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**Annex 1**

**Déconnage**

by Angela Melitopoulos and Maurizio Lazzarato

## Annex 1

### **Déconnage, 100 min, 2011**

**Archival installation with 22 books (see images and the list of the books below)  
by Angela Melitopoulos and Maurizio Lazzarato**

Déconnage is archival video installation that forwards the invention of institutional psychotherapy of the Catalan psychiatrist and member of the Resistance fighter François Tosquelles in relation to the audio-visual research project *Assemblages*. Déconnage takes the form of an interlinked archival survey: the philosopher Elisabeth von Samsonow (Vienna) and the psychiatrist Jean-Claude Polack (Paris) are shown video excerpts (45 min) of an interview with François Tosquelles that was recorded in 1985; the invited viewers are listening to Tosquelles, using the pause button to interrupt his narrative to comment, taking up his ideas and elaborating on them. Déconnage interlinks the moment the interview with Tosquelles with the contemporary perspective on his ideas (2011) through a side-by-side montage of the three interviews (Samsonow, Tosquelles, Polack). The setting resembles a virtual philosophical-psychoanalytic session that is triggered by psycho-motric reactions of the viewers who are using the stop and go function of the computer. The installation shows the side-by-side image as a video projection on a screen that is mounted into an archive shelf that holds a selection of 22 books.

The original interview of Tosquelles was recorded in 1985 over three days with psychiatrist Daniëlle Sivadon, filmmaker François Pain and psychoanalyst Jean-Claude Polack. François Tosquelles resumes the practise of Institutional Psychotherapy invented during World War II in Saint Alban in France. The role and function of the institution for psychiatry, the cultural and territorial conception of locality, and the connection between social (Marx) and mental (Freud) alienation would later serve as models in the debates over schizophrenia and capitalism at the clinic of La Borde. Guattari's experiences at Saint-Alban left a profound impression on him. Tosquelles' story is not just a simple translation of his knowledge into a popular language but a real compromise between an animist concept of illness and his pre-scientific conceptions.

Déconnage is structured in 9 parts

Part 1 - The family Novel and Psychoanalysis (18 min)

Part 2 - Cooperatives (4 min)

Part 3 - Freud's Migration (11 min)

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

Part 5 - Body Positions (7 min)

Part 6 - Feet (4 min)

Part 7 - Political Positions (5 min)

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

Part 9 - Tosquelles Film

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

**François Tosquelles:** According to Freud, the family novel is by definition false. It is a romance that denies the existence of generation, and of the primal scene—the fact that the parents made love—and that one dreams of oneself as the son of Charlemagne, General De Gaulle. The family novel that I can tell you is not just a possible confabulation of mine. One where I make myself believe in my mission in the world as Charlemagne. I have always more or less admitted that I was my parents' son, as far as I can remember. Like all parents, their presence in relation to me was sometimes receptive, sometimes a rejection. I wasn't always very happy about the reception I got from my parents.

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

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

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

show up. It is brushed away with a wave of the hand, brushed away with a confession. Of course, that's a symbolic confession, because he says, I don't really know anymore what it was like to be born. But there's one thing he knows, which is that he was not unhappy. And with that, a different narrative already begins.

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

**Elisabeth von Samsonow:** So, once again, about the topic of the family novel, which was his first critical point. Which is not to just say that he was born happy, but also that he allowed himself to exist in a sort of symbiosis with his mother that's unusual. Hearing that in this confessional manner—he says he sucked on his mother at the rhythm of the blinking of her eyes—we may imagine this as a form of happy symbiosis, which is to say, far beyond all fear of castration. This means that he is the first psychiatrist without fear of castration, which seems to herald the beginning of a new chapter in psychology or psychoanalysis. Insofar that it even refers back to a family history that he immediately expands. Because when this relationship with the mother and the father is not damaged—as we will then also hear—then he can also do what he immediately does, and says, 'Yes, I'm fine. I'm in a doubly good place, since I can appoint everyone to be members of my family. And because I didn't have any brothers I'm in a very good place, since I have the entire world for brothers.' What he immediately does is cast off the common idea that the family always consists of a father, mother, child, and that the parents always pile on the child what is fated to suffer and must endeavor everything to put himself in another position, which always turns out badly, as we know. So, he immediately played in a duo, a trio, a quartet probably, a quintet and so on... in a grand orchestra. The child immediately plays in the grand orchestra. And it's fantastic when you see that immediately, at this moment, the family itself is nothing other than the miniature version of a 'grand' politics.

**François Tosquelles:** Not everyone could be my mother or my father... but they could be my brothers, as the Christians say. There are even some folk who call themselves confrères, doctors who have become my brothers. I believe that without idealising my relationship to my father too much, nor denying the violence of Oedipus, I believe that I have always been my father's friend. My father was always my friend...

**Elisabeth von Samsonow:** Yes, that's now certainly one of the most important remarks he makes again, regarding his perception of what a family is. He says, 'My father may have been a strict guy, but he was my best friend.' So that's really so scandalous for what we know about filiation in the 20th century, about what each generation of sons must have felt for the generation of their fathers. And we can still see today something like the inability of becoming a father, and thus also the inability of really being a son. That doesn't seem to concern him. He immediately opens up a different line. He says my father is my best friend, and there's a sort of complicity there. So I don't have to phantasmagorically enlarge the reality that he's my progenitor. So that sort of a fatal code has to be factored out from it. Instead I think, he is good, I share his opinion, he's a friend. I believe it is very, very important that he removes the norm of fate from this operation. This is what Freud strongly emphasised when he used the ominous myth of Oedipus to define the male fate. Thus he says, I completely withdraw from what might be the norm of fate on a fundamental level, from the very outset. Not that you think I'm here and wasting my time trying to track the traces of my fate. No, that's not what this is about, but instead: 'I can make arrangements, different arrangements, every time. I'll do it in a different way. I do a different project, perhaps with different people. I will invent it.' And then what he does—and he probably likes doing it—is to reject the advantage that the Oedipal significance would have given him in a double sense; what makes him a special element in the family structure in terms of fate. He simply says, 'No thanks, I can do it without it'. Which suggests, 'I'm happy, and I'm permitted to be happy, too.' It is amazing how often he says in relation to his political work. 'Well, that actually really worked out well.' Most importantly, about his psychiatric work in this concentration camp! He'll then say, 'Well, that was really a lucky break because I was able to do great psychiatric work there. You can't do that when you're oedipalised because you're constantly busy uncovering the script of your fate, which would take all your energy from an actually inventive project.'

**François Tosquelles:** From the outset I had at least two or three fathers. My mother didn't just introduce me to the fellow Tosquelles. But she introduced me to my godfather, who was her brother. My godfather was a doctor and on many levels linked to what later becomes psychiatry.

I remember that once I scandalised a guy who pretended not to understand me, because I spoke French with a Catalan accent in Paris, at the TOTEM, one of the first group psychiatry meetings, and I spoke about 'poly-fathers'...

There were colleagues, worse than dutiful Catholics, who said, 'There is only one father!' I replied, 'Multiple fathers! That's why I can pass from one to another with ease.'

**Jean Claude Polack:** Yes, in relation to what Tosquelles says of the father, one clearly senses that there are several successive Tosquelles, and that there is a moment that separated Tosquelles, who is rather open to different disciplines. But who separates the first Tosquelles, who is oriented in different directions—sociological, psycho-dramatic—who is interested in the

phenomenology etc., from the one who is speaking here at this moment that is Jacques Lacan. It is the encounter with Lacan and there he is clearly polyphonic in relation to it. For example, when he says 'I have multiple fathers'—that's a theory that one can agree with, but which doesn't entirely fit with something that he was taking into consideration, which was Lacan's theory of the symbolic father—there is only one father and he is the one who sleeps with the mother. And for Tosquelles it is not like that. He can rightly speak of a multiplicity of fathers. And from this point of view he is closer to Félix [Guattari] than to Lacan

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

## **PART 2 – Cooperation**

### **One is not enough and three is not sufficient (4 min)**

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

**Jean Claude Polack(in the interview):** That's not bad. A mutual society?

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

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

### **PART 3 – Freud's Migration**

**François Tosquelles:** On that, one would have take up the very complicated histories resulting from the fact that in Madrid, there were no workers outside the printing industry, whereas in Catalonia, everyone was a worker, there were a certain number of indigenous workers, but above all, there were Arab workers who had come from the South, from Andalusia etc. With labour, it was like Vienna in Freud's days. Freud came to Vienna because he was Czech. He was part of the Czech immigration of manual labour. Except, his family prevented him from doing manual labour. They taught him German and not Czech culture. He started to betray the culture of his origins, which was Czech, not Jewish. I call it the culture of his origins because that was what he spoke with his friends when he was small, he spoke Czech not German, like we speak Catalanian...

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

**Elisabeth von Samsonow:** I absolutely have to say something about that, because, well, the acuteness with which he recognises

that Freud tells a story about his own trauma of migration drama, now that's really wonderful. And that some of the core hypotheses that Freud frames about the soul are probably connected to his invention of a myth that is meant to cover up that he has a migration trauma. That's a very interesting hypothesis, and there's pretty good evidence of it, too. Thus, that the rampant proliferation of sexual motivations in Freud's psychoanalytical setting then also has to do with his stylizing Vienna itself into a sort of, well, a giant mama. All the while, he's pushing back, by the way, against the category of the place, something that was very important in Tosquelles, who always asks, 'Where where, where?'... 'Where do you say that?' and 'Why do you say it there?' But Freud doesn't address that. Instead he continually fantasises in Vienna about the problems of incest.

There is this one famous example, I might as well bring it up now, which is that Freud claims that he discovers the incest-wish that also constitutively belongs to Oedipus. So he also remembered an important thing, which was that he took the train from Brno to Vienna at the age of three, and that he sat in a compartment with this mother. And this mother, he remembered, changed clothes, she undressed, and so he saw this mother naked on the train. One can read all about it, it represents the birth of Freud's idea that we reach the full Oedipal stage at the age of three. He even remembered that he desired the mother. With a little research you can easily find out that the train takes about an hour from Brno to Vienna, and that you don't need a sleeper car for that hour-long trip, and that it's also inconceivable that the mother could have undressed on one of those trains that ran at the time, because if you go to the archive of the *Technisches Museum* and look at the timetables and ask them to bring up the train models of the time and things like that, then you won't find one train that could have had the sort of strange compartment where Freud would have had this kind of experience. In the loading of such movements of an economic nature, of a familial nature, the position of the father is an issue, it's a sort of religion, language, everything is in play, but he didn't spell it out in these terms. Instead he only covered up this one motivation.

**Angela Melitopoulos:** And why?

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

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

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

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

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

**Jean Claude Polack (1985)**

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

**François Tosquelles:** The extra-analytic is a notion about the isolation necessary to make this sort of laboratory. I always thought that analysis was a laboratory to understand the function of speech and of narrative, so afterwards comes the history of drives, theories of the drive; about how the person speaks to you and evokes stories. This has to be done in an experimental way! If you listen to me like you are listening to me now here, well I could tell you great stories! What I am saying here is true but it may not be true. Perhaps it's the heroic version or the miserable version, you know.

