Art, schizophrenia and becoming:

A diffractive analysis investigating the productivity, connectedness and social contribution experienced by art-makers who live with schizophrenia diagnoses.

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Abstract

This thesis investigates ten art-makers, who have been living with a diagnosis of schizophrenia for more than ten years. It uses in-depth research encounters and Deleuzoguattarian/Baradian thinking to investigate the role art-making plays in fostering wellbeing and community engagement. With a style of ethnography devised in response to the particular experiences of art-maker participants, it seeks to affirm difference, rather than conforming to traditional approaches that look for patterns of sameness. Using Deleuzian concepts, which re-think subjectivity to focus on connections and relations, and conceive schizophrenia as a process of change, the thesis engages with different assumptions about life and health in the analysis of participants’ experience. Notions of ‘finding expression for difficult experiences’ are found to be consistent to both a Deleuzian conception of ‘the work of art’, and the work of approaches that resist pathologising schizophrenia, such as Soteria, Open Dialogue and the Hearing Voices Movement. In using a Deleuzian conception of art as a way to make ‘sense’ of life, the thesis engages with a much broader territory than has traditionally been used to consider the role of art-making in the lives of people with schizophrenia diagnoses. It researches art as a powerful instrument of change in the lives of participant art-makers. The findings challenge presumptions about the limiting effects of mental health problems by showing that, as well as contributing to creatively rich and socially connected lives, engagement through the arts enables participants to become advocates for social inclusion and destigmatisation. This research has real life implications in policy making and as a springboard for more research into experiential wisdom, the expression of difference, and inclusion in the field of mental health. It has broader implications for thinking, knowing and doing on the ‘work of art’, in the fields of the arts, art therapy, and in education.
Declaration

This is to certify that

The thesis comprises only my original work towards the PhD except where reference is made in the text of it,

Due acknowledgement has been made in the text to all other material used,

This thesis has not been submitted for the award of any degree or diploma in any other tertiary institution,

The thesis is less than 100,000 words in length, exclusive of tables, bibliographies and appendices

Signed

Date

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Chapter 1: Introduction

I have framed the key question of this research: ‘*How do art-makers who live with schizophrenia diagnoses experience their creative practice in their lives?*’ to investigate the experience of ten people who practice art and live with a diagnosis of schizophrenia. Using in-depth encounters with them, I explored their experience as art makers and community agents to identify how this interplays with that of diagnosis. Using Deleuzian concepts, I responded to the particular experiences of art-maker participants by devising a style of ethnography that affirms difference. I used these concepts to analyse the participant’s experience of life and health. I explored the notion of finding expression for difficult experiences as consistent to both a Deleuzian conception of ‘the work of art’, and the work of resistance approaches in mental health. I discuss the ways that art has traditionally been considered as therapeutic in the lives of people who live with schizophrenia diagnoses. However, in using a Deleuzian conception of art as a way to make ‘sense’ of life, I engage with a much broader territory.

**Researching direct experience**

By focusing on participants’s own experiences, I add to a fledgling body of research in a neglected area of study. Rosenberg et al. (2015) identified a gap in the provision of experiential data within mental health research. Noorani (2013) explained that although people living with diagnoses may not have formal qualifications, their real life experience could endow them with ‘experiential authority’. In exploring the question ‘how do art-makers who live with a diagnosis of schizophrenia see the role of their art-making practices in their lives?’ I add to the body of knowledge about people’s direct experiences of life within and beyond their schizophrenia diagnoses making visible the richness and importance of the process of art making in their lives.

**Shifting conceptions of schizophrenia**

I chart the way in which understandings of schizophrenia have changed over time to what has become a highly contested diagnostic term, showing that approaches to treatment are informed by presumptions about what the condition is. The way people conceptualise ‘schizophrenia’ affects the way they respond to it. This makes it
relevant to look to philosophy to engage with how to research the experience of those affected by schizophrenia diagnosis. Philosophy is relevant in approaching what has been understood chiefly as a medical condition because it enables further exploration of the complex social and political concerns that impact upon the way we understand ‘madness’. Philosophers Giles Deleuze and Felix Guattari have worked extensively to re-think subjectivity and to re-conceive schizophrenia as a process of change rather than as a medical condition. They have worked together to conceive a vital philosophy of difference that proposes concepts to be used as tools for rethinking life and instigating change (Deleuze & Guattari, 1987, 1994). Each of their interconnected concepts contributes to a different way of understanding life. A different ontological premise leads to different assumptions about illness and wellness.

**Why Deleuze and Guattari**

With their concepts, Deleuze and Guattari seek to engage with the dynamic interconnected, ever changing nature of life, which they call ‘becoming’. The Deleuzoguattarian concepts of schizophrenia, rupture, affect, assemblage, sense-event, deterritorialisation, and transversal relations, each explore different aspects of this dynamic conception of becoming. In arguing for a dynamic relational approach to researching health, Fox (2011) describes Deleuzian ‘becoming’ as always in flux, continually adapting to the ever changing needs of the always changing world. With these concepts subjectivity can be reconceived not as the static being body of classical thought, but as an assemblage of interacting elements that connect and disconnect in relation to other bodies and things (Deleuze & Guattari, 1987, 1994). In a Deleuzoguattarian conception these interacting elements include human and non-human, real and virtual, material and discursive, they involve bodies and ideas. This thinking draws attention to the feelings that flow between bodies and things, which Deleuze and Guattari explain are experienced as ‘sensation’ before they are named as emotion. The flows of such sensations have not been the focus of traditional approaches to investigating schizophrenia. Deleuzoguattarian concepts are useful in enabling an approach that engages with the different experiences of the participating art-makers, and which works beyond the limiting frame of a purely medicalised categorization, or a focus on illness, at the expense of the social, emotional and communal elements of life.
Research to affirm complexity and difference

Writing on *The Posthuman*, Braidotti (2013) discusses the quest for philosophers to find new ways to research in order to better address current social, political and environmental challenges. In working with Deleuzoguattarian concepts, I join a vanguard of researchers in seeking to work through philosophy to investigate complexity in people’s lives, instead of returning to what Lather and St Pierre (2013) argue is the limiting and constraining default position of representation in research. In bringing Deleuzoguattarian thinking on difference together with quantum physicist Karen Barad’s (2007) thinking on diffraction, I join Davies (2014b), Davies et al. (2013) and others to research in ways designed to explore difference and complexity.

Following Davies (2014b), I bring Barad (2007) and Deleuze and Guattari together in order to examine interconnectedness. Influenced by Spinoza, Deleuzian thinking is imbued with an ethical ontology that presumes the importance of interconnection and the relational (1970). In this ontology, that which increases a body’s number of affects and relations, is deemed to be productive and therefore good, and that which diminishes them is deemed to be unproductive and therefore bad (Deleuze, 1970). I use a Deleuzian focus on difference and the interconnectedness of bodies and ideas, matter and discourse, to stretch beyond the constraints of binary thinking that characterise neo-liberal logics. Such thinking and logics were identified as a problem by Healy (2008) in his critique of the mental health system, and Lather (2013) in her critique of the current challenges for research in the field of education and beyond. They were consistent in arguing that categorisation, which in mental health involves dichotomies such as sickness/health, and mad/sane, works to regulate, control and maintain the status quo in a capitalist system (Healy, 2008; Lather, 2013). Using a Deleuzoguattarian ethical ontology, I seek to avoid using diagnoses to categorise, and instead explore more respectful ways to research people’s experiences of art-making and schizophrenia diagnosis in their lives.

Art-making and resistance

Many resistance approaches operating in the mental health field are consistent with Deleuze and Guattari’s approach in that they resist the biomedical view that schizophrenia is an illness to be cured, and that the symptoms are harmful
manifestations that need to be eliminated. Approaches that resist the biomedical conception are consistent with Deleuze and Guattari in interpreting ‘madness’ as a process that can lead to possibilities for transformation, change and new ways of living, as well possibilities for breakdown, catatonia and death (1977, 1987). The resistance approaches I have examined in the course of this research have emphasised the importance of finding expression for difficult experiences. I investigate this notion through a Deleuzian conception of art and the ‘work of art’ in people’s lives. I contrast traditional approaches to art-making that envision it through an aesthetic or historical lens, or as a form of psychotherapy, with the Deleuzoguattarian understanding of the role of art as assisting people to engage with ‘chaos’, or with the challenging and unknown aspects of life. I discuss the ideas of those who see art-making as a process of evolution and change, noting that Grosz’s (2008) elaboration on Deleuze and art, can be applied to the Deleuzoguattarian process of schizophrenia. I engage with Deleuzoguattarian thinking to research art as a powerful instrument of change in the lives of participant art-makers who live with a diagnosis of schizophrenia.

**Thesis Outline**

**Chapter 1: The work of the thesis**

In this chapter, I introduce the thesis with an overview of its aim to research the experiences of art-makers who live with a schizophrenia diagnosis. In the first section, having charted the way in which understandings of schizophrenia have changed over time to what has become a highly contested diagnostic term, I explain why I have turned to the thinking of philosophers Giles Deleuze and Felix Guattari. I outline the work of a vanguard of researchers who use Deleuzian concepts to re-think subjectivity in ways that affirm difference and cultivate change. Discussing Deleuze and Guattari’s conception of art as a way to make ‘sense’ of life, I discuss the parallel with resistance movements in mental health that work to find expression for difficult experiences.

I then outline the work of each of the following 10 chapters of this thesis. In chapter 2, I discuss the term schizophrenia, from its origins to the emergence of the highly
contested term of today. I then examine three approaches that have emerged in
resistance to the mainstream biomedical conception, Soteria, the Hearing Voices
Movement and Open Dialogue. In chapter 3, I discuss the Deleuzoguattarian thinking
that has guided the development of this research both philosophically and empirically.
In chapter 4, I focus specifically on Deleuze and Guattari’s thinking on art as an
evolutionary instrument of change.

In chapter 5, I unfold the philosophical thinking of my methodology and the step-by-
step empirical process that developed as the methods emerged and the research
progressed. I account for the embodied, experiential and intra-active nature of my
engagement with my ten art-making research subjects through my explanation of the
Deleuzoguattarian style ethnography. The research group included painters, singer
songwriters, a rock band, poets, writers and a chorister.

Chapters 6, 7, 8 and 9 present my analysis of experiences with participants in our in-
depth encounters and observations. Chapter 10 builds on the other data chapters to
culminate in a sharing of participants’ insights on the mental health system. In the
first four data analysis chapters, I draw Deleuze and Guattari’s concepts together in
assemblage with my engagement with participants’ experiences as I encountered
them, and my own experiences through this research and through my experience with
a sibling who is an art-maker living with a diagnosis of schizophrenia. Using the
concept of diffraction, I bring theory together with data in a way that intensifies and
enlivens the interaction between matter and discourse. I engage with sensation in the
way that Deleuze and Guattari conceive it, as the interconnected way that ideas,
feelings and body’s operate. Having engaged the reader with the participants as art-
makers, I then build upon this relation in chapter 10 by sharing participant’s insights
about the mental health system. When the reader encounters the participants in this
way, they encounter them beyond the diminishing lens of a schizophrenia diagnosis.
In chapter 11, I draw all of this together in analysis of the ways a Deleuzoguattarian
conception of art-making and resistance approaches are consistent in working to hold
a person long enough to find expression for difficult experiences that have otherwise
been inexpressible.
In the section below, I continue to outline the particular focus of each chapter. I introduce the main theoretical concepts, explaining their connections to the events I have framed from my encounters with participants. I indicate how I will put the concepts to work in each chapter.

**Chapter 2: Schizophrenia, a phenomenon**

This chapter charts the way in which understandings of schizophrenia have changed over time to what has become a highly contested diagnostic term. It also shows that approaches to treatment are informed by presumptions about what the condition is. Those who think it is biochemical treat it with drugs. Those who understand it as a manifestation of distress treat it with social support. Those that think voices are symptoms try to erase them. Those who think voices have something to say listen to them. The situation is made increasingly more complex by the entanglement of biomedicine, pharmaceutical companies and neo-liberal governing logics, because vested interests seek to profit from treatment practices. When this happens, market forces can inform treatment policies in ways that can increase stigma for the people diagnosed in ways that further diminish and exclude them.

**Chapter 3: Why Deleuze and Guattari**

In this chapter, I turn to philosophy where work had been done to re-think subjectivity and to re-conceive schizophrenia as a process not as a medical condition. I introduce the work of philosophers Giles Deleuze and Felix Guattari, discussing seven of the key constructs that are pertinent to my analysis of the experience of artists living with diagnoses of schizophrenia. I discuss the vital philosophy of difference that Deleuze and Guattari have worked together to conceive, whereby concepts are tools to be used for rethinking life and instigating change. The concepts of schizophrenia, rupture, affect, assemblage, sense-event, deterritorialisation, and transversal relations are useful in enabling an approach to understanding the artists’ lives, which works beyond the limiting frame of a medicalised categorization. In discussing Deleuze and Guattari’s concepts in relation to the resistance approaches outlined in chapter 2, I draw upon other thinkers who also seek new ways to think and research in order to better address current social, political and environmental challenges. Recent turns toward post humanist, new materialist and post qualitative thinking are consistent
with the work of Deleuze and Guattari. I join a vanguard of thinkers and researchers in seeking to work in interdisciplinary ways. In bringing Deleuzian thinking on difference together with Barad’s thinking on diffraction, I set out to research in a way that is affirmative of difference. Like other researchers using Deleuzian/Baradian thinking, I aim to resist the tendency to reflect patterns of sameness, which prevails in much research.

