirements. It falls out of the institutional system for which it is intended, but through the drawing enters a new system of meaning – although the absence of author/oeuvre and its uncertain status also disqualify it as an obvious instance of 'art' as such. My point here is not that this document deserves retrospective reconsideration or revaluation in such terms, but that its prominent status within the show derives from its affective intensity. This intensity is only amplified by its categorical ambiguity, in the sense that it can be 'read' in any number of ways – it opens space for speculative extrapolation and increases the possible connections between other elements. As such, the document functions as an expression of the general orientation of the show. In the exhibition, it appeared more than once: the most prominent was a large reproduction that hung from the ceiling alongside a reproduction of Deleuze-Guattari's 'machinic portrait' of Kant,[190] bringing emphasis to the diagrammatic aspects and conceptual potentials of the 'FRENZY' image, and conversely emphasising the Kant portrait/diagram as another kind of 'outsider' creation. (This also resonates with Deleuze's own self-description of his 'doing philosophy' as a kind of *art brut*.[191])

This idea of 'outsider' practice goes beyond typical determinations of 'outsider art' and connects with the notion of 'affirmative incapacity' (see Methodology).[192] At SPACE there were multiple examples of creative works produced through working 'outside' professional training, media or discipline.[193] This was a feature of the creative milieu around 'Schizo-Culture' in the mid-1970s, as Vivienne Dick described in her presentation at SPACE:

> I didn't see myself as a film-maker, I was doing this work because I wanted
> to do it. I didn't go to film school, and it was just very exciting to be there
> in an environment where you felt that you were allowed to do this and
> where you felt encouraged by everyone around you too. And there was
> a lot of cross-over, for example people making films might also play music,
> or dancers would get involved in film-making, all that sort of thing was
> going on.[194]

190 As included in Gilles Deleuze and Félix Guattari, *What Is Philosophy?*, trans. Hugh Tomlinson and Graham Burchell III (New York: Columbia University Press, 1994), 57. Also hanging nearby was a work by Plastique Fantastique that repeats and interferes with a diagram of the Klein bottle, which is a reference in Lacanian theory.

191 Gilles Deleuze, *Negotiations: 1972–1990* (New York: Columbia University Press, 1995), 89. 'Maybe ... Foucault meant: I wasn't better than the others, but, more naïve, producing a kind of *art brut*, so to speak; not the most profound but the most innocent (the one who felt the least guilt about "doing philosophy").'

192 Morris, 'DIY', 217.

193 Examples include the films and collages produced by Semiotext(e) editors Sylvère Lotringer, Chris Kraus and Hedi El Kholti; drawings by philosophers such as Gilles Deleuze and Paul Preçiado; paintings by William Burroughs; a collage by film-maker and curator Diego Cortez (who would go on to organise the 1981 exhibition 'New York/New Wave' at PS1); and a number of other anonymous images and drawings. With Ros Murray, a musician and Artaud scholar, and with P. Staff, one of the contributing artists, I had discussed forming an impromptu 'DIY schizo band' as part of the weekend events; and a collaboration with live music promoters Upset the Rhythm was also discussed for the closing night.

194 Dick, presentation at SPACE, 13 December 2014.

Dick's account relates to the particular circumstances and economics of being an artist in New York in the 1970s: 'It was cheap to live there and people had time to make work... It wasn't a careerist thing, people weren't doing it for the money, it was just for the joy of it.' The idea of 'outsider practice' is connected to the affective charge Dick describes here, and involves a set of creative strategies that emerge from a position of *not knowing*. In a 2015 article I derive this notion from a fragment of a script by Chris Kraus, which I used to link Kraus's work, the wider Semiotext(e) project, and my own approach: 'We reject all frames of reference because they don't fit us and they're limiting but then we don't know how to talk. Not knowing how to translate this into art is what saves us'; arguing that 'the "not knowing" is precisely the point, rejecting all frames of reference and translating into art and back into life, not knowing how to talk and talking anyway.'[195]