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

**PART 4 – Barcelona, the little Vienna (10 min)**

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

**Jean Claude Polack (in the film)** How did your analyst manage with the language?

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

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

**Elisabeth von Samsonow:** Now, that's really wonderful. That he's thinking he's introducing his new psychoanalyst to his father, and the guy doesn't really know his language. He's Hungarian. Which is to say, another speaker of a secret language, which is actually Hungarian. So he's speaking in Catalan, and then his father rightly remarks, well, that's not going to work out well if he doesn't understand you. And that's, of course, where his idea about the task and work of the psychiatrist really comes to light. Because he says, that's really not all that important, or if he understands half that's enough. So that's once again interesting now, that you would listen to someone whose language you don't really need to understand. That's very interesting. Because you probably really don't understand him. So for the psychiatric position that's very important. I can distance myself from understanding completely, but I can nonetheless affirm it. I can say, 'Ok, but I'm listening to you. I'm listening to you professionally. I've been hired by you, after all. I'm listening to you one hundred per cent. I'm intervening, too. In this way, I will understand, even if I don't understand everything. So I'm doing you the favour of not wanting to understand everything. That's quite wonderful. It means I can somehow leave your subjectivity untouched. I don't have to go in and utterly dismantle it, and somehow surgically alter it, dissecting organs right then and there. Instead I don't really have to understand that.' And then he says, so perhaps it's important to intervene at regular intervals. You always need to know the sequences. The whole thing is at bottom a matter of rhythms, poetry with accents. It needs to be enunciated the right way. It's a melody, so you have to listen very carefully. What kind of melody is that? Where are the accents, and where can I make cuts.

**François Tosquelles:** What characterises psychoanalysis is that you have to invent. Because the individual recalls nothing of his anecdotes. And then, if one doesn't invent them... It is necessary to invent them! So, one is fooling around—because I call this fooling around—and one is authorised to fool around by saying: 'Come on, dear, just fool

around; this is called association. Here nobody judges you, you can fool around as much as you want! Because I call psychiatry a kind of cocoon. But when he is fooling around, what am I doing? I am intervening silently! Certainly silently... And then it is my turn then to fool around. So he tells me words, sentences. I hear the accentuation in the sentence, the articulations, the place where the accent is put or where it is taken away, like in poetry. And then it is my turn to fool around. I am associating myself with my own nonsense, my personal souvenirs, my own elaborations and I am nearly asleep, and he is nearly asleep. So I am fooling around, he is fooling around... And at that moment, as I know that I am fooling around... Because we tell this guy to fool around but he is not doing it. He is just lying down and he wants to be right. He is rationalizing and telling you precise stories of a reality, filled with 'his father here and his mother there', and he is never fooling around. But on the contrary, I am obliged to fool around, instead of him. And my fooling around that I am doing instead of him, comes from what he says derives more from the accent and the musical melody of his speech than from his words.

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

**François Tosquelles:** But this discovery in structure, in the narrative, has nothing to do with my discoursing now. It is an important significant discourse, since that is where the insistence of the unconscious appears. One of the things that I am saying in this text is that the unconscious doesn't exist. It insists, it does not exist. That is written down. Fortunately.

## **PART 5 – BODY POSITIONS (6,5 min)**

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

**Jean Claude Polack:** There, where language is totally disturbed, one can say that the symbolic function is closed in a certain fashion, holed, damaged. One has to take on different semiologies,

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

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

**Jean Claude Polack:** The act precedes speech. That is an absolute paradox for the analyst, and for a Lacanian this does not make sense. And certainly for a child psychiatrist—as after all, very early he started dealing with children, retarded children, autistic children, etc. And perhaps also because these children didn't speak, or spoke very little, he came to ask himself the question of a language of postures and a language of positions, of movements, etc..

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

**Elisabeth von Samsonow:** So this plane of existence would mean that I need to see, what does this psychomotor, this body express. What does it enunciate? Where are its ruptures? There cannot be a general imperative: 'You shall, you must'. This type of categorisation is out of question, nor can it come into question. Because it would mean from the very outset any form of deviance—and there cannot be anything but deviance once subjectivity is understood as a project of on-going invention—then they would all migrate into anti-normality, you might say. Anyone who finds subjectivity is anti-normal and deviant. Which is to say, deviant from this form of the normative. And it's also entirely clear that this discourse is absolutely, and, of course, quite crucially an anthropological or philosophical-anthropological

discourse conducted by psychiatry. That's clear, too, because that's exactly where the line needs to be drawn: What is a norm even? Or what is normal even? Or is there even such a thing as normal. There cannot be. That's good news: There isn't even anything that's normal.

## **PART 6 - Feet (4 min.)**

**François Tosquelles:** You have been about the world a bit. I don't know how you have managed with everything, but one gets around. What counts is not the head, but the feet. Knowing where you put your feet. It is the feet that are the great readers of the world, of geography. Going forward is not something you do with the head. If you want to find a needle that way, you will spend years. That is why you must know where you put your feet. Do you understand? That's all. It's the foot that is the apparatus or the location of reception of what then becomes the tonus. That's why all mothers tickle the feet of their babies; to make them stand up, for initiating a distribution of the tonus that allows you to go somewhere. But you get there with your feet and not with your head.

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

### **Elisabeth von Samsonow:**

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

**Part 6**  
**More real than the real**  
**Institutional Psychotherapy and War**

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

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

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

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

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

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

**Jean Claude Polack (1985)** are these categories, these dialectical, materialist categories still yours, still today?

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

war of one nation against another, was something that was related to the non-homogeneity of the ego. Each one of us is made up of opposed fragments, with internal paradoxical unions and disunities. A personality is not made up of a [unified] block.

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

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

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

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

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

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

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

And some of these prostitutes kept indoors, and others working in the hospital, converted into nurses in a flash, it was extraordinary, and how they knew through the practices of men that the whole world was mad, including the men who used prostitutes. So the professional training of all that world, with a monk, a pastor, anyone at all, became extraordinary. And because I was all for a bit of experimentation, after two days they could do the Rorschach tests... that is to say that only psychologists don't know how to give tests. If someone has an IQ of a 14 year old and is open, in three days he learns how to administer tests much better than others. And if he has doubts, he will consult, whereas a professional psychologist does not consult, he says, it's a case of schizophrenia, or a paternal complex or whatever bullshit, so as to please or to annoy the doctor.

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

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

position of betrayal. I don't know if all this can yet be transmitted, as there is still a broad proscription on it. First of all, there was a transgressive situation, an event that supposes a weakening of centralised power. Paris and Madrid no longer controlled what was happening, and thus, there was a certain margin of freedom. What is more, Saint-Alban is a poor, somewhat empty department, and it was extremely rare for people in Paris to come and see what was happening. So there was a convergence between Tosquelles's arrival and the fact that the people who ran the hospital were on the side of the Resistance. Apart from that fact, there were mental patients who were looking after the wounded from the Resistance and the English parachutists who had arrived. So it was an event, as Badiou would say, since he is very passionate about that—an entirely determining event which one sees is consubstantial with *institutional psychotherapy*, that is to say, if there were no events, there would be no institutional psychiatry.

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

**Jean Claude Polack (1985) :** It's Lapalisse?

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

**Elisabeth von Samsonow:** That's something interesting, he says that Saint-Alban was not his territory. Which is really bewildering. Why would he say that? And most importantly, why does he say that? What he really studies, what he discussed at length, is where people put their foot. And it's his foot, too, that went to Saint-Alban and worked there. Which is to say, it carried the whole man, the other foot, the Marxist foot and the Freudian foot, both together. What does he mean by that? After all, he also says very clearly elsewhere that it was very important to him to retain the position of being a stranger. And that, I believe, is what would lead him to use these words, to say, ultimately that's not my territory. That goes together very closely with what he says about life as a pilgrim. Now that sounds perhaps as though these were mystical motifs or something of the sort, which they may well be, but that doesn't matter. In any case, the way he now transposes them onto a sort of habitus, a sort of diagnostic analytical habitus, that's interesting. That he actually needs to be a stranger in order to be able to perform this analytical work at all. In other words, that he must not be identified, nor must he see himself as the head of this thing, instead he must really always be the one—we have to repeat this using a philosophical motif—who can always marvel at these things. One to whom they are strange enough to attract his

attention.

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

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

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

**Elisabeth von Samsonow :** And that's of course an interesting position, especially with regard to the human field most generally. Being a stranger with regard to the human field, a real pole position, you might say. A diagnostic pole position. And this position, too, he then shares with the position of the feminine; under the auspices of a patriarchal history. Because, of course, the feminine is marked as strange as well beneath this history. And that's really the important position, the position of being a stranger. That, from the very outset, you no longer merely say, 'Okay, I'm going to go into a different room; I'm going to go into a different discourse; I'm going to go into a different logos; I'm going to go into a different form of sensation; I'm going to put my feet somewhere else, etc., which is the sort of thing a pilgrim does who is on his life's journey, but, I start out as a stranger and walk as a stranger.' It's perfectly clear that this is, first and foremost, about the field, then perhaps about human complicity on all levels. But that extends further as well, because stepping outside the family business also enables me to recognise that there are bodies of an entirely different kind; to wit, animals, rocks, what do I know, vegetables, planets. And one of them, the one that most strongly determines us, that's planet Earth. And that there's something like a terrestrial logic in it, which also has something incredibly liberating about it, because it simply subtracts these very signifiers, because it has its own.

**Jean Claude Polack:** In their conditions, the hospitals were very dangerous; they added too much of a pathogen to the patients' illnesses. So, first off all, it was necessary to treat the careers, the places; so one had to concern oneself with the hospital in order to make it less harmful. A social life had to be introduced into it; that is to say, it had to be as much as possible like the outside world. Workshops, work, life, exchanges, all that is very good. But this thinking can be used in very different ways afterwards. One can say, that basically there's a whole load of people one can lock up, when they aren't very well or they say things that we don't like. All the more easily, as when they are locked up, they will continue to live in almost the same way as others, except that one will have greater control over their existence, since one has removed them from social and political common life. That's the version that I would call totalitarian, and I think that there are quite a few Nazi thinkers who relied on Hermann Simon, just as certain thinkers found support in Nietzsche for their anti-Semitism. With Hermann Simon there was this same concentrationary direction about place, the Gulag... One sees perversion appear clearly, this centrality of work in collective life etc. But Tosquelles doesn't take it in this way, he says that one has to introduce life but not no matter what life, precisely. I believe that work was not essential for him; what was essential was the trajectory, the stroll, as he says. Often it is necessary for people to be able to move, so it is necessary that they can leave the area of the hospital, that's very important.

**Part 8**  
**Saint Alban**  
**Vagrancy**

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

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

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

**François Tosquelles:** Because what is important is to free oneself from the fatal characterological oppressions of the head of one's quarters. That is to say, the director of this new family, one would have in a house. Fatally, the guards, leaders, bosses, the doctors, or psychiatrists only make everyone a prisoner of their own particular psychopathology, their character. That is why one must not [ex]change the doctor or therapist, but, like one says at La Border, there must be a freedom to stroll, to go here or there, to never stop vagabonding.

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

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

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

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

**Jean-Claude Polack (in the raw footage):** we should talk about institutional psychotherapy after Saint-Alban

**François Tosquelles:** It died with pills.

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

**François Tosquelles:** The pill is simply the industrial takeover of pharmaceutical products, the pill is not just a pill, it is the way that the Merieux Institute or I don't know what other institute swindled everyone by making them believe they would get better with a pill. I'm angry, I take a pill and I calm down, then I take an amphetamine and I get excited. Who wins on the inside? Pharmaceutical products.

**Jean Claude Polack (in the raw footage):** But that hasn't prevented institutional psychotherapy from continuing? There are still things that happen.