Chapter 4: creativity, madness, art, life

An understanding of the contribution art-making provides in people’s lives is as relevant to my investigation as is discussion of the way in which schizophrenia is conceptualised and treated. Therefore in this chapter, I review literature, which discusses the ways in which art has been understood and used as a form of therapy for those experiencing mental illnesses. I then contrast traditional approaches to art-making with the Deleuzoguattarian understanding of the role of art as ‘framing’ and assisting people to engage with ‘chaos’, or with the challenging and unknown aspects of life. This Deleuzian approach to understanding art opens a much broader territory within which to consider the role of art-making in the lives of people with schizophrenia diagnoses. I discuss Deleuze and Guattari’s use of the construct of the ‘monument’ to describe the material form that the art-maker constructs as ‘artwork’. In further discussion, I explore the way Deleuze and Guattari differentiate between the ‘artwork’ and the ‘work of art’, engaging with the Deleuzian notion that art is a form of creative evolution. I extend this review by further exploring the way in which Deleuze and Guattari understand creativity and the ‘work of art’ as contributing to ‘evolution’ or change. These constructs of art, which distinguish between the ‘artwork’, or ‘monument’, and the ‘work of art’, are relevant to my investigation of the role of art-making in the lives of people living with schizophrenia diagnoses. I seek to understand the ways that creativity, art-making and social and political activity play out in the lives of my respondents and enable their engagement with and contribution to society.

Chapter 5: unfolding method, enfolding methodology

In Chapter 5, I use methodological literature on Deleuzoguattarian approaches to qualitative inquiry, ethnography and diffractive inquiry, to discuss the methods I have
devised to meet the challenges and opportunities that emerged as the research developed. In structuring this chapter in two movements, I argue for the use of diffraction as a method, to conceptualise the ways in which I have intra-connected data and theory with my own sensing and thinking in order to create my analysis. In approaching analysis in this way, I establish diffractive analysis as a research tool, and in this build on the work of scholars like Barad (2007), Davies (2014b) and St Pierre (2013). I explain how I avoid the research constraints of predetermined structures and plans by using an open-ended approach designed to develop intra-actively with each participant through my engagement with them in encounters. I argue for diffractive analysis as a research method, which seeks to produce difference and avoid the default to sameness and repetition or reinscription of the same limiting stories about mental health (Davies, 2014b; Lather, 2013). Explaining this research as an ethnographic, intra-active research entanglement that has produced a diffractive, dynamic style of analysis, I elaborate upon the material discursive intra-play that it depends upon. In this, I build upon approaches used by Davies (2014b), MacLure (2013b), Mazzei (2013b) and Youngblood Jackson (2013b), who have each worked diffractively and argued for diffractive research methods.

Chapter 6: Ruptures and joyous research

In chapter 6, I begin to present analysis of data collected in 2 or 3 encounters with 10 participants. I introduce the first participant Heidi Everett, focusing on a ‘rupture’, a methodological crisis that led to an eruption of possibilities that renewed and strengthened my methodological approach. Early in the data collection process, Heidi began to retract some of the anecdotes and stories she had shared, fearing that they may encourage voyeurism. I demonstrate the way in which, through collaboration and taking notice of the sensed aspects of our engagement, we were together able to negotiate a way to continue the research, whilst avoiding voyeurism. From the ‘rupture’ and subsequent proliferation of new sensing, knowing and thinking, which flowed into every aspect of the research from this point on, I returned to my aim to focus specifically on the art-making experiences of participants. I realised that I had become distracted by the stories and anecdotes about the mental health system that Heidi had shared, and lost focus on the role of art-making in her life. Engaging with a Deleuzoguattarian ethico-ontology, the ‘rupture’ guided my knowing about what,
from the reams of experiential data, Tuck and Yang discuss as belonging to participants or as belonging to the collaboration that emerged from our research encounters (2014). I realised that to avoid voyeurism and instead do research that affirmed difference, I needed to intentionally focus on participant’s joyous production through art-making (Deleuze, 1970).

**Chapter 7: An artwork and the work of art**

In chapter 7, I introduce the participants Sandy Jeffs, Graeme Doyle/Benny Valentine and Michael White putting the Deleuzian concepts of ‘affect’, ‘difference’ and the ‘monument’ to work to analyse their art-making experiences, as I experienced them in our encounters. I use the Deleuzian concept of the ‘frame’ to map the path of my analysis. I selectively cut through reams of experiential data to engage with the particular experiences that resonated as important for me. By selecting particular participant experiences and exploring the ways in which they resonated for me, I draw theory, data and analysis together. ‘Mapping’ aspects of each participant’s experience, I discuss the ways their sharing had intensified and enlivened my understanding of the powerful nature of the drive to create in each of their lives. I explore the participants’ intra-active relationships with their art, focusing on the way in which they learn from their art-work. My mapping process was guided by my own sensing as I tuned in to my encounters with participants’ processes of engagement with their art-making.

Through tuning in to affect and the way things feel, I connect data to theory, and to my own thoughts, memories and feelings.

**Chapter 8: Changing the way people feel and think**

In chapter 8, I introduce Daisy Lewis and return to my first participant Heidi Everett, introduced in chapter 6, shifting my focus to what Massumi (2009, p. 12) calls ‘aesthetic politics’, as I analyse the collective aspects of the performative power of art. I use Deleuzian thinking on interconnection and the ‘assemblage’ to engage with the dynamism that I experienced with participants in encounters and inject it into my analysis of events. Both Hickey-Moody (2013a) and Massumi (2009) are consistent in arguing that the ‘aesthetic politics’ of art-making can connect many people to experiences usually obscured from the mainstream. I frame two events ‘Daisy’s Story Heals’ and ‘Schizy Jam’ to discuss how participants in this research use their art-
making to connect people to different experiences in the way Hickey-Moody (2013a) explains can change the way people feel and consequently how they think. The event ‘Daisy’s Story Heals’ discusses a healing story that brings change for Daisy and others that connect with her story. ‘Schizy Jam’ analyses experience of a concert in a creative community that connects local people with mental illness diagnoses to others in similar concerts across the world through Skype. In a diffractive analysis of both of these events, I map participant’s movement from being overcome by their experience, to creatively finding form to express the intensity they feel. Through such expression, participants find comfort in the space they have shaped to suit their needs (Deleuze & Guattari, 1987 p. 311). I find the participants to be resisting the stigma and isolation associated with schizophrenia diagnosis in the mainstream. They resist through their engagement in relations that encourage, embrace, explore and support difference without needing to control. In mapping participants’ sharing of their experiential wisdom on their own creative development with others within their communities, I seek to engage with the sensations that connect them. In doing this, I demonstrate what Hickey-Moody (2013a) and Penfield (2014) consistently discuss as people remaining different while growing stronger together.

**Chapter 9: Relations in resistance, expressing difference to connect**

In chapter 9, I introduce Isabella Fels and three members of a rock band the BiPolar Bears to analyse two events from our encounters, respectively ‘Coming Out on Television’ and the ‘The Band Performs’. Using the Deleuzian concepts of ‘deterritorialisation’ and ‘transversal relations’, I continue to build upon analysis from the previous chapter. This time, in considering the collective aspects of finding form through the creative collaboration of art-making, I focus on Deleuze and Guattari’s concept of ‘transversal relations’ as a strategy of resistance to the problems of capitalism (Penfield, 2014). Through these concepts, I am able analyse the ways participants join together over their shared experiences whilst maintaining their differences. I discuss the ways in which they resist the categorising, constraining forces of capitalism through connecting without needing to control. With ‘The Band Performs’, I analyse the event of the band BiPolar Bears performing in a secondary college to break down stigma in relation to mental health. With ‘Coming Out on Television’, I frame Isabella Fels’s experience of announcing herself proudly on
television as a writer who lives with a diagnosis of schizophrenia. In my analysis, I map the many ways that participants collaborate in the particular events, and in sharing this I connect research to art-making and mental health in ways that continue to instigate change. In sharing these events through research, I facilitate further engagement and collaboration with participants’ art-making. Utilising Massumi’s (2009) concept of the ‘micro political’, I present the two events as operating as an active critique on the way things are. I interpret this as a ‘grassroots’ way that these small events can work politically to actively change things, because people engage with each other in ways that involve art-making, rather than using categories and making judgements. This is an indirect form of politics that changes the way people feel which can change the way they think and act.

**Chapter 10: Becoming friends/resisting exclusion**

In chapter 10, I summarise my analysis of key participants within their art making assemblages. By discussing each participant as an art-maker, I build a base from which to then shift my focus to their insights about living with a diagnosis of schizophrenia. I can then explore the ways in which they conceive the mental health system as having served them, and their suggestions for the future. This way, I seek to avoid the diminishing effects of beginning with a focus on their diagnosis. Instead, by first assembling them as art-makers in this research, I aim to straddle the diminishing effects of binary thinking, which would reduce participants to either ‘sick’ or not ‘sick’. In resisting the pathologising effects of biomedicine, I seek to open understandings of what is possible by gaining access to their strength, connectedness, contribution and experiential wisdom. Using Penfield’s (2014) extended concept of ‘becoming friends’, I discuss the nature of the connections that participants make and the ways in which they connect with others through their art-making and grow stronger by forming creative communities together. I discuss the ways they then draw on this strength to manage the challenges they face in living with a diagnosis of schizophrenia.

**Chapter 11: Expressing difference/evolving a different future**

In chapter 11, I find that art-makers who are living with the challenges of schizophrenia diagnoses are working productively within creative communities in
ways that are healing for them and foster the wellbeing of society. Through finding expression through the arts, they are connecting with others to resist the exclusion and stigma that usually accompanies mental illness diagnoses. In this, they challenge biomedical thinking on schizophrenia to align with resistance approaches that envision madness as a possibility for transformation and change as well as breakdown and dysfunction. Using Deleuzoguattarian concepts to analyse participants’ art-making experiences alongside resistance approaches, I discuss knowing, thinking and understanding on the ways the expression of difference can work to evolve a more inclusive and productive future.

I discuss the possibilities afforded by the findings and methodology of this research, for the development of further research that engages with experiential authority (Noorani, 2013) in the areas of arts, education and mental health. I suggest that this research opens thinking to the important role of the expression of difference in the arts, mental health, education and life.

In this introductory chapter I have outlined the work of this thesis, chapter by chapter. In the chapter to follow, I review literature in a historical perspective of the schizophrenia phenomenon.
Chapter 2: Schizophrenia

This chapter charts the way in which understandings of schizophrenia have changed over time to what has become a highly contested diagnostic term. It also shows that approaches to treatment are informed by presumptions about what the condition is. Those who think of it as biochemical treat it with drugs. Those who understand it as a manifestation of distress treat it with social support. Those that think voices are symptoms, try to erase them. Those who think voices have something to say, listen to them. Approaches that listen encourage the expression of difference in supportive environments that facilitate the exploration of peoples’ experiences. In this they offer an alternative to the constraining effects of diagnostic approaches, which have not always been helpful in mental health. The situation is made increasingly more complex by the entanglement of biomedicine, pharmaceutical companies and neo-liberal governing logics, because vested interests seek to profit from treatment practices. When this happens, market forces determine treatment policies in ways that can increase stigma for the people diagnosed in ways that further diminish and exclude them.

I present this chapter in two parts. In the first, I focus on the emergence of the term schizophrenia; in the second part I discuss the resistance movements that have emerged in pursuit of alternative approaches to healing or treatment.

Part 1: The emergence of the schizophrenia phenomenon

The term schizophrenia emerged early in the Twentieth Century to account for experiences, which have been referred to as ‘psychosis’ or ‘unusual experiences that cause distress’ (Watkins, 2008, 2010). Such experiences have continued to challenge modern medicine despite repeated claims of biomedical breakthroughs to the contrary (Healy, 2012a; Whitaker, 2010; Williams, 2011). In this section, I look back over the years to trace the emergence of the challenging term ‘schizophrenia’ and the power that has come to wield. The extent of that challenge is evident in the disillusionment with the biomedical approach, expressed by major researcher on the ‘illness’, Manfred Bleuler. He is the son of Eugen Bleuler the physician who first coined the term schizophrenia:
For nearly 100 years, the groups of schizophrenic psychoses have been intensively studied, yet they appear to many to be totally baffling and insufficiently researched. A shocking antithesis! Too little thought has been given to how much this antithesis results from our own prejudiced thinking. We conceive ourselves, our personalities, and our egos as being steady and firm. The fact that we could disintegrate mentally by way of natural processes— as the schizophrenic does—is a monstrous, uncanny concept. (as cited in Gilman, 2008)

Origins of the Term

Mental health counsellor, educator, and independent researcher, John Watkins (2010) explains that Eugen Bleuler (1911) coined the term schizophrenia in an attempt to avoid the negative associations of its predecessor ‘dementia praecox’. Bleuler classified the newly named disorder into the subtypes: hebephrenic, paranoid and catatonic; making a clear distinction between what he saw as the primary disturbances of schizophrenia and those he considered to be secondary (1950, as cited in Watkins, 2010). ‘Autism’ and ‘loosening of associations’ were considered to be ‘primary’ disturbances and Bleuler suspected they might have a biological basis. Hallucinations and delusions were considered to be amongst the ‘secondary’ disturbances and he was adamant that these were psychological in origin. Strongly influenced by the psychological perspective epitomised by Sigmund Freud and Carl Jung, Bleuler was confident that the ‘specific contents of the voices and delusions of people affected by schizophrenia…developed on the basis of psychological processes’ (Watkins, 2008, p. 275). The distinction between primary and secondary symptoms was lost over this century with a biomedical approach that attributed the entire symptomatology of schizophrenia to biological causes (Watkins, 2008, p. 276). However, the exploration of the ‘individualised thematic content’ of schizophrenic experiences and the purpose they might serve in a person’s life garners interest again today (Watkins, 2008 p. 276). Gilman (2008, p. 461) argues that it is increasingly acknowledged within medicine that schizophrenia may be a group of related diseases or disorders, with the term representing a pattern of explanation rather than a disease in itself.

