

Research Processes, Knowledge Production and

Processual Creativity:

Schizoanalytic Cartographies in Brazil

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Ph.D submission in Art

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

A handwritten signature in blue ink, appearing to read 'Cristina', followed by a period. The signature is written in a cursive style.

Cristina Thorstenberg Ribas

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Synopsis

In this thesis I analyse Félix Guattari's notion of schizoanalytic cartography in its theoretical and pragmatic development in Brazil. Cartographic practices have been developed extensively in Brazil since the 1980's, stemming from the theories and practice of Guattari and from French and Italian institutional analysis.

Schizoanalytic cartographies are broadly developed as a tool to work through collective processes, as a device to analyse the collective agency of desire.

Cartographies both map and create: they are realised by those who want to produce their own lives, while resisting oppression, and modes of capitalist subjectivation subsuming desire, affect and creativity itself. This thesis therefore traces schizoanalytic cartographies that devise new research processes and new propositions of organisation, subjectivation and institutionalization in Brazil. It explores key Guattarian terms 'transversality' and 'micropolitics', to analyse the practices of research processes in academia, such as Contemporary Subjectivity Research Group, and theatre groups working in transversal with mental health care, such as Ueinzz Theatre Company. I focus on how these processes work across institutions, theatre practices, the clinic and the social field. The thesis traces their work on "processual subjectivation" and "processual creativity", proposing the "processual" as the core form of assemblage between subjects, modes of expression and institutions. This thesis argues against reductive notions of politically engaged art that pose oppositions between aesthetics and political practice, and against institutionally circumscribed definitions of practice-based research. Instead, the thesis proposes new frameworks and different genealogies of practice that transversalise and radicalise aesthetic production, connecting it in new ways to political grounds, outside of the agenda of larger cultural institutions, art worlds and markets. Through the examples of practices analysed, it argues that schizoanalytic cartographies bring "processual creativity" and the "production of subjectivity" into relation, and allow us to reassemble the fields of politics, aesthetics and knowledge production.

1. Evandro Teixeira. *Marcha dos 100 Mil, Rio de Janeiro, Brazil, 1968.*
2. Evandro Teixeira. *Marcha dos 100 Mil, Rio de Janeiro, Brazil, 1968.*
3. Ueinz Theatre Company. Workshop. Glasgow, 2015
4. Ueinz Theatre Company. Workshop. Glasgow, 2015
5. Ueinz Theatre Company. *No Ready Made Men.* Rehearsal. Actor A. (laying down)
6. Ueinz Theatre Company. *No Ready Made Men.* Rehearsal.
7. Teatro Oficina Uzyna Uzona. *Universidade Antropofágica*, 2010.
8. Teatro Oficina Uzyna Uzona. Theatre's Building.
9. Cartography – *My reconfiguration as a researcher*. Cristina Ribas. 2014.
10. Cartography – *My reconfiguration as a researcher* (detail).
11. Cristina Ribas - *My reconfiguration as a researcher* (modified). 2016

Introduction

This thesis activates the concept of schizoanalytic cartography from the work of Félix Guattari to analyse transversal clinical, political and artistic practices concerned with the production of subjectivity in Brazil since the 1970s. The thesis examines and theorises these cartographies whilst also creating its own cartography through my practice and writing. It mobilises the notion of the “processual” as embedded in the pragmatics of schizoanalytic cartographies, and examines how “processual creativity” is linked to “processual subjectivation”. The thesis analyses research processes and knowledge production in Brazil that emerges from the encounter between clinics, politics and aesthetic processes, merging practice and theory when activating processual creativity and a new politics of subjectivation. Schizoanalytic cartographies always operate as a “transversal” between practices. In this thesis I look at the composition of these transversal processes in the fields of academia, clinics and political militancy, experimental theatrical and artistic practices. Following a particular Brazilian genealogy of schizoanalytic cartography I see how there are several “passages” of knowledge and experience between contexts. The thesis discusses the collaboration between Suely Rolnik and Félix Guattari. Rolnik's early theorisation of cartographies from the beginning of the 80s, and her work until today, is crucial to this work. I argue that schizoanalytic cartographies are “transformative” because they work on “molecular” changes to the assemblages they both analyse and produce. The three main concepts I investigate from Guattari's work are “schizoanalytic cartography”, “transversality” (Guattari's contribution to the notion of “institutional analysis”), and “processual creativity” which opens up thinking about the processes of subjectivation.

Schizoanalytic cartography emerges as a concept from the work of Gilles Deleuze and Félix Guattari who sought to provoke a philosophical shift from the supremacy of structuralism and psychoanalysis in the 1960's and 70's. Their creation of a

“heterogenetic ontology of subjectivation” is opposed to the reductionist and systematic models dominant at that time. Their conceptualisation of the imbrications of life processes and capitalist subjectivation analyse the subsumption of desire, affect and creativity itself (Guattari, 2011; Pelbart, 2013; Rauter, 2006¹; Rolnik, 2011b²). They analyse nascent neoliberal modes of production that de-territorialise subjectivity to an extreme degree, drawing subjects into alienated and neurotic identities. Such de-territorialisation, they argue, also extends to collective and communal forms of life (Gilbert, 2014). In this thesis, I approach schizoanalytic cartography primarily from a pragmatic ground – through the double work of “mapping and producing” (Watson, 2009). While this approach cannot be separated from theoretical work, I primarily take up the pragmatic aspects of schizoanalysis. Guattari describes these aspects as “descriptive” or “functional”. He affirms how analysis through cartography is a way of producing theory (Guattari, 2009, p. 173). From the incessant mapping of singularities a new vocabulary emerges with Guattari's work. Such reinvention also happens in order to bring subjectivity to a “diagrammatism” (Watson, 2009), which means putting life into perspective while creating tools to analyse capitalistic subjectivities. In order to understand the context of the emergence of Guattari's work, I also look at the context of political groups, institutional analysis and psychiatric asylums in France. This context and the Italian context of anti-psychiatry relate to contemporary developments of schizoanalytic cartographies in Brazil, from the 70s to the present.

The research then returns to Brazil with some of those who were exiled at the end of the 70s – such as Rolnik herself – , and encounters a country in the process of a “molecular” transformation, a reference to the concept of “molecular revolution” (Guattari and Rolnik, 1986³, 2007). I initially focus on the encounter between Guattari and Brazil and produce a genealogy of the subsequent unfolding of cartography there, examining work that is crucial to understanding the relationship between processual creativity and processual subjectivation. I ask what can be

¹ All quotes and references from Rauter, 2006, are my translation.

² All quotes and references from Rolnik, 2011b, are my translation.

³ All quotes and references from Guattari and Rolnik, 1986, are my translation.

learnt from Guattari's work and influence in Brazil, and how his schizoanalytic cartographies can be activated in contemporary practices in the assemblage of politics, aesthetics and clinics. I look at propositions arising from the theory and practice of schizoanalytic cartography, but also analyse specific theatre practices from the perspective of schizoanalytic cartography. I pay attention to how they set a discussion about methods and methodologies (Barros and Passos, 2009a⁴; Passos, Kastrup and Escóssia, 2009⁵) and set micropolitical processes in motion. These are bound up with processes of social and political transformation. Guattari's work connected to the broader context of institutional analysis and the anti-psychiatry movement already in practice in Brazil, but his presence also directly influenced the individuals and groups he met in the 1980s in Brazil. Transversality would be developed in public universities and other institutions, merging research and militancy in the decades after his visit. This can also be seen within the co-production approaches of health service networks and their associated state policies, the transformation of mental health institutions all over the country as well as in the extensive debates about issues such as over-medicalization, collective care and autonomy, and the organization of specific creative workshops for mental health service users.⁶ From this framework it is possible to argue that his thought and practice was taken up together with other references, not just in academic discourse, but in substantial and applied ways across many sectors of society.

The concept of "processual creativity" in relation to "processual subjectivation" is a key starting point for my thesis. Both concepts are found throughout Guattari's theory. I analyse them together with developments in the Brazilian context that deal with the problem of creativity and subjectivation in knowledge production, research processes, and theatre practices, which themselves make further contributions to the development of schizoanalysis. The genealogy of the Brazilian

⁴All quotes and references from Barros and Passos, 2009a, are my translation.

⁵All quotes and references from Passos, Kastrup and Escóssia, 2009 are my translation.

⁶In 1986 the *CAPS – Centro de Atenção Psico-social* (Centre for Psycho-social Attention) were created in Brazil. They were inspired by a model from Trieste, Italy. The idea of the CAPS is to change the system of mental health care by spreading smaller centres of care, avoiding hospitalisation. CAPS came to substitute the mental health institution during the reform of mental health care institutions in Brazil. CAPS also offer other activities for the users, such as arts and theatre workshops.

context in the last 40 years pays attention to the ongoing singularization of schizoanalytic cartographies by academics, researchers, philosophers, psychologists, psychoanalysts, theatre directors, actors and practitioners in that context. The thesis rejects the idea that there is an unilateral appropriation of Deleuze and Guattari's work in the Brazilian context, in favour of looking at a co-emergence of strategies, devices and knowledge generated by a much more complex network of exchanges over the last 40 years. I argue that there is much more than a dual correspondence between the French authors and the Brazilian, but a wider network that extends to other countries in Latin America and in Europe.⁷

From a personal perspective, in Guattari's work, and in the contemporary approaches to his work, I identify elements to develop further questions and blockages I have encountered in my own practice. The status of desire, creativity and affect in relation to research, knowledge production and artistic practices is the underlying terrain of my thesis. My own experience as an artist and militant in the last few years informs most of the questions I deal with in the thesis. In the late 2000s, I felt very empowered by the need to produce a political framework for my practice, something which, on the one hand, involved a large intake of discursive forms from political philosophy. This has changed my own artistic practice to very discursive forms. I moved towards more autonomous ways of producing, far from production for the market and from the image of an efficient – and therefore competitive – entrepreneur responding to the structures of capital embedded in the context of art. This leads to a large discussion about autonomy and precarity, self-exploitation and unpaid immaterial labour.⁸ Over time, what appeared as power of

⁷ Much of this broader context is presented by Suely Rolnik and Felix Guattari in the book *Molecular Revolution in Brazil*, published in Portuguese in 1986 under the title of *Micropolíticas – Cartografias do Desejo*, after Guattari's long journey through Brazil. I discuss it in the first chapter. Another book I propose to be read together with *Molecular Revolution in Brazil* is the book from Cecilia Coimbra *Guardiões da Ordem – Uma Viagem Pelas Práticas Psi no Brasil do 'Milagre'* (*Guardians of the Order – A journey throughout 'Psi' Practices in the 'Miraculous' Brazil*), published in 1995, which narrates the context of the “institutionalist” movement, of self-organised groups, militancy and anti psychiatric struggles, as well as associations, unions, related or not to the study of psychology and psychoanalysis in between the 60s and 80s in Brazil. Remains untranslated to English.

⁸ Between 2002 and 2008 I worked with issues of precarity, 'self-employment' and 'voluntarism' related to artistic production, connecting and learning from a few struggles in Europe (such as the “friche” struggle in France) and attempting to work out certain analyses of immaterial labour, spread

working out political frameworks and discourses brought about a certain anxiety, even though political autonomy could be sustained. I felt a loss of interest and desire to participate in certain institutional formats, and somehow this frustration with the contexts I was working in took away the meanings of the potency of creativity itself. What still remained was the necessity of working out the social relations of agency in the artistic practices differently, and a desire to encounter other forms of expression that could assemble more complex arrangements with politics and subjectivity. A necessity remained to understand what we mean by the political when we approach it from the arts, what it means to address political transformation from an artistic practice, and what boundaries need to be overcome between our modes of being, relating and expressing that can be shifted by less discursive but more inventive and embodied practices?

Subjectivation studies seem to bring forward ways of working on these issues and questions. In schizoanalysis I have encountered the conception of research through a different set of methods and tools to work on processes of subjectivation. As schizoanalytic cartographies incessantly work out processes of analysis with a focus on modes of being, relating, and expressing oneself they make a contribution to actual problems in the fields of arts, politics and self-organising constituencies. The thesis seeks to identify and analyse terrains of “autonomous” or “authentic subjectivation” (Guattari, 1992, p. 17) that work against capitalist modes of subjectivation in individual and collective forms. Schizoanalytic cartographies thus work as another “technology of subjectivation” (Passos, 2008a, p. 70), established in the same “territory” as psychoanalysis itself but taking a completely different perspective in the combination of practice and theory.⁹ In contrast to psychoanalysis, however, schizoanalysis works from a heterogenetic ontology, looking at the variations of meaning from language to extra-linguistic forms, from signs to a-signifying semiotics, and singular processes that differ from “dominant

out in groups that I was part of. This had little relevance in the Brazilian context, which made it explicit to me that there was a blockage of certain political meanings out of the art circuit. Politics was more of a “subject” than structural.

⁹ I refer here to how Guattari grounds some of his more experimental work from the first theorisations from Freud (Guattari, 2013b; Watson, 2013).

significations” (Guattari and Rolnik, 1986, p. 239). Because this work engages pragmatically with the production of subjectivity – in other words, with modes of being, expressing and relating – I explore what Suely Rolnik and Felix Guattari call the “agency of devices of expression” (1986, p. 239).

My approach to schizoanalytic cartography, is one that refers to its dual task: (1) the analysis of desire in specific politics of subjectivation (Rolnik, 2010¹⁰, 2011b) realising the map of “blockages” in a given situation; and (2) the direct work on these blockages, inciting the “transformational” capacity of schizoanalytic cartography. Schizoanalytic cartographies are “transformational” (Guattari, 2011), but this does not mean that they promote a form of total change. Instead, they enhance potentialities, and open up new ways of being, relating, perceiving and expressing.

One of the aspects that I develop in the thesis is how schizoanalytic cartographies work out an articulation between practice and theory related to the use of language, and how language remains a “thread” that opens up a way to associate non-verbal and extra-linguistic elements and other expressive devices. I understand that the production of linguistic variations and the variations of meaning from the actualisations of schizoanalytic vocabulary are part of its pragmatics. My analysis culminates with a discussion of the use of the body and improvisation in research process through theatrical devices.¹¹ I affirm that these theatrical devices constitute knowledge emerging from practice.

¹⁰ All quotes and references from Rolnik, 2010, are my translation.

¹¹ In schizoanalysis a “device” or a “dispositivo” can refer to “tools”, actions, gestures, activities, occupations, experiences, “matters of expression” one can experience in order to work through blockages or “psychic stasis” and in order to open “processes of autonomisation and *autopoiesis*” (Guattari, 1992, p. 18). Guattari writes that in schizoanalytic therapy one can be “*confronted* with new matters of expression” (Guattari, 1992, 17), a term which is interesting to use to think about how devices might work. Devices applied at La Borde, for example, were mask making, washing dishes, organising a party, moving home, riding a horse, and many others, “because there are many levels in the process of therapy, and each practical realisation might mean one stage in it” (Guattari, 1992, 17). When I refer to the concept of devices within the texts I will be referring to a device that emerges in between a clinic and an aesthetic tool, specific to schizoanalysis. The concept of “dispositivo” (device) is largely applied in the Brazilian context. I will work more with the notion of “device” in the third chapter, in relation to “theatrical devices” (Pélibart, 2013).

Jakob Jakobsen, an artist who has been developing several projects researching notions such as non-knowledge through practice, talks about a process of “destruction”. In the *Antiknow Research Group* he says that “reaching the limits of what we know will make us uneasy” (Jakobsen, 2013a).¹² This means that reaching the border of our pre-given conceptions both of knowledge and of the institution itself will open up “cracks in the ground”, which ask for a series of reinventions that respond to the singularities of our lives. I believe there is a common concern shared with other militant and micropolitical strategies, which is a necessity of crossing through the object of knowledge, perhaps, as proposed by Jakobsen, with the notion of “anti-know”.¹³ In Brazil the emergence of the idea that “knowledge is invention” (Virginia Kastrup, 2007, 2008a, b¹⁴), related to the creative processes at the core of knowledge production, is another turning point that I discuss in my thesis. The analytical work of institutional analysis is effective in this sense: “analysis [is a] movement that makes something forgotten appear, analysis wants to make the *instituted institutional ignorance* visible, the silence about by whom and how a certain reality is constituted” (Barros and Barros, 2013¹⁵). Crossing through knowledge inside out by looking at the conditions of production of realities and affirming “knowledge as invention” contributes to theoretical and pragmatic problems within the context of militant and micropolitical groups engaged in knowledge production. Analysing academia is, then, analysing modes of knowledge production, explaining the relevance of institutional analysis in this thesis.

The propositions I work through here emerge from the Brazilian context. Their work launches a series of concepts that reconfigure academia transversally i.e. not horizontally, in which there is an idea of equality, and not vertically, which

¹² In 2013 Jakobsen made a project in London, the *Antiknow -A pedagogical theatre of unlearning and the limits of knowledge*, in the projects space Flat Time House. As part of the project, Jakobsen set up the Antiknow Research Group and made a publication - the *Antiknow Research Report* (Jakobsen, 2013a). His work became very important for the setting of my research throughout the thesis.

¹³ Even if it seems the case, in this project I do not think through radical pedagogy (such as those conceived by Paulo Freire and others). A reference for this practices is the work done by Radical Education Forum (2011).

¹⁴ All quotes and references from Kastrup, 2007 and 2008a, b, are my translation.

¹⁵ All quotes and references from Barros and Barros, 2013, are my translation.

reinforces the hierarchy of power. Working from subjectivation means paying attention to a processuality: the processuality of cognition, the emergence of devices for expression and the processuality of subjectivation. Concepts that emerge from the Brazilian context such as “creative cognition” (Kastrup, 2007, 2008a, b), establish a transformation in academia and also contribute to the thinking and development of transversal processes between clinics, aesthetics and politics.

I concur with Suely Rolnik when she writes that “theory is cartography” (2011, p. 65). The process of theorisation happens at the same time as the practice, blurring the separation between the two. The use of schizoanalysis in academia, the variations of meaning that it produces, escape the borders of each discipline, but also take on the risk of producing endogenous practices, creating hermetic languages. What schizoanalytic cartography devises, then, is singularisation through practice, resisting a systemic model that can be applied largely.¹⁶ Schizoanalytic cartography creates an attention to each movement of a process, of a flow, and plans interventions, ruptures, breaks. Schizoanalysis maps and enhances the becomings, the passages, the transformations in course in collective processes; so the cartographer, who is a researcher, seeks an active position in the process he or she is accompanying.

Cartography, poses a question about method. But not simply: it poses a question of method, rethinking it as anti-method, non-method or the reversion of the idea of method. This attempts to assume method as a tension, as a problem in the research processes and in the production of knowledges. In Brazil the researchers Eduardo Passos, Virginia Kastrup and Liliana da Escóssia (2009) develop how cartography devises a reversion of the idea method by placing *hódos* before *metá*. *Hodos metá*

¹⁶ Donna Haraway (1995, 1998), from a feminist perspective, criticises the colonial mode of thinking of academia. I'm willing to make a connection between her concept of “situated knowledge” and schizoanalytic practices. I see many transversals that can be traced from her analysis to French and Brazilian institutional analysis. It remains for further investigation. In my understanding, Haraway's concept correlates to the notion of singularity and can be thought of as close to the notion of implication in socioanalysis (Lourau, 1993).

instead of *met-hod*.¹⁷ What the authors are seeking for is a way of developing methods which play more as a guide line than as a series of pre-conceived procedures, for those might congeal the forthcoming of the research. This is the sort of problematic and approach to method I follow for the development of my own research and schizoanalytic cartography. It is inevitable to rethink the notion of method once the attention is brought to the process, such as with the notion of “processual creativity” from Guattari. Pragmatically, this means trying to find ways to approach the tension at the core of artistic practices themselves and their potentials for transversality. The fact of “reverting” the idea of method provides more entry ways to a subject, for it inaugurates the cartography itself – its processes of mapping, analysis, dialogue, invention. Specifically in my PhD research, for example, I see how subjects made sense to me as well and other subjects were left aside – while building this contribution to the development of cartographies in the UK, in Brazil and elsewhere.

In the thesis I appropriate myself of the 'non' borrowing it from the proposition made by Burrow and O'Sullivan related to the practice of a “non-schizoanalysis” (2014).¹⁸ The authors use “non” in order to deny the finalities of schizoanalysis as such. I am contrary to their conceptualisation of a non-schizoanalysis, but I see how the idea of a 'non' highlights that there is not a general way of thinking and pragmatically resolving, in my case, the idea of method. In this sense, 'non' here wants to signal the impossibility of using general ideas of method. It signals a problematic usage of the term method itself. So when I say schizoanalytic cartography is a non-method I'm thinking about how to problematise the idea of

¹⁷“Method”, a composition of *metá-hódos* - previously established rules for research methods is proposed as *hódos-metá* - “a 'bet' in the experimenting of the thought”. This means “defining the research as a path (*hódos*) predetermined by the tasks (or goals) given when it started”. “It impossible to know before hand all resources you will need”. This is a methodological reversion. The research “doesn't miss its rigour”, but the rigour of the *hódos* is, hence, more connected to the “movements of the alive”, the affects, the tensions, the impossibilities and the placement of power. (Passos, Kastrup and Escóssia, 2009)

¹⁸Burrows and O'Sullivan write: “In proposing the latter [art as non-schizoanalysis] we follow François Laruelle, who attaches the prefix ‘non’ to philosophy to designate forms of thinking that use the ‘tools’ and concepts of philosophy for non-philosophical ends.” (2014, p. 254) My critique to their negation of schizoanalysis remains for further scrutiny and writing of a specific piece.

method once the networks of affects, desire and creative potential is brought to light. As I will go on and on about, schizoanalytic cartography as a non-method definitely learns from transversality, for it will work, for example, on the questioning of the working mode and placement of the researcher (advocating for a more shared view, not for a privileged or authoritative view), and whom and how choices are made, directions are taken, procedures are developed. This refers to an specific ethics as well. Sharing the “direction” in the “methodology's path” has to be done ideally with those envisaged in the work of the researcher, to say - the patients, the participants, the study-cases, the co-researchers. Schizoanalytic cartography asks then for a different attention of the researcher and of those taking part in the cartography by including an ethics of affects and a mapping of desires and blockages. This wants to widen the perception to different sensibilities aiming at changing certain scientific methods and drawing a theory unfolding from practice.

From transversality and from institutional analysis the notion of non-method applied in research will spring to the institutional formats themselves, providing a way of analysing practices in their institutional formats, such as in academia, arts institution, theatre, psychiatric institutions and others. In my research and artistic work I see I “shared movements” with my supervisor and co-supervisor from more close and with my PhD colleagues and more. It was very important to have shared doubts as well as the whole experiment itself with the participants of the workshops I have facilitated as part of the project *Protocol to Intersect Vocabularies*, and with the participants in the making of the book *Political Vocabulary for Aesthetic Processes* in 2014 (see practical component of the thesis). Some of it can be read in the notes taken upon the workshops of the *Protocol to Intersect Vocabularies* (see annex of the thesis). The increasing closeness to the group Ueinzz is also part of this cartography.

This ideas and propositions about method has to do with Guattari's idea about research, and how that spreads out in other social forms, not only contained in the academia. Guattari's makes a sort of rallying call in *Devir Criança, Malandro, Bicha*

(*Becoming Child, Scammer and Faggot*¹⁹), in which he affirms that “a mass research process” is in course. He affirms that “it is no longer the specialists – even when thinking from “militantism” – that will “propose new models” of living. This mass research process displaces the position of the specialists in proposing new models for other lives. The researchers of the new assemblages are “the people interested themselves in experimenting with new forms of living” (Guattari, 1987, p. 67). Guattari negates the idea of “pedagogical methods” and, instead proposes the notion of “analytic-militant micro-assemblages” that are susceptible to being crystalised around a class, a school, a group of children (Guattari, 1987, p. 67). Here, Guattari is not thinking from the perspective of the institutions, but from a transversal perspective that associates institutions, social constituencies and people themselves, providing ways of thinking about the production of lives from collectivisations, and from new institutionalisations.

Central to Guattari’s theories of subjectivation is the notion of the processual. In *Chaosmosis* (1992) he writes, “we are faced with an important ethical choice: either we objectify, reify, 'scientifise' subjectivity, or, on the contrary, we try to grasp it in the dimension of its processual creativity” (Guattari, 1992, p. 13). To grasp subjectivity in the dimension of its processual creativity brings about “a re-appropriation, an autopoiesis, of the means of production of subjectivity”. Guattari is clear in his writings that notions of creativity and aesthetics are not tied to, and indeed exceed, the realm of art. He writes: “I am not equating either psychosis to the work of art or the psychoanalyst to the artist! I am only emphasising that the existential registers concerned involve a dimension of autonomy, of an aesthetic order” (1992, p. 13). In Guattari's work the notion of the “processual” is connected to a capacity for mutation, to a certain dynamism, or potential that life has of re-creating itself. The aesthetic order refers to this capacity.

This thesis is situated at the intersection of politics, aesthetics, clinics and

¹⁹ My translation from the text published in the Brazilian edition. This text is not present in the English edition of *Molecular Revolution*. All quotes and references from Guattari, 1987, are my translation.

knowledge production. The delicate relation proposed by Guattari between “processual creativity” and the “production of subjectivity” creates a connection between these fields that provides ways of thinking through transformational assemblages. Making connections between politics, aesthetics, clinics and knowledge production is of course not new. Militant research practices, for example, propose a processual and pragmatic way of thinking about politics, research and knowledge production as an inherent part of militancy itself (Carvajal et. al., 2013; Colectivo Situaciones 2004, 2009²⁰; Malo, 2004b,c;). These connections are expressed well in the familiar slogan “walking we ask” by the Zapatista Movement, and “we make the road by walking”, thorough which “the act of questioning and collective reflection is part of the process of constructing power” (Shukaitis and Graeber, 2007, p. 76). From my experience, a few times I have seen militant research trapped in the territory of political philosophy, not going further in understanding the subjective, creative and cognitive dynamics that are deeply embedded in political work. The political agenda can run over the delicacy of subjective transformations, which are at the core of political transformations themselves.²¹

Artistic practices, on the other hand, often seem oriented to a processuality that dedicates energy to the potencies of the encounters, with the participation of heterogeneous publics. However they often do not address or aim to change the modes of functioning of the art institutions that they operate in. This means that the “energy” of creativity and the encounters produced are often captured by the dynamics of value production and the high speed of currencies in the market associated with cultural institutions. Notions of participatory art and community based art, for example, are often reduced to an institutional social counterpart and engagement with local communities in some cases becomes a way of diminishing political conflicts and social differences (Bishop, 2010; Graham, 2010; O’Neil and

²⁰ All quotes and references from Colectivo Situaciones 2004 and 2009 are my translation.

²¹ Much of contemporary feminist research and militancy, however, discusses political agendas not separated from mutational life processes. I highlight the work of several Spanish feminist collectives such as *Precarias a La Deriva* and *Vidas Precarias*, and the Argentinian *Colectivo Situaciones* (Colectivo Situaciones, 2004, 2009; Gago, 2016; Precarias a la Deriva, 2004).

Wilson, 2010).²² When residency-based projects work “locally”, perhaps a different approach to the above problem, another problem emerges, as such practices engage the production of subjectivity in a non transformational way. In these cases, the artist mostly remains as the energetic figure who accumulates experience and therefore currency. The subjectivity of the participants becomes a resource for artistic practices that aim to be “participatory”, but the conditions of living of these remain the same. Very few “community based” and “participatory arts practices” deal with such problems effectively. The notion of participation in art could problematize more those issues, but these practices don't seem to go far in rethinking the institutional forms.²³

I see a similar set of problems in the relationship established in the contemporary art scene with the schizoanalytic practices or practices that touch notions of clinic, mostly in projects that depart from archive material. In projects such as *Animisms* by Angela Melitopoulos and Maurizio Lazzarato I have identified a clear separation between “theorists”, or “specialists” and “subjects of analysis”, which is seen by Pelbart as a separation between “those who go mad” and those “who analyse the productions of the unconscious” (Pelbart, 2013, p. 131). How can this sort of separation be overcome, which makes clear a process of appropriation and mobilisation in different scenes, separated from the life of those “in suffering” (Basaglia, 1972), and a separation that dangerously leaves behind the power of “machinic orality” (Guattari, 1992) in favor of the reasoning of discourse and the congealing of institutions and practices? What are the regimes of visibility and legibility that contemporary arts are replicating? How can transversal processes that assemble the clinic, politics and aesthetics take place in the arts institution

²² Cases as such are spread in most of the larger cities around the world. In Rio de Janeiro I have accompanied and resisted the several evictions suffered by poor population in the docks area, due to the implementation of two large museums. (Ribas, 2010; 2012)

²³ Brazilian art has a long history of “participation”, such as in the work of Hélio Oiticica (1936-1980), a work that connects to Ricardo Basbaum’s contemporary work, and many others. In the last decades there is however a tendency to promote such participatory art without it being connected to either institutional or contextual political transformation, as the notion of “transversality” will help problematise. I identify this sort of problem in the work of the Brazilian artistic group Opavivará for example (based in Rio de Janeiro), that does not engage with actual contexts and life processes and creates events for direct participation which remain ephemeral. Another group, based in São Paulo, Contra Filé, addresses such issues from a much more critical and effective pragmatics.

itself?

The framework I aim to develop does not create a choice between political, clinical and aesthetic practice. In taking on institutional analysis for example, artistic practices can transversalise and radicalise aesthetic production, connecting in new ways to the political, outside of the agenda of larger cultural institutions, art worlds and markets.²⁴

The aesthetic ground of schizoanalytic cartographies refers to the relation between processes of subjectivation and “matters of expression”, an idea also developed by Guattari as a critique of the larger relevance given to verbal exchanges and linguistic signification in psychoanalysis (Guattari, 1992). In schizoanalysis aesthetic production is related to the potentialities of artistic and creative production as modes of expression, thinking about both invention as well as the access to different matters of expression, from painting to film making, from playing with excrement to theatre rehearsal, from cooking to horse riding as part of the “transformational” potentiality of schizoanalysis (Guattari, 1992, p. 6-7). For Guattari aesthetics is “transformational”.

When I look at initiatives in the Brazilian context that further develop the idea of “processual subjectivity” with “processual creativity”, specific concepts and practices emerge from academia and from theatrical devices (Pélobart, 2013) that seem to work out the missing connection between political practices and aesthetic production as they bring together the notion of clinic. Propositions developed in the

²⁴ My research considers the existing work on “institutional critique” by Andrea Fraser (2005) and the important contributions made by Simon Sheikh to the subject, calling it an “institutionalised critique” (Sheikh, 2006, 2009), however I don’t engage with this work here as I felt that what I needed was to understand the clinical approach offered by schizoanalysis in the development of collective forms of analysis and the reconfiguration of institutions that relate to other forms of social organisation and or production of subjectivity. The notion of “transversality” itself that works out at the same time processes of subjectivation with a large attention to these seems more able to address political and subjective transformations, also envisaged by institutional critique. Evidently it is not impossible to make a correlation between “institutional critique” and institutional analysis what remains for further scrutiny.

Brazilian context come from the co-emergence of the “plane of the clinic” and the “plane of creativity”. This sort of assemblage engages in the creation of a “plane of consistency”. A “plane of consistency” is a plane that associates several elements, coefficients or “functors”. It is conceived in *A Thousand Plateaus* as part of the conceptualisation of the map and the rhizome. It also refers to “the maximum opening of bodies without organs”, which open “onto a plane of consistency”. “It is itself a part of the rhizome” (Deleuze and Guattari, 1996, p. 13). The concept is also used by Guattari in *Schizoanalytic Cartographies* to define the plane that associates the “four functors”: flows, phylum, universes and territories. (Watson in Young, 2013, p. 143-144). In the practice of schizoanalytic cartography the idea of a “plane of consistency” or singularly of a plane can be extended to an assemblage between subjects, modes of expression and institutions that have a certain duration in time. What I have learned from the Brazilian context is how processes of invention are thought about together with cognitive processes, and how aesthetics are part of the whole assemblage, not exclusively to artistic practices.

The case studies I analyse are highly experimental, devising micropolitical processes in relation to institutions (Rolnik, 2011; Fonseca and Regis, 2012²⁵) through research groups and theatre groups. In the realm of academia, the research groups I look at develop a new “cognitive politics” (Kastrup, Tedesco and Passos, 2008), concepts such as “creative cognition” (Kastrup, 2004²⁶, 2007, 2008b,c), and propositions such as the “transdisciplinary clinic” (Passos and Barros, 2003²⁷; Rauter, 1998, 2015), “research-intervention” (Barros and Passos, 2009a; Parros, Kastrup and Escossia, 2009; Rolnik et al, 1998²⁸) and finally, “knowledge as invention” (Kastrup, 2008a,b). This is correlated with the several devices and concepts that emerge from theatrical practices, such as schizodrama and *clinamen* (Baremlitt), drama and action (Baremlitt and Boal); dynamization, theatre as a aesthetic space and the *Rainbow of Desires* technique (Boal). I look at practices that cannot be reduced to a concept but work as technique, as an activation of the political, creative and libidinal desire of

25 [□] All quotes and references from Fonseca and Regis, 2012 are my translation.

26 [□] All quotes and references from Kastrup, 2004 are my translation.

27 [□] All quotes and references from Passos and Barros, 2003 are my translation.

28 [□] All quotes and references from Rolnik et al, 1998 are my translation.

the actors and public, making theatre work beyond the borders of representations, and making knowledge from practice from a dynamisation of the collective body. In this context, I look at the writings of Suely Rolnik, Peter Pál Pelbart, Cecília Coimbra, Heliana Rodrigues, Virgínia Kastrup, Eduardo Passos, Tania Maria Galli da Fonseca, Silvia Tedesco and Domenico Hur who are part of research groups that work transversally, primarily based in public universities. In relation to theatrical practices, I look primarily at the work of the *Ueinzz Theatre Company*, and also at the *Schizodrama* technique, the *Theatre of the Oppressed* and *Teatro Oficina Uzyna Uzona*.

Schizoanalytic cartographies have their basis in the clinic and “clinical effects”. Processes that work from a clinical perspective and seek to produce interventions or ruptures, in order to change path, shift or connect planes of consistency in specific processes of subjectivation. They are, however, always collective. These clinics operate from the political ground reclaimed in the critique and transformation of psychiatric asylums in Brazil and in Europe: from the destruction of the asylum in the Italian context, or its political reconfiguration in the French context. These changes brought a crucial transformation in the treatment of psychosis, bringing new forms of care to the sufferings of the patients (Basaglia 1972, 1974²⁹; Peter, 2013). The struggles of anti-psychiatry and institutional analysis in Europe are contemporary to the Brazilian anti-psychiatry movement, called *luta anti manicomial*. In Brazil, schizoanalytic cartographies are drawn by several forms of self-organised constituencies in their relation to clinical and other institutions. They draw on new institutional forms and direct experiences of political organisation, many of them reinforced by Guattari's work with different groups, especially during his visits to Brazil in the 1980s.

Key to the debates around institutional analysis in this context is Guattari's concept of “transversality”, a concept and pragmatics that evolves throughout his work (Genosko, 2002). Transversality initially appears in his work as a proposition for the direct re-arrangement of the staff and patients at the *La Borde Clinic* where Guattari

29 [□] All quotes and references from Basaglia, 1972 and 1974 are my translation.

worked throughout his life. In practice this involved the development of an organisational form called the “grid”, and in various methods he developed to displace power, and to help analyse the location of power, as I detail in chapter one. Later the concept becomes larger and is thought of as the crossing of different institutions, fields of knowledge, and becomes part of a more ecological concept (also seen in *Chaosmosis*)³⁰. Transversality also becomes part of another way of thinking about subjectivation in Guattari’s work: as I will go on to discuss, “transversal subjectivations” are differentiated from psychoanalytic definitions of subjectivity which are grounded in genetic connections and relationships. As Gilbert argues, one “looks backwards”, and the other “looks forward” (Gilbert, 2013). Guattari assigns the capacity of “releasing creative potentialities” to “transversality”. This dissertation therefore, works through the pragmatics of transversality and across the three main fields of schizoanalysis – clinics, politics and aesthetics.

Subsumption of Desire, Affect and Creativity

But what has happened with creativity, with desire, with affect in the capitalistic era? How are cognition and creativity captured by capitalistic modes of production to the extent that it is necessary to react to and call other conditions to the emergence of creativity itself, as if “we” have lost it?³¹ Majoritarian forces of a productive system takes to a general de-territorialised capitalistic subjectivation in which the power of reinvention is also born subsumed. Shukaitis and Graeber observe how creativity is transformed, in the “constituent moment” back upon itself into another constituted form and alienating structure (2010, p. 32). Gilbert (2014) writes about how Negri and Hardt:

³⁰One observation to make is that because I’m focusing on schizoanalytic cartography I will not be discussing much of Guattari’s work from the book *Three Ecologies*.

³¹The impact of the arrival of the “creative economy” (Rosler, 2012) in Brazil and elsewhere calls for a political rethinking of creativity. In Brazil the concept has been creating a significant shift in government policies for cultural producers in the last couple of years.

see biopolitical labour's new emphasis on using the creativity and personality of the worker as basic raw materials as constituting an intensification of exploitation, rather than the liberation of uncreative drudgery which post-Fordist rhetoric celebrating the rise of 'creative industries' tends to promise (Gilbert, 2014, p. 149).

The problems mapped by Gilbert are helpful to think about together with how Pelbart, Guattari and Deleuze analyse how capitalist societies suppress desire, affect and the power of invention through both the subsumption of desire, affect and creativity, and through exhaustion: the exhaustion of bodies and of political possibilities, of “the possible”. Pelbart writes:

This exhaustion can be a political, biopolitical or even micropolitical category, as long as we understand that we are not talking only about mere weariness, nor about a surrendering of the body and mind. More radically, it is the result of disbelief, of a process of tearing apart, a detachment, a deposition – with regards to the alternatives that are available, the opportunities that are presented to us, the potential that still exists, the clichés that cushion and mediate our relationship with the world and make it tolerable but unrealistic and, for this very reason, intolerable and no longer credible. (Pelbart, 2014, pp. 260-261)

When talking about an exhaustion of political possibilities Pelbart refers to the loss of the capacity to reinvent strategies for life: not much can be done from this state of nihilism and apathy. In a similar vein to Guattari’s ideas in *The Machinic Unconscious*, Pelbart explains how this exhaustion interferes with the creation of connections, but on a “molecular” level:

The exhaustion unleashes what ‘links’ us to the world, what ‘supports’ us and others, what makes us ‘cling’ to its words and images, what gives us ‘comfort’ within the illusion of completion of the self, us, meaning, freedom, the future. (Pelbart, 2014, pp. 260-261)

Similarly to Pelbart, Guattari writes about the emptying or the exhaustion of basic components of “inter-individual communication”, which interfere with the capacity

of invention or creativity itself. Faced with this problem the practice of schizoanalytic cartography might provide a *framework* to develop “irreversible and creative character deterritorialisation processes” (Guattari, 1988, p. 161). So Guattari encounters, in the cracking existential territory of deterritorialisation, a “creative character”, an element, a coefficient, an energy, that holds some sort of potentiality. In the thesis I work with creativity from this perspective. And also from a transversal perspective, from a pragmatic angle that also produces “spatial transformations” (Passos and Barros, 2000³²), which, once working with processual creativity from a transversalist perspective, aims to propose a transformation of institutions, subjects, objects. I insist that the emergence of “processual creativity” supports a different politics of subjectivation, namely a “processual subjectivation”.

The beginning of a cartography

From very early on my artistic practice was balanced with my militancy, first in environmental NGO's and later in small autonomous movements. This, apparently unconnected, experience always challenged me to understand what it was possible to pass from one practice to the other. It is this experience, full of conflicts, dismissals and frustrations, which has led me to work with collective processes that deny that they are located solely in the field of arts. Today, my practice as an artist, militant and researcher, working with groups and individuals in creating collective processes, is primarily concerned with how research processes and knowledge production might work through our ways of being, living, relating.³³ The impetus for working this way, came from my analysis of the shortcomings and blockages I encountered in myself when working as an artist and in previous projects that involved producing intersections between different groups and contexts. In 2009,

32 All quotes and references from Passos and Barros, 2000 are my translation.

33 In 2005 I started an archival project which consisted in organising references for Brazilian artistic practices. I created an archive of printed material, to circulate within the network of events, both from collective practices and practice oriented to public spaces. *The Archive of Emergency* shifted with the years and also enlarged its “curatorial” framing significantly. It became a platform on the internet *Desarquivo.org*. The most recent version includes documents from individuals and collectives that are not just identified with artistic production. [[Http://desarquivo.org](http://desarquivo.org)]

for example, I conceived a project with a friend – Beatriz Lemos - who works as a curator. We invited artists, art critics, art historians, architects and urbanists to make up mixed groups which would participate in a residency in an iconic modernist building in Rio de Janeiro. We found that it was very difficult for some of them to engage with each other – we were asking them to conceive “interventions” together³⁴ as a way of moving beyond their constituted knowledge about either the history of the building and or their own previous creative practices. The modernist building for the residency wasn't chosen by chance, and the projects were to address the lives of those who lived there, possibly also engaging with other housing struggles in course in the city of Rio de Janeiro.³⁵ I felt that it was necessary to understand and explore what strategies and what kinds of “devices” would be more productive in these collective processes as well as different ways to engage in contemporary movements of social and political transformation. I envisaged that the strategies and devices should allow those involved to develop a perception of themselves, of the social processes, and of the relationship between the micro and macropolitics within each specific situation. This had to do with the relevance of the forms of knowledge and agencies of knowledge in specific strategies.

Now that I am undertaking research in the context of the university, I also attempt to experiment with “transversals” and to understand what is going on with my own trajectory amid several processes of subjectivation, as I am going through a non-sequential process of *deterritorialisation, reterritorialisation, deterritorialisation, reterritorialisation...* My practice, situated in this University over the last four years, in a PhD project that is based in London as well as being sponsored by the Brazilian government, gives me a particular cartography. There is a geographical distance between “here” and “there” as well as a “temporal” distance, when looking back to

34 I refer here to “intervention” as a sort of analytical intervention, that changes the course of a relationship, and that changes the meaning of an agency. Schizoanalytic cartography proposes that any analytical act produces an “intervention” both in the subjects and in the plane of reality in which it takes place (Malo, 2004; Passos, 2014).

35 The residency program was called *Pedregulho Residência Artística*. It was conceived by me and Beatriz Lemos. The modernist building by Afonso Eduardo Reidy designated several communal spaces to the architectonic project, something that was dismissed over the years. The publication *Pedregulho - Residência Artística no Minhocão* can be accessed on line (Lemos & Ribas, 2010). The inhabitants of the building were in the process of becoming owners of their homes, an on-going process since the construction of the building in 1948.

the Brazilian context of decades ago from now, and to the exchanges between Brazil, Latin America and Europe - “then” and now. A process of deterritorialisation has been at work throughout the project, involving a struggle of “adaptation”, which cannot mean conforming to a context. My Phd negotiates several translations and transductions, including my attempt to talk about subjectivity in a second language. I see how identity and certain cultural aspects are brought to the test with my dislocation to another place. Instead of resorting to identity as the only reference (identity as a cross between nationality, gender, sexuality, race, class), it became more relevant than ever to think about political and social contexts as a way of envisaging interventions, devices, actions. I tried out a few devices or *dispositivos* during the course of my PhD to help map out problematics and also practice, from experience, a certain cartographic process related to the 'creation' of a PhD.³⁶

My initial PhD plan was to work with a much longer list of groups that I was interested in researching.³⁷ I intended to produce diagrams from the work of artists, groups of artists and militants, and self-organised groups that could be used in new situations with participants. I had an idea of “accessing the knowledge mobilised by their work” but also of opening space for “new agencies” that could respond to the participants needs. The approach to schizoanalytic cartography specifically from the Brazilian context emerged “processually” in the research, as a site of pure discovery and learning for myself, in a way I could not predict. As I reflected on my

36 [¶] Between 2014 and 2015 I organised a few meetings for Brazilian researchers in London and England. The meetings were called *Exodus Cartography*. The organisation of these meetings is the result of productive exchanges with the supervisors in 2013-2014. The meetings were in Portuguese and the main intention was to talk about the “reconfiguration of the Brazilian researcher in London and England”. Each meeting was organised around a question that was talked through, not aiming at creating a theoretical debate, but in first instance, activating a space for singular speech and for solidarity amongst those present. The meetings didn't have the intention of configuring an art project or an art collective. [<http://cartografiadoexodo.wordpress.com>]

37 [¶] Along these four years of research I have changed my study cases along with the development of the research. I was going to write one chapter about the collective of women researching and resisting precarity in women's labour in Spain between 2002-2005, *Precarias a la deriva*; and was going write another chapter on the projects organised by Jakob Jakobsen based on notions of “anti-knowledge”, “radical pedagogy” and “un-learning”: *Antiknow, A pedagogical theatre of the unlearning and the limits of knowledge* (2013), the *Antiuniversity of London* (2010) and the *Copenhagen Free University* (2002-2007). I made the decision to work with research processes that were inherently collective, which is why the work of Jakobsen remained as a crucial critical and theoretical background for the thesis. The same for the Spanish groups. However, I decided not to work with this case study as it would open many questions around gender struggles, something which could detract from the focus of the thesis.

previous practice, and my previous research process in Rio de Janeiro before moving to the UK, I became aware that schizoanalytic cartography as “non-methodology” - which I was quite familiar with from Brazil - could also work in my present context. Working together with the supervisors and exchanging ideas with colleagues I could envisage the possibility of writing about schizoanalytic cartography as a “non-methodology”, also as a way of contributing to further developments in other collective and institutional processes, and in different contexts, not only in Brazil.

In the introduction of the book *Pistas para o Método da Cartografia I*, Passos, Kastrup and Escóssia recognize that the research methods they know so far are not effective when the concern is “accompanying processes of production of subjectivity”. To “accompany” means in the Brazilian sense to *follow*, to walk with or, and, in the vocabulary of care, to take care of, from close by. They write that they avoid the polarity held by quantitative and qualitative methodologies for they are not enough to approach the real problematic: “the complexity of subjectivity production” (Passos, Kastrup and Escóssia, 2009, p. 8-9). Having experienced the “participant observation” and the “semi-structured interviews” from sociology practices, the vocabulary imported from ethnographic research, the qualitative researches on psychology, they aim for creating their own “method”, that becomes as previously detailed, the “reversion of the idea of method”³⁸. Escóssia, Kastrup and Passos say that the research has to move “accordingly to the processual investigation”, being the movements both the plan of the research itself, understood as the life histories, the problems, the diagnosis, the institution, and the mapping of interventions and dispositives that will be created to bring ruptures, opening new meanings, ... new movements. This is a contribution also to the “problem of cognition”, on the way it has to be faced today (Passos, Kastrup and Escóssia, 2009, p. 13).

The capacity of changing the arrangement of the “path” of a research appears more as a diagrammatic operation, for it concerns a (re)definition of the “passages” between planes, intensities, modes, strategies that happen between the clinic, aesthetics - and the research process itself. This strategy learns from institutional

³⁸ This method which is a non-method is conceptualised as a “strategy” by Vitor Martins Regis and Tania Maria Galli Fonseca, from the south of Brazil (Regis and Fonseca, 2012).

analysis, indeed. But the diagrammatic change on directions is mainly referred by the authors to the concept of rhizome from Deleuze and Guattari in *A Thousand Plateaus* - The entry ways to a cartography are many (Escossia, Kastrup & Passos, 2009, p. 10). If there are many ways to “enter” the research plane, the researchers ask how they can conceive the methodological direction in an a-centric system.

The “precision” is taken as “implication” - borrowing it from institutional analysis (as I will detail soon in the thesis through the practice of “implication” from René Lourau). The authors seek for defining a method, which is a non-method that is plastic, adaptable to the everyday of the research. This means cartography in act, a mapping of problems, an attention to the rhythms of the encounters, the understanding of a context in order to create intervention devices, and, furthermore, an attention to the changes in sensibility and perception. That is why the authors propose using “clue”, which suggests a replacement for “method”. The conception of new movements, new research processes wants to install an open articulation between virtual and actual, real and possible. The openness is not towards an infinite “with no end” (Nunes, 2014), it depends on a “plane of experience” Barros and Passos (2009a). All this aims at amplifying the work on a dynamics of affects and change. All of which work upon a processual dynamics.

When building the genealogy to understand the European, Brazilian and Latin American context better, I inevitably retraced my own history looking at the several unknown paths of the history of my country. From the complicated moment during dictatorship and the years after, with the enforcement of neoliberalism. Recent developments in the Brazilian political context culminated with a “coup”³⁹, adding another major political event to the timeframe of the thesis. The history of schizoanalytic cartography in Brazil needs to be shared and needs to find more interlocutors, but as Hur (2013) warns – it cannot be a “program”, it can only happen with actual fluxes and desires, with the actual development of enterprises.

³⁹ The vice-president of Brazil, Michel Temer, who was aligned with Dilma Rousseff, together with a majority in the Congress and in the Senate removed the president from power and have been implementing politics of extreme austerity, changing several new laws, programs and measures that were benefiting the poorest classes in the country. This also signifies drastic cuts for education funding.

Enabling access to this production is an enterprise that requires a lot of contextualisation and translation. Perhaps creating this genealogy and practicing this non-methodology is a way of providing common ground for the thesis to rely on, even if only momentarily. So this thesis incorporates quite a large genealogy and plurality of Brazilian voices, aiming to contribute to the development of schizoanalytic cartographies, whilst at the same time practicing the non-methodology created by several Brazilian researchers. One of the consequences of this analytical work is also the significant changes it brings to my own artistic work.

One of the issues I address in this thesis is the problem of knowledge production in militant and political processes, discourses established around the notions of “research” and “militancy”. I refer to politics here as micropolitical and a practice that can be transversal and in which people of different genders, backgrounds, studies and classes take part. I have participated in groups that attempt to merge the university context with self-organised groups and organisations, and some of my critique comes from this experience.⁴⁰ The discourse of militant research was very important for me, provoking an “intervention” and shift in my practice as an artist and researcher.

The critique of university based research from the ideas and practices of “militancy” dislocated my practice as an artist and provoked a desire to specifically explore and practice a new “militant research” (Colectivo Situaciones, 2004, 2009; Malo, 2004, 2004a, 2004b). Guattari makes use of the same concept when talking about schizoanalytic cartography. The notion of militancy, more recently together with transversality, provided me a framework to bring together arts, research and

40 I was part of a non-governmental organization working with environment issues at a very young age. Later, I engaged in collective autonomous processes around self-organising practices. For many years I was part of the *Universidade Nômade* network in Brazil [<http://uninomade.net>]. *Universidade Nômade* is a group that seeks to create a transversal production of knowledge through the university, with social movements and cultural producers. When engaged with this group I also worked as an editor for the Journal *Lugar Comum* [<http://uninomade.net/lugarcomum/>].

politics in a new way.⁴¹ However, one of the limits in the discourses of militant-research groups, perhaps because they are more centred in political philosophy, is a lack of debate about creative aspects (what new might emerge in the process?) and production of subjectivity (how are subjects implicated in the process?). These questions can be very helpful in setting up and creating different tools and strategies in political groups, and therefore open up a space to discuss micropolitics and the power dynamics of the groups themselves. When micropolitical processes remain opaque or invisible, it can be highly problematic when a shift in the mode of organisation of the group is necessary or desired.⁴² At that time, militancy ended up becoming a theoretical discussion more than an engagement with subjective experiences and production of realities. I often found myself being “too artistic” for the militant groups, or being “too political” in the arts scene. I also felt that I ended up preoccupied with the discursive forms and less with the strategies that could work out the processes themselves. A way out was to approach the notion of “research” itself, how it relates to a certain time frame, to a certain duration, and how it works together with the notion of “process”. Through focusing on the notion of research it is possible to approach the production of knowledge from a different perspective: it allows us to assume that cognition is processual, it works together with creative processes, and the processuality increases the complexity of the whole assemblage. It is not only the increased engagement of the researcher in the research process, and the ethics of the research regarding its relationship to the whole assemblage, but also the space it opens to develop the forms of collective assemblage themselves - a conception already present in many militant and micropolitical processes - an assemblage that doesn't leave aside the production of subjectivity. Much of this will be developed further in chapter two.

In the field of the arts, doctorates in art schools and other forms of institutional

41 In the last few years I have been learning much of the transversal research practices and production of knowledge from a network that organises festivals of free software and media, developing concepts such as *bricolage* and *gambiarra*. Their practice is very much based upon workshops, collective production and sharing of knowledge. This network is not organically configured, and is/was named *Mídia Tática*, *Estúdio Livre*, *Submidialogia*, *MetaReciclagem*, *Technoxamanismo*, and others. (Belisário and Borges, 2011; Ribas, 2013).

42 This can be thought about through Guattari's proposition of the notions of “subject” groups and “subjugated” groups. (Watson, 2009, pp. 27-28)

setting make necessary to scrutinise what sort of knowledge artistic practices can produce (Basbaum, 2007; Maharaj, 2009).⁴³ Discourses around specific forms of artistic knowledge, however, often end up producing a segmentation from other discourses, separating art from other practices. The social and political relationships between fields and practices become increasingly problematic. The discourse of the artist as a knowledge producer (a discourse produced not just by artists, but also by critics, academics and curators), also tends to attribute very special sensibilities and strategies to the artist and to art as a field of knowledge (Kester, 2013). I believe that these are, in fact, also shared with other practices (Guattari, 1992). I want to make a contribution to these positions and debates with my thesis, but from a more transversal perspective. One of my responses to this is the practical component I present with the thesis. The conception of the project and book *Political Vocabulary for Aesthetic Processes* (2014)⁴⁴, and the practical part of my submission, the *Protocol to intersect vocabulary*.⁴⁵ With the experience of making the book it became clear that I was trying to understand what sort of methodology or non-methodology help us map “our” own political and aesthetic practices. The idea to map our political and aesthetic practices emerged with the creation of vocabulary, such as the book shows. This later led me to create the *Protocols* workshops, learning ways of debating with strictly discursive positions around political practices from improvisation, the working out of body practices, voice and sound. It attempts to work through the processes of meaning in the practices themselves as well as in forms of knowledge production around a practice. With this thesis I affirm how schizoanalytic cartography provides a “transformational ground” from transversal practices such as these.

One final issue to which the thesis aims to contribute is an understanding of the

⁴³ Interestingly, Basbaum asks if it to call “knowledge” what can be called “arts” in the context of academia.

⁴⁴ The book is organised in “entries” that attempt to develop “tools” for collective practices in the encounter between political and aesthetic processes. “Transversality” didn’t make it into the book as an entry, but it operated through me, in the way I was (or thought I was) “subjacently” catalysing the work to be done, acting within a sort of experimental mixture of work as mediator, artist, militant investigator and curator at the same time. It was very important for me to think through the roles and be able to talk to the participants about it.

