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Architecture for a Free  
Subjectivity reformulates the  
French philosopher Gilles  
Deleuze's model of subjectivity for  
architecture, by surveying the  
prolific effects of architectural  
encounter, and the spaces that  
figure in them. For Deleuze and  
his Lacanian collaborator Félix  
Guattari, subjectivity does not  
refer to a person, but to the  
potential for and event of matter

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becoming subject, and the myriad ways for this to take place. By extension, this book theorizes architecture as a self-actuating or creative agency for the liberation of purely "impersonal effects." Imagine a chemical reaction, a riot in the banlieues, indeed a walk through a city. Simone Brott declares that the architectural object does not merely take part in the production of subjectivity, but that it constitutes its own. This book is to date the only attempt to develop Deleuze's philosophy of subjectivity in singularly architectural terms. Through a screening of modern and postmodern, American and

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European works, this provocative volume draws the reader into a close encounter with architectural interiors, film scenes, and other arrangements, while interrogating the discourses of subjectivity surrounding them, and the evacuation of the subject in the contemporary discussion. The impersonal effects of architecture radically changes the methodology, just as it reimagines architectural subjectivity for the twenty-first century.

Throughout a large part of the 1980s, Félix Guattari, known for his collaborations with Gilles Deleuze and his experimental and groundbreaking practices in

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psychotherapy, decides to shift his experimental work into a different medium of artistic and creative thought practice: the world of science fiction. Part self-analysis, part cinematic expression of his theoretical work, Guattari's screenplay merges his theoretical concepts with his passion for comic books, free radio movements, and film. So begins Guattari's journey to write a screenplay wherein a group of squatters makes contact with a superior intelligence coming from the infinitely small Universe of the Infra-quark (UIQ). Guattari worked feverishly on his film, attempting to secure a budget,

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traveling to Hollywood, and enlisting the help of American screenwriter Robert Kramer. But the film would never see the light of day. Through the important archival work of artists, Silvia Maglioni and Graeme Thomson, Guattari's script is now published here, for the first time in English. A new edition of this introduction to Deleuze's seminal work, *Difference and Repetition*, with new material on intensity, science and action and new engagements with Bryant, Sauvagnargues, Smith, Somers-Hall and de Beistegui.

Therapy, Stand-Up, and the Gesture of Writing is a sharp,

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lively exploration of the connections between therapy, stand-up comedy, and writing as a method of inquiry; and of how these connections can be theorized through the author's new concept: creative-relational inquiry. Engaging, often poignant, stories combine with rich scholarship to offer the reader provocative, original insights. Wyatt writes about his work as a therapist with his client, Karl, as they meet and talk together. He tells stories of his experiences attending comedy shows in Edinburgh and of his own occasional performances. He brings alive the everyday

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profound through vignettes and poems of work, travel, visiting his mother, mourning his late father, and more. The book's drive, however, is in bringing together therapy, stand-up, and writing as a method of inquiry to mobilise theory, drawing in particular from Deleuze and Guattari, the new materialisms, and affect theory. Through this diffractive work, the text formulates and develops creative-relational inquiry. With its combination of fluent story-telling and smart, theoretical propositions, *Therapy, Stand-up, and the Gesture of Writing* offers compelling possibilities both for qualitative

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scholars who have an interest in narrative, performative, and embodied scholarship, and those who desire to bring current, complex, theories to bear upon their research practices.

Why Guattari? A Liberation of  
Cartographies, Ecologies and  
Politics

Metropolitan Preoccupations  
Felix Guattari's Schizoanalytic  
Ecology

Technology, Urban Space and the  
Networked Community

Post-Mass-Media and  
Participation

Machinic Eros

**Psychoanalytical theories of Guattari.  
In Read My Desire, Joan Copjec stages**



**a confrontation between the theories of Jacques Lacan and those of Michel Foucault, protagonists of two powerful modern disciplines—psychoanalysis and historicism. Ordinarily, these modes of thinking only cross paths long enough for historicists to charge psychoanalysis with an indifference to history, but here psychoanalysis, via Lacan, goes on the offensive. Refusing to cede history to the historicists, Copjec makes a case for the superiority of Lacan’s explanation of historical processes and generative principles. Her goal is to inspire a new kind of cultural critique, one that is “literate in desire,” and capable of interpreting what is unsaid in the manifold operations of culture.**

**Bringing thinking from the arts and digital humanities into dialogue with one another, this book investigates what**

**it means to be alive in a world that is structured by technology, the media, and an ever expanding sense of a global community. In this unique time in our history, when we are bombarded by signs and symbols and constantly connected into gadgets, apps, and networks, it has become increasingly difficult to navigate what has been dubbed a 'post-truth' world. Critiques taken from post-colonial studies and neoanimism help challenge the paranoia that has become endemic and, indeed, symptomatic to global realities we are now witnessing. This pertains not only to the ecological degradation of the planet but also to the lingering remnants of eurocentrism and racism that have taken the forms of nationalism and fascism. As a guide, an updated version of what Michel Foucault called an arts of existence may**