Schizophrenia has become a name applied to a large group of symptoms with an equally large group of explanations proposed to account for them (Gilman, 2008, p. 461). In his monograph ‘Dementia Praecox, or the group of Schizophrenias’, Bleuler
(1911) made the important point that naming a psychopathology also plays a significant role in shaping, ‘if not causing, that illness’ (as cited in Gilman, 2008). This idea was taken up and elaborated upon by the antipsychiatry movement of the 1970’s, which saw schizophrenia as a label for the social control of those at variance with societal goals and norms. Healy (2008, p. 432) argues that the battle between psychiatry and antipsychiatry was vanquished by the psychopharmacological revolution and the advent of corporate psychiatry, which has left little room for alternatives to reliance on antipsychotic medication. It is only recently that the dominance of the biomedical approach with its reliance on psychopharmacology, has been seriously questioned by many internationally regarded authorities in the field. This includes the work of Greenberg (2013) and (Mosher, 1998a), who both critiqued the prevalence of the DSM, the *Diagnostic and Statistical Manual of Mental Disorders* on which all current diagnosis is based. Greenberg (2013) critiqued the current version of the manual DSM-V with his publication *The Book of Woe*, using a title that is self-explanatory. Mosher (1998a) used his letter of resignation to the American Psychiatric Association to express his disillusionment with the manual and the current course of psychiatry, after his long and influential career of leadership in psychiatry, particularly in the field of social therapies. After over 20 years working in the field, Watkins (2008, 2010) argued for the same therapeutic guidelines that apply in the creation of all caring environments.

**Dementia Praecox**

The term Dementia Praecox was the precursor to the term schizophrenia. According to Gilman (2008), dementia was the term used widely to describe terminal and incurable psychosis; ‘dementia senilis’ for old age, ‘dementia paralytica’ for the middle years (later found to be syphilis and curable with antibiotics) and ‘dementia praecox’ for adolescence. The dementia of youth became the focus of attention in the mid-nineteenth century with a particularly negative outcome being linked to its early onset. Understanding of the disease became of great interest to psychiatrists and the new psychology in the early twentieth century, when Emil Kraeplin documented the ‘derailing’ of thought processes using the written and artistic products of his patients (Gilman, 2008, p. 466). He described the altered structures of the patient’s language, not merely dismissing their altered language and thought processes as ‘word salad’
Kraeplin changed the concept from ‘deterioration’ with resultant idiocy and eventual death, to a less damning outcome of a marked loss following the onset of an active psychosis (Gilman, 2008, p. 466).

**Schizophrenia as an alternative term**

Eugen Bleuler, one of the first followers of Sigmund Freud, named the condition ‘schizophrenia’. He agreed that dementia praecox was an organic or constitutional disease, but placed renewed emphasis on the meaning and organisation of its symptoms. Bleuler rejected most of the many dementia terms in use and coined the Greek term ‘schizophrenia’ placing it parallel to Kraeplin’s Latin term ‘dementia praecox’ and defining it as:

*A group of psychoses whose course is at times chronic, at times marked by intermittent attacks, and which can stop or retrograde at any stage, but does not permit a full ‘restitutio ad integrum’. The disease is characterised by a specific type of alteration of thinking, feeling and relation to the external world that appears nowhere else in this particular fashion. (1925, as cited in Gilman, 2008, p. 467)*

Gilman explained that the two terms ‘schizophrenia’ and ‘dementia praecox’ competed until mid-century although in many ways the definitions that accompanied them were not that different. Bleuler’s definition of schizophrenia was more liberal and significantly had ‘a more limited focus on ‘thought, feeling and the relation to the external world’’ (Gilman, 2008, p. 467). However, the new mode of treatment was language-based and worked through the language of psychoanalysis (Gilman, 2008, pp. 468-469).

Bleuler saw schizophrenic symptoms as appearing on a continuum even among the non-diagnosed, a view that continues to garner support today amongst proponents of holistic and alternative approaches to treatment, as discussed by Romme, Escher, Dillon, Corstens, and Morris (2013), Seikkula and Olson (2003), Watkins (2010) and Williams (2011). Freud shaped much of the early discussion on the concept of schizophrenia with his view that language is not only a major sign of the illness but also a means for insight into it (Gilman, 2008, p. 469). According to Braidotti, writing on the Deleuzian concept of schizophrenia, Freudian psychoanalytic theory is pivotal
to current negative mainstream conceptions of the schizophrenia process (2005, p. 241). She explains that the Freudian theory of drives ‘codes and concentrates desiring affects’ in ways that implement ‘a functional vision of the body’, turning ‘schizoid language and expression into a disorder’ (Braidotti, 2005, p. 241). An alternative conception developed by philosophers Deleuze and Guattari, which challenges Freud will be discussed at length in the following chapter.

Freud believed understanding and insight into the condition was attainable through the writing of ‘schizophrenics’, substituting the text for their presence. Subsequently, concern with the products of schizophrenia in the form of speech, art and writing, dominated the psychiatric literature in the following decade. With the emergence of the Heidelberg clinic and the work of Willmans, Prinzhorn (1922) and Mayer-Gross (1942), these products came to be understood as keys to the ‘existential world view of the schizophrenic’ (as cited in Gilman, 2008, p. 470). Psychiatrist Professor Alan Rosen (2007) argues that although such views have been associated with greater understanding of the importance of creative expression in the mental health field, they also contribute to the separation of people as ‘schizophrenic’. Such exclusionary practices have become associated with discrimination and the terrible human rights abuses experienced by those diagnosed with mental illness in the previous century.

Inspired by the work of Prinzhorn on the importance of creative expression for all people, widely published artist and therapist Shaun McNiff (2004) has written extensively on the healing power of the arts. Seeing creative practice as a key to insight and understanding, McNiff summarised the essential message of Prinzhorn’s (1922) book about creative expression and madness:

Prinzhorn felt that wondrous and sometimes bizarre visual communications dwell within everyone’s psyche, not just those of the mentally ill. Fascinated with the uncensored aboriginal images of creative expression, he saw the paintings and drawings of people living in asylums as “the eruptions of a universal human creative urge”.... Prinzhorn proposed the existence of “psychic forms of expressions”, that are inborn, but subject to inhibition, in all people... He was unique in positing universal human needs for expression and suggesting that our lives will be less complete if these needs are not met. He recognised that expression
is a need of the human spirit not simply an instrument for revealing pathology.

(McNiff, 2004, p. 274)

Bleuler’s pupil Carl Jung was also fascinated by the richness of his patients’ psychotic experiences. Struck by the dreamlike resemblance of hallucinations and delusions, he was at a loss to explain the origins of frequently occurring religious and mythical themes and imagery in people who had no prior exposure to, or interest in such things (1987, as cited in Watkins, 2010, p. 311). Jung’s research led him to conclude that, in addition to a ‘personal unconscious’ containing forgotten or repressed memories and fantasies related to an individual’s biographical history, the mind has a deeper, ancient, impersonal level he called the ‘collective unconscious’ (Watkins, 2010, p. 311).

**Collective Unconscious**

Gilman (2008, p. 470) explained that Jung saw the schizophrenic view of the world as revealing primal, mythopoeic structures of perception shared by all human beings, and representing a collective sense of self that is available to the schizophrenic to be presented because they think archaically. Watkins (2010, p. 316) argues that Jung’s views provide keys to unlock the mysteries of psychosis, without which its quintessential aspects remain totally incomprehensible. With this thinking, Jung was returning to a model of madness, subscribed to by Darwin among others, ‘in which the insane reveal the psychological ontogeny of the species’ (Gilman, 2008, p. 470). I will elaborate on Darwin’s views on the inter-connectedness of creative expression, art and wellbeing in detail in chapter 4. Rather than rely on the expressions of the insane, Jung relied on the creative manifestations of the illness as the basis to his theories. This view that the schizophrenic is more ‘seer’ than ‘patient’ was shaped by such popular notions of this time that he or she may be ‘closer to the wellsprings of human experience’ (Gilman, 2008, p. 470).

**Psychotherapy**

Watkins (2010) identifies a number of contemporary researcher/clinicians who continue Jung’s pioneering approach to psychosis including psychiatrists John Weir Perry and Stanislav Grof. Perry and Grof were part of a vanguard that resisted an objectifying, pathologising and materialistic worldview in favour of alternative
approaches. Both were part of a 1970’s vanguard, Perry with his work in a medication free sanctuary Diabasis House, and Grof with his ground-breaking work in the field of Transpersonal Psychology. The area of Psychotherapy encompasses a broad range of psychological methods used to heal others that have been practiced throughout the ages. Freud used the term ‘psychoanalysis’ for his particular style of talk therapy, which evolved throughout the 20th century to encompass an extraordinary diversity and complexity of thought on schizophrenia. The proliferation of subtypes included in the 1952 Diagnostic and Statistical Manual of the American Psychological Association continued the image of schizophrenia as a disease of development, in which the schizophrenic is seen as taking refuge in madness, unable to deal with the realities of the world (Gilman, 2008, p. 471). In his book “The Divided Self” (1959) psychiatrist R.D. Laing reinterpreted the term schizophrenia to stress the ‘splitting of the object’ (as cited in Gilman, 2008, p. 474), which led to the widely held conception of schizophrenia as a split personality. Understanding of schizophrenia had moved from Bleuler’s concept of fragmentation of mental functions and the damaged language of the patient and away from the language of medical science. Laing joined others in conceiving schizophrenia as representing a form of ‘truthfulness’ in which those with the illness were understood to be making a statement on the damaged world in which they developed (as cited in Gilman, 2008, p. 474). Laing’s work led to a cult of ‘the schizophrenic as seer’, in which ‘the schizophrenic sees differently, but more incisively, into the confusions of the world and can reproduce this confusion in works of expressive quality’ (as cited in Gilman, 2008, p. 474).

Gilman argues that in the 1980’s a shift in thinking saw the virtual abandonment of interest in psychoanalytic and family theorizing on schizophrenia, when in keeping with the interests of the time, attention turned to finding a genetic and biochemical basis for the illness (2008, pp. 474-475). Medical interest in establishing a biological cause was fuelled when it was found that antipsychotic neuroleptics had an effect on the presentation of the symptoms of schizophrenia (Gilman, 2008).

**Biological Turn: Psychopharmacology and Psychiatry Intersect**

The modern biological approach to psychiatry emerged in the early Twentieth century with the use of barbiturates and electroconvulsive therapy in the treatment of
catatonia, one of the forms of schizophrenia, and the use of antibiotics to treat dementia paralytica (syphilis). Paraphrasing David Healy, current Professor of Psychiatry at Bangor University in the UK, psychiatrist, psychopharmacologist, scientist and author, the pharmaceutical revolution led to the production of chlorpromazine, which was initially used for anaesthesia. This was found to be helpful by psychiatrists as it also produced experimental catatonia (2008, p. 420). Even though catatonia was one of the symptoms of schizophrenia the ‘fundamental heterogeneity of the psychotic disorders and the marketing power of the schizophrenia concept’ allowed for the ‘schizophrenia juggernaut’ to ‘roll’ (Healy, 2008, p. 420). Healy (2008) is critical of the current trend toward risk management and lifestyle modulation through pharmaceuticals. He argues that traditionally medicine aimed to restore people to their place in the social order, and he warns of the inherent risks of the shift away from this approach.

Healy’s (2008, 2012b) work is consistent with that of Greenberg (2013), Whitaker (2010), Williams (2011) and others in critiquing the rise of the pharmaceutical industry. In complimentary critiques, they argue that it is the market forces of today that power the pharmaceutical companies, which are among the most profitable organisations on the planet. The market thus determines what is and is not researched (Greenberg, 2013; Healy, 2008, 2012b; Whitaker, 2010; Williams, 2011). Healy (2008) argues that the neuroleptic concept developed when it was discovered that neuroleptic agents could have minimal sedative effects. Neuroleptics, also called antipsychotics, became associated with the treatment of schizophrenia even though it was clear ‘that many schizophrenic syndromes barely responded to them if at all’ (Greenberg, 2013; Healy, 2008, p. 421; 2012b; Whitaker, 2010; Williams, 2011).

