<u>Chaosmosis: An Ethico-aesthetic Paradigm</u> (Bloomington: Indiana University Press, 1995)

Felix Guattari

tr. Paul Bains, Julian Pefanis
Bloomington, Indiana University Press, 1995 (<u>*Chaosmose*</u>, *1992*)

Next week, we'll continue with the Guattari. Please read through chapters 6-
7.
However, we'll start by discussing these notions after we touch on partial
objects and partial enunciator, autopoiesis, and cybernetics.

sign, semiotics
(pathic) subjectivation
ethico-aesthetic (paradigm)
deterritorialization / reterritorialization

existential Territory / existential refrain
--
machinic assemblage
machine
*   machinic*
*   techne: Aristotle, Heideger, (Deleuze)*
transversality

Chapters:
1. On the production of subjectivity
2. Machinic heterogenesis
3. Schizoanalytic metamodelisation
4. Schizo chaosmosis
5. Machinic orality and virtual ecology
6. The new aesthetic paradigm
7. The ecosophic object

CHAPTER 1. ON THE PRODUCTION OF SUBJECTIVITY

4
fuse semiotics with psychological subjectivity:
production of subjectivity
        1. Signifying semiological components (in family, education, environment, religion, art, sport...)
        2. Elements constructed by the media industry, the cinema, etc.
        3. A-signifying semiological dimensions that trigger informational sign machines

6

"Social ecology and mental ethology have found privileged sites of exploration in the experu-
ences of institutional psychotherapy."

refers to La Borde.

7
Not to "remodel" a patients subjectivity before psychotic crisis, but "a production *sui generis*."

"not only with a new material of expression, but the constitution of complexes of subjectivation."
gives people a chance to break out of their repetitive actions, to "resingularise themselves."

"autopoiesis (in a somewhat different sense from ... Varela)"
more _self_ (human) than Varela's systemic notion

8
Unlike normative scientific experiment, or design:
Therapists get involved - "improvise psychodramatic scenes"
- subject of enunciation doubles subject of statement <<<<< ?
UNLIKE theater, performance:
- collective management of the game
- interlocution with observers commenting on the scene
- video feedback, restores "totality" of these superposed levels.
8-9
provisional definition of **subjectivity** = ensemble of conditions, making possible emergence of
instances (individual or collective) of self-referential, existential Territories, adjacent to ... an
alterity that is itself subjective.

Q. Of course this is spiral, and refers to a more obscure notion.   But for Territories see 1000
Plateaus.

10
G: "shifting the human and social sciences from scientific paradigms towards ethico-aesthetic
paradigms."

11
Q/ What does "modelising subjectivity" mean?

and
"psychological metamodelisation"

12
Renounce Freudian duality : Conscious/ Unconscious,   Oedipal triangulation, castration com-
plex

Instead:

an **Unconscious superposing multiple strata of subjectivation**,
heterogeneous strata of variable extension and consistency
…
away from familial shackles
turned more towards actual praxis
than towards fixations on, and regressions to, the past

G. characterizes Lacan partial object as autonomisation of the components of unconscious subjectivity

        What follows from this is the position that the manifestations of the unconscious represent small unconscious rebellions of the subject against the loss that s/he takes him/herself to have endured when s/he acceded to socialization. They are all under-girded by the more basic fantasmatic structuration of identity as constituted by the loss endured at castration. This is why Lacan talks of a fundamental fantasy, and argues that it is above all this fundamental fantasy that is at stake in psychoanalysis. Lacan strived to formalize the invariant structure of this 'fundamental fantasy' in the matheme: $\$ \diamondsuit a$. This matheme indicates that: '$\$$', the 'barred' subject which is divided by castration between attraction to and repulsion from the Object of its unconscious desire, is correlative to ('$\diamondsuit$') the fantasised lost object. This object, designated in the matheme as 'a', is called by Lacan the 'object petit a', or else the object cause of desire. Lacan holds that the subject always stabilizes its position vis-à-vis the Real Thing by constructing a fantasy about how the debarred Thing is held in the big Other, manifesting only in a series of metonymic or partial objects (the gaze or voice of his/her love objects, a hair style, or some other 'little piece of the Real') that can be enjoyed as compensation for its primordial loss of the maternal Thing.