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

**Jean Claude Polack (in the raw footage):** You don't see any other space?

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

**Elisabeth von Samsonow:** I still have to say something about that as well. Because that's simply saying it with such clarity, that this sort of psychiatry really doesn't exist anymore, and that, in sharp contrast with what one might have expected when it already existed in the 1970s, it now no longer exists at all, or I don't know where one would have to look for it; which is to say, where that exists. So where did the project go? Where are its effects? And he draws a very clear line where the caesura came, which is to say, with the application of pharmaceuticals. So the proposition is simply, medication instead of therapy. Quite clearly. That was then, of course, the heyday of neuro-logicalisation or of the scientific fetishisation of the brain. So there's a single controlling element in the human being, the brain, and when something isn't right about the synapses, when the neurotransmitter is somehow

off, or when the peptides are not the right ones, or something of the sort, then that's how it needs to be described. Use medication to compensate, and then that individual is hunky-dory again. And when he acts up, give him something, and he will calm down. That was a very odd and very decisive change of the picture of the human being we put up with, a voluntary form of objectification and degradation that's really impossible to top when you say, 'Okay, I'm really no longer anything but a composition of pharmacological agents; of substances, of active substances. I myself am a pharmaceutical industry. Of course I am. Only now I unfortunately have too little of this substance, and could you please send me some?' And when that's the situation, then of course I can at least initially forget this whole labour of extending the human field that's implicit in the project of Saint-Alban. Because, where did it go? From this perspective of the pharmacologicalisation of psychiatry, it looks like an aberration, and by the way like an aberration under unfavourable conditions.

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



**Annex 1a**

**Liste des ouvrages pour l'installation *Déconnage***  
by Angela Melitopoulos and Maurizio Lazzarato

Liste des ouvrages pour l'installation *Déconnage* Angela Melitopoulos & Maurizio Lazzarato  
Espace Abraham Joly 9 avril – 16 juin 2013

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## **Annex 2**

### **Assemblages**

A visual research project by Angela Melitopoulos and Maurizio Lazzarato

## Annex 2

### ASSEMBLAGES

A visual research project by  
Angela Melitopoulos and Maurizio Lazzarato

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

Felix Guattari

### ANIMISM AND PSYCHOSIS

film excerpt: *Le Moindre Geste* (1971) a film by Fernand Deligny, Josée Manenti,

**Jean-Claude Polack** (psychiatrist and psycho-analyst, Paris)

A body, whatever it is, can defend its limit; can refuse a particle from the outside, whatever it is. Among psychotic people, and notably among schizophrenics, this practically daily commerce with particles of the self or perhaps with non-living bodies, or bodies outside the self, does not pose a problem at all. It's like a natural exercise. And if you don't understand it, a schizophrenic might think of you as an idiot. "Oh really, you don't get it?"

That is what you prove in your work in the clinic?

Yes of course. There is a certain very particular sensibility that one could call delirium. Of course it is a delirium by our standard; it is something that cuts psychotics off from the social reality that is completely dominated by language, social relations. Thus effectively this separates them from the world. But this brings them closer to the other world from which we are totally cut off. It is for this reason that Félix maintained this laudatory view of animism.

film excerpt : *Le Moindre Geste* (1971) a film by Fernand Deligny, Josée Manenti

**Barbara Glowczewski** (anthropologist, CNRS, Paris)

It was an obsession in all of the history of thought to define what was natural and what was not, to the point where people thought that if there was no spoken language, it was necessarily animal. Thus they forbade children who grew up without speech to continue to express themselves with signs, including deaf people.

For 100 years the Vatican forbade the use of sign language. Even though it is a language par excellence. It is not animal. It is constructed and thus defines a form of culture among the deaf. All throughout occidental history in terms of this question of what is human, we have always categorised gestural movement as animal even though it can be very coded... And this is true also for the dance and for all bodily practises. And it became true for all the peoples that we have encountered during colonisation.

film-excerpt: *Ce Gamin, là*, by Renaud Victor(1972-1975)  
**Fernand Deligny** (psycho-therapist, poet, filmmaker)

First take !

Speak.

To speak...To speak as if it were completely natural. We spoke about this kid and others like him. Even though we did everything to avoid language. The famous language that makes us what we are. And now, we're held accountable to it.

Mute, this kid...So what to rely on? What to rely on when language is lacking? We began tracing. Unable to speak, this kid traces. For months and months. His hand traced circles. Circles and nothing else. It still traces circles.

So we also began tracing. Our hands followed the trace of what our eyes saw. Our eyes followed what our gaze was able to see, to grasp, to report to us. And here, the pathways of this kid, one day in September 1967. He is turning. Either around himself, his hands on his back, one holding the other. Or while running. As if somebody held him at the end of a leash in the middle of an arena.

People say, that a child "turns bad"...Well, he turns incessantly, around himself. That is what the language makes us say: He is running circles around himself. But if this famous self is actually absent, vacant...

**Barbara Glowczewski**, (anthropologist, CNRS, Paris)

The trace is the only proof that we have that an action took place. So it's the truth par excellence. So we are beyond any symbolic system, beyond a system of oppositions between signifier and signified. We are in the truth of action. Obviously there are a thousand ways to interpret it. However, effectively the Aboriginal people read the earth through its traces, and what constitutes their culture, that one reads the trace like a detective, searching for clues.

So when Deleuze speaks about becoming animal in the way he developed it with Guattari, they mean this aspect of alertness. It's not only the predation, the fact of trying to catch a prey or to be aware of not being caught, but it's also about knowing how to read traces.

**Eduardo Viveiros de Castro** (anthropologist. Rio de Janeiro)

I really loved when Guattari spoke about an 'objectivized subject', something like this...And about the fact that subjectivity could be an object among objects, instead of in a transcendental position in relation to the world of objects.

Conversely the subject is the most widespread thing in the world. This is exactly animism, this idea that the basis of the real is the soul. A soul that is not in opposition or contradiction to matter, on the contrary it is matter itself that is steeped in soul.

**Fernand Deligny** (psycho-therapist, poet, filmmaker)

Once upon a time there were men and stones. They stayed near the springs, and they didn't know why. Water is not used up for drinking. And the stones were there also. Sitting on them, cracking nuts on them, building walls, marking roads does not use them up.

This kid, unbearable, intolerable, Incurable, he takes the initiative. He throws the dice and there it goes. But in a world where language governs, would he ever be free to do so?

But it remains unknown if we do have that freedom. And how to know what he is hearing? Which voices that do not sound and which speak of the time when no human being were not one or the other discriminated by language.

He is listening. No animal is listening like him, without reason. The noise coming up from the depths of the water that is not an object since he is not a person.

**Eduardo Viveiros de Castro** (anthropologist, Rio de Janeiro)

The possibility of re-thinking the subject, without idealistic thinking, but a materialistic theory of the subject, the subject as a material subject, attracts me. I think it may be along the same lines as the thinking of peoples I know well, the Amazonian Indians, who are animist in this sense. They think that the common base of the human and non-human is humanity. If you look up the myth of the Amazon Indians, it always begins with the saying that in the beginning all beings were humans.

It is the story how certain beings stopped being humans. They left humanity to become animals or objects...In our myths it's exactly the opposite.

In the beginning we were all animals or pure matter and certain of us then became humanised.

That is how the heroic tales of Prometheus were created. Thus humanity is conquering nature, And creating the alterity of culture: creating culture as the modern soul. Something that distinguishes us from the rest of creation.

Whereas, for the Amazon Indians it's exactly the contrary. They mean that because of the soul everybody is part of the world and we humans have a special materiality. What makes us human is our body, not our soul. Our soul is the most common thing in the world. Everything is animated. Well, that is animism.

That means that they are animated.

You have to create a body. That is of importance in the world of the Amazon Indians. All the techniques used to make a body: adornment, marking, tattoos, incision, painting: everything for making a body that is different enough from the general base of humanity or soul, through that we can communicate with all entities of the world.

**UEINZZ Theater Company, Sao Paolo**

**Eric Alliez** (philosopher, Paris)

For Felix the notions of nature and culture, while reuniting, growing together etc., take away the essential.

And the essential is the a-significant that can only be thought in machinic terms. It is here that spiritualisation is relieved by de-territorialisation, and this de-territorialism is necessarily machinic.

But to enter the world of Felix is to accept in the beginning as in the middle to not really know what animism or the machinic is. Since the late sixties Félix discovery of Hjelmslev is a constant leitmotif. There is no real distinction between content and expression. We have to think in terms of a substance of expression. The fluctuations of signs work the fluctuations of matter.

“I want to think” I cite by memory...a molecular passage through signs. Really, if we aren't Hjelmslev specialists... And no one around this table is a specialist of Hjelmslev, the only way to get these ideas is to understand that if there is no real distinction between expression and content and if we have to think in terms of substance of expression, we are literally in an animist world.

That was really the way Felix functioned, I think and I'm sure. You can find explicit echoes, in the book *A Thousand Plateaus* and this is really the thing for Felix.

This idea, that most real is the place, where the most abstract and the most concrete come together.

Immediately we are understanding. Effectively, if there is no real distinction between expression and content, we are in a language mode of intensities.

And within the fundamental category, which is THE fundamental category of Felix: that is the idea of an a-signifying semiotics. From that point on, you also understand the way he frontally attacks structuralism and totally disengage from any kind of the structuralist formalism, while establishing the concept of the machinic.

## 2. BEYOND OCCIDENTAL SUBJECTS

film excerpt: **The Mad Masters** by Jean Rouch (1955)

And the possession begins. Slowly with the left foot, then with the right foot it starts with the hands, the arms, the shoulders and the head. And the first possessed stands up. It is Capalgardi – the guard corporal. He salutes everyone. Then he asks for fire to burn himself to show that he is no man anymore but a Hauka.

Faced with his salutes, a new possessed person starts to scream, it is Gerba, one of the punished who is in the brush. Gerba, who is possessed by the Hauka Sankaki, the engine driver. He will collect all the guns to bring them to the sacrificial altar.

The guard corporal got a red scarf of command and the third possessed stands up. It is captain Malja, the captain of the red sea, who is walking the slow march, the parade march of the British army. The engine driver also got his red scarf of command.

And there is the fourth possessed person Mrs. Locotoro.

**Jean\_Jacques Lebel** (artist, Paris)

The film *The Mad Masters* shows us how, belonging to a secret society in the woods, living the other part of our Self, the free psyche, one can say the unconscious. a mechanic unconsciousness of Gilles and Felix and through a ritual action, being a collective assemblage of enunciation, like a happening or the game of Kadabriski, which is exposed here, that permits the others, speaking in the Nietzschean sense, to excess, to express themselves freely and not to be held off or sedated. But to display oneself and then: tiredness, repose and return to the other half. This means it is a schizophrenic exercise. In a way it shows artists, characters, humans, risking to use their body as a living laboratory. That means their ideas and beliefs, their discourse, language and activity are not constructed through a pre-established ideology, but through a sensory experience of the real.

### 3. THE RIGHT TO MADNESS or THE CLINIC OF LA BORDE

film excerpt : **La Borde ou le droit à la folie a film by Igor Barrière (1977)**

The touch is very complicated. The mechanics, the perception the sense of touch...it takes on a structure that is defined by the shape of little flowers. I studied a lot of physics and math, and psychiatry - a little bit.

And I worked a lot on the atomic bomb, which worked out well. Atoms are not carbon at all, oh, all of that...One must say that there is a kernel, but a kernel that is infinite in time, thus it must evolve and build a structure that evolves in time.

**Eric Alliez** (philosopher, Paris)

La Borde is an area of experimentation and we should not play with words, but take them seriously. It means a politics of experimentation. It means how experimentation engages politics entirely. And this politics comes back to deal with what is called the a-significant. Because the people arriving in La Borde don't feel well, maybe even very bad - they won't be healed by signifiers. That's for sure. Because in the best-case scenario we can produce is a totally formalised interpretation of a symptomatic causality. But they, what can they do with this? Nothing! Because they are not just neurotic, they're real psychos.

**Félix Guattari** (philosopher and psychiatrist, 1977)

It should not be seen from a theoretical or dogmatic perspective, it is this experimental approach to madness that brought us to this point. The institutions have continuously progressed, changed, evolved and were modified, there were polemics and all kind of endeavours.