When there was no such thing as an antipsychotic and the treatment of mental illness was seen as barely a legitimate or scientific exercise, marketing the distinctive benefits of chlorpromazine, even though it was unclear what these agents did, offered the promise of therapeutic and financial return (Healy, 2008 p. 420).
Mega Doses

When the first dopamine hypothesis emerged in 1973, which implicated dopamine in causing schizophrenia because antipsychotics had a negative effect on dopamine production, Crow and others in the UK developed a psychopathological theory of schizophrenia (Healy, 2008, p. 426). In this theory, there were two types: the first they called ‘positive schizophrenia’ which involved the pathology of the dopamine system and could be corrected by antipsychotics, and the second they called ‘negative schizophrenia’ which involved brain cell loss, ventricular enlargement and dementia praecox (Healy, 2008, p. 426). Healy (2008, 2012b), Greenberg (2013), Whitaker (2010) and Williams (2011) all argue that this influential hypothesis persists today, despite the fact that there is no data to support it. At this time drugs were administered in increasingly large doses under the influence of this hypothesis, as any failure to produce a clinical response was assumed to mean that patients were not absorbing the drug correctly. This culminated in the mega doses of the 1970’s and 1980’s. Healy argues that clinicians were poisoning their patients resulting in easily visible conditions such as tardive dyskinesia (2008, p. 427). This argument eventually made a convincing case for jurors across the United States who awarded substantial damages against pharmaceutical companies (Healy, 2008, p. 427). Meanwhile a huge number of copycat neuroleptic compounds were developed with little connection to theories of psychosis, and side effects such as tardive dyskinesia began to be widely reported (Healy, 2008, p. 427).

Second Generation Neuroleptics

Alarm spread about the side effects of neuroleptics, including passivity syndromes and akathisia, which could lead to suicide and violence. This led to the re-emergence of the use of Clozapine, an antipsychotic that did not bind to the dopamine receptors, so was thought to be the one antipsychotic not to cause tardive dyskinesia (Healy, 2008, pp. 428-429). The emergence of a whole new generation of antipsychotics stemmed from this. However, Healy (2008) explains that the success of this new generation of compounds can also be attributed to the switch from megadoses to reasonable doses. Alarm also led to a backlash against psychiatrists and drug companies. With the emergence of the antipsychiatry movement, Laing, Szasz,
Goffman, Marcuse, Fanon and Foucault became known for their struggle, not just to transform psychiatry, but society as well.

Through the 1960’s antipsychiatric protests that mental illness was a creation, that madness did not exist and that psychiatric treatment was a new form of political oppression grew more strident. (Healy, 2008, p. 428)

Although Healy (2008) suggests the theory that mental illness was a creation has not stood the test of public opinion, particularly when it comes to the existence of schizophrenia and manic-depressive illness. He states however, that the other claim concerning psychiatry’s involvement in the ‘governing of the self’ is ‘demonstrably correct’ (Healy, 2008, p. 428). He explains that the trend allowing psychiatrists to treat a significant number of the population for conditions such as anxiety, personality disorder and depression, which were never treated by former generations of psychiatrists, was challenged and a revolt ensued which threatened the survival of psychiatry (Healy, 2008, p. 428; 2012b).

**Risk Management**

Nonetheless, the dominance of a biomedical approach continued to grow. The diagnostic tool *The Diagnostic and Statistical Manual of Mental Disorders 4* (DSM-IV) did not allow for any possibility of damage or dependence from therapeutic drugs, even though tardive dyskinesia was a clear manifestation of this outcome and physical dependency on SSRI’S emerged as a significant issue by the end of the 1990’s (Healy, 2008, p. 433). Although the diagnostic tool DSM-V is used throughout the Western world today, its use generates a great deal of controversy and garners criticism from many highly regarded thinkers (Greenberg, 2013; Healy, 2008, 2012b; Mosher, 1998a; Watkins, 2010; Whitaker, 2010; Williams, 2011). Eminent psychiatrist Professor Loren R. Mosher MD, (1998a), who I mentioned above, eloquently expressed his passionate disillusionment with the state of psychiatry and its reliance on the DSM IV, with his letter of resignation from the American Psychiatric Association. Mosher was the first editor-in-chief of the journal ‘Schizophrenia Bulletin’ and a pioneer in psychosocial community care, including involvement in the original Soteria project, which pioneered alternative approaches to
the treatment of schizophrenia. The Soteria approach will be discussed in the later section on ‘resistance’ approaches to treatment and care. In his letter of resignation, Mosher is scathing about the ties between psychiatry, pharmaceutical companies and government, railing against the diagnostic limitations of DSM-IV because ‘there are no external validating criteria for psychiatric diagnoses’ (Mosher, 1998a).

Healy (2008, 2012b) is another critic of current prescribing practices and ties between research, pharmaceutical corporations and government. For him the use of probability theory and statistics laid the basis for the insurance industry with its sophisticated efforts to map and manage risks. It also led to a change in the fundamental understandings of science, moving away from the influence of ‘qualitative sciences’, such as theology and philosophy (Healy, 2008, p. 431). He argues that reliance on the calculations of statistics allowed psychiatrists to ignore those affected by the painful twitching that characterises tardive dyskenesia, secure in the understanding produced by statistics that suggested the medication was effective. He argues that to show a compound works it is necessary to go beyond treatment effects, to show a resolution of the disorder in a significant number of people to a degree that outweighed the dependency syndromes caused by the drugs (Healy, 2008). ‘Clinical trials in psychiatry have never shown that anything worked’, as numbers of patients are increasing not decreasing; clearly ‘The best selling drugs in modern medicine’ ... ‘do not treat disease. They manage risks’ (Healy, 2008, p. 432). Critical of the popular obsession with the concept of ‘evidence based medicine’ he suggests it would be more appropriate to say ‘evidence biased medicine’, Healy is the instigator of the free, interactive website RxISK.org, which presents both research and lived experience data on medications (2008, p. 432). That Healy is a practicing psychiatrist, openly using medication in response to individual patient need, provides insight into the complexities of the issues at stake. For Healy (2012b), every medication involves risk, and what is important in every case is to weigh up whether or not the possible benefits outweigh the possible risks. This only becomes possible when all research data becomes freely available and is no longer managed by the vested interests of pharmaceutical companies (Greenberg, 2013; Healy, 2008, 2012b; Whitaker, 2010; Williams, 2011).
Healy (2008, 2012b) argues that while the anti-psychiatry movement achieved great prominence in resistance to the increasingly harmful effects of medications, it was also all but vanquished by the increasing power wielded by the pharmaceutical industry. Philosophy and anti-psychiatry will be discussed in chapter 3. The increasingly ‘biomedicalised’ body has come to dominate mainstream discourses on mental health. This is despite report after report by public health and policy groups confirming treatment as the cause of more harm than good and resulting in severely limited life expectancy for those receiving it (National Mental Health Commission, 2014). This is evident in two recent national reports; the National Mental Health Commission’s Review of Mental Health Programs and Services in Australia (National Mental Health Commission, 2014), and The British Psychological Association (2015). The Australian review is the latest in a long line of such reports that present the situation as dire. Citing the importance of ‘lived experience’ and criticising the lack of it in the abundance of research currently being generated, Rosenberg et al (2015) argue that current services seem to contribute to the problem more than they provide support. The British Psychological Association (2015) report also presents mainstream medical understanding of psychosis as unhelpful and outlines alternative relational alternatives as the way to proceed.

In the section above, I have discussed the shifts in the way schizophrenia has been understood and treated within the medical tradition of psychiatry and psychotherapy. However, discussion of schizophrenia has also evolved amongst philosophers and groups that have emerged outside the biomedical approach. I discuss the thinking of philosophers in chapter 3. In the section to follow, I discuss the resistance movements that have evolved to operate outside the biomedical approach and then focus on 3 approaches that resist the pathologising practices of biomedicine.

Part 2: Resistance

Resistance approaches have emerged in an interconnected way, from within psychiatry and psychology and from outside through psychiatric survivors groups and ‘mad’ activists. The concept of recovery emerged from resistance groups. It has grown and developed to become a driving force in the operation of mainstream mental health services today. Notions of recovery emerged to support people who
resisted the diminishing effects of psychiatric diagnosis. The three approaches discussed in the sections below, the Hearing Voices Movement (HVM), Open Dialogue (OD) and Soteria were each instigated by psychiatrists but continue to emerge and evolve to operate outside the conception of schizophrenia as pathology. The HVM is a ‘grassroots’ organisation that rejects the term schizophrenia and positions itself outside biomedicine. OD has worked within the psychiatric system, while at the same time resisting the pathologising aspects of the schizophrenia diagnosis. Soteria has been recently revived from its inception in the 1970’s as a therapeutic environment, which focuses on social rather than pharmaceutical approaches. These resistant approaches join a plethora of others in conceiving the conditions that lead to a diagnosis of schizophrenia as presenting a possibility for transformation and change as well as dysfunction and breakdown.

**Schizophrenia as process not pathology**

Watkins (2008, p. 275), argues that recent understandings of schizophrenia have moved away from the origins of psychiatry by emphasising the biological. He points to the more existential origins of the words ‘psychiatry’ and ‘psychology’ with the origin of the terms in the Greek word ‘psyche’, ‘which was originally understood to refer to the human soul or spirit’ (Watkins, 2008, p. 275). He explains that the term ‘psychopathology’, which is often taken to mean the study and classification of psychiatric symptoms, literally means ‘suffering of the soul’ (2008, p. 275). He argues that it is important to remember that ‘the word psychiatry literally means the ‘healing of the soul’ (Watkins, 2008, p. 275). Many resistance thinkers look at the richness and variability of psychotic phenomena, and re-vision psychotic episodes as intense mental and emotional crises, which hold the potential for positive as well as negative consequences (Ciompi, Harding, & Lehtinen, 2010; Mosher, 1998b; Romme et al., 2013; Watkins, 2008, 2010). Using a holistic perspective they see a method in the madness of psychosis, where episodes may function as a desperate coping strategy, profound developmental crises, or spontaneous self-healing processes, whereby tumultuous episodes are viewed as potentially transformative psycho spiritual crises (Ciompi et al., 2010; Mosher, 1998b; Romme et al., 2013; Seikkula & Olson, 2003; Watkins, 2008, 2010).
Many resistance thinkers call for a new paradigm in which the whole conceptualization of schizophrenia as a ‘medical illness’ ought to be abandoned and a more holistic approach adopted (Corstens, Longden, McCarthy-Jones, Waddington, & Thomas, 2014; Romme et al., 2013; Watkins, 2008, 2010). Such thinkers criticise the prevailing reliance on DSM inspired diagnosis, and ‘risk management’. Eminent Psychiatrist, psychoanalyst and founder of the therapeutic resistance community ‘Soteria Berne’, Luc Ciompi is consistent with them in suggesting a different approach to classification.

_The prevailing classification has been made on a descriptive basis and not on the basis of the significant dynamic factors. It is therefore subject to much confusion as one goes from one group of diagnosticians to another. The descriptive groupings are not without significance but we would probably be better off if our psychiatric staffs would stop giving so much attention to a meaningless classification and more attention to the attempt to understand the real meaning of the experiences with which we are dealing._ (as cited in Watkins, 2010 p. 27)

Originating in 1954, the current version DSM-IV is widely known as the ‘bible’ for the diagnosis of mental illness. However, many resistance thinkers lament that although the experience of psychosis may be radically different for each person, once diagnosed people receive treatment that is uniform under the biomedical model (Ciompi et al., 2010; Corstens et al., 2014; Romme et al., 2013; Watkins, 2008, 2010). Indeed, for many antipsychotics constitute the only significant treatment. In line with this thinking, experienced practitioners Ciompi (2015) and Watkins (2008, 2010) suggest resistance to reductive definitions, and instead argue for an emotion-centred understanding of schizophrenia; they suggest that the sustained emotional relaxation aspired to in a sociotherapeutic community is significantly helpful for people needing careful management of emotional tension, sensitivity and vulnerability (Ciompi, 2015; Watkins, 2008, 2010). Soteria, to be discussed in the sections to follow, is an organisation that provides a sociotherapeutic community approach. Watkins (2010) argues that this sociotherapeutic community approach has always been required for successful therapeutic environments throughout the ages. Manfred Bleuler elaborates on the notion that schizophrenia is part of a spectrum of thinking possible for all people:
Schizophrenic thinking is part of every human being’s life. It occurs in our everyday functioning as daydreams, dreams, art, fantasy and fantastic thinking, among other phenomena. In a normal person this type of thinking prevails in a small part of life and is under control; in a schizophrenic it has become the predominant way of dealing with life and of communicating with oneself and others. Schizophrenic life exists in normal people – sometimes dormant and concealed beneath the surface, but still a part of our personality and constantly helping to shape that personality ... ‘something is liberated in schizophrenia and in other psychoses as well, that had always been there’. It is released because organization and the proper guidance have been weakened; nothing is newly created. (as cited in Watkins, 2010 pp. 18-19)

Recovery

The term ‘recovery’ originated in the survivor and anti-psychiatry movements of the 1970’s and was conceived as recovery from a biomedical approach that utilized psychiatric practices such as enforced treatment and lifetime dependence on medication (Kelly & Gamble, 2005; LeFrancois, Menzies, & Reaume, 2013, p. 9; Morrow, 2013, p. 324). The research and literature evolving the biomedical approach, resides within mainstream traditional understandings of mental illness. LeFrancois et al. (2013) discuss a body of resistance literature, which has been collected within ‘Mad Matters’, the first publication from the ‘Mad Studies’ course at Ryerson University in Canada, the first of it’s kind in the world. Within this work, academic and advocate Marina Morrow argues that resistance thinkers see ‘the critical work of psychiatric survivors and ‘mad activists’ as having ‘pushed society to think beyond a purely medical understanding’ (2013, pp. 332- 333). Morrow aligns with other resistance thinking discussed above in arguing that it is resistance thinkers who have shifted the medical paradigm into a space that ‘holds a place for recovery as a radical idea grounded in social justice’ (2013, pp. 332- 333).