**help us sail in these treacherous and confusing waters. Diving into post-structuralist French theory, through American feminism, and emerging out of media studies, this book argues for an ethical and aesthetic form of self-fashioning that runs counter to processes subjection and mediatization. This craft of life, as Plato called it, is a space of disjunction and liberation, between subjectivity and other, where something new and different has the potential to emerge and mould to our likeness.**

**This book presents distinct perspectives from both geographically-oriented creative practices and geographers working with arts-based processes. In doing so, it fills a significant gap in the already sizeable body of non-representational discourse by bringing together images and reflections on**

**performances, art practice, theatre, dance, and sound production alongside theoretical contributions and examples of creative writing. It considers how contemporary art making is being shaped by spatial enquiry and how geographical research has been influenced by artistic practice. It provides a clear and concise overview of the principles of non-representational theory for researchers and practitioners in the creative arts and, across its four sections, demonstrates the potential for non-representational theory to bring cultural geography and contemporary art closer than ever before.**

**Texts and Interviews 1955-1971**

**A Pedagogy of Cinema**

**Ecosophical Aesthetics**

**Therapy, Stand-Up, and the Gesture of Writing**

**The Spatial Politics of Squatting in**

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**Berlin**

**Molecular Revolution in Brazil**

As a bold provocation to reimagine what the philosophy of education might mean in the 21st century, this book responds to the exhaustion of present theoretical models and indeed the degradation of fabulative thought in its current prospectus. The contributors, from Asia, the Americas, and Europe, proffer a frank response to the everyday reality of the classroom where teachers compete with electronic devices for the attention of students whose minds are literally elsewhere, cocooned in the noospheric ether. Outside of lecture halls the world is suffering the rise of fascism, panic, and anger driven by precarious employment, and a looming fatalism and resignation in the face of ecological calamity. These

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developments have led to an avalanche of psychological woes afflicting young people ranging from trauma, the loss of hope and, in extremis, violence and suicide. The concerned and committed writers of this volume therefore raise the timely question of the return of utopia as a fitting, desperate, and indeed necessary response to the ecological, existential, and pedagogical crises spreading across the planet. At this most crucial juncture in human history, the excellent contributions to this book offer singularly unique perspectives regarding the possibility/impossibility of utopia. This book was originally published as a special issue of the journal, Educational Philosophy and Theory.

A deep analysis of an enigmatic artist whose oeuvre opens new spaces for

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understanding feminism, the body, and identity Popular and pioneering as a conceptual artist, Rosemarie Trockel has never before been examined at length in a dedicated book. This volume fills that gap while articulating a new interpretation of feminist theory and bodily identity based around the idea of schizogenesis central to Trockel's work. Schizogenesis is a fission-like form of asexual reproduction in which new organisms are created but no original is left behind. Author Katherine Guinness applies it in surprising and insightful ways to the career of an artist who has continually reimagined herself and her artistic vision. Drawing on the philosophies of feminists such as Simone de Beauvoir, Shulamith Firestone, and Monique Wittig, Guinness argues that Trockel's varied

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output of painting, fabric, sculpture, film, and performance is best seen as opening a space that is peculiarly feminist yet not contained by dominant articulations of feminism. Utilizing a wide range of historical and popular knowledge—from Baader Meinhof to Pinocchio, poodles, NASA, and Brecht—Katherine Guinness gives us the associative and ever-branching readings that Trockel's art requires. With a spirit for pursuing the surprising and the obscure, Guinness delves deep into a creator who is largely seen as an enigma, revealing Trockel as a thinker who challenges and transforms the possibilities of bodily representation and identity. *Molecular Revolution* comprises a series of articles from radical French philosopher and psychoanalyst, Felix Guattari, originally published in two



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separate French editions, of 1977 and 1980 - each bearing the name Molecular Revolution. Despite this titular similarity, these texts differed wildly in form and content so as to become hardly recognizable. This translated single volume makes available in English for the first time an ensemble of pieces featuring an introduction by the editor, Stéphane Nadaud, and an afterword by Janell Watson. By re-arranging and re-deploying these articles, Molecular Revolution stays true to the content of Guattari's work as both a unique version and the embodiment of the essential plurality of molecular revolutions. For Guattari, rather than a theory, molecular revolutions form a practical way of doing politics, and this volume will be essential to the full comprehension of the political force of

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Guattari's life and work.

Deleuze & Guattari: Emergent Law is an exposition and development of Deleuze & Guattari's legal theory.