Because for us the challenge is, to create a milieu where things can express themselves, which would not be afforded expression elsewhere, because of the dynamic of closure of a sick person with their own body, with their problems, their families and their role.

So if in front of that person, you yourself are closed in your own institutional function, in your own ideas, in your own prejudices, in this way a closure points to another closure.

So we need to open up ?

Yes we need to open up, but to what? First of all we must get rid of the walls, like you see here. But we also need to open up our behaviours, attitudes, gestures, spirits, ideas...

To unblock ourselves...

Yes, to unblock

film excerpt : **La Borde ou le droit à la folie, a film by Igor Barrière (1977)**

What is happening here is that we are used as guinea pigs for the pill. That is what they did in the camps in Dachau: the final solution for the Jewish problem. They gave the pill to all the women... all my implants...

I made all my concentration camps. It was David Be..., a dirty Israeli, but now we are all fucked up. It is the bomb...

Three felons at once. You should meditate on it. You know very well what I mean, it is not for nothing that one is racist...It is not for nothing that one is anti-Semitic.

**Félix Guattari** in the film *La Borde ou le droit à la folie*

I think that political problems have more and more a similar nature than the problems concerning the unconscious. I Mean there is no clean break between the things that make you neurotic, that bring you in a dead end and the problems that you have in your partnership with your children, at work...They relate from one to the next and are on the same kind !

So I mistrust people, who make such distinctions. You can see well that among certain insane or heavy deliria, that there are themes regarding social – political issues: the Chinese, the Russians, rockets, all kind of radiation... concentration camps, racism, that they matter in the delirium itself.

That shows that a communication between all the themes exist that are sometimes diffused by television, and they relate to the most intimate things, being lived in solitude, delirium or in dead ends. So for me there is no singular and no collective unconscious.

Thus there is no specialist for an individual unconscious and then someone in charge of representing the collective problems. For me it is a similar kind of problem. Everything is linked? That's is just a perspective because in practise, when you speak to someone, this discourse will not get you anywhere.

**Félix Guattari** : in *Le Divan* - by François Pain and Danielle Sivadon (1985)

So that is what I was telling you yesterday, that...

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

In my opinion one has to look a bit further. Not only is there this possibility of a “zero-degree of meaning”, of a stage allowing you to rework the direction of meaning, so the genesis of other directions of meaning becomes possible. What I call a “heterogenesis of meaning”.

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

Thus the institutional stage is one on which a psychic symptom, or an everyday incident, a behaviour... something putting itself against a normal function which could just as easily concern the cleaners, the director wife's or the psychotic instead of being closed into a circular perspective in a mortifying manner,

it may come out in another way... It can create a kind of baroque development of subjectivity. And in this domain the institutional psychotherapy has shown That we can go very, very far. What we are able to do with 150 people at the clinic of La Borde is outrageous... A lot of activities... Like an institutional music, a subjective music, unimaginable in classic institutions.

**Peter Pelbart** (philosopher, Sao Paolo)

La Borde was a polyphonic laboratory. And it's true...when you are in contact with psychosis you are completely de-territorialized from the subject, immediately.

In other words, the subjectivities and the subjectivations have absolutely nothing to do with the identity of the subject before us. It is as if this allows us that all sorts of entities from elsewhere can proliferate.

**Jean-Claude Polack** (psychiatrist and psycho-analyst, Paris)

Within de-territorialism you see clearly without thinking a mode of identification, but a mode of palpable experience, a pathic mode, as the phenomenologists say that there are these 'becoming others: 'becoming machinic', 'becoming animal', 'becoming imperceptible' which are not fusing, but of a gradient exchange, of exchange of subjectivity with other elements, with other parcels of nature.

Maybe that is what can be called world subjectivity. That does not mean that everything is globalised and the same, but it says that you can find there, in this process, the possibility that the philosophers evoke and I'm not enough of a philosopher... that man and nature are not placed like two opposing poles, one against the other in conflict. It is maybe in this vein that Marx thought about it : “We have to vanquish nature, to overcome nature, allow mastery...”And there is another way to think of it, appearing a lot in Felix's ecologism, in the “Three Ecologies”, which says no, there is also a sort of permanent exchange, the capacity of making a micro- and macro-cosmic experience of nature in its different aspects: mineral, vegetal, animal etc.

So something that has to do with animism. So if this permanent exchange is possible, if this interaction can take place and that's not really a term Felix

uses, but if it is possible it is possible in any directions. That means you have to accord to trees the capacity to do something to us, to work on us.

We have to accord to animals the capacity to delude us, to modify us, to seduce us, to conquer us ...

**Peter Pelbart** (philosopher, Sao Paolo)

When this pathic non-discursive logic exists we are connected with something else. In my opinion there are these mental objects of which Félix speaks and of which he says, that in part Freud discovered them, but enclosed them immediately inside the oedipien triangle and submitted them to the structural logic and to the despotism of signification and all this has to be re-liberated. And when it is liberate, it will make a sort of ungovernable profusion. It proliferates everywhere and populates the world in another way.

I guess it creates other possible worlds...

**Eduardo Viveiros de Castro** (anthropologist. Rio de Janeiro)

If I understand well, and if I understand Guattari as well...The first thing to do is to cut off the relation between the subject and the human.

Thus the subjectivity is not a synonym of humanity. The subject is a thing, the human another. The subject is an objective function one can find deposited on the surface of everything. It is not a kind of special object...

The subject is a way to describe the action of a thing. That is how it is for the Amazon society. For them the subject is a way to describe the behaviour of things. Exactly how for us objectivation is a way to describe things in this sense.

We imagine science being scientific when it is able to empty the world from all intentionality. The scientific description of the world is in modern, common terms, is a world where everything is describable in terms of material interaction between two particles.

For the Amazon Societies it is exactly the contrary. The question always is WHO and never WHAT. Because there are no things which have no intention, generally a very bad intention. It is the theory of great suspicion, greater than the one of Nietzsche or Bourdieu... so there are more subjects than humans.

Then subjectivity is a fusion of multiplicity and not of unity. It produces not a unity of consciousness, or a function of integration. But on the contrary it is a function of dispersion. The subjectivity is not a transcendental synthesis, but a disjunctive synthesis, to speak with the word of others...

And for me this is animism. It's a world, which is at its root anti-monotheistic... and everything that belongs to monotheism, meaning the mono-atropism, mono-subjectivism and the idea that ONE is the form that being that we must assume to make ourselves valuable.

#### **4. ANIMISM AND RESISTANCE**

The Freudian psychoanalysis, but also the Lacanian psychoanalysis, meaning the structuralism of psychoanalysis...that bases everything on language. They somehow have taken into account all phenomena that escaped the comprehension of the classic psychology.

Thus they discovered what was called a new continent of subjectivity. But instead of exploring that new continent they behaved a bit like the explorers of the 18th and 19th century during the big colonial wars.

They weren't interested in what happened really on the American or African continent.

But they put all their efforts into understanding enough things in order to adapt the populations to the European way of life and the European capitalism.

So the psychoanalysts did the same. They were interested in dreams, in the lapsus, the Freudian slip in psychosis, in infantile psychology, in the myth, etc. but not to understand, to deepen the specific logics in these domains, but to adapt them to the dominant comprehension, to the dominant life style, meaning that there is a certain type of relation between man and women, a certain type of a familial triangle a certain type of interpretation of reality.

That is my critic: that psychoanalysis behaved like a colonial power in relation to the unconscious which exactly escape dominant realities and inhabit them differently.

**Suely Rolnik** (psychologist, curator, Sao Paolo)

If one thinks about an animist or a post-colonial or pre-colonial subjectivity, one is not centered on a "self" and can no longer talk about a subject, because the idea of subject means a modern subject governed by identitarian principles and is reduced to such potentials.

But if we activate other capacities of the body and of subjectivity during processes of subjectivation, the process is no longer anthropocentric nor logocentric, and we cannot talk about an object and a subject.

In his early writings, Freud said that life is a kind of "germinative plasm". One can translate that differently and say that "germinative" means that life is basically the power of differentiation, the power of creation.

This capacity is what allows us to invent and think reality, to continuously find ways in which life can take shape and actualise itself and fight the reactive forces that impede this process.

It is exactly this ability that existed in many culture that have been repressed by Western Europe, which include of course all indigenous cultures of Africa and Latin America as well as the Hasidic Jewish cultures before the Inquisition, I mean the main thread of Jewish philosophy in Jewish Hassidic culture.

Even tough there are different lines of though here, we should do so as Spinoza did and remove the idea of a monotheistic and transcendental God, and restore our ability to think in and through immanence.

All of these cultures and these capacities - for example the African cultures were suppressed by three centuries of slavery, indigenous cultures have been basically destroyed, and the Mediterranean Jewish culture was

destroyed during the three centuries of Inquisition in Spain and Portugal, when inquisitorial Catholicism installed itself there.

So from a visible and macro-political point of view, there is the repression and censorship of these cultures and from a micro-political point of view there is an inhibition of potentialities and of vital power, an inhibition of experiencing the world through affect, an inhibition to accessing sensation in order to put thought at the service of the process of actualization.

All this remains under repression. I call this kind of repression colonial repression.

I think about this problem from a micro-political point of view and I think that Félix has helped tremendously to make this connection perhaps he is the philosopher who has helped us most because he was both – an activist and clinician – so the problem is then to activate this power and capacity in ourselves.

**Félix Guattari**, Simposio Intenacional de Filosofia (Suely Rolnik audio archives)

Maybe we should think more about the notion of the body. How it is represented in industrialized and develops societies as if we would have a body. But this is not evident at all. I believe we are imputed with a body, we get our body produced. A body that is able to develop in a social or productive space and for that we are hold responsible. The main phase of initiation to the flux of capitalism during childhood it is all about the internalizing this notion of the body. You are attributed a body that is naked and ashamed you have a body that must submit to a specific functionalization of a social or domestic economy. But the body with its face and behaviour In all the details and movement within social insertion

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

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

Animism is a mode of apprehending the world, a mode of conducting existence and thought. This ethics of thought is a fundamental task of thought from an ethical, political, clinical and aesthetic perspective in life.

This is what colonialism represses par excellence, thus resistance occurs on the micro-political plane.

**Rosangela Costa Araujo** (Mestra Janja –Nzinga Capoeira Angola San Salvador)

Capoeira was considered candomblé's armed arm of resistance and candomblé as capoeira's invisible hand. In the social imaginary of the past, capoeiristas were attributed the magic power of casting spells. When we work with Capoeira Angola the challenge is to historically situate its' roots in an Africa that is not the one brought into existence by slavery. We thus work with free men and women as our referents. When we reinvent this Africa, we search for African myths that allow us to compose a new history. These ancestral practices and notion of the sacred are there for returning autonomy to the body.

It is inside of the body where God lives, not outside. For the African peoples, God is inside of the body. And it manifests with different Orishas, with energies that everyone carries with his own ancestral heritage. African traditions developed in Brazil for five centuries and still exist today. If we think of the trance, the trance rituals it is said that in the trance we receive the "entities" the Orishas, the deities. But everybody has several deities, in an hierarchical order. The main deities and six others. Through initiation we meet them gradually, one after the other.

Everyone's orisha – mine is called Oshosi – is a bundle of singular power. In these modes of subjectivation what I articulate is how to give body and substance to the affects of the world that pass through me, what I express it is not myself but a collective assemblage of enunciation, that is sensed through my body which creates friction between sensations and my potentialities.

And so what I express does not come from an individual enunciation, it always comes from a collective assemblage of enunciation.

And that's why what I express brings forth this collective assemblage and as such it has an effective power of contamination, of contagion and of gathering those who share the same environment, empowering them to express themselves from this singular starting point, from this collective assemblage of enunciation.