Kelly and Gamble’s (2005) review of recovery literature established a multitude of contradictions and inconsistencies. They found that problems of stigma and coercion were inherent in the medical model (Kelly & Gamble, 2005, p. 250). While organizations talk of recovery in policy documents, change can only occur if deeply held beliefs change: ‘people with schizophrenia are recovering and through their
accounts are beginning to question the efficacy and validity of the medical and maintenance models of treating people’ (Kelly & Gamble, 2005, p. 250). Stories of hope and recovery are in abundance in the resistance movements from which the concept of ‘recovery’ emerged (Kelly & Gamble, 2005; Romme et al., 2013; Williams, 2011). Kelly and Gamble accessed perspectives of people who recover, through a number of studies and recovery stories from individuals living with a diagnosis of schizophrenia. They found that ‘recovery’ encompasses a life journey unique to each individual involved, rather than the reaching of a destination (Kelly & Gamble, 2005, pp. 248-249). Spirituality, hope, mentorship, creativity and the arts were emphasised as important elements in people’s recovery stories (Kelly & Gamble, 2005, pp. 248-249). A qualitative multiple case study conducted by Williams (2011) to inquire into the experience of six participants who had suffered from long term psychosis and are now considered to be fully recovered, demonstrated that ‘recovery was primarily assisted by reconnecting with hope, meaning, a sense of agency, and the cultivation of healthy relationships’ (Williams, 2011, pp. ii-iii).

Through the activism of resistance thinkers, ‘recovery’ can be conceived to be a continually evolving concept and paradigm that faces a key challenge poised against it (Morrow, 2013, p. 332). Consistent with Healy (2008, 2012b), who joins others who work within psychiatry whilst at the same time resisting many aspects of the current biomedical approach, Morrow argues that the key challenge is that biomedicine and neoliberal government work together to ‘enhance and support each other ideologically’ (2013, p. 304). This prevents society from coming to better understand the social connection to mental distress (Morrow, 2013, p. 304). Resistance thinkers see the neoliberal championing of the concept of individualism as a problem, arguing that when mental health systems present recovery as an individual journey, social problems undergo ‘healthification’, or are turned into health problems (Morrow, 2013, p. 304). Morrow explains that when a person is told they have a brain disease, a chemical imbalance, or an illness that is like diabetes, they understand that the problem is their own individual problem because they have a fault in their health (2013, p. 329). With the schizophrenia diagnosis, Morrow explains that ‘healthification’ is unhelpful because the responsibility is placed with the individual and their family and social support network ‘to provide the engine of hope, devoid of
any analysis of the social context in which mental distress occurs and is managed.’ (2013, p. 329)

The three resistance approaches Soteria, Open Dialogue and the Hearing Voices Movement, each resist healthification. Soteria resists through working outside medical paradigms. The HVM resists by rejecting the term schizophrenia and not pathologising people’s experiences. OD resists by not conceiving schizophrenia as pathology. They are consistent in working with a relational approach, engaging the person experiencing distress in a non-hierarchical and exploratory process. Mental health systems have employed ‘peer support’ workers and ‘expert’s by experience’ as part of their championing of ‘recovery’. The emergence of alternative approaches in the mental health field, such as Soteria, OD and the HVM, resist entrenched biomedical discourses, which seek to eliminate ‘symptoms’. Each of these approaches operates to provide treatment within the mental health system to varying degrees and they are consistent in valuing the wisdom of people’s experiences.

**The wisdom of experience**

Noorani (2013) argues for the validity of peoples ‘experiential authority’, explaining such authority as one of the ways humanity and society is structured. This authority is afforded to those who have gained knowledge through life experiences rather than in formal scholarship and are able to share and connect with others in collective meaning making. However, in considering the emergence of recovery, peer support and experts by experience within mental health systems, Noorani has identified new problems that have begun to emerge (2013, pp. 55-57). He argues that when ‘consumerist logics’ drive the co-opting of people with ‘experiential authority’, voices in discord with organising corporate power structures are effectively ‘tamed’ (Noorani, 2013, pp. 55-57). This has led to calls of ‘tokenism’ because people are not able to share ‘truths not accessible through other forms of knowledge, such as protocols or textbooks’ (Noorani, 2013, pp. 55-57). Noorani explains that resistance movements such as ‘survivors’ have recognised ‘experiential authority’ as a ‘form’ of knowledge, which ‘relies on the sharing and connecting of experiences’ to produce ‘a body of collective knowledge’ (2013, pp. 55-57). He argues that the ‘capacities and techniques’ people develop enable them ‘to contest the knowledge and authority of both medical
psychiatry and governmentalizing logics, in new and potentially radical ways’ (Noorani, 2013, p. 65). Noorani concludes that the challenge is to draw on this wealth of knowledge and experience ‘in non tokenistic ways’ (2013, p. 65).

The Soteria organisations, the HVM and the OD approach value the ‘experiential authority’ of those who have lived through experiences of extreme emotional distress and are able to share and connect with others in collective meaning making. They are consistent in conceiving psychosis as a process that provides the opportunity for transformation and change. They work with approaches that focus on relations as the dynamic site for therapeutic intervention, and work to build relationships in non-hierarchical group situations. In the section below, I discuss the way in which Carlton, Ferriter, Huband, and Spandler (2007, p. 181) explain Soteria as valuing peoples experiences of psychosis and their need to go through them in a supportive environment.

**Soteria**

Eminent psychiatrists Loren Mosher and Luc Ciompi, whom I introduced earlier as critics of the DSM, were pioneers of the ‘Soteria’ approach. The Soteria framework positions psychosis as an important aspect of a person’s life history and aims to enable people to go through their experience with minimal drug assistance and high levels of support from caring ‘layperson staff’ (Carlton et al., p. 181; Mosher, 1998b). Originally, the Soteria approach stipulated the use of layperson staff as an essential element because it was understood that the reductive thinking of medical training could lead to stigmatising approaches. However, in its most recent version practitioners from the mental health field can be included in the therapeutic communities (Carlton et al., 2007, p. 181; Mosher, 1998b).

Soteria originated as a ‘non-drug, non-hospital’, and ‘home like residential treatment facility for acutely psychotic persons’ (Mosher, 1998b). It originated in 1970 as a ‘community alternative in the treatment for schizophrenia’ (Mosher, 1998b). The community based therapeutic milieu provides a relational style approach, which aims to give meaning to the person’s experience by ‘being with’ and ‘doing with’ them (Carlton et al., 2007, p. 181). Soteria requires lay people who are comfortable with
uncertainty and open to working with multiple possibilities. The success of the relational focus of the Soteria approach is well researched, with a systematic review by Carlton et al. (2007, p. 181) finding that the paradigm yields equal and in some areas better results than conventional medication based approaches. The Soteria approach is currently being revived. Remsen (2015) reports on a Soteria Network that is recently being established in the United Kingdom, with new establishments based on the Soteria paradigm opening in the United Kingdom and the United States.

The Hearing Voices Movement

Founders of the Hearing Voices Movement (HVM), psychiatrist Dr Marius Romme and journalist Dr Sandra Escher have described it as ‘a post psychiatric organization’ positioned outside the mental health world (Romme et al., 2013). Corstens et al. (2014) researched the development of the movement explaining that a key understanding within the approach is that voice hearing is an aspect of human differentness rather than a mental health problem. With the HVM approach, unusual experiences that can cause distress, such as voice hearing, are viewed as both ‘the problem’ and ‘the solution’ (Corstens et al., 2014, p. 288). Corstens et al. (2014, p. 288) join many in suggesting that with this view, the biomedical approach, which seeks to eradicate voices, is not helpful. Instead, Corstens et al. (2014, p. 291) and Romme et al. (2013) are consistent in explaining, that with tools like the Maastricht Interview, the voices can become ‘messengers’ that can be integrated into people’s lives and provide opportunities for growth. The HVM has devised the ‘Maastricht Hearing Voices Interview’ as a means by which people can develop relations with their voices and initiate dialogues. With this interview tool, the person who is suffering is assisted in establishing connections between their voices and experiences from their lives. Corstens et al. (2014, p. 287) explain that the aim is ‘to understand – and attempt to address and resolve- the latent conflicts that may underlie the voices’ presence’.

The HVM is growing rapidly, with groups continuing to form throughout the world, both as an alternative to traditional approaches and as an emergent stream within mental health systems (Corstens et al., 2014, p. 287). This approach shifts focus away from biomedicine toward the meaning behind voices and delusions. If hearing voices
and experiencing delusions distresses them, the person who has the experience is encouraged to learn strategies to cope (Romme et al., 2013). Using the example of the pathologising of homosexuality as a condition that warranted psychiatric intervention in the not too distant past, Romme et al. (2013) explain that the HVM also view the medicalization of the hearing of voices and the experience of delusions as a human rights issue. The hearing voice networks hold the position that schizophrenia is an unscientific and unhelpful hypothesis that should be abandoned (Romme et al., 2013).

The HVM aims to promote social justice and therapeutic alternatives. Their key statement ‘nothing about us without us’ argues that experts by experience, though previously marginalised and stigmatised because of mental health diagnoses, should gain agency in all aspects of their lives (Corstens et al., 2014). According to Noorani (2013) writing on the HVM, the approach to treatment is one of participation and collaboration in which group members share experiences and expertise in order to empower each other. The core philosophy is that group members own the content of their work together, rather than follow a predetermined ‘manualised’ structure, and that members are able to join and leave the group at any time (Corstens et al., 2014, p. 289). Corstens et al. (2014, p. 289) note that this philosophy is not ideal when seeking to establish traditional evidence based research into the movement.

**Open Dialogue**

According to Seikkula and Olson (2003), the Open Dialogue approach developed at Keropudas Hospital in western Lapland, Finland, as a clinical approach that operated within the mental health system. Psychotherapist and member of the development team for Open Dialogue, Jakko Seikkula joins North American practitioner Dr Mary Olsen in explaining that the approach has developed from family therapy (2003, p. 405). The approach relies on the work of psychiatrists, psychiatric nurses, social workers and other therapists who may make valued contributions, as well as family members and others important to the person suffering. Within this clinical approach, the group works together to help the person lead the group in creating the language to express suffering that has previously been inexpressible. Seikkula and Olsen explain that the Open Dialogue approach has been informed by Mikhail Bakhtin’s concept of dialogism (2003, p. 409). With this concept, interaction involves more than simply
words. Interaction incorporates awareness of ‘the existing feelings and sensuous responses that flow between’ participants, so that ‘a language for suffering may be born’ for each group as it works with the specific needs of the person suffering (Seikkula & Olson, 2003, p. 409).

In his documentary, Mackler (2014) argues that the Open Dialogues approach to mental health care and recovery presents a novel, well researched and singularly successful clinical approach to psychosis. He points to research that has shown that the majority of people treated with this approach become well and are able to return to work and continue with their lives (Mackler, 2014). This approach traverses boundaries between the traditional medical model and approaches to the management of extreme emotional distress championed by resistance groups. With this approach, as with Soteria and the HVM, the experience of psychosis is viewed as a problem existing within a person’s relationships rather than a pathology within an individual (Mackler, 2014; Seikkula & Olson, 2003).

While treatment calls on the skills of mental health professionals as part of the dialogue group, the contribution of each participant takes the form of a non-hierarchical contribution to a dialogue, which also involves important others from the life of the person suffering. Seikkula and Olsen explain that this dialogue takes place in an open-ended dialogical form, as theorised by Bakhtin, and ‘adapted for the psychotic situation’ through a tradition that ‘sees language and communication as …constitutive of the social reality’ (2003, p. 409). This approach operates outside the prescriptive enclosing form of biomedicine, because in addition to minimal use of medication, it calls on the experiential expertise of each participant with everybody’s wisdom regarded to be equally valuable (Seikkula & Olson, 2003). Psychiatrists, psychiatric nurses, social workers, counsellors and other mental health professionals involved in the team are all valued for the contributions they can make to the dialogue, with the proviso that no one type of wisdom is valued over another. The wide-ranging dialogues are seen to enable the person suffering and their ‘important others’ to find expression for experiences that have previously been inexpressible. Thus the dialogues provide the opportunity for breakthroughs within the person’s important relationships (Seikkula & Olson, 2003). One of the most studied
approaches to severe psychiatric crisis in Finland, Seikkula and Olsen argue that research suggests that the Open Dialogue approach has enabled many people who were suffering to resume productive lives and the incidence of new cases of schizophrenia has declined (2003, p. 415).