Although there has been considerable interest in Deleuze & Guattari in critical legal studies, as well as considerable interest in legality in Deleuze & Guattari studies, this is the first book to focus exclusively on Deleuze & Guattari and law. Situating Deleuze & Guattari's engagement with social organisation and legality in the context of their theory of 'abstract machines' and 'intensive assemblages', Jamie Murray presents their theory of law as that of a two-fold conception of, first, a transcendent molar law and, second, an immanent molecular emergent law. Transcendent molar legality is the traditional object of legal theory. And, as explicated here, immanent

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molecular emergent law is the novel juridical object that Deleuze & Guattari identify. Developing this conception, Deleuze & Guattari: Emergent Law draws out its implications for current and for future legal theory; arguing that it provides the basis for a new jurisprudence capable of creating new concepts of legality.

Architecture for a Free Subjectivity

Communitas and the Other

Cold War Freud

Antonin Artaud and the Healing

Practices of Language

General Ecology

Deleuze and Artistic Research

*What role might art exert in light of the challenges posed by climate change, resource depletion, and the diverse political and cultural crises our*

*societies face in the twenty-first century? The hypothesis guiding this book is born of Félix Guattari's claim that in confronting the multi-faceted problems of our global political economy we need to develop a more complex analysis of nature, culture and technology, shifting from catastrophic, end-of-the world narratives to productive, generative, trans-species alliances for the sake of the sustainability of life on the planet. Because capitalism is no longer understood merely as a mode of production but as a system of semiotization, homogenization, and of transmission of forms of power*

*over goods, labour and individuals, only the emergence of other relational subjective formations would be able to counteract the fixation of desire towards capital and its diverse crystallizations of power. New social practices, new aesthetic practices and new practices of the self in relation to the other are summoned to undertake an ethical-political reinvention of life. As Guattari argues, it is about reappropriating universes of value and paving the way for the emergence of processes of singularization involving a mutating subjectivity, a mutating socius, and a*

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*mutating environment. This book is engaged in thinking about the conjunction of the ecological turn in contemporary art and the attention given to matter in recent humanist scholarship as a way of exploring how new configurations of the world suggest new ways of being and acting in that world. Contributors investigate the means by which art can act as an existential catalysist, providing ways of changing our modes of relation beyond traditional modes of representation and, in doing so, instituting transformation. This unique book*

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*comprehensively covers the evolving field of transversality, globalization and education, and presents creative, research-based thought experiments that seek to unravel the forces of globalization impacting education. Pursuing various approaches to and uses of transversality, with a focus on the ideas of Félix Guattari, it is the only book of its kind. Specifically, it examines the influence of Guattari at the forefront of educational research that addresses, enhances and sets free activist micro-perspectives, which can counter macro-global*

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*movements, such as capitalism and climate change. This book is a global education research text that includes perspectives from four continents, providing a balanced and significant work on globalization in education.*

*Essays and articles that trace Guattari's intellectual and political development before Anti-Oedipus. Originally published in French in 1972, Psychoanalysis and Transversality gathers all the articles that Félix Guattari wrote between 1955 and 1971. It provides a fascinating account of his intellectual and political itinerary before Anti-*



*Oedipus: Capitalism and Schizophrenia (1972), the ground-breaking book he wrote with Gilles Deleuze, propelled him to the forefront of contemporary French philosophy. Guattari's background was unlike that of any of his peers. In 1953, with psychoanalyst Jean Oury, he founded the La Borde psychiatric clinic, which was based on the principle that one cannot treat psychotics without modifying the entire institutional context. For Guattari, the purpose of "institutional psychotherapy" was not just to cure psychotic patients, but also to learn with*

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*them a different relation to the world. A dissident in the French Communist Party and active in far-left politics (he participated in the May 1968 student rebellion), Guattari realized early on that it was possible to introduce analysis into political groups. Considered as open machines (subject-groups) rather than self-contained structures (subjugated groups), these subject-groups shunned hierarchy and vertical structures, developing transversally, rhizomatizing through other groups. Psychoanalysis and Transversality collects twenty-four essays by Guattari,*

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*including his foundational 1964 article on transversality, and a superb introduction by Gilles Deleuze, "Three Group-Related Problems."*

*The History of Reason in the Age of Madness revolves around three axes: the Foucauldian critical-historical method, its relationship with enlightenment critique, and the way this critique is implemented in Foucault's seminal work, History of Madness. Foucault's exploration of the origins of psychiatry applies his own theories of power, truth and reason and draws on Kant's philosophy, shedding new light*

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*on the way we perceive the birth and development of psychiatric practice. Following Foucault's adoption of 'limit attitude', which investigates the limits of our thinking as points of disruption and renewal of established frames of reference, this book dispels the widely accepted belief that psychiatry represents the triumph of rationalism by somehow conquering madness and turning it into an object of neutral, scientific perception. It examines the birth of psychiatry in its full complexity: in the late eighteenth century, doctors were not simply rationalists but*