**Félix Guattari**, Simposio Intenacional de Filosofia (Suely Rolnik audio archives)

The hostile takeover of a global social group collides with levels of resistance I call molecular, and they permeate different societies, and different social groups. And it is not just the fact of resistance but simultaneously a new invention a certain creation of new modes of collective subjectivation.

But today we are at a level of an industrialised, worldwide mode of production of subjectivity through the industries of mass media and through social networks. So the problem is to know if we can think of an organised society, a society that is not an utopian society, but that creates modes of subjectivity on other bases than this industrialised, globalised production of subjectivity.

**Eduardo Viveiros de Castro** (anthropologist. Rio de Janeiro)

For me anthropology is in fact - to sound a bit like Trotsky - a theory of a permanent de-colonisation. A permanent de-colonisation of thought. For me that is anthropology for me. It is not a question of de-colonising society, but of de-colonising thought.

How to de-colonise thinking? And how to do it permanently? Because thinking is constantly recolonized and reterritorialized. So for me anthropology is useful as a theory of how to decolonize thinking. I always thought that the notion of 'a society against the state' was a profound notion but should be deepened. This notion, outlined by Clastre, needs to be deepened as much as possible. And this follows the idea of a society without interiority. That means that ultimately interiority equals state. I still like the wordplay "The state is the self".

Thus a society without a state is a society without the self, without interiority in this sense.

This is animism, ultimately. This idea that the subject is outside, everywhere. And that society is not a guard that state is neither guarding nor a guard, meaning that the society does not coincide with the state.

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

So the state cannot come into existence. And animism has to do with that. Animism is the ontology of societies against the state.

#### **Postscript**

**Félix Guattari** (Canal Déchainé 1991 Paris)

Luckily there exist potential zones of resistance against the unidimensionality of subjectivity and I call this a possible heterogeneity of subjectivity. One of these zones is childhood for example, into which one escapes temporarily and succeed in having diverse and substantial potentials of semiotization in order to produce existence.

Another zone of resistance is the moment of crisis for an individual person, it could be a negative, psychotic crisis, but it could also be a desire for creation and affirmation of existence. Other zones are communities of resistance or the refusal of social categorisation. So I wait in an utopian dream, that there are

means of recomposition of subjectivity coming particularly from the Global South, with its considerable demographic expansion and all of the pressure that the South will deploy in direction to the North and from that point on creates recompositions that are more ideological and militant for inflecting power relations on a international level from another direction for creating other voices of resolution not only in economical conflicts but also in inner-ethnic conflicts and all these situations, that nowadays is so monstrously displayed all over the planet.

### **Annex 3**

#### **Research interview with Chihiro Minato**

by Angela Melitopoulos and Maurizio Lazzarato

**Research interview with  
Chihiro Minato (Photographer/Anthropologist, Tama Art University Tokyo)**

**Angela Melitopoulos and Maurizio Lazzarato  
20 October 2011 – Tokyo**

## **1. Tow Maps**

A:  
*Ok, well*

Minato:  
Yes, shall we start with this map?

A:  
*Yes*

Minato:  
I have saved two maps that appeared  
daily in Japanese newspapers.

The first is the map that appeared in the Tokyo Shinbun,  
a newspaper from Tokyo, taken from today, October 20th,

and we see a map indicating levels of radioactivity.  
We have seen this map every day for six months.

The other map appeared in the Japan Times,  
an English daily catered to Anglophones and foreigners.

When we compare the two maps  
the difference is obvious.

The first map, the one we see everyday  
in the Japanese newspapers,

it stops here, at the epicentre.

Fukushima Daiichi is located here,  
50km, 100km and 200km towards the south.

While the other map keeps the same scale,  
but covers the north, up to Aomori, the far north of Honshu

and extends to the far south, to Shizuoka.

So in this map the area of display is more limited.

The Japan Times have used this map since the beginning.

A:

*And what is the factor of difference?*

Minato:

Let's say it shows around 400 km more.

While in the other map it's restricted to 300 km, but the important thing is the visualisation.

You see the difference is clear.

The map where we can see...

A:

*And the measurements are the same?*

Minato:

Yes, they are the same.

When we say Fukushima, it's this area, the province of Fukushima, you see?

It's one of the largest prefectures compared with those of Tokyo or Chiba.

It's broad from east to west.

And in the middle there are mountains, this is important.

Thus, levels of radioactivity from east to west are very different.

In contrast there are no significant mountains in the South

so there is a kind of corridor that facilitates the passage of air towards the south.

And along this corridor there are two main highways, Tohoku-do and Joban-do

These are the two highways that one takes when driving to Fukushima and to the North of Japan.

So you see, Fukushima is really located in the middle between Tokyo and the North,

and, as you know, the North is of particular importance for the history of Japan,

even today, since it's one of the most productive centres of high-end technology.

I think that between people who have seen this map daily for six months, and those who have seen the other map,

there is, logically, a massive difference in visualising the disaster, geographically speaking.

M.

*That's in relation to Tokyo?*

Minato:

It's in relation to Tokyo.

But both maps are in relation to Tokyo.

But what is important is that the wind does not just blow in the direction of Tokyo.

The sky has its own plans, so to speak, so sometimes the wind blows from the south to the north.

This explains why contaminated meat and cows were found in different areas.

It's because the livestock were fed with hay from the North.

At this time, no one imagined that hay grown 200km north of Fukushima could be contaminated.

They did not measure levels of radioactivity.

So a map, just a map, determines our very mode of envisioning.

## 2. Geography and Psychology

Minato:

Returning to this map, I think,  
at least in Japan, geography becomes psychology.

I would even say that geography is psychology.

Because, the people who live here feel sheltered.

But the wind, the atmosphere does not move geometrically.

The wind doesn't stop at exactly 20km,  
nor does the air stop at 5km.

So this concentric cartography,  
which obviously originates with Hiroshima,

governs our very psychology  
in a stupid way, I could even say.

A month ago there was a massive typhoon  
that began in the south, traversing nearly all of Japan,

and left the island in this direction.

But on the next day I saw this same map again.

I think there's a big gap between rational thought  
and a sort of visual animism.

This map, this type of visualisation,  
becomes our icon.

What's interesting is that because of this  
maladapted map, we learned to adapt.

Because, we know and we do not know,

so the state of knowledge is a kind of hybrid  
between knowing and not knowing.

We know that the levels of radioactivity in Fukushima  
are higher than Tokyo, that's definite.

So we know it's better not to live there too long.

But we adapt.

Not only do we adapt to our environment,  
we also adapt to our interior environment, to our psychosis.

There is a natural environment but there's also an interior environment of our body.

And little by little we adapt into a state of anxiety.  
This, I believe we have more or less mastered.

We have not mastered the nuclear plant,  
but we try to master ourselves.

### 3. Lines, Circles, Politics

I think these perfect lines, this perfect circle  
reveals the functioning of bureaucracy, and thusly, of politics.  
This circle is political,  
in contrast to geography that is life.  
We cannot live in the same manner as this line.

It's fascinating.  
I've started to reflect on the origin of these lines.

The abstract line is not made by abstract people.

There is someone who makes this, who calculates...  
who calculates the effect of fear.

And this effect of fear can bear negative results  
for the current government.

Maybe...

That's what happened in Hiroshima.

They outlined a zone for compensation,  
that's to say, they outlined an economic zone,  
that means economic resolutions in the aftermath of the war,  
and nothing was addressed  
outside of this zone of contamination.

I fear that the same thing may occur here.

For example, the map of Hiroshima was the origin  
of a trial that ended only last year.

The people living within a certain range of kilometres  
were eligible for state subsidies.

While those who found themselves outside this  
geometric circle received nothing,

even though they received black rain.

#### 4. Flux and Particles

Since the reopening of the national highways  
and the reestablishment of transport to levels prior to the disaster  
there are millions of cars and trucks who depart and return.  
Not just from Fukushima, but even those from the North.

And in passing through Fukushima they acquire dust, soil,  
really all sorts of substances that contain particles.

And we can well imagine that these trucks which pass in  
and out of tolls or parking lots

deposit these particles along the way.

So generally, around this highway  
the levels of radiation are quite high,

especially in locations where several highways intersect.

It's logical, but we have not envisioned it.

A:

*Yesterday, in your notebook,  
you showed us the day of March 15th.*

Minato:

Yes, March 15<sup>th</sup>.

It's a map created through computer simulation,

since between March 11-15,  
there was no useable measurement system.

So actually, I think it wasn't until two months later  
that this map was developed.

And they demonstrate well, how, between the evening of the  
14<sup>th</sup>, 15<sup>th</sup> and 16<sup>th</sup>, "the feather",

we say "the plume", it's a French word  
referring to the cloud containing particles,

moved from Fukushima to other regions, and we see...  
this is Fukushima Daiichi,

the cloud has moved towards the south, not the west.

So you see the majority of Fukushima is less affected  
while “the plume” has descended towards Ibaraki, Chiba and Tokyo,

and the section with the most density,  
is the centre of Tokyo towards Yokohama.

On this day it rained,  
so these areas received a large quantity of radioactivity.

Even comparable to Chernobyl.

But we don't know. No one can confirm.  
Because there was no system of measurement.

We can only imagine it.

So when we find hot spots scattered a little everywhere,  
that's the reason.

It's the sky, the wind that drew this map.

In May, I went to the most contaminated zone of Fukushima  
called Iitate-mura et Minami-Soma.

On the day when I went, in the centre of Fukushima  
there was a level of 5.11 microsieverts.  
Iitate-mura is the red part.

A.  
*5.11 microsieverts?*

Minato:  
Yes.

In the car we went from here and followed this road through  
the two mountains and arrived 20km from the epicentre.

Afterwards, we returned following the coast.

And here is the other highway from Tokyo to Fukushima,  
the northbound highway.

On both sides of the highway there are electricity lines.

It is along these lines that the electricity  
from Fukushima travels to Tokyo.

So the capital of Japan has greatly benefitted  
from this nuclear plant for the past forty years.

## 5. No more Japan?

With Hiroshima, at least we all agree  
about the cause of the disaster,

that's to say it was the bomb.

The entire world agreed that the bomb as an absolute evil.

And I'm asking if the same thing can be said.

Is this 'absolute evil', translatable from Hiroshima to Fukushima?  
On television, I watched protesters in Germany  
carrying signs saying "No more Fukushima",

which comes from "No more Hiroshima".

But can we really say the same thing?

Is Fukushima Daiichi an absolute evil  
like the bomb was for Hiroshima?

It's very complicated.

If it is absolute evil, who really gained from such evil?

And it is this same "evil" that has produced a lot of "good".

I mean in terms of the strong economic beliefs in Japan.

One has to say this!

Why do we say "No more Fukushima"  
but we don't speak of post-war history,

the history of economic power of Japan?

In this case I think one has to say "No more Japan!"

It's not Fukushima, it's Japan.

And if it is an absolute evil, like the atomic bomb.

It is us!

It's us who not only contributed  
to the construction of this nuclear plant,  
but also continue, up until today.

It's us.

Obviously the current government,  
who have held office for the last year,

is another catastrophe.

But this government was chosen and elected by us.

So can we continue saying “No more Fukushima”  
to designate an absolute evil? I wonder.

## 6. Hibakusha or Hibakusha

In both Hiroshima and Nagasaki, mountains and geography limited the effects of radioactivity.

Afterwards, there was of course black rain, so radioactivity spread to the other side of the city,

but it was always rather limited.

So the word “hibakusha”, used in Hiroshima, Nagasaki and elsewhere,

is composed of “baku”, the kanji character for bomb.

So it literally means “bombed person”. That’s hibakusha.

In Fukushima there is another type of “hibakushu”.

It’s the same sound as “baku”, but in this case it means “irradiated”,

as in one who has been exposed to radiation.