⁴⁵ Part of this process is presented as annex at the end of the thesis.

intersections between creative or aesthetic processes and clinics. The clinic, as a way of thinking through therapy, is not set as a continuum, a linear process that enhances or reifies the idea of a concrete subject or specific identity in a given reality. The clinic is a technique that works between the “virtual and the actual”, between planes, starting with the creation of a “clinical program” in order to map “blockages” where no movement is possible (Fonseca and Farina, 2012, p. 51)⁴⁶, and in order to “pull out threads” when “nothing else seems to be possible” (Pelbart, 2014). I advocate rethinking the notion of the clinic itself, thinking back to the sort of interaction that happens between the “agency of expressive devices” (using Guattari and Rolnik's concept, 1987, p. 239) and the agency of subjectivity itself. In the framework of schizoanalysis the notion of the clinic inevitably, through processes of subjectivation, works out the relationship between the subjects engaged in specific makings (either material, performative, ephemeral, etc). This is one of the political tasks of schizoanalysis. The relevance of the clinic thought about together with artistic practices is not conducted in a way that produces total or homogenic subjectivities (towards their “completion”), but assumes the “complex” subjectivation opened up by the rhizomatics of schizoanalysis. The clinic reconfigures therapy, but in “a new clinic” (Kastrup, 2008a, p. 62) working more as a rupture, which is at the root of the notion of “schize” (rupture) and “clinamen” (deviation), as a way of finding new directions for a concrete life, for a process, for a fragment of life... Even when focusing on specific practices and concepts that learn from clinical practices, from psychology or psychiatry, my thesis is concerned with issues related to, as Passos says, the borders of these practices. I am interested in what informs micropolitics itself, in what can emerge from settings such as the “transdisciplinary clinic”, and in the intersections between specific devices, such as mental health practices, institutional analysis and artistic devices.

So this thesis does not reinforce the idea that there is a dominance of clinical processes over artistic, aesthetic and or creative processes. There is a risk in thinking that they could be separate, when it is in the transversality between them that creative processes themselves can be seen from more complex perspectives,

⁴⁶ All quotes and references to Fonseca and Farina 2012 are my translation.

helping to map out blockages in the “plane of creativity”. Art and the clinic meet as both work as “technologies of the self”, or as “technologies of subjectivation”. I don't want to extract a conception of creativity from the plane of the clinic to “apply” to artistic practices or the institutional field. The same happens with the intersections with politics, in which the analytical operation, in transversality, also inscribes itself as a political analysis, helping to evaluate problematics within cultural institutions. In this thesis I don't deal with narratives – either critical or historical - developed on a distinction between cultural and clinical practices, but from the transversal between them. My approach is interested in the pragmatics, in the passages between them and in their actual effects. “Singularity” appears, to be the answer for the always contingent assemblage envisaged by schizoanalytic cartography, an experimental and transformational process.

A direct and transversal approach to aesthetics and creativity, instead of a defence of the category of art, seems essential to reset the research processes and knowledge production that can engage autonomous processes of subjectivation given their capacity of engaging “mutant creative energies” (Guattari apud Watson, in Young 2013, p. 63) and enhancing transformational cartographies. Not because they are creative or artistic, but because the transversal approach aims to look at the creative and the artistic bound up with the production of subjectivity. When I associate the production of subjectivity to a capacity of being creative I don't want to flatten such a delicate and complex relationship. The creative and the aesthetic relate not just to the subjects themselves but to their expressions and becomings. There is no formula to access the “revitalisation of the creative power of existence”, (Kastrup 2008a, p. 62), but only devices, strategies, the crossing of planes.

Touching a Brazilian Ground

There are very specific reasons why Guattari's work made “so much sense” and was taken up in a serious and substantial way in Brazil. Guattari's theory and practice together with Rolnik's work, discusses decolonisation (Rolnik, 2011), which can be connected to institutional analysis in Latin America (Coimbra, 1995; Lourau, 1993;

Rodrigues, 2006a, 2006b; Rodrigues, et al. 1992)⁴⁷. The dictatorship created a series of prohibitions that ended up producing different geographies of resistance within Latin America and between Latin America and Europe. It effected flows of people and ideas and created unpredictable encounters such as those between Argentinian psychoanalysts in exile in Rio de Janeiro in the mid of the 70's, and the exile of Brazilians in Europe. Although this PhD does not take up the ideas of Paulo Freire directly, it is clear that the publication of Freire's *Pedagogy of the Oppressed* in 1968 also provided fertile ground for the reception of Guattari's ideas. The pragmatic development of schizoanalytic cartographies envisaged by Guattari was taken very seriously in Brazil, associating itself with other references. As I show in chapter one, the country needed "devices" to be able to unravel from the oppression created in the decades under dictatorship. Schizoanalytic cartography in Brazil, then, can be thought of as a generative, but transformational, machine, that has released several different assemblages, devices, research groups, interventions. These also seek to work against notions of superiority through specialisations (a doctor, a psychoanalyst, a philosopher...), for this sort of thinking supported centuries of social exclusion and segregation at the core of differences of class, race, ethnicity, gender, sexuality, and access to education in Brazil.

In Brazil, those engaged in mobilising "schizoanalytic cartographies" are more likely to use the notion "cartography" on its own. I believe the use of the expression "cartography" on its own attests to the fact that the production of schizoanalytic cartographies is grounded more in the notion of the "rhizome" from *A Thousand Plateaus*, as it is presented in the book *Pistas Para o Método da Cartografia* (Passos, Kastrup, and Escossia, 2009), then in Guattari's *Schizoanalytic Cartographies*. Gregorio Baremlitt does, however, directly use the notion of "schizo", in the practice of "schizodrama". The more widespread use of the notion "cartography" is one of the reasons why I keep my focus on the production of schizoanalytic cartographies and not the concept of "metamodelisation" which is Guattari's later proposition for schizoanalytic cartographies (Watson, 2009). I want to use the concept that is more relevant on the ground in Brazil. The founding work of Suely Rolnik and Guattari,

⁴⁷ All quotes and references from these authors are my translation. Originals are in Portuguese.

the book *Micropolíticas - Cartografias do Desejo* (*Molecular Revolution in Brazil*) (1986), and later Rolnik's book *Cartografia Sentimental* (*Sentimental Cartography*) (1989), both mostly use the term “cartography” on its own. Peter Pál Pelbart accesses Guattari's Schizoanalytic Cartography writing in *Cartography of Exhaustion*. The book, and others texts, traces Guattari's work on schizoanalytic cartography very carefully (Pelbart, 2013). Pelbart then applies the “whole” concept. I develop a detailed genealogy in chapters one and two.

Chapter Summaries

In **Chapter One**, I start by exploring some of the main concepts of the practice of cartography, such as the conceptualisation of “schizoanalytic cartography” and “transversality” by Guattari. I will analyse the rise of some important related concepts created by Guattari together with Gilles Deleuze. In the second section I go on to analyse Brazil's political and social context at the time of his journey in 1982. I provide a chronology of Guattari's books published in Brazil in order to understand what ideas were accessible and in circulation at different times. I also analyse Guattari and Rolnik's key book *Micropolítica - Cartografias do Desejo* (Guattari & Rolnik, 1986) published after Guattari's journeys to Brazil as well as looking at the creation of the “institutionalist movement” in Brazil at the end of the 70s. In the third and final section, I analyse Rolnik's own book *Sentimental Cartography*.

In the **Second Chapter** I look at research groups, working groups, university departments and post-graduate research programs who have been developing schizoanalytic cartographies as “non-metodologies”.⁴⁸ They work on a transversal level, bringing clinics and politics together with academia. The 90s in Brazil saw the proliferation of post-graduate programs, so there is a parallel between the development of schizoanalytic cartographies in the university and the creation of the post graduate programs themselves. In the chapter I develop a line between

⁴⁸ I provide a detailing of this specific institutional nomenclature in the chapter.

institutional analysis and the emergence of Brazilian working groups. The creation of post-graduate programs and research groups working out schizoanalytic cartographic methodologies in the university creates a large amount of concepts, devices, strategies, experiments. So the chapter also looks at concepts such as the “social clinic”, the “transdisciplinary clinic”, as well as “creative cognition” and other correlated concepts. One of the main contributions is the idea that schizoanalytic cartography is a “research-intervention”. For Barros and Passos (2009a) cartography is “a plan of experience”, a path that is built with “clues” that are collected by the researcher considering three main effects: the first effect is the effect of the research process on the researcher; the second, the effect on the object being researched; and the third, the effect on its results - on knowledge production itself (Barros and Passos, 2009a). At the end of the chapter I develop the idea of “linguistic variations” to deal with the processes of invention in knowledge production and research processes using linguistic and extra-linguistic elements. This also paves the way to the subject of the third chapter.

In the **Third Chapter** I work on the theatre practices of four groups: the *Ueinzz Theatre Company*, the technique *Schizodrama*, the *Theatre of the Oppressed* and *Teatro Oficina Uzyna Uzona*. One of the main objectives of bringing theatrical practices to the thesis is the fact that theatre is a practice that further “revolves” the linguistic, discursive and verbal-based practices that still dominate most of the work in schizoanalytic devices. So the theatrical practices construct devices that work from what Guattari calls a “semiotic energetics” - physically and psychically activating the bodies and minds of those engaged by also accessing an “a-signifying semiotics”. I analyse this in the chapter by looking at specific concepts and practices that are developed in theatrical devices, such as the notions of improvisation and action, clinamen and drama. Theatrical devices are thought here from an experimental aspect, one that thinks through traditional separations, such as that of the stage and public, and attempts to merge this space. Theatre is thought of from its specificity as an aesthetic space that allows for the assemblage of several planes. Focusing on *Ueinzz’s* work, I also look at the analysis Guattari makes of mental illness and what he identifies as a creative capacity that resides in “psychic stasis”. I also look at the

concept of the “machinic unconscious” and propose to look at how theatrical devices end up “exposing” the unconscious, which is taken as “material” to be worked with. As I haven't encountered many analyses that make connections between institutional analysis or schizoanalysis and theatre practices in Brazilian academia – except in the work of Baremlitt and Pelbart (2013). I believe that one of the original aspects of my thesis is looking at these theatrical devices as schizoanalysis. I aim to look at these four theatrical practices together with the practices of institutional analysis and transversality, also bringing in other elements to analyse their political and cultural impact on the Brazilian context. A final contribution to this chapter, which also comes from briefly working with *Ueinzz* and by experimenting with other theatre practices, is my understanding of the emergence of micropolitics in the assemblage of a clinical plane and a plane of creativity. I discuss how theatrical practices and devices work out forms of political organisation and how they are more or less connected to networks of mental health and other health care practices. Working with *Ueinzz* I learnt how theatrical devices inevitably work out subjective transformations. From my experience with them, and also from Theatre of the Oppressed, I was able to leave behind the fear of creating with no meaning, of doing without efficiency, without having to abandon what I now, differently, understand as creativity.

The thesis argues that processual creativity in the research process and in knowledge production is not something that comes *after* or that *precedes* cognition, but comes together with cognition itself. These processes also encompass processes of subjectivation – that is to say, the “making” of oneself, the production of existential territories. One of the things I have learnt through this research is that we also pay attention to the cognitive processes when dealing with processual creativity, assembling not just the whole body, but collectivities from a pre-discursive and pre-individual composition, to insurg, to improvise, to dynamise. The constant articulation between the subjective/objective at the bottom of institutional analysis becomes clear here: there is no program but a diagram, there is a way of moving forward which does not preconceive a trajectory, there is a way of working clinically, creatively, politically which respects the ethics of the

maintenance of life itself. I am interested in understanding the construction of these grounds, of these passages, these encounters and exchanges, genealogically but also, and above all, in understanding how it can be useful to set up other actual transversal processes.

1.0 Guattari's Encounter with Brazil

But as something that runs along all this, and independently of dates: these cartographies have in common the search for ways out in the constitution of other territories, beyond the territories without exit, other spaces of life and affect. All of them are works of outrageous *unconscious that 'protest'*. Felix Guattari (Guattari, 1987, p. 14)⁴⁹

Félix Guattari travelled to Brazil seven times between 1979 and 1992, the year of his death (Tavares, 2014). In 1982 Guattari spent two months in Brazil, a year in which Brazilian social and political life was facing an important transformation. The well-known book *Micropolítica: Cartografias do Desejo* (Guattari & Rolnik) was organised after this journey, a book that is a type of diary of the conversations in which Guattari participated in many cities all over the country. The two months of this cartographic journey were a continuation of a relationship Rolnik and Guattari had started in France. Rolnik invited Guattari to Brazil in 1982 and organised a series of activities with him around the country, mainly in five state capitals (Recife, Salvador, São Paulo, Florianópolis and Rio de Janeiro)⁵⁰. The journey was partly sponsored by universities who required Guattari to undertake a series of lectures. Despite this he strongly resisted such lecturing, there were, however, one or two “he could not escape from” (Dosse, 2010). He wanted to get to know Brazil and understand the political moment, so he proposed to take part in conversations, meetings, seminars, interviews and book launches.

In the search for the most appropriate term to describe Guattari's relationship with Brazil, and Brazil's relationship's to Guattari's work, I ended up at the notion of an encounter⁵¹. The reason for choosing the word encounter is to think about it from a

⁴⁹ Guattari in an interview with Michel Butel about a common interest he shared with Gilles Deleuze. The interview was given to *L'Autre Journal*, Paris, n. 6, 12.6.1986. p. 9, published in Guattari, *Let annlet d'hiver*. Ed. Bernard Barrault, Paris 1985. The quote is reproduced by Suely Rolnik in the introduction of *Micropolítica – Cartografias do desejo*. (Guattari & Rolnik, 1986)

⁵⁰ A complete list of the activities he took part in can be found in *Molecular Revolution in Brazil*, Guattari & Rolnik, 2007, p. 473-475.

⁵¹ I refer to the approach made by Simon O'Sullivan in the introduction of *Art Encounters Deleuze and*

broad network of relationships, established in different forms of militancy, self-organised collectives, academia and several institutions he came across during his travels. The encounter goes beyond Guattari's death, which led to much mourning in Brazil.⁵² Guattari's work was intensively absorbed and developed in the country by those engaged in the anti-psychiatry movement, institutional analysis, mental health care and cultural production. Many political and social elements were crucial to the strong reception to and replication of Guattari's thinking, devising a vast body of knowledge and developing a series of research processes that made unprecedented contributions to Guattari's work, as well as to research in the fields of subjectivity and transversal practices. The practice of institutional analysis fomented by psychiatrists and psychologists working with social psychology and psychiatric asylum, both in academia and in anti-psychiatry, was part of the political and social context that added to the positive reception of Guattari's work. The re-organisation of the training of psychologists from a more political perspective also contributed to this strong reception. Part of this movement is called the institutionalist movement, and is mapped out extensively by Heliana Conde Rodrigues (2006a, 2006b)⁵³.

In the following sections I develop a genealogy of Guattari's relationship with Brazil, create a chronology of Guattari's books published in Brazil and try to map the spread of and access to his work. I will then introduce the work of Suely Rolnik, a Brazilian psychoanalyst, who worked in France directly with Guattari and has her own work devoted to the development of schizoanalysis, also through academic work. I subsequently navigate through Brazil's democratic opening at the end of dictatorship, after 1982, a moment identified as a “molecular revolution” (Guattari & Rolnik, 1986). In the second part I develop Guattari and Deleuze's work, looking at

Guattari (2006). How he “encountered” the reading of Deleuze, can serve as a suggestion for thinking through the encounter between Guattari and Brazil, and, also, for the “encounter” I produce now with my research that looks back thirty five years. For O'Sullivan, encountering Deleuze and Guattari was a “genuine encounter”, an encounter that is not based on recognition. “My own encounter with this new image of thought [Deleuze and Guattari's work] has itself had a rupturing and creative effect on me. (...) It is in this sense that I feel it is crucial always to foreground how we encounter Deleuze and how we think about his thought.” (O'Sullivan, 2006, p. 2)

52 There is a special issue of the *Cadernos de Subjetividade* (academic journal), edited by Rolnik and Pelbart, published in 1993 as a homage to Guattari (Pelbart, 1993).

53 All quotes and references to Rodrigues, 2006a and 2006b are my translation.

the conceptualisation of schizoanalytic cartography in their work, especially through the project *Capitalism and Schizophrenia* (1972-1980). Later in this section I discuss Guattari's own development of schizoanalytic cartography, through his “diagrammatic” way of thinking about it (Watson, 2009). In the third section I discuss the context surrounding institutional analysis, anti-psychiatry (*luta anti manicomial*) and self-organised constituencies in Brazil. There has been a very singular development of Guattari's schizoanalytic cartographies in Brazil so this first chapter attempts to introduce the reader to the context that will be developed in chapters two and three: concepts and practices “from the ground in Brazil”.

Guattari's interest in traveling to South America, more specifically to Brazil, arose from his very close relationship with Suely Rolnik. The Brazilian social and political context was being transformed with the intensification of social demands that forced the end of the dictatorship. Institutional analysis was necessary in order to provide autonomy to many institutions, not just in relation to the internal conflicts of their own practices, but also in relation to the control of State power. Resistance to the dictatorship and the new energies needed to overcome this repressive power were responsible for fomenting the diversity of contexts and strategies, including in academia and in theatrical devices, in the decades to come. Rolnik speculated that the beginning of the 80s, when the country was opening up after the “hard years”, could be a moment in which “Guattari could get to know a context very similar to the one he participated in Europe during the movements in 1968” (Guattari & Rolnik, 2007, p. 9). But the revolution of 68 was not successful. Brazil had a cultural revolution similar to the one in France at around the same time – the Tropicalist movement and many other manifestations – with very limited political aims. The similarity between 1968 in France and the Brazil of 1982 was thought about more from the perspective of a moment in which much is created, in which there is an intensification of exchanges at a micropolitical level, in Guattari's vocabulary, an invention of assemblages operating in many different ways and creating many modes of expression. Rolnik writes that Guattari's visit could open up a space for his writings through taking part in conversations, meetings, assemblies.

The end of the dictatorship, politically configured in 1982, opened the democratic electoral process again and 1982 was the year of the first elections of Federal State governors. Guattari's journey in that specific year of 1982 was also related to the growth of the *Partido dos Trabalhadores - PT (Worker's Party)*, created in 1980. Guattari and Rolnik's tour around the country could work as a cartography: mapping the context, and also, working on the “bits and bobs” of the context, understanding, from very close up, the micropolitical field and also working with it.⁵⁴ As written by Guattari and Rolnik, the PT was “the expression of the new intensive flows being created between macro and micro politics in the country” (Guattari & Rolnik, 1986). As part of the political growth in Brazil, Guattari's agenda in the country included attending the public gatherings of several self organised constituencies, as well as debates in universities, institutions, hospitals, and many other places.

Guattari's writing, although circulating around Europe in the years after the cultural revolution of the late 60's and early seventies, had not gained much reception in Europe. Italy was the country that had most translated and published Deleuze and Guattari (Dosse, 2010). Guattari's journeys to Brazil were mainly organised by Rolnik and Eric Alliez, a French philosopher living in Brazil at the time and an organiser of the *International College of Interdisciplinary Studies in Philosophy* (Dosse, 2010, p. 395). There are, however, very few records of Guattari's journeys (Tavares, 2014)⁵⁵, apart from two books, one published by Guattari and Rolnik, *Micropolíticas - Cartografias do desejo (Molecular Revolution in Brazil)*, published four years after the trip, in 1986. The second is *Cartografia Sentimental* (2011b [1989]), by Suely Rolnik. In my opinion this book recounts Guattari's journey with Rolnik and their perception of Brazil. The main characters of the bride and the cartographer, however, don't literally refer to

54 A large part of Suely Rolnik and Guattari's agenda was following the meetings, the spread and growth of the Worker's Party (PT). Rolnik was very invested in the creation of the party in São Paulo. Many meetings they attended happened at the party's headquarters in different states of the federation. Guattari interviewed Lula, who was at the time a candidate for governor in São Paulo (Guattari, 1982).

55 Paulo Tavares produced a video installation and diagrams revisiting some of the sites Guattari encountered on his first visit to Brazil. He also undertook three interviews with three people that were present on Guattari's first visit. He calls this work *Abertura (Opening, 2010)*, referring to the opening of the country after dictatorship. The work also recalls Guattari's presence, a way of reactivating some of the conversations Guattari had by bringing them to the present. (Tavares, 2014). All quotes and references to Tavares, 2014 are my translation.

Rolnik and Guattari. *Cartografia Sentimental*, in my opinion, is a book that can be read as a theoretical and fictional diary that narrates the relationship between the cartographer and the bride, the female character in her twenty-four becomings – in their exploration of the South. It theorises schizoanalytic cartography in an extremely singular style. *Micropolíticas - Cartografias do desejo*, on the other hand, is organised thematically, having as its base the meetings and conversations recorded and transcribed and later edited by letters between Rolnik and Guattari. *Micropolíticas* and *Cartografia Sentimental* introduce the reader to the method (or non-method) of schizoanalytic cartography, connecting what was happening on the ground to the decolonial debate (as we see later in the work of Escobar, 1974 and Lourau, 1993). In the author's words, *Micropolíticas - Cartografias do desejo* is also a cartography of the political opening in the country (Guattari & Rolnik, 1986).

Gary Genosko writes that Guattari could connect to his intellectual restlessness in Brazil:

[Being] guided by concerns with the production of subjectivity by capitalistic machines and the cultivation of micropolitical processes of singularisation that frustrate and subvert it, engendering in their wake new collective arrangements. (Genosko in Young, Watson and Genosko, 2013, p. 203).

Rolnik warned that the way in which Guattari could engage with the Brazilian context was not “as a representative of a certain school in whose milieu we could reassure ourselves, but as the tracing of a trajectory of a certain type, that mobilizes intensities on our own trajectory” (Guattari & Rolnik, 1986, p. 12). It is for this reason that I propose that the relationship between Guattari and Brazil was an “encounter”. In a “genuine encounter”, as described by Simon O'Sullivan “our typical ways of being in the world are challenged, our systems of knowledge disrupted” (O'Sullivan, 2006, p. 1). In this sense, I see the encounter between Guattari and Brazil as a productive encounter, or an encounter that produces a series of effects. It was an encounter both for Guattari and those in Brazil, a moment

of *estrangement*⁵⁶, an encounter in which “we are forced into thought” (O'Sullivan, 2006, p. 1)⁵⁷ and forced to experience. This encounter was also a sort of ritual. It was an anthropophagic ritual of “devouring”, of “eating the foreigner”. Devouring is a term that comes from the practices of warriors and tribal leaders from the anthropophagite indigenous tribes in Brazil. Some of the colonisers were submitted to the same ritual during the years of colonisation. The (real) devouring of the stranger was only consumed when the foreigner was enjoying life, when he was happy and joyful, so that his energy and power could be absorbed by the indigenous people.⁵⁸

Aside from being devoured on these trips, Guattari was also a cartographer. Being devoured does not seem to contradict being a cartographer, however, as the cartographer himself was, I believe, devouring the context that he was getting to know (Rolnik, 2011b). I see that Guattari was a cartographer in two ways. Firstly, in the sense that he was producing the territory while he was getting to know it (his own selection, his own perception, his own engagement). The territory produced is the result of an encounter between the field and the cartographer (Barros & Passos, 2009a), the co-emergence or the co-engendering of a common plane the Brazilian authors will develop (Kastrup and Passos, 2013)⁵⁹. Secondly, because as a cartographer he pays special attention to what is being encountered, a cartographer analyses the movements of desire, by talking, by exchanging and by producing. Rolnik seems to elaborate these two ways properly when she describes the

56 I use the word “estrangement” not in the sense of putting apart (of “alienating”), but of an encounter of differences in the same territory.

57 This issue is investigated by Peter Pál Pélbart (Pélbart, 1993) in the article *Um direito ao silêncio* (*The right to silence*) in which he writes a poetic-philosophical analysis of the Brazilian public in front of Guattari and a certain perception of him - his “ugly way of saying interesting things.” (Pélbart, 1993) All quotes and references to Pélbart, 1993 are my translation.

58 The modernist *Movimento Antropofágico* (*Anthropophagic Movement*) in the 20s in Brazil mentions this “devouring capacity” of some indigenous tribes. The poets from the movement access this devouring to build one of the very first decolonist positions towards colonial thinking, through the work of Oswald de Andrade and others. The *Anthropophagic Movement* was recovered later on by the *Tropicalist* movement in the 60's and 70's in Brazil, a movement that was part of the counter cultural revolution (Rolnik, 2011b). In the literature of “institutional analysis” published in Brazil in the 80's we can find the same expression referring to the “devouring” of French authors such as Guattari, Lourau and Lapassade (Kamkhagi and Saidon, 1987; Barembliitt, 2013; Rodrigues, 2006a, 2006b; Rolnik, 2011b). I will not explore this in my thesis.

59 All quotes and references to Kastrup and Passos, 2013 are my translation.

cartographer's politics. In the first sense, the cartographer is attentive to the degree of openness to life one allows oneself in each moment. “What interests the cartographer is when life is encountering lines of effectuation”, because “he always evaluates when the defenses that are being used do or do not serve to protect life”. The cartographer is political, Rolnik affirms (2011b, p. 68). In this sense, the cartographer has ethics, which takes us to the second sense. The politics of the cartographer is the “micro”, Rolnik explains: it is not related to power, to sovereignty or to domination, it is a micropolitics. “It has to do with power in its dimension as techniques of subjectivation, with strategies of subjectivity production” (Rolnik, 2011b, p. 70). This definition echoes the work of transversal academic developments of schizoanalytic cartography in the university and, in a different way, in theatrical devices.

Being a political cartographer, I cannot think Guattari would not be aware of the projections that could be made on him – a “French intellectual” – someone who could be addressed, or listened to, from the position of a specialist, perhaps someone who could bring “solutions” to Brazilian reality. As an example of this, in *Micropolítica*, in a certain situation Guattari gives the audience their analytical capacity back (which relates to the “analyser”, discussed later in the section about institutional analysis, something to be analysed together and that doesn't depend on any specialisation). When a person asked Guattari about identity and minority movements in Brazil, and the relation between molecularity and molarity he says: “it is far from my intention to create a theory of the minority movements in Brazil. Besides, I'm absolutely incapable of doing so” (Guattari & Rolnik, 1986, p. 126).

There was a decolonial debate taking place in Brazil at the time and I engage with this debate here from the perspective of the institutionalist movement and from the further developments in the specific processes which I look at – academic production and theatrical devices. I don't engage, however, in specific discourses or identity struggles in the country (those related to class, gender and race), although many of the self-organised groups in the peripheries of Rio de Janeiro, through *Pastoral da Saúde* (an arm of the catholic church), are connected to the *Theology of*

Liberation, the pedagogy of Paulo Freire, and other backgrounds that had a base in class struggles. Schizoanalytic cartography is a process that foremost engages effects and passages (not organised from the ideas of teaching and learning), as ways of thinking about subjectivation itself beyond concrete subjects, whilst respecting their identities, their life traces, their singularities. Being a cartographer is foremost being an analyst, who helps elect the “analysers”, spread the act of analysis, decentralising the role of analysis and signification from one body, the analysis itself. My work should be able to give continuation to an “estrangement” that is productive, encountering and producing other lines of decolonial thinking and practice. So, in undertaking this genealogy, which also works as a form of cartography, I want to engage with what was blocked and what needed reinvention. Reading Rolnik's work, and that of other researchers involved with the production of schizoanalytic cartographies in Brazil, one sees the constant search for a positioning of local practices emerging from the social, political and economic needs of that territory.

1.1 Suely Rolnik

Suely Rolnik took part in the meetings of the counter culture movement in Brazil during the dictatorship – a movement of students, artists, *mambembes*⁶⁰ and workers against the regime of dictatorship. Her younger sister, Raquel Rolnik⁶¹ was also part of the movement. During the dictatorship Rolnik was a sociology student at São Paulo University (USP). She left Brazil in the middle of the dictatorship, in 1970, after being arrested and tortured in January of the same year (Dosse, 2010). When she arrived in France, Rolnik attended Pierre Clastres's seminars and then Deleuze's seminars. Over the years she gained degrees in Sociology at the University of Vincennes, Psychology at Paris VII and Philosophy at Paris VIII. She also attended

⁶⁰ *Mambembe* is an expression used to think about precarity in Brazil. A *mambembe* artist in the 60s and 70s was an artist who lived in movement, travelling, performing and living in different places. These *caravanas* were very important in Brazil in the years of dictatorship both as ways of escaping the control of the public space in the larger cities and producing and proliferating Brazilian culture inland.

⁶¹ Raquel Rolnik, Suely's sister, is now an advisor and rapporteur on housing issues for the UN.

seminars in anthropology. In 1977 she concluded her MA in Psychology, also at Paris VII. At the end of the decade, between 1977 and 1978 she became a teacher at the Centre de Formation du Centre Hospitalier de Maison-Blanche, in the city of Neuilly-sur-Marne. There she taught Institutional Analysis and Institutional Psychotherapy (Rolnik, 2007). Today Rolnik is one of the most important theoreticians of Guattari and Deleuze in Brazil. She coordinates, together with Peter Pál Pelbart, the *Núcleo de Estudos da Subjetividade (Nucleus of Subjectivity Studies)* at the Pontifical Catholic University in São Paulo (PUC).

In France Rolnik quickly got to know Félix Guattari, becoming his patient, and then through him, getting to know Deleuze personally at Guattari's house in 1973. As part of her schizoanalytic therapy with Guattari, he invited Rolnik to organise parties such as Christmas and Carnival, “changing her way of living” in France (Dosse, 2010). She frequented the La Borde Clinic and later worked there, building an even closer relationship to Guattari.

She wrote that her encounter with Guattari, in first instance, “enabled her to recover her dignity” after being tortured in Brazil (Guattari, 1981, p. 10), and allowed her to reconfigure her life in this new place. In an interview with François Dosse, and in another text, she says how listening to Deleuze in his seminars was also very important to reactivate her body through “different vibrations”, and she was very attentive to the “new sensations that the French language could provoke in her” (Dosse, 2010). For her, Portuguese became the language of the torturer, and she could not bear listening to Portuguese during her first years in France (Rolnik, 2011b). Rolnik also got to know the Brazilian conceptual artist Lygia Clark who was at the time developing therapy for Brazilian exiled militants and other people living in France. For Clark her later work was not art and she used to say she was no longer an artist. Rolnik became Clark's patient and participated in the sessions she called *Estruturação do Self (Structuring the Self)*, from 1976 to 1988. It consisted of a series of experiences conducted one-to-one in the therapist's apartment. The therapy involved a sensual reactivation of the body, of the memory and of the psyche. At the beginning of 2000 Rolnik conducted a series of interviews with sixty-four of Clark's

patients. The work, *Arquivo para uma obra-acontecimento: Projeto de ativação da memória corporal de uma trajetória artística e seu contexto* (*Archive for an oeuvre-assemblage*)⁶² revealed the therapies developed by Clark to a wider public (Rolnik, 2011a). Rolnik intended to undertake the interview in a way that would reactivate that memory, by also creating an experience (Rolnik, 2012). This work can be directly connected to the theoretical and pragmatic development of schizoanalytic cartographies in Brazil.⁶³ Rolnik's approach to Clark's work is strictly transversal, as she further developed the clinical element in Clark's work, which wasn't much debated in the arts context or in historical narratives. It remained quite devalued for many years, but not by those who had directly experienced it.

Back in Brazil, Rolnik searched for a “reconfiguration of herself” in a place “she didn't feel she could fit into immediately” (Rolnik, 2007)⁶⁴. Rolnik wrote that as soon as she arrived from France in 1979 she tried to situate herself in her field (Rolnik, 2007). She decided to connect with people concerned with the direction that psychiatry and psychology were taking in Brazil at the time, connecting those practices to political, social and historical subjects. “In my years in Paris I was intensively involved with the struggles in psychiatry that were agitating Europe in that decade [70s]” (Rolnik, 2007, p. 24). In Europe, Rolnik witnessed the reform of the psychiatric institutions and took part in the International Movement for psychiatric institution reform there, a struggle that Guattari himself was also very much involved in. She didn't take part in this struggle in Brazil (Rolnik, 2007). Rolnik was offered a contract at the Pontifical Catholic University of São Paulo (PUC), a place offered by the leading psychologist Silvia Lane. Silvia Lane was involved with the implementation of social psychology in the country, she was critical of the American practices and engaged in the institutionalist movement (Lima, 2012). Rolnik taught at PUC university from 1979 to 1992 when she was officially hired to be a lecturer.

62 The title in French is *Archive pour une oeuvre-événement. Projet d'activation de la mémoire corporelle d'une trajectoire artistique et son contexte*. Website [<http://www.bcc.org.br/arquivo-para-uma-obra-acontecimento>]

63 In the final work twenty interviews were edited and presented in several art institutions in Brazil (Pinacoteca do Estado de São Paulo, in 2006), France (Musée de Beaux-arts de Nantes, 2005) and Germany. The archive conceived by Rolnik years later was proposed as a “corporeal memory” (Rolnik, 2011a). Clark's work *Structuring the Self* was the theme of Rolnik's thesis in 1987.

64 All quotes and references from Rolnik, 2007 are my translation.

“Working is grounding for me” (Rolnik, 2007), she said. Rolnik participated in the creation of a series of strategies from academia and other institutions, some that I develop further in the next chapter. Working at the university would give her the possibility of continuing her teaching experience from France while also “building a consistent strategy amongst other people involved in the same practice” (Dosse, 2010). It was through working in the University that she could also institutionally support Guattari's visit to Brazil at the beginning of the 80s. Rolnik worked on several translations of Deleuze and Guattari's work, in some cases together with Pelbart.

Today Rolnik's work is fundamental to the understanding of contemporary approaches to schizoanalytic cartography, and to transversal processes between artistic, clinical and political production in many contexts not just in Brazil. Although her work is not largely organised in books, her texts circulate in many languages and the *Nucleus* coordinated by her, Pelbart and Orlandi in São Paulo works as a cluster for a series of projects. From this *Nucleus* emerges, for example, the work of Fabiane Borges who develops schizoanalysis in workshops and festivals through performance, film making, installations and role playing, also engaging in the development of other transversals, such as with indigenous groups and shamanic practices.⁶⁵

1.1.2 A chronology of Guattari's books published in Brazil

Creating a chronology of Guattari's books published in Brazil is an interesting way to understand the way his thought has spread. It helps contextualise the presence and the distribution of Guattari's work in the country before and during his visits to Brazil, but also works as a quite imprecise tool for mapping this spread, as there was a substantial flow of Brazilians frequenting universities in Europe in the years

⁶⁵ One of the most recent productions from a series of activists, media activists, developers of software and artists is the concept of “technoshamanism”, that is also mobilised in festivals in indigenous lands. Website [<https://tecnoxamanismo.wordpress.com/en/>]

before the actual publications came out in Portuguese – the militants from social movements, autonomists or from student movements who were forced into exile. At the same time a flow of French and Italian literature, philosophy, sociology, psychology was arriving in Brazil. Mapping the readings of Guattari in Brazil becomes clearer, however, in the academic production coming in the subsequent years, which makes me think about how academic production maps the migration and appropriation of thought. The attempt to localise Guattari in Portuguese comes together with the mapping of other fluxes being produced from his work. The dynamics surrounding the spread of his philosophical and theoretical works are themselves very interesting for the construction of such genealogy.

Heliana Conde Rodrigues (2006a, 2006b) and Cecilia Coimbra (1995) write about the institutionalist movement in Brazil, a movement that makes the first attempts at institutional analysis in several institutions, such as hospitals, psychiatric asylums and universities. The creation of this movement was one of the reasons for the creation of a significant flow of books and practices between Europe and Brazil. Rodrigues reports that the fluxes that built the practice of institutional analysis in Brazil meant that in the 70s Brazilian institutional analysis or the institutionalist movement was “polyphonic”: “it spoke French in Belo Horizonte, Spanish with a *Porteño*⁶⁶ accent in Rio de Janeiro and Italian in São Paulo”. It was spoken “with our timbre and our rhythms, connected to the economic, political and social vicissitudes of the country” (Rodrigues, 2006b, p. 544). So, at the same time Guattari and Deleuze's titles were being translated and published, another very important bibliography on institutional analysis was also being brought to the country, translated and published.⁶⁷

The presence of Guattari in Brazil was, therefore, part of a flow of theorists and practitioners of psychoanalysis and institutional analysis from France and other countries that were visiting Brazil such as Franco Basaglia, George Lapassade, Pichón

66⁶⁶ “Porteños” are those from the city of Buenos Aires, capital of Argentina. Those speaking Spanish from this place, with its specific accent, speak “porteño”.

67⁶⁷ One interesting detail in this cartographic genealogy is that the book by Antonio Negri and Félix Guattari, *Communists like us* (1985), is referenced in Coimbra (1995) as a “mimeograph copy”, which might show that not all the books were circulating via regular publishers.

Rivieve, René Lourau. The assemblage of knowledge and practice from these authors – each one of them active in their own contexts - and the production on the ground in Brazil together produced the conditions for the reform of mental health institutions in Brazil, for a critique of the practice of psychology and the construction of alternatives through academia and other institutions, as well as being a major catalyst of the social and political opening of the country. The military regime, through its strengthening of social repression, ended up creating a series of unpredictable encounters, encounters between those who were resisting repressive power (Kamkhagi and Saidon, 1987), with a counter-movement as one of its effects: Latin Americans meeting in Europe for example, and the arrival of Argentinian psychoanalysts in Brazil, as I will expand on below.

Deleuze and Guattari's very first books published in Brazil were *Anti Oedipus: Capitalism and Schizophrenia*, in 1976, and *Kafka: for a Minor Literature* in 1977. Guattari's first book was published in 1981: *Revolução Molecular: Pulsações Políticas do Desejo (Molecular Revolution: Political Pulsations of Desire)*, organised and translated by Suely Rolnik. This book compiled texts in a similar edition to the French and English editions. When Guattari arrived in 1982 the book was already circulating in several hands and dissident minds (Guattari & Rolnik, 1986). In a certain way the book prepared for the second encounter the next year in 1982, this time in person and with a broader Brazilian public. The publication of *Revolução Molecular* encompasses the political opening of Brazil. The publishing of *Revolução Molecular* was a strategic intervention in the Brazilian social and political context made by Rolnik (Guattari & Rolnik, 1986).

In 1986 Rolnik and Guattari launched *Micropolítica: Cartografias do Desejo*. The book was organised and translated by Rolnik. In 1988 *O Inconsciente Maquínico (The Machinic Unconscious: Essays on Schizoanalysis)* was published. In 1992, the same year of its original in French, *Chaosmosis: a new aesthetic paradigm* was published in Brazil. The book was launched together with *What is Philosophy?* (written with Deleuze, translated by Pelbart and Rolnik), with the presence of Guattari in his last visit to Brazil. *A Thousand Plateaus: Capitalism and Schizophrenia* originally from 1980, was not

published in Brazil until 1995. It appeared in five short volumes, two of which were translated by Rolnik. Guattari's *Schizoanalytic Cartographies* published in France in 1989 has never been translated into Portuguese. A compilation of texts never translated into Portuguese was published under the title of *Kafka Machine* (2011). And in 2016 a book with interviews by Laymert Garcia dos Santos and Kuniichi Uno, *Guattari - Confrontações (Guattari - Confrontations)*.

As I mentioned before, the mapping of the publications of Guattari's and Deleuze's books in Portuguese has to intersect with the several possible readings of the authors, that is to say, the specific problems and urgencies emerging in specific contexts. The appropriation of their work in Brazil became very relevant in the social and political context, although as stated by Domenico Hur, a “more pragmatic use of the schizoanalytic cartographies remains marginal” (Hur, 2012). Exile in the decades of dictatorship was common to most countries of Latin America, and created communities of Brazilians and Latin Americans in Europe. In the following years, academia created several strategies to maintain an institutional partnership with French academic institutions, intensifying the exchange in the fields of philosophy, history, sociology and arts. The rise of the number of scholarships for lecturers and students, and for research, would increase this exchange but only in the 90s⁶⁸, which was a delicate point in the debate surrounding colonial forces still forming modes of thinking and producing knowledge. In the development of schizoanalytic cartographies, this would be partially absorbed by the Brazilian context, but also often criticised in order to search for more singular, and perhaps genuine, situated forms of research processes and knowledge production.

68 I haven't found research on academic production in Brazil in the period between the 70s and 80s. A page for a brief history of academic research in Brazil is [<http://www.capes.gov.br/historia-e-missao>.]

1.1.3 The Brazilian democratic reopening

It is tricky, but nonetheless interesting, to take a journey back to Brazil 35 years ago, and try to arrive in the Brazil that Guattari encountered. I was a child at that point so I have in me several signified narratives from that period. It makes remember that I grew up with a very repetitive *ritornello* – a resistance to the use of the word politics, a word that ended up blocked out and over signified by the military regime. Working through the notion of politics in the decades to come became a work of dismembering the macropolitical forces from the micropolitical potencies, the capacity of dealing with politics but not from a repressive system. My memory comes back to the multitude of people on the television's screen, a very first memory both of the multitude and of a televised image, in the protest demanding *Diretas Já* (direct general elections). The crowd of thousands in black and white filling up the tv screen in the city of Rio de Janeiro in 1983/1984 asking for direct Presidential elections – elections that only came later in about 1989. This image gets confused in my mind with another one that I didn't witness, the *Marcha dos Cem Mil* (*Hundred Thousand' March*), in 1968, but still learnt about through the lens of Evando Teixeira, a photographer who made several photos of it. This demonstration was heavily repressed by the police. (See Annex). In order to be present in Brazil with Guattari, Rolnik and this multitude, I try to animate the encounter by following its traces. I see this encounter as a producer of effects, effects in me - one of them being my own cartographic-thesis, retracing and producing new activations from this first encounter - as well as the effects still being had on the Brazilian context.

What sort of desire did Guattari have in relation to Brazil or Latin America? What sort of move provoked this encounter with a geographically and culturally “southern” country⁶⁹. What sort of interesting proliferations of ideas, strategies and potencies were enabled by such encounter? Guattari's desire was one of getting to know what was there, and sharing his thinking and practice, which was, so far, more localised in France (Guattari did encounter interlocution in other countries, such as

⁶⁹ Rolnik refers to the journey of the cartographer to the “Southern world”. I have decided not to deal with this debate and leave it for further investigation.

Japan), with the collectives and movements active in Brazil right after the end of dictatorship. Thinking about it from the point of view of an encounter it is not possible to say that it was only due to Guattari's necessity of getting to know "deterritorialised people who cross through those re-territorialising capitalist systems" (Guattari and Rolnik, 1986, p. 375). There were also the emergent claims of people - who could be very receptive to Guattari's thoughts - finally leaving behind nearly 18 years of dictatorship and military control, who wanted to find more space for dialogue and had an urge to think through their institutions, most of which were structured by the dictatorship.

In Brazil, the dictatorship lasted from 1964 to 1981. The dictatorship started in 1964 with a military take-over of the federal government. Institutional Act No. 5 in 1968 would harden their power by dissolving the parliament (the National Congress), eradicating the right to vote, determining imprisonment for those who were contrary to the regime and changing the rules around political collective gatherings in public and private spaces, even prohibiting people from meeting in large groups (more than four people) in the streets. The process of opening started around 1975, but there is no exact year that opening occurred. The expression opening (*abertura*) is used to describe the effects of the end of the military regime, in which new connections and new intersections could be made possible by the recent closing or shutting down of certain potencies, a new sense of autonomy of life and desire. In the years of the dictatorship everything was directly semiotised by power, expressed in several lines of morality, the control of political intention and control of modes of expression.⁷⁰ The process of opening lasted for years, re-engaging the complexity of institutional and subjective relations in new combinations that carried the strong residues of the previous period within them. This is reflected in the importance that the military still has in Brazil. The effect of the army on the state lasted for years and these days still creates an arrangement of political forces

⁷⁰ Very important work has been done recently by many researchers in the Red Conceptualismos del Sur network, mapping groups from militancy, anarchy, punk to artistic groups working in the moment of transition when several countries in Latin America started to move away from periods of military government. An exhibition and book were created: *Perder la Forma Humana* (Carvajal et. al., 2013).

that keeps down democracy in the country, with direct repression but also very much connected with powers located in the elite and right wing parties.⁷¹ On the macropolitical level, the opening created space for the recovery of a few structural political capacities and possibilities, such as elections and multiple parties (the permission to create new parties), which came together with micropolitics (in the form of self-organised movements). Amnesty, such as that given to Suely Rolnik, was given to exiles and expatriates in 1979. But the law of Amnesty also relieved the officials that were involved in governing the country, in torture and several forms of repression.⁷² It was also the time for an economic opening, the early stage of Brazil's participation in the global economy - a mode of production and system that would slowly place a very high burden on much of the population. A similar process was happening in other countries in Latin America, following the fall of their military regimes. The entrance into a neoliberal economy, signalled by the end of dictatorship, appeared to be inevitable under the political conditions of a dismantled democracy (Carvajal et. al., 2013).

The forces of resistance that created small attempts of socialist revolution in the former years were not entirely moribund, but their strength or their desire was severely weakened by the brutal persecution of groups and individuals following years of torture, massacre and the control of public life provoking waves of exile but also internal lines of escape. Three main armed guerrilla groups were active from the 60s but they were gradually destroyed through persecution, murder and torture: *Vanguarda Armada Revolucionária Palmares* (VAR-Palmares); *Movimento Revolucionário 8 de Outubro* (MR8); *Comando de Libertação Nacional* (COLINA). The student movement was very strong at the time, most of it connected to existent political parties that were also dismantled in the dictatorship. With the end of dictatorship, the forces of resistance would take a long time to reconstruct their strength and act on the macro-political level in a democracy that was still under construction. The creation

71 One of the current debates in Brazil is the abolishment of the Military Police (PM), a police that was created during the dictatorship but is still active. Only some of the Police Schools created in the years of the dictatorship reformed but most still replicate the same repressive and racist mentality. The movement is called #fimdapm (end of the Military Police).

72 Crimes committed during years of dictatorship only started to be judged in the 90s and with the installation of the *Comissão da Verdade* (National Truth Commission) between 2011 and 2014, judging human rights violations between 1946 and 1988.

of political parties - such as the new Worker's Party, *Partido dos Trabalhadores PT* -, founded in 1980, led to a new celebration of freedom and encouraged people to take part in a re-emergent and urgent democracy. The party was founded by left wing politicians, activists, intellectuals and the well know trade unionist leader Luis Inácio "Lula" da Silva.⁷³ Coimbra identifies an emergence of a new way of doing politics in the context of the new unions in the peripheries of São Paulo (1995, p. 41). Brazil was reorganising its democratic representative politics in this process of opening up. The year of Guattari's first visit, 1982, saw the first election of the Governors of Brazil's regional states. Two years later there were the huge demonstrations for presidential elections *Diretas Já*, and four years later the new federal Constitution was released - a necessary update of the constitution as a whole that guaranteed the recovery of civil rights. Post-dictatorship Presidential elections finally happened in 1989.

The reorganisation of the macropolitical level was not independent from the reorganisation at the micropolitical level. The passages between the macro and the micro started to open up and the diversity of political groups was able to reinforce this process. The first years of the opening therefore seemed to be a very interesting social reality in which Guattari could very much take part, engaging in the emergent new forms of subjectivation, intensified by political groups retaking public space. With the growth of the movement asking for the country to open up and the promulgation of the amnesty law, there was an expressive increase on the micropolitical level in the agitation of small groups and assemblies eager to create a new moment. The time was also an affirmation of differences, allowing small groups organised around gender, race and/or class to form, but also groups that would gain space in the fight against majoritarian forces by acting transversally. It was these encounters of different backgrounds that allowed for the most powerful new movements. The cultural production that emerged from the middle of the dictatorship to the opening up of the country is known as the counter cultural movement (*movimento da contra cultura*). Theatre groups such as *Teatro do Oprimido*, *Teatro Oficina Uzyrna Uzona* (of José Celso Martinez Corrêa), in São Paulo - that I

⁷³ Much later, in 2003, Lula became President, re-elected in 2007.

discuss in chapter three - actually cross through this whole period, in or outside the country and are more or less connected to the local movements and struggles.

1.2 Definitions and Theory

Guattari and Deleuze's work is absolutely vast. It takes the ongoing form of rhizomatics itself, producing a series of machines that work out how to break apart structures and institutional power, following the discussion of Foucault, but in their own way. They want to engage the production of more mutant, molecular machines, as Guattari writes – a molecular politics, that uses new machinic nuclei (Guattari, 1988, p. 181). These intend to always operate singularly, as the machinic is conceptualised differently from the structures of political organisation, and disciplines of thought. Although the basis of the conceptualisation of schizoanalytic cartographies is in *A Thousand Plateaus* (1980), I focus my thesis on the pragmatic aspects of schizoanalytic cartographies developed by Guattari from looking at his own experiences in the La Borde Clinic and other political groups, developed by Guattari until the end of his life. In between writing *Anti Oedipus* and *A Thousand Plateaus* (the two books that are part of the *Capitalism and Schizophrenia* project), Guattari wrote *The Machinic Unconscious*, and the three books contain several currents passing from one to another. Guattari's annotations in his correspondence with Deleuze during the writing of the two volumes were later organised by Stephane Nadaud in *The Anti-Oedipus Papers* (2006). This book contains a varied set of texts which present the large variation of concepts and quick shifts in analysis of the existing modes of thinking and knowledge at the time, something that both authors addressed directly: “formalists, structuralists and systemic” (Guattari, 1988, p. 181). Guattari's speeded up thought, his variation of concepts and his mode of reasoning becomes clear in this anthology. In most cases Guattari and Deleuze developed concepts together, so there is hardly a concept in their work that is not present in correspondence between the two. Much literature has been produced about their

methods of writing, on how Deleuze's mode of writing was agitated by Guattari's diagrammatic writing and vibrant political experience, and how Guattari's often chaotic writing could engage in more linear types of flow through Deleuze's philosophical thinking.⁷⁴

Alongside schizoanalytic cartographies, two other pivotal concepts that I focus on in this thesis are the notions of “processual creativity” and “processual subjectivation” which are spread all over Guattari's work. The idea of a process is in *Anti Oedipus* and also in *A Thousand Plateaus* (1980), but it appears as a very powerful machinic assemblage developed by both of them in the analysis of the work of Franz Kafka, written between these two books. In *Anti Oedipus* one can identify the relationship between process and production, process and schizophrenia itself. Schizophrenia is mapped by authors as the main effect of the several deterritorialisations caused by capital, “schizophrenia as a process and as a horizon” (Rauter, 1998, p. 47). Capital controls the schizophrenic drives that it generates, for “what capital deterritorialises with one hand it codifies with the other” (Rauter, 1998, p. 47). Schizophrenia is seen, however, mainly from the base of literature, grounded in Guattari's experience with psychotics but eager to find interlocution in the broader cultural, social and political field in which they wanted to intervene (also as a way of debating the focus of psychoanalysis on neurosis). To approach it from one possible perspective, their access to literature becomes a tool to critique interpretation (also of the role of the signifier in psychoanalysis), proposing experimentation instead. The experience of reading is thought of not just from mental representations as being either imaginary or symbolic representations (Lambert, 2006, p. 41). The reading the authors have of Kafka makes the idea of “becoming-minor”⁷⁵ emerge. So, a process can be seen as the process of becoming, “rather something that they have called by different names, all of which amounts to an active process of ‘becoming-x’ and is involved with the fundamental issue of desire” (Lambert, 2006, p. 4). Lambert highlights how Deleuze and Guattari strictly (...) “attempted to trace

74 [□] Dosse (2010) and Negri (2011) make interesting readings of the collaboration between Guattari and Deleuze.

75 [□] “Minor” in the sense Deleuze and Guattari use it in *Kafka: for a Minor Literature*. In Brazilian theoretical developments it is related to the “minor intensities” that the cartographer might be interested in mapping, as discussed by Fonseca and Regis (2012, p. 272).

intensities in the process of ‘becoming revolutionary’” (Lambert, 2006, p. 5). He also points to the fact that, due to the amount of criticism and misinterpretation of their work on schizophrenia, in the next piece, *A Thousand Plateaus*, relevance was given to the concept of “rhizome” (Lambert, 2001, p. 4).⁷⁶ Later on in his work Guattari recovers the machinic that they found embryonic – but not less effective – in Kafka's writing. Pelbart sees how Kafka's writing devises a process with overflows, accelerations and intensive stops, “where processivity appears as a necessary reversal to the precariousness that together drags us into the heart of our present” (Pelbart, 2011). Guattari takes Kafka's expressive machine and turns it into a contemporary machine of collective enunciation.

As outlined in this this chapter, I approach the notion of process directly from Guattari's work – it can be seen as a tangent to both the *Capitalism and Schizophrenia* project and *Kafka*. I look at his writings mainly in relation to his development of schizoanalytic cartography together with militancy, with political organisation or agitation and with institutional work, all of which provide the most interesting propositions for collective forms and collective modes of expression. In a strict sense, schizoanalytic cartography consists of process, which means engagement in a series of procedures. This can be very close to the notion of research itself, one that is strictly experimental. Guattari advocates that we do not reproduce the idea that there is a separation between those engaged in the research and those targeted as objects of research, which is why he develops many propositions of “assemblages”, that vary intrinsically within his ongoing research process – the “analytico-militant micro assemblages” being one of the most interesting and self-evident, both as a concept but also in a pragmatic sense. Later in Guattari's work schizoanalytic cartography becomes “metamodeling” (Watson, 2009), a term I don't use for pragmatic reasons – engaging more with the vocabulary of schizoanalysis developed in Brazil in the last 40 years where the term cartography is more common. Both concepts work as technologies of subjectivation and access the articulation between theory and practice as a double movement of effectuation that is at the core of psychoanalysis itself.

⁷⁶ “A concept traces a line of flight, or process of becoming, which can easily become blocked or interrupted.” (Lambert, 2006, p. 3)

Guattari's pragmatics, which I also see as searching for forms of prophylaxis or prospections, arise from his experience with political organisation through several political groups he was part of and, most importantly, from his work at La Borde, the clinic where he worked throughout his life. One of Guattari's contributions to self-organised constituencies is the distinction made by him between the subject and subjected group (Guattari, 1984, 1987; Genosko 2002; Watson, 2009), a very useful dynamic through which to think about new collective processes.

Guattari was born in 1930. He studied with Jacques Lacan, and for some years was his analysand. Guattari studied pharmacy and philosophy but didn't finish his studies in either of these courses. In 1955, while still quite young, he was invited by Jean Oury to work at the La Borde Clinic which had only opened in 1951. The Clinic was related to the Department de Loir-et-Cher. Guattari, frustrated with several experiences on the left and also with left-wing parties “wanted to produce political lessons from La Borde” (Dosse, 2010, p. 75).