13
Guattari proposes to symmetrize: partial enunciator-- the function of enunciative appropriation of aesthetic form by the autonomisation of cognitive or ethical content and the realization of this content in an aesthetic object.

Serres

Marianne Jan 2009:
        Foucault, enunciator, no longer speak of subject , but rather of discourse field,

Bakhtin

15
In POETRY
Creative subjectivity will…seize upon
1. sonorityvof the word
2. its material significations, nuances,…
3. its verbal connections
4. its emotional, intonational and volitional aspects
5. the feeling of verbal activity in the active generation of a signifying sound,…
motor elements of articulation
gesture

mime
feeling of movement in which the whole organism …
with activity and soul of the word are swept along in their concrete unity

16
polyphonic subjectivity
Greek
"refrain"
I become the speaker
Freida: attractor? in dynamics

17
hecceity, Peirce second imagination
"A sign which denotes a thing by forcing it upon the attention is called an *index*. An index does not de-

scribe the qualities of its object. An object, in so far as it is denoted by an index, having *thisness*, and dis-

tinguishing itself from other things by its continuous identity and forcefulness, but not by any distinguish-

ing characters, may be called a *hecceity*. ('The Regenerated Logic', CP 3.434, 1896)

17
example a patient working on a problem -- for years going in circles.
One day without much thought says:
"I've been thinking of taking up driving lessons again. I haven't driven for years." or "I feel like
learning word processing"

could open up a "complex refrain"   "new fields of virtuality for him"
e.g renewing long lost acquaintances, revisiting old haunts…

Q.   But these examples use cognition, explicit language -- not in new gesture, body resonance
etc.

G suggests: don't be neutral, sometimes ok to encourage.
"Respond to the event as the potential bearer of new constellations of Universes of reference.
This is why I have opted for pragmatic interventions orientated towards the construction of sub-
jectities [sic], towards the production if fields of virtuality which wouldn't simply be polarized
by a symbolic hermeneutic centered on childhood."

Q. BUT this is also true in general for any search for origins!

18
analysis not centered on childhood
bubt on in the moment, immanent analysis
e.g "today I think I'll learn word-processing"

TIME is not something to be endured: It is activated, orientated, the object of qualitative change.

18
"<u>Analysis</u> is no longer the transferential interpretation of symptoms as a function of preexisting, latent content, but the invention of new catalytic nuclei capable of bifurcating existence."

19
-- scriptural, vocal, musical, plastic discursivities

synchronic enunciative crystalisation of
creator, interpretor, admirer of art
(think Peirce?)

molecular -- think of periodic table as already pre-claissifed, wherewas molecules are the infinite combinations, the messy chemistry

20
base material less important than the rhythm

3. ecologies:
        environment,
        socius,
        psyche
enunciation
        emergence of logic of non-discursive intensities (like signal!)
        also pathic incorporation-agglomeration of vectors of partial subjectivity

22
decenter question of subject into question of subjectivity

relation: subject - object
forground the middle relation: the expressive instance (or the intepretant in Peirce's triad

23
Saussure + Hjelmslev's structuralist duality : Expression vs Content

Hjelmslev: matter - substance - form

Hjelmslev's **formal abstract machine** (semiotic machine, like Chomsky but NOT bound up w language)
form (Expression) = form (Content)

for ex forms of language   vs   semantics unities like the way classification of animals or colors

24

category of substance in extra-linguistic domains as well: non-human, biological, technological, aesthetic, etc.

enunciative assemblage;
      semiotic register but ALSO --
      non-semiotically derived matter
      machinic
      collective
      multi-componential
      machinic multiplicity
      incorporeal

Q. SOLARIS, p.127
Describing a structure exuded from the sentient ocean that is the planet:

"The symmetriad now begins to display its most exotic characteristic -- the property of 'illustrat-ing,' sometimes contradicting, various laws of physics. (Bear in mind that no two symmetriads are alike and that the geometry of each one is a unique 'invention' of the living ocean.) The inte-rior of the symmetriad becomes a factory for the production of 'monumental machines,' as these constructs are sometimes called, although they resemble no machine which it is in the power of mankind to build: the designation is applied because all this activity has finite ends, and is there-fore in some sense 'mechanical.'