At present, we cannot say how many, since, during the last six months a lot Japanese were exposed,

and it depends on the levels, but we were all irradiated, we have all been exposed to radiation.

We continue to say “hibakushu”, but we write it with another kanji character.

The difference is that this state of radiation has been ongoing for six months and we don’t know how it will end.

There’s another image I want to show you.

It’s an image from October 18th, so the day before yesterday.

This is the diagram of the reactors of Fukushima

the current state, as imagined, by scientists and experts.

So the diagram of the reactors we’ve seen every day for six months, is this one.

And I ask myself, what’s the use of this?

They appear still intact? Where’s the problem?

This means that even the experts,  
the scientists and those who work there, cannot know.

There is great unknown from within,  
we don't know the status of the reactor, the state of materials.

We say "meltdown", right?  
We imagine that everything must be melted completely,

like cheese or in whatever form, I have no idea!

Not only can we not visualize the meltdown,  
we cannot say and we don't know anything about it.

It will take at least three years for a totally stable situation.

But we have no idea where this number of "three years"  
comes from. And what does it really mean?

Because there is nothing that can stop it, everything has melted.  
And we don't even know if the concrete shell will hold up.

Maybe it's full of punctures;  
in any event, there are most certainly cracks and fissures.

There are always leaks,  
even if they are minor.

There are always air leaks,  
but no one can confirm if there is groundwater leakage.

Imagine if there were groundwater leakage...  
this would be a massive and uncontrollable catastrophe,

because we don't know how (ground) water works.

## 7. Accident or catastrophe?

If there is a difference between a catastrophe and an accident, it's that the catastrophe reveals all that was hidden, on all levels.

On the level of economy, politics and maybe culture. That's the difference.

Perhaps an accident does the same thing, but only partially so.

The realm of accidents is contained whereas with catastrophe, there are no bounds.

For me, that's the big difference between the two and here we have a catastrophe.

The catastrophe reveals all the hidden facets as much in space as in time,

since at least the 1950's.

## 8. Astroboy and Doraemon

I was born in 1960, so I'm part of the atomic generation.  
You see the manga? I think in France it's called Astroboy.

And Doraemon, do you know Doraemon?  
He's a very popular cat-robot.

This cat-robot, Doraemon is a robot magician who invents  
and makes extraordinary things, such as teleportation,

a portable helicopter, really lots of things.

And this robot comes from the future.

What's interesting is that this cat-robot...how does this  
cat-robot run?

He runs on a nuclear motor.

"Atom" is the ancestor of this cat-robot Doraemon.

Even the word atom is interesting,  
but in this manga world there are other characters,  
other figures called Uran, Pluto,

names based on radioactive materials  
have been delegated to friendly and nice characters.

So myself, along with my generation, were entirely captured  
by the culture of Eisenhower's "Atoms for Peace" operation.

## 9. Atoms for Peace

You know in 1954, a boat of fishermen was exposed to radiation in Bikini Atoll.

And the anti-nuclear movement erupted in Japan, spawning feelings of anxiety in the US,

who decided to launch a plan to calm Japanese public opinion.

But also to sell nuclear power, not in the form of a weapon, but under the form called “peace”.

You know, this sort of propaganda was not limited to Japan during the post-war period, it was everywhere.

It was the beginning of the Cold War, one year after the Korean War.

In the beginning it wasn't about the construction of nuclear plants, the goal was to prevent Japan from falling into the other camp.

This was, without doubt, the goal.

At the time, the Japanese government was not aware of the possible danger of radioactivity

arising from the use of nuclear power plants.

In 1958 there was a large regional exhibition in Hiroshima.

And in the same year Alain Resnais came to film “Hiroshima mon Amour”.

Perhaps Resnais arrived too late for the regional exhibition.

But we see it in his film, in very short sequences, the nuclear pavilion from the Hiroshima exhibition is there.

So even in Hiroshima there was this project “Atoms for Peace”.

And I find it extraordinary that Marguerite Duras and Alain Resnais kept this sequence in the film.

When we read the original screenplay from Duras, I think she had in mind another world expo

which took place in Brussels that same year.

And the most prominent symbol was an atomic structure.  
It's always amazing to see this atomic structure in Brussels.

## 10. Visions of Invisibility

Hiroshima and Fukushima  
are two completely different cases.

Historically, politically and economically related,  
but with totally different results.

M:

*And how did you photograph these invisible forces?  
How did you try to capture this invisibility?*

*It's not easy.*

*We have also asked ourselves how to film the invisible.*

Minato:

It's a challenge for visual art.

Since I have been looking at images from other  
countries where there have been accidents

like Three Mile Island, and of course, Chernobyl.

I found something in common in these landscapes;  
they are magnificently beautiful. Very beautiful.

Even idyllic landscapes with incredible colours in the autumn.

I also asked my friends about the natural surroundings  
of nuclear plants in France.

And everyone said: "It's spectacular, we are biking there and  
picnicking because it's serenely beautiful."

So there, it's very visible.

The visibility of radioactivity is in the beauty in nature.

I think that's what we need to see.

That's what I tried to see.

As for images of catastrophe, we have been conditioned  
by the history of art since the Roman Empire.

So the image of catastrophe is the image of ruins,  
of course there are other things, but mainly it is the ruin.

And the image of ruins is an image of abandonment,  
the image of a interrupted structure that a certain

force has interrupted the continuity of things.

Yet this ruin has another sense, another meaning,  
it's an anti-ruin since nothing has stopped.

The grass grows, flowers are beautiful.

One of the first things that I photographed in Iitate-mura  
was a field of red poppies.

I was amazed.

If Claude Monet would have come to Japan,  
that's where he would have gone.

This type of ruin or anti-ruin that we find today  
is beautiful and very visible.

The catastrophe is indeed visible in magnificent beauty  
that can be filmed and represented.

But do the people accept this effect?  
I think it's hard to accept.

We have a hard time accepting the paradox  
between meaning and sensibility.

Our sensibility betrays meaning, and vice-versa.

## 11. Forces of invisibility

I was astounded by the vitality,  
the invisible force of this belief in the earth.

Perhaps animism is at the root  
of this belief in the earth.

Even in this disaster, the sense of continuity  
between nature and life is upheld.

It's not the first tsunami or earthquake  
for this region, they have had many.

So perhaps it's due to this force,  
despite the destruction, that they can continue,

they could rebuild the town, rebuild the school...

A:

*They have trust in nature?*

Minato:

Trust, yes. They have a profound trust in nature.

The day after the tsunami, the fishermen, even after having lost  
their boats, wanted to go fishing off the coast.

They were not afraid.  
It wasn't the ocean that destroyed everything.

A:

*So what was it?*

Minato:

I think humans are responsible for the destruction.  
It's mankind who has destroyed.

They know well, and maybe even well before  
Jean Jacques Rousseau.

It's humans who built houses here,  
and not nature.

And Rousseau had of course said that if we did not  
build these houses in Lisbon

there would have been no disaster.

So can we accuse nature of creating an earthquake  
where we have built homes?

I think the fishermen of Tohoku,  
without having read Rousseau,  
  
understood very well the universal laws of nature.

They are in direct contact with nature  
and not the idea of nature.

It's not a cerebral idea, it's an embodied idea.

I come from a family of fishermen,  
my name, Minato means 'port'.

I've never fished with them,  
but I understand a bit of their thinking.

I don't think that it's a sense of rebellion that makes  
them continue after everything,  
  
it's their nature.

They cannot live without going out to the sea,  
like a peasant who cannot live without tending to the fields.

It's not because of desire,  
or even to rebel against the disaster.

Quite the opposite, it's the force of the body.  
It's not an abstract idea of nature.

Also it's got nothing to do with the natural contract.

No. It's the force of their bodies compelling them to the sea.

It's even something rather quotidian.

M:  
*And even given an industrial coastline  
and the hyper-technological society of Japan,  
these forces you speak of remain?  
They are present?*

Minato:  
Yes, they are present, intact.

These forces are even crucial for Japanese industry. There  
is no contradiction between industry and this force.

One has to look closely if one wants to understand  
Japanese industry and technology.

There are no breaks between the old and the modern,  
there is a clear continuity between old technology,  
which dates back to the medieval era.

For example, why is there technological industry  
in this region of Tohoku?

Because this region is where we bred horses,  
and for the breeding of horses one needs a lot of things:  
metal, leather, and the rest.

Throughout Japan we find continuity with the  
knowledge of yesteryear,

which contributed and initiated the  
manufacture of high quality products.

## 12. The cultural definition of radioactivity

If there is one thing exclusive to radioactivity,  
is that we cannot control it within this tradition.

The earthquake and tsunami are natural occurrences that can  
be mastered,

even if we cannot make predictions, we can rebuild.

And the result is Japan.

After several earthquakes,  
the country is rebuilt and life goes on.

That's to say these natural forces of earthquakes and  
tsunamis

can be resolved within this traditional relation between humans and nature.

This relation is dysfunctional with radioactivity.

We are unable to integrate this problem  
as a relation between mankind and nature.

Radioactivity can be resolved in nature,  
the result being the landscapes I spoke of earlier,

the beauty of the landscapes.

But our life, life of mankind cannot.

So there, that's the cultural definition of radioactivity.

It's the only thing...maybe...

M:

*It's the only thing that?*

Minato:

Given all other possible causes of catastrophe,  
radioactivity is the only thing that we cannot resolve.

Because of this we must stop.

For this exact reason we must stop immediately.

*The Life of Particles*

A visual research project by  
Angela Melitopoulos and Maurizio Lazzarato

Materials and parts  
Video interview with Chhiro Minato  
20 October 2011, Tokyo

Notebook (scans) Chhiro Minato  
Photographs : Angela Melitopoulos  
Camera/Sound : Angela Melitopoulos  
Translation : Patricia Reed  
Subtitles : Meggie Schneider  
Production : Melitopoulos/Lazzarato

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FINE

**Annex 4**

**The Life of Particles. 2012**

by Angela Melitopoulos and Maurizio Lazzarato

**The Life of Particles by Angela Melitopoulos and Maurizio Lazzarato, 2012**

**Prologue**

**Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

I think, at least in Japan,  
geography becomes psychology.

I would even say that  
geography is psychology.

Because the people  
who live here feel sheltered.

But the wind, the atmosphere,  
does not move geometrically.

The wind doesn't stop at exactly 20km,  
nor does the air stop at 5km.

So this concentric cartography,  
which obviously originates with Hiroshima,

governs our very psychology in a  
stupid way, I would say.

Because of this maladapted map,  
we learned to adapt.

We know that the levels of radioactivity in  
Fukushima are higher than in Tokyo,

So we know that it's better  
not to live there too long.

But we adapt.

Not only do we adapt to our environment,

we also adapt to our interior environment,  
to our psychosis.

We have not mastered the nuclear plant,  
but we try to master ourselves.

Text insert – Melitopoulos/ Lazzarato

Fukushima compels Japan to look back on its history  
that links millennial animist traditions and hyper-modernity.

This travelogue traces subjectivity  
in Japan after World War II, starting in Okinawa

passing through Hiroshima, Iwaishima, Kaminoseki,  
Osaka, Tokyo, and ending in Kyoto.

## **Titles**

**The Life of Particles**  
**A visual research project by**  
**Angela Melitopoulos and Maurizio Lazzarato**

### **Part 1 – Okinawa**

Whether it's mankind, trees  
or all other beings,

we exist in an intermediary life  
between the sky and the subterranean.

We are caught in a cycle

that passes from the earth to the sky  
and from the sky to the earth.

Our souls circulate in this manner.

In Western thought, the unconscious is located  
in the interior of the individual.

It's an energy locked up in the self.

In Okinawa, the unconscious, or spirit,  
akin to the energy of trees, is deep-set in the root

and grows towards the sky,  
together with other spirits.