At La Borde, Guattari would develop his most interesting contributions to institutional psychiatry, turning some of the practices inside out in order to, literally, create transversals to problematise certain aspects of the institution of psychiatry and psychoanalysis. La Borde functioned as an open clinic with interned patients, not as an asylum. The main difference implemented by Oury and Guattari in the system of hospitalisation was to encourage patients to participate in the organisational routine of the clinic. In France, differently from Italy, changes in the health system were due to the implementation of a psychiatry sector, which did not intend to eradicate the psychiatric asylum, as was the case years later in Italy (in 1978), but to spread out the care of psychotics throughout different institutions connected to the city, encouraging them to regain a social life, and gain autonomy in the care of themselves. La Borde, differently from the Italian context, was isolated from a big city. In the Italian system the reintegration of the patient would be through a network of cooperatives, in which ex-interns of psychiatric asylums reorganised themselves in cooperatives and participated in all sort of activities and

work.

Oury and Guattari worked towards the transversalisation of treatment, with everyone at La Borde participating in an assembly, and implementing a grid – a system of rotation in the daily activities of the clinic. Through the system of the grid, the rotation of everyday activities in the clinic intended to help transversalise the work – in the sense that all could experiment the responsibility of having functions to collectively create the institution. This was more complex than the assembly, which was a daily meeting with patients, nurses, psychiatrists and workers such as cooks, cleaners, visitors and more, that served as space to discuss the routine, specific issues and also to organise the grid. The assembly, as in the Italian context, was an open group session in which the one who was analysed – the analysand – was the institution itself (Watson, 2009). The clinic was also open to students, political groups, philosophers, social scientists, artists, and others who would engage in the conversations and organise a wide range of activities that were part of La Borde's treatment (Dosse, 2010). The active political times and Guattari's connection to politics made La Borde a sort of political headquarters, making the clinic a transversal space where people from different backgrounds would meet. Frances Tosquelles and the Saint Alban Clinic had also previously created a political environment in a clinic, where militants escaping fascist regimes, such as Tosquelles himself escaping Franco regime, could either live in secrecy or work.

Guattari had taken part in numerous political groups since a young age. He started his political trajectory in the French Communist Party, where he was editor of the newspaper *La Voie Communiste*. He was later banned from the party due to political differences. In 1966 he created his own journal - *Recherches* - open to texts from areas such as philosophy, mathematics, psychoanalysis, education, architecture, ethnology, etc., much interdisciplinary exchange would corroborate in interesting propositions between different areas of knowledge. *Recherches* was a transversal project in itself. As an intervention in the spread of psychoanalysis, he wanted to bring together “erudite savoir and the investigation of libido” (Dosse, 2010, p. 73).

Recherches also wanted to be “interpeled” politically by other groups and other fields of knowledge. In 1960 he also founded *Le Groupe de Travail de Psychothérapie et de Sociothérapie Institutionnelles* (GTPSI)⁷⁷, with Oury, the Catalanian psychiatrist François Tosquelles and others. He also took part in the creation of the *Association of Institutional Psychotherapy* in November 1965. He was very invested in the movement of the cultural revolution of 1968, taking part in the demonstrations organised by the *Movement of March 22*. In the 70s he created the *Centre for the Study and Research of Institutional Formation* (CERFI). Guattari's experience with political organising was one of the reasons that made Oury invite him to work at La Borde (Dosse, 2010). Some of these groups, from the student movement to the movements related to institutional psychotherapy, would allow for different types of engagement amongst their participants, experimenting with non-hierarchical structures and other quite radical arrangements.⁷⁸ Guattari created the concepts of the subject and the subjected group from his broad political experience and from his analysis of political parties.

In a general sense, Guattari's concepts produce a sort of constellation, which makes it hard to only talk about a few concepts without immediately talking about the others. Concepts also merge into one another, and are modulated by him over the course of the years in his ongoing production (Watson, 2013). Watson helps us map the unfolding of these concepts and their specialisation. There is a constant entanglement, a variation, or complexifying of Guattari's concepts. Guattari was also interested in complexity as a form of construction, coming up with the images of chaos and chaosmosis much later on in his life. Transversality is Guattari's refining of institutional analysis, a concept that later turns into its more radical version, in which the whole notion of the institution appears to evaporate - the idea of a collective assemblage of enunciation. Schizoanalytic cartography turns into metamodeling, and later in a chaotomic version, into chaosmosis. These concepts appear in Guattari's work in this exact chronological order. According to Watson,

⁷⁷ In English F.G.E.R.I. (Federation of Groups for Institutional Study & Research).

⁷⁸ Jakob Jakobsen reports, in a text from his Anti-University project, that in some cases, the creation of games amongst the participants would create intimate relationships, a sort of experiment (Jakobsen, 2013a).

the later concept of the ethico-aesthetic paradigm would contain the same three concepts of schizoanalysis, schizoanalytic cartography and metamodeling (Watson, 2009, p. 97). The idea of assemblage will be infinitely re-applied accordingly to practice, varying many times and connecting to different strategies. That is why, given the evolving nature of his work, I feel tempted not to cut up Guattari's work and select concepts – feeling the advantage of looking at Guattari's work decades ahead of it being written. I will therefore make an effort to be loyal to the whole of Guattari's proposition. The concept of schizoanalytic cartography is not dropped by Guattari at any time. On the contrary the concept gains complexity as a tool for social modelling during his lifetime. Together with schizoanalytic cartography, I will also highlight the concept of the “analytico-militant assemblage”, as both help in thinking about the production or the agency of contemporary research processes, knowledge production and “processual creativity” in a different politics of subjectivation.

1.2.1 What is Schizoanalytic Cartography?

“Schizoanalytic cartography” is the result of an assemblage of concepts Guattari worked with during his life. It can apparently easily be deconstructed into “cartography” and “schizoanalysis”, however, the intrinsic relationship between the two, amalgamated by Guattari, is the interesting intensive knot that works out processuality - the notion of cartography as an ongoing, processual constitution - , and schizoanalysis - which thinks through the interruptions, interventions, in order to produce new directions in the cartography. Process is a concept that for Guattari signifies the unfolding or development of something and the intervention in its development (Guattari, 2006, p. 420). Schizoanalytic cartography is the mapping of the movement of desire, making schizoanalytic cartographies a tool to analyse, to map, and at the same time to produce, to enhance. Schizoanalytic cartographies are hence transformative tools that are adapted according to specific situations. Guattari writes in *Chaosmosis*:

In a more general way, one has to admit that every individual and social group conveys its own system of modelising subjectivity; that is, a certain cartography – composed of cognitive references as well as mythical, ritual and symptomatological references – with which it positions itself in relation to its affects and anguishes, and attempts to manage its inhibitions and drives. (Guattari, 1992, p. 11)

It is in Guattari and Deleuze's second collaboration that we can find one of the origins of the expression. In *A Thousand Plateaus: Capitalism and Schizophrenia* cartography is not conceptualised as a tool to plot the representation of a given space, but rather, a procedure, a sort of non-method as said before. The concept would be submitted to an infinite modulation, becoming more and more complex and precise in Guattari's work in the years to come, specialising in an analysis of the flows of desire and the politics of subjectivation in contemporary capitalism. In *A Thousand Plateaus*, schizoanalytic cartography emerges with the concept of the rhizome, which I argue is an attempt to destroy a way of representing the world, against structuralism. The attempt of the authors is to work on a definition of a tool that works more to *produce* than to represent (Watson, 2009), against several forms of subjection.

The critique schizoanalysis made of Freud's and Lacan's construction of psychoanalysis was not just the construction of a completely different model – (as psychoanalysis was based on an orientation towards neurosis) – but on schizophrenia as a way of interfering in the emphasis on language and signifying regimes. Schizoanalysis wanted to reclaim the lack of socio-political engagement spread by psychoanalysis (Guattari, 2009; Watson, 2009). If structuralism built the conception of the world based on universalism and reduction (reductive systems), Guattari and Deleuze were interested in opening paths, opening ways, diversifying, proliferating, changing life – a forward looking perspective, against the backwards looking (Gilbert, 2013). Hence, they produce what is known as a productive philosophy. *Anti-Oedipus*, for example, is proposed then as a book-machine that aimed to function as a destruction-machine to destroy structuralism.

One of the ways to destroy structuralism was to change the conception of the unconscious. Contrary to Freud and Lacan's conception of unconscious which was universal and existed in a sort of secrecy, Deleuze and Guattari's core concern was the free access to the unconscious. The machine-like structure of the unconscious signified an unconscious informed by everything that surrounds it, not just words and images, but the "machinisms produced within them" (Guattari, 2011, p. 10). That meant that the unconscious was much more related to the social than in the former definition by Lacan and Freud, in which the unconscious would allow for a navigation of the subject mainly through their the family relationships. In the beginning of *Chaosmosis* Guattari writes:

With his concept of the Unconscious Freud postulated the existence of a hidden continent of the psyche, where instinctual, affective and cognitive options in large part would be played out. Today we can't dissociate the theories of the Unconscious from the psychoanalytic, psychotherapeutic, institutional and literary practices which make reference to it. The Unconscious has become an institution, "Collective Equipment" understood in a broadest sense. One finds oneself rigged out with an unconscious the moment one dreams, desires, forgets or makes a slip of the tongue ... Freudian discoveries - which I prefer to call inventions - have undoubtedly enriched the ways we can approach the psyche. I am certainly not speaking pejoratively of invention! (Guattari, 1992, p. 10)

The unconscious as a collective equipment gains autonomy from the psychoanalysis as a science of subjectivity. It is the definition of the unconscious that will make Guattari's work different from the Italian context of anti-psychiatry. In *A Thousand Plateaus*'s the authors seek to define the unconscious in a relationship with the social. The image of the map serves to build up a new theory (and practice) about the unconscious. The avoidance of pre-traced destinies is what distinguishes Guattari and Deleuze's production from psychoanalysis, so the possibility of a map in the author's proposition is not to trace but to *create* its corresponding territory (Deleuze & Guattari, 1996, p. 12-15). This makes me think about Rolnik's writing - about the territory that is created while the cartographer moves through the territory. The capacity of creation, in the schizoanalytic proposition, engages in

thinking about the future and unpredictable life paths. Lives that recover some autonomy (even if only temporarily). They write:

The map has to do with performance, whereas tracing involves an alleged 'competence'. Unlike psychoanalysis, psychoanalytic competence (which confines every desire and statement to a genetic axis or over coding structure, and makes it infinite, monotonous, tracing the stages on that axis or constituents of that structure), schizoanalysis rejects any idea of pre-traced destiny, whatever name is given to it – divine, analogical, historical, economic, structural, hereditary, or syntagmatic. (Deleuze & Guattari, 1996, p. 12-13)

Referring to Deleuze and Guattari's joint conception of cartography, O'Sullivan (2006) and Watson (2009) converge on the analysis of cartography as the development of a critique of the status of representation in the post-68, post-cultural revolution, and in a moment of post-Marx and post-Freud propositions. Suely Rolnik reports, from her experience in France in the 70s (also in Foucault, 1983, p. xii), that she saw that “instead of adding to Marx and Freud, what was being tested was the creation of other trajectories for subjectivity that had addressed both critically, in the same way as the Freudian and the Marxist theoreticians, to build something else” (Rolnik, 2007, p. 24). By designing cartography as a non-method, Deleuze and Guattari attempted to provide new tools for conceptualising the present, avoiding becoming a “new theoretical reference” (Foucault, 1983, p. xii).⁷⁹ Foucault advises his readers that they should not approach *Anti Oedipus* with the expectation of finding a philosophy but instead that they should experience it as art, suggesting further, that art that is *erotica, theoretica, politica* (Foucault, 1983, p. xii).

The merging of content and form as well as desire being productive is discussed at the beginning of *Anti Oedipus*. The authors propose three processes of a so-called desiring production. The first refers to inserting the registry and consumption in the process of production itself. The second affirms production as “a process that exceeds the ideal categories and forms a cycle in which desire is related as an

⁷⁹ Brian Massumi seems to be following Foucault when he writes in the Preface of *A Thousand Plateaus* that there is an avoidance of official or State philosophy (Massumi, 1996).

immanent principle.” (Deleuze & Guattari, 1996, p. 15) And the third is the assumption of a process that is often interrupted, that is a result of a temporised process of assemblage, not continuous to the infinite, but real. The animation of a desiring production opens paths to conceptualise a new psychiatry: “a desiring production is the effective category of a materialist psychiatry” (Deleuze & Guattari, 1996, p. 15). With desire being productive, materialist psychiatry was able to be productive in another way, a conception that is crucial for the constitution of the future concepts and practices in Guattari's work.

It is a recomposition of the idea of cartography by arguing against the forces of representation of the world (in state power, in ourselves) as a pre-given geographical and spatial territory that has to be recognised, apprehended from a given form. A critique of representation as the expression of a *split* with the world, a tendency of the subject to separate itself from what surrounds him/her. (O'Sullivan, 2006, p. 2)

So, both *Anti Oedipus* and *A Thousand Plateaus* are the elaboration of a critical response to a series of systems of thought based on representation in the fields of philosophy, sciences, psychiatry, psychoanalysis, sociology and history. An unconscious that is to be mapped out and that is created amid the relationships – a collective equipment – means inventing new tools for subjectivation processes.

1.2.2 From Rhizome to Transversality

A passage through the concept of the rhizome is helpful to describe the disorganisation of presentations of the world based on a disorganisation of modes of thinking. The rhizome is presented in the introduction of *A Thousand Plateaus*. The rhizome is an image that serves to create an opposition to the idea of arborescence – a form represented with reference to a tree that grows branches from a common trunk. The rhizome is a rooted model, that doesn't have a centre, but that enables connections with all points without intermediaries. This arborescent model would

open up ramifications that have pre-established routes. The models, however, are not opposed to each other, they might coexist as rhizomes may appear in the branches of the arborescent model (Deleuze and Guattari, 1996, p.15). The rhizome works as an image for Deleuze and Guattari's own proposition, on how they introduce turning points in the field of traditional philosophy and psychoanalysis and their relation to linguistics. They write: "Thought is not arborescent, and the brain is not a rooted or ramified matter" (1996, p. 15). The explosion of one way of making the world, the negation of the arborescent model, works to open space for "variable coefficients of deterritorialisation." (1996, p. 15)

As I mentioned before, the machinic unconscious is a critical response to the Freudian Oedipal complex and a triangulated family unconscious that was trapped in limited cartographies, with a tendency to be oriented to the past, to childhood, and therefore termed as psychogenetic. For Guattari, the concept is a critical response or a kind of demolition of his own reference (a term used by Watson), the Lacanian concept of the unconscious structured like language (Guattari, 2007; Watson, 2009, 16). For Guattari there would be *no structure at all*. The unconscious that does not have a structure at all is an image that refers back to the concept of rhizome. Guattari conceptualises the unconscious as a sort of arrangement of every day ordinary events and gestures, "something we drag around ourselves" (Guattari, 2007, p.10)

Thus, the unconscious works inside individuals in their manner of perceiving the world and living their body, territory, and sex, as well as inside the couple, the family, the school, neighbourhood, factories, stadiums, and universities. (...) An unconscious turned towards the future whose screen would be none other than the possible itself, the possible as hypersensitive to language, but also the possible as hypersensitive to touch, hypersensitive to the socius, hypersensitive to the cosmos... (Guattari, 2007, p. 10)

The rhizomatic configuration of the unconscious, involving the bodies themselves, available to touch, to the social and to the cosmos, builds a complexity of the unconscious and suggests a politics of affectation, or a politics of effects. This takes

me to Guattari's idea of a semiotic energetics as presented in *Schizoanalytic Cartographies* (2013). The conception of an unconscious that is accessible, that arises from a machinic creationism (Guattari, 2007, 155), is also a way of arguing against the position of the specialist. In this way schizoanalysis is working as a deep institutional analysis, for the spreading out of analysis is the work of transversality itself. Designing open access to the passages between conscious and unconscious is part of the construction of freedom of a production of subjectivity outside structuralist theories.

For me the conceptualisation of the rhizome creates different conditions for thinking about the creation of schizoanalytic cartographies, or the transversal mapping that the cartographic processes will engage in. There is a certain plasticity of the map that works in all vectors, that is coherent with the proposition of transversality in institutional analysis and group analysis and processes, which is, above all, not a representation, but a way of thinking and producing. Deleuze and Guattari say that “the map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, a group, or social formation.” (Deleuze and Guattari, 1996, p. 15) Far from thinking about the map as a materiality that serves to articulate a form, we have to have in mind that the form itself is part of the process, and the process is therefore what matters, not the form that a map might take, unless when tactical, historical, analytical maps and diagrams are literally the planned outcome of a collective strategy.⁸⁰ The maps in Deleuzian and Guattarian cartography are, then, to be *produced* in each situation.

Transversality was conceptualised by Guattari in articles published in 1964 (Watson, 2009, 23). The term describes a different arrangement amongst the participants of an analytical enterprise which is not supposed to be vertical (tending to be hierarchical) or horizontal (tending to make the participants equal). Transversality is conceptualised as a counter proposition to Lacan's transference (the analysis of

⁸⁰ I refer here to the work of groups and projects that produce maps as ways of proposing counter-maps to maps created by power or colonialist historical narratives, such as the work of *Bureau D'Étude*, *Iconoclastas*, *Mapping the Commons* and others.

the discourse of the patient in relation to the analyst). At the level of the institution, transversality complicates institutional analysis.

The La Borde clinic was open to visitors, had interns, and open sessions of institutional analysis that used to receive militants, sociologists, philosophers and others. Guattari and Oury observed that it was necessary to shift from the intern's private treatment to a treatment that would focus on the forces of the institution itself. Moving away from "one-to-one" therapy (analyst and analysand), transference to an analysis of the multiple collectivities (Watson, 2009, 22-23). They wanted to look at the social and institutional production of pathologies, and, on the other hand, social production of desire. The act of analysis was scaled to the institutions that hold it, and to "the procedures, infrastructure and the multiple interpersonal encounters" (Watson, 2009, 22). The transversalisation of the management of La Borde, as well as the treatment of the patients to a collective session of analysis, did not mean that each patient stopped being taken care of on a case by case, or that they stopped the one-to-one therapy. Transversality requires that, in a collective session of analysis, each participant in the session, whether a healthcare provider, a patient or a visitor, revisits their own role. This happens, for example, through the analysis of each person's symbolic role, of how he or she could become an "expression of the institution's unconscious subjectivity". How one can simultaneously speak from a particular position and "be the institution itself", and by analysing this "symbiosis", produce new points of view, dislodging the power from the speeches in which it is often embedded and launching its redistribution. Institutional analysis reverses the operation of analysis and shifts it to the institution itself, leaving the analysand in the position of being an analyst of the institution. (Guattari, 1981; Watson, 2009; Passos, 2003). Guattari created the idea of a "coefficient" to measure the efficacy of transversality in a given situation. The coefficient of transversality could rise or fall. "The phantasy of the scattered doctor", for example, "is part of the enactment of institutional analysis" (Guattari, 1987). Such a coefficient "intensifies, points out at new becomings that are present, in different degrees and in varied creative potencies" (Passos and Barros, 2009, pp. 26-27).

Transversality applied in other institutions and practices refers to a capacity of crossing identities and roles, practices and forms, institutions and fields of knowledge. The drawing of a transversal that releases or that activates creative potentialities which can be explained by the tension between majoritarian and minoritarian becomings. Transversality aims at opening exchanges directly in the micropolitical field, without having to refer to the macropolitical field (where major significations reside). In this case there is a break in the binary relation that constantly reflects practices to a structure. Barros and Passos (2009a) affirm that the “political nature of the cartographic method” concerns the capacity of producing such a third vector. In the production of the transversal other perspectives are rehearsed, “incisions” that might be able to relate to aesthetic and political processes together (Barros and Passos, 2009a), for example. This sort of “assisting” of minoritarian becomings appearing in the cracks of the majoritarian can be seen as new forms, modes of expression, existence, that emerge in the tension of the minor/major.

1.3 Institutional Analysis between the 60's and 80's in Brazil

In Brazil the influence of Guattari's work has been essential for the construction of the critique of psychiatric institutions, of psychoanalysis and of the practice of psychology following the several transversals already existing between institutions and groups active since the years of the dictatorship. Despite constant control by the State of institutional work and self organised groups, in the 70s the country had a vast number of networks, assemblies, societies, established or informal, in city centres or in the peripheries, which were incredibly important for the construction in Brazil of resistance which allowed for the country's opening. Institutional analysis had been gaining ground in Brazil since the early 70s exactly because it could provide a critique of the State, and at the same time, a reconstitution of institutions from other perspectives – such as those developed by Guattari based on

transversality and schizoanalysis.

Guattari's work also made sense in the Brazilian context because there was an urgent need to think about psychology outside of current technical methods. It was urgent to politicise the practice of psychology, to engage with other political groupings that were spreading around the country and forcing the end of dictatorship (Coimbra, 1995; Lima, 2012; Rolnik, 2011b). Those working from references connected to institutional analysis from the French and the Italian context and from schizoanalysis took a critical position against the spread of a North American branch of cognitivist social psychology, applied in many factories, schools and private companies. Here the role of the psychologist was to “solve conflicts and problems” (Lima, 2012)⁸¹. The methods of control of the State spread through institutions, as did the “institutionalisation of psychology” that was responsible for replicating generally the practice of psychology (therapy became a fashion for the middle and high classes). A critique of this process of institutionalisation was needed by those engaged with the political practice of psychology. It was necessary to deconstruct the psychologist seen “from a position of control and discipline” (Fernandes; Duarte e Rodrigues, 2003, p. 77), expressed both in the clinic itself as well as in institutions, in training and in associative forms (such as in unions).

A small chronology of books translated and organised in this period is important as it helps build the genealogy of schizoanalytic cartographies in Brazil. From the mid 70s very important books and collections of texts from Europe on institutional analysis were published in Brazil. One of the first was an anthology organised by Carlos Enrique de Escobar, *As instituições e os discursos (Institutions and Discourses)*, published in 1974 with texts from Basaglia, Guattari, Ivan Illich, Roger Establet, Nicos Poulatzas and Escobar himself. *Institutional Analysis*, by René Lourau (1975) was published following this anthology; then *Groups, Organisations and Institutions* (1977), by Georges Lapassade, and *The Institution Denied* (1985), by Franco Basaglia. In the beginning of the 80s Baremlitt organised the first publication bringing together

⁸¹ All quotes and references to Lima, 2012 are my translation.

Brazilians writing about institutional analysis. It was published in 1982 *Groups: Theory and Technique*. The authors of the articles were all involved with the IBRAPSI institute. In the following years, some of those involved with IBRAPSI organised a free course for militants, psychologists, teachers or people interested in institutional analysis, and from this course another book was published: *Análise Institucional no Brasil: Favela, Hospício, Escola, Funabem (Institutional Analysis in Brazil: Favela, Hospice, School, Funabem)*, published in 1987 (Kamkhagi and Saidon). Later on, in 1992, another important piece came out, *Grupos e Instituições em Análise (Groups and Institutions in Analysis)*, organised by Heliana de Barros Conde Rodrigues, Maria Beatriz Sá Leitão and Regina Benevides de Barros – it discussed the hard years of the dictatorship, and talked about a few processes that were contemporary to the moment of political opening. These texts problematised the relationship between specific practices, groups, institutions and the State. Both books registered the experiences of psychologists, educators, social workers and militants, describing and analysing their practices related to the institutions and the organisations they were engaged in. From this group of researchers I highlight the names of Regina Benevides de Barros, Heliana Conde Rodrigues and Cecília Coimbra who in the years to come worked out many transversals between different institutions and organisations and the university through the creation of research groups and departments (the subject of the following chapter).

At the beginning of the 70s, Brazil saw the creation of the institutionalist movement which, as many authors describe, was not just initiated by professionals in universities, and was not just active in the field of psychology. The movement was very important for the development of transversal practices in the years to come. In the context of the university, Célio Garcia in the city of Belo Horizonte and Silvia Lane in São Paulo became very important. In Rio de Janeiro the practice of social psychology was initially under the wing of Aroldo Rodrigues. This practice, however, was not as critical or open to new experiments in the practice of psychology. The main works that discussed the deterritorialisation of psychology were from outside the universities. Claudio Ulpiano⁸², for example, a philosopher

⁸² Most of the seminars given by Ulpiano are available to the public and have been organised by the *Centro de Estudos Claudio Ulpiano* located in Rio de Janeiro.

who followed Deleuze, gave open seminars at his house in Rio de Janeiro in the 80s and 90s. His seminars and free courses were an alternative to university seminars, providing access to knowledge that was not yet circulating in the Universities (Lima, 2012), but would later become more present with the foundation of academic research groups. In the 70s, the main desire of those dislocating social psychology from a technicist background was to develop a practice that was engaged with the urgent social and political changes that were necessary in Brazil amidst the dictatorship.

Those mobilising this critique, enacting institutional analysis, were known as “grupalists” or “institucionalistas”. “Grupalists” came to be known as those working with group therapy, a practice that spread in the 70s, following the work of Pichón-Riviere from the idea *device-groups* (*grupos-dispositivo*). The institutionalist movement had a heterogeneous base: from marxists to anarchists, from psychoanalysts to schizoanalysts, from socioanalysts to community workers, and socio-anthropologists and “preventivists”. The diversity was also a diversity of backgrounds and countries, as increased repression created unexpected encounters, forcing militants, writers, philosophers, musicians and many more into exile. In the Brazilian context a flow of Argentinian psychoanalysts exiled from the military regime in Argentina in 1976 was crucial in strengthening of the institutionalist movement. Bleger, Maffé and Ulloa, dissidents from the *International Association of Psychoanalysis* from Argentina, first arrived in Rio de Janeiro. A second flow brought Gregorio Baremlitt, who was part of the group *Plataforma* (dissident psychoanalysts), and who later created the *Instituto Guattari* in Belo Horizonte (Lima, 2012).

Group practices and intersections with a more horizontal approach to political organisation came from community based practices in the peripheries, that were able to resist several forms of institutional violence. These were organised by the *Pastoral da Saúde* (an arm of the catholic church), creating the *Comunidades Eclesiais Base* (CEBs) connected to the *Teologia da Libertação* (*Theology of Liberation*).⁸³ Later

Website [<http://www.claudioulpiano.org.br/>]

83 [□] Missing from my cartographic genealogy is an discussion of the studies by Eder Sader, who

similar structures created the *Conselho Indigenista Missionário* (CIMI), in 1972, for the protection of indigenous people, the *Comissão Pastoral da Terra* (CPT), created in 1975, denouncing crimes against peasants, and the several *Comissões de Justiça e Paz* (*Commissions for Peace and Justice*), which denounced the repressive dictatorial system. Coimbra (1995) analyses that there was a general institutional crisis in 1968 in Brazil – a crisis of the church, of the left and of the unions (Coimbra, 1995, pp. 40-42). “New ways to think through this crisis emerge from the *Teologia da Libertação*, rethinking Marxism, armed struggle and the unions”, writes Coimbra. These were all active through the dictatorship, helping to strengthen local resistance and establishing connections with other institutions. Coimbra writes:

Small acts and experiences that manifested themselves with apparent timidity, for many they were considered insignificant, started breaking with the silence imposed. They were managed by the peripheral neighbourhoods (*bairros de periferia*), since the beginning of the 70s. They were true expressions of resistance, autonomy, creativity and singularity, that would foster instituent practices through concrete experiences that could be seen as small 'molecular revolutions', accordingly to Felix Guattari. (Coimbra, 1995, p. 41)

All this would be inherited by the institutional analysis movement in Brazil, and provided resistance for its characteristics of transversality.

The more radical experiences of institutional analysis and transversality in psychiatric institutions were seen in two therapeutic communities in two psychiatric institutions, one, in the Engenho de Dentro Hospital⁸⁴, in the city of São Sebastião in the periphery of city of Rio de Janeiro, and the other connected to the federal university UFRJ, in the south zone of the city of Rio de Janeiro, the Instituto

analysed the political and cultural movement together with the workerist and “popular” movements in Brazil. The “popular” movements are those related to class struggle and land workers (Sader, 1988)

84 The hospital is “occupied”. *Ocupa Nise* is a cultural takeover of few blocks of the hospital congregating several professionals, theatre groups and artists, and functions as a huge productive machine problematising the social status of madness, medicalisation and exclusion. Victor Pordeus was for many years in charge of this occupation, but he has recently been dismissed by the director of the hospital in a clear act to control of the expressive potencies that were emerging from the occupation (2015).

Pinel. In these two institutions, therapeutic communities had a strong effect on professionals, students, staff and patients at the time. The experience in Engenho de Dentro was a very early assemblage in the Brazilian context. Assemblies would be organised in the hospital to discuss the psychiatric asylum system and the production of madness. These assemblies were organised by two psychiatrists and psychoanalysts Oswaldo dos Santos and Wilson Simplício, who were inspired by theories of communication (Maxwell Jones) and by group work in psychiatric institutions by Ervin Goffman, Thomas Szasz and R.D. Laing. Occurring at the end of the 60s, the assemblies with the patients would discuss food, toilets, details about the everyday use of the space and more (Coimbra, 1995, pp. 127-128). Little by little the patient's medication was also reduced. The professionals and carers experienced a structure to discuss patient cases, the supervision process and also had the chance of developing therapeutic groups for themselves. The hospital somehow became a space to discuss politics and to resist the regime. This lasted from the end of the 60s to 1975 when the regime stopped their activity. The experience in Engenho de Dentro was more radical than the experience in Pinel, conducted by Eustácio Portella Nunes Filho and Roberto Quilelli, because it was more connected to the poverty surrounding the institution and was one of the first attempts to denounce the asylum system (Coimbra, 1995, pp. 127-128).⁸⁵

In São Paulo two institutions created at the end of the 70s worked with institutional analysis and transversality. The asylum CASA, for the treatment of psychosis, created in 1977 (from which the *Ueinz* company would be created 20 years later), and CEPAI - *Centro de Estudos em Psicanálise e Análise Institucional* (Centre for the Studies of Psychoanalysis and Institutional Analysis), founded in 1980 by the exiled Isabel Marazina, Sérgio Maída and Nelly S. O'Neill. This institution was very active until 1985, giving short courses, seminars, courses for the formation of group-

⁸⁵ The work of Nise da Silveira with psychotics and art, with Jungian references, was very important for psychiatric institutions in Brazil, but remains largely unknown. It took place in the same hospital in São Sebastião. Coimbra doesn't connect, however, the work of Nise da Silveira with the assemblies that happened at the same time. Another interesting psychiatric asylum in the city of Rio de Janeiro is the Psiquiatria Colonia Juliano Moreira, also located miles from the centre of the city, which developed a series of art workshops and today hosts the art Museum Bispo do Rosário together with the shared residencies of the patients. It is in this asylum that the well known artist and psychotic Bispo do Rosário, who produced astonishing work despite his living conditions and isolation, lived. (Piccinini, 2016).

coordinators, creating several institutional interventions in public and private companies, offering the supervision of professionals and more. Many other institutions are mapped in Coimbra's work and I see them as coming together in a genealogy of the institutionalist movement and the resistance to social segregation in the treatment of psychotics.

During the dictatorship, the institutional crisis pointed to by Coimbra was also present in the universities, and the processes of invention of new institutions would join together with the training of psychologists. São Paulo and Rio de Janeiro were the cities with the first university courses in Psychology, founded at the end of 50s and beginning of the 60s (Coimbra, 1995, p. 116). The 60s saw a reduction in resources for public universities and a tightened control of the university apparatus, especially of the life and behaviour of teachers and students who could be suspended for three years for suspicious behaviour that could threaten national security. With the reduction in resources for the public universities the private ones grew. The private sector grew with the permission of the State, creating an enormous number of courses and inducing a desiring economy for individual change, that of climbing of the social ladder through a university degree. This would mean the production of a middle class (Coimbra, 1995, p. 117), not just an economic change, but the creation of a type of middle class mentality.⁸⁶ After just a few years, by the 70s, 66% of the places offered in Psychology would be in the private sector.

Coimbra (2005) outlines the characteristics of training in psychology at the time: experimental positivist psychology, behaviourism, and inspiration from North America balanced by scientificism, neutrality, objectivity and technicism. These would imprint a psychology on everyday social and political life, making it the role of the psychologist to help people adjust to a dominant subjectivity (Coimbra, 1995, pp. 117-118). Psychoanalysis was thought about in the same way, encouraging professionals to use private one-to-one clinics, enclosing therapy in the frame of the family. So the 70s became a decade of alienated family therapy in Brazil, a therapy that would stay away from any social and political analysis.

⁸⁶ Tom Zé, the Brazilian singer and composer recorded the song "*Filosofia da classe média*" ("middle class philosophy") in 1990.

The relationship between analysts training in psychoanalysis and those studying psychology was a complex layering of conflict and power. In a general sense there is not much conciliation in the everyday work of psychoanalysis and psychology, but those working in psychoanalysis put themselves in the position of having to approve psychiatric practice – in the legal sense, for example. The same sort of power was expressed by psychoanalysis to the clinic in psychology. Expressed individually or institutionally, forces fighting for the supremacy of one therapeutic model enforced a binarisation of the field. The same sort of game of power was present between medical and psychiatric practice, as only doctors could have the capacity to administer treatment. This attempt to control psychiatry also related to torture and repression. In the context of the dictatorship “treatment” would be in the hands of doctors allied with the military regime (Coimbra, 1992). There was a connection between the incarceration of political prisoners and the psychiatric institutions at the time, as psychiatric institutions were also being used for political prisoners. They received many people who were against the regime.⁸⁷ Coimbra speaks of the case of Amilcar Lobo, a doctor who tried to join the SPRJ (Psychoanalytic Society of Rio de Janeiro) in 1968. He was approved to join the society and from 1970 he started working as a military doctor for the DOI-CODI/RJ⁸⁸, the investigation department that would take part in imprisonments and torture during the dictatorial regime. The complicated story of his participation in the Psychoanalytic Society, which was denounced many times by other participants of the society, was suppressed and erased from the minutes of the society. It only came out in 1986 through the *Forum de Debates* of the society and a public declaration of Lobo affirming that he had seen Rubens Paiva, a man who was imprisoned in dictatorship, alive and that he assisted him. Lobo worked in the military regime evaluating the level of resistance of prisoners to torture and the psychic status of those imprisoned. With the increase in public pressure Lobo finally lost his medical rights in 1988.

One example illustrates the several limitations that were faced by practitioners of

⁸⁷ Much of this history is being mapped in the *Cartografias da Ditadura* project. Website [<http://www.cartografiasdaditadura.org.br/>]

⁸⁸ The initials for the police section of investigation and torture during the military regime.

psychology, something that would encourage a transversal conception of practices such as the social clinic discussed in the next chapter. At the end of the 60s at USP university in São Paulo a psychology student, who would later also be part of the psychoanalysis society (SBPSP), argued against a last-minute debate on the arrest of a militant who was a student of psychology. The subject was “too political”, in an assembly that was supposed to discuss the curriculum of the course. Coimbra highlights that transversality in this context was impossible: “it was completely forbidden” (2005, pp. 118-119). University was a place for the reproduction of hierarchies, where a student could only discuss issues of clinical psychology after they were approved on the course curriculum.

São Paulo also had its own specificities. In São Paulo, the model of psychoanalysis that arrived with the first wave of Argentinian psychoanalysts⁸⁹ was engaged with the general state of repression and the production of fear, but was still very embedded in the truth of psychoanalysis. There was a feeling that psychoanalysis could change itself from within to become more open and flexible, without, however, articulating itself with the external world, without transversalising (Coimbra, pp 127). The influence of the Argentinians (as they are called by Coimbra) is what Manuel Berlink calls the virtual institution in contraposition to the formal institution of psychoanalysis, represented by the groups linked to the *IPA - International Psychoanalysis Association* (Coimbra, 1995, p. 162). They would develop a type of bastard listening, a particular form of listening in the clinical process that attempts to be a pluralist type of listening, that is not affiliated to any institutional forms. Berlick calls it a contemporary listening. Coimbra calls it a bastard listening as it is connected to the bastard spaces as judged by the “hegemonic 'psy' subjectivities” (Coimbra, 1995, p. 163). Psychoanalytical practice would undermine group practice to produce several forms of control, similar to what was happening in Rio de Janeiro. To join psychoanalyst associations one needed to submit to individual analysis, for example, and chairmanships were reserved mostly for men, and never to divorced women, or to people that would (re)invent methods connected to psychoanalytical practice (Coimbra, 1992, p. 25).

⁸⁹The first 'wave' of Argentinians was the group formed by Mauricio Knochel, Analinda Abelstury, Eduardo Rojas, Leon Grinberg, Maric Langer, David L. and Amaldo Rascovsky.

In an attempt to give a more political role to psychoanalysis, the *Instituto Brasileiro de Psicanálise, Grupos e Organizações* (IBRAPSI) was created in 1978. One of the organisers was Gregorio Baremlitt. They organised two international symposia (*International Symposium of Psychoanalysis*), the first in 1978, with the presence of Guattari (on his first journey to Brazil), Franco Basaglia and Emilio Rodrigue. In 1980 the *Social Psychology Brazilian Association* (ABRAPSO) was created. The second *International Psychoanalysis* symposium occurred in 1982, with the presence of Lapassade and Lourau (Lima, 2012), the year of Guattari's long trip through the country. Another very important encounter that contributed to institutional analysis happened a decade later, in 1993, at the Universidade do Estado do Rio de Janeiro (UERJ). The encounter was a week-long seminar with the presence of René Lourau, that resulted in the book *Análise Institucional e Prática de Pesquisa* (*Institutional Analysis and Research Practice*, Lourau, 1993), which I discuss in the next chapter.

Kamkhagi and Saidon (1987) organised one of the first anthologies of institutional analysis in Brazil: *Análise Institucional no Brasil: Favela, Hospício, Escola, Funabem* (*Institutional Analysis in Brazil: Favela, Hospice, School, Funabem*). The book came out of a series of seminars that happened two years before the publication. The participants of the seminars were students or practitioners of psychology, nurses, teachers, among others. They aimed to create a new path, moving away from the social psychology that was used during dictatorship in Brazil. In the introduction of *Institutional Analysis in Brazil* the authors question if “there is a proper Latin American and Brazilian current of institutional analysis” (Saidon, 1987). I believe the question can be applied to the theory and practice of schizoanalytic cartographies as well, considering these processes were happening together. Saidon argues that they can think through this question by exploring the conditions that define their singular proposition to institutional analysis (1987, p.11). They aim to “track the signals that present the conditions for such singularity”, building the genealogy of their practice: the movements of resistance in 1964 and 1968 (the two times at which the dictatorship was strengthened), the “Pedagogy of the Oppressed”, conceptualised by Paulo Freire (1974 [1968]), community based propositions (as

previously cited) and finally, the experience of exile, an effect of the implementation of dictatorial regimes all over Latin America, provoking more exchange in Latin America and also in Europe (Saidon, 1987, p.11).⁹⁰

Their response to the Freudian perspective of the inaccessible unconscious (from the interpretation of the unconscious, from the unconscious as a definitive limit, or from its resistance) would be to work on the “production of the unconscious” itself (Saidón, 1987, pp. 12-13), a very schizoanalytic approach. They wanted to create a strategy in which “thought could learn to run the risk of thinking”, creating “dispositivo-grupos” to interfere both micro and micropolitically. But they wanted to produce another way of talking, to escape talking as specialists, the ones that use a difficult language, and in this way encapsulate knowledge. They wrote that it was also necessary to produce new signs that coerce someone to think. Working with the potentialities of opening themselves to the new signs within groups, to encounters and to “the violence they provoke”. Saigon is aware that this encounter could just replace some terms with other ones, leaving everything the same. Social psychology and group methodologies would just adopt a new vocabulary. However, the analysis and the transversals produced would be able to forge new signs, new semiotics. Saidon talks about “dismantling the organisations from inside”, referring to the Italian context. The authors asked themselves “how to produce within a university resisting to reproduce social segregation?”. At the time however only 1% of the Brazilian population was participating in the public and private academic system (1987, pp??). There was a fear of reproducing colonial practices with the development of the social clinic, alienating theoretical enterprises from real outcomes. This challenge should be faced from cultural and intellectual affectation (of differences), and, at the same time from experimentation, the testing of new terms and practices in order to install the device of analysis itself. Coimbra, Lobo and Barros write about their experience as psychologists in training:

We try to break and denounce the traps that the social

⁹⁰ One of the articles published in the book *A instituição da supervisão: análise de implicações* by Coimbra, Lobo and Barros (1987) narrates the appliance of supervision in the work of the psychologist in the academic and school context. It maps the Brazilian context from their experience as teachers of schools and universities. All quotes and references to this article are my translation.

devices build to maintain and reproduce a dominant knowledge – which is said to be universal and scientific. What we see is that the university creates and perfects subtle mechanisms of control at all levels (...) not only putting itself as the producer of truth knowledge but disqualifying others. The knowledge of the manual labourers, the life knowledge of a community, the knowledge produced by those who are being excluded from the decanted 'social ascension' that the university isolates and depreciates. (Coimbra, Lobo and Barros, 1987, pp. 38-39)

These authors intended to rail against the fact that the university, situated at the apex of a hierarchical power system would subjugate other forms of knowledge. It was necessary, then, to argue with the hierarchy that passed from the institution to the lecturer, (the one who holds the knowledge), and the student (the one who will benefit from the passing down of this knowledge).

From works such as the one organised by Kamkhagi and Saidon and the book published by Rodrigues, Barros and Coimbra, I perceived several intersections between those invested in institutional analysis and the educational system, in schools and in the university system, and in many other institutions such as the youth asylums that worked as transversal research groups. These, alongside theatre groups which I will discuss in the following chapters, have made crucial contributions to the practice and knowledge of schizoanalytic cartography on the ground in Brazil.

1.3.1 *Micropolítica: Cartografias do Desejo*

In the introduction of *Micropolítica: Cartografias do Desejo* Rolnik says that there was from the start an idea of creating a book based on the journey, but they also played with the idea of undertaking a journey in order to produce a book (Guattari and Rolnik, 1986, p. 13). After Guattari's two months in the country in 1982, Rolnik worked for three years to transcribe and organise the talks and conversations they

held with different groups and institutions. She grouped them by themes, constantly passing them on to Guattari by letter for review. Further ideas were added in these exchanges, and more text would appear. After finishing the transcription of the audio Rolnik realised that it was necessary to preserve something very specific to Guattari, what Rolnik describes as the “feeling for engaging” or, in Guattari’s words, “surfing within the articulation of all species of collective intelligence vectors” (Guattari and Rolnik, 1986, p. 13) and that he describes in the *Anti Oedipus Papers* as “surfing on the crest of concepts” (2006, p. 224). The expression is a very good description of Guattari's effort to take part in a series of events from different constituencies in different parts of the country and engage with singularities, new concepts and new contexts. To give some examples, Guattari took part in conversations at the Freudian School in São Paulo, the 3rd Congress of Black Culture from the Americas, a debate at the Workers Party headquarters in São Paulo and Belo Horizonte, a meeting with a Lesbian-Feminist Action group, as well as several other encounters.

Guattari stated that “there is a *general type of problematic* spreading around the globe due to the fact that it is the same sort of crisis that passes through different societies.” However, he warns that there are differences in the questions surrounding them (Guattari & Rolnik, 1986, p. 299). He sees, then, that certain problematics that were encountered in other places were also being encountered in Brazil: “Latin America is at the same time Africa, Asia and Europe.” (Guattari & Rolnik, 6, p. 299) The crisis Guattari was referring to is that of the subsumption of desire in capitalistic subjectivities, spreading in different territories through the same form of capitalism (conceptualised as the WWIC – World Wide Integrated Capitalism). The problematics unfolding from this are different in every location though, and in Brazil these problematics were analysed at the same time as the opening of the country. It is interesting to think about Guattari's journey to Brazil in relation to the other countries in the Global South that he visited. Guattari's journeys to different southern countries⁹¹ on the one hand, were ways of

⁹¹ Guattari travelled at the end of his life not just to South America but to other countries such as Palestine, Poland, Mexico, Japan. (Tavares, 2014) I choose the term “southern” to think about the countries he visited as not strictly in the southern hemisphere, but countries that were somehow

proliferating his knowledge and, on the other hand, allowed him to embody a researcher who is actually a “cartographer” (not because he travels in real territory, but also as a researcher who tests the non-methodology he devises).

According to the authors, the book works as a “cartography of the journey”. In the introduction Rolnik describes that while organising the book she was following the lines that were appearing: “some I caught, some I left aside” (Guattari & Rolnik, 1986, p.13). “Cartography is partial”, she affirms in *Cartografia Sentimental*, in the same way she talks about significations, they are temporary and they might change once it is necessary to “find/invent new cartographies” (Rolnik, 2001b, p. 26). It is the “intelligibility of the landscape in its accidents and in its mutations” (Rolnik, 2011b, 62). During the organisation of the book, cartography was being used as a non-method to refer back to what was said and to reconstruct it, but there was no truth event to be represented in the book.⁹² So she organised the book with another aim in mind: it should be “connected to other actual experiences” (Guattari & Rolnik, 1986, p.13).

As a micropolitical method, cartography is interested in “minoritarian manifestations” (Rolnik, 2011b; Barros & Passos, 2009a), not in majoritarian formations, such as “identity, opposition and contradiction” (Rolnik, 2011b, p. 69). However, as seen, the micropolitical is not separate from the macropolitical. The micropolitical that is not independent from the forces being produced from the macropolitical, with the micropolitical constantly being hooked by the macropolitical (Rolnik, 2011b, p. 69). The book intends to be able to engage micropolitically through the constant tension between the micro and the macro, to provide a few entrances that will take us to new analytical moments, as well as to the present. The contribution to the conceptualisation of micropolitics – expressed in the title of the book – is through the production of social groups themselves.

peripheral economies and or subjugated to special power regimes, such as Palestine.

92 I perceive that this is a deeply methodological question. Rolnik has the same kind of concern when she “reactivates” Lygia's Clark work in the beginning of 2000. That's why Rolnik creates a new and very specific vocabulary that works in order to “reactivate experiences” and not operating mainly as a “register” of what happened in the past. She writes about it, against “something that could be only apprehended in the past” and “with the retina” (Rolnik, 2012). She wants to reactivate things from experience.

Rolnik writes:

What Guattari found so stirring about the reactivation of public life was not only the macropolitical dimension, predictable in this type of situation, but above all its micropolitical vitality, the force of what was happening in the politics of desire, of subjectivity, or relationship with the other. (Guattari & Rolnik, 2007, p. 9).

Guattari and Rolnik's ideas are not limited to the field of social organisation as such. Schizoanalytic practice accompanies the movements of the social and the psyche (Watson, 2009; Young, 2012). So this work of the unconscious is the differential in the work of Guattari. Rolnik and Guattari engage in the investigation of the unconscious that protests, or the dissident mind, which is connected to the notion of the machinic unconscious. According to Rolnik, the encounter with Brazil functions for Guattari as another moment in which he could give continuation to his project, a project of trying to apprehend how the social problematics relative to what he calls the formation of the unconscious are captured and articulated, or simply ignored.⁹³ This corroborates in a more complex understanding of exchanges at the social level, micropolitics, and will add to the understanding of Guattari called a molecular revolution.

Rolnik explains in the introduction of *Micropolítica* that in the Brazilian case, in a macropolitical moment as such the opening up of the country, it might “only highlight the expressions of what is conscious” (Guattari & Rolnik, 1986, p.13). This would be because they are more clearly connected to representation, and literally to representative power. A disconnection between conscious and unconscious flows, or a sort of blockage to the unconscious. An unconscious that is machinic is not only a way to produce “free access to the unconscious and the libido” - which

⁹³ Dosse (2010) narrates how Guattari was not well in France and how Brazil and the exchange with other countries could bring new energies to his mental health. In *Guattari's journey according to himself*, in a section of *Micropolítica*, Guattari is questioned about his own desire of going to Brazil. He speaks in a very personal way why he was interested in such journey and what he wanted to observe and engage with. He answers that he would be able to “put together” dimensions that were generally separate in him according to his way of functioning in Europe”. (Guattari and Rolnik, 1986, p. 299)

differentiates schizoanalysis from its reference - but, more than that, a capacity of assuming that the composition of subjectivity is processual and open to being affected by the several machines that participate in the same world. In this sense the social can be a machine, state power can be a machine, a collectivity can be a machine.

Holmes (2009) explains that Guattari's aim was to “reconfigure the articulation between bodies and machines”. This capacity of connecting to other factors beyond just the familial ones could create “a cartography of escape routes leading beyond the black holes of neoliberal control”. They could create unpredictable life traces, “toward the possibility of collective speech” (Holmes, 2009). What seemed to be happening in Brazil was the search for “lines of escape”, literally during dictatorship years, and more freely during the opening. A country living through a sort of reinvention of its social bodies, creating new politics of subjectivation that were not just an effect of macropolitics. “An analysis of desire is an analysis of the escape lines, demarcating a position with psychoanalysis by invoking its sensibility to deterritorialisation” (Rolnik, 2011b, pp. 71-72). The analysis exceeds, then, and requires an engagement with, the capacity of reinvention of subjectivity, something the two cartographers took part in during their journey. Guattari and Rolnik tell us that they were on a search for disquiet minds, minds that they describe as dissident, be they institutionalised or not (Guattari & Rolnik, 1986, p. 16) I connect the idea of the unconscious that protests to these dissident minds. “Guattari's issue”, says Rolnik, “was to think with 'dissident minds' whose access to unconscious dimensions could be activated by those strategies of analysis”.

If we situate the unconscious in the manner of orientating and organising ourselves in the world – the cartographies traced by desire, the different micropolitics, that correspond to modes of social insertion – the mystery is undone: we have enough reasons to justify such protest. (Guattari & Rolnik, 1986, p. 11)

From free access to the unconscious and the libido, from the tension between the micro and the macropolitical, we can approach another concept Guattari created to

think through processes of social and subjective transformation. In Guattari's work the analysis of the molecules of revolution is connected to Michel Foucault's microphysics of power (Young, 2013). The proposition of thinking through molecules is another concept Guattari borrows from his Pharmacy studies and perhaps also from Freud's thermodynamics (which he abandoned early in his career). It can be thought of together with the micropolitical, as the molecular is different from the molar, and the latter can be associated with the macro. The molecular also has to do with a dynamic of energies that affect each other, corroborating Guattari's idea of an energetic semiotics - where signs and energies affect and change the condition of given matter, and of subjectivity itself. Guattari talks about a "molecular consistency of the social field" (Guattari & Rolnik, 1986, p. 23), a molecularity open to creating different social configurations, as the molecules are capable of affecting each other. The molecules might have the capacity, like minoritarian becomings of accessing all the points within itself, without having to access the major becomings (Barros & Passos, 2009a). So even if the molecular revolution was silent, "was taking place within discourse, and even more, in people's gestures and attitudes" it was deeply embedded in "the first steps towards the disinvestment of a politics of subjectivation constructed over five hundred years of Brazilian history, since the country's foundation" (Guattari & Rolnik, 2007, p. 9).

The relationship between these molecules in revolution and the cartographer is, then, the capacity of reading, which brings me to a definition of schizoanalysis by Janell Watson. She writes that schizoanalysis "is a micropolitical practice of pragmatically assisting the most potentially transformative molecules to emerge, assemble, and work against dominant encodings of them" (Young, Genosko and Watson, 2012, p. 200). Institutions are "also shaken by the molecular revolution", writes Rolnik (Guattari, 1987, p. 9), which means institutions are also modified from within by those engaged in their reinstitution. What this means politically or at a concrete level is the capacity to invent modes of being, relating, expressing. Lines of escape and lines of the possible are ways of thinking through the autonomous movements of these molecules assembling and unlocking themselves from specific forms of oppression. The molecular revolution, as defined by Watson, is also the

“work of the schizoanalyst, ecosopher, and artist which converge in diagrams of transformation (becomings)” (Young, Genosko and Watson, 2012), so the perception of a molecular revolution somehow encounters the definition of cartography in the dual process of accompanying but also of unleashing processes.

1.3.2 *Cartografia Sentimental*

After working on the publication of *Micropolítica: Cartografias do Desejo*, Suely Rolnik worked on her own book, a book that I see as a continuation of her dialogue with him. The book *Cartografia Sentimental: Transformações Contemporâneas do Desejo* (*Sentimental Cartography: Contemporary Transformations of Desire*⁹⁴), was published in Brazil in 1989 and has not been published in English. *Cartografia Sentimental* inaugurates Rolnik's singular way of writing, a balanced philosophical-fictional narrative. The book works as an introduction to several concepts around the practice of schizoanalytic cartographies. Rolnik speaks from the perspective of desire, from an analysis of desire that is connected to an autonomous production of subjectivity. At the end of the book *Cartografia Sentimental* she defines desire “as the production process of psychosocial universes” and therefore “as a dimension of power” that incorporates “subjectivation techniques” (Rolnik, 2011b, p. 229). This definition combines with schizoanalytic cartography, the definition of metamodelling, and also, with the activation of “transversals” as ways to understand and replace effects of power.

Searching for a decolonial non-methodology, Rolnik practices an “anthropophagic enterprise” in the book, a subject she returns to in her theorisation of “anthropophagic subjectivity” in 2006 (Rolnik, 2008).⁹⁵ Writing using this method

94 The title and all quotes from this book are my translation.

95 Rolnik’s writing on anthropophagy recalls a connection with the Anthropophagic movement not only in the 1920s, but also as it re-emerged in the 1960s in Brazil as part of the Tropicalist movement. This was the productive terrain of the 1960s counter-culture movement during the hard years of the military regime.

means writing without signalling quotes, without using inverted commas or without making footnotes to other author's writings.⁹⁶ Authors are named at the end of the book simply as devoured or devoured foreigners. In the book she describes the practice of the cartographer, and at some point she seems to be suggesting that the cartographer can also be an anthropophagite. The anthropophagic writing of *Cartografia Sentimental* is not only a stylistic methodology, it is also related to Rolnik's response by building a critique of colonialist traumas. She analyses the traumas and blockages that marked southern European cultures in the years of the Inquisition, which were adapted into Brazilian and other Latin American cultures when they were colonised by Portuguese and Spanish powers (Rolnik, 2015).