*also alienists, philosophers of finitude who recognized madness as an experience at the limits of reason, introducing a discourse which conditioned the formation of psychiatry as a type of medical activity. Since that event, the same type of recognition, the same anthropological confrontation with madness has persisted beneath the calm development of psychiatric rationality, undermining the supposed linearity, absolute authority and steady progress of psychiatric positivism. Iliopoulos argues that Foucault's critique foregrounds this anthropological*

*problematic as indispensable  
for psychiatry, encouraging  
psychiatrists to become aware  
of the epistemological  
limitations of their practice,  
and also to review the ethical  
and political issues which  
madness introduces into the  
apparent neutrality of current  
psychiatric discourse.*

*Read My Desire*

*Post-Unification Turkish*

*German Cinema*

*One-Way Street*

*A Love of UIQ*

*Molecular Revolution*

*Emergent Law*

30 Jahre nachdem Félix Guattari

den Begriff des

Postmassenmedialen als

notwendige Bedingung medialer Teilhabe eingeführt hat, wirkt er weiterhin in den Arbeiten nachfolgender Generationen nach. Dass ein Konzept, das auf politisches Geschehen und technische Entwicklungen bis hin zur Zäsur von 1989 reagiert, noch heute den wissenschaftlichen Nachwuchs beschäftigt, ist jedoch nicht selbstverständlich. Diese Ausgabe der AugenBlick, die im Umfeld der DFG-Forscher:innengruppe Mediale Teilhabe entstanden ist, unterstreicht die Notwendigkeit, aufmerksam die sich wandelnden Formen politischer und künstlerischer Partizipation im sogenannten "postmedialen

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Zeitalter" zu betrachten. Die hier versammelten Beiträge formulieren dabei keine Medientheorie der Ermöglichung von Teilhabe. Viel eher tritt das Postmassenmediale selbst als eine Frage der Teilhabe hervor, die in sich medial begriffen werden muss. Dieser Rahmen erlaubt es, das Postmassenmediale in unserer gegenwärtigen technopolitischen Situation zu verorten. So tritt es uns in Arbeiten zu Videospielen, dokumentarischen Projekten, YouTube, Ästhetik und Ethik des Politischen und in Meditationen zur Pandemie entgegen

A Pedagogy of Cinema is the first book to apply Deleuze's concept of cinema to the pedagogic context.



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Cinema is opened up by this action from the straightforward educative analysis of film, to the systematic unfolding of image. A Pedagogy of Cinema explores what it means to engender cinema-thinking from image. This book does not overlay images from films with an educational approach to them, but looks to the images themselves to produce philosophy. This approach to utilising image in education is wholly new, and has the potential to transform classroom practice with respect to teaching and learning about cinema. The authors have carefully chosen specific examples of images to illustrate such transformational processes, and have fitted them into in depth

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analysis that is derived from the images. The result is a combination of image and text that advances the field of cinema study for and in education with a philosophical intent. “This outstanding new book asks a vital question for our time. How can we educate effectively in a digitalized, corporatized, Orwellian-surveillance-controlled, globalized world This question is equally a challenge asked of our ability to think outside of the limiting parameters of the control society, and the forces which daily propel us ever-quicker towards worldwide homogenization. With great lucidity, Cole and Bradley offer us profound hope in Gilles Deleuze’s increasingly popular notion of ‘cine-thinking’.

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They explore and explain the potential that this sophisticated idea holds for learning, in an easy going and accessible way, and with a range of fantastic films: from 'Suspiria' and 'Performance' through to 'Under the Skin' and 'Snowpiercer'. This extremely engaging and compelling text is likely to enliven scholars and students everywhere." – David Martin-Jones, Film and Television Studies, University of Glasgow, UK

This provocative study forges new and creative connections between Deleuzian philosophy and contemporary film studies. The French philosopher Félix Guattari frequently visited Japan during the 1980s and organized

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exchanges between French and Japanese artists and intellectuals. His immersion into the “machinic eros” of Japanese culture put him into contact with media theorists such as Tetsuo Kogawa and activists within the mini-FM community (Radio Home Run), documentary filmmakers (Mitsuo Sato), photographers (Keiichi Tahara), novelists (Kobo Abe), internationally recognized architects (Shin Takamatsu), and dancers (Min Tanaka). From pachinko parlors to high-rise highways, alongside corporate suits and among alt-culture comrades, Guattari put himself into the thick of Japanese becomings during a period in which the bubble economy continued to

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mutate. This collection of essays, interviews, and longer meditations shows a radical thinker exploring the architectural environment of Japan's "machinic eros."