The subterranean forces of Okinawa

resemble Guattari's notion

of the rhizomatic multiplicity of forces.

**Sigumura Maasaki**  
**Translator of Félix Guattari**

Instead of animism we can,  
perhaps, invent another word.

Not find, but invent.  
You have to invent words.

This is Okinawa.  
This is specific to the region.

This is a plane from the army.

It's great because it's the plane  
from the American Army

It's like this in Okinawa...  
It's symbolic,

these airplanes that fly  
over us all the time like that.

So I told Felix you have visited Japan often,  
but maybe you still don't know anything,

because one must visit Okinawa,

since Okinawa is a kind  
of Japanese and American colony.

A concentration of contradictions  
interior to Japan.

You must visit Okinawa.

So I invited him and  
that is how it was done.

**Text insert – Melitopoulos/ Lazzarato**

The Futenma airbase is the most important  
American base in the Pacific.

From this base, airplanes departed

for the bombardment of Vietnam,  
and today, depart to Afghanistan.

0,08 micro Sievert

**Hiroshi Ashitomi**  
**activist - Henoko beach protest camp**

The American and Japanese governments  
planned to relocate the Futenma airstrip

to Henoko beach next to another  
American base called “Camp Schwab”.

Their intention was to construct  
The landing strip on top of the coral reef

which would have destroyed  
three sacred sites in Okinawa-

In April 2004 a resistance movement  
began against this plan.

In 1996, over 52% of the inhabitants of Okinawa  
Voted in an referendum against US military bases.

I have been sitting here for 2721 days.

Okinawa’s ancient mythologies say that  
this rock that you say on the reef

symbolises the head of a dragon  
protecting the people of Okinawa.

The Okinawian shamans called Nolo and Yuta  
were therefore opposed to the airbase project.

Another reason for the strong opposition is  
That far beyond this coral reef

live the goddesses of future and desire,  
Norai Kanai.

From far away various highly  
developed cultures

came with the waves to Okinawa.

So destroying this ocean means to destroy  
Okinawan history and culture as well.

Here is a burial site still in use today.

Once a year the people from the village  
come here to pray.

During the war people  
who did not have their own tomb

laid the dead bodies of their relatives  
into this crevice of the rock.

**Text insert – Melitopoulos/ Lazzarato**

In Okinawa the old tombs  
are in the shape of a womb.

The shape of the tomb is a metaphor  
for the cyclic time of birth and death.

The tomb is the point of entry and exit.

The self exists in a limited period  
between ancestors and descendants.

**Minoru Kinjo, activist, artist**

In my country they just used poems

They are like instructions.  
You do it when you build the house.

That is right.

The Nolo (shaman) sings the song.

For the new house.  
And the new tomb.

They produced these poems.

Was it the Nolo (shamans)  
singing these songs?

The old people...

No sound or musical tools.

Nothing just voice.

Not musical instruments...only voice

Calmy, with silence, slowly, slowly...

The spiritual life of Ryukyu Islands  
was traditionally in the hands of women

Every twelve years, women were initiated  
as shamans through the Isaiho ritual.

Because of their contact with the deities.  
women had the power to protect

as well as to produce curses.

The last Izaiho ritual took place in 1990.

What is history for the Okinawan people?  
That is a great point.

The annual Naha Tug-of-war festival in Okinawa

We Okinawan people become truly Japanese.

Now here I am.  
And it is a mistake.

Why ?

Okinawan people are tender,

slow, not nervous, culturally engaged, open minded

but the Japanese regime exploits  
the character of the Okinawan people

to control them.

So now, I say that Okinawan people  
Are no good.

And I am Okinawan.

When I was a schoolboy,  
I thought France was a great country.

Because of the revolution.

Russia too !

Japan and Okinawa – no revolution!

You two..

What are you and  
what are you doing here?

That is the question!

That is why I am saying  
What history !

You understand?

**Text insert – Melitopoulos/ Lazzarato**

Traditional Okinawan music techniques harmonize and modulate pure sounds.

It is a musical technique that affects frequencies, tempos and timbres.

This method subtly integrates sounds and noise.

Sounds like the chirping of insects are not noise,  
but belong to this musical system.

The harmonic system is realized here  
through the duration and quality of sounds

emanated quickly one after the other  
so they are perceived as a whole.

Water leads us to the least actualised state,  
The least individualised and static.

Water does not have a fixed form  
But it can take the shape of all forms.  
Its flexibility overtakes rigidity.

Water is what is closest  
To all definitions of the imperceptible 'void'.

0,08 micro Sievert.

Since 2007, residents of Takae, Okinawa,  
have protested the planned construction  
Such construction destroys  
of six new military helipads.  
the biodiversity of the region,  
and endangers the lives of local residents,  
and shamefully continues  
To undermine democracy in Okinawa.

**Part 2 - Hiroshima, Iwaishi Island, Kaminoseki  
Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

If there is a difference between  
a catastrophe and an accident,  
it's that the catastrophe reveals  
all that was hidden, on all levels.  
On the level of economy, politics, and may be  
culture. That's the difference.  
Perhaps an accident does the same thing  
but only partially so.  
The realm of accidents is contained,  
whereas with catastrophe, there are no bounds.  
For me, that's the big difference between  
the two and here we have a catastrophe.  
The catastrophe reveals all the hidden facets  
as much in space as in time.

**Text insert – Melitopoulos/ Lazzarato**

On the 15th of August, 1945, Prime Minister  
Suzuki said in his capitulation speech  
that science and technology had been Japan's  
biggest shortcoming in the war.  
The following day, the outgoing Minister of  
Education said that the nation's task was to elevate  
"scientific |power and spiritual power" to the highest level.

On the 17th of August, 1945,  
the Ministry of Culture proclaimed that  
"the cultivation of the ability to think scientifically  
is key to reconstruct Japanese culture."  
On the 20th of August, 1945, the Asahi newspaper  
declared: "We lost to the enemy's science."  
A "country built on science" became the slogan for  
national policy measures in post-war Japan.  
The atomic bombs of Hiroshima and Nagasaki  
symbolised the ultimate in science and technology.  
The government diverted 500 million yen  
from former military funds  
to promote science in everyday life.

**Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

You know in 1954, a boat of fishermen  
was exposed to radiation in Bikini Atoll.  
And the anti-nuclear movement erupted in Japan,  
spawning feelings of anxiety in the US,  
who devised a plan to calm  
Japanese public opinion.  
But also to sell nuclear power, not in the form  
of a weapon, but in a form called "peace".

**excerpt from Hiroshima Mon Amour by Alain Resnais and Margaruit Duras**

"You saw nothing in Hiroshima. Nothing."

"I saw everything. Everything."

"You saw nothing. Nothing."

**Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

In 1958 there was a large regional exhibition in Hiroshima.  
And in the same year Alain Resnais came to Japan to film "Hiroshima mon Amour".  
Perhaps Resnais arrived too late for the regional exhibition.  
But we see in a short sequence in his film we see the nuclear pavilion from the Hiroshima exhibition.  
So this propagandist project "Atoms for Peace" took place even in Hiroshima.  
"Four times at the museum in Hiroshima. I saw the people walking around."  
"The people walk around, lost in thought, among the photographs, the reconstructions, for want of something else, the explanations, for want of something else."  
Science transforms matter into decoded flows through the application of forces on to molecules and atoms intensifying processes of de-territorialization.  
It mobilizes infinitesimal chemical and nuclear components creating "demonic" flows which defy all given barriers and codes without possessing mechanisms to control them.  
In order to render an unrecognizable flux controllable it must be re-coded by applying a system of measurements.  
This system of measurement polarizes the flow.  
"One recognizes here the mechanics of delirium, an operation of doubled schize, the simultaneous presence of both a measured and a non-identifiable flux."

**Masahiro Watarida, anti-nuclear activist**

On that day, my mother heard a big sound.  
When she looked outside  
she saw what looked like a fireball.  
She told me that it looked beautiful.  
Beautiful!  
And after the fireball, she saw

an atomic cloud, with this shape.

Back then, they didn't know what an atomic bomb was.  
She wanted to go into town for work.

Many injured people had fled from the city center to the surrounding areas.  
You see that in the museum, they are like this.  
People's skin was peeling  
because their bodies were so heavily burned.  
They were like this...

On August 7, 1945, my mother and my grandfather  
went to the city center to look for her sister.  
She was dead, somewhere in the city center.

There were many people looking for help, asking for water and such.  
She wanted to say to everyone "I'm sorry, I have to  
look for my sister, I can't stop and help you."  
It is a sad story for her.

Back then, hibakusha,  
hibakusha means atomic bomb victim,  
these atomic bomb survivors  
had a kind of keloid effect from the heavy burns.

Other people would point and say "that's a dangerous disease."  
I'm a second generation hibakusha.  
Second-generation hibakusha have a kind of DNA effect.  
The Japanese and American governments are aware of this.  
After the war, an American research group  
came to Hiroshima - only to do research, not to take care of the survivors.  
They wanted to know facts about the effects of the atomic bombs  
for their own use.  
They didn't come to offer care.  
It was like an experiment for them.

**Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

In both Hiroshima and Nagasaki, mountains and geography limited the effects of radioactivity.  
Afterwards, there was black rain,  
so radioactivity spread to the other side of the city,  
but it was always rather limited.  
The word "hibakusha", used in Hiroshima, Nagasaki and elsewhere,  
is composed of "baku", the kanji character for bomb.  
So it literally means "bombed person." That's hibakusha.  
In Fukushima there is another type of "hibakusha".

It's the same sound as "baku", but in this case it means "irradiated",  
as in one who has been exposed to radiation.  
At present, we cannot say how many Japanese were exposed during the last six months.  
It depends on the levels, but we have all been exposed to radiation.  
For example, the map of Hiroshima  
was the origin of a trial that ended only last year.  
The people living within a certain range of kilometres were eligible for state subsidies.  
While those who found themselves outside this geometric circle received nothing.  
But they received the black rain!

I think these perfect lines, this perfect circle  
reveals the functioning of bureaucracy,  
and thus, of politics.

This circle is political,  
in contrast to geography that is life.  
We cannot live in the same manner as this line.

This abstract line is not made by abstract people.  
There is someone who makes this, who calculates...  
who calculates the effect of fear.  
And this effect of fear can bear negative results for the current government.  
That is what happened in Hiroshima.  
They outlined a zone for compensation,  
that's to say, they outlined an economic zone,  
that means economic resolutions in the aftermath of the war,  
and nothing was addressed outside of this zone of contamination.

**excerpt of the film *The Holy Island* by Ana Hanabusa, 2010**

The work boat will approach the shore to load buoys.  
To allow the work to proceed safely please open a path.  
Actions that interfere with our work are illegal.  
Untie your boats! | Raise your anchors!  
Move your boats please!

**Masahiro Watarida, anti-nuclear activist**

We are here now. From here to the other side it's about 4km.  
Everyday they look at the power plant  
and think: "That is not good for our lives!"  
Every day they say: "Good morning" and see the power plant and think: "Oh no!"  
This nuclear power plant would also contaminate the sea.

**Text insert – Melitopoulos/ Lazzarato**

The weekly Monday night anti-power plant protest.  
These protests have continued now for 28 years.

excerpt of the film *The Holy Island* by Ana Hanabusa, 2010

Stop the nuke!  
Defend our beautiful hometown.  
Defend the beautiful sea!  
Is that the news from Fukushima?  
Do they eat the rice from Fukushima?  
Yes, they are eating Fukushima rice  
because the government says it's ok.  
People cannot live there in Fukushima.  
Even though I think the fish are safe  
I'd like to have a device to measure the radioactivity level of every fish I buy.