The narrator of *Cartografia Sentimental* is a bride (or the brides, that will become the ex-brides towards the end of the book) on a journey with the cartographer. The narrative of the book travels through the mutations of twenty-four characters, all of them women - except the cartographer. The mutations these women live through is reported as being *with* them and *as part* of them (Rolnik, 2011b), which means that there is an engagement of the writer with the becomings of the characters. The characters pass through the different social, economic and political regimes that directly affect the formation of the identity of these women. The bride that emerges at the end of the military regime is very similar to Rolnik. The character, for example, experiences the separations, and splits in the counter-culture movement and in militancy at the end of the 60s. She describes how in Brazil, during the dictatorship, organised political movements such as the student's movements and political parties did not consider the counter-culture movement as political (Rolnik, 2011b, p. 15). Rolnik reads this refusal of recognition as a tension between macro and micropolitics at that time, a tension that caused many conflicts in Brazilian social movements, and is still, she claims, unresolved. She also elaborates this polarity in terms of, on the one hand, forces of creativity and, on the other hand, an identitarian regime of subjectivation (Rolnik, 2011b, p.17). The book finishes with an open proposition of how the ex-bride from the early 80s might learn from the

⁹⁶ In the book all authors are incorporated in the same body of writing and are referenced on a side column by initials, whose index of names we find at the end of the book. If she is quoting Antonio Negri, for example, we will see a "tn" on the side the printed text.

anthropophagite, producing a sort of flexible subjectivity (*subjetividade flexível*). She calls for a subjectivity that can also resist, however, the new mode of capitalism that was later installed. A cognitive capitalism that would “feed itself from the subjective forces, especially knowledge and creativity” (Rolnik, 2011b, 13).⁹⁷

At the beginning of the book Rolnik warns us that she will enter into a definition of cartography that is, in the first instance, provisory. This non-method proves to be inventive, making it evident that schizoanalytic cartography is a creative method in itself. She talks about the plasticity of the map in schizoanalytic cartographic terms. She differentiates cartography from the mapmaking of territory, which is a representation of something static, and reiterates that: “psychosocial landscapes are also *cartographable*”⁹⁸ (Rolnik, 2011b, p. 23). What the cartographer observes is the movements of desire from what surrounds him (or her), the effects that “ask to pass by”, and “submerge in the intensities of its time”. The cartographer observes his or her own movements as well. The female character in *Cartografia Sentimental* is very interested in showing the cartographer how the lives he observes embrace new becomings, and produce a social body that is a producer of reality. Hence, the cartographer himself is not unaffected by what surrounds him.

One of the main contributions of this book is that Rolnik writes the book in a way that the bride presents the territory to cartographer, Rolnik is constructing a handbook, organised as a *Manual of the Cartographer* (Rolnik, 2011b, 65-70). Rolnik depicts the cartographer as a political character who has his own ethics. The cartographer wants to

apprehend the fruitful tension between flux and representation: intensity fluxes escaping the plan of organisation of a territory, disorientating its own cartographies, destabilising its representations, and halting the flux, channelling the intensities, signifying them. This

97 [□] This quote refers to the second edition of the book published in 2011. Rolnik writes a preface that presents the book and its relevance to Brazil from the 50s to the 80s. When she refers to a conceptualisation of neoliberal economy and capitalism as “cognitive capitalism” she refers to Antonio Negri, Michael Hardt, Maurizio Lazzarato and the French group around *Multitude* magazine. (Rolnik, 2011b, 14)

98 [□] I create an expression here to refer more strictly to the term in Portuguese. A proper translation of the term would be “mappable”.

constant challenge is the motto of its creation of meaning.
(Rolnik, 2011b, p. 67)

The cartographer is attentive to the tension between flux and representation in what he observes. What he is observing is the social or collective fluxes of desire, showing “how desire is socially and collectively oriented” (Rolnik, 2011b, p. 67). The cartographer moves in a pre-individual state, a concept that refers to Simondon's conceptualisation of subjectivity. For Simondon it is a “field of pre-individual realities that constitutes the *being* in the action” (Fonseca and Regis, 2012), in the action that is a production of differences from other differences, not a preconfigured identity (neither form nor substance). Subjectivation is defined in a set of concepts that provide the thinking for a cartography made in process. The subjectivity of the cartographer is produced from his or her experience, while he or she accompanies the constitution of an object, a territory or a subjectivation that moves according to its own moves, but that is not controlled by its movements.

Rolnik attempts to incorporate a position of decolonisation, aware of the differences that might exist between the “friends from the North” and the “Southern anthropophagic bodies”. I don't see it as the development of a Southern Cartography, or a way of creating a cartography that is appropriate to the South (thinking of the south not strictly as a geographic condition). I perceive the construction of a southern cartographer, one who is in constant mutation, as the effect of a crisis, a crisis of representation (of the subject) and also a crisis of typical subjectivity (O'Sullivan, 2006). The positioning of a cartography that attempts to have the effect of decolonisation, should, however, be thought of rhizomatically and not on a North-South axis. The effect of decolonisation must also extend to the Northern cartographer. Whilst Rolnik does not define a generic Latin identity, a Brazilian body or a way of being, she does argue that those from the South, “don't dissociate history, geography and the body from each other” (Rolnik, 2011b). Bodies from the 70s are ones in which the “*incorporeal* geography of their affects are inseparable from the factual history of their territories” (Rolnik, 2011b, p. 151). Rolnik describes a vibrant body (*corpo vibrátil*) that is, a body that seeks an encounter

with a “mode of semiotisation that preserves – and intensifies – the possibilities of expansion, of creativity”, a body that is able to take the new conditions that were opened up in the 70s even further (Rolnik, 2011b, p. 151). These bodies, that in Rolnik’s terms are historically affected, become central to the politics of subjectivation and cognitive politics developed by the research groups in the academic context, not many years later.

Her focus on desire and subjectivity and the construction of the cartographer (male or female), as well as her writing of the handbook, was afforded a very big reception in 90s academic research (Coimbra, 1995) and from 2000 onwards in the work of artist's collectives, cultural producers and activists. Rolnik's conceptualisation of the cartographer is very important for the development of theories and practices of schizoanalytic cartography in Brazil, many of which she engages with herself as an associate researcher in research groups. While I will not comment on the literary quality of *Cartografia Sentimental*, it seems that Rolnik’s inventive writing, which plays with characters and their shifting life strategies, helps her introduce the mobilisation of desire and production of subjectivity to a wider public. Rolnik's contribution to the practice of schizoanalytic cartography is not only important in the fields of psychology and psychoanalysis. She reached a variety of different audiences, including those working at the borders of culture and politics during the years of macropolitical opening.

In the next chapter I will deal specifically with the theoretical contribution of academia to the practice of schizoanalytic cartography through a variety of transversal processes. Research groups carefully developed the work of Guattari and Deleuze, with Guattari himself participating in several intersections with other authors and practices of institutional analysis. The imprecision, precariousness and experimentation of schizoanalytic cartography, as well as the elements of invention seen in this chapter, will be debated again but from the perspective of research processes and knowledge production within academic institutions. The preoccupation with the development of schizoanalytic cartographies as a process, or a non-methodology to be re-appropriated, will be shown through the production of

specific groups and the subjective, social and political transformations they envisage. I will explore how transversality and institutional analysis is implemented in this context, as well as how processual creativity is part of the creation of new subjectivities and modes of expression.

2.0 Clinics and Politics and Knowledge as Invention

Clinics and Politics in the Academic Setting

This chapter is devoted to understanding how schizoanalytic cartography is being developed in part of the Brazilian academic context, not separated from social movements, self-organised constituencies, communities and or social groups. These practices are situated in the “clinic of the social” (Romagnoli, 2006), and work on the fostering of connections between clinics and politics in research processes and knowledge production. They develop tools to analyse specific politics of subjectivation from the basis of a heterogenetic ontology, engendering a “cognitive politics” (Kastrup, Passos and Tedesco, 2008; Rolnik, 2010). In academia the social clinic has a very particular way of working out processual subjectivation in relationship to research processes and knowledge production – bringing together a processual creativity. This chapter looks at how research groups implement institutional analysis and transversality, creating practices and concepts that have new ways of working through academic modes of productivity and methodology. The strategies and devices developed are very useful for collective work, either for artistic and cultural practices or for social movements.

I focus on a number of Brazilian academic research groups and theorists who have been developing schizoanalytic cartography aimed at working transversally in the institutions in which they participate. As briefly argued in the Introduction, in their work the development of cartographies resists the idea of a method, operating more as a non-method, devising a mode of attention and developing a processual creativity from the basis of creative cognition (Kastrup, 2007, 2008a), interacting with research processes and changing the conditions for knowledge production. Through connecting schizoanalytic cartographies and the biology of knowledge (Maturana and Varela, 1980), a new approach to cognition emerges, opening paths

to the powerful perspective that brings together invention and knowledge production, as well as processual creativity and research processes. The aim of this chapter is to outline how processual creativity in the research process and in knowledge production is not something that comes after or that precedes cognition (not seeing creativity as isolated, as a capacity), but comes together with cognition itself, and how this encompasses processes of subjectivation with the production of several devices and new modes of expression. Knowledge and the research process in schizoanalytic cartography argues against specific discourses and methods of the academic institution itself, making new modes of perception, attention and cognition emerge, as well as creating transformations at the institutional level, bringing forward transformational cartographies.

The work discussed here is developed by academics from the areas of psychology and social psychology, as well as other related areas, always from an inter or transdisciplinary perspective. They seek to produce frameworks for collective processes in the realm of psychiatry, the social clinic, self-organised constituencies, collective care and more. One example is the group *Tortura nunca mais! (Torture never again!*⁹⁹) from Rio de Janeiro, founded by Cecília Coimbra, a lecturer at UFF university and pivotal in the creation of institutional analysis in Brazil. The activities of the group started in 1976 at the end of dictatorship, during the opening of the country, and they are active until today. The group is made up of activists, the families of people who suffered oppression and torture, activists against police violence, and younger participants.

The Brazilian academics discussed here come from a variety of universities, post graduate programs, departments, lines of research and research groups¹⁰⁰. Their work develops a wide toolbox of concepts that can be applied by other individuals and collectives. These researchers don't only aim to intervene in areas related to

99 Website [http://www.torturanuncamais-rj.org.br/jornal/gtnm_80/]

100[□]“Department” is the equivalent to the expression “school of (...)” or “college”. Schools of Psychology host post-graduate programs which are evaluated with scores between 2 and 7. The higher the evaluation, the more funding the post-graduate program can receive for research. Research groups and lines of research can work through different institutions.

their work (psychology or social psychology and intersections with psychiatry), but seek to open possibilities in other areas, such as cultural production, public health and political organisation.¹⁰¹ The new experiments, assemblages, strategies, devices and new forms of knowledge should be re-appropriated and open to the ongoing actualisation of concepts according to specific practices.¹⁰²

The practices and concepts developed by them are an important contribution to schizoanalysis and cartography emerging from universities in Brazil today. The main concepts are the notion of “processual subjectivity”, itself developed from Guattari's conceptualisation (Tedesco, 2006, working from Guattari, 1992) the “politics of subjectivation” (Rolnik, 2010; 2011); the “transdisciplinary clinic” (Rauter, 2015; Passos, 2003) the “networks of conversations” (Andrade et al, 2014); the proposition of research as an intervention, developed as the “research-intervention” (*pesquisa-intervenção*) (Passos and Barros, 2009a; Passos, Kastrup and Escóssia, 2009; Rolnik et al, 1998); “cognitive politics” (*política cognitiva*) and “creative cognition”, two concepts that go hand in hand, (*cognição criativa*) (Kastrup, 2004; 2007), and finally “knowledge as invention” (Kastrup, 2008a,b).

In order to show the relevance of these practices and concepts, I will develop a brief genealogy of part of the Brazilian academic context, making connections to the genealogy presented in chapter one. The genealogy and concepts I will analyse have been chosen from a few events since the end of the 1990s that I believe to be significant. In this brief genealogy it appears that the strategies and cartographies developed in academic circles often overlap with the institutional setting of psychology. It is more or less at the end of the 80s that many post graduate programs, departments, research lines of research, working groups, networks and

101 Eduardo Passos and Liliana da Escóssia, undertook consultancy for the *SUS – Sistema Único de Saúde* (Public Health System) for two years (2006/2007). They developed public policy for the implementation of basic health care and other programs such as the *Política Nacional de Humanização do SUS* PNH/SAS/MS.

102 Two books are very important in spreading the notion of cartography as a non-methodology: *Pesquisar na Diferença, Um Abecedário* (*Researching in Difference, An A to Z*) (Fonseca, Nascimento, Maraschin, 2012), which is inspired by Deleuze's Dictionary; and *Pistas para o método da cartografia* Volumes I and II (2009; 2012). These books have texts written by a number of authors and are two examples of books edited aiming to replicate cartographic research.

transversal research projects were established. This led to a certain co-emergence of the academic institution alongside cartographic and schizoanalytic cartography strategies. The work of academics in the development of schizoanalytic cartographies is an attempt to open up new and actual transversals, trying to go beyond the reiteration of the social inequalities at the core of Brazilian society, a system that reproduces privilege for the already privileged classes.¹⁰³

Working on forms of organisation from the academic institutional sphere was extremely important to them. Trying to work out different structures, beyond academic hierarchy, academics created several forms of network, taking the form of research groups and lines of research, seeking to work transversally. Institutional reconfiguration occurred together with the creation of academic networks to meet three specific needs: (1) to respond to the academic setting in a decade that was enhancing the neoliberal economy; (2) to create a productive framework for those engaged with the politics of processes of subjectivation, a direct contribution to thought on the subject of processual creativity, and (3) to create conditions for the training of psychologists in line with the two previous concerns by applying institutional analysis and transversality to debates on issues within academia and psychology's institutional framework. From the 90s onwards, following the so-called opening-up of the country and the beginning of a more international economy - the second form of capitalism as mapped by Guattari, who names it "Worldwide Integrated Capitalism - WWIC" (Guattari, 2009, p. 250, and more) - increased resources for higher education together with a tightening of control on academic production. This period also saw the creation of public access platforms on data about academic productivity (such as *Lattes*¹⁰⁴), which connected researchers but also enhanced competition for resources, generating pressure for more efficiency

103 The system for admission in public universities is changing. Historically, most of the students admitted in the public universities were mainly white and with good studying records, for the admission system used to benefit class privilege. In the past ten years universities have been approving the implementation of "quotes" ("*cotas*") for black, mixed or indigenous people. This new politics has been provoking a large debate about access to university. It opened a significant number of places for people: starting from 15% of the number of students now is reaching 25% in some universities.

104 Website [<http://www.lattes.cnpq.br>] *Lattes* is a platform that was finished in 1999 but is developed from the first cv database from the mid-80s. It does not just provide public access to individuals and research groups but also provides information used to inform the policies of the Ministry of Education, Science and Technology. [accessed in 10/04/2016].

and demands for quantifiable results etc. The universalisation of data generated by the *Lattes* platform and other systems infringed more on the work of those who were less able to quantify or measure the productivity of their work, such as those working in the field of subjectivation. Coimbra, in an article from 2004, reaffirms the marginalisation of the human sciences, whose researchers and departments were fighting for a small amount of resources allocated to them (Coimbra, 2004).

The speeding up of productivity, the increase in control and the more severe quantifying of academic production was not only seen in Brazilian academia: new temporalities and values stemmed from capitalistic flows which depend on fast affective connections (Berardi, 2012a,b). In order to be more productive academia would have to perform its administrative functions better, with the administration of the capital of knowledge also being a determinant for capital to profit (Guattari, 2009, p. 247). Berardi draws attention to the limits of this ever-expanding speed and connection, which create an exhaustion of living connections, as analysed by Guattari himself. Psychology was a discipline of human development, it was charged with the responsibility of enhancing productivity. The individual clinic, on its hand, should orient the patient away from social and political issues. In order to do so, institutional analysis, for example, in a few contexts, was adapted to work in favour of production, and not to question power structures and profit, as should be the case. Between the 70s and 90s in Brazil the challenge was to shift the role of the analyst from “realigning misfit subjects” to “opening possibilities of working transversally” (Coimbra, 1995). Responses from those mobilising schizoanalysis and institutional analysis were resistance to certain ways therapeutic finalities were induced by institutional processes and therapeutics urging to be re-signified such as in the “social clinic” (Romagnoli, 2006) and the “transdisciplinary clinic” (Rauter, 2015). To resist the subsuming of academia as a resource for capital, researchers felt it was necessary to produce an intervention (Rolnik et al, 1998) that could reclaim the different temporalities of the research of those engaged with processes of subjectivation. It was the necessary building this intervention from a broader institutional level, bringing universities together, and connecting the development of strategies that were experimenting with the academic context. Institutionally

connecting universities and departments also meant the possibility of creating and sharing knowledge, practices, concepts, learning, tools, etc. that could work productively on the training of psychologists, contradicting certain aspects of the neoliberal context and the politics and modes of subjectivation it imposes.

The strategies implemented in universities working with schizoanalytic cartography today were learnt from work in the 60s, 70s and 80s in Brazil, Latin America and Europe. A history that is still under much scrutiny from Brazilian academics, who work to analyse, describe and distinguish the effects of work with institutional analysis, schizoanalytic cartography and transversality between groups, and institutions (Coimbra, 1995; Lima, 2012; Hur, 2009, 2013; Hur and Viana, 2016; Rodrigues, 2006a,b; Rodrigues et al 1992, and other). My genealogy has the challenge of creating a narrative that does not separate academic practices from the much broader context to which they are related, but instead is able to map the intersections, denials, conflicts, propositions and reconfigurations as well as being attentive to the different modes of institutionalisation.¹⁰⁵ Universities involved in schizoanalytic cartographies range from the southeast in Rio de Janeiro (UERJ, URFJ, UFF)¹⁰⁶, São Paulo and Campinas (UNIFESP, PUC)¹⁰⁷, the northeast in João Pessoa (UFS)¹⁰⁸; and further down south, in Porto Alegre (UFRGS¹⁰⁹). The majority of universities engaged with the development of schizoanalytic cartographies are public. The only university in this genealogy which is outside the public system is PUC (Pontifícia Universidade Católica), at which Rolnik, Pélbart and Luis Orlandi work. It is a private institution connected to the catholic church in Brazil. The public education system is part of the federal or state network and provides free access to high level education as well as funding for post graduate studies.

105[¶]Universities involved in the development of schizoanalytic cartographies are spread throughout the country, and the growth of the network exceeds much of the genealogy I develop here. I will also access the work of academics and theorists who might not be directly related to this network or groups.

106[¶]UERJ – Universidade do Estado do Rio de Janeiro, URFJ – Universidade Federal do Rio de Janeiro, UFF – Universidade Federal Fluminense.

107[¶]UNIFESP - Universidade Federal de São Paulo and PUC - Pontifícia Universidade Católica.

108[¶]UFS - Universidade Federal do Sergipe.

109[¶]UFRGS – Universidade Federal do Rio Grande do Sul.

One of the main tensions between schizoanalytic cartographies and academic work is the hierarchically structured environment of academia, and the very limited flexibility to reconfigure or dismantle certain levels of hierarchy, modes of evaluation, use of language and discursive practices. So the response seems to be a sophisticated engineering of subjectivity, one that is able to work molecularly but also at the level of the institution itself. This means working at the subjective level, and with the modes of expression mostly used in this context – with language, discursive and verbal exchanges, being the most important. It seems relevant to ask what the potential for schizoanalytic cartographies is in the academic context. What sort of re-organisation, re-arrangement, questioning and *desestabilizações* (destabilisation¹¹⁰) can schizoanalytic cartography bring to the university without losing touch with other sectors and institutions of society? How can a re-conceptualisation of the processes of subjectivation and processual creativity interfere with academic structures, research processes and modes of knowledge production that continue to transversalise this space? Which specific propositions can be used by other academics, social and care workers, artists, militants to re-set knowledge production, research and creative processes? All of this corroborates with a need to redefine the academic institution itself, and take up the challenge of merging the three bases of schizoanalysis: clinics, aesthetics and politics.

Mauricio Lazzarato analyses contemporary work, or immaterial labour, as a cooperation amongst brains. He affirms that “nothing assembles more the image of free cooperation amongst brains than the academic institution, with its hierarchies, its reproduction mechanisms, its barriers against bifurcation, drifts and inventions” (Lazzarato, 2006, p. 124). Lazzarato is warning of a capturing of collective intelligence when the brains should instead be “autonomising themselves”. Berardi warns in a similar way about the rhizomatic spread of capital where: “production, media and daily life have been subsumed into the sphere of semicapital” (Berardi, 2014, p. 113). The power of collective intelligence ends up captured inside the

¹¹⁰ Eduardo Passos attests for an “intervention” of a “principle of instability” in the contemporary modes of dealing with cognitive processes. Cognition, from his proposition, together with Kastrup and Tedesco, is understood as “non-symbolic” and “non-ordered” (Passos, 2008a, p. 80). The notion of *desestabilização* (instabilities) with different modulations appears throughout the theory of Brazilian researchers.

university, working both at the level of desire (how people are engaged in this type of productivity) and also at the level of other institutions and the private sector, as knowledge establishes itself a market.¹¹¹ Lazzarato warns about the indelible presence of capital in the academic context.

Several practices and concepts from institutional analysis, socioanalysis, and schizoanalysis work together to resist certain subjectivations and the subsuming of desire and productivity in the academic context and in the labour market. The development of the social clinic, a strategy that transversalises the academic institution, is one of these propositions. The cooperation of brains (productivity activated beyond individualised subjects, subjected to a system of profit), seems to be dis-assembled in a complex manner by the social clinic. The social clinic departs from collective subjectivations, from a collective unconscious able to analyse the placement of power, the blockages, the exhaustion of hierarchic processes themselves. This means working from collective intelligence but also resetting the objective of the whole assemblage. Roberta Romagnoli writes that “there is no clinic which is not already social” (2006, p. 48). The necessity of thinking about a new clinic is not internal to the clinic itself, so there is also a necessity to debate the problems at the core of the academic production of knowledge, resisting a segregation between social life and social problems (Romagnolo, 2006, p. 48).¹¹² Understanding processes of subjectivation in its collective dimension, a mapping of desire, accessing the pre-individual, direct questioning of power structures and the historical construction of an opposition between objectivation and subjectivation in different regimes of discourse seems to be a way forward. The social clinic is attentive to the modulations of subjectivity of those engaged in its productive machine. The strategies developed on the ground in Brazil attempt to develop “phatic and cartographic mediums” (Guattari, 1992, pp. 6), as means of working at very sensitive levels, by rethinking modes of attention, perception, creativity, cognition and others. The strategies work on becomings, on possibilities, on

¹¹¹ Similar criticism is made by Jakobsen (2013b) and Slater (2002).

¹¹² This is seen with the later proposition of thinking about academic production as generating “networks of conversation”. (Passos and Eirado, 2004; Andrade, et. al. 2014)

infinities, on the points of mutation from blockages, inactivity, deficiency, social disappearance, inadequacy or invisibility and have the challenge of making planes shift and mediums cross, heating up the networks in order to be able to make interventions (Passos and Barros, 2009a, pp. 29-30) in what could be stratified, unproductive, frozen, repressed, depressed. At the level of knowledge production in particular this means acting (or reinforcing) on the processual aspect of knowledge production through research itself, for “cognition is processual”, says Virginia Kastrup (2007, 2008a,b).

The university, as the site for the training of psychologists and other professionals associated with clinics and care, will be changed through the notion of the social clinic, for schizoanalytic cartographies provide modes of thinking about and enacting the training of professionals from transversality itself. As discussed in the introduction, Guattari suggests the development of a social functionality (Guattari, 2009, p. 173) from the joint work of theorisation and the practice of psychoanalysis, fighting against systemic and reductive methods and forms that tend to come out of scientific undertakings. The new framework will provide a space not only for questioning specific notions of knowledge from formalist and structuralist models, but will more intrinsically reconfigure the academic institution from the perspective of the uses of language, discourse, speech and verbal exchanges, but relating these to other forms of expression and devices. The conception of schizoanalytic cartography works in the frame of constructivism, allowing for the bordering of disciplines (“the non-clinical of the clinic”) and assuming a condition of “not knowing”, or experimentation, during the process of research. Coming from this perspective I argue that this allows for the increase of “linguistic variations” to make use of what I frame as the vocabulary of schizoanalysis. Namely its concepts, its propositions, its incitations. There is a fine threshold between applying jargon and discussing how these variations are connected to singular processual subjectivations. “Theory is cartography” (Rolnik, 2011, p. 65) might be said as “cartography becomes theory”, for it will be produced in the research process and is a practice in itself.

The institution, thought of as a wider ecology, will enable clinics and politics to be worked out together. The training in itself is not concentrated on the evaluation of the progress of the students, separately or individually, but in the collective production of knowledge – a whole mechanism that assembles students, professionals and patients in a transversal. That is why Passos, in the article *Complexidade, transdisciplinariedade e produção de subjetividade (Complexity, Transdisciplinarity and Production of subjectivity)*, uses the word “complex” to think through the new social clinic and the politics of processes of subjectivation that are produced in academic schizoanalytic cartographies (Passos, 2003). Referring to the several processes of experimentation and invention, the linguistic variations will then be part of this increasingly complex assemblage.

I bring the example of Cristiane Knijnik, who is a psychologist and a doctoral researcher who worked at the São Pedro hospice in the city of Porto Alegre in the South of Brazil, and lived for a few years in the city of Rio de Janeiro. In around 2009-2010 Knijnik worked on transferring interns of the Paranacambi psychiatric asylum, in the periphery of Rio de Janeiro, to their new homes.¹¹³ The homes were to be shared by more than one patient. The process was a delicate shift in the institutionalisation of the patients, who were now starting their own shared homes, creating their own way of living, after years of being confined to the asylum. Knijnik developed dance workshops with the patients in which she tried to avoid the binary situation of the asylum and the home, accessing the space of the city that was to be re-inhabited by those “who were torn apart from this space” (Knijnik, 2009). What appeared in this process was not just how Knijnik presented the device-dance to the users (which is of great importance), but also how the institutional resetting got complexified when Knijnik had to find ways to take the patients to the dance school, many miles away, encountering several physical, psychic and administrative limitations.

I could see that the dance-device was created from her own experience in the city of

¹¹³ Knijnik developed her research in the UFF university. References for her work are Knijnik, 2009a; Knijnik, 2009b (interview) and Guizzo & Knijnik (2008). All quotes and references to this works are my translation.

Rio de Janeiro as well as from herself as a ballerina.¹¹⁴ Knijnik works from the principle that dance should not be accessed as a technique – to be repeated and reproduced – but as a device that adapts itself to the users, the body that dances, the way it dances. Knijnik studied in a contemporary dance school in the city of Rio de Janeiro and she developed the first workshops for the patients of the asylum by bringing together her own experience as a student of dance and as an experienced psychologist and occupational therapist. I see how Knijnik works towards inviting people to access a new “matter of expression” (Guattari, 1992). The processuality of her research is concerned with paying attention to those she is engaged in accompanying, whilst at the same time inciting them to use this technique, and being attentive to their perception of themselves through this new matter of expression. The encounter with dance, the production of dance in their bodies, is an unpredictable encounter and assumes a processual aspect, that spreads to Knijnik's writing about this process. Knijnik narrates, for example, the encounter of one of the patients with a of R\$ 2.00 bank note (the Brazilian currency). She describes the patient's amazed observation of the blue turtle imprinted on it. That moment was an encounter with an element from which the patient was alienated for many years – currency, a symptom that the person was not allowed to circulate in the city, and was denied a certain sociability. The years in the institution meant a big loss of autonomy for the patient. Knijnik's work of mapping the “paths” of the patients is a way of enlarging her perspective from one type of institutionalisation to another, gaining the city and other social relations as part of the process of leaving a very oppressive memory of the asylum. Knijnik writes about the encounters with the patients and clinical settings in her thesis, stating that: “the collective is taken as a plan that tensions *thinking* itself when in touch with alterity (otherness)” (Knijnik, 2009, p. 102).

In the setting of the social clinic, the interaction between processes of subjectivation and processual creativity can be activated by the notion of “process” already embed in the notion of “research process”. Which is here thought as research-intervention

¹¹⁴ I lived with Cristiane for two years when she was finishing her Master thesis. I could follow the development of her work from our conversations at home and I had the chance to attend the public presentation of the group in the dance school at the end of 2009.

(Passos and Barros, 2009a). Research-intervention crossed with the social clinic effects three levels: the researcher him or herself, the object of research and the results – i.e. the knowledge produced. There is a collective engendering of the research process that happens together with knowledge production. I see this as being very close to Guattari's notion of “analytico-militant micro assemblages” (Guattari, 1987, p. 67), even if he didn't envisage it for the academic setting. The social clinic learning from institutional analysis, as I outline soon, multiplies positions of analysis, working as a way for processual research to grow with militancy, with the changing conditions of being, of living, of producing within the institutional framework. It is also useful to remember how Guattari stated that schizoanalytic cartography should work as a functional cartography, which “would involve an invitation to all parties and groups concerned, in accordance with the appropriate modalities” to participate in the production of cartographies, as the “activity of creating models that touch on their lives” (Guattari, 2009, p. 173). In the academia this means rethinking the actors engaged, opening space for the participation of patients, professionals and others involved. This allows for new perspectives to emerge, new modes of perception, attention, cognition. Fostering the creation of new strategies or devices, assembling subjects, bodies, patients, professionals, knowledges, references, discourses, fields, resetting traditional academic forms such as seminars, classes, authorship, writing, thesis, reports, etc.

In the Brazilian context researchers from the field of psychology devoting attention to processual subjectivation and processual creativity in relation to knowledge production and research processes work with the notions of enaction, invention, creative cognition, arguing against the traditional linearity of a “real pre-given to be known”. To work with the problem of cognition, one of the propositions I will look at is the work of Virginia Kastrup, who works from the perspective of invention and the understanding that “subject and object are effects of concrete cognitive practices” (Maturana and Varela, apud Kastrup. 2012 p. 142). In order to deal with the problem of cognition, i.e. with the problem of knowledge itself, and forms of learning and knowledge production, Kastrup focuses on the correlation between processuality and invention, by saying that “invention is something “given [*with* or

in] time” (Kastrup, 2012, p. 142). According to this author, and other cartographers, processual creativity is constitutive of specific forms of knowledge production, especially those invested in creating different politics of subjectivation.

2.1 Institutional Analysis and Brazilian Academic Working Groups

The singularity of the development of schizoanalytic cartographies in Brazilian universities is very much influenced by the work of René Lourau¹¹⁵. Lourau visited Brazil a few times at the invitation of Heliana Rodrigues in the 90s and gave workshops and seminars organised by the department of Social Psychology of UERJ university. Lourau's desire to scrutinise the practice of institutional analysis was more directly related to knowledge production, evaluating what went wrong in the previous decades when institutional analysis ended up being controlled by the institutions themselves (schools, university, state, other). Brazilian cartographers learnt from Lourau about the “analysis of implication” as a way to work with institutional forces - which is similar to Guattari's idea of institutional unconscious - the target of transversality itself. In Brazil much of the knowledge from institutional analysis was used to tackle the debate on subjectivity at its core. This section attempts to connect the basis of institutional analysis to the research groups and academic networks created to discuss institutional analysis, more or less from schizoanalysis, in the Brazilian university system.

Amongst those working on academic production in the area of institutional analysis and schizoanalysis are participants who were militants against the dictatorship, or were part of movements resisting repression. Many were part of community grass roots groups. Cecilia Coimbra and Heliana de Barros Conde Rodrigues are two people

¹¹⁵ René Lourau (1933-2000) was a French theorist of institutional analysis, with no background in psychoanalysis or psychology, but attentive to these disciplines and to the uses of institutional analysis in practices coming out of both. He taught sociology, political science and educational science in Paris VIII (France). He went to Brazil twice. At UERJ university in 1992 he gave a week-long seminar that was published in the book *Análise Institucional e Prática de Pesquisa (Institutional Analysis and Research Practices)*, edit by Heliana Rodrigues, published in 1993 (Lourau, 1993).

of reference given their theoretical work and lecturing at the UFRJ and UERJ universities respectively (both in Rio de Janeiro). Their work would feed the connections between the strategies of the 70s and 80s and the new strategies developed in the 90s until today. The practice of the social clinic together with institutional analysis in social psychology, bringing attention to the politics of processes of subjectivation, contributed theoretically and pragmatically to several strategies and several propositions related to the creation of knowledge itself. When talking about institutional analysis in the previous chapter I mentioned the therapeutic communities (Coimbra, 1995) in psychiatric institutions and the *dispositivo grupos* (Saidón, 1987)¹¹⁶ in Rio de Janeiro. I detailed the history of several courses, associations and societies created since the 70s in Brazil to foster psychoanalysis and psychology. It was necessary to look at that history and the several transversal processes happening there in order to better understand the configuration of schizoanalytic cartographies in academia in the 80s, 90s and 2000s. It is hard to separate those strategies from the ones I mention here, and I see how training of the psychologists is precisely this element between contexts.

Lourau became very important in setting up the academic non-methodologies that would implement institutional analysis in the university. Institutional analysis became extremely necessary as a tool to help analyse what sort of institution, what sort of knowledge, what sort of student and researcher was necessary given the singularity of the Brazilian context and the need for the decolonisation of thinking not only in Brazil, but all over Latin America (Lourau, 1993, p. 53; Coimbra, 1995; Saidón, 1987). Saidón, in the introduction to *Análise institucional no Brasil*, expresses concern about how to produce a singular institutional analysis that doesn't aim to reproduce several processes of colonisation, as colonisation is also inherited through academia itself (Saidón, 1987, p. 11). But there was another aspect to unravel. During the years of the opening-up of the country, institutional analysis would help outline the heavy bond between the State and the school system in the previous decades, the ideological dependence of one to another. The relationship between the school and the repressive state (Coimbra, 1995; Coimbra et al, 1987) was

¹¹⁶All quotes and references to Saidón, 1987 are my translation.

one that would, above all, prepare students to conform with the system, a task also delegated to psychology itself. Coimbra, working from Lourau, affirms that “the definition of an institution is an artifice, is a theoretical model that allows us to understand what is happening in [a] house, school, hospital, factory, district, city (not a very large one)” (Coimbra, 2004, p. 93). This signified a larger process of reinforcing detachment of the state from academic institutions and schools. Lourau writes about how institutional analysis is a tool to map out and to intervene in the subsuming of education by State power: “our societies are nationalised to the most intimate level. All institutional analysis will meet the State; there are no indigenous lands, nor protected men, outside the State” (Lourau, 1993, p. 69).

Lourau, talking from his field sociology, evaluates what “science has left outside” and what was constantly “troubling science” (Lourau, 1993), e.g. a subjectivation, a sentiment, a doubt. Lourau, working as a socioanalyst, provides tools to analyse the academic institution together with specific discourses, positions and morality from specific areas of research and knowledge. His work helps us in understanding how an institution institutionalises, and how an institution can be analysed. Lourau's critique dismantles several truths that science believed in. Lourau advocates an approach to the institution that considers institutions in movement, in time (Lourau, 1993, p. 11), in order to allow them to change, to be modulated. Together with the analysis of the elements that cannot be grasped – the “institution is not the building!” he says. The notion of the specialist is also investigated, a target of deconstruction in the Brazilian context as well: “away from indicating to some sort of *epistème* or to a disciplined code of knowledges, [institutional analysis] tends to break apart the place of the specialist” (Saidón, 1987, pp. 11-12). So Lourau provides modes of thinking about the contradictory tension between the institution and the instituted, amid the “forces of self-dissolution” that are in a “permanent struggle” with the institution itself (Lourau, 1993, p. 12), for “the institution acts as a game of extremely violent forces to produce a certain immobility” (Lourau, 1993, p. 11-12). The scientific institution sets the conditions, norms, forms to evaluate and validate the scientific relationship between object and subject, and to capture what the scientific production will be. The analysis of the process of institutionalisation

unfolds, hence, in an analysis of the scientist and in the analysis of the forms of capture and knowledge production. Lourau develops the concepts of implication and restitution to reset this relationship, to put the contemporary institution of knowledge in motion.

Another way of thinking through the relationship between the subjective and the objective is that the scientific institution prohibits very personal content – which should be kept away from scientific production. In scientific matters very personal and intimate content should not appear in public because it is “unbearable”. It could not expose homosexuality, and other “unacceptable” affections or political positions, which are not allowed to appear due to science controlling scientific manners through impersonality, objectivity, neutrality, and other values. Bringing subjective elements to research was not a defence of over-subjectivation, or of personification, intended to make biographical approaches more true than scientific ones. It refers to the notion of implication, but also to the assumption that research processes are processual in themselves and that they might shift according to the researcher's perception and sensibility, as well as his or her political engagement – expressed through the concept of implication. It was necessary to bring to the research “what science was keeping apart” (Lourau, 1993), allowed the most subjective elements of a research process to create relevance together with other elements. Impressions, affections, sensibilities, uncertainties became very important for the construction of the scientific enterprise undertaken with (im)precision. This can be seen within the social clinic in academia, which brings together elements that connect the most creative potentialities with the politics of subjectivation in each assemblage.

As part of institutional analysis' dismantling assemblage, Lourau developed the concept of implication in more detail, detailing its application but not only concentrated on the individual itself. Coimbra writes, quoting Kamkhagi, about the: “implication of multiple determinations: social-political-economic-ideological-sexual” (Kamkhagi apud Coimbra et al, 1987, p. 47). “Restitution”, the other central concept and practice in his work, came from the practice of socioanalysis. It can be

said that it is very close to the concept of implication in psychology, but they differ.¹¹⁷ Implication meant a placing of the subject, of its singularity in the research process that also considers the institution itself. This should produce space for evaluating what is working, and what is not, what are the fluxes, tensions, passages amid the several relationships in a research process, in a similar manner to militant research (Malo, 2004b,c). It should allow us to view the power games embedded in knowledge production more clearly, and to build a field of coherence in which the “movements of the research” (thinking in schizoanalytic and cartographic terms) allow for “an effective and tangible relationship with libido and with sentiments in general” (Lourau, 1993, p. 19). This suggests not only the placing of the subject of research but the possibility of creating changes in the conditions that which “is not going well”. As I outline below, this paves the way for the development of schizoanalytic cartographies in the academic context in Brazil.

The most critical moment for human science, according to Lourau, happened in the field of colonialist ethnology: “it became impossible that *another* political aspect could not interfere anymore” (Lourau, 1993, p. 54)¹¹⁸. This is of great importance given the so-called trafficking of knowledge and practices from one context to another. The first political aspect, epistemology itself, was overcome by another political event, which would overthrow a “real epistemological revolution”: “decolonisation” (Lourau, 1993, p. 54). Colonialist thinking had to be discussed directly by those who were colonised. This was necessary for the destruction of a certain way of making ethnology, and opened up post-colonial and decolonial practices and theories. The political interference with science changed the conditions of science itself, bringing, through the context of socioanalysis, the notions of co-management, co-participation and the several implications of the relationship between the researcher and the object of research. The social clinic, for example, becomes the “clinic of the instituted” (Passos and Barros, 2000). From this, each case, each research process, should foster specific devices in order to, according to Guattari, work “in a way that [a group] could create conditions to

¹¹⁷ Restitution and implication connect to transference and to countertransference in the vocabulary of psychoanalysis, a relationship to which I won't refer to here.

¹¹⁸ Italics are mine.

assume the meaning of its own practice” (Guattari, 1987, p. 68).

As well as restitution and implication, another element acquired major importance in the context of institutional analysis in Brazilian academia – the notion of the analyser, which is a concept that was also developed by Guattari. In one sense, the academic setting itself becomes an “analyser”. This happens not just as a way of confronting the centrality of the figure of the specialist conducting the analytic process (and not to replace it with another), but also as a way of activating analysis from a pre-individual capacity. The concept of analyser (*analizador*) might refer to concrete subjects, objects, facts, a word, a conflict, contexts that should disclose a collective analytical process. The concept-tool is used by Coimbra in the article “A (de) formação psi: alguns analisadores” (*Psi (de)formation: some analysers*) (Coimbra, 1992) and in *Tensão ou oposição entre ciência e política na pós-graduação? Um falso problema?* (*Tension or opposition between science and politics in post-graduation? A false problem?*) (Coimbra, 2004):

We understand as an *analizador*, from the framework of the French contributions on institutional analysis, events that by themselves bring into analysis institutions, relationships perceived as natural and even as necessary. These events speak by themselves, produce their own analysis (Coimbra, 2004, p. 93).¹¹⁹

This concept is what Guattari calls an “analyser” or an “analyser assemblage”. Both have an analytical function. Guattari writes:

Analysis will get out of this deadlock only if it ceases to be the exclusive concern of a specialist or psychoanalyst, or even an analytic group, as these cannot avoid constituting themselves as authorities. Analysis must become a process defined by what I have called *assemblages of analytic enunciation*; it must be founded not only on speech and composed of individuals, but also defined by a specific social, economic, institutional, micropolitical operation, and a non-linguistic semiotics. (Guattari, 2009, p. 42)

¹¹⁹ All quotes and references to Coimbra, 2004 are my translation.

The notion of analyser works as part of the analytical process to reconfigure institutional or non-institutional settings. Guattari criticises pre-assembled groups, such as academic groups, working with institutional analysis. The differentiation in the Brazilian academic context, however, is that institutional analysis would be applied in the university not only as an analysis of the institution itself, but would also be brought to the inner processes of research itself.

Guattari points to “the passivity that hierarchical systems can create” (Guattari, 2013b, p. 68), referring to the specific form of institutions, their institutionalisation and an unfolding in time and history. Aware of the problems that might emerge with the application of institutional analysis in the academic context, Heliana Rodrigues writes about an accommodation or the ease of the conquered space of the university (the place where “the warrior rests”). She expresses a critique that is rarely found in other literature discussing the application of institutional analysis in the university. Maybe this is one of the differences between how self-organised militant research and academic-scientific research apply institutional analysis.

The [institutional] interventions are not totally finished, but we are less nomadic, also due to the constitutive limits of the 'neoliberal times' that we are failing to transgress. To make institutional interventions requires flexibilising temporalities, keeping group work permanently analytical, being ready to face constant confrontation. All this is evading from our everyday life. It is very common that we are placed *inside* the university, which shelters us, strangely, without bigger restrictions (Rodrigues, 2006a, p. 42)¹²⁰

In the case of the university the hierarchy and the individualisation of the researchers, the students, the workers of the institution can provide a slow neutralisation. Orienting researchers to the problematic separation between the inside and the outside of the institution, between objectivity and subjectivity, between discourses of truth debating modes of being and living, demarcates a loss in the “transformational” aspect of institutional analysis in research processes.

120 [□] Italics are mine.

It is with this preoccupation that Barros and Barros write that “the research might open up to what initially wasn't to be included” (Barros & Barros, 2013 p. 386), a political concern that has to do with real actions but also with the several processes of production of meaning (“what is relevant?, what is not?”). The limit between the “already known” and the “new” in research processes is connected to an opening and to exchanges in the production of meanings. This limit is given by the dynamics of the research itself. This has to do with a scanning / mapping (*levantamento*) of signs, elements, words, expressions. It refers to a certain degree of objectivation, as described by Leticia Maria de Barros & Maria Elisabeth Barros de Barros in the article *O problema da análise em pesquisa cartográfica* (*The Problem of Analysis in Cartographic Research*):

To analyse is to sustain a specific analytical ethics, permitting the research to turn into itself and ask itself about the implication and the participation, problematising and repositioning the place of the participants. Hence, the analysis paradox, for it constitutes itself as access to *objectivity* and at the same time as a procedure that makes meanings and singularisation proliferate (Barros & Barros, 2013, p. 388).¹²¹

This makes it clear that the process of research – which contains an analysis of the effects of the research – also depends on the production of new meaning. “What is being produced? What are the possibilities? What needs to be worked out?” The production of devices amid the research process depends on an articulation with the analytical process (Barros and Passos, 2009a), so the research actually produces a process, encompasses a process that can be transformative. “The analysis of the research should inform us about how interesting the effects produced [are] were and which articulations [are] were engendered” (Barros & Barros, 2013, p. 386).

Analysis of the schizoanalytic process embedded in an institution might suggest a quite convoluted process, which is why it is necessary to map the very objective elements that are being observed, created and re-signified to be able to dialogue

¹²¹ All quotes and references to Barros and Barros, 2013 are my translation.

with the subjectivities in this process. Guattari and Rolnik warn that it is impossible, though, to check the effectiveness of something that has been said: “nothing is guaranteed in this field”, for the material of the research itself has to be signified in the process. “There is a constant and radical precarity” (Guattari e Rolnik, 1987, p. 304). The schizoanalytic cartographic might be producing limits that it can't surpass, freezing the analytical process, and this should be observed by all of those engaged in a research process. The “direction” of the research has to allow the transversal to be set, in order to increase the “transversality coefficient”. This might even suggest the abandonment of devices, discourses, truths...

In the words of Passos and Barros, analysis would break instituted forms, “giving expression to the process of institutionalisation” (Barros and Passos, 2009a, p. 19), and bring on a crisis, “a crisis that is experienced as an effect of the destabilisation of the [clinical, analytical, and institutional] practices” (Barros and Passos, 2003, pp. 341-355). This crisis doesn't destroy the institution (as in Basaglia and Jakobsen's more radical propositions), but reconstructs clinical practice from the bottom up, creating a “new clinic” (Romagnoli, 2006). Institutional practice looks at “the interests, expectations, values, desires, that are being constituted” in a practice (Barros and Passos, 2009a, p. 19). The possibility of understanding the forces that are at play in academic research in the fields of psychology and how they work through intervention might allow a significant change in the processes of knowledge production and the clinic, bringing another concept to the constellation: the co-engendering of subjectivity. This makes me think about Knijnik's dance workshops which literally opened up transversals between academia, the psychiatric asylum and related institutions. And also how that fostered, at the level of subjectivity, transformational cartographies, defining new conditions for subjectivation within the institutional processes in course.

In order to re-work the academic setting and the social clinic from the bottom up, two working groups were created in 1998 gathering researchers engaged with the conceptualisation of subjectivity working from the social clinic in the academic setting, bringing together researchers who were or would become engaged with the

development of schizoanalytic cartographies. One of the Brazilian paths to deal with schizoanalytic cartography was the development of the concept of “subjectivation” – instead of the most frequent use on the notion of schizoanalysis (as mentioned in the introduction). The two working groups were *Subjetividade Contemporânea* (*Contemporary Subjectivity*) and *Subjetividade, conhecimento e práticas sociais* (*Subjectivity, knowledge and social practices*).¹²² These groups united several researchers from different areas but mainly from psychology departments. The researchers involved in creating the working groups had been connected before through several networks and groups working within different universities and institutions. The working groups gathered in the congress ANPEPP - *Associação Nacional de Pesquisa e Pós-Graduação em Psicologia*¹²³.

The *Contemporary Subjectivity* working group defined a path for engaging with different temporalities (and intensities) of processes of subjectivation, from the semiotisations of subjectivity in “capitalistic flows and ritornelos”, with intersections between mental health care and cultural production. The other working group *Subjectivity, knowledge and social practices* connected knowledge production and social practices, addressing contemporary modes of subjectivation. The creation of these working groups established institutional spaces to continue fostering connections with the work of previous decades. The theoretical base shared by the researchers is that of post-structuralist philosophy, but one that analyses contemporary factors interfering with and “semiotising” modes of living, being and relating. They agree with the analysis that a capitalistic subjectivity depends on self-exploitation, where desire, affection and creative capacity are captured, working not in favour of autonomy but towards precarity (Berardi, 2014, pp. 114-115). This is why the production of subjectivity is contested. Bringing

122[□]The working group *Subjetividade Contemporânea* was formed by Suely Rolnik (coordinator), Peter Pál Pélbart, Tania Maria Galli da Fonseca, Eduardo Passos, Francisco Ortega, Janice Caiafa, Maria Cristina Franco Ferraz, Virginia Kastrop, Regina Benevides de Barros, Silvia Tedesco, and more. The working group *Subjetividade, conhecimento e práticas sociais* was formed by Tania Maria Galli da Fonseca (coordinator), Cecília Martins Coimbra, Andréa Viera Zanella, and other researchers. Both working groups *Subjetividade Contemporânea* and *Subjetividade, conhecimento e práticas sociais* were formed mainly by public universities, the largest producers of knowledge and research in Brazil until today.

123[□]The groups gathered in the *VIII Simpósio Brasileiro de Pesquisa e Intercâmbio científico*.

attention to subjectivation processes with the several structures of power through institutions, this type of transversal between clinics and politics can address what Kastrup calls “complex of subjectivation”, which is “not only defined by what appears to be peripherally close or defines identitarian aspects, but by that which transversally crosses the life of a subject, institutions, technical objects, knowledge, etc” (Kastrup, 2008. p. 59).

A productive definition of subjectivity by academia clearly should be able to change the conditions of knowledge production itself. Tania Maria Galli da Fonseca, the coordinator of the *Subjetividade, conhecimento e práticas sociais*, working group writes about the necessity of “giving social and political relevance to knowledge production”, by working on “knowledge that is implicated not only by the subjectivity of those that work directly on it, but also by the surrounding demands of transformation” (Fonseca, 2002, p. 9).¹²⁴ This proposition comes from a position of doubt, the “denial of several dichotomies” (“such as the researcher and object of research, truth and false consciousness”) “giving *body* to the instabilities of the categories of analysis that it implies” (Fonseca, 2002, p. 10). The need to bring another perspective to knowledge production related to subjectivity required them to - as outlined by the researchers from the *Subjetividade Contemporânea* working group -, “go beyond the field of representation, apprehending the movements of collective sensibility and participating in the invention of devices that [would] provide the creation of a language for each movement” (Rolnik et al. 1998, p. 227).

The *Subjetividade Contemporânea* working group was conceived as a transdisciplinary group, formed by researchers from the fields of anthropology, psychology, philosophy, communication as well as others, “seeking to go beyond [the areas from which they come], also creating an intersection between fields, working on the borders, and exploring neighbouring zones” (Rolnik et al, 1998, p. 227). The working group aimed to frame a productive space in which it would be possible to address studies in subjectivation considering the “mutations in sensibility and cognition in the globalised economy”, focusing on “contemporary subjectivity” as a core

¹²⁴All quotes and references to Fonseca, 2002 are my translation.

problem to be investigated from different perspectives, from its “plasticity” and “complexity” (Rolnik et al, 1998, p. 227). In a document by the group in 2008, ten years after its foundation, they outline their diversity: 16 researchers belonging to 6 different post-graduation programmes, from 6 universities based in 4 different counties (Rolnik et al, 2008).

The other working group, *Subjetividade, conhecimento e práticas sociais*, was led by Tania Maria Galli da Fonseca, who is a researcher based in the south of Brazil, at UFRGS university, in the city of Porto Alegre. Fonseca runs the Social Psychology department, and has coordinated research-groups since 1997. Her research encompasses the “body, arts, clinics, work, subjectivation and madness”. She coordinated the research projects: *Corpo, Arte e Clínica nos Modos de Trabalhar e Subjetivar (Body, Art and Clinics in Ways of Working and Subjectivation)* (1997-2008), *Corpo, Arte e Clínica: Potência das Memórias da Loucura (Body, Art and Clinics: The Power of Memory's Madness)* (2011).¹²⁵ Fonseca has been developing work that engages with labour as a form of subjectivation, research that resulted in the book *Modos de trabalhar, modos de subjetivar: tempos de reestruturação produtiva: um estudo de caso (Ways of Working, Ways of Subjectivation: times of productive restructuring: a case study)* (Fonseca, 2002). From the working group *Subjetividade, conhecimento e práticas sociais* the following book was organised: *Pesquisar na Diferença, Um Abecedario (Researching in Difference: An A-to-Z)*, published in 2012 (Fonseca et al, 2012). The book is a sort of manual for cartographic research organised according to verbs that spread the practice of cartographic research (such as *To Affect, To Compare, To Become, To Write, To Aestheticise, To Explain, To Transduce, To Operate, and other*). The 50 entries were written by more than 40 authors.

The definition of subjectivation and its correlative concepts would help develop schizoanalysis as a way to address clinical practices and academic production. The definition of subjectivation in different intensities, defined more as a force than subjection, becomes necessary in order perform interventions, to create transversals, to work on transformational cartographies. Silvia Tedesco defines

¹²⁵ *Corpo, Arte e Clínica*. Reference website of the research coordinated by Tania Maria Galli da Fonseca [http://www.ufrgs.br/corpoarteclinica/?page_id=7]

subjectivity later in the text “*As práticas do dizer e os processos de subjetivação*” (*The practices of saying and subjectivation processes*), a definition that is useful to understand the task of the two working groups:

Subjectivity is thought of as a machine of hybrid subjectivation, functioning in the intertwining of two distinct faces of a same movement. On one side, the subject, the personal and regular individuation, on the other side, the a-subjective, plural and impersonal. On the border between the two tendencies we define subjectivity as a tireless production process, whose principal result is the form-subject and its facultative and temporary contours (Tedesco, 2006, p. 362).

Tedesco enhances the necessity of defining subjectivity as close to processuality, which takes us to cartography as defined by Guattari, a tool to “accompany processes” (Passos, Kastrup and Escóssia, 2009). Schizoanalytic cartography’s challenge is to be able to balance the tireless production process of subjectivation, which is not enclosed in itself (either in a concrete subject or in a systemic mapping). This tireless process is part of the focus on the three effects of research intervention, as briefly mentioned before: the effect on the researchers themselves, the object of research and in its results - the contribution to knowledge.¹²⁶ Constant analysis of these effects is needed due to the reflexivity inherent in the schizoanalytic processes. The constant dialectic process that schizoanalysis undertakes (Guattari, 1992), a constant process of feedback, is explained by Guattari: “there will be a fundamental rule, an anti-rule rule, which will enforce a constant calling into question of the analyser / assemblages, as a function of their *feedback effects* on the analytic givens” (Guattari, 2013b, p. 19).¹²⁷ The production of the research itself, the theoretical and practical constant co-engendering, depend on the performance of this feedback process.

This relates to Guattari's idea that cartography creates an assemblage to make those

¹²⁶ This is worked out extensively in the previously mentioned book *Pistas para o método da cartografia* (2009), and especially in the article by Eduardo Passos and Regina Benevides de Barros (2009a) *A Cartografia como Método de Pesquisa Intervenção*.

¹²⁷ Italics are mine.

who are interested in modelling their own lives “participate in the activity of creating models [for life]”. “Analytic theorising” has the task of “studying these modalities” (Guattari, 2009, p. 173). Reinforcing this, Guattari, as well as the Brazilian academics developing schizoanalytic cartographies, are not interested in scientific validity (as theorisation doesn't only belong to science), but in the social functionality of the cartographies that come out of the processes of metamodeling - or schizoanalytic cartographies that have transformational effects in the institution as well.

2.2 The Social Clinic and the Transdisciplinary Clinic

The social clinic works as a collective clinic or a group clinic, not centred on the individual, but a clinic that works from the collective unconscious and an open collective analysis of institutions to develop common subjects, problems, oppressions enhancing transformative cartographies. In academia the social clinic, together with schizoanalytic cartographies, can be an assemblage of different types of knowledge and practices in psychology, psychiatry, clinics and other therapeutic practices. It is a type of treatment and also a way of training psychologists and other therapists. It might intersect with experiences of collective care and cultural production, amongst others. Roberta Romagnoli (2006)¹²⁸ evaluates some aspects of the social clinic in the Brazilian context. She highlights that social work is not by itself “ethical and libertarian”, hence the conditions of this social work should be thought of in the contingency of an actual clinic. Another aspect is that, when it emerged, the idea of a social clinic attempted to avoid charitable or welfare practices used to provide services for less privileged social classes, only perfecting the existing capitalist mechanisms of exclusion. Romagnoli criticises how the individual clinic used to work: “the subject suffers, and the subject has to 'subject' him or herself to a clinic to improve their efficiency, adapting this subject to the

128 All quotes and references to Romagnoli, 2006 are my translation.

exigencies of contemporary life” (Romagnoli, 2006, pp. 52-53). In this sense, the social clinic has to be able to criticise certain applications of psychology itself and the efficacy of the clinic has to do with its political and aesthetic work. Romagnoli's questions make me contemplate how the emergence of a social clinic is directly connected to the contingency or the emergence of specific subjects, in precise moments, enacted by specific collectivities. Eduardo Passos writes that:

We refuse that a clinic is defined as a domain of the private, of our intimate secrets, of the interior experiences of a subject, and a clinic that is different and separated from the politics understood as a domain of the public (*pólis*), ie. The domain where we encounter power games, the conflict between the dominant forces and the dominated ones. (Passos, 2001)

In this sense, the collective accompaniment enhanced by the clinic wants to intersect with the general conditions of life, of shared conditions, of modes of living, being, relating. The social clinic provides a more complex assemblage for the observation of autonomous subjectivations in transformational cartographies.