The success of the OD approach is in stark contrast to the mainstream clinical situation as it is outlined in the sections above, as is the ‘minimal use of psychotropic medications’. For example, as Arnkil and Seikkula (2011) point out, in a five-year study of the OD model 77% of people treated did not have residual symptoms and 83% had returned to their jobs or study or were looking for a job. The OD approach has engaged in an abundance of research ‘since 1988’, including studies in ‘treatment outcome’, ‘qualitative studies analysing the development of the dialogue itself’, and participation in a Finnish national study into the integrated treatment of acute psychosis. Arnkil and Seikkula (2011) argue that such research has shown that with this treatment model the occurrence of new cases of schizophrenia has diminished dramatically, and the appearance of new chronic cases admitted to the psychiatric hospital has ceased completely. The approach, which is currently being pioneered in New York and in the United Kingdom, is beginning to move mainstream focus away from pathology, toward the subjective, relational experiences of psychosis (Seikkula & Olson, 2003). Writing on the approach Hopfenbeck (2015) explains that in its New York, Norwegian and United Kingdom versions, groups are extending to include peer support workers to incorporate the inherent cultures.

In the section above, I have discussed three ‘resistance’ approaches, Soteria, the Hearing Voices Movement and Open Dialogue, each of which resist biomedical conceptions of schizophrenia and conceive the associated unusual experiences that cause distress as part of a process that can lead to transformation and change as well as dysfunction and breakdown. In the section to follow, I conclude this chapter with a summary of the schizophrenia phenomenon as I have discussed it in this chapter.

**Summary: The schizophrenia phenomenon**

This chapter charts the way in which understandings of schizophrenia have changed over time to what has become a highly contested diagnostic term. It also shows that...
approaches to treatment are informed by presumptions about what the condition is. Those who think it is biochemical treat it with drugs. Those who understand it as a manifestation of distress treat it with social support. Those that think voices are symptoms try to erase them. Those who think voices have something to say listen to them. The Soteria, HVM and OD approaches listen and encourage the expression of difference in supportive environments. The HVM and OD both encourage the exploration of peoples’ experiences through the shared creation of dialogues. By encouraging people to lead explorations of their different experiences, which may lead them into new unknown territory, they offer an alternative to the categorising tendency of diagnostic approaches. The constraining of experience into the already known has not been a particularly successful strategy in mental health. Resistance approaches offer alternatives in an increasingly complex situation, where the entanglement of biomedicine, pharmaceutical companies and neo-liberal governing logics are skewered by vested interests seeking to profit from treatment practices. With such alternative approaches, people are finding that they can resist some of the diminishing and exclusionary affects of stigma that accompany diagnoses, which treatment policies may well have determined due to market forces.

In the chapter to follow, I turn to philosophy rather than the tradition of psychotherapy or psychiatry, to explore yet another conceptualisation of schizophrenia.
Chapter 3: A vital philosophy of difference

The way people conceptualise ‘schizophrenia’ affects the way they treat it. This makes it is relevant to look also to philosophy to engage with how to research the lives of those affected by it. Thus whilst the previous chapter reviewed the evolution of approaches in medicine and psychotherapy, this one turns to philosophers who have engaged with the way we experience ‘madness’. Philosophy is relevant in approaching what has been understood chiefly as a medical condition because it enables further exploration of the complex social and political concerns that emerged in the previous chapter. In this chapter, I introduce the work of philosophers Giles Deleuze and Felix Guattari, discussing seven of the key constructs that are pertinent to my analysis of the experience of art-makers living with diagnoses of schizophrenia. I discuss the vital philosophy of difference that Deleuze and Guattari have worked together to conceive, whereby concepts are tools to be used for rethinking life and instigating change. Through deep reading of their work alongside my own prior experience and engagement with data from this research, I have found the concepts of schizophrenia, rupture, affect, assemblage, sense-event, deterritorialisation and transversal relations to be most useful in enabling an approach to understanding the artists’ lives, which works beyond the limiting frame of a medicalised categorization. In discussing Deleuze and Guattari’s concepts in relation to the resistance approaches outlined in chapter 2, I drew upon other thinkers who also seek new ways to think and research in order to better address current social, political and environmental challenges. Recent turns toward post humanist, new materialist and post qualitative thinking are consistent with the work of Deleuze and Guattari. I join a vanguard of thinkers and researchers in seeking to work in interdisciplinary ways. In bringing Deleuzian thinking on difference together with Barad’s thinking on diffraction, I propose to research in a way that is affirmative of difference. Like other researchers who work with Deleuzian/Baradian thinking, and the resistance movements discussed in the previous chapter who do not, I aim to resist a tendency identified as prevailing in much research, that of reflecting patterns of sameness.

As resistance philosophers associated with the anti-psychiatry movement, Michel Foucault, Giles Deleuze and Felix Guattari developed an extensive body of thought
about regimes of madness, schizophrenia, power and capitalism. Foucauldian scholar Christopher Penfield (2014) drew the work of these philosophers together in a novel approach arguing that they worked to deconstruct dominant unquestioned discourses, inspiring and being inspired by the resistance milieu of their time to build strategies of resistance to the problems of capitalism and new insights into the experience of schizophrenia. Like the resistance movements Mad Studies, HVM, OD and Soteria, their thinking challenges the dominant biomedical discourse by seeing madness as a possibility for breakthrough, transformation and change as well as breakdown, catatonia, suicide and death.

**Philosophy and Antipsychiatry**

In his work on Madness and Civilisation, Foucault (1997) argued that madness was a way that societies wielded power to exclude people who challenged the establishment through their difference. Foucault believed that the Paris uprising of May 1968 framed a break with the past and the beginning of a new way of thinking about the operation of power and its effect on many minority groups (Foucault, 1997, p. 115). As discussed in the previous chapter, many resistance approaches to mental illness emerged at this time to provide a resistant alternative path to that of the dominant biomedical approach. The work of Foucault built on that of Artaud and Nietzsche and was ground breaking in its exploration of the connection between madness, capitalism and the way power is negotiated in the West. Foucault questioned notions of madness and the role of psychiatrists and psychiatric institutions in the maintenance of societal power structures. Bringing philosophy and health together, Fox discusses his wide-ranging work as describing the past 300 year development of the discourse on the ‘biomedicalised…organic body’ that reaches back to ‘Hippocrates and Galen’ (2011, p. 359). He elaborated on the treatment of madness in order to understand the operation of power in the West under capitalism and revealed that despite the origins of the name, asylums were frequently prisons and cites for abuse and neglect of people society deemed necessary to exclude (Foucault, 1967).

Philosophers Giles Deleuze and Felix Guattari continued to map the development of approaches to governing, and the attitudes and values that underpin them. Guattari (2013) discusses their extensive body of work as mapping the development of
dominant capitalist systems from the beginning of Christianity in the twelfth century to the mass media communication that developed enormously from the early printing presses to the Internet of today. They are particularly interested in the development of psychoanalysis and the effects of its proliferation in twentieth century, challenging the kind of thinking it has inspired. As part of the poststructuralist oeuvre, their concepts challenge the beliefs, attitudes and values that people hold as essential and fundamental understandings about such things as truth, justice, morality, the individual and the functioning of the human psyche.

Deleuze and Guattari offer an alternative and much broader understanding of subjectivity that seeks to move beyond the reductionist binary thinking of psychoanalysis, monotheistic religions, and a governance in which market forces and government have become inextricably linked. They initiate a more open questioning and understanding of what is possible. They are florid in their criticism of the pervasive reductionism of the ‘psy-sciences’, which they define as the disciplines that focus on the mind in a scientific way. Deleuze and Guattari criticise such disciplines for their tendency to limit understanding of what is humanly possible by seeking to contain the unconscious within elaborate mappings of drives and complexes (Deleuze & Guattari, 1977, 1987, 1994; Guattari, 2013). Using Deleuze to write on health, Fox (2011, p. 359) argues that in defining the illness and health of the body using medical science and biology, the system can induce harm. This happens when the notion of ill health can serve the interests of the most powerful, with structures and thinking that limit, constrain and harm those that this system purports to serve. In the section to follow, I will elaborate on thinking that challenges the biomedicalised body of modern psychiatry with Deleuzoguattarian concepts that seek to inspire alternative approaches that shift thinking to include more of what is possible.

Deleuze first described his vital philosophy of difference in his early work *Difference and Repetition*, as providing concepts which can be used to work on particular situations from people’s experiences of life (1968, p. xix). By moving ‘beyond philosophical critique’ in their works *Anti-Oedipus* and *A Thousand Plateaus*, Deleuze and Guattari ‘provide a rich source of concepts for re-thinking the social world’ (Hickey-Moody & Malins, 2007a, p. 2). In their last collaborative work *What
Deleuze & Guattari emphasized the role of philosophical theory as effecting revolutionary social change through the creation of concepts.

**Concepts Rupture**

For Deleuze and Guattari, philosophical concepts come alive and do their work when considered in the light of people’s particular experiences, situations or events (Deleuze & Guattari, 1994, p. 16). For them, the aim of philosophy is creating concepts that ‘enable something new to be thought or felt’ and putting them to work to produce change (Chesters, 2007, p. 2). Deleuze and Guattari’s alternative thinking is conceived to reveal our inner ‘fascist’ and to encourage the continual, active questioning and reshaping of systems and structures, to ensure that they are ethical and inclusive. Analysis of the origins of the reductive thinking that dominates Western thought has brought Deleuze and Guattari to the creation of alternatives that seek to avoid exclusion. They focus instead on the interconnectedness of all bodies and things. Deleuzoguattarian thinking is focused on process, flows, complexity, entanglement and multiplicity, rather than on product. They presume a universe in which everything is always in a process of change and becoming.

The ‘creation of a concept’ is productive for Deleuze and Guattari, because it causes change, making us think and understand things differently, and in doing this works to shape a different future, ‘for a new earth and a people that do not yet exist’ (Deleuze & Guattari, 1994, p. 108). The philosophers were driven by their desire to resist fascism, and the corresponding need to hear the voice of minority groups and those who were excluded by the structures of society (Deleuze & Guattari, 1994, p. 109). For them, actively creating concepts enables thought that does ‘not reflect on the world’ but rather, calls for thinking and research that is active in changing social conditions (Buchanan, 1997, p. xii). For this reason, Deleuze and Guattari describe their philosophy as ‘vital’ and they conceive their concepts as tools that rupture in order to instigate change: ‘a concept is a brick. It can be used to build the courthouse or it can be thrown through the window’ (Deleuze & Guattari, 1987, p. xii).

In the section to follow, I outline the Deleuzoguattarian concepts of schizophrenia, rupture, affect, assemblage, sense-event, deterritorialisation and transversal relations.
As will be discussed in chapter 5, the emergent methodology that led to my focus on these particular concepts involved deep reading of social theory, my own experience of art-making and schizophrenia diagnosis through a sibling and my engagement with data from this research. I discuss the way in which Deleuze and Guattari conceive schizophrenia as part of their broader political critique of capitalism, noting the way in which they employ the constructs of ‘breakthrough’ and ‘breakdown’ to understand adaptation and change. This is relevant to my study because Deleuze and Guattari’s conception challenges the constraining nature of the biomedical conception and is consistent with the work of resistance approaches to schizophrenia, such as Mad Studies, HVM, OD and Soteria discussed in the previous chapter. With the concept of rupture, I examine the way shocks that challenge and change accepted ways of thinking can also change a body’s established ways of feeling and doing. Through discussion of affect, I engage with the way things feel, and the ways that forces and flows of sensation pass through bodies and connect to thoughts and ideas. Such flows of affect can change the way body’s feel and think. With the assemblage, I engage with the interplay of relations that shape the way a body feels, thinks and acts at any given moment. The assemblage is a relational concept that brings together the human and non-human, real and virtual, material and discursive, as these elements continually interact in response to connections between bodies and things. With the concept of ‘detrimentalisation’, the focus is on the space a body inhabits and the ways this space changes in a liberating way when a body shifts from one set of relations to another. A body may then be constrained again elsewhere by the corresponding process of reterritorialisation. The concept of ‘transversal relations’ involves the ways bodies and organizations can connect over shared experience in ways that do not limit or control. In joining together and supporting each other against forms of oppression that they share, they can become stronger together.

As I have outlined in chapter 2, schizophrenia is a highly contested term that presents a significant challenge to people who live with the diagnosis, those who care for them and policy makers. Resistance approaches differ from psychological and biomedical approaches by emphasising the relational aspects of life and conceiving schizophrenia not as pathology but as a problem that exists in people’s relations. This understanding is consistent with Deleuzoguattarian thinking, where the subject is conceived as
emergent within the externality of relations. Although they resist categorisation, Deleuze and Guattari are considered to have worked within the tradition of resistance thinking in mental health and as part of the anti-psychiatry movement with their work on schizophrenia. Their extensive body of work on schizophrenia as a process, charts their engagement with resistance territory. Although the resistance groups discussed in the previous chapter do not engage directly with Deleuzoguattarian thinking on schizophrenia, the philosophers offer concepts that illuminate the relational and process driven accounts of schizophrenia brought forward by these resistance groups. In the section to follow, I discuss the Deleuzoguattarian concept of schizophrenia as a process.

**Schizophrenia as a process**

Deleuze and Guattari shifted away from pathology, describing schizophrenia as a process that enables the whole of intra-connected life to change, differentiate and evolve.

...there is no specifically schizophrenic phenomenon or entity; schizophrenia is the universe of productive and reproductive desiring machines, universal primary production as “the essential reality of man and nature” (Deleuze & Guattari, 1977, p. 5).

For them, as for the resistance approaches of Mad Studies, HVM, OD and Soteria discussed in the previous chapter, when someone is diagnosed with schizophrenia as pathology, it is because the process has stalled and reached an impasse. The joint project between Deleuze and Guattari focused on schizophrenia as a process common to all life, as a breakthrough, a rupture that proliferated into a multitude of possibilities for difference and change.