**Masahiro Watarida, anti-nuclear activist**

This is the famous tofu from Iwaishima Island.  
It's very firm.  
She supports her brother, because her brother is a leader in the protests.  
But she is also a very radical person.  
It's like a family. The Iwaishima Island family.  
They're very friendly.

excerpt of the film *The Holy Island* by Ana Hanabusa, 2010

I like this island.  
Empty nest, happiness.  
For a woman.

As long as you are alive you've got to have fun.  
That's my style.

Were you and your husband opposed when you first heard the plans?  
Opposed!  
We were from the start.

There is a plaza in front of the prefectural office, right?  
We lay down there, in protest.  
It was fun.  
We had fun.  
Fun? Yes, it was. We chewed them out.  
The guards were standing there and we gave them a piece of our minds.  
I am not scared just because they're police.

**Masae Yuasa, anti nuclear activist Hiroshima**

This is owned by the company, so we cannot enter without permission.  
So then this was put there by the protestors.

It says that the seashore is a public good, so don't worry about it.  
Welcome to our solidarity hut.  
These are all the photographs  
the record of their protest.  
How people protested.  
They sat on the beach...  
This seashore that you are going to see now.

**poster :Absolutely no to the nuclear power station.**  
**Masahiro Watarida, anti-nuclear activist translating activist from the Owaishi island**

The origin of this tomb is unknown.  
Nobody knows the story precisely.  
It's a kind of legend.  
It is a very old tomb from an exiled samurai.

**Masae Yuasa, anti nuclear activist Hiroshima**

The Chugoku Electric Company itself  
hasn't actually said that they abandon the plan to construct.  
It now seems stopped.  
But three years from now,  
everyone will start to forget what's going on in Fukushima  
and then we really don't know what the government is going to do.  
There is no guarantee it will be stopped forever.

Why did Japan, the victim of the atomic bomb,  
want to rely on nuclear power in this way?  
Why are they so dependent  
on nuclear power and the nuclear umbrella of the United States?  
I concluded that there must be a really deep desire.  
If we really took the issue of radiation seriously,  
If we really want to claim that we are victims of radiation,  
How can we ignore it?  
Japan was defeated,  
and there were many different discourses about what the reason for our defeat was.  
We need a reason to be able to say to the dead  
why they had to die the way they did.  
But there is no answer without victory.

**Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

In particular the decision-makers at that time,  
they were very satisfied with saying "we were defeated by American science."  
That's what we were defeated by,  
so we need to rebuild the country based on science and technology.  
It is the science that is good for the economy, the science for making the products.

Science means atomic bomb, metaphorically.  
And that is really the foundation of our social order.  
Science believes in the ability to measure everything.  
But scientific measurement is determined by capital.  
During the cold war Japan has committed to the "Nuclear Fuel Cycle Project".  
This nuclear dream project was part of the so-called "energy millenarianism".  
The idea was to infinitely produce nuclear energy by consuming nuclear energy.

**Text insert – Melitopoulos/ Lazzarato**

In a similar logic capitalism believes in the infinite process of money producing money.

**Masahiro Watarida, anti-nuclear activist translating activist from the Owaishi island**

This temple is called Gyouja-do. It s a training place for meditation.

**Félix Guattari Sympósio de philosophia, Sao Paolo,**

The notion of subjectivity should be defined differently.  
I think that individual subjectivity  
is the result of the intersection of collective determinations of all kinds,  
not only social subjectivities,  
but also economic, social, technological, etc.  
What characterizes the new social movement  
is not only a resistance to this general process of the serialization of subjectivity,  
but the attempt to produce  
singular and original modes of subjectivation that are particular.  
In better words I would call it a mode of singularization of subjectivity.  
We´re fighting this hard because we really don´t want the plant to be built.  
We know a nuclear power plant will pollute the water.  
So we can´t allow the plant to be built.  
We don´t want this beautiful sea to be polluted.  
We´ve defended it because we make our livings here.

We´ve been saying for 27 years  
we don´t need a nuke here.  
Whether a nuke is built or not,  
the feuding during these years  
will remain, in our hearts.  
You can sit in your office at your computer  
and conclude: "No problem" without further thought.  
But that indifference is a denial  
of the people of Iwaishima and Kaminoseki.  
It´s a denial of the efforts they´ve made.  
in the struggle to stay alive.  
Say something! Respond!

Through these large flows that manage capitalism,  
the policy integral to global capitalism  
is to produce a general subjectivity  
that I call the "capitalist subjectivity"  
which is transposable onto the levels of production, consumption,  
and theoretically onto all points of the planet.  
In my opinion, one should abandon the idea that society,  
this phenomenon of social expression, is the result of a simple agglomeration  
or a simple addition of individual subjectivities.

**Min Tanaka , Butoh dancer and farmer at the Body Weather Farm near Tokyo**

If we in Japan interpret subjectivity through the word "watakushi"  
it shows that the evolution of this word through the centuries  
has changed the notion of the self significantly.  
We are taught a western notion which we believe is a good reference,  
or at least one that is correct and valid.  
During a brief period in life our state of being transforms  
from self-unconsciousness to self-awareness.  
Children, who lack of self-awareness, are satisfied and live with a wealth of senses.  
However, through the process of integration into society and thus into self-consciousness,  
most of those senses are abandoned and remain only in the memory of childhood.  
I really wonder why we humans have developed our sociality based on concepts  
like chemical science or industrial farming.  
Other ways of thinking were cut off, or we have separated ourselves from them.  
It is hard to understand what a big waste of history we have made!  
Why have we missed all of the great chances and instead abandoned them?  
Simply put, we human beings think we are the centre of the world.  
Thinking oneself as the centre seems inseparable from our understanding of subjectivity.  
But I can shift my subjectivity to something other than a fixed centre,  
a bowl of rice, for example.  
I could decentralize my subjectivity.  
The shifting of subjectivity is an important notion in animism.

**Félix Guattari Sympósio de philosophia, Sao Paolo,**

For me it's the same issue.  
There is not the world crisis on the one hand and singularities on the other.  
There are difficult, problematic, or aborted attempts of singularization  
that despite their precarity and failure,  
find through the process of singularization a break or a rupture  
with the production of industrialized subjectivity of integrated global capitalism.  
There is, despite the fact that everyone is dispersed, lost,  
absorbed by their anguish, their madness or their misery,  
a refusal and an opening of processes to re-appropriate subjective territories

in order to appropriate mutant aspects of what I call "mechanic processes"  
because for me machines are also theoretical machines,  
machines of sensibility, literary machines, etc.  
While it is true that there is no common front,  
and that we have been defeated for decades now,  
it is also true that there is a huge potentiality  
of resistance and even of offence in the historical events to come.

**Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

Since the reopening of the national highways  
and the reestablishment of transport to levels prior to the disaster  
there are millions of cars and trucks that come and go.  
Not just from Fukushima, but even those from the North.  
And in passing through Fukushima they acquire dust, soil,  
really all sorts of substances that contain particles.  
So generally, around this highway the levels of radiation are quite high,  
especially in locations where several highways intersect.  
It's logical, but we have not envisioned it.

**Yutaka Yoshida, anti-nuclear activist, Tokyo**

Can you see the piles of rubble there?  
Those are from abandoned houses in Fukushima.  
They are from the seaside.  
It is a nightmare.

**May 22nd, 2012, Kyushu Japan.  
youtube clip**

Trucks with radioactive rubble from Fukushima  
were stopped by residents from entering the gates of an incinerator plant.  
They had measured a sharp increase of radioactivity near the trucks.  
You cannot burn this rubble!

**Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

And here is the other highway from Tokyo to Fukushima, the northbound highway.  
On both sides of the highway there are electricity lines.  
It is along these lines that the electricity from Fukushima travels to Tokyo.  
So the capital of Japan has greatly benefited from this nuclear plant for the past forty years.  
On television, I watched protesters in Germany carrying signs saying "No more Fukushima".  
Which comes from "No more Hiroshima".  
But can we really say the same thing?  
Is Fukushima Daiichi an absolute evil like the bomb was for Hiroshima?  
It's very complicated. If it is absolute evil, who really gained from such evil?  
And it is this same "evil" that has produced a lot of "good".  
I mean in terms of the strong economic beliefs in Japan.  
One has to say this!  
Why do we say "No more Fukushima" but we don't speak of post-war history,

the history of economic power of Japan?  
In this case I think one has to say “No more Japan!”  
It’s not Fukushima, it’s Japan. And if it is an absolute evil, like the atomic bomb,  
it is us!

**Min Tanaka , Butoh dancer and farmer at the Body Weather Farm near Tokyo**

The Japanese word for “result” means that plants bear fruit.  
It is obvious that this word developed in connection with nature  
so today we should adapt this meaning into our modern life.  
We do not need to call this actualization animism,  
but we must rethink how our bodies are emerging in relation to an event,  
and that all tools and machines originate in relation to the body.  
For example, spinning is a common movement in the plant world.  
Flower blossoms spin.

**Chihiro Minato - photographer, anthropologist, Tama Art University, Tokyo**

I was astounded by the vitality, the invisible force of this belief in the earth.  
Perhaps animism is at the root of this belief in the earth.  
Even in this disaster, the sense of continuity between nature and life is upheld.  
The day after the tsunami, the fishermen, even after having lost their boats,  
wanted to go fishing off the coast.  
They cannot live without going out to the sea,  
like a farmer who cannot live without tending to the fields.  
They are in direct contact with nature, and not the idea of nature.  
It’s not a cerebral idea , it’s an embodied idea.  
One has to look closely if one wants to understand Japanese industry and technology.  
There are no breaks between the old and the modern,  
There is a clear continuity between old technology, which dates back to the Medieval era,  
for example, why is there technological industry in this region of Tohoku? |  
Because this region is where we bred horses, and for that one needs a lot of things: |  
metal, leather, and the rest.  
Throughout Japan we find continuity with the knowledge of the past,  
which contributed and initiated the manufacture of high quality products.  
If there is one thing exclusive to radioactivity,  
it is that we cannot control it within this tradition.  
The earthquake and tsunami are natural occurrences that can be mastered,  
even if we cannot make predictions, we can rebuild.  
And the result is Japan.  
After several earthquakes, the country is rebuilt and life goes on.  
That’s to say these natural forces of earthquakes and tsunamis  
can be resolved within this traditional relation between humans and nature.  
This relation is dysfunctional with radioactivity.  
We are unable to integrate this problem as a relation between mankind and nature.

The Life of Particles

concept and realization  
Angela Melitopoulos with Maurizio Lazzarato

with the kind participation of

Masaaki Sugimura  
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with text excerpts by

Félix Guattari & Gilles Deleuze  
Claude Lévi-Strauss  
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Masae Yuasa  
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archival material

Kudaka Island, IZAIHO ritual, 1966  
Takae protest camp archives  
Peace Museum Hiroshima  
Hiroshima Mon Amour by Alain Resnais with a  
script by Marguerite Duras, 1959  
The Holy Island by Aya Hanabusa. 2009  
Polepole Times Co., Ltd.

sound archives of Suely Rolnik

photographs by Keiko Nasu, 2006

clip from anti nuclear protest by Ike0930  
[http://www.youtube.com/watch?v=KBSTHZ\\_Cw5I](http://www.youtube.com/watch?v=KBSTHZ_Cw5I)

camera  
Angela Melitopoulos

editing  
Angela Melitopoulos  
Angela Anderson

editing consultant Part 1  
Petra Gräwe

textual composition  
Angela Melitopoulos  
Maurizio Lazzarato  
Angela Anderson

installation, concept  
Angela Melitopoulos

technical production  
Angela Anderson

sound mix  
Jochen Jezussek

translation  
Patricia Reed  
Angela Anderson  
Norio Takasugi  
Miya Yoshida  
Christophe Degoutin

production  
Raffaella Ventura (Label Video)  
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