25.
      junction discursive and incorporeal with infinite creationist virtualities (NOT Lacanian mathemes -- Q?)

26
phenomenology's discovery
      intentionality is NOT separable from its object
      EXAMPLE: hearing sensitivity changes w/r to anticpated topic of speech!
      EXAMPLE; what color is this orange

25
Deleuze
movement image   vs   time-image

Bergson: non-discursive experience of duration (NOT past, present, future spatial schema)

pathic subjectivation
vs rationalist capitalistic subjectivity

27
existential territorialisation deterritorialisation

Universes of value NOT/vs Platonic Ideas
different bc former do not have a fixed character

ontological formations
"There are singular incorporeal constellations which belong to natural and human history and at the same time escape them by a thousand lines of flight. The moment mathematical Universes started to appear, it is no longer possible to act as though the abstract machines which support them had not always existed everywhere and for all time and as though they do not project themselves onto future possibles."

Q. BUT the beauty of this is that for math it is always "AS IF"   not "ACTUAL" or "REAL"

28
"The logic of discursive sets finds a kind of desperate fulfillment in Capital, the Signifier, and Being with a capital B. Capital is the referent for the generalised equivalence between labiour and goods; the Signifier the capitalistic referent foir semiological expression, the great reducer of ontological polyvocality. The true, the good, the beaitiful are "nromalising" categories for processes which escape the logic of circumscribed sets. The are empty referents, they create a void, they install, transcdendence in the relations of representaiton. To choose Capital, the Signifier, or Being, is to participate in a similar ethicopolitical option. Capital smashes all other modes of valorisation. The Signifier silences the infinite virtualities of minor languages and partial expression. Being is like an imprisonment which blinds us to the richness and multivalence of Universes of value which, nevertheless, proliferate under our noses. There is an ethical choice in favour of the richness of the possible, an ethics and politics of the virtual that decorporealizes and deterritorializes contingency, linear causality and the pressure of circumstances and significations which besiege us. It is a choice for processuality, irreversibility and resingularisation. On a small scale, this redeployment can turn itself into the mode of entrapment, of impoverishment, indeeed of catastrophe in neurosis. It can take up reactive religious references. It can annihilate itslef in alcohol, drugs, televisionb, and endless daily grind. Bit it can also make use of other procedures that are more collective, more social, more political…"

ontological intensity   vs. dualities

30
there is a deploymenty **axiological** ordinates, but without exterior referent

Fluxes, machinic Phylums, existential Territories, incorporeal Universes
opening onto multiplicity

33
CHAPTER 2: MACHINIC HETEROGENESIS

conceptions of machine"

93
social machines, economic machines,
incorporeal machines of language, theory, aesthetic creation.
        (e.g Jazz is simultaneously nourished by its African genealogy and by its reactualisations….)

Mechanist
      reduce it to partes extra partes

Vitalist
      assimilate to living beings
Cybernetic
      particular types with feedback
Q.   ACTUALLY should be systems

Systemic
      autopoiesis (continuous reproduciton of organism) living machines

34 techne
Aristotle: techne's goal to create what Nature cannot
Heidegger: techne, unmasking the truth, BUT " this nails techne to an ontological plinth -- to a *grund* -- and compromises its character of processual opening"

expand notion of **machine** (machine ≠ animal, which has "vital autonomy"!)
ask of its particular **enunciative power**

108
**Machinism … double process -- autopoietic-creative and ethical-ontological [with a…]
"material of choice" -- … utterly foreign to mechanism**

34
types:
- material machine
- semiotic, diagrammatic, algorithmic
- components of organs, hunours of humanbody
- individual & collective mental representaitons and infor
- investments of desiring machines, producing subjectivity "adjacent to these components"
SUBSTRATE ???