The sense of 'outsider' practice here is also intended to connect with expressions and subjectivities at the limits of language and symbolic codes, as has been explored in previous chapters. We could consider the 'wander lines' traced by Fernand Deligny in such terms, tracing as they do the patterns of movement of autistic children who live 'outside of speech'.[196] A further example, operating in a different register, is Orphan Drift's video *Shadow Operators* (2014), which also featured at SPACE. Orphan Drift formed in London in 1994 as a collective artist identity of Suzanne Karakashian, Ranu Mukherjee, Maggie Roberts and Erle Stenberg, and has continued in various formations to the present day. In the words of the artists, their work for SPACE is a 'synaesthetic, chromophonic work where trembling textures respond to the immersive soundscape', a work made up of 'signals from realms beyond the physical, a succession of becomings mimetic, contagious and machinic.'[197] Orphan Drift's work channels various modes of subjectivity and consciousness, exploring the limits of human and non-human perception; it connects rave culture, technology, mythology, experimental literature and alternative knowledge systems. Their 1999 exhibition 'Syzygy', with the CCRU, was described as a 'two-level mélange of video and photographic collage, left-field techno and gothic jungle, and hermetic and esoteric wallcharts left visitors wondering if they'd wandered into a gallery filled with psychotic artworks from the Prinzhorn Collection.'[198] As referenced in part 1, a CCRU demonology diagram from the 1999 'Syzygy' exhibition was included as part of SPACE's schizo-archive. The aesthetic resonance between this show of CCRU and Orphan Drift and the Hans Prinzorn's major collection of art from psychiatric institutions reflects again an approach grounded not so much in 'art' as in affective intensities.

Earlier in this thesis I consider the anti-humanisms of 'Schizo-Culture' in relation to Rammellzee's work, as a speculative prefiguration of subsequent schizo-cultural developments in the UK including the theoretical development of *accelerationism*. Orphan Drift's work was part of this latter assemblage; their work has a particular relation to lineages in cyberfeminism, whose accelerationist implications would later be developed as

195   See Morris, 'Kraus Uncut: On Semiotext(e), Disclosure and Not Knowing', 108.

196   See Deligny, *The Arachnean and Other Texts*.

197   See https://www.0rphandriftarchive.com/neo-future/shadow-operators/.

198   James Flint, 'Syzygy', *Mute*, 28 September 2006, https://www.metamute.org/editorial/articles/syzygy.

xenofeminism, although Orphan Drift's work did not move exactly in this direction.[199] In the present thesis I have presented 'Schizo-Culture' as staging a series of breakdowns in white Western (un)reason, and Orphan Drift's *Shadow Operators* is one moment in the exhibition that connected *schizo-culture* most explicitly with the ecological effects of the Enlightenment category of 'the human'. The text to accompany *Shadow Operators* reads:

> Accelerated superstitions have very real consequences. Technology has revealed the immense and un-human time scales of cosmic, geological and biological evolution, the existence of dark materials and energies, existence of further dimensions, the very mechanisms of matter and life. … It highlights uncanny, unpredictable patterns and attractors: proliferations and die backs; storms, heatwaves, tsunamis, dust and wind, weather as monster; super bugs; excessive capitalism, radiation clouds from Fukushima, mercury levels in fish. This uncanny is also temporal – time oozes and undulates, concertinas and spreads. Events are always already happening. They are demonic in that through them causalities flow like electricity. Such vivid intimacy and a concomitant unreality. The intensity of their traces are unreal in their very luminosity. This searing clarity presents as clear unaffected photographs and collages that float on, rupture the dense textural ocean.

Schizo-cultural crises of language, knowledge and institution are here brought into some kind of relation with the immediate planetary crisis. What are the implications of *schizo-culture*'s breaking down of 'the human' with respect to climate breakdown? The *capitalogenic* nature of climate crisis – its historical-material basis – is obscured by its attribution to an abstract humanity, as has been argued about the concept of 'the Anthropocene'.[200] At the same time, the concept of 'the human' is fundamental to historical processes of racialised, gendered, and colonial violence through which present planetary crises have been reached. This was not an analysis that the published work developed in any detail, but there is potential in many of its elements, and I would return again to Guattari's later work on *chaosmosis* the 'eco-aesthetic paradigm'. This involves a reinvention of social and aesthetic practices in ecological terms, 'for the future of all life on the planet, for animal and vegetable species, likewise incorporeal species such as music, the arts, cinema, the relation with time, love and compassion for others, the feeling of fusion at the heart of the cosmos'.[201] This 'both gives the "traditional" arts a political function, and suggests an ontological diagram in which both art and politics become ecological functions of Nature.'[202]