At Brazilian universities, the social clinic is developed within areas such as social psychology or formerly clinical psychology, assuming several names in different departments and post-graduate programs. Configuring the social clinic together with the practice of schizoanalytic cartographies works on the inseparability between clinics and politics, as affirmed by Eduardo Passos (Passos, 2003) and provides us with a platform to think through Guattari's disquieting attempt to create an assemblage to understand the functioning of what he calls the four ontological functors (phyla, universes of reference, existential territories and flows) (Guattari, 2013b) and the search for the connections between politics, aesthetics and clinics (Watson, 2013, p. 3) – and theory. The social clinic follows Guattari's desire of working from an ontological pragmatics and from functions of existentialisation (Pélbart, 2013, p. 74).

The social clinic developed in the Brazilian context emerges from the creation of networks of conversations and later the transdisciplinary clinic, conceptualised by

Passos, Kastrup and Rauter. The study programme of *Subjectivation Studies* at UFF university's Psychology department, for example, makes clear the hybrid assemblage created by the social clinic: "Clinical practice is concerned, on one hand, with aspects that affect the field of subjectivity, and on the other hand, with the socio-political processes that reach different sectors of the population in the globalised world."¹²⁹ Most of the practices developed in the realm of the social clinic question certain basic aspects that are at the basis of psychoanalysis, activating the clinic first of all from collective formations. Linguistic and discursive modes, speech and verbal exchanges are the basis for the social clinic. But it also assembles other forms of expression, hence the attention Guattari gives to semiotics itself, to the invention of devices that launch new forms of expression. A provocation made by Guattari in the text *Transversality* is a way to understand the several processes of invention that come together in a social clinic thought of as schizoanalytic experiment, encouraging new processes that defy conditions of attention, listening, narrative, use of language and other elements inherited from psychoanalytic therapeutics. Guattari says "if the group tends to organise itself refuting speech, how to reply in another way than not by silence?" (Guattari, 1987, p. 91). The experiments, devices or strategies in the social clinic will take up the challenge of working from the "self-foundational processual subjectivity", as Peter Pál Pélbart states, working out different devices produced by the clinic itself.

The application of schizoanalytic cartography brought a series of practices to the university that were developed within the anti-psychiatry movement, institutional analysis, community groups and associations, and from the practices of self-organised groups, as well as other experiences with the social clinic. Some of the group-assemblages in Brazil that formed the basis of the social clinic are: "dispositivo grupos" (Kamghaki & Saidon, 1987; Lourau, 1993); "therapeutic communities" (Coimbra, 1995); "networks of conversations" (Andrade et al., 2014.); culminating with the social clinic as the "transdisciplinary clinic" (Passos, 2001, 2003; Rauter, 2015). All these aim to respond transversally to each institutional or clinical practice.

¹²⁹Reference website [<http://www.slab.uff.br/index.php/sadgsgsr>]

The social clinic brings together professionals, researchers, students, patients to map common problems, common diagnosis, shared traumas, and more. The social clinic uses strategies to reach the process of production of subjectivity as a broader assemblage, that is more complex (hosts more perspectives), more precarious (than any therapeutic approaches), and more creative (open to interventions, from processuality). The subject of the social clinic is therefore not the subject-patient being analysed, nor the analyst himself, nor the isolated institution (the institution of psychology, or the academic institution) – but the politics of subjectivation around a certain subjectivation, a certain reality, a certain commonality. I take a risk in affirming that in the social clinic subjectivity is a transferential element (the “amorous transport” talked about by Guattari), as, in the schizoanalytic sense, subjectivation is to be transversalised in the analysis of a specific politics of subjectivation.

Beyond and far from a pre-designed form, which we can call a 'subject', the clinical work directs itself to a broader process that we denominate the *process of subjectivation*. In this process, subjectivity *happens* in its processuality, virtualised from a historical and political plane, from which the form-subject emerges as an effect. The clinic deals with mobile forms or mobile subjective modalities, which are contingent and provisory. (Tedesco, 1996, p. 358)

As schizoanalysis the social clinic disassembles the elements of the clinic. To make the clinic work means not just to reconnect or rearrange the disassembled elements of the clinic but also rehearse and allow new elements to reconfigure the social clinic from a heterogenetic basis. The social clinic wants to break apart the “clinical entities” (Fonseca & Farina, 2012, p. 47) – a constant tension that has to be worked out. The clinic, as a social clinic, works against the idea that the clinic can restore either a subjectivation or a missing part of a subject. The social clinic within schizoanalytic cartography will work, instead, on the “fostering of new existential territories” (Fonseca & Farina, 2012, pp. 48-49).

The ownership of knowledge on the psyche, on the processes of subjectivation from psychology and other psychological and psychoanalytical sciences is one of the elements disassembled by the the social clinic. This objectified element of the psychological sciences, is subjectified in the body of the analyst. Fonseca and Farina write that the objective of the clinic in schizoanalysis is “withholding agents and predicates of their places of protagonism” (Fonseca & Fonseca, 2012, p. 47). This doesn't mean that clinical knowledge or very necessary forms of diagnosis and treatment disappear completely, but the analysis and the invention of devices, the observation of passages of planes, the appearance of new meanings, the enhancing of transformations – all which could be the work of the analyst - are conceived to be experienced by all.

A schizoanalytic cartography develops over time. It has to become a process, and therefore, has to be open for interventions, to ways of moving forward. In the framework of academia, the social clinic works as a clinic and at the same time as training strategy for students. As described by Fonseca & Farina (2012) the social clinic implements a “constellation” in which the practitioners themselves are learning from the processes they accompany and from their relationship with the patients. They are all engaged in the mapping of the elements related to a specific subject. The social clinic, reassembling the assembly used in the anti-psychiatry movement, enacts a series of conversations about a specific subject. The social clinic, from its transversality, might also happen from other experiences that can be configured from its own specificity. It can take the form of conversations, interviews, dialogues, the writing of letters, making of video narratives, telling of stories, dreams, improvisation, amongst other things. All this provides material for the mapping of the elements related to a subject. And it provides material for the construction of the devices that will intervene in the cartography – in the articulation between processuality and intervention.

The schizoanalytic cartographic “fabric” articulates an analytical plane and a plane of creativity, as ways of “describing, intervening and creating effects-subjectivity” (Fonseca & Farina, 2012, p. 47). This depends on implementing a “clinical program”

and developing a “clinical function”. What the clinic does is not just observe the changing of planes (of consistency), but also work on the fostering of ruptures in the catalysis of fluxes (Fonseca & Farina, 2012, pp. 48-49). The social clinic works on the border between personal narratives and the fictional tools, from the “pure potency of the false” new movements can be made “towards the future” (Fonseca & Fonseca, 2014, p. 49). These tools are, however, “real artifices” that interfere with research processes and knowledge production from this assemblage. What this adds to the mode of functioning of the transdisciplinary clinic is the notion of cognitive politics and creative cognition, affirming a cognition that is processual in the articulation between cartography and knowledge production. So cartography working from real artifices means a cartography that is a metamodelling of modes of subjectivation, of modes of existence.

Another way of thinking collective production of knowledge is conceptualised with the “networks of conversations”. The concept appears in the text *Universidade e Sociedade: uma co-deriva histórica* (*University and Society: a historical co-dérive*), written by four authors. The concept is very much connected to the fostering of transdisciplinarity in the university, aiming at reinforcing transversals between areas of knowledge. The text develops how the conception of the university in neoliberal times must be not disconnected from social demands: “We conceive the university as an instituent processuality and not only as instituted reality” (Andrade et al, 2014). The university becomes a “network of academic-scientific conversations” that are “interlaced in the activities of production, transmission and socialisation of knowledge, a generative *mechanism*” (Andrade et al, 2014)¹³⁰.

These networks of conversation in the academic institution aim to create a different framework for the several processes of learning that are in course during the training of psychologists, as well as in other areas of knowledge. There is a desire to transform the academic space into a more complex productive space: “less reproductive but more poetic” (Andrade et al, 2014), therefore participating in a

¹³⁰My italics. Strange the use of the expression “mechanism” instead of “machinism” (from machine).

new aesthetic paradigm (Guattari apud Andrade et al, 2014). The generative mechanism of these networks of conversation intends to work positively, in processual engagement with knowledge production. This seems to corroborate with the idea that cartographic non-methods can't be adopted, only by being brought to practice, they can be re-created (Kastrup, Escóssia & Passos, 2009, p. 204). The current academic structure seems to be able to shift from being centred on productivity to the creation of conditions that give support to collective practices in their relationship to the research process and knowledge production. This means enhancing collective work in the research of processes of subjectivation.

The transdisciplinary clinic, in turn, emerges from specific concerns related to the clinic itself, to the training of psychologists. It is conceptualised by Eduardo Passos, Virginia Kastrup and Cristina Rauter. The transdisciplinary clinic works from process and from the enhancement of the complexity of subjective processes, by encouraging the invention of problems and not the solution of problems. The construction of a transdisciplinary clinic depends on the development of a relationship (such as other group clinics), of a series of encounters, a relationship at a given time and the development of a process. The transdisciplinary clinic, as a transversal assemblage, is a form of social clinic that details the articulation between invention and clinics, “accessing other fields of knowledge and including perspectives from the arts, from philosophy, among others” (Rauter, 2015, p. 45).

The transdisciplinary clinic is a construction that emerges from the attitude of the clinic – psychologist or psychoanalyst – of exploring neighbourhood zones to the clinic with other forms of knowledge, and in order to build up strategies (Rauter, 2015, p. 45).

The transdisciplinary clinic works from the collective unconscious of the group, from group practice with the ever presence of the clinic (the analyst), moving towards a more autonomous process (e.g. less centrality for the clinic, analyst, therapist). In the group assembly the clinic is responsible for catalysing the productivity of the unconscious, seeking and creating strategies to enhance, to

potentialise life, “catalising processes that are chaotomic, creative, revolutionary” (Rauter, 2015, pp. 45). Transdisciplinarity in the clinic is applied as a tool to access and encourage multiplicity. The transdisciplinary clinic opens up narratives from personal experience, making the processuality of the clinic work together with the increase of complexity around a common subject.

Rauter accesses Spinoza, as well as Guattari and Deleuze, to conceptualise the transdisciplinary clinic. The clinic is “Spinozist” because it works “from affection, from the capacity of making potency vary” (Spinoza apud Rauter, 2015, p. 51). In the setting of a transdisciplinary clinic encounters aim to access the “plan of the common, or the multitude”.¹³¹ Being inspired by Spinoza means not working from the affirmation of certain types of emotion, such as sadness (e.g. “the necessity of living through depression as a necessary way to the cure”), so the clinic would seek whatever is perseverating as a connection to life, persisting to exist, to start constructing the clinic from it. That is why the transdisciplinary clinic is also a constructivist clinic (Rauter, 2015, pp. 47-48). The sad affects can also contaminate a group, they don't help to construct a clinic that needs to work in specific transformational aspects. To work towards a transdisciplinary clinic the collective clinic has to activate the *conatus* of the group (the potency), which signifies “the capacity of the group to persevere in its being”.¹³² The group clinic aims to create a dynamic in which sharing is opening up to a commonality, where singularities can meet. In order to access the dimension of the collective from singular positions and perceptions, or to work out the collective unconscious, it is necessary to work from a pre-individual condition, attempting more collective forms of producing, thinking, perceiving.

The transdisciplinary clinic seeks, then, a process of autonomy, as a group (similar

¹³¹ Here Rauter encounters Passos (2003) and Andrade et al (2014) in the effects of the politics of the multitude in the social clinic. They recall that the “multitude” (Hardt & Negri) has the capacity to enhance the multiplicity of the clinic, of the networks of conversation. The multitude is referred to as the potency of the multitude. Rauter writes that “institutional, therapeutic, work, study groups, union assemblies, institutional meetings, all of them make use of the potency of the multitude to think through things” (Rauter, 2015, p. 51).

¹³² Veronica Gago, from *Colectivo Situaciones*, writes about the potency of popular movements and militant research. (Gago, 2016)

to the definition of Guattari's subject group), that is able to foster a multiplicity of connections and work out devices and strategies. In their everyday practice at university, the groups can work, for instance, on the investigation of their case studies which are shared as common problems, hosting and accompanying processes of research that attempt to map what is relevant for the development of a cartography, what is relevant in the constitution of the practice as a clinical practice (Fonseca & Farina, 2012, p. 49).

The transdisciplinary clinic, working as a social clinic and not a self-organised constituency, defines the role of the clinic as a sort of catalyst. The definition of this role is very useful for other group practices, such as arts and social groups. The role of the catalyst is to capture the potency of the group. He or she can be a therapist, a teacher, an actor, a coordinator... The role of the catalyst is also to work against linear and homogenic tendencies (those that might work against heterogenetic ones), which are hierarchical drives and not horizontal ones (Rauter, 2015). The catalyst has to work towards its own disappearance, also defined by Guattari in the *Eight clues for Schizoanalysis*: as “not to hinder and once in the process of engaging to (...) disappear straight away” (Guattari, 1986, p. 139). A catalyst, working from the perspective of a productive unconscious, provides more than only its ears. As opposed to previous forms of psychoanalysis, in which acting was endorsed less, intensive dislocations are enhanced – they work on the surface, against the deepness of an unconscious that is difficult to be reached (Rauter, 2015, p. 53). The role of the catalyst in the cartography is to install a processuality that might induce a “multiplication of positions of analysis” (Guattari's concept of “analytico-militant assemblages”). This is very useful for self-organised groups and also in the training of psychologists in transversal practices. The multiplication of positions of analysis seems to be the horizon of the subject group, the political potency of the clinic increases with the number of possible analyses.

Even though Guattari's conceptualisation of “subject” and “subjected groups” is not very frequent in the Brazilian theorisation, I present here his idea as part of this cartography that bring together matter for more analysis of the Brazilian context.

Guattari's presents "subject" and "subjected groups" (or "dependent group") in the text *Transversality*, published in 1964 (Guattari, 1984). Institutional work, "institutional psychotherapeutics", he writes, cannot be separated from "the reality of the social problematic" (Guattari, 1984, p. 11) contemporary to it. This reinforces the non-separability between clinic and politics. Guattari is attentive to the wider realm of the institution, which is indeed not isolated from society in general. He works out how there is a crossing (or a passage) between institutional and social relationships, on how a general conception of society (patriarchal, devoted to concentrated power, constructed upon guilt and lack, amongst other) is the same that can be reflected "inside" the institution. After proofing that through psychoanalytic techniques it is not possible to overcome the symbolic and powerful borders of the institution, he states that something else has to be staged, brought to practice. From Freud, Guattari points at what is expressed (said, made visible) and what remains "latent" (eg. "latent content"), referring that the latent, instead, can be seen as "group desire", which has to be – in his configuration – freely articulated. Guattari wants to produce an assemblage that can work from within the institutions thinking through the processes of autonomasation not just of the workers (in their group-assemblages) but of all engaged with the institutional life. Guattari's main laboratory for this was the clinic *La Borde* – as mentioned in chapter one.

Guattari wanted to provide a theorisation that at the same time privileges the groups dissociated from institutions, from his own experience with self-organised groups, that he held all through his life. Guattari's work criticised certain systematisations from psychoanalysis and group analysis for being deterministic on the new subjectivations could emerge from the clinics, hence his attempt to conceive "transversality" in the institution itself, and in other assemblages as ways to think through the process of institutionalisation. With transversality Guattari wanted to go beyond "signifying incarnations", "clearing the space" from "formal and apparent rational description" (Guattari, 1984, p. 16).

Following Guattari, "subject groups" are those for whom the desire of the group is shared since the constitution of the group itself. The group should be able to

conceive its own mechanisms and has autonomy to dissolve itself once it realises it has reached its end. “Subject groups” have more autonomy in the conduct of their own process, more than the other form of group “the subjected groups” or the “dependant group”. The second describes groups that follow rigid methods, reproducing hierarchies, groups such as constituencies inside institutions, whose relationships are pre-given by the organisation of the institutional work (this can also refer to political organisation, party groups who are self-organised but are based upon the reproduction of a structure pre-given). Those groups tend not to create space for activating processes of subjectivation that are more transformative, for they are tight to the several cristalisations that the given institution imprints upon them. Guattari defines the groups from their capacity of articulating relationships both with “internal law” and to the “outside” of the groups. To say: “the subject group has, for its vocation, to manage its own relations to external determination and to its internal law as much as possible.” A subjected group, on its hand, “tends to be manipulated by all sorts of external determinations and to be dominated by its own internal law (the Superego)” (Guattari, 2006, p. 241). The “subject group”, on the other hand, is the one that “has managed to organize itself according to the structure of transversality” (Watson, 2009, p. 29).

This position is different from the method of psychoanalysis, and stems from the de-centring of the analyst as the one who holds the fabric of the analytical process. Patients, study cases, professionals and researchers, when mapping the problematics to be worked out, when mapping the institutional forces at play in each case, will produce devices for the new movements that might need to emerge – but they don't disappear in the process. Schizoanalytic cartography will invite everyone to become catalysts or analysts themselves. Lacan argues with Guattari in the *École Freudienne* about the distortions that a transversal analysis could create in the analyst's profession. Guattari proposes that “independent from that, analysis would still exist”. He affirms ironically that Lacan should not worry about this because “analysts would continue to thrive in such conditions, that there would soon be as many analysts as notaries or pharmacists” (Guattari, 2009, p. 41).

Another aspect of the transdisciplinary clinic is the notion of complexity that comes together with the multiplication of positions of analysis. Passos writes that the production of a map of problems, of blockages, of mute or blind areas will “complexify the clinic” (Passos, 2003). Complexity is seen here as a multiplication of points of view in a given situation but also has to do with the analysis of an assemblage, of the forces interfering, constituting and making up a given politics of subjectivation. Complexity increases together with “the coefficient of transversality”, which means that it increases with the analysis of power in the persons, subjects, institutions involved in an analytic assemblage. Rauter writes, for example, that different approaches to a common phenomenon or experience contribute to the complexification of the conceptions of that phenomenon (Rauter, 2015, p, 51). There is an idea that from the breaking of a crisis, of a blockage, from opening up possibilities, more paths are traced, more problems are developed and the more productive a clinic can be. It is from complexity that a clinical movement can be made. Amid the surveying of a politics of subjectivation, problems emerge. They provide material for the transdisciplinary clinic and give a provisional structure to the first movements of the research itself. This makes it clear that schizoanalytic cartography happens by producing several interruptions in a process that cannot be seen linear. Process becomes, as conceptualised by Guattari, a sort of flow that hosts many ruptures and shifts with each intervention. This approach to “problems” as part of the process of invention in the social clinic and in the transdisciplinary clinic, with the complexification of points of view, encourages the invention of new paths, the invention of devices and interventions, the constitution of the plane of transformational cartographies.

This reinforces the unknown paths of the practice of schizoanalytic cartography itself, for a practice can only be developed collectively when working through the institutions it participates in. The contribution from the transdisciplinary clinic is the form of association, it experiments between practice and theory, described by Pélbart as: “the theoretical elaboration is more necessary, and should be as audacious as the schizoanalytic agency assumes its precarious nature to be” (Pélbart, 2013, p. 75).

2.3 Creative Cognition

This section investigates the concept of creative cognition in more depth due to its relevance for the development of research processes connected to processual creativity. It also looks at the context of Rio de Janeiro, the city from which it emerged. The creation of cartographies in academia in the city of Rio de Janeiro is something that I have been following closely as I lived in the city for many years, participated in some classes, met many students and researchers, but didn't join in myself as a formal student. The conceptualisation of creative cognition, that comes together with the enactment of a cognitive politics, helps in scrutinising the development of research processes and knowledge production and the relationships that can be fostered by a processual creativity. This seems to be a connection, often missing in militant research, where a more sensitive development of cognitive mechanisms is often set aside in favour of political debate. I am interested in how attention to cognitive processes from the perspective of creative cognition can help to produce more perspectives on knowledge production and militancy itself.¹³³ In this section I detail how the notion of creative cognition helps to assemble research processes and knowledge production and affirm knowledge as invention.

The notion of creative cognition emerges from the work of Virginia Kastrup and the research group *Cognição e Subjetividade: a dimensão ética da invenção de si e do mundo*

¹³³ In Rio de Janeiro I worked on an attempt at mapping urban struggles and evictions, challenging forms of intersection between creative processes and the political process that was being enacted by the collective I was part of. Not much came out as part of the process and the debate around what exactly we were doing, if not producing real maps, continues. In the project *Cartografias Insurgentes* we attempted to produce maps of evictions in three areas of the city. In some sense, we didn't have any success in the production of the maps themselves, and what remains are the connections and the relationships established, and the several processes of getting to know each other and the context.

(*Cognition and Subjectivity: the ethical dimension of self-invention and of the world*). The research group, initially *Sujeito e Saber (Subject and Knowledge)*, was created in 1992. Kastrup developed the thesis of creative cognition (*cognição criativa* or *cognição enativa*), in 1997. Her thesis was published in the book *A invenção de si e do mundo: Uma introdução do tempo e do coletivo no estudo da cognição (Self-invention and the Invention of the World: An Introduction to Time and Collectivity in Cognition Studies)* (Kastrup, 2007). It is one of the main theoretical references for the conceptualisation of a creative cognition. Through the scrutiny of a different cognitive model that deals with creative cognition, Kastrup proposes a different kind of cognitive politics from what she affirms “knowledge as invention”.

The research group *Cognição e Subjetividade* gathered together researchers from the post-graduate psychology departments of UFF (Universidade Federal Fluminense)¹³⁴ and UFRJ (Universidade Federal do Rio de Janeiro)¹³⁵, including Eduardo Passos, Silvia Tedesco, Fernando Ribeiro, Lia Guarino and André do Eirado. Virginia Kastrup acted as the coordinator.¹³⁶ *Cognição e Subjetividade* is also a line of research in the post-graduate program of psychology at UFRJ (Universidade Federal do Rio de Janeiro). Kastrup is based at UFRJ, where she works as an associate lecturer for the Psychology Institute, in the post-graduate course in psychology at the UFRJ. There she developed a research group, *Núcleo de Pesquisas Cognição & Coletivos*.¹³⁷ The

134 [□] The psychology post-graduate program of UFF has two “research lines”, *Clinic and Subjectivity*, and *Subjectivity, Politics and Social Exclusion*. In ten years more than one hundred researchers have finished MA's or PhD's in the program. The post-graduate program in psychology at UFF was created by Eduardo Passos, André do Eirado and other lecturers in 1999. The academic journal of this post-graduate program is called *Fractal*. The description of the program engages with studies in the production of subjectivity with other fields of knowledge production, also engaging other institutions and social relations. Website [<http://www.slab.uff.br/>]

135 [□] The post-graduate program in psychology was created in the 90's and has three research lines: *Cognição e Subjetividade; Processos Psicossociais, Históricos e Coletivos e Subjetividade, Cultura e Práticas Clínicas*. Website [<http://www.psicologia.ufrj.br/index.php/ensino/pos-graduacao>]

136 [□] Examples of institutions working with these research groups are the Blind Hospital Benjamin Constant, Hospital Psiquiátrico de Paranacambi, group Tortura Nunca Mais, Rede Contra a Violência, Cartografias da Ditadura and other.

137 [□] Participants in this research group worked together in research projects such as *The Notion of Subjectivity and the Overcoming of the Representation Model* (1995-1996); *Cognitive development would be an obstacle for invention?* (1997 – 1999); *Technical Devices and Becomings of Contemporary Cognition* (1999-2001); *Subjectivity and Cognition: the Ethical*

research group *Cognição e Subjetividade* gathers researchers from different areas, publishes articles and books, and has a close relationship with other organisations, community based groups and institutions.¹³⁸ *Cognition and Subjectivity* also has connections with groups from UERJ (Universidade do Estado do Rio de Janeiro), where Heliana Rodrigues is based. The work by Rodrigues in the *Departamento de Psicologia Social e Institucional* at UERJ was very important to set up the context from which *Cognition and Subjectivity* would grow.¹³⁹ One of the intersections between researchers from the *Cognition and Subjectivity* group is the 3 year project held at MAM (Museu de Arte Moderna), by Jessica Gogan and Luiz Guilherme Vergara. They created the *Núcleo Experimental de Educação*, in collaboration with the *Núcleo de Cognição e Coletivos/UFRJ*, coordinated by Kastrup.¹⁴⁰

The researchers engaged with the further re-conceptualisation of cognition away from representative models concerned with understanding how cognition changes in contemporary times, not only related to knowledge production but also the impact of technology and science in cognitive processes. One book to come out of the research was *Políticas da Cognição (Politics of Cognition)* with texts from Virginia Kastrup, Eduardo Passos and Silvia Tedesco (2008). Two other books were organised by researchers from the *Cognition and Subjectivity* group: *Pistas do método da cartografia: pesquisa intervenção e produção de subjetividade (Clues of the cartography method: intervention-research and subjectivity production)*, Escóssia, Kastrup & Passos,

Dimension of the Invention of Oneself and the World (2001-2005).

138 There are several strategies that help sustain a community of knowledge, one is the policy for students which facilitates the continuing participation of researchers in the academic structure after the end of their studies. The Post-graduate program developed a policy of contacting those who completed their studies to continue being part of the network created by the program. Website [<http://www.slab.uff.br/index.php/egressos>]

139 *Mnemosine* is the journal of the *Departamento de Psicologia Social e Institucional/ UERJ*. Heliana Rodrigues is the editor of the academic journal. Website [<http://www.mnemosine.com.br/>]

140 Website for this project [<http://institutomesa.org/projetos/nucleo-experimental-de-educacao-e-arte-mam-rio/>].

2009) volumes I and II. ¹⁴¹ ¹⁴²

The concept of creative cognition is central to the the development of transformative cartographies from research and knowledge production, which is concerned with the re-definition of subjectivity from a pre-individuality, and one that works out the relationship between the object and subject of knowledge differently. Kastrup works through the concept of creative cognition in the book *Self-invention and the Invention of the World: An Introduction to Time and Collectivity in Cognition Studies* (1999; 2007), and in several articles in the book *Políticas da Cognição* (2008a, 2008b, 2008c, 2008d). The concept creates a transversal from its emergence in the “biology of knowledge”, which I identify as a very molecular basis of another plane, the plane of the constitution of subjectivities, in their relationship to research and knowledge production, in a complex assemblage that is able to deal with processual creativity interacting with the constitution of subjectivities. Kastrup's theoretical construction is sophisticated and strictly political. From the comprehension of creative cognition, she affirms knowledge as invention. “To conceive of knowledge as invention” she writes, “has direct consequences on our understanding of research and scientific knowledge itself.” (Kastrup, 2012, p. 142). To trace this construction, I will re-trace both Kastrup's path and part of the path of the *Cognition and Subjectivity* group in their approach to the biology of knowledge and the enhancement of philosophical becoming from the concept of *auto-poiesis*, treating it more as a “function” (Guattari, 1992, p. 17; Kastrup, 2008a, pp. 58-62), than as a biological concept.

Cognition, in basic terms, means the activity or capacity to know. A capacity extended to the whole body, and to the whole of existence of one's individual. Etymologically it comes from *cognosco*, meaning “with” and *gnōscō* meaning “to

141[□] The second volume of the book *Pistas* was launched in 2012, firstly as the academic journal *Fractal*, and in 2014 as a printed book

[<http://www.uff.br/periodicoshumanas/index.php/Fractal/issue/view/v25n2>]

142[□] The book has eight chapters: *The cartography as research-intervention method; The functioning of the attention in the cartographer's work; To “cartograph” is to accompany processes; Movement-functions of the dispositive in the cartographic practice; Cartography as the dissolution of the observer's point of view; To “cartograph” is to inhabit an existential territory; For a narrativity politics.* (Titles are my translation.)

know”. It suggests a subject of cognitive experience. Cognition studies crosses several areas, such as biology, linguistics, philosophy, psychology, education and anthropology. Cognition may be an assemblage of memory, perception, intelligence, imagination, attention, evaluation, and several other operations, capacities, features, etc. Learning from the work of Kastrup and other researchers working in the development of schizoanalytic cartographies, the concept of creative cognition troubles the idea of representation or recognition by bringing a perspective that envisages the *process* of cognition itself. This opens up the conceptualisation of the processes of production of subjectivity and creativity. Creative cognition is a translation/transduction of the concept of enactive cognition by Varela (Varela, F., Thompson, E and Rosh, E., 1991), enactive meaning creative, active, performative, alive. Here I will use the concept “creative” in reference to the work of Kastrup and the *Cognition and Subjectivity* group. Together with Humberto Maturana (1980, 1995), Varela developed a series of research projects to try to “identify the specificity of the alive” (Kastrup, 2008a, p. 53), affirming that “alive systems are cognitive systems, and the alive in itself is a cognition process” (Maturana and Varela, 1988, apud Passos, 2008b, p. 205). The terms enactive and creative are worked out in the discoveries and conceptualizations by Maturana and Varela.¹⁴³

According to their biology of knowledge, creative capacity is not before or after something is known. Creativity is part of the process of getting to know something. Their work departs from a trend in biology and science that was left behind – creationism. But, as Kastrup says, they put an atheist creationism into operation, touching the limits of theories of evolution (Kastrup, 2008a, p. 48). Their research is also a strategic response to what was contemporary to their work – the definition of cognition by cybernetics and automated systems. Cybernetics was also searching to explain cognitive mechanisms from living beings. Certain uses of cybernetic

143[□] Later on Varela worked with Evan Thompson and Eleanor Rosh, publishing *The Embodied Mind* together (Varela, F., Thompson, E and Rosh, E., 1991) in which they further develop the initial research connected to body/mind and other clinical practices. The book *The Embodied Mind* works on the tension between scientific knowledge and experience, speaking from the perspective of human experience, therefore, privileging human cognition. I can't refer to this piece often because the discussion will contradict the passage between planes provided by the intersection of a philosophical becoming in the scientific function of auto-poiesis. (Varela, F., Thompson, E and Rosh, 1993)

potencies ended up producing an idea that machine control could be better than human management. But the machine, the computer assembling the human brain, never accomplished intuition, which is something that is still being searched for in sciences of intelligence. Cybernetics, and other systems of research and knowledge based on representational models, attributed the cognitive processing capacities of living systems to the mere processing of information. From this angle behaviour was predicted by what was already known, identification and repetition were the basic behaviours that cognitive living systems would have to perform.

The biological studies of Maturana and Varela moved to another angle. They opened up an understanding of the connection between creativity and auto-poiesis, re-defining what could be “authentic movements of life”, its “networks and improvisations”, through the “unfinished engendering of its own structure” (Kastrup, 2008a, p. 47). Maturana and Varela denied the basis of cognition in representational models, conceptualising life as manifesting its own cognitive mechanisms, stating that the act of knowing - the “cognoscente act” - confused itself with “self-creation”, hence *auto-poiesis* itself. This definition generated another one as well, contradicted by Guattari in *Chaosmosis* (1992, p. 17) – the idea of *alo-poiesis* (non-living systems). Leaving aside *alo-poiesis*, Guattari advocated for the expansion of the idea of *auto-poiesis*, wanting to go beyond biological limits, connecting to other instances, such as physical, social, technical and psychic ones (Kastrup, 2008a, p. 59). When Maturana and Varela sought to identify “the specificity of the alive” (Kastrup, 2008, p. 53), their study brought them to an understanding of the creative capacity of life in its self-maintenance. The notion of enactment can be also translated as configuring, sanctioning (Passos, 2008b, p. 204). Enactment is also interacting. The “*auto-poietic* unit” is one that must be thought of as the “domain of relationships that constitute the reality of every alive system” (Passos, 2008b, p. 206), in the intricate conception that it holds autonomy at the same time as it establishes interactions.

We insist that a living system is defined by its organisation and therefore can be explained in the same way one can explain any organisation, that is to say, in terms of its

relationships and not in terms of its properties and components. (Maturana and Varela apud Kastrup, 2008a, p. 53)

Varela and Maturana realised that it was important to look at the “object of research” from the perspective of its modes of interaction, and not only from morphological scrutiny of its bodies. They reach the definition of living systems as *auto-poietic* made up of two variables: creativity equals time, and survival equals space. This means enhancing the work with/in time from biology (after Bergson¹⁴⁴), but adding the spatial element to observe relationships, interactions, surfaces and exchanges. The *auto-poietic* system is a system that works to secure its integrity as a living system (Kastrup, 2008a, p. 53), so its transformations happen on the threshold of a self-maintenance in relation to an outside. The maintenance of a certain stability is what guarantees the maintenance of the “*auto-poietic* organisation”, and makes it seek survival. “The only system that survives is the system whose creative movement doesn't destroy its *auto-poietic* organisation, which means the condition of continued production (Kastrup, 2008a, p. 54). This doesn't mean a self-enclosing of the *auto-poietic* system, but a certain kind of relationship to an outside. Maturana and Varela name it the “*auto-poietic* structure” (the “incarnation” of the organisation in matter, in that form of life) and “operational closure” (a not completely closed system, but a system with relations to other systems). This closure is actually an *openness*, for it attempts to describe the constant relationship between an inside that is not isolated from an exterior, but a connection through an “aperture”:

The aperture is the main characteristic [of the auto-poietic unit], for it is present since the moment of definition of itself as unity and above all because its mode of constitution is never overcome, maintaining the unity in *constant process of redefinition of its borders*, and being the interior in a osmotic constant relationship to the outside. (Kastrup, 2008a, p. 55)

¹⁴⁴ Kastrup states that the contemporary science to which Maturana and Varela belong to is in fact an effect of Bergsonian philosophy, due to his conceptualisation of the “problem of time”, in the sense of creativity, of invention of nature (Kastrup, 2008a, p. 55).

The capacity for balancing self-maintenance within this operational closure was defined by a “cybernetic dimension” of the “*auto-poietic system*”, discussed later by Guattari and Deleuze, as an “*auto-poietic machine*”. The adaptive, mutational, transformational capacity of living systems depends, then, on what they have called a “creative capacity”. Varela, working with Thompson and Rosh, conceptualised the enactive by focusing on the human body and mind. They briefly define “enactive cognition” in two points: “(1) perception consists in perceptually guided action and (2) cognitive structures emerge from the recurrent sensorimotor patterns that enable action to be perceptually guided” (Varela, Thompson, Rosh, 1993, p. 173). This definition reinforces the notions of relationship, contact and movement between the cognitive systems and its outside.

The next step made by cybernetics was to approach a relationship of passing information, but not of a co-engendering, or a border-relationship constantly redefining the auto-poietic system, and, at the same time, the outside. That is why, in the biology of knowledge, mapping the aperture recalls a “cybernetic function”, “sustaining 'difference' even when it finds the place for the cybernetic function” (Kastrup, 2008a, p. 51). Difference here means the replication of itself in the duration of the relationship to the outside.

Kastrup shows how Maturana and Varela have gone “as far as they could” with their discoveries, reaching limits for both cognitive sciences and sciences of subjectivation, and how their preoccupation remained in the realm of science (the relevance of building a relationship of the system with equilibrium, invention with stability, creativity with survival, time with space) (Kastrup, 2008a, p. 56). This limit becomes the “clue” followed by Guattari and Deleuze of how not to eliminate the connection with the plane of science but “changing the plane” to a philosophical one (Kastrup, 2008a, p. 56), therefore opening up connections with other practices and systems of knowledge.

Guattari and Deleuze’s interest in this knowledge is not epistemological, but

philosophical, recovering what Maturana and Varela have of creationism. The atheistic creationism of Maturana and Varela defines a creative process that is devoid of any creative instance (not a specific individual), grounding a creationism without foundation. This means *auto-poietis* is auto-creation, an “operation that doesn't have the finality of orienting its trajectory, instead, not having a predictable destination” (Kastrup, 2008a, p. 53). Guattari and Deleuze’s operation, following Maturana and Varela’s “biology of knowledge”, could not be made leaving behind the very scientific characteristics that qualify an *auto-poietic* system – the observation of the *relationships* it performs.

Accessing this knowledge meant making an interception, as conceptualised by Deleuze, for he and Guattari insist on the fact that science is a phenomenon that is not ignored by philosophy (Kastrup, 2008a, p. 56). Kastrup (2008a) says that the scientific knowledge achieved by Varela and Maturana was intercepted by Guattari and Deleuze, when engaging on the “philosophical becoming of the auto-poietic function” (Kastrup, 2008a, p. 60). Considering the relationship of an actual plane, in the very specific case of the interception of auto-poiesis, Kastrup warns that it is not possible to talk about “the *auto-poietic* nature of the concept” or about “*auto-poiesis* as a concept” (Kastrup, 2008a, p. 57). The interception therefore happens by the “function” of *auto-poiesis*. Guattari and Deleuze introduce the *auto-poietic* function to their philosophical machine.¹⁴⁵ The *auto-poietic* machine is a way to talk about a machinic subjectivity.

For Guattari and Deleuze the problem of creativity is shared between three modes of thinking: philosophy, arts and science (Kastrup, 2008a, p. 49). Science searches for limits of the infinite, but philosophy searches for consistent concepts without giving up an infinite speed. So, even if science and philosophy are different ways of thinking, they don't stop influencing and collaborating with each other. The philosophical becoming incited by Deleuze and Guattari starts from what science brings to light: the creative process devoid of any individuated creative instance, but

¹⁴⁵ I won't detail here the beautiful definition of “interception” by Deleuze. Kastrup defines the operation of a passage of concepts appropriated by another mode of thinking as one that also depends on creativity (Kastrup, 2008a, p. 58).

also, of the maintenance of life.

Guattari works more on the definition of subjectivity from the “*auto-poietic function*”. The definition corroborates attention to the processes of subjectivation themselves, not denying the emergence of concrete subjects (in time and space) or the “gain of consistency of an existential territory”. The “*auto-poietic function*” brings emphasis to subjectivity as a process, for it allows the observation of “the relationship between subject and object through the [milieu or the medium]” (Kastrup, 2008a, p. 60). Guattari develops his clinical work from this new conception of subjectivity - the emergence of a new clinic which is interested in the “restoration of life from the living, in revitalising the creative power of existence” (Kastrup, 2008a, p. 62).

The development of a creative cognition by Kastrup in academia comes together with the work on aesthetic paradigms, such as in the work developed by Passos, who defines enaction as an aesthetic paradigm for cognition studies. The aesthetic paradigm deals with the problem of creativity, for it “imposes the revision of many principles of theoretical formulations and imaginary fables”, which are related to the humane powers of “artifice, engineering, creativity” itself (Passos, 2008c, p. 197). Thinking from the development of a processual subjectivation of the “*auto-poietic function*”, André do Eirado and Eduardo Passos affirm how creative cognition allows the junction between “alive (or living), knowing and making” (Eirado & Passos, 2004, p.1)¹⁴⁶.

The idea that life manifests its own cognitive mechanisms, and therefore its own processes of knowledge, makes me think about watching a stalk growing from a seed. Observing the energy expressed by the new plant, and the sort of desire or impulse that makes it move towards the light, away from itself. Pushing itself from inside, opening itself, the tiny tree stalk is making movements, is unrolling and stretching. Informed by Maturana and Varela, it seems possible to change the perception of cognition by dislocating and spreading cognitive capacity to every

¹⁴⁶All quotes and references to Eirado and Passos, 2004 are my translation.

form of life. It interferes with knowledge production, by questioning the position of the subjects towards their objects of research, connecting as well to the criticism made by Lourau – when the scientist separates him or herself from their object of research. The cognitive system, seen from the perspective of its experience, appears essential to produce other perspectives in knowledge production and research processes. In their book *The Embodied Mind* (1993) Varela, Thompson and Rosch detail the influence of the phenomenology of Maurice Merleau-Ponty. The life of the body, and its cultural life, is embedded in a whole milieu of cognitive mechanisms. This brings significant changes to the cognitive ecology. The phenomena of “getting to know” gets spread out, stealing from the scientist the supremacy of “knowing” (Lourau, 1993). So, if in one scientific conception the cognizant being was fundamentally fragmented, divided, not unified (which causes a non-reconciliation between scientific life, human culture and human life), with this conception, other forms of cognition will take place as machinic production.

Schizoanalytic cartography from this perspective, activates the bridge between *being alive, knowing and making* – which become one another. The development of schizoanalytic cartographies replaces the problem of creativity in knowledge production and research processes by addressing the processuality of cognition and of creativity. The interception between scientific and philosophical planes works in the transposition of planes (the plane of the clinic, the plane of creativity, the plane of science) and in the provision of transversal processes. This generates a major effect, the re-configuring and re-creating of new institutions of knowledge. Contemporary cognition is no doubt transformed by new technologies which are imbricated in forms of communication, work, information, the circulation of signs, values, knowledge, and therefore influencing the arts, the politics of learning, the conditions of attention and relationship. Cognition, from the perspective of a philosophical becoming, and from the perspective of the relationships it depends upon, is affirmed as processual, and, being the opposite of the informational and representative models, will corroborate a definition of research and knowledge production that goes far beyond acquisition and the processing of information.

Thinking from very contemporary machinic-cognitive mechanisms, the definition of living systems as auto-poietic doesn't intend to produce a life perspective isolated from technology, but one that problematises the ever-growing imbrication of human life and the technological world. Changes in sensibility due to an excess of information and technology imbricated with cognitive processes and the effects it brings to social relations, are analysed by many authors, such as Franco Berardi who see it as highly negative, reinforcing social segregation, alienation and automatisisation (Berardi, 2012a, 2015). So, on the one hand there is an opening to the several *acoplagens (clutches)* that living systems can engage in, and on the other hand, from a general perspective, the ever-growing composition of living systems and technology design in a neo-mechanistic society. Machinic-assemblages will work towards the becoming machine of the human, and the becoming human of the machine (Passos, 2008a). The neo-mechanistic, however, produces "effects of *destabilisation* in the human form of cognition". This is not disregarded by the studies of Kastrup, Passos, Escóssia and Tedesco.

The proposition of the researchers is the "construction of an interface between cognition studies and studies in the production of subjectivity" (Kastrup, Tedesco and Passos, 2008, p. 11). This is an approach that enables the analysis of "aspects of divergence" in subjectivation processes, and at the same time aims to touch the limits of epistemological critique by not assuming a subjective engagement. Here implication reappears and the capacity for working in transversal settings combined with a perspective on creative cognition both enhance the heterogenetic capacity of a process.

To give an example, Kastrup describes a researcher observing a teacher working with young students with difficulties in reading and interpreting narratives from books. Kastrup says that in a series of encounters, the "time that [was] installed, [was] smooth and with no rush", it was "the time of care" (Kastrup, 2008 article, p. 259). Kastrup reports how the teacher passes on "her passion" of reading/relating with books to the students, creating a situation in which there is "nothing to be copied" from the "teacher". There is more a sense of "contagibility and

propagation”, in a “molecular plane”: “the eyes shining (...)”. The teacher ends up producing a sort of “attractor”. “The attractor”, she writes, “is defined in the domain of Physics (...) as a sort of estate or régime to which the evolving of a certain physical movements tends to” (Gabriel Tarde apud Kastrup, 2008 a b c?, p. 254-255). The author attests then that “there is no method being applied to make the students enjoy reading” (op. Cit. p. 256; 264), but above all the enjoyment of a situation itself, of a place that “becomes territory, in which the children can experiment becomings” through the characters and the stories are being told or read collectively (op. Cit. p. 264).

The perspective of a creative cognition also has to do with how a schizoanalytic cartography produces devices to agency new modes of expression. “To get to know”, following Maturana and Varela, is “enacting the world”. The “global phenomena of interpretation”, is thought of by the authors as a bringing forth, an enactment in itself, configuring the world (Passos, 2008b, p. 205). This brings a final element to the ethics of the research itself, the intervention that it produces as part of the effects the research goes on producing. Authors conceptualising creative cognition also want to interfere with standard cognitive politics, seeking to produce other politics of subjectivation that emerge from the understanding of a “creative cognition”. This sort of cognitive politics is “way of establishing a relationship with oneself” and with the activity of knowing (Kastrup, Tedesco and Passos, 2008, p. 12).

The work of the cartographer, the psychologist, the militant or the “attractor” when producing schizoanalytic cartographies, would first of all be to escape the definition of cognition as the recognition of something that “was already there”, which means a “pre-given world recognised by a pre-given mind”. When Kastrup, Passos and Tedesco avoid the conceptualisation of cognition as representation, they want to incorporate the possibility of creativity and invention in the research process and knowledge production, together with the “invention of problems”, as seen in the transdisciplinary clinic. To approach cognitive processing as creative cognition interferes with the attentional modes in the process of research and with the means of discourse and language in knowledge production.

2.4 Linguistic variations

Research processes and knowledge production through schizoanalytic cartography work out what I call linguistic variations, which are part of the processes of invention and singularisation that are enhanced by the cartographies themselves. These linguistic variations emerge from a necessity to understand how schizoanalytic cartography works in the social clinic and in the transdisciplinary clinic when related to the use of language, either through linguistic elements, such as verbal exchanges in conversations, and other forms of discursive practices, but also how it works through extra-linguistic elements, opening up to other elements, signs, devices etc. There is an emphasis on language and extra-linguistic elements in this chapter in order to understand how to work with a problem inherited from psychoanalysis, i.e. the intense association between unconscious processing and language (the unconscious structured in language from Lacan), or between subjectivity and linguistic expressions. This also has to do with the adaptations, modulations and uses of the specific vocabulary of schizoanalytic cartographies. The emphasis on language and the activation of its variations in research processes deals with the necessity of problematising the uses of language in the social clinic and in the transdisciplinary clinic, also as a way of understanding how language remains the underlying form of communication and expression that actually gives space to other elements, signs, modes of expression to interact in the process. Collective assemblages will work out linguistic variations, in research processes and in knowledge productions, through the production “machinic subjectivations”.

A specific piece of research by Silvia Tedesco is helpful to understand this. It is a good example of Tedesco's work around creative cognition, language, extra-cognitive elements and processes of subjectivation. Tedesco worked with a group of psychologists, accompanying a group of professionals working in a public institution for the rehabilitation of young people in the suburbs of Rio de Janeiro¹⁴⁷, what she

¹⁴⁷ I analyse this case taking recourse of published articles available in books or in a few academic journals (Tedesco, 2001, 2006, 2008b, 2008c). The main article I refer to is *Hospitalidade e*

calls *Práticas Linguageiras (Linguistic Practices)*. They built an analysis of the clinic-institutional problem by showing that it was necessary to transversalise disciplines such as “psychology, discourse analysis, philosophy and literature” in order to leave behind the limitations that were felt by two groups in the institution: the carers and the interned young people (Tedesco, 2008d, p. 227). Tedesco affirms an “immediate reciprocity of language and subjectivity”, and not in the anticipation of one (language) in order to open space to the other (subjectivity), a definition that is useful to think about through schizoanalytic processes in general. The author configures a research position that is not settled in psychoanalysis (not seeing the subject as immersed in language) or psychology (not seeing the subject as the starting point of language, from the perspective of the mind as the generator) (Tedesco, 2008d, p. 232), but attempting to “reach the borders of the disciplines”.¹⁴⁸

The clinical-institutional problem was that some of the carers/professionals of the institution were feeling unable to help some of the boys in the asylum. The carers felt a difficulty in doing their work of supporting and assisting the boys. This was framed by them as due to the difficulty of the boys in expressing themselves. On the other side, the young people were feeling pushed to express themselves in a way they felt wasn't theirs. They were not feeling understood. The inability to progress exposed problems in the institutional setting, but also exposed personal assumptions and perceptions from both sides, that are connected to their “roles” in the institution. To break through both sides of the possible conflict, the interaction in the research process started to be that of three groups: the carers and the young boys together with the psychologists-researchers. The reinvention of the relationship by the new arrangement of three groups would address the use of language as well as what could change related to language use and processes of being. The perception of the boy's linguistic inability from the point of view of the carers, and the criticism felt by the boys, exposed the linguistic heterogeneity of the participants (Authier-Revuz and Pecheaux, apud Tedesco, 2008d, p. 228). The heterogeneity refers to a different use of language, different perceptions of the uses

Binarização: Duas Diferentes Políticas de Discurso (2008d).

148[□]Tedesco signs the text herself, but writes the text in the third person of the plural. In a footnote she mentions the researchers involved.

of language and different expectations related to language use. How can you work from a stage in which perceptions seem to be frozen, producing different subjectivations, in a relationship that constructed “concrete subjects” (to use an expression by Tedesco)? From the point of view of analysis, the perceptions of these concrete subjects by those involved was producing a series of blockages; from the point of view of transversality, it was shortening the relational space between the subjects involved. Processuality was actually frozen. Within the forms given, the perceived concrete subjects were seen as limited in themselves. With transversality and institutional analysis as the tools to transform subjective relationships in their institutional dimension, creating transformative cartographies, how was it possible to reconfigure the space between the subjects in a way that new perceptions of each other could take place? And in a way that could unleash the relationship between the parts? This would mean the construction of processes of subjectivation from pre-individual and pre-discursive perspectives, envisaging some transformation in that relationship between them.

Thinking from the perspective of transversality and institutional analysis about the use of language in the youth institution led to the questioning of the supremacy of one form of language over less formal language uses (the grammatical, constant, over the informal, inventive), the production of new meanings and a way of bringing into question the many unseen power fluxes of the institution. This is a way of addressing, transforming, the “clinical-institutional problem” mapped out by Tedesco. The work with linguistic variation seems to be able to unravel a series of *destabilisation* effects (*efeitos de desestabilização*) that take place with the enactment of the cartographic process. This corroborates in a more complex conception of subjectivation processes. It defeats the very personal processes of signification by all the parties, in relation to their identification with the institution or their creation by the institution. The definition of subjectivity enhanced by the analytical and transversal process produces another plane – the plane in which pre-individual perceptions can encounter each other, composing a new subjectivation process that is more complex than the subjectivation of the institution in the binary of the carer/youth subjectivation frozen in an impasse. A similar impasse can be found in

the university. Language use, and schizoanalytic cartography will, in its own way, attempt to re-map the problems around it.

The university is devoted to language, to forms that pass through grammar, to several regular uses of language, and to a sense of objectivity, precision and, of course, meaning - the idea that scientific language has to emerge from the use of language with reason, with meaning. Academic language has a very specific politics of subjectivation, defined by a capacity for communication, argumentation etc, and it mostly advocates a separation between practice and theory. Schizoanalytic cartographies, on their side, work on the borders of the academic institution, blurring the distinction between theory and practice, encouraging processes that see cognition as creative, and engaging with linguistic variations as ways to enhance processual subjectivations and ways to think through singular processes. “Theory is cartography”, says Suely Rolnik in *Cartografia Sentimental* (Rolnik, 2011, p. 65), but theory here also means the theory that is produced within the research process. The variations of meaning produced by schizoanalytic cartography often escape the borders of disciplines and the specific vocabulary shared in specific fields of knowledge. The constant articulation between theory and practice is then reinforced in the framework of schizoanalytic cartographies. This helps us think about the assemblage created by the social clinic between politics and the clinic, a proposition to think through transversal practices in the fields of the clinic and collective care as well as other areas. Passos, together with Guattari, engages with the point between the development of a theory and the makings of a practice, called a technology of subjectivation by author (Passos, 2008a, p. 70).

What came before, the practice or clinical theory? (...) Following Freud's indications (...) it becomes necessary to evaluate the new theoretical-methodological devices that can advance the task of producing concepts about subjectivity, at the same time as other effects are being produced upon this reality. (Passos, 2008a, p. 70)

Passos is referring, then, to the process of invention of the clinic itself, that becomes

a necessity in the academic setting of creating a framework for other forms of interaction between theory and practice. This also takes me back to the Brazilian training of psychologists, with psychology's need to shift from the position of controlling, said by Coimbra to be the need to bring attention to the participation of creative processes in the learning processes of the psychologist (Coimbra et al, 1987, p. 43-44), Adapting, controlling or conforming, had to be shifted to reading, listening, learning from a context, a context in which one is invited to intervene, create with, rupture and reconfigure (Coimbra, et al. 1987, pp. 45).

For Passos, Kastrup and Escóssia the method of cartography “can't be adopted” because it is related to a “positioning related to the world and to oneself, an attitude, an *ethos*”. It is “a development, a learning, an intimate engagement with a way of being” (Passos, Kastrup and Escóssia 2009, p. 204). So, the warning has to do with the practice of schizoanalytic cartography itself, and how a practice can be developed collectively inevitably recreating language from extra-linguistic elements. Guattari, with his definition of schizoanalytic cartography, suggests a high level of experimentation embedded in psychoanalysis itself. He refers back to the more experimental Freud accessed by Guattari (2013), but as a very precarious enterprise. Pélbart writes about it: “Theoretical elaboration is more necessary, and should be as audacious as the schizoanalytic agency assumes its precarious nature” (Pélbart, 2013, p. 75). The precarious nature here refers to a very actual observation, the fragility of the whole assemblage. In the previously cited *Práticas Linguageiras*, the shift started from re-thinking the modes of listening of those involved. Following the idea of a constitution of listening, listening can be modulated and can develop propitious attentional conditions, potentially adopting different features and possibilities. Different attentional modes will corroborate in different ongoing conversations, mappings, significations. So functional, phatic, pragmatic, experimental and precarious are adjectives that work on understanding the setting between theory and practice through schizoanalytic cartographies. Several vocabularies are actually in constant friction in academia, a reality that it is necessary to approach from the practice of the transdisciplinary and the social clinic, for example, and from other social practices.

Problems with the uses of schizoanalytic cartography in academia, in a replication of Guattari and Deleuze's work, might be tagged as hermeticism, the production of jargon, redundancy and repetition, which can perhaps be resolved by reaffirming the tight articulation between theory and practice proposed by schizoanalytic cartography. Brian Holmes (2013) warns about the problem of “complacency and immobility” that appears with the “loop of repetition of concepts, that takes to a loss of autonomy”, because in the work of groups formed by individuals who already know a subject or share a same vocabulary “a relationship to an outside is lost” (Holmes, 2013). Watson similarly analyses that there is “a sort of redundancy” provoked by academic language. Although this specific form of redundancy has to be distinguished in order to engage with those that are more productive, and not with the unproductive ones (Watson, 2013, pp. 85-86).