35
- abstract machines

abstract machiness: extract, transversal

36
Q. think of code
distinguish between "semiologies which produce significations, the common currency of social groups,   and on the other, a-signifyong semiotics which, regardless of the quantity po significa-tions they convey, handle figures of expression that might be qualified as "non-human" (such as equations and plans which enunciate the machine and make it act in a diagrammatic capac-ity….)"

p 38

37
structure implies feedback loops, it puts in to play a concept of totalisation

Q. Not necessarily, and not necessarily?

"a-signifying semiotics which…handle figures of expression that might be qualified as "non-human" (such as equations and plans which enunciate the machine and make it act in a dia-grammatic capacity on technical and experimental apparatuses.)…Structuralists have been con-tent to erect the Signifier as a category unifying all expressive economies: language, the icon, gesture, urbanism or the cinema, etc. They have postulated a general signifying translatability for all forms of discursivity. But in so doing, have they not misunderstood the essential dimen-sion of machinic autopoiesis? This continual emergence of sense and effects does not concern the redundancy of mimesis but rather the production of an effect of singular sense, even though indefinitely reproducible."

39
Francisco Varela
machine: a set of interrelations of its components independent of the components themselves
. The organisation is not unrelated to its materiality

42
a heap of stones is not a machine, but a wall is

already a static proto-machine, manifesting virtual polarities, an inside, outside, left, right, above below….

Example: lock and key   profiles: FL, FK

Q.
diagram = ? DIAGRAM and CARTOGRAPHIC MAP   vs FIGURE or ILLUSTRATION

eg 48

Q.

49
forms of semiological, semiotic, coded linearity:
-codinsg of naural world
- biologicla
- pre-signifying semiologies
- strucutral signifier
- a-signifying substances of expression

51
engendering -- TIME RENE THOM
ontological relativity inseparable from enunciative relativity

52
There is no generalized syntax for these deterritorialisations. Existence is not dialectical, it is hardly livable!

Machines:
      scientific
      Desiring
      Aesthetic

53
machine
      some of its discursive segments do not only plau signify, but also "pure intensive repetition" -- the REFRAIN FUNCTION

Q. Why, whence REFRAIN -- psychoanalysis ?

play of intensity -- proto-ethics

CHAPTER 4 SCHIZOANALYTIC METAMODELISATION

69
EXAMPLE OF L BORDE Kitchen
Institutional sub-ensemble
Instead of closed off, everyoine in their own refrain,
Can come to life, .. a drive machine , and not simply the oral kind – which will have an influence on the people who participate in its activities or just assign through.

… little opera scence: in it people talk, fance, and play with all kinds of instruments, witjh water andf fire, with dough and dustbins, relations of prestige and submission,
…
Fluxes
…welcomes the preverbal components of psychotic patients

CHAPTER 5: MACHINIC ORALITY AND VIRTUAL ECOLOGY

Lacan empty and full speech

88
speech is not a simple medium of communication, but which engenders being-there
speech interface between the cosmic in-itself and the subjective for-itself

89
Speech empties itself when it falls into the clutches of scriptural semiologies fixed in then order
of law, the control of facts, gestures and feelings. … Ordinary speech tries by contrast to keep
alive the rpesence of at least a minumum of so-called non-verbal semiotic components, there the
substances of expression constituted from intonation, rhythm, facial traits and postures, reinforce
…each other … averting the despotism of signifying circularity.

… but not just oral:
Instead, we will begin with **blocks of sensations** formed by aesthetic practices before the oral,
textual, gestural, postural, plastic …

extraction of **deterritorialised percepts and affects** … takes us from the voice of interior dis-
course and form self-presence -- and from what is most standardized about them -- on paths lead-
ing to radically mutant forms of subjectivity.