199 See Laboria Cuboniks, 'XENOFEMINISM: A Politics for Alienation' (2015), https://laboriacuboniks.net/manifesto/xenofeminism-a-politics-for-alienation/. See also Annie Goh, 'Appropriating the Alien: A Critique of Xenofeminism', *Mute*, 29 July 2019, https://www.metamute.org/editorial/articles/appropriating-alien-critique-xenofeminism.

200 See Jason W. Moore, 'Name the System! Anthropocenes & the Capitalocene Alternative', https://jasonwmoore.wordpress.com/2016/10/09/name-the-system-anthropocenes-the-capitalocene-alternative/.

201 Guattari, *Chaosmosis*, 119–20.

202 Zepke, 'Towards an Ecology of Institutional Critique'.

Installation view, showing stairwell where Orphan Drift's *Shadow Operators* (2014) was shown

Such considerations offer a route to consider, again, how the exhibition project addressed its circumstances of exhibition. What was the meaning of *schizo-culture* for the specific context of London in 2014? I will finish with an arrangement of elements that connect the book and exhibition projects, to construct an answer to this question. The 0rphan Drift work appeared in the stairwell at SPACE, an area that was ordinarily closed to the public but which had been opened up specially for the purposes of the 'Schizo-Culture' exhibition. This stairwell area was abundant with graffiti, some of it left from the SPACE building's previous occupation by squatters. This area was a document of the longer history of the building, which had originally been built as a garment factory, and also connected to its punk/post-punk history (as the site where members of the Sex Pistols and Public Image Ltd first met as students in its earlier incarnation as Hackney Community College).[203] The building was taken over in 2003 to serve as SPACE's registered headquarters and exhibition space. The 2014 exhibition's extension into the 'non-public' stairwell thus provided an opening towards the different phases of history referred to above – of the intersection of creative arts and urban gentrification, following the occupation of derelict ex-industrial buildings, and the relationship to radical cultural currents in Britain such as punk, rave and squatting, as well as ecology and alter-globalisation. George McKay's *Senseless Acts of Beauty: Cultures of Resistance Since the Sixties* (1996) and *DiY Culture: Party & Protest in Nineties Britain* (1998) offer accounts of British popular countercultures, connecting squatting with rave and free party movements, environmentalism, Reclaim the Streets, anarcho-capitalism, neopaganism, media activism, and offering a set of counternarratives to the dominance of the Thatcherite legacy.[204] The screening of 0rphan Drift's work in the stairwell resonated with such counternarratives and countertendencies in Britain. The work of Rammellzee in the other space – as described in part 1 – provided a conceptual frame to understand the stairwell's wall-writing as echoes of the 'symbolic warfare' he described on New York's subway systems; some visitors would fixate on elements from the pre-existing stairwell graffiti, understanding them as unique contributions to the show.[205] And in the stairwell space, all these elements combined with an audio recording of Lyotard's lecture at 'Schizo-Culture' at the top of the stairs, as described above, in a collective 'anxiety and intensity of a thought in the making'.

This chapter has traced developments in institutionalisation and subject-formation under neoliberalism, against the background of previous chapters' analysis of emergent forms of semiotic subjugation, disciplinary rationalities, and that which escapes them. I conclude here in the stairwell, with a diagram of *schizo-culture*, based on the insights of the original conference, that offered an analysis in relation to an aesthetic-institutional ecology (including prisons and psychiatric institutions as well as academic and art institutions) of its contemporary circumstances of presentation in 2014: 'a possible model of what a "schizo-culture" in the making could be: fragmented, multiple, and shifting in such a way

203 Anna Harding (outgoing director of SPACE), email to the author, 11 August 2021.

204 George McKay, *Senseless Acts of Beauty: Cultures of Resistance since the Sixties* (London: Verso, 1996);
George McKay, ed., *DiY Culture: Party & Protest in Nineties Britain* (London ; New York: Verso, 1998).