‘...nature as a process of production...man-nature, industry-nature, society-nature...everything is production: ‘production of productions’, of actions and passions...man and nature...one and the same essential reality, the producer-product (Deleuze & Guattari, 1977, pp. 3-5).

They see this process as existing in the way that the psychiatric condition of schizophrenia is commonly understood: ‘to ‘dissolve’ or ‘fragment’ a person’s
‘identity’ (Deleuze & Guattari, 1977, 1987). However, like the resistance approaches of Mad Studies, HVM, OD and Soteria, Deleuze and Guattari construct schizophrenia not as an illness, but as part of the spectrum of normal human experience, and thus implicate psychiatric practice as contributing to the creation of the conditions for schizophrenia as pathology.

...how can psychiatric practice have reduced him to this state...separated from the real and cut off from life...this schizzo who sought to remain at that unbearable point where the mind touches matter and lives its every intensity (Deleuze & Guattari, 1977, pp. 19-20).

In Deleuze and Guattari’s alternative conception of schizophrenia, it is a process that happens to all things, the ‘breakthrough’ that ‘ruptures or calls into question the social reality’, enabling difference to emerge, change to happen and new realities to be formed (Penfield, 2014, p. 136). In this conception, the psychiatric condition is included as a stalling or impasse in a much broader process. Building on the two regimes of madness first theorized by Foucault: that of ‘breakthrough’ and ‘breakdown’, Deleuze and Guattari continue the argument that breakthrough is always in danger of breaking down into psychosis, catatonia, suicide and death (Deleuze & Guattari, 1977). This happens when the person is ‘deprived of the support necessary to sustain their intensive mode of becoming, which …speaks to something fundamental about the way society functions’ (Penfield, 2014, p. 136). They join Foucault in criticising society’s inability to support people’s intensive mode of becoming, developing the concepts of ‘schizoanalysis’ and ‘transversal relations’ as means by which to activate the required support. These concepts will be discussed further in the sections to follow. Deleuze and Guattari also developed upon Foucault’s two regimes of madness pressing forward the diagnostic label schizophrenia as the ‘breakdown’, which ‘is categorized by catatonic collapse and can follow the initial breakthrough’ (Penfield, 2014, p. 136). In a Deleuzoguattarian conceptualisation of schizophrenia as a process, they see breakthrough as the pure process of ‘desiring production’ (Deleuze & Guattari, 1977). They see this process as existing in the same way that the breakdown or the psychiatric label of schizophrenia is commonly understood to operate. However, ‘desiring production’ is conceived as the part of the productive desire for becoming different that enables the dissolving or fragmenting of
the structures of a body’s identity in order that it may evolve new more helpful structures to meet it’s ever changing needs.

Deleuze and Guattari see this dissolving and fragmentation as belonging to the process of ‘becoming’, a process that is dynamic and productive without any fixed being. They understand this process as underlying the world, existence, and all of life itself.

‘at mans most basic stratum ... the schizophrenic cell, the schizo molecules, their chains and their jargons...there is a whole biology of schizophrenia; molecular biology is itself schizophrenic as is microphysics’ (Deleuze & Guattari, 1977, p. 289).

For them, schizophrenia is a process of change that involves the challenging, dissolving, deconstructing and fragmenting of structures and systems that no longer serve bodies or societies. This process occurs in order to provide the opportunity to set up new processes that are better suited to serve their ever-evolving needs. They conceive the same dynamic, intra-active and connected patterns to operate from a micro cellular scale to a planetary one. For cells as they adapt to their environment, for governments as they attempt to maintain power, and for all of life as it continually adapts itself in interaction with the world becoming around it (Deleuze & Guattari, 1977, pp. 95-96). They argue that schizophrenia becomes an entity, and a person can be diagnosed with an illness and labelled as schizophrenic when the process is prolonged or stalled, rather than working to completion (Deleuze & Guattari, 1977, p. 5). Schizophrenia, when it works as a process, is the way all of life can instigate change, become different and in this way adapt to the ever-changing needs of an ever-changing world. Deleuze and Guattari conceive becoming as a productive desire for difference that instigates change and enables life to evolve.

**A Process for Adaptation and Change**

Building on lineages of thinking that include Spinoza, Nietzsche, Foucault, Bergson and many others, Deleuze and Guattari rethought life in new ways that did not seek to create more dogma, did not seek to establish another establishment, but rather to continually provide challenge and change. They viewed challenge as generative and
life affirming, enabling established patterns of thinking and doing that were no longer helpful to dissolve, and thus making way for new more helpful patterns to form. Deleuze and Guattari conceived the schizophrenia process to be ongoing in all of life as it continues to generate and evolve new life for future worlds. They utilized its pattern, processes or ‘jargons’, to provide thinking that could challenge the sedimentation of hierarchies within established systems and structures (Deleuze & Guattari, 1977, p. 289). Foucault argued, in his preface to Anti-Oedipus, that Deleuze and Guattari named fascism as the tendency through which people and societies build their own strength by excluding others, particularly those who are different.

‘the fascism in all of us, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploits us.’
(Deleuze & Guattari, 1977, p. xiii).

Writing on psychoanalysis and political theory, Watson explains that in building on the work of Nietzsche and Foucault, Deleuze and Guattari developed the notion that madness and the clinical treatment of madness was ‘deeply political’, with each type of political regime being characterised by a specific form of madness (Watson, 2010, pp. 221-223). Despotic regimes correspond to various forms of paranoia, and bourgeois society to neurosis, whereas capitalism corresponds to schizophrenia, which is understood as a way of organising desire (Watson, 2010). It is through an extensive body of work on the interconnectedness of capitalism and schizophrenia that the philosophers create their vital philosophy of difference. Discussion of the interconnectedness of capitalism and schizophrenia forms the focus for the section to follow.

**Capitalism and schizophrenia**

Penfield and Watson are consistent in arguing that the inter-relatedness of schizophrenia and capitalism is a central concern in Deleuze and Guattari’s challenge to the establishment (Penfield, 2014; Watson, 2010). In capitalism, on one hand flows of desire are controlled, captured, organised, encoded and axiomatised to maintain the social order and build power structures (Penfield, 2014; Watson, 2010). While on the other, in the constant search for new markets and sources of new possibilities of power, flows of desire are liberated and deterritorialised, in flows of people, flows of
capital and flows of production (Penfield, 2014; Watson, 2010). Watson explained that Deleuze and Guattari posited psychoanalysis as aiding the capitalist state through Oedipal structures, which tame the desires of its subjects in social and psychic repression (Watson, 2010, p. 222). They theorise the process of schizophrenia as necessary to capitalism because it organises desire outside mainstream Oedipal models, which block flows of desire to limit and constrain people within complex knots of familial, financial and sexual repressions in a capitalist system.

For Deleuze and Guattari, capitalism and schizophrenia are ‘one and the same economy, one and the same production process’ (Deleuze & Guattari, 1977, p. 245). In their conception, always pragmatic capitalist systems depend upon deterritorialised flows of desire that are always rupturing boundaries, leaking and escaping repression in ways that continue to defy control but can be utilised. While depending on a never ending supply of new ideas and inspirations for new markets, the pragmatic capitalist system also continually seeks to contain them. For Deleuze and Guattari, capitalism operates on the basis of deterritorialised flows that it immediately reterritorialises, to avoid their escape from the system. With this thinking, when a person’s becoming is too intensive and their force for deterritorialisation too great, it can cause them to erupt into psychosis, which is an escape from the system. In the way that Deleuze and Guattari and Foucault conceived it, rather than supporting them, capitalist society is conceived to work to shut the process down and exclude them, as is discussed in the section above on schizophrenia as a process. Duff (2014) and Fox (2002, 2011) are consistent in discussing the Deleuzoguattarian concept of de/reterritorialisation as helpful in accounting for resistance to biomedical thinking in the mental health field. These interrelated territorial concepts are discussed further in the sections to come.

Consistent with the Deleuzoguattarian notion that capitalist society and psychoanalysis are implicated in generating schizophrenia as an illness, Braidotti (2005) and Watson (2010, p. 222) each explain schizophrenia as defined negatively in psychoanalysis, in terms of what a person who is experiencing psychosis lacks. Whereas in Deleuze and Guattari’s alternative conception, Braidotti (2005) and Watson (2010, p. 222) explain that schizophrenia is defined in positive terms as a process of desiring production outside the confines of the family and of the state. This
is not to say that their conception of schizophrenia is not concerned with politics, as Deleuze and Guattari conceive the experience of psychosis as powerful and purposeful, often involving ‘universal history, evoking tribes, nations, classes, ethnicities, civilizations continents’ (Watson, 2010, p. 222). Watson discusses capitalism as a system that dominates the planet explaining that the reason for this is that it has ‘understood, captured and channelled desire more thoroughly than any other regime has’ (Watson, 2010, p. 223). In a Deleuzoguattarian conception the process of schizophrenia is a way of resisting capitalism by providing a path toward liberation (Watson, 2010, p. 223). In their conception, the process of schizophrenia is part of the becoming of all things, part of a breaking down, challenging, deconstruction and fragmentation that can lead to breaking through, difference and change. The approaches to schizophrenia discussed in *Mad Matters* (LeFrancois et al., 2013) and used by the resistance groups Soteria, the Hearing Voices Movement and Open Dialogue also conceive the experiences that generate a diagnosis of schizophrenia as part of a process of breakthrough that can bring difference and change as well as breakdown (Corstens et al., 2014; Mosher, 1998b; Romme et al., 2013; Seikkula & Olson, 2003).

Deleuze and Guattari oppose the psychoanalytic conception of schizophrenia, seeing the unconscious not as representative of something but as part of a dynamic system driven toward productivity, becoming and the desire for difference in an ever-evolving production of life (Deleuze & Guattari, 1977, p. 180). Citing Laing, Jaspers, Foucault and Artaud, the philosophers support their concept of schizophrenia arguing that madness will be conceived differently in the future (Deleuze & Guattari, 1977, p. 131). Deleuze and Guattari are consistent with Laing and the resistance approaches of Soteria, the HVM and OD, in supporting the notion that the madness encountered in ‘patients’ can also be conceived as an extreme presentation of a ‘natural healing’ process (Corstens et al., 2014; Deleuze & Guattari, 1977, p. 131; Mosher, 1998b; Romme et al., 2013; Seikkula & Olson, 2003). In the Deleuzoguattarian conception, the kind of experience we call ‘schizophrenia’ is one of the ways people can unlock unhelpful habits of thinking and doing in order to instigate change and evolve new habits better suited to their ever-changing needs (Deleuze & Guattari, 1977, p. 131). In his early psychoanalytic work with people diagnosed with schizophrenia in the
French clinic at La Borde, which was run on similar sociotherapeutic community principals to that of Soteria, Guattari began work on ‘schizoanalysis’. He continued this work later with Deleuze. Together they sought to devise a way to continue the stalled healing process. They argued that an impasse could occur when people faced extreme transcendental experiences, and when in the process of dissolving unhelpful patterns they may become confused in different ways, which could be ‘regarded as mad’ (Deleuze & Guattari, 1977, p. 131). Deleuze and Guattari’s work on schizoanalysis is consistent with the relational process oriented work discussed in Mad Matters (LeFrancois et al., 2013) and practiced by Soteria, the HVM and OD, which each in their own way seek to resume the healing process.

**Criticism of Deleuzian thinking on schizophrenia**

Deleuzoguattarian thinking on schizophrenia is characteristic of a proliferation that flowered in the antipsychiatry milieu of the 1960’s, as is evident in my genealogy of schizophrenia outlined in chapter 2. In an extensive interview with his student Claire Parnet before his death, the philosophers discussed how in the years that followed the 1960’s, Deleuzian thinking came to be seen as a dangerous romanticisation of madness and schizophrenia (Deleuze & Guattari, 1987). Deleuze seemed troubled by interpretations that criticised him for romanticising schizophrenia, expressing his awareness of the extreme suffering experienced by many people who were diagnosed with schizophrenia. He emphasised the inherent danger of the deterritorialisation part of the schizophrenia process, the danger of a line of flight going too far too fast and ending in psychosis or death. Deleuze expressed concern for the terrible suffering that ensued, saying that he held great hope for the psychopharmacology and epigenetics of the future (Deleuze & Guattari, 1987). Arguing for a Deleuzian approach to health and social sciences, Duff acknowledges such criticism and accounts for an early sense of mystery arising from the diversity of ideas and complexity of some Deleuzian concepts (Duff, 2014, p. 33). He notes a recent shift in focus from the philosophical nature of Deleuzian thinking, toward an empirical approach, which enables greater engagement with ‘real’ health problems, through the notion of ‘thinking with Deleuze’ (Duff, 2014, p. 33). This is consistent with the Deleuzian challenge to the classical image of thought, whereby through the provision of concepts that bring the transcendental together with the empirical, the challenging notion of ‘transcendental
empiricism’ provides an alternative approach which simultaneously engages with and explains life (Duff, 2014).