Work, Globalisation and Politics

Beyond Representation

Towards Creative-Relational Inquiry

Aberrant Nuptials

Deleuze and Guattari at the Horizon  
of the Real

William S. Burroughs and the  
Performance of Writing

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*In addition to contributing significantly to the growing field of Burroughs scholarship, Burroughs Unbound also directly engages with the growing fields of textual studies, archival research, and*

*genetic criticism, asking crucial questions thereby about the nature of archives and their relationship to a writer's work. These questions about the archive concern not only the literary medium. In the 1960s and 1970s Burroughs collaborated with filmmakers, sound technicians, and musicians, who helped re-contextualized his writings in other media. Burroughs Unbound examines these collaborations and explores how such multiple authorship complicates the authority of the archive as a final or complete repository of an author's work. It takes Burroughs seriously as a radical theorist and practitioner*

*who critiqued drug laws, sexual practice, censorship, and what we today call a society of control. More broadly, his work continues to challenge our common assumptions about language, authorship, textual stability, and the archive in its broadest definition.*

*First delivered in French by Deleuze (drawing graphs on the blackboard) at the "Schizo-Culture" conference organized by Semiotext(e) at Columbia University in 1975, "Rhizome" introduced a new kind of thinking in philosophy, both non-dialectical and non-hierarchical. The two didn't expect this neo-anarchical*

*blue-print would eventually offer an early template for the understanding of the internet.*

*"Rhizome" substitutes pragmatic, "couch grass," free-floating logic to the binary, oppositional, and exclusive model of the tree. In "Politics," superceding the Marxist concept of class, Deleuze envisages the social macrocosm as a series of lines, and reinvent politics as a process of flux whose outcome will always be unpredictable. It is, he emphasizes, the end of the idea of revolution, but not of the "becoming revolutionary."*

*A classic collection of Walter Benjamin's essays, including some of his most celebrated writing*



*Walter Benjamin is one of the most fascinating and enigmatic intellectual figures of this century. Not only was he a thinker who made an enormous impact with his critical and philosophical writings, he shattered disciplinary and stylistic conventions. This collection, introduced by Susan Sontag, contains the most representative and illuminating selection of his work over a twenty-year period, and thus does full justice to the richness and the multi-dimensional nature of his thought. Included in these pages are aphorisms and townscapes, esoteric meditation and reminiscences of childhood, and reflections on*

*language, psychology, aesthetics  
and politics.*

*Hanjo Berressem establishes the  
notion of a schizoanalytic ecology  
as the most consistent conceptual  
spine of Félix Guattari's work. He  
covers the whole range of  
Guattari's solo work and the books  
co-authored with Gilles Deleuze,  
primarily a rigorous explication  
and analysis of 'Schizoanalytic  
Cartographies'.*

*The New Ecological Paradigm  
Gilles Deleuze's Difference and  
Repetition*

*Arts of Subjectivity: A New  
Animism for the Post-Media Era*

*The Dark Precursor*

*Burroughs Unbound*

*Mutating Ecologies in  
Contemporary Art*

**This edited collection charts the development of contemporary dance in Central and Eastern Europe since the literal and symbolic revolutions of 1989. Central Europe and the former Soviet Bloc countries were a major presence in dance - particularly theatrical dance - throughout the twentieth century. With the fragmentation of traditional structures in the final decade of the century came a range of aesthetic and ideological responses from dance practitioners. These ranged from attempts to reform classical ballet to struggles for autonomy from the state, and the nature of**

**each was influenced by a set of contexts and circumstances particular to each country. Each contribution covers the strategies of a different country's dance practitioners, using a similar structure in order to invite comparisons. In general, they address: Historical context, showing the roots of contemporary dance forms The socio-political climates that influenced emerging companies and forms The relationships between aesthetic exploration and institutional patronage The practitioners who were central to the development of dance in each country A diagnosis of the current state of the art and how it has come about The book's main through-line is the concept**

**of community, and how all of the different approaches that it documents have in some way engaged with this notion, consciously or otherwise. This can take the form of oppositional relationships, institutional formations, or literally, in identifiable communities of dancers and choreographers. The first English translation of a crucial work of twentieth-century French philosophy, in which Felix Guattari presents the most detailed account of his theoretical position. Notes and journal entries document Guattari and Deleuze's collaboration on their 1972 book *Anti-Oedipus*. "The unconscious is not a theatre, but a factory," wrote Gilles Deleuze and Félix**

**Guattari in Anti-Oedipus (1972), instigating one of the most daring intellectual adventures of the last half-century. Together, the well-known philosopher and the activist-psychiatrist were updating both psychoanalysis and Marxism in light of a more radical and "constructivist" vision of capitalism: "Capitalism is the exterior limit of all societies because it has no exterior limit itself. It works well as long as it keeps breaking down." Few people at the time believed, as they wrote in the often-quoted opening sentence of Rhizome, that "the two of us wrote Anti-Oedipus together." They added, "Since each of us was several, that became quite a crowd." These notes, addressed to**