205 See https://organthing.com/2014/10/27/
organ-thing-dean-blunt-new-paintings-schizo-culture-cracks-in-the-street-over-at-space/.

that the very distinction between the inside and the outside ... would disappear.'[206] It is one part of a possible answer to 'the more pressing and difficult question [of] what Schizo-Culture means in the present; how its actions and schisms might be used in a different way, now', as I wrote in 2013.[207] It is left incomplete in order to be picked up again differently.

206 Lotringer, 'Introduction to Schizo-Culture', 20.

207 Morris, 'Schizo-Culture in its Own Voice', 223.

4

'A collective thinking' is not particular to schizo-culture. Few forms of creative and intel-
lectual practice are not 'a collective thinking' – the term is generalisable to the point of
imperceptibility. This thesis follows a particular way in to 'a collective thinking' through
schizo-culture: one that is particularly attuned to its dynamics; that is self-reflexive; and
that registers the complexity of interaction between different levels of the process (what
might otherwise be described as demonstrating a high coefficient of transversality[208]).
In the second chapter, I juxtapose a set of political questions articulated at the level of
social formations and movements, which began to fragment in the 1970s, with various
modes of subjective transformation/destruction and the emergence of new medical-
pharmaceutical productions of subjectivity (1970s–2010s). In effect, the chapter explores
a single process operating at different levels, and schizo-culture is a description of
this process.

Things could always have been different. Throughout this thesis I have followed some
of the directions of the published work as a way to keep its questions open. The published
work exhibited a collective thinking in how the work was done and what the work was
directed towards. If we did it again – at a similar or another time, with different or the
same groups – it would be different again. Towards the end of one of the discussions at
SPACE in 2014, Sylvère said: 'Constantly we have to invent an answer. If you have a ques-
tion, that is not enough – you have to invent an answer so that your question remains alive.'
I have tried to construct a series of answers to schizo-culture through the different mo-
ments in this thesis: between the conference in 1975, the published work in 2013–14, and
now. At the time of writing, the crises described in this thesis, to which schizo-culture
is addressed, have only intensified. My thesis discusses semiotic (chapter 1) subjective-
collective (chapter 2) and institutional (chapter 3) crises in the context of the development
of the neoliberal project (1970s–2010s). Growing discontent with the institutions of art
and education has been complemented by their erosion through neoliberal policy – seen,
for instance, in the outsourcing and casualisation of their workforce. Even if, as Moten
and Harney write, 'the only possible relationship to the university is a criminal one', steal-
ing from the institution now offers increasingly diminishing returns.[209] The technological
semiotisation of social life-in-common, addressed in chapter 1, also continues apace,
a process in which 'the entirety of complex systems of expression – as in dance, tattoo,
mime, etc. – is abandoned for an individuation that implies the position of a speaker and
an auditor, such that the only thing that remains of a communication is the transmission
of information quantified in "bits".'[210] To the extent that the published work exhibited
a collective thinking, what are its implications in the field of exhibition-making and
experimental/creative practice now? If schizo-culture expresses a collapse and/or refor-
mulation of the codes of white Western (un)reason, what analyses does it offer of capitalist
modernity's ongoing 'war on life' in the intensification of these crises – for instance,
in the era of ecological breakdown? And if the institutional address of schizo-culture

208 See Guattari, *Psychoanalysis and Transversality*.

209 Moten and Harney, *The Undercommons*, 26.

210 Guattari, 'Molecular Revolutions and Q&A', 190.

proceeded from an analysis of prisons and asylums, how might this be addressed to other institutional formations and current forms of policing, prisons, immigration detention, border control and surveillance – how might it be reformulated and rethought through contemporary articulations of *abolition*? It is questions such as these that the present thesis is moving towards.

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The research for the published work is substantially based on the Sylvère Lotringer Papers and Semiotext(e) Archive, Fales Library and Special Collections, NYU.

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