90
Performance art … emergence of Universes …simultaneously strange and familiar.…
[extracts] intensive, a=temporal, a-spatial, a-signifying dimensions from the semiotic net of quo-
tidianity.…

Concrete poetry: machinic processuality … rediscovery of orality

91
An **ecology of the virtual** is just as pressing as ecologies of the visible world

… in this regard, poetry, music, the plastic arts, the cinema --particularly in their performance or
performative modalities -- have an important role to play in their specifric contribution and as a
paradigm of reference in new social and analytic practices (psychoanalytic in the broadest
sense)…..

creation and development of **unprecedented formations of subjectivity** …

92
a bid for political regeneration, and as an ethical, aesthetic and analytic engagement. It will tend
to create new systems of valorization, a new taste for life, a new gentleness between the sexes,
generations, ethnic groups, races.…

blocks of sensation
assemblages of aesthetic desire
operators of virtual ecology

becomings
nuclei of differentiation

NOT describable in language of discursive sets with inside / outside s

NOT located in extrinsic systems of reference, such as energetico-spatio-temporal [or semantic] coordinates….

93
affect is not a question of representation or discourse but of existence

dynamic, machinic (Maturana and Varela) but not mechanical

94
Lacan (Freud Klein)
partial object
transitional object

(jazz as example)
at the junction of a subjectivity and an alterity which are themselves partial and transitional.

Criticizes Freud Lacan for still situating such partial objects in the category of causalist, pulsional infrastructuture

97
digital keyboard over … go to speech, a new orality
not just with technical machines, but with machines of thought, sensation, and consultation….
All this…provided that society changes, provided that new social, political, aesthetic and analytical practices allow us to escape from the shackles of empty speech which crush us, from the erosion of meaning which is occurring everywhere (especially in the triumph of the spirit of capitalism in the Eastern bloc and the Gulf War)
[written in 1992]

Q> "orality" - technologies of performance (e.g. of thoughtful, witnessed action)

CHAPTER 6.   NEW AESTHETIC PARADIGM

98-99, 101-102
territorialized Assemblages of enunciation
dance, music, elaboration of plastic forms and signs on the body
used to be in the same material order as practices of value : ritual activities and religious representations

Only in modernity (capitalism) did we get this "specialization" of activities --
e.g going to see a movie disjoint from going to church

101
territorialized Assemblages of enunciation
subjectivities which are
        polysemic
        transindividual
      animistic
e.g. in infancy, amorous passion, artistic creation

proto-aesthetic paradigm, not institutionalized art, or works in galleries

Q. SUBSTRATE!

100
fascination with Africa and the Orient
exoticism of the period informed by …colonial expeditions, travel juirnals, adventure novels,
…whose aura of mystery was intensified by photography, cinema, sound recordings and by the development of field ethnology.

Q. STILL THERE! WITNESS YOGA (practices of solipsistic ego-centric body), and TIBET
(ignoring the massively desne and ancient *interior political economies* CHINA and INDIA)

science
technology
philosophy
art
and human affairs
present
different frames, codes, know-how, historical teachings which lead them to close certain doors
and open other ones.

techno-science emphasizes "**objectal world of relations and functions**"

art: finite sensible material support production of excentric, a-schematized affects and percepts

103

ANTI -transcendentalist, ANTI-polar:

deterritorialised assemblages, each sphere of valorization brings
transcendent autonomous poles of reference:

Truth -- logic
Good -- morality
Law -- public space
Capital -- economic exchange
Beautiful -- aesthetic domain

106
art is an example of a creative practice that lifts shackles by inventing **mutant coordinates**

Q. BUT THIS IS EXACTLY WHAT MATHEMATICIANS DO IN CREATIVE RESEARCH.

104
example: digital representation, modularization and tokenization, exchange of tokens….
vs. languaging with
        prosody
    gesture
    mimicry (??)
    posture

107
new **aesthetic machine**
processual paradigmn
        transverse to technosciuence machinic phylum, witrh its creativity
        linked to creativity of artistic practices

108
Very important section

Universes of Value
        Celine P: Latour: the Enlightenment project of the universal values have failed in the 20c.
Hence Guattari's transmutation to Universes of value

From Latour's transciption machines to assemblages

CHAPTER 7: Ecosophic Object

123

the power of **markets**
crushed under IMF
      Brasil hyperinflation
      Argentina and Chile,

 (not a hegemonic market): financial, oil, real estate, arms, drug, NGO … different ontological textures, structures… but co-adjust via relations of power structures.