**Deleuze by Guattari in preparation for Anti-Oedipus, and annotated by Deleuze, substantiate their claim, finally bringing out the factory behind the theatre. They reveal Guattari as an inventive, highly analytical, mathematically-minded "conceptor," arguably one of the most prolific and enigmatic figures in philosophy and sociopolitical theory today. The Anti-Oedipus Papers (1969-1973) are supplemented by substantial journal entries in which Guattari describes his turbulent relationship with his analyst and teacher Jacques Lacan, his apprehensions about the publication of Anti-Oedipus and accounts of his personal and professional life as a private**

**analyst and codirector with Jean Oury of the experimental clinic Laborde (created in the 1950s). Unique focus on the relation between artistic research and the philosophy of Gilles Deleuze**  
**Aberrant Nuptials** explores the diversity and richness of the interactions between artistic research and Deleuze studies. “Aberrant nuptials” is the expression Gilles Deleuze uses to refer to productive encounters between systems characterised by fundamental difference. More than imitation, representation, or reproduction, these encounters foster creative flows of energy, generating new material configurations and intensive experiences. Within different understandings of artistic



**research, the contributors to this book—architects, composers, filmmakers, painters, performers, philosophers, sculptors, and writers—map current practices at the intersection between music, art, and philosophy, contributing to an expansion of horizons and methodologies. Written by established Deleuze scholars who have been working on interferences between art and philosophy, and by musicians and artists who have been reflecting Deleuzian and Post-Deleuzian discourses in their artworks, this volume reflects the current relevance of artistic research and Deleuze studies for the arts.**

**Non-Representational Theory and the Creative Arts**

**On the Line**

**And Other Writings**  
**Writings on Japan**  
**Deleuze & Guattari**  
**The Anti-Oedipus Papers**

The life of Antonin Artaud (1896-1948) was tormented by physical and mental illnesses. Already in his earlier works, Artaud tried to express his physical and mental suffering, but perceived, in describing his feelings, the obstructive and illness-inducing role of language. This is the first book written in English that analyses the role of a healing language with which Artaud engaged in his later writings. Joeri Visser guides us through the years in which Artaud suffered increasingly from mental instability and considered the act of writing his only means of survival. In doing

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so, Visser unfolds a literary and a philosophical analysis of how language and life work together and how a creative play with language can help us to reengage sustainably with the joyous as well as the terrible forces of life.

Deleuze's and Guattari's philosophy in the field of artistic research Gilles Deleuze's intriguing concept of the dark precursor refers to intensive processes of energetic flows passing between fields of different potentials. Fleetingly used in *Difference and Repetition*, it remained underexplored in Deleuze's subsequent work. In this collection of essays numerous contributors offer perspectives on Deleuze's concept of the dark precursor as it affects artistic research, providing a wide-ranging

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panorama on the intersection between music, art, philosophy, and scholarship. The forty-eight chapters in this publication present a kaleidoscopic view of different fields of knowledge and artistic practices, exposing for the first time the diversity and richness of a world situated between artistic research and the philosophy of Gilles Deleuze and Félix Guattari. Within different understandings of artistic research, the authors—composers, architects, performers, philosophers, sculptors, film-makers, painters, writers, and activists—map practices and invent concepts, contributing to a creative expansion of horizons, materials, and methodologies. Contributors VOLUME 1: Paulo de Assis, Arno Böhler, Edward

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Campbell, Diego Castro-Magas,  
Pascale Criton, Zornitsa Dimitrova,  
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GoGwilt, Oleg Lebedev, Jimmie  
LeBlanc, Nicolas Marty, Frédéric  
Mathevet, Vincent Meelberg,  
Catarina Pombo Nabais, Tero  
Nauha, Gabriel Paiuk, Martin  
Scherzinger, Einar Torfi Einarsson,  
Steve Tromans, Toshiya Ueno,  
Susanne Valerie, Audron?  
Žukauskait? VOLUME 2: Éric Alliez,  
Manola Antonioli, J?rat? Baranova,  
Zsuzsa Baross, Anna Barseghian,  
Ian Buchanan, Elena del Río, Luis  
de Miranda, Lucia D'Errico, Liliya  
Duoblien?, Adreis Echzehn, Jae  
Emerling, Verina Gfader, Ronny  
Hardliz, Rahma Khazam, Stefan  
Kristensen, Erin Manning, John  
Miers, Elfie Miklautz, Marc Ngui,

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Andreia Oliveira, Federica Pallaver,  
Andrej Radman, Felix Rebolledo,  
Anne Sauvagnargues, Janae Sholtz,  
Mhairi Vari, Mick Wilson, Elisabet  
Yanagisawa