If the mere repetition of the vocabulary of schizoanalytic cartography and the repetition of jargon might seem counter-productive (Goffey, 2013)¹⁴⁹, repetition with variations is part of the testing of concepts in the development of the very experimental aspect of schizoanalytic cartographies, as outlined by Guattari himself. Mapping and producing, or constructing, a cartography encourages the creation of a space to experiment and to work on potential variations of language, signification, accessing extra-linguistic elements and bringing to practice the phatic and functional characteristics of schizoanalytic cartography.

Schizoanalytic cartographies working from a heterogenetic ontology, suggest a provocation of variations, which are variations in the fluxes of signification. Working from a practical base, schizoanalytic cartographies break apart the linguistic machine, making talking and language function outside the structuralisms

149 Pélbart (2013), like Goffey (2013), comments on Guattari's process of thinking and writing together, a process that depends on a constant variation, reinvention, bifurcation of meaning. It is as if Guattari was at all times searching for the specificity of a concept related to specific assemblage, searching for the singularity of concept and contingency, avoiding universals. This paves the way to understand how theatrical devices will work out, in their own way, elements to work on a processual creativity that is articulated with the processes of subjectivation – which I develop in the next and final chapter.

of language. Guattari's perspective aims for a much more complex process of semiotisation, this is why he talks about “escaping from language” (Guattari, 2007, p. 23). Language is “not the most important component of the clinic agency” (Rauter, 2015), creative fluxes increase linguistic variations, and the variations of meaning. In the collective clinic, repetition and re-incidence is followed by the production of new content and new meaning, an ever-evolving vocabulary that will interlace or differ from schizoanalytic vocabulary itself.

Variations, in *Práticas Linguageiras*, appeared from the investigation of the “institutional problem”, and the “production of new problems”, giving space to new attentional modes, modulating listening. As Guattari writes in *Chaosmosis*, “schizoanalytic cartography is not analysis of pre-existent content” (Guattari, 1992, p. 30). This is a way of working from the basis of a creative cognition towards the activation of a multiplicity, a multiplicity of meanings, enriching the plurality of voices taking space in the plane of the social clinic. With the increase of variations, although, two problems might appear: the constant variation of meaning might create a constant dismissal of meaning (who grasps what shifts all the time?); and, as stated by Holmes (2013), the only ones who understand are those who share certain intimacy with the process. Guattari writes:

How do we make sense of this, since deviants and subject-groups manage to invent words, break syntaxes, inflect signification, produce new connotation, and generate linguistic alterations parallel with other levels of social communication? (Guattari, 2007, p. 25)

Both problems mentioned above – the constant variation of meaning – and the risk of building vocabularies that only work in certain practices – find their response in the limits of the assemblage, and make me think about the aperture or operative cloister, as conceptualised by Maturana and Varela. The aperture, as seen earlier, is a way of keeping a relationship with an outside that maintains the perpetuation or the survival of the living system. In the case of *Práticas Linguageiras*, this can be thought of as the threshold of concrete subjects and new processes of subjectivation

that emerge – even if a vocabulary could be mapped out. Its very site of contingency or effectuation is the very relationship between the parts involved. Based on a processuality permeated with interventions, it is crucial to understand the work of linguistic variations as part of the political, aesthetic and clinical assemblage – and theory. Amid research processes and knowledge production, the several processes of invention and the linguistic variations work out the emergence of new subjectivations. This takes me to Guattari's urge to produce concepts referring to specific assemblages. The social clinic and the transdisciplinary clinic get more elements of interaction once language and extra-linguistic elements are also seen as a matter of expression, to use Guattari's term, and especially as an element that can participate in the modulations of invention of new subjectivations. Looking at these cognitive and creative processes is part of a cognitive politics in the constitution of these new subjectivities. In these processes of research and knowledge production, relevance has to be given to the concept of creative cognition and to knowledge as invention, as outlined by Kastrup (2008 and more), and as the contribution of schizoanalytic cartographies to thinking through processes of subjectivation and processual creativity today. The plane of the clinic, from the transdisciplinary clinic, together with politics and aesthetics, makes a very important contribution to the development of schizoanalytic cartographies. In the next chapter I address this subject from the perspective of theatrical devices and from a theorisation about, and access to, an exposed unconscious through bodily practices and improvisation.

3.0 Ueinzz Theatre Company

In this chapter, I develop my analysis of the politics of subjectivation and in particular the relationship between processual creativity and the creation of processual subjectivation through theatre. I will investigate the Brazilian context of experimental and political theatre, one that was developed together with clinical and institutional practices from the 1970s through to today. In this chapter I primarily analyse the *Ueinzz Theatre Company* (from São Paulo, founded in 1998), but I will also reflect on the better known practices of Augusto Boal's *Theatre of the Oppressed* and *Forum Theatre* (Rio de Janeiro, active more or less since the end of the 60s), *Teatro Oficina* led by Zé Celso Martinez Correa (São Paulo, founded at the end of 60s) and the less well-known work of Gregorio Barenblitt developing *Esquizodrama* (Belo Horizonte, founded at the end of 70s). Using these theatre practices I further develop my analysis of the relationship between speech, discursivity and linguistic variations discussed in chapter two, but in a non-academic context.

I will look at the work of these four theatre practices, all related to the work of the *Ueinzz Theatre Company*, and how they develop strategies to think through the relationships between the social clinic, proposed from schizoanalytic cartographies, politics and creative processes. The work of the groups I will analyse takes place within the framework of cultural institutions, micro-political and self-organised constituencies, and several forms of militancy. Their practices emerge from very particular contexts, such as mental health care, anti-psychiatry struggles (the *anti-manicomio* movement in Brazil), self-organised political groups, oppressed minorities and intersections with the pedagogy of the oppressed. Each of the groups or practices create very specific strategies, and foster transversal processes between these constituencies. Although a visual artist, my interest has turned to these theatre practices as they hold together the multiplicity of research, creative processes, techniques from a processual and experimental perspective. They therefore develop very specific forms of knowledge production from practice. My

analysis aims to contribute to thinking and practice on the transversals they perform and how it might contribute to the conception of other practices.

I also look at the relationship between the notion of processual subjectivation and processual creativity through specific forms of theatre. I aim to identify what is specific about these four theatre practices that co-emerge from a mixed plane of consistency produced at the crossroads of cultural production, the clinic and politics. Although some of the practices cited in the previous chapter have a creative dimension, they emerge from distinctly academic and clinical settings. The practices and theatre companies analysed in this chapter emerge from the transversals between politics, the clinic and creative processes, producing different schizoanalytic cartographies. They access references from popular Brazilian culture (such as popular comedy theatre). Theatre becomes the plane for the assemblage of several coefficients, elements, molecularities, contexts and institutions. Theatre as an aesthetic space (Boal), allows for the emergence of a wide range of scenes, unpredictable images and unseen narratives that work together with the processes of subjectivation.

Notions of improvisation and dynamisation (Boal) and drama, action or clinamen (Baremlitt), are crucial to the development of processual cartographies in these experimental and political practices. These practices unleash a particular set of transformational cartographies, working with the body and energetics of collective bodies, making use of sound, fiction, chaos, excess and processes of destruction, to start again. They work in multiple ways to construct scenic spaces, developing mental health care practices, while simultaneously producing investigations of social and political contexts and conditions. It is also possible to understand the physical and psychic effects at play in these theatre practices through Guattari's concept of "semiotic energetics", in other words, an articulation between "libidinal desire" and "effects of meaning" (Watson, 2013, p. 119), as well as through the notion of "effects of sense" (Guattari, 2013b, p. 50). Suely Rolnik refers to these semiotic energetics as processes of the production of desire, an articulation between the agency of bodies (or molecules) and the movements of "making sense" – which

she refers to more broadly as a creative process (Rolnik, 2011b, p. 37). It is this notion of creativity that I work with in this chapter. For it is these creative processes, processes of bringing together desire, the body, and making sense, that bring another crucial dimension to the practices discussed in chapter two.

I will observe how these theatre making practices develop very specific forms of knowledge and research from practice intertwined with the processual creativity they enhance. Their politics of subjectivation emerge from a processuality that constructs different devices to unblock desire from several forms of exhaustion. In most of these strategies theatre moves away from staged productions (except for the *Teatro Oficina Uzyna Uzona*, that assembles workshops and staged performances, and the *Theatre of the Oppressed* that also produces plays to be staged and assumes the form of a processual work. Processuality can be thought from the notion of a work in progress, but also encompasses a series of destructions, in the case of *Teatro Oficina Uzyna Uzona*, for example, when in a rehearsal a scene can be absolutely destroyed in order to make another form emerge from a new improvisation. Although these theatre practices may take place as something staged for the public, they always re-configure the stage, or at times deny the traditional stage. There is a constant questioning of theatre as an institution. Significantly, a lot of the work by these companies and practices emerges from the framework of radical pedagogy, forms of training for actors and technicians on the edge of professional and non-professional theatre making. The construction of the plays, for instance, often emerges from workshops open to people who are not necessarily interested in becoming professional actors.

Although not all of the four practices explored here are engaged with the development of the social clinic, or are working together with clinical practices, I argue that their work can be seen from the perspective of clinical practices as they all embed a certain form of schizoanalysis – joining together politics, aesthetics and some sort of clinic. I advocate that clinical work is happening throughout these practices as there is a focus on working with psychic and physical states, with some sense of contagion beyond representation. *Ueinzz* and *Schizodrama*, however, both

explicitly invent new devices in the setting of the social clinic: they engage the body as a source of energy, and deal with mental health care, with the care of psychosis, different disabilities and social exclusions. The *Theatre of the Oppressed* and *Teatro Oficina*, in their way, work on a processual creativity by accessing the common ground of politics and history shared by specific constituencies as ways to activate the energetic semiotics developing theatrical devices to engage the body (the physics) and the psyche of the public.

Ueinzz Theatre Company was created in the afternoon sessions Peter Pál Pelbart held at the psychiatric hospital *A Casa* in São Paulo in 1997. Pelbart is the philosopher who for many years was the coordinator of the troupe, and whose writings provide much of the contemporary approaches to *Ueinzz's* work, providing a lot of literature that reflects on caring for mental illness in relationship to other assemblages, such as those in the realm of schizoanalytic cartography. In recent years Pelbart has moved away from the role of coordinator, and the company no longer operates with a director. I first saw a performance by *Ueinzz* in Rio de Janeiro, in 2010, and then worked directly with the group in Glasgow for 8 days in 2015.¹⁵⁰ My experience with *Ueinzz* instigated a new practice and learning: not only for this thesis, but also perhaps inevitably for myself as an artist in the search for new creative, political and analytical processes. It was an experience that took my own body and subjectivity away from a certain neurosis or incapacity of creating. My feeling from the last few years was that I could only produce on conditions of a politically well framed practice. This learning with *Ueinzz* built on different workshop techniques such as *Forum Theatre* by the *Teatro do Oprimido (Theatre of the Oppressed)* that I had been learning in recent years in Brazil and London. It built on my experience and memory of taking part in a workshop by the *Teatro Oficina Uzyna Uzona* in Rio de Janeiro with around 100 other participants for several days in 2010 – a workshop that introduced the participants to their techniques and prepared us for the role of chorus in the company's performances. The chorus operates as an intermediate participant, between the actors and the public, and is given the task of encouraging,

¹⁵⁰ I was invited by Barry Esson and Bryony McIntyre to help create a welcoming atmosphere for the group when they came to present at the Episode 7 festival “We can't live without our lives” [<http://arika.org.uk/archive/items/episode-7-we-cant-live-without-our-lives>]

inducing and / or swallowing the public into the performance of the company. This latter workshop was part of their *Anthropophagic University*, which I will discuss later in this chapter. The only practice or technique I did not experiment with myself was *Schizodrama*, developed by Gregorio Barenblitt. It is also important to note that most of the practices referred to here were initiated during the decades of the dictatorship, aside from *Ueinzz* (which was created at the end of the 90s), and all of them are still working today.

Theatre, seen here from the work of these four companies and their techniques on improvisation and scenic space, becomes a tool to work through the subsumption of affect, of desire, of creativity itself through the activation of very actual exchanges. Schizoanalytic cartography takes upon the “irreversible and creative character de-territorialisation processes” (Guattari, 1988, p. 161). Through theatre the work with body and several elements adds to the work of reasoning on capitalistic subjectivations and suppression of desire. Capitalism subsumes desire to the work of dominant significations, and generates an exhaustion of the connectors between the living, as analysed both by Guattari (2011) and Pelbart (2013). In their analysis, the emptying or exhaustion of basic components of inter-individual communication interferes with creative capacity. Directly approaching subjective processes of de-territorialisation attempts to reactivate elements of a processual creativity that are connected to the production of subjectivity. These processes are not linear or two-fold: they are in constant tension and movement. This recovers a rhizomatic image of the cartographic process itself, that moves in diverse directions. There is no end point to the cartography; there is no objective stabilisation in a concrete structure. That is why much of the work from these practices and companies is based on named instabilities (or destabilisations, as seen in the previous chapter): dynamisation and catharsis in Boal and also specific forms of catharsis in *Teatro Oficina* and *Schizodrama*.¹⁵¹ As I will go on to discuss in the final section of this chapter, they work on ways of providing access to the unconscious, to a pre-discursive and pre-individual unconscious, which is possible due to a clinico-political mode of organisation. I will explore these ideas further through Guattari's

¹⁵¹ The subject of catharsis is of much relevance to theatre practices. I won't deal with it in detail here but will instead focus on the notion of semiotic energetics as conceptualised by Guattari.

conception of the machinic unconscious, semiotic energetics as mentioned above, and the work of a-signifying semiotics enhancing processual creativity.

The companies *Ueinzz* and *Teatro Oficina Uzyna Uzona* and the practices, *Schizodrama* and *Theatre of the Oppressed* produce several different spaces. If, as seen in chapter one, the institutional form of the assembly is more commonly seen in clinical practice settings, it is important to pay attention to the sort of productive space theatre practices will create.¹⁵² Schizoanalysis will consider the complexity of the institution itself to be analysed, so I temporarily make a distinction in order to understand what sort of space theatre will produce. La Borde, for example, was a space explored in its completeness, anywhere was a place to produce whether a theatrical device, whether an assembly. The social clinic in the academic context (as seen in chapter two), seems to solicit a space much more simple than the sort of space theatre will create. In theatre the studio space is the space that provides a free arrangement of bodies and other elements. What this space allows is the assemblage of an infinite amount of devices, elements, languages, becoming the space for the exploration of scenic spaces...

In my thesis I bring the work of *Ueinzz* and *Schizodrama* into direct contact with the groups *Teatro Oficina* and *Teatro do Oprimido* in order to explicitly connect these two to the practices of institutional analysis and to transversality. It is also a way of bringing other elements to the analysis of their political and cultural impact on the Brazilian context. Starting from Guattari's proposition, I attempt to transversalise these practices, crossing borders that could sideline the importance of these theatre practices in specific areas or languages.¹⁵³ I argue that transversality and institutional analysis can be seen in the work of all of these companies even if they

¹⁵² There are, though, many intersections between these theatre practices and academic work, either from a clinical setting or from the point of view of artistic practices.

¹⁵³ I have been asking for advice from theorists in the area of theatre but have so far not encountered consistent writing connecting these two. Amongst the authors already working with the theory and practice of schizoanalysis and relating it to theatrical practice I make reference here to the writings of Domenico Hur on schizoanalysis and Baremlitt's work (Hur, 2012, 2013, 2014); Baremlitt himself; Coimbra (1995); Pelbart (2013). Erika Inforsato (2010) who writes about *Ueinzz* makes reference to several authors from literature or politics, but not directly to schizoanalysis. Ericson Pires (2005) who writes about Zé Celso Martinez Correa from a basis of schizoanalysis doesn't analyse the production of the company but Zé Celso's writings.

don't use the specific vocabulary of schizoanalysis. My aim is to provide discursive and cartographic tools to understand these practices and the capacity they have of enhancing transformational cartographies that can also corroborate in the further development of similar devices.

The practices discussed in this chapter do not only provide an implicit critique of the supremacy of discourse and verbal exchange that still dominates the work of the social clinic or group analysis, but also make a specific contribution to the development of theatrical and clinical practices, exploring processual creativity through improvisation and action, always contesting representation itself. They potentialise processes of invention beyond an idea that there is a common use of language. Boal, for example, privileges the use of the body to construct images of oppression because for him, access to language is not equal. The critique of the supremacy of language also builds different ways of accessing the unconscious, from techniques that literally shake bodies, minds, memories, and their various blockages. This form of theatre can not only “put hegemonic language to test” but, as a “privileged field of aesthetic experimentation”, it allows us to “represent the unrepresentable” (*Ueinzz*). The challenge is to “make the inaudible heard, of making the invisible seen, of saying the unsayable and unliveable, of confronting oneself with the intolerable, of rendering expression to the shapeless or chaotic” (*Ueinzz*, 2010, p. 33).

The work of these companies and practices depends on the invention of unreal realities, or artificial and perhaps prototypical realities, doubting certain demands on the use of language, signifying regimes and processes of cognition demanded in knowledge production and research processes, as well as in political practices. This means that these experimental and political theatre practices can interfere with signifying regimes. At the core of heterogenetic ontologies is the possibility of linguistic variations, as seen in the previous chapter, that work out the immanent emergence of meanings. Each one of the four cases referred to in this chapter works out, in its own way, the relationship between artifice, effects of meanings and reality. Guattari wanted to “gain access to reality” with his pragmatic cartographic

method and through these theatre practices it is possible to see how transformational effects emerge by accessing different modes of signification, elements, substances, hence producing more reality. Guattari writes about the processes of invention that rely on heterogenetic ontology when they are set free from blockages. They provide material for a new type of analysis:

An infinite amount of creative assemblages without the intervention of a supreme Creator, an infinite number of components, indexes, lines of de-territorialisation, abstract propositional machinisms: these are the objects of a new type of analysis of the unconscious. (Guattari, 2011, p. 157-158)

The assembly of elements in theatre making, thought about from the perspective of schizoanalytic cartographies, is a process which “maps and produces at the same time” (Watson, 2013), is a dynamic of creative and political processes, which in turn creates a different context for analysis itself. As Guattari argues, I look at how this process sets up a new type of analysis of the unconscious. Guattari argues that working on a new form of analysis, schizoanalysis itself, will be able to discuss the subsumption of desire into the work of dominant significations. Working on ways of activating desire, on a certain libidinal incitation, which is not individualist, but collective, is thus at the core of the propositions created by the theatre practices and companies I look at in this chapter. In the following section I will lay out the context of political and experimental theatre in Brazil, exploring how the *Theatre of the Oppressed*, *Teatro Oficina* and *Schizodrama* worked out a politics of subjectivation, moving away from subjective blockages and oppressions. And in the final sections I will deal specifically with the work developed in the area of mental health care and theatre – focusing on the work of the *Ueinzz* theatre company. In the final section, I will develop an analysis of the unconscious working together with “desiring production” in the development of transformational cartographies. In each section I will attempt to draw out the specific devices and concepts developed by the practices and companies that work out ways of activating a creative processuality and the production of subjectivity.

3.1 Experimental and Political Theatre in Brazil from the 70s onwards: *Theatre of the Oppressed*, *EsquizoDrama* and *Teatro Oficina Uzyna Uzona*

I group the four theatre practices and companies discussed in this chapter under the umbrella of “experimental and political theatre” as a way to differentiate them from other theatre practices that are more invested in theatre performance itself (for example, when performances happen separately from the processes that created them). The term experimental points to the process at the base of these practices, and the political element makes reference to the politics of subjectivation contained in these practices, or to the forms of political intervention and organisation they assume. A distinction made by Augusto Boal, one of the main creators of the *Theatre of the Oppressed*’s method is useful here: in empathic (or traditional) theatre, the audience is invited to contemplate, and the actor plays a vicarious role; in “sympathic” theatre, on the other hand, the “sym” means “with”. Hence, Boal conceptualises the “spect-actors” as a way of thinking about a different position for the audience, who also become performers on stage (Boal, 1998, p. 42). Thinking through his method, Boal says: “We are not led, we lead. I am not penetrated by the emotion of others; instead I project my own. I guide my own actions; I am the subject. Or someone else like me guides the action: *we are both subjects*” (Boal, 1998, pp. 42-43). Therefore the designation of experimental and political also refers to the participatory character of such practices and companies. These practices, as mentioned before, mostly evolved during the toughest period of the Brazilian dictatorship, between the 60s and 70s, except the *Ueinzz Theatre Company* which started in 1998 in São Paulo. They are also located in different cities: Augusto Boal’s *Theatre of the Oppressed* and *Forum Theatre* in Rio de Janeiro, Gregorio Barenblitt and the *EsquizoDrama* in Belo Horizonte, and Zé Celso’s *Teatro Oficina*, and *Ueinzz* are based in São Paulo. The clinical and political aspects of these theatrical devices create several destabilisations in order to open bifurcations in life paths, from variations and the emergence of new meanings. I pay attention to the processes of invention in each one of the four practices and to how they combine the body and

energy to create transformational cartographies.

The specific forms of processuality of each of these practices and companies can be understood through the notions of “process-based” work and “work in progress”. They produce singular temporalities that respond to creation and to the moment in which an audience encounters it. Their politics of subjectivation seeks to develop through a processuality pervaded with “schizes” (ruptures) and “clinamen” (deviation), an ethics that incorporates several possibilities of invention in the building of the plane of consistency. The strong, intense and often seen as outrageous dynamics created by the *Teatro Oficina*, who have been known to conduct public performances that last up to 5 hours, develop an extended time frame that aims at creating an atmosphere of immersion for the public. The *Theatre of the Oppressed*, works from a processual basis through workshops and performances that depend on engagement both for creating as well as attending the performances, of working through specific political subjects. Processuality is produced through interaction with the audience (“spect-actors”, “oppressed artist”) and the use of specific devices. *Schizodrama* is also based on the development of theatrical devices which do not necessarily end up in a performance to be staged, but develop a series of exercises that are part of a major clinic or political setting (e.g. an event, a seminar, a workshop). In each theatre practice that follows, different elements will be combined, different analysts will be chosen, and different coefficients will be liberated. Over the next pages I will outline the work of the *Theatre of the Oppressed*, *Oficina* and *Schizodrama*. In the following section I will focus on the work of Ueinz.

The *Theatre of the Oppressed* is a technique or theatre method created by Augusto Boal, a Brazilian theatre director, playwright, writer and, later on in his life, a politician. He lived from 1931 to 2009 principally in the city of Rio de Janeiro, home to the headquarters of the *Theatre of the Oppressed* until today, and where Boal worked until the end of his life at the institution *Centro Teatro do Oprimido* (CTO-Rio)¹⁵⁴. There are centres working with the *Theatre of the Oppressed* technique

154 [□] *Centro Teatro do Oprimido* [www.cto.org.br]

throughout Brazil and in many other countries¹⁵⁵. Over the course of 15 years Boal was exiled in a variety of different countries in Latin America and Europe. He developed his most radical theatre, discussed here, when he was living outside of Brazil. The *Theatre of the Oppressed* has several variations, which are called methods, developed by Boal through the use of the very same methods of the *Theatre of the Oppressed*. Other methods developed are *Invisible Theatre*, *Image Theatre*, *Journal Theatre*, simultaneous dramaturgy that gives rise to *Forum Theatre*, *Legislative Theatre* and finally the *Rainbow of Desire*, which is a technique that allies theatre to therapy.

Boal's methods feature a series of games or exercises. Methods are not completely separated from each other, and a session can apply more than one method. I will not focus my analysis on Boal's theatre methods, only on the *Rainbow of Desire* - which is the method in which he develops a therapeutic practice - but will discuss the factors that are important for the development of processes and that pay attention to a processual creativity and to processual subjectivation. Boal makes clear distinctions between tasks, such as the director and actor, and professional therapists: the director and the actor are not therapists. In my opinion Boal's way of addressing the task of therapeutics is much closer to a notion of the clinic (as seen in the transdisciplinary clinic, for example). One of his references for working through therapeutics is the work of "psychodrama" (from Jacob Levy Moreno), from which he differentiates his practice (Boal, 1998). I argue, however, that a form of clinic is present in Boal's practice even if it doesn't have clear therapeutic prospections, such as in the *Rainbow of Desire* method.

I want to highlight three aspects of Boal's work in particular: the games or exercises he created, which work on a type of energetics together with improvisation itself; the real/artificial or the "image of the real and the real as an image" (Boal, 1998, p. 44); and memory/imagination that work together with the opening of possibilities for action in reality - (action in life), which can incite purposely the desire for rebellion (against oppression). The opening up of possibilities that emerge from improvisation and address themselves to real life is a very schizoanalytical

155 Website indicating centres working with Theatre of the Oppressed all over the world
[<http://www.theatreoftheoppressed.org/>]

approach. Boal's notion of improvisation, that is developed together with exercises, is based on an idea of action, of doing with variation, of rehearsing in theatre which also signifies rehearsing for life. This notion is very important to my thesis: “all improvisation is a quest, a process of discovery. In order for that quest to be effective, the structure of the scene from which it sets out needs to be *as dynamic as possible*” (Boal, 1998, p. 58). I will come back to improvisation and dynamism later on in this chapter.

The notion of oppression guides all of the work of the *Theatre of the Oppressed*. Identifying who is the oppressor and who is the oppressed in a specific situation, context or relationship is the technique's main task, alongside the search for the capacity to change this condition – that is, the politics that rule it. To start working with a specific form of oppression, actors and participants might produce an image from real experiences - from a fact, an event, a conflict. From a specific image made with the bodies of participants in a workshop, a scene might start to be constructed, characters produced, and the unfolding of a conflict is improvised. Boal argues that theatre was created from the moment when human beings started to look at themselves in action. So theatre is the “act of realising oneself in action”. “Theatre is the first human invention and also the invention that paves the way for all other inventions and discoveries” (Boal, 1998, p. 13). In the act of observing oneself, “the human being perceives what it is, discovers what it is not and imagines what it would become” (Boal, 1998, p. 13). What Boal calls seeing I suggest is a seeing that also analyses modes of being: a dialectics that also exists in the practice of schizoanalysis. Dealing with the reality of oppression, however, is a way of seeing human existence from a more complex point of view: in schizoanalytic terms, from a complex of subjectivation.¹⁵⁶ Thinking about theatre as a human invention, Boal defines the *Theatre of the Oppressed* as:

a system of physical exercises, aesthetic games, image techniques and special improvisations whose goal is to

¹⁵⁶ I would say “complex” thinking from the co-engendering of processuality and complexity in Guattari's work. Also thinking from Eduardo Passos' conceptualisation of “complex” from subjectivation that can be worked out from the “technique of subjectivation” that schizoanalysis constitutes, as seen in the previous chapter.

safeguard, develop and reshape this human vocation, by turning the practice of theatre into an effective tool for the comprehension of social and personal problems and the search for their solution (Boal, 1998, p. 15).

Boal's political goal with the *Theatre of the Oppressed* is to transform relationships of oppression, to transform specific social conditions, even if they are mostly determined by larger economic and political problems at the core of capital, such as oppression due to class power. The “search for their solution”, as in Boal's quote, actually appears much more complex than any solvable problems. Boal proposes dynamisation as a way of thinking about oppression, corroborating with a certain anger or potential for revolt. In one sense Boal wants to show the transversal aspect of all forms of oppression, and wants to give them “telemicroscopic attention” (“like a powerful telescope, the stage brings things closer”, Boal, 1998, p. 27). Boal, following Brecht, wants to diminish certain symbolic or transcendental spaces that theatre might provide: those which distance theatre from life – life being shared reality in social and political contexts. For Boal producing symbols is a way to touch real life, so there is an articulation of symbols and artifice in the production of theatre. Theatre works out scenes from improvisations that become prototypes for real life, but this is not sub sequential, nor is theatre separated from life. “Theatre is life, and life is theatre”, says Boal, so “theatre is conflict, for the simple reason that life is conflict” (Boal, 1998, p. 59).

Initially Boal thought theatre should teach oppressed social groups how to rebel. But soon, learning from the direct approach of oppressed social groups themselves (for example a situation with peasants narrated by him in the book *The Rainbow of Desire*), Boal realised that he had the wrong approach. It was necessary to create a strategy that could work as a way of collective learning, keeping the specificities of each one separate: the actor is a real actor, the peasant is a real peasant, the therapist is a real therapist. “A theatre which is not didactic, in the old sense of the word and style, but pedagogic, in the sense of collective learning” (Boal, 1998, p.7).¹⁵⁷ It seems then, that

¹⁵⁷ I want to clarify here that I will not be debating the “pedagogic” aspect of methods and anti-methods. I will give importance to collective learning as a process of subjectivation, or working towards specific modes of semiotisation.

to learn (to live, to protest) and to make theatre are the same thing. The thing to learn is how to make theatre and life together. This becomes absolutely clear when observing how Boal constructs his methods and how one situation leads to another, how he writes frankly about difficulties in certain moments. Specific exercises might be named after the situation from which they emerged, for example. I noted this engagement with learning and making from my own experience when participating in workshops of the *Theatre of the Oppressed*.

Forum Theatre is perhaps Boal's more significant invention. It aimed to work through the contradictions he found in the presupposition that “theatre should teach something”. This method develops a way, not of interpreting someone's life, but of incorporating the audience's suggestions about a given performance into the unfolding of a conflictual scene. Narratives, for example, tend to be created together by those participating in a theatre workshop. For Boal, transforming theatre into a political tool didn't mean simply investigating performance on stage but also transforming the whole of the assemblage, with the participation of the audience, or the public, in the making of theatre itself: “the centre of gravity is in the auditorium” (Boal, 1998, p. 40). He wanted to change the condition of the audience, from a passive audience, towards what he called “spect-actor”, an spectator that starts to act; in contrast to mainstream theatre that ended up de-activating the audience, which “reduces [the audience] to contemplation” (Boal, 1998, p. 41). In *Forum Theatre* the construction of the scene emerges from a political conflict or a personal issue that can be seen through politics. The exercises or games¹⁵⁸ are used as tools with a specific group to investigate forms of oppression that the group suffers from. Games and images are used to produce material to create scenes, improvised scripts, narratives.

In *Forum Theatre* a conflictual scene is investigated up to the moment that a crisis emerges, what might be called a *Chinese crisis*: the moment of bifurcation, of possibilities, of shifting points, and perhaps of resistance itself. “In Chinese

158^A “tree” systematised by one of the members of the *Centro Teatro do Oprimido* shows “word”, “sound” and “image” at the base of the trunk, with the “games” a little bit further up. It is available here [<http://ctorio.org.br/novosite/wp-content/uploads/2009/08/%C3%81rvore-do-TO.jpg>]

calligraphy there is apparently no single ideogram for the word 'crisis'- instead there are two: one meaning danger, one meaning opportunity”, which means, the moment when the 'crisis' has the chance of finding a new direction, a new outcoming. (Boal, 2002, p. 215) “This is *Forum Theatre* in a nutshell: what would we have done?” (Boal, 1998, p. 54). This is the moment when the public is invited to join the performance and bring new directions to the conflict.

The kind of space that theatre provides to deal with real conflicts is an aesthetic space, a space in which it is not only ideas that emerge but also senses. The properties of the aesthetic space are, firstly, its plasticity (which liberates memory and imagination and which has an affective dimension and an oneiric dimension); secondly, the dichotomy that it creates; and thirdly, the previously mentioned telemicroscopic property (Boal, 1998, p. 25-27). What theatre does is create a platform (Lopes de Vega cited in Boal) by creating a separation, which signifies bringing out the separation between the actor (the one who acts) and the spectator (the one who sees). “The separation per se is more important than the object it produces” (Boal, 1998, p. 27), so what is necessary is the actor and the audience, and the subjectivity of both, building up the objectivity of theatre together. A difference of time is also necessary: the fact that there is a dissociation of two times, the time of the scene (when it happened) and the time when it is performed (now).

We coincide with ourselves when we integrate into the present we are living, our memory of the past and our imagination of the future. (To coincide with ourselves is to be two in one, as we are on stage.) (...) The actor and spectator can be two different people; they can also *coincide in the same person*. (Boal, 1998, p. 19)

Boal's way of thinking about the relationship between subjectivation and the kind of objectivation that theatrical devices create appears as a sophisticated technique of subjectivation - the proposition of thinking about the production of subjectivity from a more complex arrangement which is in fact social (more complex than the

family and genetic connections provided by psychoanalysis). The opening of a space between can be thought of as the creation of a transversal - the transversal desiring to open up a space for virtuality, as stated by Genosko (2002, p. 175). This is because in the first instance, it changes the space that initially seems binary (actor/audience), to one that assembles and recomposes the actor and the audience. In the second instance, this complex aesthetic and plastic space, constructs the transversal by bringing external material and analysis into the scene: that is, contexts and forms of oppression, and re-assembles them along new lines of flight, new sets of possibilities.

One specific method developed by Boal and his partner - Cecilia Boal, an Argentinian psychologist - worked out different ways of bridging collective realities and processes of singularisation. The *Rainbow of Desire* was developed by them in the 1980s when they lived in France. They developed the practice as a way to address internalised oppressions, different from the previous way Boal conceptualised oppression. If previously in his technique it seemed that processes were dealt with in a collective way (collectively shared oppressions), with the *Rainbow of Desire* Boal and Cecilia Boal created a technique to think about singular life processes. These singular processes could instead be inflected to a shared reality - opened up for thinking about new relationships between individuals (breaking down individuality and alienation), as well as opening up thinking around forms of collective subjectivation.

Boal writes, in the book *Rainbow of Desire* (1998), that he was accustomed to working with concrete and visible oppression - such as diverse forms of State violence (Boal himself escaped from dictatorship, being forced into exile after imprisonment and torture), extreme poverty and starvation, oppression related to work and class, and other forms, such as those he experienced in Brazil and elsewhere. Boal writes that it was in Europe that he understood that even people with access to certain basic rights and apparently good living conditions could still live with the fear of emptiness, suffering, depression, loneliness and more. Thinking about this

internalised oppression he created a method called *The Cop in the Head*.¹⁵⁹ He led a workshop applying the *The Cop in the Head* method for two years in Paris at the beginning of the 1980s. It is developed from the belief that “the cops [are] inside the heads, but the headquarters and the barracks [are] somewhere else”. The task of the workshop was to “discover how these 'cops' got into our heads, and to invent ways of dislodging them” (Boal, 1998, p. 8). “We are so oppressed that we oppress ourselves, even when external oppression is absent, does not exist. We all carry our own ‘cops in the head’ within us (Boal, 2002, p. 188).

Boal's vocabulary was very specific to theatre and social practices. He didn't adopt the vocabulary of psychoanalysis or psychiatric practice. He says in the book *Games for Actors and Non-actors* “we are theatre artists, not therapists” (Boal, 2002, p. 206). Boal kept a good technical distance from certain therapeutic forms, but it is interesting that he needed to access some parts of this form of knowledge in order to work with what he understood as something more internal, to refer to what is felt and expressed by an individual, in their singularity. Boal stated that: “authoritarianism penetrates even into the individual’s unconscious” (Boal, 2002, p. 206). It is unclear what kind of unconscious Boal is talking about, but I don't see an opposition between what Boal defines as more internal and to a relationship to the outside, to others, to a collective unconscious. Boal's conception of the unconscious seems to be an available unconscious, similar to Guattari and Deleuze’s definition.

Being based on variation itself, Boal’s theatrical device comes close to the objective of a schizoanalytic clinic, wanting to unleash infinite variations which respond to the very specific contingency of a given form of life, of a situation, of a perspective, of an oppression. Boal writes: “the oppressed, the frozen image is simply the starting point for or prelude to the action, which is revealed in the dynamisation process, the bringing to life of the images and the discovery of whatever direction or intention is innate in them” (Boal, 1998, p. 72). I see how this theatrical device works as a clinical device because it acts from image created, from a series of

¹⁵⁹In Boal's book *Rainbow of Desire* he writes in the first person. There is not much information on how Cecilia Boal collaborated with him. I use the second person, referring to Boal directly- and not to both or to a collective - following the singular authorship of the book.

dynamisations that produce new scenes, new unfoldings. It is interesting how Boal uses the creation of images and improvisation as ways of unleashing a process of invention for life itself. He says that the *Theatre of the Oppressed* has two fundamental principles: it wants to help the “spect-actor” to transform himself into a protagonist of the dramatic action, in order to be able to extrapolate actions that were rehearsed in theatre into his or her real life (Boal, 2002, p. 40). For him, this is also an articulation of knowing (knowing oneself in oppression) and being able to transform it. In Boal’s words:

As with the rest of the *Theatre of the Oppressed*, these techniques have two main goals: to enhance our ability to know or recognise a given situation, and to help us to rehearse actions which can lead to the breaking of the oppression shown in that situation. *To know and to transform* – that is our goal. To transform something, first one must know it. Knowing is already a transformation – a transformation which supplies the means to accomplish the other transformation (Boal, 2002, p. 207).

In the *Rainbow of Desire* Boal elaborates further on the “spect-actor”. He or she becomes the oppressed-artist who must become able to work through his or her own oppression. Boal calls “transubstantiation” the processes of passage from life to theatre, from real scene in life, to scene in the theatre. The transubstantiated form is, firstly, an artistic embodiment: the extrapolation from his or her social reality towards the reality which is called fiction (towards theatre, towards image). Through playing with the image, which is also played out in a series of improvisations by other oppressed-artists, new possibilities of action will become real. The second extrapolation is when the images, new actions, bifurcations of meaning, etc. that are rehearsed or played out, become possible in social reality, in the real world of the oppressed-artist (Boal, 1998, p. 44). Investigation of our own oppression does not directly change oppression in most cases, but produces another effect: it transmits subversion (Boal, 1998, p. 42).

The goal of the Theatre of the Oppressed is not to create calm, equilibrium, but rather to create disequilibrium which

prepares the way for action. Its goal is to dynamise. This dynamisation, with the action which results from it (set off by one spect-actor in the name of all), destroys all the blockages which prohibited the realisation of actions such as this. That is, it purifies the spect-actors, it produces a catharsis. *The catharsis of detrimental blocks!* (Boal, 1998, p. 72-73)¹⁶⁰

This “processes of knowing one’s own oppression”, rehearsing new outcomes, and envisaging the real life effects of the oppressed-artist are very close to the accompaniment of processes of subjectivation in a schizoanalytic cartographic process. The dichotomisation of images with the construction of a scene, the dynamisation of a scene, is not based on the simple imprinting of new meanings. But is based upon the search through bodily action for new outcomes in a given situation, which depends on the production of what, in schizoanalytic cartography, is called - interventions. Boal writes that the oppression remains the same but it appears in a transubstantiated form (Boal, 2002, p. 44). A potential remnant of the method is, hence, the potential for revolt against the conditions of oppression, back in real life. The search for a loss of equilibrium and the dynamisation unleashed through improvisation are tools to work out the processual constitution of subjectivation, one that is able to pass through the detrimental blocks that were mapped out with the process of getting to know the oppression. I will now look at how *Teatro Oficina* works out similar issues through the development of another kind of theatrical device, assuming a form closer to a theatrical company, whilst at the same time working in the excitement of experimental and political theatre.

Teatro Oficina is a theatre company founded in 1952, by José Zelso Martinez Corrêa and Renato Borgui.¹⁶¹ The company never changed its name, but in these 64 years of existence it has incorporated more names that detail the multiplicity of strategies the company has developed. “Oficina” can be translated literally as “workshop”. In Portuguese, the expression “oficina” can also be the site of production itself, the studio. The company is a sort of open school that works with a radical pedagogy (Forjaz, 2016), developing theatre as its main artistic language, as well as other

160 [¶] Italics are mine.

161 [¶] Reference website is [http://teatroficina.com.br/uzyna_uzona]

forms of artistic, militant and political production. The company has adopted the name *Teatro Oficina Uzyna Uzona* for the last 25 years, playing with the words “usina”, which means “factory”, and “zona”, which means both “making a mess”, or a “district”, a “zone” in which specific activities take place.¹⁶² The company is based at a Law School in São Paulo where “Zé Celso”, as he became known, studied for a few years. With the hardening of the dictatorship however, the group had to flee the country, travelling and producing work in Portugal, Mozambique, Angola and England. In 1979 Zé Celso and the company were able to return to Brazil due to the amnesty law. In 1984 the company was legally registered as an association, named *Associação de Energias e Comunicação Sem Fronteiras Teatro Uzyna Uzona (Uzyna Uzona Theatre No-border Association of Energies and Communication)*.

Zé Celso's theatre is characterised by a delirious tradition creating a “delirious, Dionysian, theatre” (Pires, 2005, p. 119). The work is considered part of the *Tropicalist* movement, a cultural scene that emerged as part of the Brazilian cultural revolution in the 60s and 70s. Zé Celso is said to be one of the inventors of a specific tropicalist theatre (Forjaz, 2016). It is a theatre that establishes its basis in the ancient (the Greek theatres, Apolo and Dionísio) and at the same time in the actual political and social context. The *Teatro Oficina Uzyna Uzona* used video to record its rehearsals, and little by little the video camera started being part of the performances of the plays as well. While the plays are performed, screens installed inside the theatre blow up specific events, scenes, and actors performances, all live.¹⁶³ *Oficina* uses a live band and a chorus, a characteristic of the company. The chorus connects to the tradition of Brazilian musical theatre, and they use existing songs that are part of the political context the play enacts. The performances can also create songs, adapting existing lyrics to the script.

The company is formed by a core group, including a few actors that have been in the company for decades. Zé Celso operates as director and actor¹⁶⁴, and also the writer

¹⁶² “Zona” in Portuguese is also a word that can be used with prejudice, such as to designate a prostitution zone. I'm not sure whether the company is also playing with this connotation, perhaps it is.

¹⁶³ Performances of the company were also broadcast live in the recent years.

¹⁶⁴ Zé Celso has published several books. Most of his recent writings are on his blog.

who adapts and also produces scripts. But many other directors (as well as actors) have passed through the company, such as Renato Borgui, Marcelo Drummond (35 years in the company), and others. The company has varied in size over the years, with larger groups of actors at certain times, and often new actors join the company for a certain number of years. Camila Mota, a long-time actor in *Teatro Oficina* says that this creates a sort of consistency within the process of conceiving or recreating new plays. Mota describes the process of creating new work in the company as death and rebirth, a process that she has seen many times. The company also runs public workshops to help create plays or to fatten up the chorus. Since 2010 the company has also organised the *Universidade Antropofágica (Anthropophagic University)*, a series of workshops for actors and non-actors. In one of the editions of the *Anthropophagic University* they created a play that aimed to participate in the world cycle of the Occupy movement. They launched *Occupy Jaceguai*, referring to the name of the street where the theatre is situated. In 2010, I participated in workshops given by the company in Rio de Janeiro as part of the *Anthropophagic University* where I was able to see the techniques and strategies of the company from close up and had direct experience of their processes.

The theatre (the project and the building itself), the company (the complex formed by actors, musicians, technicians, and Zé Celso) and Zé Celso's life are very much imbricated. Pires writes about an:

irreprehensible desire of building either a nation (on other moulds, against officiality), either theatre (as language to be destroyed and rebuilt, from other parameters), either the transgressive aspect of an epoch (in times of discipline and behavioural control established by a media compromised with maintaining the contemporary status quo) (Pires, 2005, pp. 25-26).

As an “usina” (factory), the theatre develops a series of local strategies such as workshops with neighbours, and functions as an engine in the anti-gentrification

[<https://blogdozelso.wordpress.com/>]

movement of the area where it is located.¹⁶⁵ The building is conceived as a sort of “street”: it is long, and it is cut in the middle by a “pista” (a lane), which is a sort of long wooden stage that runs to both ends. The public can see the spectacles unfold from the scaffolding, from the sides of this street, or from the middle of the play itself.

The company, as a broad assemblage, mobilises a community around itself. This community gives consistency to the *Teatro Oficina* as a politico-artistic assemblage. Since the company’s beginning it has experienced direct repression, and so the creation of theatre always involved both performance and resistance. Many of the groups’ performances were prohibited even before they started, so sometimes protests and riots were necessary to make the performance possible at all (Forjaz, 2016). The performances of the company therefore incorporate the narratives of their political times. This technique is still used today, when classical scripts, for example, are transformed accordingly, bringing in the narratives of the local political context and time. Oficina's performances cut across time, connecting both political and social contexts. The scripts of the plays work on parallel stories, which develop the narrative or fiction, in the current political and social context. This makes me think about the separation or distinction necessary in theatre making, as framed by Boal. How it is from difference that the assemblage emerges as theatre. When this sort of overlapping happens, characters are named as political representatives, and scenes are enacted as existing social conflicts.

Teatro Oficina's influences are a mix of the anthropophagy of Oswald de Andrade (Brazilian poet, mentioned in chapter one), the techniques of Konstantin Stanislavski (Russian playwright, 1863-1938), and the work of Bertold Brecht: the company visited Brecht's theatre in the 1980s in Berlin. The company also uses less

¹⁶⁵ The theatre is located in the centre of São Paulo, in the Bexiga district. To follow the history of the theatre you need to understand the political battles that mark the life of the company. The building was conceived by the famous Brazilian architect Lina Bo Bardi and continued by the architect Edison Elito. Parts of the walls of the theatre were built with derelict material from the area. Images of the theatre's building plan can be seen here [<http://www.vitruvius.com.br/revistas/read/arquitextos/09.101/100>] The company has been fighting the construction of a shopping mall in its surroundings for the last 30 years on land belonging to Silvio Santos the owner of one of Brazil’s biggest TV channels.

known references from Brazilian popular comedy and musical theatre - which developed very singular forms of opera and theatre inspired by the European and North American models (Forjaz, 2016).

Teatro Oficina plays directed by Zé Celso are often the most cathartic, inventive, intense processes of the company. Drummond (2016) says that “Zé Celso pulls out strange things from us”, working directly with the actors but also with the public. Zé Celso states that there is no *Teatro Oficina* method – even though actors from the company or researchers refer to his work as the “Zé Celso method”. Importantly, Zé Celso also brings rituals from Brazilian culture to his theatre practice, such as those from Indigenous and African cultures. *Macumba Antropofágica*, for example, takes its title from a combination of the word “anthropophagic” and the word “macumba” which makes reference to a ritual form Umbanda, an Afro-Brazilian culture and religion. He mixes these references with Dionysian theatre. The performances can take up to 5 hours and happen over two or three days. The epic *Os Sertões*, for example, is based on the book by Euclides da Cunha and narrates a battle at the end of XIX century in the northeast of Brazil that ends up with the destruction of an insurgent village.¹⁶⁶ Certain plays have been performed more than once, over the course of a decade, and whenever they are performed again they are re- created. *Cacilda*, for example, is based on the biography of the Brazilian actress Cacilda Becker, and was performed three times, each time in a different way. Existing plays have also been recreated by the company, such as *As Bacantes* (Eurípedes), *To Have Done With the Judgement of God* (Antonin Artaud), *Taniko* (Nô Japanese theatre, by the Zeame Company, in the year 1300).

My interest in the *Teatro Oficina* is both in their processes and in the performances. The intense development of the script that occurs in conjunction with the actors through exhausting rehearsals, and in the performance itself. In rehearsals Zé Celso often insists on asking the actors to leave their very individual way of acting and to search for movement that makes them engage with each other: “Pay attention to each other!”, he shouts, “You are around each other but each of you are on your

¹⁶⁶ In this specific project the company lived many months at the site of the battle in the northeast of Brazil. There many actors from the existing cities were incorporated in the performances.

own! You have to be together!”. This creative process produces several destructions, as described by Drummond (2016). He describes a hypothetical situation in which actors conceive a scene that is later destroyed by Zé Celso. During the process, when it seems that it is no longer possible to re-compose a scene for example, another scene is then created: the re-creative force of theatre is constantly demanded (Pires, 2005, p. 26). Something new often emerges from the sense that we do “not know how to make it” (Drummond, 2016). He often says that “nothing seems to be possible”, but all of a sudden, a scene appears, and the performance starts: “theatre as the house of miracles”, as Zé Celso likes to say (Drummond, 2016).

In a seminar investigating *Seis décadas de cena radical no Brasil (Six decades of the radical scene in Brazil)*¹⁶⁷, Cibele Forjaz (2016), who worked with the company for many years, narrated her entrance in the company. She said that when she entered the company at the beginning of the 90s it was preparing a performance of Hamlet by Shakespeare, renamed as “Ham-let”. She described how the play was “invented during 11 months of travelling in coaches through different cities in the state of São Paulo”: a lot of it was made “on the road”. Forjaz says that the inventive process of the plays depend a lot on excess and destruction, signalling the work of infinite variations and improvisations that can emerge from theatre, passing through several prototypical forms. Drummond (2016) says that, in essence, Zé Celso directs a process that emerges “from the production of chaos”, from which the testing and reinvention of scenes constructs the final performance.

The company's singular performances breaks with the traditional space of the theatre, inaugurating a mode of doing theatre that, until the beginning of the 70s, was ruled by a much more traditional relationship between actors and the public. It re-conceives this relationship. Forjaz describes how she had to learn to develop another form of theatre lighting - lighting for the public, and not just for the stage (Forjaz, 2016). The transformation of the scenic space develops from the spatial structure given for the performance. When performing in a different city the company often reproduces the “street” they use in their building in São Paulo. Zé

¹⁶⁷The seminar was organised by the post graduate program of Theatre Studies from Escola de Comunicação e Artes – ECA/USP. [<https://www.youtube.com/watch?v=ZnAVZm2zpkg>]

Celso, however, has worked on other ways of diminishing the margins between the stage and the audience, encouraging the audience to join the performance. Ericson Pires, writes about the tension that is often established between actors and the audience, in what seems like a certain “transference of libido”:

In *Ham-let* the negotiations are presented from the fact that the war machine elaborated by Zé Celso is eroticised and penetrated by the libido of the audience – no doubt, inflated by the bodily intensity of the enactment. Tolerance works, hence, as a mechanism to make the encounter of libidinal forces a specific agency. When this is lost, the negotiation falls apart (Pires, 2005, p. 117).

The work of diminishing the margins between the play and the audience is also performed strategically by the “chorus” which is responsible for working as some sort of “attractor” (Kastrup, 2008). By singing and moving around, in the middle of the audience, it incites the audience’s body into that war machine, entering a certain vibrational space. The audience is also encouraged to join the play itself, and there are specific scenes in the script conceived to swallow the audience into the play. It can be formed by actors or non-actors that join a specific cycle of performances through the company’s workshops. This was the case when I participated in their workshops in Rio de Janeiro, for example. The chorus helps to merge the cold space between performers and public. Its songs are part of the textual script of the play, interacting with the development of the script and the speeches of the characters. The chorus is carefully prepared to play this sort of intermediary. This all works, according to Pires, to produce an “eroticised audience, as a collective body, libido-body, body-spectacle” (Pires, 2005, p. 119).

The company’s practices and their cultural-political assemblages can be analysed as very schizoanalytic practice. A performance of *Teatro Oficina Uzyna Uzona* will exaggerate certain elements as a way of producing physical and psychic effects within the public, to activate the audience’s desire. Theatre has to be much more than just a spectacle to work out all sorts of oppression and exhaustion in the suppressed minds and bodies of the public. The process developed by the company

to create its plays and the way in which the performances are enacted, can lead to a troubled and disquiet audience, however. The work relating to the production of desire is very much a schizoanalytic strategy, desire reclaimed as an erotic power and a way to access and dismantle oppressive power. Recovering the activation of desire as power - as a creative power - is a way to escape the neurotic drivers stemming from inoperative, retired or nihilistic subjectivities. This libidinal power is collective. This also happens in their performances through the complex assemblage of history, politics, cultural politics, subjectivity, collective, exaggerating individualities to shared realities. Zé Celso, in his way, goes far in the pushing of theatrical experiments and devices in order to connect again desire and creativity. He aims at

[a] liberation of sensuality through its reconciliation with reason. The linking between art and the pleasure principle (...). Instinct, libido, the creative imagination. (...) To outrage the world of the pacific citizen apparently satisfied and reveal what is supposed to be hidden. (...) The transgressive scandalous poetry is a form of knowledge: to show things ignored by others. The reach of the morbid consciousness is bigger than the sane consciousness. The dopey consciousness is a form of dangerous knowledge. (Corrêa, 1998, pp. 118-22).

Having looked at the diversity of the techniques and methods created by these two forms of theatre, in the following section, I will address the work of *Schizodrama* which emerges directly from the theory and practices of schizoanalytic cartographies, and shares the context of the emergence of institutional analysis in Brazil. I move away from an intrinsic investigation of theatre (to be staged) to work on technique (as defined by Barenblitt). *Schizodrama* is defined as a technique for it rarely will conceive performances to be staged. In addition, I will introduce a few ideas that will be developed fully in the following section on the work of *Ueinzz*, continuing the thread of processual creativity and processual subjectivation setting up conditions to produce transformational cartographies.

Gregório Barenblitt is an Argentinian psychoanalyst who has lived in Brazil since

the beginning of the 1970s, having moved to the country to escape persecution that started even before the installation of the dictatorship in Argentina at that time. He came to Brazil in the “second wave of Argentinians” (Hur, 2013; Lima 2012) and developed, together with many other practitioners, the practice of *Esquizodrama* (*Schizodrama*) from his schizoanalytic practice in 1973 in Buenos Aires (Baremlitt, 2013; Hur, 2014). Baremlitt was part of the psychoanalytical association of Buenos Aires, and was one of the founders of the dissident group *Plataforma* (*Platform*), which was opposed to the existing psychoanalytical association in the city. *Plataforma* wanted to work with psychoanalysis from a militant perspective, something that was criticised by practitioners of traditional psychoanalysis. Today Baremlitt is an Emeritus lecturer at the University of Buenos Aires’ Medical School. In Brazil, where he still lives, he created the *Foundation Gregório Baremlitt*¹⁶⁸, formerly known as the *Instituto Felix Guattari*, in the city of Belo Horizonte, which develops courses on schizoanalysis. He was part of the anti-psychiatry movement in Brazil, called *luta anti manicomial*, and participates in several networks dealing with mental health. He disseminates the technique of *Esquizodrama* more widely through his Institute in the city of Belo Horizonte (Brazil), but also in his teaching at several universities, and in other cities in Brazil and in Argentina.