Now a new ecological power formation is appearing

124
artistic assemblages…will have to organize themselves so as to not to be delivered, bound and and foot, to a financial market itself in symbiosis with the drug market.
(The education market cannot remain absolutely dependent on the State market. [Q. GRANTS!])
 Markets valorizing a new quality of urban life and post-mass media communication will have to be invented.

… against reductionist approaches to subjectivity, … [propose] an analysis of complexity start-ing with an **ecosophic object**..:
four ontological dimensions:
      material, energetic and semiotic Fluxes;
            ecosystemic, cybernetics, organic life, Socius,
               meccanosphere, music, mathematical idealities, Becomings of desire
              instead of "libido" (Freudian psycholanalysis)
      concrete and abstract machinic Phylums;

      virtual Universes of value;
            instead of complexes, sublimation (Freud)
      finite existential Territories.
            instead of self (or transference) (Freud)

125
Transversality

Q.   MATHEMATICAL NOTION

chaosmosis --
      no invariant composition of the four ontological dimensions:
    no pre-established schemas
        (UNLIKE Thom catastrophe)
128
and circle of ontological dimensions, rather then infrastructure and superstructure (classical Marx)

127
Call for cartography and ecosophic metamodelisation
        more modest: no claim to durability or to eternal scientific authority
        more audacious: take sides! (between machinic mutations and subjective "capitalization" -
co-optation under capitalism,

Q. e.g. Design?)

128
purpose of ecosophic cartography: not signify or communicate, but to produce assemblages of
enunciation capable of capturing the points of singularity of a situation

(see MONAD, p 114)

criticize French ecological movement, excluding e.g personal problems, homelessness, dogmati-
cism from their focus

129
Criticize French phenomenon of "public intellectuals" shaping public opinion… or from existen-
tialists (Sartre and Beauvoir) to preachers of moral opinion…

immanence of **collective Assemblages of intellectuality**
teachers, social workers, technicians

Intellectuals and artists have got nothing to teach anyone. … they produce toolkits composed of
concepts, percepts and affects, which diverse publics will use at their convenience.

130
intellectual -- tools of transversality

131
artist detaches a segment of the **real** .. to become a **partial enunciator**
Q> ??

art confers a **function of sense** and **alterity**
ruptures with signification and denotation

whether art is conceptual, abstract, figurative etc.   does not matter, it only matters whether the
art leads to a **mutant production of enunciation**

NOT artistic consumption, though -- universality

The **work of art**, for those who use it is an

activity of unframing,
of rupturing sense,
of baroque proliferation, or
extreme impoverishment (minimalism)
which leads to a recreation and a reinvention of the subject itself.

[I]ts encounter can ,,, generate fields of the possible 'far from the equilibria' of everyday life.

Q> PRIGOGINE & STENGERS, DYNAMICAL SYSTEMS

NOT consumption of art!

132
creative singularity
not just occupying the time of marginalized people in society in community centers!

also the productions of science, technology, and social relations will drift towards aesthetic paradigms

133
In school: ask How do you make a class operate like a work of art?

How are sounds and forms going to be arranged so that the subjectivity adjacent to them remains in movement, and really alive?

demand individual and collective reappropriation of the production of subjectivity

Q> pseudo Marx!

challenge the old ideologies which abusively sectorized the social, the private, and civil: transversal joinings between the political, ethical and the aesthetic.

NOT same as aestheticisation of the Socius!
also challenge current conventional modes of art

comment on Brazil mix of Wild West capitalism, gangs and police repression, side by side with Workers Party movement experiments with alternative social and urbanistic practices.

135
Among the fogs and miasmas which obscure our *fin de millenaire*, the question of subjectivity is now returning as a leitmotiv. It is not a natural given any more than air or water.   How do we produce it, capture it, enrich it, and permanently reinvent it in a way that renders it compatible with Universes of mutant value? How do we work for its liberation, that is, for its resingularisation? Psychoanalysis, institutional analysis, film, literature, poetry, innovative pedagogies, town

planning, and architecture -- all the disciplines will have to combine their creativity to ward off the ordeals of barbarism, the mental implosion and chaosmic spasms looming on the horizon, and transform them into riches and unforeseen pleasures, the promises of which, for all that, are all too tangible.