"This new edition of *Soft Subversions* expands, reorganizes, and develops the original 1996 publication, offering a carefully organized arrangement of essays, interviews, and short texts that present a fuller scope to Guattari's thinking from 1977 to 1985. This period encompasses what Guattari himself called the "Winter Years" of the early 1980s--the imprisonment of Italian radicals, the disillusion with the socialists in power, the backlash against post-'68 thinking, the spread of environmental catastrophe, and the establishment of a postmodernist ideology aimed

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at adaptation rather than change--a period with discernible echoes twenty years later. Following Semiotext(e)'s release last season of the new, expanded edition of *Chaosophy: Texts and Interviews 1972-1977*, this collection offers some new exciting forays in schizo-analysis, and makes Guattari's central ideas and concepts fully available in the format that had been best suited to Guattari's temperament: the guerrilla-styled intervention of the short essay and interactive dialogue. This edition includes such previously unpublished, substantive texts as "The Schizoanalyses," "Institutional Intervention," "Postmodern Deadlock and Post-Media Transition," "New Spaces of Liberty for Minoritarian Desire," and

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"Minority and Terrorism," along with interviews and essays on a range of topics including adolescence and Italy, dream analysis and schizo-analysis, as well as invaluable autobiographical documents such as "I Am an Idea-Thief" and "So What." --

Publisher's description.

Molecular Revolution in Brazil  
Félix Guattari and Suely Rolnik  
translated by Karel Clapshow and Brian

Holmes  
Yes, I believe that there is a multiple people, a people of mutants, a people of potentialities that appears and disappears, that is embodied in social, literary, and musical events... I think that we're in a period of productivity, proliferation, creation, utterly fabulous revolutions from the viewpoint of this emergence of a



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people. That's molecular  
revolution: it isn't a slogan or a  
program, it's something that I feel,  
that I live....--from

Molecular Revolution in  
Brazil Following Brazil's first  
democratic election after two  
decades of military dictatorship,  
French philosopher Félix Guattari  
traveled through Brazil in 1982 with  
Brazilian psychoanalyst Suely  
Rolnik and discovered an exciting,  
new political vitality. In the infancy  
of its new republic, Brazil was  
moving against traditional  
hierarchies of control and  
totalitarian regimes and founding a  
revolution of ideas and politics.  
Molecular Revolution in Brazil  
documents the conversations,  
discussions, and debates that arose  
during the trip, including a dialogue

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between Guattari and Brazil's future President Luis Ignacia Lula da Silva, then a young gubernatorial candidate. Through these exchanges, Guattari cuts through to the shadowy practices of globalization gone awry and boldly charts a revolution in practice. Assembled and edited by Rolnik, *Molecular Revolution in Brazil* is organized thematically; aphoristic at times, it presents a lesser-known, more overtly political aspect of Guattari's work. Originally published in Brazil in 1986 as *Micropolitica: Cartografias do desejo*, the book became a crucial reference for political movements in Brazil in the 1980s and 1990s. It now provides English-speaking readers with an invaluable picture of the radical thought and optimism

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that lies at the root of Lula's Brazil. Félix Guattari(1930-19920), post-'68 French psychoanalyst and philosopher, is the author of Anti-Oedipus (with Gilles Deleuze), The Anti-Oedipus Papers (Semiotext(e), 2006), and other books.

Semiotext(e) has published the first two volumes of his complete essays, Chaosophy (1995) and Soft Subversions(1996), and will publish the final volume, Chaos and Complexity, in 2008. Suely Rolnik is a psychoanalyst, cultural critic, and curator who lives and works in São Paulo, Brazil. She was a close collaborator of Guattari during her exile in Paris from the military dictatorship in Brazil.

Schizoanalytic Cartographies  
Principles of Transversality in  
Globalization and Education

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European Dance since 1989

Chaosophy

Educational Ills and the

(Im)possibility of Utopia

Art, Ethics and Ecology with

Guattari

This book offers a post-

representational

approach to a range of

fiction and non-fiction

films that deal with

labour migration from

Turkey to Germany.

Engaging with

materialist philosophies

of process, it offers

analyses of films by

Thomas Arslan, Christian

Petzold, Aysun Bademsoy,

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Seyhan Derin, Harun Farocki, Yüksel Yavuz and Feo Aladag. Shifting the focus from the longstanding concerns of integration, identity and cultural conflict, Gozde Naiboglu shows that these films offer new expressions of lived experience under late capitalism through themes of work, social reproduction, unemployment and insecure work, exhaustion and precarity, thereby calling for a rethinking

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of the established ideas of class, community and identity.