Schizodrama is at its core a schizoanalytic practice, mostly applied as part of a larger political setting, either through institutions such as schools, collective health practices, the psychiatric system and the CAPS - *Centro de Atenção Psico-social* (Centre for Psycho-social Attention). *Schizodrama* is considered schizoanalysis in courses at the Institution led by Baremlitt and in other Latin American institutions, such as the Centro Felix Guattari in Montevideo, Uruguay.¹⁶⁹ The institution also has several projects for the care of mental illness in partnership with other institutions such as the public health system (*SUS - Sistema Unico de Saúde*), *Casa Lar* and *Maria Bonita*. The practice is also used by many practitioners in the city of Belo Horizonte, and in other places in Minas Gerais, the State where he is based, as well in Argentina. The technique is a theatrical device, as conceptualised by Pelbart when referring to

168 Foundation Gregório Baremlitt [<http://www.fgbbh.org.br/>]

169 Centro Felix Guattari, Uruguay [<http://cfguattari.com.uy/>]

Ueinz's work, that is open to being crossed with the social clinic. According to Baremlitt, the practice is based on a triad of theoretical references: Guattari's and Deleuze's schizoanalysis, René Lourau's "institutional analysis" and Baremlitt's own concept of schizodrama. In recent years however he has stated that schizodrama has so many authors writing about it that it would be impossible to name them all. The practice of schizodrama is also inspired by the *Theatre of the Absurd*, and as in Artaud's *Heliogabalo*, it aims to usher in a new revolutionary way, from the necessity of "transforming the world we live in".

For Baremlitt, schizodrama is pre-eminently a collective practice. It is an analytical and clinical practice that works as part of a heterogeneous set of strategies, tactics and techniques aimed at launching processes of invention. It operates from the premise that this capacity of invention might be repressed in certain modes of living, in certain subjectivities. The task of schizodrama is therefore the same as clinical and creative attempts to mobilise schizoanalytic cartography itself, the necessity of intervening, of "changing the state of certain modes of existence" (Baremlitt, 2016). It uses a series of bodily exercises, taking recourse from the arts, theatre itself, pedagogy, psychotherapy and more. The provocation of "schizes" (ruptures) depends on the enactment of these bodily practices (e.g. not discursive) using the notion of drama, which in other words means, according to Baremlitt, the notion of action, act or movement. Baremlitt insists that one of his favourite ways of thinking about drama is the idea of a feat, or a stunt. Something that didn't seem like it could happen, happens. Baremlitt sets out the difference between this practice and psychoanalysis by proposing a contrast between the Greek term *clinos* (suggesting the inclined position of the patient), where the notion of "clinic" comes from, and an analytical practice that has to do with *clinamen* (diversion, invention). *Clinamen*, he says, must be activated so that we can have a different analytical practice. Hence, psychoanalysis, he argues, is based not on the passivity of the couch, but in the practice of enactment, creation through the use of "incorporeal senses and assemblages" (Baremlitt, 2013). Guattari writes about the issue in *Schizoanalytic Cartographies*, by saying that the choice of *clinamen* is to "refuse fixed and invariant maps" (Guattari, 2013b, p 24). *Clinamen* singularises repetition,

reinforcing that with this choice they “made up our minds only to consider situations from the angle of assemblages that, to a certain point, secrete their own metamodeling coordinates” (Guattari, 2013b, p. 24). This reinforces the singularising aspect of schizodrama's technique.

Schizodrama as a technique can be applied to self-organised groups, organisations, or other collective processes in companies, factories, state departments, institutions - and to individuals. The technique is also used in the training of health professionals, such as nurses, therapists, psychologists and occupational therapists to help them think through their own processes of mental health care, experimenting with the technique themselves. Mental health care in Brazil is based in the CAPS - *Centro de Atenção Psico-social* (Centre for Psycho-social Attention) which was inspired by French “sector psychiatry” and Italian cooperatives. Schizodrama is applied in this sort of clinic, a social and creative space.

Schizodrama is made up of five clinics: a) the clinic of production, reproduction and anti-production; b) the clinic of Chaos, Cosmos and Chaosmos; c) the clinic of difference-repetition; d) the clinic of agency and becoming; and finally, e) dramatic multiplication. A session of schizodrama depends on the use of several theatrical devices. Schizodrama applies bodily exercises (dancing, singing, and others) and also creates small improvisations to work out specific issues. It might happen as part of a seminar, for example, that assembles mental health care professionals and patients, working out a more personal but also collective non-discursive strategy to develop issues surrounding mental health. It works to investigate the body, improvisation, and to provide elements for analysis. Becoming a child, becoming an animal, becoming women, becoming forces of nature: the “incorporeal senses” might depart from this activation of the different states which avoid an attempt to directly represent specific emotions, perceptions, fears. “Senses are acts”, Baremlitt says, reiterating the idea of drama as action, as enactment (Baremlitt, 2016), and they produce several feedback processes at the level of the clinic. “Schizodrama is fundamentally an energetic machine, whose aim is to vibrate and make those who come close to it vibrate, engaging them in a productive movement, that does not

pass by words or ideas, but by affects” (Baremlitt apud Hur, 2014).

The Institute run by Baremlitt also works from the enactment or readings of plays or books. Decades ago they used to make plays from *Anti Oedipus* and *A Thousand Plateaus*. Readings are mixed up, however, with music making, dance, screaming, massage, and video. “Schizodrama steals 'raw material' from other psychotherapeutic practices, primitive rituals, cinematographic scenes and literary narrations, and all sorts of contemporary or past events” (Baremlitt, 2013). It is influenced by “Antonin Artaud, Alcântara, Augusto Boal, Samuel Beckett, Bertold Brecht, Cantor, Ionesco, Jarry, Pavlovsky, the Gó theatre and the Kabuki”¹⁷⁰(Baremlitt, 2013). By inciting “incorporeal senses and assemblages”, the practice of schizodrama is not based on using speech or conversation as the “significant 'nature' of the subject”, but rather, considers “regimes of signs, post signification, minor languages, strange to the major language”. “They are considered as form and substance of content and expression that produce incorporeal senses-acts-assemblages” (Baremlitt, 2013). From the incorporeal, from experimentation with non-discursive bodily practice, perceptions can be re-signified and new meanings can appear as the clinical process is occurring.

Different from professional theatre (which works on the basis that the actor is training somewhere else, separated from the performance), *Schizodrama* experiment with the language of theatre by creating several “devices for intervention”, as Domenico Hur writes about Baremlitt's work (Hur, 2013).

Baremlitt teaches us how schizodrama works as a heterogenic set of strategies, tools and techniques aimed at interfering in subjective, social, semiotic and technological aspects, enhancing processes of de-territorialisation from the instituted agency, wanting to move and put into motion several codified fluxes (psychic, corporeal, group, social), fomenting aesthetic and creative processes, making new assemblages, new sign regimes and processes of singularisation happen (Hur, 2013, p.271).

¹⁷⁰ I have preserved Baremlitt’s original text with short names.

These devices have clinical, social, and therefore political effects. Hur's writing about *Schizodrama* is very useful to understand similar mechanisms from the other practices and companies I analyse here. In these theatrical devices, the first institution to analyse is theatre itself: what theatre as a technique does, what it can do. In specific cases, such as in the work of *Schizodrama* and *Ueinzz*, there is a second or third institution to analyse as well, which may be an articulation of schizoanalysis and psychoanalysis itself as well as the psychiatric system. Theatre and schizoanalysis, as well as politics and history, are not separated in these practices and companies, and, following Guattari, the plane of creativity is unleashed from the tracing of crossovers between these elements. The crossovers between theatre, schizoanalysis, politics and history will, then, work from that heterogenetic basis, assembling elements that are coherent to a specific assemblage.

Theatrical devices also work as analytical devices, but the difference, as previously outlined, is the type of space it creates – the space in which bodies and elements are set free to produce new configurations. Pelbart writes in *Cartography of Exhaustion* that:

to the schizoanalyst lies the task of diving into the homogenetic immanence and liberating heterogenetic coefficients there where they are to be found, beyond any oral performance, the family and the idealised figure of the analyst (Pelbart, 2013, p. 180).

The figure of the analyst is not completely denied, but is another element that per passes analysis itself. So it is through the analysts that analysis opens up a way to map subjectivities, and create further devices. The analyst in *Schizodrama* is much closer to a catalyst, or to an attractor. In the theatrical device, however, the liberating of heterogenetic coefficients can also happen as part of the collective assemblage. The “spread of analysis” in collective practice is not centralised in the in one analyst, it takes place in the theatrical device itself, through several gestures, enunciations, improvisations. There is a passage of fluxes of analysis, as seen in the social clinic and in the transdisciplinary clinic.

A Casa (The House), a daytime hospital for psychotic patients in São Paulo. Alexandre Bernardes, one of the patients of the house (and a member of the company until today), told the coordinators of the artistic workshops at that time that he wanted to do “real” theatre, as opposed to theatre “by loonies, for loonies” (Ueinzz, 2010, p. 18). By doing real theatre Bernardes was suggesting, amongst other things, that much more could be done beyond the therapeutic activities that were offered. What then could real theatre do? Perhaps provide a space to discuss the aim of the activity itself, the possibilities of theatre, it could create a space for the analysis of the psychiatric institution as well – a kind of institutional analysis? Together with these possibilities, doing theatre could perhaps bring another type of attention to the processes of subjectivation, to the straightjacket to which madness or the schize fluxes are conditioned (Pelbart, 2013, p. 120). Bernardes was provoking a more complex assemblage than those that therapeutic activities in psychiatry could provide. This complex assemblage can be seen today in Ueinzz’s work, which is created from the assemblage of clinical and mental health care, creative and aesthetic processes, as well as philosophical practices. The theoretical work of Peter Pál Pelbart works as a way of reading the schizoanalytic production of Ueinzz. His book *Cartography of Exhaustion* (2013) is a very important text for this thesis.

Back in 1998, in order to start the practice of real theatre, the theatre director Renato Cohen was invited to the hospital by Peter Pál Pelbart, who was one of the coordinators of the activities at *A Casa* at the time. Cohen brought Sergio Penna with him, who was developing theatre workshops in the mental health context in São Paulo. The activities, coordinated by Pelbart, were traditionally held every week on Wednesdays. The directors started bringing in a few props to improvise scenes for the psychiatric patients, who numbered around 20 at that time. This activity was attended by both practicing psychoanalysts and psychiatrists as well as those in training. All of the patients were bound by the institution's rules, and the activity was still confined to the institution’s space. Paula Patrícia Francisquetti, Ana Carmen Del Collado, Eduardo Lettiere (psychoanalysts) and Erika Inforsato (an occupational

Cervelin, Paula Francisquetti, Pedro França, Peter Pál Pelbart, Petrônio Fantasia, Rodrigo Sano Calazans, Valéria Vanzalli, Yoshiko Minie.

therapist) also accompanied the group, providing close and individual treatment to some of the participants. No one knew if a performance could emerge from this activity, and how the conditions to make theatre could be improved. The marginalised condition of mental illness and the very specific ways of communicating, moving, and expression of the patients were soon understood by the directors, as well as the very special conditions needed for those patients and professionals to become actors. Improvisation would work together with the powerful capacity of some patients to use their imagination with the very few resources they had. In the following years scripts were written, and the company needed to grow, with more technicians joining the company, such as Simone Mina, a theatre and costume designer, and artists Ana Goldenstein, Pedro Damasceno França, Arthur Amador. Today the company is made up of more or less 20 participants, most of them forming part of a core group that has been working together since the start. The company slowly aggregates new actors. In 2002, the company disconnected from the institution where it was born, and in 2004 Renato Cohen passed away. Sergio Penna continued as director until the company decided they didn't need a director anymore in 2009.

Functioning without a director, according to some of the actors, has increased their collective sense of a non-professional and self-made theatre.¹⁷² Not having a director empowered the group to create and direct the scripts themselves, and to further develop their performances, through an ever-creative process in several improvisations and rehearsals. The previous directors had shared access to literature, and were inspired by many re-interpretations and adaptations of classic scripts by Brecht, Joyce and Artaud, for example. But they never use a single author. Their plays are polyphonic, they mix up several authors. Despite the fact that the group does not have a director today, they acknowledge the mark that the former director Renato Cohen left on the group, and the group makes reference to him as somebody who helped shape the company into what it is today.

The disappearance of the figure of a director does not mean that the struggle against

¹⁷² Some of the information I present in this section comes from conversations I had with actors of the company when working with them in Glasgow, in April 2016.

other hierarchies is not present at all times. Whilst the group has acquired a certain freedom to re-articulate and reconfigure the roles in the group, some roles are fixed and they refer to actual capacities composing the heterogeneous composition of the company (the lighting technician, the costume designer, the psychoanalyst, the philosopher). Some actors, however, refer to an ever present and unseen hierarchy, which is a present memory of the distinction between those who are the therapists (the specialists in something) and those who are the “mad ones”. Constantly breaking through the stigma around mental illness as well as very subjective perceptions of control (and control itself), is an everyday process for the company and one of the most interesting aspects of their work. They recover the space of collective speech and decision making whenever it is necessary – and this becomes part of a cartographic practice that seems to be ever present. In this space all perceptions and complaints are shared and cared for, listened to and taken into account.

The very special and delicate relationship established by *Ueinzz* between caring for mental illness or “madness” (as Pelbart carefully investigates it, 2009, 2013) and the inventiveness of their theatre practice is what caught my attention.¹⁷³ The cross between clinical strategies and creative strategies. Pelbart advocates that instead of thinking about mental illness or madness, we should think about “schizoid flows”, or what he sees as capacities for “relating to the outside”, which I develop in the next section. Pelbart states that he would: “place the trajectory of our performances on that moving limit, between madness and unreason, like an experimental step over the abyss, where chance, ruin, passivity, and neutrality speak: the outside” (Pelbart, 2013, p. 115). A tension remains and there is a “distribution among those who speak and those who work, those who represent and those who are represented, those who go crazy and those who theorise about the unconscious” (Pelbart, 2013, p. 131). The company uses a variety of devices to work out this binary

¹⁷³ Madness is translated as “loucura” in Portuguese. The word has many uses, from very colloquial and mundane, but also potentially offensive depending on the use made of it. Pelbart's work distinguishes historically different approaches to mental illness, including a critical understanding of the use of the term “madness”, whenever it provided closer care, or a social engagement with mental illness, in contrast to the over medicalisation and social segregation used in later times. See Pelbart (2009, only in Portuguese) or the text *The Thought of the Outside or the Outside of the Thought*, in Pelbart (2013) pp. 163-178.

distinction.

There is something in *Ueinzz* that is particularly important: how the whole theatrical device emerges as an artistic practice in itself – and how this recalls my own desires of working with artistic and theatrical practices, but in transversals with other practices. *Ueinzz* does so with such a lack of resources that it makes us see that maybe all resources are precarious. *Ueinzz*'s productions emerge as a scene, in Zé Celso's words it is: "theatre as the house of miracles". The difficulty of constructing a scene that depends on a series of factors is well-described by Pelbart as a trembling oscillation between "nothing is possible, everything is possible". But Pelbart makes it clear that what I see as precariousness is the "unreasonable subjectivity of the actors". Pelbart narrates the non-performance of Alejandra Riera, an artist who collaborated with the company many times. Riera was going to show a film that she was making with *Ueinzz* at the La Borde clinic. Riera ended up delaying showing the film, showing her disassembled computer before the proper screening, therefore interfering in the expectation of glamour creating an "event as the effect of suspension" (Pelbart, 2013, p. 128). Reinforcing the company's work in a transversal and political clinic, Pelbart says that "What is at stake in this theatrical, para-theatrical or performative device is the singular, unreasonable subjectivity of the actors and nothing else" (Pelbart, 2013, p. 118). Theatre as a device, or the para-theatrical, according to Pelbart, means "being on the stage and feeling at home at the same time"; it is a space for living and dying, representing without representing, associating whilst dissociating, "in that precarious presence" (Pelbart, 2013, p. 118).

The company is therefore much more than a group that produces plays. It produces a sort of community, something that has been explored by Erika Inforsato, an occupational therapist who has been working with *Ueinzz* for several years, in her thesis (2010) *Desobramento (Unworking)*. Or could it be thought of as a new form of therapeutic community? ¹⁷⁴ Some of *Ueinzz*'s actors affirm there is no difference between rehearsal and staged performance, reinforcing this idea of a community.

¹⁷⁴ Inforsato's thesis discusses her experience both with *Ueinzz* and with the experimental platform created at USP (University of São Paulo), the *Ateliê Experimental* and *P.A.C.T.O.* for the training of occupational therapists.

Actor J., one of the actors has described the theatre as a space that “gives shelter to madness, to what is ugly, to what is un-professional”¹⁷⁵. The theatre they make, he said, is based upon improvisation and spontaneity, and if there is a method by which they work, this method is their way of living. But the complexity of its work goes beyond breaking down the dichotomy between private life and life on stage: the community is also the site for the invention of several spaces, encounters and devices. When working with the group I was submerged in a different time and in a sort of collective mind that is very rarely silent. The sense of productivity in time vanished, and the emergence of something extraordinary was always possible at breakfast time, on the stage, in the workshops, in the corridors: an idea, a desire, having to leave to buy trousers, etc. But there was also a lot of debris, endless crying, a sense of loss for some of the participants. There were at times breakdowns, with an actor all of a sudden refusing to go on stage. Nothing was possible... But in every crisis, there is a question of how to move on, how to recover the space in which “something was possible”.

[Tosquelles] refers to situations of collapse when patients feel that Nothing is possible any longer, when they are suddenly seized by the euphoric sense that from now on Everything is possible. Nothing is possible, Everything is possible, Nothing is possible, Everything is possible. Isn't it strange that we should experience something similar? When it appears that Everything is possible, the underlying truth is revealed: Nothing is possible. When excess of power or pain turns 'Everything is possible' into a frightening expression — because things could always be worse — we feel that the terms of this game deserve another arrangement, or even another playing field... It is a moment in which saturation becomes poverty, and that poverty imposes another need: demobilisation, rarefaction, vacuoles of silence in order that there may at last be something to say. (Pelbart, 2014b, p. 7)

Ueinzz has produced five plays to date: *Gothan SP* (2001); *Dédalus* (1998 to 2000); *Ueinzz Trip to Babel* (1997); *Finnegans Ueinzz* (2007) and finally the most recent *No Ready Made Men* (2011). The first three plays were created with Renato Cohen. The company holds regular meetings every Wednesday. Today they happen at Barco, a cultural

¹⁷⁵ From a conversation with Actor J. when I was working with the company in Glasgow, 2015.

institution in São Paulo. The regular meetings work as a constant space and time frame for the encounters of those who participate in the company. Inforsato, writing about another group she worked with which had a similar relationship to the regularity of time and space writes that: “slowly this event started to be part of these people’s lives, something that happens in a continuous temporal pulse, many of them don’t have a reference of time, but they have this one, this time, this place...” (Inforsato, 2010, p. 101).

In 2011, however, departing from the regularity of the encounters in São Paulo, the company literally embarked on a dangerous adventure. They participated in a project with two other collectives from Europe, *Presque ruines* (France) and *Mollecular* (Finland). The project was called *Kafkamachine*¹⁷⁶ and involved taking a cruise trip from Santos, São Paulo, to Portugal and then Finland. The three groups were supposed to create a new play during the journey, to be performed in Santos. The task wasn't accomplished however, and the two-week journey on a commercial cruise ship was difficult for the actors. The project generated more reflection about the company’s working conditions. The whole enterprise of making a new performance collapsed in front of the condensed world that the cruise ship represented. Pelbart writes elsewhere that “Nothing is a given, nothing is guaranteed, everything may collapse, the work, its creator, the instauration – but this hesitation is inherent to the process, not an ontological lack or constitutive failure.” (Pelbart, 2014a, p. 251). Stories of the trip are revealed and recounted until today, providing subject matter for performances.

In 2009, 2010, and recently again in 2015, the company organised “ocupações”, which are temporary “occupations” of cultural institutions. *Ueinzz* produced events that might last up to a week, performing, rehearsing, inviting people to talk and intervene, showing films and more. In this kind of situation, the company is able to share more of its creative process with the participants. This sort of extended temporality also responds to the very specific relationship between time and productivity, creating a series of activities both for the actors of the company to

¹⁷⁶ For a script of the *Kafkamachine* project visit
[<http://www.futureartbase.org/2011/11/21/kafkamachine-o-proyecto/>]

participate in as they feel comfortable to do so, and for the public to get to know more about the context from which this sort of theatrical device emerges. But this is strictly political. It becomes a place in which the conflicts and tensions between “those who go crazy and those who theorise about the unconscious” (Pelbart, 2013, p. 131) can be blurred, confused, reconfigured.

When working with the company in Glasgow I also joined two of the workshops they organised: one was an internal workshop for the company’s participants, that aimed at preparing the second, a workshop open to the public of the festival. Carla Botiglieri was also present at both workshops. Carla is a member of the French collective *Presque ruines* who also participated in the cruise years earlier. The internal workshops were coordinated by Leo, an actor from the company, and by Clara. They shared a series of bodily techniques to warm up the body: Leo with his references to capoeira and training as a professional actor, and Carla, in her way, working with a fine perception of tissues, circulation of fluids in the body, training our perception towards the several layers of skin, organs, internal spaces, and more. This workshop was an experience for those who took part (other participants of *Ueinzz* were involved in different activities, such as dealing with technical equipment). The workshop aimed at producing a series of bodily disclosures, discoveries and becomings. There were resonances in this work with Baremblytt’s techniques of schizodrama such as the becoming animal workshops. When doing this workshop, *Ueinzz* members were participants, and at the same time creating the workshop that was to be given to the whole group the next day. “This is good, this is not, we can do this, we can do that...”. The group decided to share a large mesh of wool that was part of the spectacle *No Ready Made Man* with the participants of the workshop the next day (see ANNEXE). The red mesh would be manipulated, providing a relational element between the participants of the workshop. The next day more than 30 people joined the workshop, which started without a verbal introduction to what was going to happen. People took part in 1 hour of intense interaction, this time not with bodily exercises but through eye contact and a certain excess of strength with the pushing and pulling of the thread/net/mesh. In the second part of the workshop participants were separated into small groups to

improvise a scene. And in the third part of the workshop, we sat down to talk about what had happened.

What sort of space is created by the group? What does the performance and the workshop allow? What changes occur from a mode of living, to a mode of making theatre? The red thread being pulled by all participants in the workshop, with no verbal instructions, created an intense experience. It made me think about the space necessary for transversality to happen. How to create this space that opens closed readings, the process of distinction of fluxes, the discernibility that is part of an analytical process. The earlier shared experience intended to break apart modes of exchange within the company that had been more discursive, and perhaps even break open the expectations of some participants. It opened up a space for a type of sharing that was not based on the use of language, but for some sort of contagious immediacy, or to affect and effect between bodies, of an energetics of the encounter between unexpected modes of living, of different languages, life experiences, expectations, abilities, and more. Finally, when space for discussion was opened, people were interested in understanding how *Ueinzz* could “hold this sort of space” for so long. Nearly 20 years! To answer that, there was no theorisation, but a free flow of small narratives and answers speaking from singular perceptions and experiences. I perceived a thread of care, listening, gestures, of doing things together during my experience with *Ueinzz*. It seemed that the space created in the workshop was the rehearsal of a sort of cartography, but leaving out any explanations. It is an encounter that accepts different positions, several singularities, without constructing an image of totality or attempting to exhaust the history and the method of the group.

In the article *Inhuman Polyphony in the Theatre of Madness*, Pelbart (2013) explains that “*Ueinzz* was born out of an a-significant rupture, as Guattari would say” (Pelbart, 2013, p. 115). The sentence might work as a kind of elliptical writing. Here Pelbart, inspired by Guattari, suggests that a rupture can instigate something being born, but that something that is born is a-signified (and not from any transcendental force), or open to several significations.

In this collective work all nonsense earns its place, even, and above all, when a rupture in meaning is represented. A non-significant singularity such as *Ueinzz* can become a focus of subjectivation, a self-poetic spark – here is a crystal of singularity which turns into a carrier of an entirely unpredictable but shareable existential productivity (Ueinzz, 2010, p. 23).

The *Ueinzz* process, built on cartographic processes, is permeated by collapses of meaning, of imagination mixed up with experiences, with fabling from readings (of scripts), and other non-human elements. These collapses of meaning are conjoined in the theatrical space. When I was working with *Ueinzz* I tried to be aware of the transversals between the clinic, politics, creative processes and the everyday. I realised that institutional analysis was present from breakfast to bed time, even after exhausting performances on stage. When seeing one of *Ueinzz*'s performances, squatting and moving around like a pack of dogs, barking and grunting, it is clear that these are different elements that develop the transversals between the clinic and their creative processes, considering that perhaps amid the barking and the grunting, and the incitation of biting, a variety of analyses and interventions are in course – even if they can't be translated into any verbal expression. The construction of the plane of the clinic, as seen in the previous chapter, can be thought of here as the construction of the plane of processual creativity itself. The schizoanalytic and cartographic process becomes a plane of consistency in which the clinical process happens, inscribed into the creative plane that is created by the theatrical device. It prescinds the collective space, working closely with the definition of a subject group, in which acts of analysis are shared by all. This ongoing institutional analysis reminded me of the history of assemblies in the context of the anti-psychiatry movement at *La Borde* (France) or *Gorizia* (Trieste, where Basaglia worked) for example. In the context of *Ueinzz*, such as in those hospitals, acts of analysis could actually happen anywhere, and whenever needed. Some actors resisted a configured space for assembly; floating in and out of the room. It was made explicit that there shouldn't be an expected mode of speech and listening in this sort of context, and not just here – for the body speaks in many ways, being present or absent speaks in many ways, and moaning or groaning – such as the

performance on stage - speaks in another way.

Theatrical devices, as Pelbart argues, can make the unsayable, or the unspeakable, be said or spoken in another way. In the performance of *No Ready Made Men* in Glasgow, Actor A. - who always improvises his scene from scratch leaves uncertainty to all. Nobody knows what he will say, for what he have rehearsed he might change. In one of the performances to public he screamed very loudly “War! Wall! Wall! War!!”. This was a response to the anti-immigration narratives he heard on the way from Brazil to London, to the four hours waiting for a connection in a London airport, to the oppressive control and presence of the police, and to the fact that in the airport he could not get out to smoke a cigarette. All these shared oppressions Actor A. was dislocating to centre of the stage. Unpredictable scene from our predictable lives. I see how the creative processes are brought to the “centre of gravity”, woven together with analytical and clinical processes, creating a plane of consistency that allows a back and forth with the passage of fluxes between analysis and aesthetic production. Clinics, analysis and creative processes come together, overlap, and get confused. I think through that from the image of planes crossing: plane of the clinic, plane of creativity, and a general plane of consistency always precarious, the schizoanalytic enterprise itself.

Research processes and knowledge production in the framework of schizoanalysis – as seen in the previous chapter - happen in a “production plan” of “co-emergence” (Barros and Passos, 2009a) - a plane of consistency – without attempting any promise of redemption. In the schizoanalytic and cartographic process the transformational depends “upon an experience, a personal trajectory inseparable from determinate social, political and cultural domains” (Guattari, 1988, p. 194). Ueinzz actors scream at the end of the performance Finneganzz Ueinzz “We are all cured!”. I do no contradict their announcement, which left us all staggered - “What have we, as audience, just seen?”. This takes me to the realisation that Guattari reiterates, that in schizoanalytic cartographies there is no “total cure”. As well as there is no super position of one method or another - creativity, clinics or analysis – but planes and passages. Theatrical device as production of a plane that allows for

several passages. I have felt in Glasgow when accompanying Ueinzz, the beautiful and for a long time unseen expectation of trying to grasp what could possibly emerge from the theatrical space. What could emerge in the empty room, but then from the complex composition of light, sounds, props, costumes, real bodies, real lives, fictional lives, fictional bodies, music, different languages... Through this theatrical device, there is intensity, there is consistency, and “something happens”.

3.3 Pulling threads out of a mesh

How to produce when it seems that nothing is possible? Remembering Ueinzz’s workshop in Glasgow, I ask: what is available in the “threads” of that mesh we don’t know how to move? The transversal that produces the plane of consistency, like the one created by Ueinzz between a plane of creativity and a clinical plane - the schizoanalytic cartographic process itself - provides an image to discuss Guattari’s theoretical approach to what I understand as the connection between processual creativity and what is being worked out very specifically through the care of mental illness, through the careful invention of devices to work on what Guattari calls “psychic stasis”. This is much of what Guattari’s theorisation discusses in *Chaosmosis*, a conceptualisation that grounds his thinking in what transformational cartographies do in this context. The theoretical approach to creativity and madness, or psychic stasis is also discussed in Pelbart’s text *Deterritorialised Unconscious* (2013), in which he brings together his studies on madness and Guattari’s work in *Chaosmosis*. Pelbart’s approach to madness and creativity develops a philosophical theory that is also based on the clinical setting. His focus is the potency of the schizo fluxes which are a way of calling that which was once categorised as madness. The interest of both authors is in detecting in psychic stasis the possibility of mutational points, in which meanings collapse (Pelbart, 2013, p. 71). But they do not stop there. Understanding the point where meanings collapse is a way of understanding how it is possible to move on. One relevant point is that

the notion of madness has to be contextualised in several processes of subjectivation and objectivation, and has to be moved out of categorisations that puts madness aside, alienated from society. Subjectivation is thought of as a social production and madness is also thought of in the same way. Moving away from certain stigmas of madness, the work of the four theatre practices and their theatrical devices opens up a space to think through transversal practices that work with mental health care and mental illness, but also in other social forms of self-organisation and institutional resetting in contemporary society.

In breakdown, Schizoanalysis identifies the possibility to create new directions, mutations, and not the repression of modes of being that might be considered abnormal. One of the ways to approach subjectivity and processual creativity is through what Guattari calls a “transversal potential” that resides in the “chaosmotic stasis” (Guattari, 1992, p. 105, 119). These “mutation points” generate ontological mutations. Understanding this means understanding, from a closer perspective, not only how treatment of psychosis in the schizoanalytic collective clinic works out processual subjectivations by unleashing creative processes, but also tackles a question at the base of this proposition, the collective agency of desire through schizoanalytic cartographic processes. And how this secretes several new forms of expression, through new devices. But this sort of process is also very imprecise, very precarious, as is schizoanalysis itself. This makes me think about Paula Francisquetti (from *Ueinzz*) and Olivier Apprill writing that, “in a play we made, called *Dedalus*, somebody asked where we came from and where we are going. Nobody knows. The flock passes by ephemeris” (Francisquetti and Apprill, 2013, p. 85).

For Franco Basaglia, the well-known Italian anti-psychiatrist, the work of the psychiatric institution should focus first on the suffering of the patient, and not on the suppression and control of the psychic stasis (Basaglia, 1972). Basaglia has argued how important it is to provoke anger in the patient, and how this might be useful in helping to build his or her freedom from the trap of the two objectivations produced by the institutional process: that is, the patient and the psychiatrist, the hierarchy and the control it induces (Basaglia, 1972, p. 88). Anger might help destroy

the figure of the analyst together with the knowledge of psychoanalysis or psychiatry and install the process of negating objectifications, towards the direct negation of the institution of psychiatry and its strategies of control. This could happen in the setting of an assembly, for example, a regular meeting in which patients, staff and psychiatrists develop an analysis of the everyday life of the institution. In the Italian context, the destruction of the psychiatric institution built a whole network to assist patients with different strategies, such as cooperatives (some of which I mentioned in Chapter One), responsible for rebuilding the social context for the patient, and in many cases, also reintegrating with his or her family. Triggering anger is a provocation that can open up unpredictability. This approach resonates with some situations that occurred between actors in *Ueinzz*, when I was working with them. Against the idea of total passivity – of keeping quiet – some would provoke others, on or off the stage, with an offence or accusation (somewhere between a true fact, a hallucination and a supposition). If the more discursive analytic situation acts as a trigger for new perceptions – in the assembly – perhaps improvisation and bodily energetics in these theatre practices might also incite *transits* from states of alienation, separation and exclusion. This happens through the creation of new devices, in an articulation between the veridical and prototypical.

Theatre practices, such as *Ueinzz*, that emerge as a strategy to deal with the care of psychosis, attempt as well to intervene in how society looks at psychosis, and how institutions treat psychosis. The work of *Ueinzz* and the other theatre groups seen here are not only part of the struggle in the field of direct treatment of psychosis, but the differential of their work (and militancy) is that they do so by producing transversal practices that seek to understand the many forms of oppression that lead to a draining of mental health. As seen elsewhere, de-territorialisation is transversalised. Pelbart writes from François Tosquelles (Catalan psychiatrist), who wrote *The Lived Experience of the End of the World in Madness*.

Tosquelles (...) with much acuity noted the similarity between concentration camps and psychiatric hospitals of the Second World War era, wrote a book with a title that is

hard to outdo in its suggestiveness concerning such subjective upheavals: The living-through of catastrophe appears like an existential commotion, with its procession of troubling images: earthquake, end of the world, death, and resurrection by way of a spiritual life, etc. (Pelbart, 2013, p. 104)

From the transversal perspective of practices of collective health and theatrical devices that assemble the plane of the clinic with political transformation, mental health care is not only focused on the context of the social clinic, but also in the context of communities, social groups, and the broader cultural field.

Theatrical devices attempt at opening up ways to deal with mental health issues when the exhaustion of social connection and of desire becomes a loss in the potency of creativity itself. Inforsato's writing on *Ueinzz* and other groups she has worked with, aside from asking what form of community they take, makes clear how fragile or precarious it might be to work from a processual creativity in certain contexts. Sometimes creating is not possible. Inforsato asks: "if this community is not reunited with the mandatory task of making art, what is it that moves it?" (Inforsato and Pelbart, 2013, p. 141). This makes me remember Valeria, an actress with *Ueinzz* who acts minimally in the performances, has an extremely low voice, and a difficulty in remembering her text. Valeria's performance happens mostly with her arms attached to her body. It is as if she is resisting performing, but she isn't. This is her own way of making theatre. Theatre is a place to be, to be her own way. *Ueinzz* makes it clear that there are not specific ways of making theatre, which perhaps goes against the insistent rehearsal and repetition of scenes at *Teatro Oficina*, for example, in which an actor, led by Zé Celso, has to sing and bleat like a sheep numerous times, until he discovers the "proper way to do it". Theatrical devices working with mental health, therefore, look at the possibilities of the body ("what can a body do?", or "what is [the patient] capable of?", Pelbart, 2013, p. 183) bringing it together with improvisation to "find new ways" of accessing what this so-called processual creativity might allow. Pelbart writes about this point:

One could object that the congealing to which pathology attests is contrary to the processuality that Guattari defends, and the statute of schizophrenia in his work carries this paradox from the beginning. The fact that the sick psychotic patient at times is incapable of a heterogenetic reestablishment does not contradict the richness of the ontological experimentation with which he, in spite of himself, is confronted. (Pelbart, 2013, p. 181)

Theatrical devices, working as schizoanalytic devices, map out this “congealing”, searching for possibilities to open up ways to processuality. From an apparent lack of resources, what comes out as creativity seems to appear as a possibility of subjectivation itself. Creativity as the ability to pull threads out from that mesh (chaos itself?). Paula Francisquetti and Olivier Apprill write about their experience with theatrical devices and the care of mental health: “when the abyss is big, we only have creativity left” (Francisquetti and Apprill, 2013, p. 85?). There is no simple connection between a breakdown and the possibilities opened up by creative processes, and perhaps that is why a breakdown is thought of by Guattari and Deleuze as a breakthrough. The breakthrough, Guattari argues, opens up new possibilities. Schizoanalysis provides ways of building this sort of plane of consistency in which it is possible to work out the breakdown/breakthrough differently, pulling threads from immobility, from a chaotic immersion. “Psychosis could be defined as a hypnosis of the real” (Guattari, 1992, p. 101), which means that in the psychic stasis the real becomes overwhelmingly impossible to deal with. “It is not, therefore, zero degrees of subjectivation, but an 'extreme degree of intensification’” (Pelbart, 2013, p. 180).

Guattari's development of the creative possibilities that reside in “psychic stasis” or the breakdown/breakthrough is also presented through the notions of chaos, and “chaosmos”, or the “chaosmic dimension”, in *Chaosmosis* (1992). “The extreme degree of intensification” of subjectivation produces a “chaosmic dimension”, which gives access to chaos, chaos thought of as multiplicity, as infinity. The chaosmic dimension holds the possibility of producing what Guattari calls “new semiotisations”, the chaosmotic process itself. This is when “ontological bifurcations and the emergence of coefficients of processual creativity can occur” (Pelbart, 2013,

p. 180). For Guattari, the “chaosmic dimension” is not one of immediate creativity, but of a processual invention, perhaps timid, perhaps destructive. Even if the psychotic's chaosmic stasis is a collapse of meaning (Guattari, 1992, p. 101), it engages “new chains of a-signifying discursivity” - opposed to the idea that all language works from signification. “In the psychotic there appear with *less mediation* simultaneous strident combinations of speeds and slownesses, births and wreckings of worlds” (Pelbart, 2013, p. 181). From the chaosmic dimension things are said with no reason and no direct connection to signified content. Meaning, hence, is supposed to be given from the immanent relationships that surround the chaosmotic event itself. Chains of a-signifying discursivity resist being rearranged, resist producing a verbal coherence, or a linear narrative. To give them meaning does not give them signification (as in psychoanalysis), it has to be from their own isolation, from their own singularity, from their own substance, from a relationship to the real yet to happen. “The chaosmic dimension is prior to discursivity”, writes Pelbart (2013, p. 179).

It is important to remember that in Guattari's writings, the schizo psyche is not a hero, it is one of immobility as well (Guattari, 1992, p. 106). The schizophrenic is “installed in the centre of this chaotic crack” and at “the same time has the will of taking possession of it” (Guattari, 1992, p. 101). The aim of schizoanalysis is therefore to understand what is available in the psychic stasis, in its chaosmic dimension, in order to move out of immobility, producing chaosmosis. How can the schizoanalyst map the subjects, elements, forces, desires that feed into networks of conversations, assemblies, improvisations, staged scenes and more? If the work of the schizoanalyst follows the conception of a cartography, the direction of his or her movement (thinking from a rhizomatics of possible movements) is firstly one that looks at the subjects themselves, caring for the processes and experiences of suffering, alienation, anger, vulnerability, deficiency, madness... searching for ways out, which are not total, nor definitive. The work of the schizoanalyst, then, is one that does not provide matter for the patient or for the actor, it is one that investigates together – together as a “analitico-militant assemblage” (Guattari). It is important to remember that roles shift as well... The complexity of this psychic

stasis, of the chaomic dimension, even if centred on one concrete subject (for example, the suffering of the patient), is unravelled and worked out from the complexity of the collective, in social and institutional assemblages.

Through the work of *Ueinzz* it is possible to think through how very subjective content might become exposed. Is it some sort of raw content of subjectivity? Is it a way of thinking through access to unconscious productions? In the case of *Ueinzz*, the plays aim to incorporate “the actors’ unique universe, their mythic, imaginary, gestural, sonorous and experiential repertoire”. All of these elements can be made, in the words of Erika Inforsato: “scenically valuable” (2010). Inforsato, who has participated in the company since the beginning, writes in her thesis about the process of “fabulation” (*fabling*), which works by balancing elements of individual and collective memory, in a way that makes it possible to gaze at what she calls “circumstantial truths” through “credible fictions”. In the equation created by Boal: the “image of the real and the real as an image”, Inforsato proposes a similar structure. In her analysis, subjectivity (and unconscious content) become a subject matter for the performances not disconnected from other fluxes in the body, and maybe from “fluxes schize”, as well.

The scripts developed by the group are sometimes influenced by authored play scripts, but are mixed up with literature, with news, with personal or collective memories, situations and desires. Other languages might also be spoken. There is a constant recreation of the texts of the plays in each presentation and each rehearsal, a delicate and beautiful work of reinvention, searching for something which is not perfection. All possible changes or additions are debated amongst the participants. And there is no dominance of the text over the whole structure of the play. The script of the most recent play by *Ueinzz*, *No Ready Made Men*, for example, is a diagram (see ANNEX), in which we can see the main ideas circulating as forms of annotation, lines, and schemas.

It is true that he is capricious, for when they ask him: Oh Great Oracle of Delphi, where is the Tower of Babel? he sometimes replies with silence, sometimes with a grunt, and

at other times he says Germany or Bauru [in the state of São Paulo] until they ask him more specifically: Oh Great Oracle, what is the magic word in German, and then, without fail, comes the *Ueinzz* that everyone has been waiting for. The most inaudible of patients, the one who urinates in his trousers and vomits in the director's plate, is charged with the crucial responsibility of telling the nomadic people the way out of Darkness and Chaos (Pelbart, 2013, pp. 146-147).

This scene is part of the story of *Ueinzz* itself, the emergence of its name, it's an "a-signifying rupture". The (short) history of *Ueinzz* becomes part of the collective memory of the actors. The description of this scene is another ephemerides among many that the group creates in their performances. As in other scenes from *Ueinzz*, the "raw content" in its not-yet-signified fluxes appears as nonsensical, many times it is perceived as incomplete or unfinished. Recovering one of the properties of theatre outlined by Boal, the plasticity of the theatrical space allows for the emergence of meaning, it produces aesthetic effects. The short narrative presented, the epiphany it is made of, brought to the stage, makes me wonder if it is possible to decipher this strategy as a whole, which I see as the composition of the plane of consistency itself, assembling the plane of creativity and the plane of the clinic. Inforsato, when developing the "fabulação" (fabling) in the crossing of the clinic, analysis and creativity says they are also "fabricating the clinic", detailed as "fabricating experiments through a heteroclitical narrative".¹⁷⁷ This heteroclitical narrative happens through activating heterogenetic singularities. It is invention in itself. In the everyday crossing of the clinic and artistic processes Inforsato organises "passages from the clinic to culture (the path of publicisation)" and "passages from culture to the clinic (establishing traces of the common in life processes)" (Inforsato, 2010, p. 85).

These theatrical devices bring forward questions of maintenance, of holding onto, of sustaining this sort of articulation between creative processuality and the processes of subjectivation, a question that is ever present in the cartographic processes themselves. This question has to do with the co-engendering between subjectivity

¹⁷⁷ Inforsato is also referring to her process of writing which comes together with the clinical process. (Inforsato, 2010)

and processual creativity and new forms of institution and collectivity that emerge from this sort of subject-group practice. Inforsato asks “how to expand a sensibility and build a wadding/padding to shelter these encounters, making up with them heterogenetic ways of working with heterogenetic sets?” (Inforsato, 2010, p. 69) This concern has to do with the very political arrangements for the care of mental health and mental illness, which will be addressed in the next and final section, which range from political forms of organisation to other forms of social practice. The diagrammatic conceptualisation of Guattari’s political processes are embedded in auto-referencing - the very process of subjectivation from a collective or social conceptualisation. Hence the idea of a self-founding subjectivity, consisting of itself, and processing its own coordinates (Pelbart, 2013, p. 182). Schizoanalytic practices provide a way of thinking about political organisation, one that addresses power and the unconscious. The machinic unconscious, processes of subjectivation and creative processuality, and the forms of organisation are the subject of the next and final section.

3.4 The Unconscious Exposed

In Glasgow, working with *Ueinzz*, I was often drawn into conversations with Actor A., who would repeatedly call me over to start new conversations, or to recall subjects we had discussed before. The conversations could change subject very quickly and I was very moved by Actor A.'s curiosity. Although Actor J. told me one day that he found the same type of silence and listening skills in me that he had encountered in psychologists, I felt that Actor A. was somehow working as my schizoanalyst. Actor J.'s perception of my type of silence and listening was a sort of confirmation for me that I was modelling myself into something else, accessing different subjectivations closer to other capacities which are attributed to other professionals, and I was perhaps being transformed by the sensibilities, politics and devices I was flirting

with and learning from. The conversations started by Actor A. had a different pace, however. Actor A. was dodging my initially quiet behaviour, which did consist of much listening as I was trying to start my work with the company as smoothly as possible. He was calling me, asking me questions, and with that, bringing out, into words, into speech what I might be thinking (and often was). His interventions would shift from the very personal and intimate to very generic assumptions and questions. For example, Actor A. would work through my own preoccupation with the care of my daughter, who was with her father: "But who is with her now? Where is she now? What is she doing now?". He would inquire about the status of the relationship with my partner, which was very fragile at the time. He would ask about my living conditions. "Where do you live? Why do you live in London? Where do you get your money from? How much is it?" Actor A., by talking to me, sometimes very loudly in the van, at the venue, in the apartments we were staying in, was bringing out an exposed unconscious. He was somehow revealing my lack of confidence of working with theatre in this setting for the first time: "Do you do theatre? Have you seen us performing before?", he would ask.

Our ongoing conversations became a composite of my way of being during the eight days I was with *Ueinzz*, as Actor A. was demanding more voice and positioning from me than I would have offered myself. It was a very direct and pathetic - in the sense of pathos - flow of conversation, interacting with my blockages, desires, fears, incapacities, displacement. I slowly realised that I needed to do the same with him. I slowly broke the fear of becoming the one who asks, and by doing so, connected to the life and life narratives one produces. On the last day I was with them, Actor A. came to ask me in front of other actors if there was something special about me that I wasn't letting on. A bit fed up I replied "I'm just like anyone else, an empty body, an old used rag." To which he replied mute, discontent. I was there as an empty body ready to be molecularly activated by them all...

The rhythm of Actor A.'s interventions was interfering with my perception of the routine of the group, and of course, breaking the separation I could be consciously or unconsciously producing, as I felt more like an expectant of the group with no

intention of interrupting the group dynamics that guarantee its modes of being, relating, existing. I was, however, very interested in understanding the group, initially, quite literally, “mapping the cartographic process of the group”. Day to day life was filled with interruptions, ruptures, anger, speeches, but also small conversations, laughter, ideas, drifting. An abrupt necessity to buy trousers. My search as a cartographer in my own process of schizoanalysis was to understand what was holding it all together. So I realised how working with *Ueinzz* meant entering into an unexpected machinic device in which my unconscious together with a collective state of mind was blown out, with a reactivated body, and a collective body, with an assemblage of body/mind, leaving behind the fear of creating with no meaning, of doing with no efficiency.

As seen in the previous chapters, a completely different conceptualisation of subjectivation breaks out from a “machinic unconscious”, as conceptualised by Guattari and Deleuze. Addressing the unconscious as a subject at the end of this chapter is also an attempt to work on the reversal of the idea that the unconscious is inaccessible or hidden away. A machinic unconscious is not “structured like a language” as in Lacan, so Guattari “argues that the unconscious includes a heterogeneous array of non-linguistic components and that, moreover, it is not structured at all, but machinic” (Young, Genosko, Watson, 2013, p. 187). It is available to be connected with other machines, in other assemblages. In this sense, the definition of unconscious meets the definition of a transversal subjectivity, set out by Guattari in *Chaosmosis*. The transversalist conception of subjectivity, “more transversal than in psychoanalysis” (Guattari, 1992, p. 14), is another way of thinking about the productions of the unconscious, of a machinic unconscious.

The theatre practices developed by the groups seen in this chapter, especially *Ueinzz*, such as the strategies for paying attention to mental health, for being sensitive to emotional, mental, bodily states, for developing a creative process that accesses pre-individual and pre-discursive subjectivations, are all accessing the production of the unconscious, the unconscious understood as common matter to be worked at, to be accessed from very real devices. Through the notion of the

machinic Guattari provides an idea that the unconscious is built like a processual map (the last categorisation of the rhizome), for the “pragmatics of rhizomes will renounce any idea of underlying structure” (Guattari, 2011, p. 19). Guattari writes that “the machinic unconscious is not a representational unconscious crystallised in codified complexes and repartitioned on a genetic axis”, it is “detachable, connectable, reversible, and modifiable” (Guattari, 2011, p. 19). The exposure of the unconscious to be worked at deals with the dynamics of the “effects of meaning” from the “a-signifying semiotics” which are, on the other hand, also activated by capitalistic *ritornelos*. Guattari writes in *The Machinic Unconscious* that “a thousand machinic propositions constantly work upon each individual, under and over their speaking heads” (Guattari, 2011, p. 156). Capitalistic subjectivation, from its “accesses” and “produces from the unconscious”, from modes of being, living, relating, of expressing oneself beyond the constant “magnet” of “dominant significations”. Pelbart highlights Guattari's vision of the unconscious:

First, what is, exactly, this unconscious? A magic occult world on some not known fold of the brain? A mini cinema, specialised in infantile porn or the projection of fixed archetypal planes? (...) I see the unconscious rather as something which would spill a little everywhere around us, also in the gestures, everyday objects, in TV, in the atmosphere of the time, and even, and perhaps principally, in the big problems of the moment. (Guattari apud Pelbart, 2013, p. 185)

Guattari brings together the strategies that make possible an analysis of the unconscious to political strategies themselves. The claim made by Guattari of relating the “analytical practices concerning the formation of the unconscious” and the “political practices of social formations” inaugurates a broad political perspective. Guattari wants to generate “mutations in social pragmatics” - this goes beyond what could be simply understood as “organisational, programmatic, or theoretical instruments” (Guattari, 2011, p. 177). So, the political task of addressing the machinic unconscious, away from universalising systems, is not only to fight the several types of oppression and exclusions faced by psychotics, but to also respond

to the general status of mental health.¹⁷⁸ As seen previously, schizoanalysis' engagement in non-individualism and in transversal treatment or clinical processes aims to interfere with the modes of organisation in society in general – thinking through modes of organisation, in the clinic, in the arts, in the politics and more – from a very pragmatic point of view. The assemblage of the collective and “machinic unconscious” with transversality being the most radical form of relating to these.

As seen in *Ueinnz* and *Schizodrama's* work, the analysis of the flows of desire, together with perceptions, incapacities, and blockages, is connected to creative processes as a way of finding new existential territories, new ways of being, of inventing, of relating. The concept of the unconscious is not isolated in the individual, “instead of indefinitely tracing the same complexes and the same universal 'mathemes', a schizoanalytic cartography will explore and experiment with an unconscious in action” (Guattari, 2011, p. 184). A work that assumes a total political task, demanding other forms of relation and co-production in institutions and collective groups.

The *field of the unconscious* is the site of every possibility, in every domain, of connections and not separations, of stratifications and segmentarities. If there is no fusion between analytical practices concerning the formation of the unconscious, and the political practices of social formations, then the same attitudes, the same dogmatic gregariness, the same hierarchies, the same conditions of exclusion and domination will endlessly recur. Political action should become, in my view, synonymous with the analytical venture—and vice versa! (Guattari, 2009, p. 32)

The task set by Guattari is not simple, for he is working on the unconscious as a site, as a field and through a new clinico-aesthetic-political setting. The task of schizoanalysis can require, he says, “more prudence than psychoanalysis” (Guattari, 2011, p. 186), because it doesn't try to control or override events – but “simply to semiotically and machinically assist” events (Guattari, 2011, p. 186). The possibility of seeing political and analytical effects in a single performance also makes me think

¹⁷⁸ Bifo (2003) and several other groups and authors have investigated the effects of the capitalistic mode of production. A feminist perspective is given by Spanish groups such as *Vidas Precarias*, previously mentioned.

about shifting positions, of listening, of analysis, of speech, of delirium, of performances that theatrical devices such as *Ueinzz* work through, and of the performances of the *Theatre of the Oppressed*, *Forum Theatre* and *Teatro Oficina*. As seen before, they access the productions of the unconscious, collectively connected to the body, the mind, to memory, to social, cultural and political grounds. Theatre practice and other strategies invested in the productive relationship between a creative processuality, in aesthetic processes and processual subjectivation, have to reassemble their political functioning, their political organisation. This is their “politics of subjectivation” (Rolnik, 2010;2011).

The theatrical devices develop specific forms of research processes and knowledge production from a very pragmatic field, in which psychic and physical elements are articulated through an agency of desire. They overcome several discursive forms in order to find appropriate speeds, dynamics, disruptions and recreations that respond to each singular configuration. It is evident that the theatrical device doesn't come to substitute the clinical setting, the individualised clinic, the treatment of psychosis itself, but happens as a clinic, an aesthetic and political device that works through social relations. Their political assemblage constructs propositions that resist the larger effects mental health, and the effects in cognition following subjective de-territorialisation and precarisation of life in contemporary capitalism. Guattari writes about hypermedicalisation and the flattening out of the chaotic function – in which each one of us becomes its own repressive device (Guattari, 1992, p. 132). Resisting this also means denying the industry that over medicates, as well as other regimes of control that enforce separation and alienation, separating mental illness from forms of commonality, sociality and publicness. As we have seen when looking at the theatrical devices and through the work of the companies, the development of strategies, the exploration of the infinite variations of the body, the improvisation and overlapping of scenes, contexts, histories, narratives, new actions, produce intense and liberating effects: the “catharsis of detrimental blocks!” (Boal, 1998, p. 72-73).

Transversality in artistic, militant, academic, and self-organised constituencies,

together with the articulation of “subject-groups”, supports the understanding of modes of signification of the creations of the machinic and collective unconscious from a different perspective, which is not based on thinking about subjectivation “with a transcendental and symbolic formalism that would animate it all for time”, “but on the contrary, to seek to understand the operation of human subjectivity via the light of the mechanisms of molecular choices” (Guattari, 2011, p. 155). The “molecular choices” reveal the ethics and the politics underlying Guattari's work and the theatrical practices I address here. The unconscious – as subjectivation, in Guattari's later work – is the site where the transversal is articulated, where molecular dimensions of the social and the singular meet. Watson highlights this point saying that in Guattari's work “solutions must always address a large-scale problem, but the transformation must take place *on the smallest scales* in order to be effective” (Watson, 2009, p. 183).¹⁷⁹ This is a point where Guattari's work reinforces his relationship to “sciences of complexity and to what I also bring my attention, for unconscious and subjectivity, in its “processuality” are actually co-engendering “complexities” (e.g. not simple forms of subsumption, not simple forms of production, not simple forms of subjectivity). From the perspective of a molecular, machinic and productive unconscious, says Baremlitt, the unconscious “extrapolates”, “it doesn't stop de-territorialising, and does not share the logic of negativity, but positive and continuous multiplicities” (Baremlitt, apud Hur 2012a, p. 20). There is, therefore, an idea that the schizoanalysis of the unconscious productively works out multiciplinary subjectivities.

Ueinz's booklet published after Documenta (2010) presents “devices” used by the group to produce their plays – they detail five devices that can be re-appropriated by other groups. One of the devices is “warm up, rhythm and dance – reinventing the collective” and another one “creation of a new language” (making reference to Joyce's work). They write that they “were living an important transformative phase”, in between a “synthesis of the continuous research process” and at the same time “looking for the creative sustainability of the group” – which means “to rescue and boost its creative potency, to discover the vital urges that will keep its creativity

179 Italics are mine.

pulsing” (Ueinzz, 2010, p. 69). This device is related to the “invention of language”, a complex process that reassembles meaning and non-meaning. They write:

With no context to restrict the meanings, meanings proliferate in 'hallucimetric' progression. This happens because readings can also be engaged in many ways, and reach a plurality of meanings, void of hierarchical 'profound' meaning contrary to 'superficial' meaning, given what defines such concepts of profoundness and superficiality is our own attempt of hierarchisation and our unconscious pre-selection. (Ueinzz, 2010, p. 71)

This articulation of a search for the “vital urges” which depend on “every encounter creating these triggers that help develop a creative path” (Ueinzz, 2010, p. 69), which is a fragile or precarious assemblage in itself, reaches another turbulence, another precarious assumption: that the production of meaning will depend on the collective doubt of meaning and on the open assemblage of whom and how signify, with no despotic approval or denial. The creative process depends on attention to the meaning of production, to the flux of enunciations, in the “reinvention of the collective”, but also on the attention to the differences that constitute it “as an idea for the construction of the cohesive collective” (Ueinzz, 2010, p. 69). I think about this condition of the collective assemblage as the construction of the “plane of creativity”, together with the “plane of the clinic”. Both sustaining that “plane of consistency”, which can assemble any other planes, an infinite amount of planes... I understand from my own recent creative processes that this articulation depends on generating certain “propitious conditions” for certain things to emerge.