In this, the first book-length study of the cultural and political geography of squatting in Berlin, Alexander Vasudevan links the everyday practices of squatters in the city to wider and enduring questions about the relationship between space, culture, and protest. Focuses on the everyday and makeshift practices of squatters in their attempt to

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exist beyond dominant  
power relations and  
redefine what it means  
to live in the city  
Offers a fresh critical  
perspective that builds  
on recent debates about  
the "right to the city"  
and the role of  
grassroots activism in  
the making of  
alternative urbanisms  
Examines the  
implications of urban  
squattling for how we  
think, research and  
inhabit the city as a  
site of radical social  
transformation

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Challenges existing scholarship on the New Left in Germany by developing a critical geographical reading of the anti-authoritarian revolt and the complex geographies of connection and solidarity that emerged in its wake Draws on extensive field work conducted in Berlin and elsewhere in Germany This book examines Félix Guattari, the French psychoanalyst, philosopher, and radical activist, renowned for



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an energetic style of thought that cuts across conceptual, political, and institutional spheres. Increasingly recognised as a key figure in his own right, Guattari's influence in contemporary social theory and the modern social sciences continues to grow. From the ecosophy of hurricanes to the micropolitics of cinema, the book draws together a series of Guattarian motifs which animate the complexity of one of the

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twentieth century's  
greatest and most  
enigmatic thinkers. The  
book examines techniques  
and modes of thought  
that contribute to a  
liberation of thinking  
and subjectivity.  
Divided thematically  
into three parts -  
'cartographies',  
'ecologies', and  
'micropolitics' - each  
chapter showcases the  
singular and pragmatic  
grounds by which  
Guattari's signature  
concepts can be found to  
be both disruptive to

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traditional modes of thinking, and generative toward novel forms of ethics, politics and sociality. This interdisciplinary compendium on Guattari's exciting, experimental, and enigmatic thought will appeal to academics and postgraduates within Social Theory, Human Geography, and Continental Philosophy. This collection of Felix Guattari's essays, lectures, and interviews traces the militant anti-psychiatrist and

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theorist's thought and activity throughout the 1980s ("the winter years"). Concepts such as "micropolitics," "schizoanalysis," and "becoming-woman" open up new horizons for political and creative resistance in the "postmedia era." Guattari's energetic analyses of art, cinema, youth culture, economics, and power formations introduce a radically inventive thought process engaged in liberating

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subjectivity from the  
standardizing and  
homogenizing processes  
of global capitalism.

Schizogenesis

Texts and Interviews

1977-1985

Psychoanalysis and

Transversality

How Life Matters in

Artaud's Later Writings

The History of Reason in

the Age of Madness

Deleuze and Anarchism

***Ecology has become one***

***of the most urgent and***

***lively fields in both***

***the humanities and***

***sciences. In a dramatic***

*widening of scope beyond  
its original concern  
with the coexistence of  
living organisms within  
a natural environment,  
it is now recognized  
that there are ecologies  
of mind, information,  
sensation, perception,  
power, participation,  
media, behavior,  
belonging, values, the  
social, the political...  
a thousand ecologies.  
This proliferation is  
not simply a  
metaphorical extension  
of the figurative  
potential of natural*

*ecology: rather, it reflects the thoroughgoing imbrication of natural and technological elements in the constitution of the contemporary environments we inhabit, the rise of a cybernetic natural state, with its corresponding mode of power. Hence this ecology of ecologies initiates and demands that we go beyond the specificity of any particular ecology: a general thinking of*

*ecology which may also constitute an ecological transformation of thought itself is required. In this ambitious and radical new volume of writings, some of the most exciting contemporary thinkers in the field take on the task of revealing and theorizing the extent of the ecologization of existence as the effect of our contemporary sociotechnological condition: together, they bring out the*



*complexity and urgency of the challenge of ecological thought—one we cannot avoid if we want to ask and indeed have a chance of affecting what forms of life, agency, modes of existence, human or otherwise, will participate—and how—in this planet's future. Inspired by the ecosophical writings of Felix Guattari, this book explores the many ways that aesthetics — in the forms of visual art, film, sculpture,*

*painting, literature,  
and the screenplay - can  
act as catalysts,  
allowing us to see the  
world differently,  
beyond traditional modes  
of representation. This  
is in direct parallel to  
Guattari's own attempt  
to break down the 19th  
century Kantian  
dialectic between man,  
art, and world, in  
favour of a non-  
hierarchical,  
transversal approach, to  
produce a more ethical  
and ecologically  
sensitive world view.*

*Each chapter author analyses artworks which critique capitalism's industrial devastation of the environment, while at the same time offering affirmative, imaginative futures suggested by art. Including contributions from philosophers, film theorists and artists, this book asks: How can we interact with the world in a non-dominant and non-destructive way? How can art catalyze new ethical relations with non-human entities and*

*the environment? And,  
crucially, what part can  
philosophy play in  
rethinking these  
structures of  
interaction?*

*The Art of Rosemarie  
Trochel*

*Lacan Against the  
Historicists*

*Foucault's Enlightenment  
and a Radical Critique  
of Psychiatry*