The production of a plane of consistency, that balances aesthetic or cultural production, clinics and politics, that co-emerges from the plane of creativity and from the plane of the clinic, works on building conditions for the transformational potency of this assemblage. Thinking about it from Guattari's analysis of subject and subjected groups, in subjected groups the possibility of the recomposition of a given structure goes against a very actual pragmatism, therefore going against invention, and especially, analytical devices. In the subject group, on the other hand, given

representations of the constitutive processes don't work. They fail, they are not pragmatically available or sufficiently immanent. So this “plane of consistency” is one of analysis as well. The invention of devices, invention in itself, works out for the production of not-yet-signified content (Watson, 2009, p. 50-51), which can actually work out analytically - Actor A. screaming “War! Wall!” as I mentioned before - but which does not depend on the “ontic” definition or signification as in the dynamics of analysis with an analyst. Pelbart writes “What interests a patient, for example, is not what he is in the eyes of the doctor (ontic category), but what he is capable of, what he wants, what he should become, what he does or doesn't desire and so on” (Pelbart, 2013, p. 183). So the plane of consistency spreads the analysis of the unconscious as part of the whole creative assemblage, the unconscious as part of the productive assemblage as well, and not just material for analysis. Working as a transversal - reaching out to other sectors, other institutions, other formations - this plane of consistency produces and unleashes creative components that are liberated from initial states of homogenesis, of de-territorialisation, of immobility. The plane of consistency allows for the passage of different flows in the analytical process working as elements that are not interested in a recomposition that follows structures, such as political program, or a subjected group.

There is a dislodging of certain structural forms of knowledge and methodological forms of research that try to anticipate what will emerge, in favor of accessing a processuality that potentialises creativity in its relationship to processual subjectivation. The aim of schizoanalytic cartographies is, therefore, not to solidify what is known in a given assemblage, but to keep on working on the fluxes of signification - a constant movement between objectivation and subjectivation, as well as of meaning and no-meaning. This is given by the analytical process itself, that Guattari sees as an ongoing process, that has to last as long as the assemblage itself. The vitality of this mode of operation, which can be thought of as the *conatus* of a group, depends on the maintenance of processual creativity that perpetrates the analytical process. Transformational effects will emerge from producing different modes of signification, elements, substances that are connected to a politics of subjectivation, to a certain ethics measured at all times, guaranteeing the

maintenance of a “high coefficient of transversality”.

Years have passed and the unconscious doesn't stop being a place of struggle, doesn't stop being locked out in several therapeutic strategies, and doesn't stop being recalled by several analytical devices.¹⁸⁰ The productive unconscious as collective subjectivation in political assemblages is a site for the production of reality from the perspective of real encounters. For Baremlitt (1998), talking together with Guattari, the

schizoanalytic unconscious is thought of as a pure productive process, not formed by representations, nor by dynamic-economic forces that mobilise representations or roles, be it in Theatre or in another Language. It is an incessant chaotic making, *producing itself and producing reality* (Baremlitt, apud Hur 2012a, p. 20).¹⁸¹

The molecular and machinic unconscious assembled in the schizoanalytic cartography becomes a possibility of producing from a “creative semiotic expression”. This is state by Guattari in *Chaosmosis*, when he advocates for a fight, “a fight for the polivocality of the creative semiotic expression” (Guattari, 1992, p. 54). Rethinking Guattari's idea of a “semiotic energetics” that animate psychic and physical effects, subjectivities taken to the edge of their bodily and mental limits might encounter propitious conditions in the collective work of processual forms of activating creativity. What caught me here is the creation of theatre practices as a plane that associates the plane of creativity to the clinical plane, and to as many other planes as an assemblage might require. This process – the schizoanalytic cartography itself – is able to look at blockages in creativity itself, in the sense of providing a political analysis that can help see what is going wrong with in the lack of transversality in certain initiatives in the cultural field, or in political practices.

¹⁸⁰ I follow Pelbart when he writes “We do not think that this task of amplification, initially attributed to transversality, and then to institutional analysis, and finally, schizoanalysis, has suffered decisive inflections throughout Guattari’s trajectory, ever since its first, still stammering formulations, but also in the midst of terminological or even conceptual changes.” (Pelbart, 2013, p. 185)

¹⁸¹ Italics are mine.

The exposed unconscious, my own unconscious touched and reassembled together with my body - by Ueinz and by other devices I came through in the time I have been writing this thesis - in collective assemblages, works out as a productive material, as a political site. It strikes me to think that the non-representational might also have effects on the real that the political, aesthetic and clinical assemblage consists of - an actual arrangement of concrete subjects, of institutional forms and of other materials, elements, substances - in the sense of the collective and social re-organisations that are overthrown from it (Bishop, 2012, p. 274), but always seen from its processuality. That is where I see the “transformational” aspect of schizoanalytic cartographies. The complex and sophisticated conception of schizoanalytic cartographies that aim for a “setting of a processual life”, as Guattari suggests (Guattari, 2013a, p. 5), a processual life in its infinitive potential - always in relation to practices, to modes of expression, to group work, and to institutions.

Conclusion

Schizoanalytic cartographies devise new research processes and new propositions of organisation, subjectivation and institutionalisation. Examples of these have been seen in my thesis, through the work of Guattari himself, as well as through the complex exchange between many authors and practices, both in conjunction with and inside Brazil, from the period spanning the dictatorship in the country to the present. In my thesis I have aimed to highlight, within the Brazilian context, the importance of the notion of the “processual” fostering assemblages between subjects, modes of expression and institutions, in order to analyse and to engender research processes and knowledge production from the perspective of schizoanalytic cartographies.

My thesis provides a way of understanding the assemblage between processual creativity and processual subjectivation. I have explored this question within the Brazilian context, looking at academic research groups and theatrical devices from the three main bases of schizoanalysis – the clinic, the political and the aesthetic. The articulation between processual creativity and processual subjectivation was looked at through the image of two planes in a constant relationship: the plane of creativity and the plane of the clinic, which together create what I have called a plane of consistency, that is: the schizoanalytic cartography itself. Creativity becomes a crucial element in thinking about the invention of subjectivity itself – the invention of modes of being, relating, and expressing, either individually or in collectives. As Guattari says in *Chaosmosis*, from this perspective one can “try to grasp subjectivity in the dimension of its processual creativity” (Guattari, 1992, p. 13). Along with this central conceptualisation, I reiterate Gilbert's affirmation that in the work of Deleuze and Guattari “processes of transformation are understood as in some sense constitutive of all entities”, so “nothing is ever actually static and stable in its identity” (2014, p. 154). Although I have not discussed ontology in the thesis, but rather processes that interact with subjectivation, I proposed to look at the “processuality” as a potency that can reactivate life under effects of power, in

congelation (Pelbart, 2013), and in subjective blockages. Through the articulation of the three main bases of schizoanalysis, politics appears reconfigured: a politics of micropolitical activation, a politics that works against the idea that a general organisation of the living is possible. Micropolitics work to maintain or sustain this plane of consistency, referring to the political setting of groups, their forms of organisation and also to the several modes, analysis inventions developed within that organise the cartography itself. Examples of this were shown in many different movements and experiences, in the history of the anti-psychiatry movement, the networks of conversations, the transdisciplinary clinic and theatrical devices.

I have explored how theatrical devices that work with mental health care and with political struggles, and how transversal academic research groups such as the transdisciplinary clinic and the social clinic, work within a micropolitics which allow for the autonomous arrangement of its participants. Working this way is also a way of rearranging modes of expression and production of meaning. Reconfiguring group work in relation to institutions was seen as a way to deal with the ever-present hierarchies of certain institutions, trying to break them apart with other strategies. I have also discussed how the plane of the clinic articulated with the plane of creativity opens up a space for the virtual. As Fonseca and Farina state: “The function of the clinic is to accompany the dislocations and the disguises that might be invented, actualising the virtual potency that might make impasses, crises and illnesses flexible, but, mainly, multiply problems and questions” (Fonseca e Farina, 2012, p. 51). The plane of consistency that schizoanalytic cartographies launch, then, is a plane for singularities to emerge. I have also explored this issue through Guattari, Rolnik, Pelbart, Coimbra, Passos, Barros and other authors, who analyse how the production of transversals between the clinic, the aesthetic and the political potentialises the production of expressive devices and autonomous subjectivations.

My experience with *Ueinzz*, made me feel like I was thrown into a sort of transformational machine, one that I was trying to grasp conceptually and politically. Working with *Ueinzz*, taking part in the workshops and accompanying

their process, was crucial to producing this thesis from the perspective of schizoanalysis and its pragmatics. From *Ueinzz*, and from my experience with other theatre practices, the *Theatre of the Oppressed* and *Teatro Oficina Uzya Uzona*, I experienced theatre as a very experimental strategy. As Fonseca and Farina, state: “to experiment is to produce effects one didn't know beforehand” (2012, p. 51). Based on the possibilities of the body, based on the possibilities that this aesthetic space allows, theatrical devices became a way of experimenting with the framework of schizoanalytic cartographies. This was crucial for me to reconfigure the concept of research processes and knowledge production. These concepts have been engaged with from the position of my practice throughout my artistic practice, which became part of the construction of this thesis. I am eager to see what effects it will produce in future research and aesthetic production, in the production of transversal practices that seek to reveal several forms of oppression, internal or external and produce new ways of relating, being and expressing.

From my experience with *Ueinzz* and *Theatre of the Oppressed* workshops, bodily dynamics emerged as key. These went beyond a linguistic and non-linguistic, discursive and non discursive, or verbal and non-verbal dualities. Collective body dynamics have therefore gained increasing relevance in my research and in the construction of the thesis. Through them, I have explored how it is possible to think about a “semiotic energetics”. In his mapping of a semiotic energetics Guattari talks about “heating up” the connections in minor becomings in order to produce new coefficients, new enunciations, new paths for subjectivation, which don't simply mirror major becomings. The emergence of the new from collective bodily action – such as in *Theatre of the Oppressed* – provides a way of leaving aside the limitations of analytic devices based on verbal exchanges and excessively discursive strategies. The work with the dynamisation of conflicts and impasses from a resemblance of the real – the real as an image, and an image of the real – a flow, as conceptualised by Boal with his theatrical technique, proposes ways of thinking differently about the direct discursive exchanges within most militant research, in the clinic or in the arts. As we have seen, the emergence of singularities is also the emergence of linguistic variations. Thinking semiotic energetics together with linguistic

variations, when expressive devices recall the energetics of the body in relation to other expressive devices, we can begin to consider semiotic productions in an a-signifying dynamic, where language and non-language are also dynamised.

Schizoanalytic cartography conceptualises modes of working at the subjective level, in direct relation with the modes of expression that are mobilised. The flows of affect in relation to semiotic production, as argued by Gilbert, are not limited to individual persons but through populations of elements not even at the same way or the same time (2014, p. 155). The proposition of schizoanalysis to work with language, discursive and verbal exchanges, opens it up to a machinic and creationist dynamic, through which body, gesture, non-verbal and a-signified signs can enter the flux of production of subjectivation. Thought from a machinic conception, “semiotic energetics” co-produce subjectivity itself. This is also a way of thinking about what Guattari meant by the transformational aspect of schizoanalytic cartographies.

Through thinking about a different politics of subjectivation that aims at producing autonomous subjectivation, I have shown in this thesis, how transformations in subjectivity are only made possible when transformations also happen at the level of the institutions that assemble these subjects. Contesting the production of subjectivity and advocating for their autonomous modes of assemblage creates processes that are far more complex than pre-conceived political formulas, requiring a constant analysis of both subjectivity and the institution together. Mapping singularities through complex connections between power structures and resistance in given forms of life, makes the concept of the “complex of subjectivation” emerge. Kastrup writes: “the 'complex of subjectivation' is not defined only by what appears to be peripherally close or what defines aspects of identity, but by what transversally intersects with the life of a subject, institutions, technical objects, knowledge, etc” (Kastrup, 2008. p. 59). In developing this thesis into future research, I would delve further into this idea, and into Guattari’s analysis of self-organised groups through the concept of the “subject group”. In this text Guattari defines groups by their capacity to articulate relationships both to

“internal law” and to the “outside”. Guattari discusses the “diagrammatics” of the subject group: “the subject group has, for its vocation, to manage its own relations to external determination and to its internal law as much as possible.” A subjected group, on the other hand, “tends to be manipulated by all sorts of external determinations and to be dominated by its own internal law (the Superego)” (Guattari, 2006, p. 241). In exploring these ideas further, the thesis can develop a closer analysis of the internal modes of organisation of the institutional transversal groups and theatre devices in question.

This thesis aims to develop propositions for addressing the problems that artistic practices and political groups encounter in relation to the connection between cognition and creativity, between subjectivity and creativity. Howard Slater (2002) approaches this subject by thinking about the collective forms of knowledge production and micropolitics. This might involve difficulties of mapping sensibility and emotions, a production that surpasses linguistic realms, as I have shown. He writes “which collective expression best speaks what we feel and believe?”. Slater develops this ideas following Guattari, attesting that in the “desire for politics there is a politics of desire”, in which a “factor of ‘incomplete expression’ is not without relevance” (Slater, 2013). From the proposition that cognition is creative, I perceive that questions such as the one posed by Slater can be mobilised from this perspective of invention, as I have argued. Schizoanalytic cartographies, working on this front, devises modes of attention, perception, relationship, listening and touch which deal with this problem. Appears another element to be move investigated in the future: a certain “sensibility” as outlined by Berardi (2015), that is developed together with schizoanalytic cartographies. Berardi claims that sensibility refers to action in the environment, and not only reception and perception, which refers to the idea that cognition is creative, and not merely reproductive.

Guattari discusses this in *Chaosmosis* in relation to the work he undertook at the La Borde Clinic. “Our problematic of chaosmosis and the schizoanalytic escape from the prison of signification is directed – to compensate for these borrowings –

towards a necessary a-signifying deconstruction of their discursivity and towards placing their ontological efficacy into a pragmatic perspective” (Guattari, 1992, p.109). This brings attention to fluxes of interpretation and the new production of meaning in the work of a group, and in its institutional relations when related to fluxes of power perpetrating these relationships. This is one of the very central contributions that schizoanalytic cartographies can make to other practices such as artistic and cultural practices and social movements.

I have seen through the schizoanalytic cartographic processes that many times working through this framework meant experiencing different conditions of attention, which refer to an activation of sensibility close to Berardi's definition. My interest in looking at processual creativity is due to the fact that it provides a perspective to devise ethical modes of thinking and enacting research processes and knowledge production, making it impossible to separate creativity, sensibility and emotions from the cognitive processes that concur. Schizoanalysis encounters then fields of knowledge and practices that aim to understand these new modes of relationship. Aesthetics is one of them, as pointed by Guattari and followed by Berardi. This is affirmed by Berardi from the idea that aesthetics should be thought as the science of semiotic emanation in its interaction with sensibility (2015, p. 31).

This thesis tried to show a way of thinking about political transformation from the transformational molecularity envisaged by Guattari. It aimed to analyse ways of resisting the subsumption of desire, affection and creativity itself. However, the reader will not encounter a call for the destruction of institutions, schools, academia and art institutions as such. For as Lambert writes: “there can be no revolution at the level of institutions without a concomitant revolution on the level of instincts: a molecular revolution!” (2006, p. 11). In the thesis I aim to think through political transformation from the perspective of molecular and institutional reconfigurations. Danish artist Jakob Jakobsen, who has been researching and creating art works around “non-knowledge”, the “anti-university”, talks about the danger of someone “representing what he/she knows” (Jakobsen, 2013a). Jakobsen poses a question inherent to knowledge production, in which there are several

passages between processes of knowing (experimental knowledge, knowledge emerging from practice), and the processes of “externalising” knowledge, where knowledge has to assume certain forms and how that might limit its pertinence (where and to whom something under these promises makes sense?). I have taken up this challenge as part of my artistic practice within this PhD. In that context, research processes and knowledge production resonate with the definition given by Jakob Jakobsen and Henriette Heisse, that “knowledge is a social relation”¹⁸². They address a critique of the form of knowledge mobilised in the context of the privatisation of education and market competition mediated by academic degrees (“acquired knowledge”), and propose that knowledge is what can be exchanged in a constant process of research.¹⁸³ Research for them, as well as for me, therefore, is at the centre of a process, it becomes the process, and not pre-established content or a form of evaluation, some of the characteristics of academic knowledge.

I have shown how the constructivist process of the clinic builds up collective subjectivation, seeking to work from the life that perseverates (Rauter, 2015) amid several incapacities, oppressions, blockages and impasses. That is why cartography is precarious, for nothing may happen (Pelbart, 2013). The cartographer, from the attractor (Kastrup, 2008b), the catalyser, in that contagious way of working, will have to disappear in the process of autonomisation of the group. The whole enterprise might get rid of the specific vocabularies of schizoanalysis, as cartographers will encounter their own ways of mapping, and their own modes of semiotisation. Much of feminist research and militancy has been working this way.

The aesthetic-political-clinical-assemblage proposed by schizoanalytic cartography appears as a pragmatic and sophisticated engineering of subjectivity working on the constitution of subjects, always in relation to their own maps (to their own desiring economies, to their own becomings and oppressions). These maps are open,

¹⁸² Jakobson has engaged in the creation of projects such as *Free University of Copenhagen* (2001 – 2007) [<http://www.copenhagenfreeuniversity.dk>], with Henriette Heisse and recently the *A pedagogical theatre of unlearning and the limits of knowledge*, publishing Antiknow Research Report (2014) [<http://www.flattimeho.org.uk/project/105/>].

¹⁸³ Even though I have developed analyses of many transdisciplinary case studies and explored concepts from the university in this thesis, my thesis has not analysed, for example, occupations and other radical initiatives in the academic institution.

however, to expressive devices, from actual processes that think through modes of doing, modes of relating, modes of mapping. As discussed in the thesis, this practice goes against any idea of traditional research method. It works instead through the machinic and the molecular, through the mode of diagram rather than a program.

The collective work develops the “virtual amplitude of the institutional practices and production of subjectivity” (Guattari, 2013a, p. 70). Connected to a capacity for mutation, to dynamism, the notion of “processual” contains engagement and transformation within itself. This recalls the definition given by Suely Rolnik that “what interests the cartographer is when life is encountering lines of effectuation”, because he or she “always evaluates when the defenses that are being used do or do not serve to protect life” (2011b, p. 68). The cartographer's political work is, then, connected to the potential of the living to re-create itself. The transformation and the aesthetic worked out by schizoanalytic cartography refers to this capacity.

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Annexes

1. *Protocol to intersect vocabularies*

This is the *Protocol* I have created as a guide to the workshops I have been giving. See next Annex for the annotations from each workshop. If participants ask, I share this material with them. Another version also contains bibliographic references.

Cristina Ribas

Introduction

Working from voice, rhythm and dissonance we will produce a quick mapping of our singular vocabularies and work towards producing intersections. By vocabulary I mean a certain content of the speech, of what we say, of language itself. Bringing an attention to our vocabularies we might also observe, however, the extra or non-linguistic elements of it, such as the non-verbal, the rhythm, the tone, the volume, the whole body talking and expressing. When I say “vocabulary” it is a provisional definition, its a prototypical use of the notion of vocabulary as a way to access the complexities of our aesthetic and political processes.

This work comes from an investigation in the criss-crossings of aesthetics and political practices, thinking not just from the embodiment of politics but also from the rhythmanalisation of our political vocabularies, seeking opening fluxes of interpretation and new meanings in a vibrational space.

Semiotics of politics, semiotics of political arts...

From the complex encounter of arts and politics it is necessary to trigger knowledges and practices that might consider processual semiotics, more complex, and less able to be mapped out. What sort of assemblage can be created to access the

production of enunciations and discourses on the move, in their flows, flows of the encounter of differences, from the production of singularities? If this encounter provides not only the multiplication of languages but also new semiotics, how do new semiotics interact with semiotics available in the encounter between arts and politics?

From these questions I propose we can think about politics from its creative dimension, in which we can interfere in the signifying regime, by creating new meanings, new semiotics. Maybe it is possible to interfere in the forms and pace of political discourse, and perceive how we interact with each other from a dynamic of affects. We don't abandon our 'semiotic filters', but we also open our perception to other elements (sounds, noise, non-linguistic elements, body, energy, air, space, institution, event...).

In this workshop we will intersect our words, our readings, our sounds, our struggles, our desires, our sweat, our lack of breath. Whether it is from murmur, from laugh, from scream.

Three concepts are being accessed from their contexts but activated in a prototypical way, as a tool: intersectionality (from feminist studies and practices), transversality (from institutional analysis, Felix Guattari), rhythmatisation (from Henri Lefebvre).

References

Felix Guattari

“The voice, as a speech machine, is the basis and determinant of the structural order of language, and not the other way round. The individual, in his bodiliness, accepts the consequences of the interaction of signifying chains of all kinds which cut across and tear him apart. The human being is caught where the machine and the structure meet.” (*Towards a new vocabulary*, in *Molecular Revolution*, 1984, p. 114)

“Every power formation organises its own system of verbal packaging for what it

has to say.”

“All creative intervention has as a condition the access to transversality”.

Augusto Boal

Aesthetic Space

“The aesthetic space possesses gnoseological properties, that is, properties which stimulate knowledge and discovery, cognition and recognition, properties which stimulate the process of learning by experience. Theatre is a form of knowledge”.
(*Rainbow of Desires*, 2006, p. 20)

Exercises

3. **Walking around the space** (filling up empty spaces, rhythm, speed, looking at each other, not looking...)
4. **Walking and 'taking pictures'** (close your eyes, make a photo and continue moving, filling up empty spaces)
5. **Small dance** (what else is moving even if you don't move the body?)
6. **Experiments with sound** (making sound with the body in the circle)

7. **Mapping our political vocabularies (1):**

What comes to you when you think about the way you make politics?

We will work from an open definition of politics - not trying to find consensus, but opening for the several different approaches we have to politics.

We can think from the questions:

Which words, expressions, sentences, enunciations speak from our relationship to politics?

The complexity of our relationship to politics might create a cloud: this cloud is called here provisionally a 'vocabulary'.

Which vocabularies we access when we make politics?

How do we create political vocabularies for ourselves?

Do our political vocabularies participate in other political vocabularies? i.e. are they shared with other lives, collectives, groups, identities, class, gender, race, generation?

How do we create vocabularies from our bodies and how do we make use of them?, to ourselves, to other(s)?

How do we 'organise' and 'disorganise' emotions and struggles in our bodies?;

And do we either separate or make use of a same vocabulary in our emotional and intimate lives, in our work, and in our struggles?

Write down in post-it small quick definitions that emerge from our political vocabularies

8. Couples game

Using the annotations from the previous exercise, 'fill up' 1 minute talking to each other, and then change.

Narrate the exchange to the larger group

9. Fruits game (memory game)

10. Sound – Throat – Voice exercises to warm up (Closed, Dracula, No sound)

11. Projecting to the space (enacting a demonstration)

Opposite groups: discuss and agree one demand, one favorite, one opposite to it

10. Mapping our political vocabularies (2):

Silence is the soft matter of a cartography.

Working from voice, rhythm and dissonance we will produce a quick mapping of our singular vocabularies. **What comes to you when you think about the way you make politics?**

You can say a word, a short statement, an enunciation. It can be the very short description of a process, way of doing something.

Write it down.

Now if you feel like, change a little bit what you wrote. Translate/ transduce if the word or the enunciation is not the most appropriate for the definition you are searching for.

Say it to yourself, then out loud. Pay attention to the sound of the word or the enunciation.

Share it in the circle. Say it out loud, directing it to the others.

In the second round of sharing you can say more about it. Let us know where it came from.

Now you can find a new way of saying it, the word, the enunciation. You can create a tone for that, play with volume. And then start repeating melodically, or singing it. You can add small variations to what you are saying.

Pay attention to the volume you are saying, singing it. Try not to compete in volume, and pay attention to how much silence you have to make to listen to the others around you when you say your own.

Noise is the productive sound of life.

Now move around and feel how can you tune to another sound you want to merge

with yours. Create little encounters, with one, with another. If you wanna work with dissonance, you can play with rhythm, volume, and repetition.

Be aware your sound is entering the rhythmatisation with the others.

11. Analysis

From this little experiment we can discuss how we listen and how we get to know each other, and how intersectionality might be being activated. We can investigate what is it to produce rhythms together and what is it to intersect them.

Would it be each one of us reaffirming its own statements? Would that be all of us saying the same? Would it be reaching some consensus? Would it be repeating and engaging on each other's enunciations? Or is it a discursive and analytical operation? Or the demand for the new ritornellos?

We can call rhythmatisation this new vocabulary, complex, chaotic and made of sound and noise, a new vocabulary that emerges with the listening of the enunciations and sounds, with the merging of our sounds. When merging our enunciations and sounds we might become a little temporary collectivity, a sort of small street or public space.

It might be possible that we are manifesting a diversity of voices and struggles that appear in the streets today, but also those who don't appear, who don't come out to the streets. Or maybe we turn into voices of bodies that are not ours, but those who come out to the street through ourselves.

It seems that we can approach intersectionality as a way to encountering, hearing, the vocabularies of the minorities not just inside the majorities, but inside and in between the minorities themselves. Maybe that is where we can find new enunciations, new singular traces. From this point new intersections might become possible, new convergences.

From the rhythmatisation of our vocabularies we might decide not to talk, and continue with the rhythmatisation, leaving the room, reaching other places...

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2. Small reports on the workshops given (2015-2016)

Leitura Coletiva / Collective Reading

December 2014

Rio de Janeiro, Brazil

Universidade do Estado do Rio de Janeiro / Instituto de Artes

First time the Vocabulary is read collectively. It is prior to the launch of the book. I was invited to present in a small seminar about performance and archives, organised by artists who have been studying at the same time as me in the arts institute. This is the university where I did my masters, and where I taught for 1 year with a contract. It is 8 months after the initial encounter to make the book. I talked about the process of making the book for about ten minutes. The audience is about 30 people. After presenting, I invited all to engage in the reading in loud voice of spare parts of texts of the book. I explain briefly what I intend to do – a collective reading that doesn't have to be intelligible. The book was late in the printers, so I improvised with spare sheets of the texts. I start reading loud one part of the editorial that talks about the making of the book.

I have made a recording.

My voice stands alone for about 40 seconds. Then I make a pause, and invite people to join as they want. I reinforce that it is the first time I'm doing that, and there is no way to do it except trying out. I start walking around the room with my sheet of paper in one hand and with the mobile phone in the other. Voices start to read other spare parts of texts. We start producing a collective space that appears from the singularity of each voice. Different volumes and different selections, for their eyes, such as mine, keep looking for something to be said from those spare pages. It is intentionally fragmented. Other people start to feel comfortable to move around. But it is not so easy, the auditorium has the chairs of the audience fixed to the floor.

It is really nice to hear people's voices, they break apart whatever was built with the separation that existed before – the presenter – and the listeners. In their reading, they are selecting works that I have seen many times. It plays out as memory, but it's their voices, it's their choices, intersecting in an unexpected way.

I try not to take over the catalysis of the dynamics. I make my voice lower, and sometimes louder. I repeat parts and some others too.

Some other ones take more time to engage in a louder reading, or a reading that starts to enter that collective sound.

More than 12 minutes have passed and the reading/flow of sounds keeps going. I look at Dally [Schwarz] and ask her to intervene.

*

Taller / Workshop Blanca

January 2016

Blanca, Murcia, España

Centro Negra

It is the first time I'm gonna use the *Protocol*. I created the protocol to give a workshop that didn't happen in a feminist space in Barcelona (*La Electrodomestica*). For months I had the idea of conceiving a workshop as such, bringing together my experience with the exercises of the Theatre of the Oppressed and the theoretical debate around the production of vocabularies from the intersection between artistic and political practices.

For *Electrodomestica*, the activity was gonna be less charged theoretically, however I was very interested in discussing how other women would think intersectionality the way I have been thinking/using here. The *Protocol* would attempt to map self care and militancy from a feminist perspective. The *Protocol* intended to work from vocabularies as well as from a quote from a song.

This was adapted to the workshop in Blanca, which actually was gonna be the first time I would put the *Protocol* to practice and addressing the Vocabulary project as a

reference to the workshop.

The room is very big and cold. We are by a rock wall. The light is beautiful, coming from the top. The heating will take a while to warm up the space, so Elena brings a bottle of cognac. I said: well, in Brazil, we would do the same, with cachaça. We laugh saying this could be an AA meeting on a Sunday afternoon. Each one has a shot.

Language issue emerged: in which language should we talk? We were about six or seven: me, Elena, Arnaldas, Raul, Lucia, Silvie, Miriam. Pranciskus joins us for a little bit. Some of us spoke mainly English, some mainly Spanish. So I was all the time switching from one to the other, with no full translations between the two. I asked us all to present to each other briefly with names and describing something in our practices that would be 'in between' practices, concerns, ideas, modes...

I spoke about the process of making the book trying to contextualise Brazil at the time and especially trying to contextualise what the book wanted to do.

The protocol was intended to be accomplished in 30 minutes. But time always plays out differently in collective practices, at least with me.

After talking for about 30 minutes I started conducting the exercises standing up.

More movement in the beginning, exploring the space and warming up the body.

My voice goes on trying to reach different attentional conditions. And later we stand up in a circle and to the “fruits game” repeating the sentence “I went to the market and brought a (fruit)”. Its a children's game in Brazil that here is useful to work with memory and to start looking at each other in a different way. We stop when Raul says he would buy bread. The game is not intended to address our political or aesthetic experiences, but something starts to emerge between us all, even if silly and ephemeral.

To start the work from our vocabularies, from our political vocabularies I say the sentence:

Silence is the soft matter of a cartography.

I invite participants to sing a song that makes them think about the way they make politics. A song, a fragment of a song. Then a series of movements can be freely performed, people move around the space, get to know each other's songs, sounds. Different languages appear again! How to interpret? Is it necessary to understand?

Different contexts emerge from each person, from each choice, from each perspective.

Arnoldas brings *Mi Hotim Tancevat* (*We want to dance*), he sings in Russian. Elena, Gallo Rojo and *El día que apagaron la luz*. Other songs in English. And there is more...

Worlds open with a small fragment of music.

We stop in the circle to say a little about each choice.

Doing this game from songs already brings rhythms, which give a sort of musical consistency, but then later on I invite participants to play with the fragment, breaking a part.

We continue for a few more minutes and then we decide to finish. Its time to eat. We leave the room still playing a bit with the intersection of our fragments of music, sounds, new fragments. We decide to talk about it while we cook and eat.

*

Taller / Workshop Barcelona

February 2016

Barcelona, España

Espai 10

I was invited by the artist and historian Luz Muñoz to present in her space, I presented in *castellano* (Spanish). Which I really enjoy talking, but that brings some effects in me - *castellano* makes me talk faster and I feel I'm inevitably creating a sort of character.

I had to ask friends to help translate to castellano the main part of the *Protocol*. I needed to be certain that I could not translate badly turning into imperatives the instructions of the *Protocol*.

Before starting, I invite us all to make small presentations about our practices and interests. Fabiana, my friend from south of Brazil, who lives in Barcelona, and with whom I worked together for many years in a collective, is there. Her presence makes the whole event a little bit (more) magic. I make notes as if this will generate matter

for the future, and it will, but not necessary matter that will be re-engaged with the same participants. We are maybe 10 in the room, and there is only one man. Eu, Fabiana, Luz, Maria-Jesu, Marina, Teresa, Paula, ... Three or four artists/researchers present intersection with feminism, some with language and state oppression (such as the control in Venezuela).

I talk about the process of making the book. I talk about trying to produce a 'vibrational space' to work the intersection of our vocabularies. I talk about intersectionality a little bit. And an expression that appeared in the last weeks: seeking to make emerge minorities amid minorities. I chose to talk about 'what went wrong' in my process as an editor attempting to 'make vocabularies intersect'. In the book I have chosen to put a photo of my friends holding a poster reclaiming 'orgasm for all' beside the photo of the prostitutes' demonstration, reclaiming their working rights against police raids. We talk about the fact that my friends didn't want to be compared with prostitutes' struggle and what that meant. The conversation flows super nicely, and each one goes on taking part and bringing their own experiences, either through conflicts or through art projects.

Talking about the process and reporting some from the workshop in Blanca, I say about this "hole that trembles", *hueco que tiembla*, which I feel that appear with the dynamics. A space filled with sound, but sound from uncertainty, concept from its sound, verbal becoming non-verbal. In the meanwhile between the workshop in Blanca and this one I have re-read Guattari's text on Vocabulary (a section in Molecular Revolution book), one of those things that remains to be reactivated once some experience was gained, so I could get more from that text.

Time went in this good flow of conversation.

We didn't do any warming up exercise. All agreed we could just jump to the game of intersection, and we did.

I start again with the sentence *Silence is the soft matter of a cartography*. I invite participants to bring this time a word that says about the way they make politics. The space is small, but has a high ceiling. Empty walls make the sound echo. And we have free space to move around, in a good measure between size of space and quantity of bodies. Let's say it was a medium size 'hole' to make tremble.

When I say the second sentence, which comes together with an invitation to make

words/sounds intersect, *Noise is the productive sound of life*, we gain space differently. There is a beautiful movement of bodies encountering each other, in the 'small encounters' couples and triples really merge their sounds, even if they have very different approaches. I have the impression that it was the conversation we had before that prepared the bodies to interact with confidence, with intimacy. Even if most of us got to know each other that night.

One of the participants starts talking to the wall, and two other ones join in. *Movimiento continuo*, says one.

I make a 10 minutes recording of the sound, the beginning of the dynamic with sound.

I make a small video, the time runs smooth and nobody seems to be conscious of anything else. We are all women, we have spoken from very personal experiences, somehow feels that this was what had allowed us to be more experimental and 'bet' in that temporary intersection.

We leave with bodies tranquil, no 'analysis' is made at the end. Its late.

*

Workshop / London

April 2016

London, UK

The Field, Birkbeck and Goldsmiths' Art Department

Research Symposium *Reading the Word, Reading the World. On Display: The Aesthetics of Resistance*

We were initially a group of six.

Me, Achim, Arnoldas, Claudia, John and Paolo.

We started talking, as the workshop was part of the larger symposia that was happening since Monday. The talking was still part of the dynamics created by Claudia and Achim to systematise somehow ideas that were exchanged in the previous two days of the symposia. They were going to prepare a publication with

the material from the symposia.

So from the initial mapping of subjects organised by them, we should slowly move into the workshop. And also my workshop was supposed to work also as a feedback process to what people had heard in the previous days. But there were not many people. In the previous days the rooms were full with about 20 people, in Birkbeck and Goldsmiths buildings. The Field is a self-organised space in South London, very close to the university. Very few came apart from me, Claudia, Achim and John who were engaged with the program itself.

To start the workshop from the *Protocol* we moved from outside The Field to inside. When we moved from outside to inside there was already a break. John had to leave. Wednesday night there is always food at The Field. Eating together was gonna be part of the dynamics of the symposia. So Laura (?) who was gonna be the cook that night arrived and started working in the kitchen same time we started the workshop. Paolo had his attention divided between being in the workshop and helping Laura with the cooking.

I started by introducing the book a bit. It is never easy to know if I should address the book or not. And actually I felt that saying about the making of the book would be a contribution to the two previous days of the symposia. Maybe easy to say that, as an excuse for failures – but this time the attempt of talking about the making of the book increased the already messy atmosphere we had. Talking too much at the beginning usually is accessing too much a discursive space before experimenting form an already more collective voice. It was not the case in Barcelona, but here the conditions were different.

In my mind I was cutting exercises and trying to see what would be possible to do... When we started moving around the space and a girl joined in. She knew about the whole symposia, but there was no time to introduce her much to what was done before. We continued.

In the previous weeks I had prepared with Claudia and Achim how I would invite people to build their contribution from this experience. I wrote in the *Protocol*: *Thinking from what you have read, heard, imagined, struggled against, from what you have not said etc say a word that comes to you when accessing the common vocabulary that is being shared in the past two days.*

A word can be just a word, a short statement, an enunciation. It can be the very short description of a process, way of doing something.

Write it down.

It was not possible to make such inquiry.

Another person arrives, a man I have seen many times at The Field. He was a good voice, and had a great musical sense. He joins in. Chris and Hannah arrive as well.

They also join in.

It seems that this quite excessive heterogeneous/ heterogenic (?) atmosphere became problematic to hold any sense of collective process.

Sounds became a mash, not that it was not interesting playing with words and sounds. But there was not many people with memory of the previous days. Achim made a recording, but I didn't had access to it yet.

I left with an absolute feeling of failure. And guilt perhaps, as I did not stick to a program which could have followed the whole plan better.

Should I have said that people that arrived later should not join in?

But wouldn't this be strange?, considering the space is a public space, in which, in that moment, enclosing the dynamics seemed contradictory with the uses of the space? I did go to dynamics in The Field that were 'enclosed', that people were told to stay outside until it was finished. It was jumping on my head the sort of privileged space that contemporary arts space create, and in this case I was afraid of reproducing this sort of space.

*

Workshop / London

May 2016

London, UK

Goldsmiths Graduate Festival, Goldsmiths College

This time the *Protocol* appears much larger (similar to the version here). I prepare a workshop with four beautiful sheets of paper. A small introduction with theoretical

references: Guattari and Boal.

The advert was made in the program of the Graduate Festival, and I was very curious to see who would come. We have 1.3 hours to make it all.

The room is not the most appropriate. But we all move tables around. The carpet feels comfortable to walk around, sit on the floor, and relax the body.

It was women again! Me, Catherine and Jess – who were my students from the Art Writing course, Luiza and Alexandra from Brazil, and Maria Gabriela from Peru.

I have decided this time not to talk about the making of the book at all. And 'jump' to the *Protocol* directly.

I decided to work with a word, to invite participants to bring a word that could then be modulated in other sounds, rhythms, different volumes... *Say a word that comes to you when you think about the way you make politics.*

I have added a new exercise, the mapping of our ways to relate to and make politics with small writing in post-it notes. We share it in the circle.

I call this 'creating matter' for the workshop.

Knowing people; Bodily movement, dancing, feeling while dancing...; Sad, together, complicated, build energy; PAH, pah, pah, pah, Zoom; Deseando, wishing, willing; When I make a decision...

In couples, we then improvise 1 minute conversation about a subject picked up from the pile of 'matter'. Talking to 'fill up' 1 minute, even if it doesn't make much sense. Couples change, the one who listens now talks.

Some of us feel inevitable not to talk about a real situation, a real memory, a concern with a specific subject.

From this we do a small warming up of throat, also paying attention to breath and to listening, understanding a bit this part of the body.

I say that whatever I am bringing from body exercises, warming up the throat, any notion of rhythm, all is experimental. All is being approached by me as something to learn from, to develop so I invite them to bring their experience with that, in case they have.

It is the first time we make a circle and instead of using the 'fruit game' we make a circle to make a sound with the body. One makes, the other one copies. And the next one. So when we all have experienced the sound made with the body, by intuition,

another sound is made by a participant, and we all engage with it. It flows and we produce very different sounds, foot stamping, beating the arm, guttural sounds, we laugh.

We make a beautiful transition from one exercise to the other, I guess it's also because I am calm and not thinking about something else while conducting an exercise.

When we enter the intersection of our vocabularies from those two sentences *Silence is the soft matter of a cartography /Noise is the productive sound of life* we start moving around the room carrying on with the same sort of experimentation.

We stay in this exercise for about 10 minutes, I don't intervene to finish. There is a tuning happening by all, in the listening to each other, in the small encounters and small contagions.

In this workshop we did had time to 'analyse' at the end. But not following questions from the *Protocol*.

Jess brings the perception of the dynamics of active/passive between us and also within each one. Many things are discussed about language, editing in another language, the imperialism or officialism of English language here (in the UK) and in the academia, but how can we interfere with that, and how each one accesses this language from its own background.

*

Oficina / Workshop Lisboa

June 2016

Lisboa, Portugal

Arte e Política Reloaded, Fórum de Dança

The workshop was part of the festival organised by Paulo Raposo, *Arte e Política Reloaded*. It was a Sunday afternoon, the first day of the workshop. It was the first time I was gonna make the workshop in Portuguese! There was a lot of excitement

about it, but again I had to be aware that there are severe differences in use of Portuguese between Brazil and Portugal.

Ana, José, Sahad (Mar), João, Teresa, Carolina, Marianna, Carla, Eu. Marianna's daughter and her son also participated a bit. We took some time to cool down. Some of them were also in the Anthropology Congress I went to in Coimbra in the previous days, Marianna, Carolina and João. They are Brazilians as well. It was very nice to have them there, was also a possibility of balancing the use of language, for with them I knew some of my Brazilian expressions would be understood more immediately.

Summer in Lisbon, and its a different pace. We would have the whole afternoon to make the workshop.

The space was a room for dance training, good floor so we could take shoes off and arrange chairs as we wanted. But very soon they were not needed anymore.

I started with the same dynamics from the workshop in the Graduate Festival. We write down our names on a sheet of paper, this become our first 'map', and we share a few interests, what we are engaged in.

I show the book (that same mistake!) and get a little confused about framing too much a long and interesting process. I didn't want that to be seen as any example of successful attempt of working out vocabularies, and that was a very specific time-frame. Also, it was turned into a book, and in the workshop there was no idea at all of making anything. But work from improvisation and leave it to some sort of disappearance – even though I made a video with the camera left still in one corner of the room. The video image works out as 'annotation' for me of the process. And I reinforce to the participants it will not be used in any further installation. But I do say that the workshops are part of my PhD practice. My difficulty in establishing a margin between the 'mine' and the 'collective' appears again with this workshop. I want to leave it to the collective to decide if something else will emerge from that. After talking about the book we do some warming up. Marianna, Carolina, Ana and Teresa have experience with improvisation, performance or theatre. Their bodies take the space in a nice way. I feel that what they do encourage others to explore the room. And relate to other elements, to the floor, to each other's bodies.

Instead of working from a direct approach of politics (our experiences in politics, in

its crossings with aesthetics) I make the proposition of thinking from 'political desire', 'political conflict'. This is a first attempt of mapping our vocabularies. We use the small pieces of paper to write down. From this, we do the 1 minute exercise. *Legalização do aborto. Amor, liberdade, respeito, fraternidade, igualdade, lutar contra o medo, ética, beleza, o outro. Justiça/igualdade. O medo do controle policial, social. Ambiente. Fluir, mandar e dirigir, de baixo e de dentro. Equilíbrio, pessoal vs social. Antropoceno, indivíduo-coletivo, corpo. Impotência da micropolítica. Desviar, transformar, romper, tudo na mesma.*

After following with the next exercises as before, I made the 'game power' for the first time .

In this game one group has the use of voice, and the other the use of body. They became the powerful (*power*) and the powerless (*minority*), but one group doesn't know what the other is, and doesn't know what the other group will do. The groups encounter twice: first in this configuration, one uses voice the other doesn't. And after a first 'scene' that can last for 5-10 minutes, groups shift. They shift still not knowing what they are.

It worked the dynamics amazingly . The contrast between use of the body with no voice, and then voice after having activated the body, was super important to understand the images that can be created by both.

We stop a little bit to talk and to 'reveal' the identity of the groups.

From this exercise we go to the 'rhythmanalisation', the intersection of our vocabularies that starts with the sentence *Silence is the soft matter of a cartography /Noise is the productive sound of life .*

From the previous game, when we have departed from the general, from the abstract, now we jump to the personal. It was another powerful transition.

It is something I have realised from *Theatre of the Oppressed* games and dynamics.

How the variation that is incited with the fiction brings a different intensity to the moment in which it becomes more singular.

Silence emerges in a different form, and conditions for listening and interaction as well.

Sahad walks around the space saying *body* in Palestinian Arabic. Touching her tummy with her two hands. I feel that so deeply that in a little 'encounter' I leave

the repetition of her sound and ask her if she is pregnant.

Marianna walks stamping her foot strongly on the ground. She sings a song about persistence. She connects to my Brazil in me. I follow her for a few minutes around the room. And several other encounters and more or less collective sounds are intersecting. Ana and Teresa do a similar delicate continuous sound.

I scream too loud at some point, and feel I break the space (problems of guiding the dynamics and trying to participate at the same time, which gives me a different body different from those who are absolutely immersed in it...things to think about in the future).

After doing this for about 10 minutes, we take a break and start to talk. We still have time to 'analyse' what has happened, and especially, bring space to talk from very personal experiences.

We comfort João together, for the body dynamics touched some fragility in him. e And together we discuss how that could continue, following José's desire, to which I replied: here is the *Protocol*, but I don't live in Lisbon, you can continue this games and I can help in discussing it by distance... Let me know.

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Images



1. Evandro Teixeira
Marcha dos 100 Mil
Rio de Janeiro, Brazil, 1968.



2. Evandro Teixeira.
Marcha dos 100 Mil,
Rio de Janeiro, Brazil, 1968.



3. Ueinzz Theatre Company
Workshop / Red Thread, 2015
Glasgow



4. Ueinzz Theatre Company
Workshop, 2015
Glasgow



5. Ueinz Theatre Company
Rehearsal / Alexandre Bernardes, 2015
Glasgow



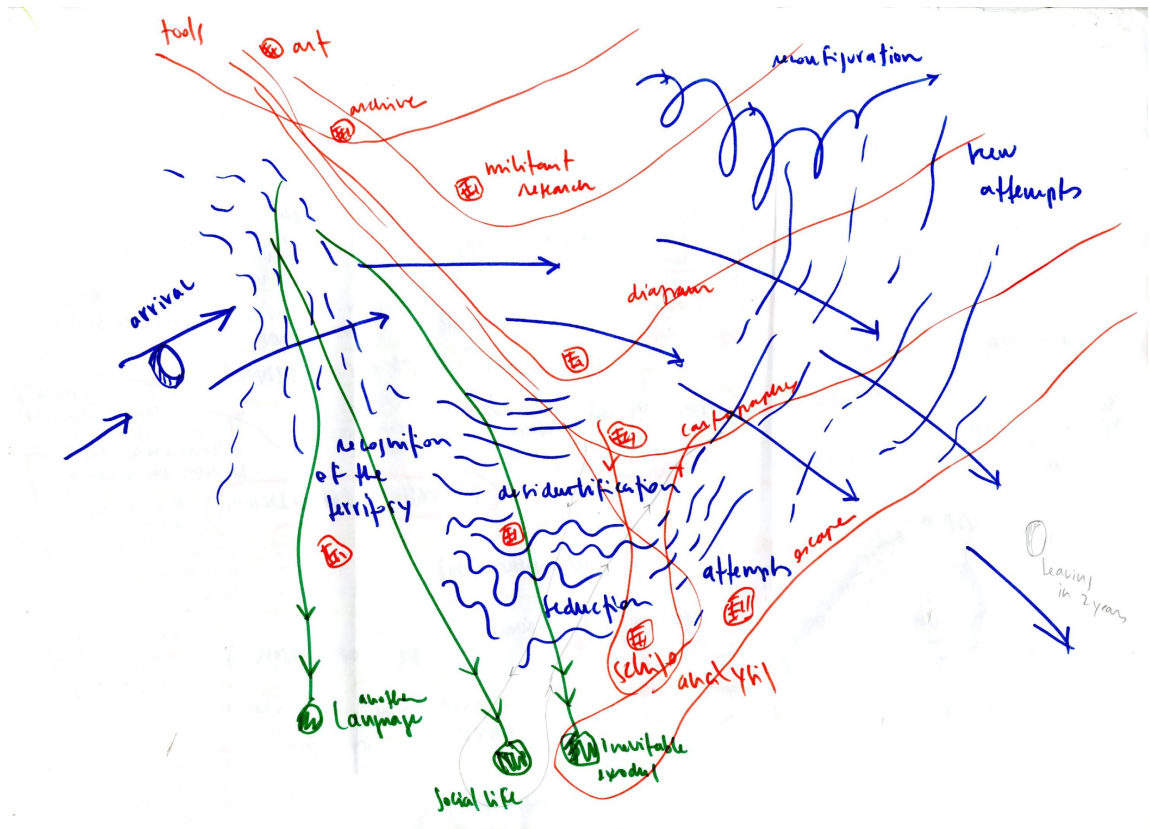
6. Ueinzz Theatre Company
Rehearsal, 2015
Glasgow



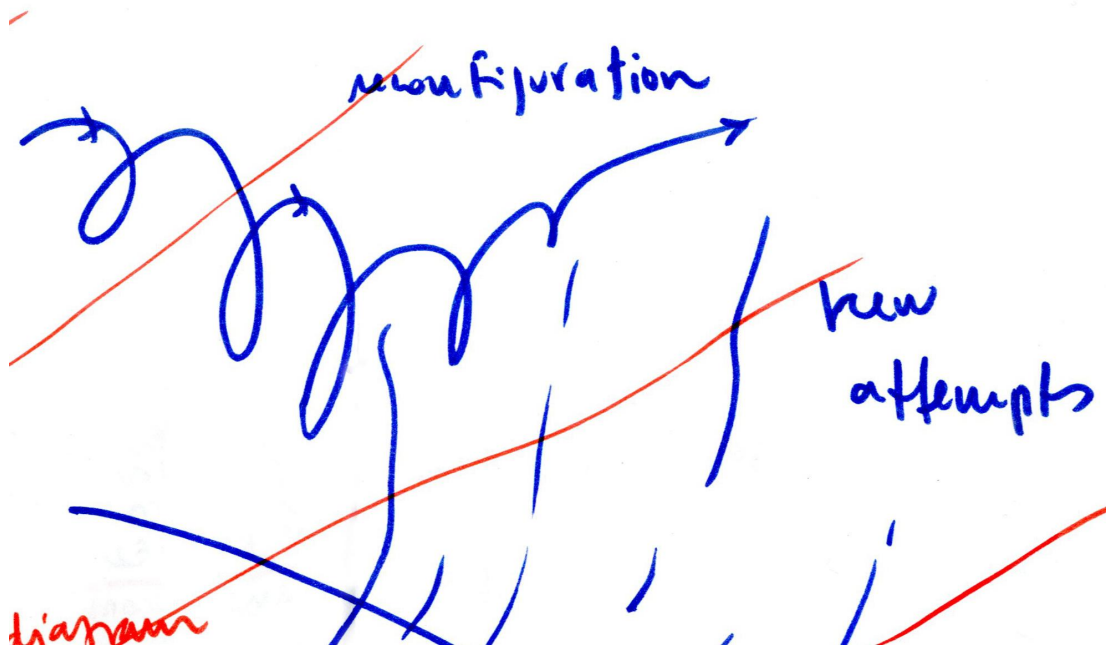
7. Teatro Oficina Uzyna Uzona
Universidade Antropofágica, 2010
São Paulo



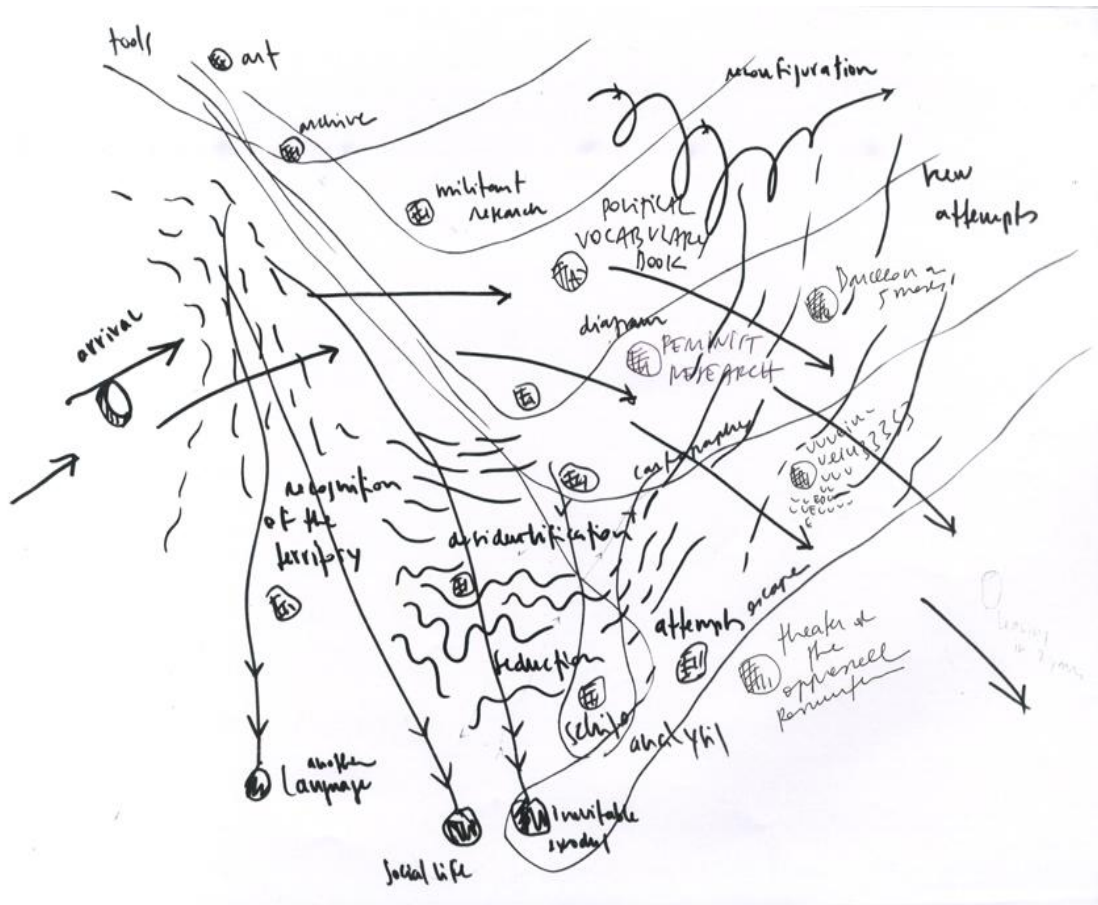
8. Teatro Oficina Uzyna Uzona
Building conceived by Lina Bo Bardi
(*picture from an architectural magazine, not from a performance)
São Paulo



9. Cartography – My reconfiguration as a researcher
 Cristina Ribas
 2014



10. Cartography - My reconfiguration as a researcher (detail)
Cristina Ribas
2014



11. Cartography – My reconfiguration as a researcher (modified)

Cristina Ribas

2016