**Concepts rupture to reveal ‘real’ life complexities**

Deleuze and Guattari conceive concepts to be tools that can be both connected to each other and working interdependently in any given moment of a particular life experience. Concepts can compliment each other and help to elaborate the way one differs from another, clarifying them and making them more distinct (1994, p. 18). Concepts can help to reveal the complexities of real life problems through a process Deleuze and Guattari call ‘rupture’ (1994, p. 18). When a concept ‘ruptures’, earlier concepts are ‘recast or replaced’ (Deleuze & Guattari, 1994, p. 18). Problems are junctions where ruptures can cause concepts to combine ‘with other co-existing concepts’ (Deleuze & Guattari, 1994, p. 18). The work of concepts is to break open more possibilities rather than providing solutions to problems (Deleuze & Guattari, 1994).

**Ruptures**

Deleuze (1968, p. xv) conceived the rupture as challenging the hierarchical, tree like structure of the classical thinking, whereby, in order to establish truths we look for and focus on solutions. Their alternative model is rhizomic (Deleuze, 1968). Rhizomes shoot off in new directions making pathways and encounters that do not seek to repeat old patterns (Deleuze, 1968, p. xv). With a Deleuzoguattarian conception of the encounter, thought is torn from its ‘natural torpor’ and we are forced to think. Deleuze and Guattari seek to liberate by providing ‘a shock to thought’ so that we are challenged to think in new and different ways. They conceive concepts and ruptures as a vital new way of thinking in order to rupture our acceptance of reductionist structures that encourage sameness and exclude difference (Deleuze, 1968, p. xv).

Like many thinkers before them, Deleuze and Guattari conceive living in the world as characterized by negotiating a path between chaos and the systems and structures that order existence. The philosophers conceive science, art and philosophy, as the three ways life is able to connect with chaos: science through functions, art through affects,
and philosophy through concepts (Deleuze & Guattari, 1994). They conceive chaos as a great unknown and unknowable force containing tremendous potential, possibility and energy for change; while structure and systems are the order from which things can be maintained and become stable, reliable and solidly strong (Hickey-Moody & Malins, 2007b, p. 11). Structures and systems are what enable things to be done; they enable groups to function and goals to be achieved. Systems and structures select, eliminate and extract from chaos in order to maintain the shape of the space they have claimed. Deleuze and Guattari suggest that maintaining boundaries is essential to resisting chaos. However, they conceive systems to be energized through filtering or sieving something from chaos across the boundaries that have been drawn (Buchanan, 1997, p. 311). Ruptures can energise systems and structures through deconstruction.

For Deleuze and Guattari, the schizophrenia process involves rupture in order that unhelpful patterns and systems may dissolve and fragment, allowing for new more helpful patterns and structures to form. The schizophrenia process can be conceived to be at work in post structuralist notions of deconstruction, which can also be conceived as rupture. As with the schizophrenia process, deconstruction involves questioning and troubling systems and structures, or the taken for granted understandings we hold about things, in order to open up the possibilities for doing and thinking things differently. St Pierre works with Deleuzian theory. She describes deconstruction as ‘happening at this moment everywhere’ (2011, p. 613). The resultant instability is desirable as it allows for the creation of ‘different articulations, assemblages, becomings, mash ups of inquiry’ (St Pierre, 2011, p. 613). This understanding of rupture, schizophrenia and deconstruction can be applied to explain the emergence of the resistance movements of Mad Studies, HVM, OD and Soteria, discussed in chapter 2, with their challenge to the diagnostic term schizophrenia. In resisting the limitations of the diagnostic term, or ‘rupturing’ the definition of schizophrenia, people were able to dissemble structures and shift to a more productive focus on the relational. In doing so, resistance movements were able to devise alternative approaches to better serve them rather than engaging the conceivably unsuccessful biomedical approach, which sought to shut the process down.
Deleuze and Guattari sought to move beyond postmodernism to a way of thinking that
honoured complexity, difference and the possibility for change, in order to secure
expression for those who remain unheard and excluded. In his later work
_Schizoanalytic Cartographies_, Guattari (2013, p. 36) expressed his criticism of ‘the
numerous intellectual and artistic milieus…in particular those who invoke the fashion
of postmodernism’, for their inability to contribute to the ethico-political debate
against ‘the new order of cruelty and cynicism that is on the point of submerging the
planet’. Consequently, Deleuze and Guattari’s co-theorizing moved beyond the
deconstruction of already held understandings to thinking how things might be
different in the future, and to the form resistance to power structures might take
(Penfield, 2014). In creating concepts that rupture, Deleuze and Guattari sought to
open thinking to the possibilities for resistance, change and the notion of difference as
a productive desire in the becoming of all life, rather than as a lack.

**Rupturing identity**

Deleuze and Guattari conceive the rupture to be productive of a dynamic ‘becoming’
rather than a static ‘being’. Subjectivity for them, is concerned with more than a
subject coinciding with its past, they broaden the notion by ‘opening the subject up to
its becoming-more and becoming-other or different (Grosz, 2011, p. 97). They
encourage a fluid and shifting understanding of the subject that envisions constant
change as existing at all time for all things. This notion ruptures the static notion of
being that has dominated Western thought about identity.

Deleuzoguattarian understanding of subjectivity is consistent with that presumed
within resistance movements in mental health discussed in chapter 2, as these
approaches rupture biomedical conceptualisation of the body. They challenge notions
of a bounded version of the body. Fox (2013, p. 359) notes that while conceiving
health and illness as phenomena that effect organs and cells, Deleuze and Guattari
conceive illness as shaped by social institutions, relationships and cultural beliefs.
This thinking is consistent with that presumed within resistance groups such as Mad
Studies, HVM, OD and Soteria, where manifestations of distress are engaged with
rather than shut down. Such engagement takes place by way of dialogic and
exploratory social support. In a Deleuzoguattarian conception, the concept of
embodiment includes material and virtual, organic and non-organic in a ‘confluence of biology, culture and environment’ (Fox, 2013, p. 360). Fox (2013, p. 359) argued that rather than conceiving ill health and wellbeing as attributes of the ‘individual body’, Deleuze and Guattari see them as a broader ‘ecological’ phenomenon whereby ‘becoming’ is dependent on relations as the dynamic site of continual emergence. In this conception ill health and wellbeing are constantly being created or evolving through the ways a body organises itself and operates in interaction with its social and environmental relations (Fox, 2013, p. 360). They are constantly and continually created or evolved through the Deleuzoguattarian process of schizophrenia.

Deleuze (1968, 1988) had developed his perspective on the body in his earlier work through his reading of Spinoza and Bergson. His perspective focused not upon what a body ‘is’ but ‘what it can do’. Inspired by Bergson’s notion that time involved more than a linear progression that could be ordered and calculated, Deleuze embraced his broader conception of duration that saw a body carry its past continually into the future enabling memory and habit to be drawn upon to cope with the challenges of the present (Deleuze, 1968). Writing on Deleuze and health Buchanan (1997) and Fox (2011) are consistent in explaining that his Spinozist understanding that a body’s ill/wellbeing was grounded upon the number of its relations and it’s capacities to affect and be affected. For Deleuze, when productivity leads to an increase in a body’s affects and relations, the result is joyous production that enhances health and wellbeing. However, when productivity limits a body’s affects and relations the result is sad production and a body’s health is diminished.

**Affect**

Deleuze and Guattari conceive affect as an important part of the process of ‘becoming’ as affect initiates movement, expression, development and change. In their conception, affect is the something that comes before thought; it energises a person, animal, plant or thing to feel, to create, to respond, to do something’ (Deleuze & Guattari, 1994, p. 173). Affect is conceived to be the carrier of sensation, experienced viscerally before it is acknowledged or named with a subjective or emotional meaning (Deleuze & Guattari, 1994, p. 173). Affect inspires some kind of production. It is an instigator in the process of ‘becoming’.
Deleuze conceives affect as the carrier of sensations that result in us feeling emotion. Hickey-Moody (2013a, p. 126) has written about Deleuze and Guattari’s concept of affect. She points out that ‘the architecture of emotions’ is built on affect, which we feel first as sensation. Affect is relational because it occurs in response to connection or disconnection with other bodies and things and leads to more connection and disconnection. Affect maps the ‘passage from one state to another’ (Deleuze, 1970, p. 49). Hickey-Moody interprets affect as the relationality of the body within itself, and without towards others as it responds to what is experienced at a given moment before it is named. She explains it as the force that powers action and production (Hickey-Moody, 2013a, pp. 126-127).

Deleuze and Guattari discuss affect as a pre-conscious experience. They conceive pre-conscious as distinct from sub-conscious or unconscious, which they see as having already been loaded with interpretation and representation by the ‘psy-sciences’. They are not interested in ascribing meaning to the unconscious, but rather see it as productive in response to desire. In their conception, we feel affect before we are moved to respond to it or give it expression or a name. Hickey Moody and Malins interpret that in thinking about affect we are focusing on the ‘sensory capacity of the body’ (2007b, p. 8). With this conception, our sense of ourselves as in the world, of the world and as contributing to the world, is mediated through affect and sensation.

Grosz has written extensively on Deleuzian thinking on affect, she explains that when ‘sensation …is transmitted from the force of an event to the nervous system of a living being’ we are affected (2008, p. 71). Consequently, we feel differently, think differently and act differently, and from our actions ‘back onto the world’, we affect other bodies and things (Grosz, 2008, p. 71). Duff has written extensively on Deleuze and health contributing to understanding of the relational aspects of affect by conceiving bodies in their relations as responding and contributing to affective ‘atmospheres’. Affective atmospheres are the ‘spaces…between matter and non-matter…subject and object, nature and culture’, which are coloured and flavoured by
the flows of affect and sensation, or the way that things feel (2015, p. 7). With this thinking, Grosz (2008) and Duff (2015) contribute to understanding of the ways the Deleuzian concepts of affect and sensation can work to intensify our sense of ourselves in the world, of the world and as contributing to the world.

Chesters has contributed to Deleuzian thinking on affect, describing it as a ‘bodily response to an encounter’ that involves sensation, imagination and ideas, so it operates on a deep and powerful level (2007, p. 8). It is at this level that it can be powerful in making change, ‘affects have the capacity to disrupt habitual and entrenched ways of thinking’, because they can make us think about and relate to the world differently (Chesters, 2007, p. 8). Grosz has extended thinking on affect to include habit, explaining that through tuning in to the flows of affect, a body can change habits, which have been helpful in the past but are no longer serving it well (Grosz, 2013, pp. 218-219). This can happen when a rupture interrupts habitual patterns, drawing attention to the body’s capacity to think and feel sensation, which ‘vibrates’, stimulating ‘contemplation’ (Grosz, 2013, pp. 218-219). Rather than continuing with habitual patterns of thinking and feeling, attention is held in ways that can involve memories of the past, imaginings of the future, both actually and virtually, to involve both matter and discourse; so that people may change a habit to do, think and feel things differently (Deleuze & Guattari, 1994, pp. 211-212).

Deleuze and Guattari conceive of affect as working as a carrier of sensation that is experienced at the thresholds or junctions that connect the becoming of bodies and things. Such Deleuzoguattarian becomings are driven by the desire to express difference and instigate change in order to evolve life through the ongoing process of schizophrenia. Deleuze and Guattari make an abstract distinction between the always-interconnected kinds of work that occurs in becoming at such thresholds. They conceive feeling sensation as a creative and artistic expression of difference, thinking as a philosophical expression of difference, and doing as a functional and scientific expression of difference.

The resistance approaches of Mad Studies, HVM, OD, and Soteria each operate in ways that lend themselves to enabling the flows of affect as it is conceived by Deleuze and Guattari. In nurturing social connection and the expression and
exploration of difference, each of these approaches enable change by supporting people to think and feel things differently.

**Art and Becoming**

In their abstract and always interconnected distinction, Deleuze and Guattari conceive art, philosophy and science as three rafts that enable life to connect with chaos by finding form to express the differences encountered at this risky and enlivening threshold (1994). Art works through affect in creative expression, through concepts and thought in philosophy, and through the expression of function in science. Deleuze and Guattari unite affect, creativity and art, conceiving affect as crucial to the process of ‘becoming’ because it is the sensation that fuels the desire to produce. In a Deleuzoguattarian conception, affect can be captured and be present in art in a material or virtual form, and from here it continues to affect others. Artists are presenters, inventers and creators of affects. They not only give them to us in their work by affecting us, they change the way we think and feel, thus making us ‘become with them’ (Deleuze & Guattari, 1994, p. 175). In a Deleuzoguattarian conception, for a person to be an artist they must create monuments that can stand up on their own. Such an artist is moved to create in response to affect and creates ‘monuments’ in which ‘affect’ lives on to affect both the artist and others. Once created this monument can ‘stand up on it’s own’ and does not need the creator to do its work. It may continue to do its work over centuries in it’s material form, or it may be over in an instance, but nevertheless it has affected all those who are up for it and the affect may continue to live on through those affected. For Deleuze and Guattari the work of art is created in response to affect. They construct the ‘monument’, as affect in a material form. In their conception, affect carries the capacity to affect others from one body to another, changing and creating the audience that responds to it.

**Assemblage**

For Deleuze, art brings the concepts of affect, assemblage and event together in ways that are revolutionary. He conceives them as connected to evolution and the way life evolves and changes over time, in what Duff describes as the Deleuzian desire to explain life (Duff, 2014), as it is discussed in the earlier section on criticism of Deleuzian thinking on schizophrenia. The intra-connectivity of affect, art and
schizophrenia are of particular importance to this research. They will be elaborated upon from a theoretical perspective in chapter 4. In this section, I focus on the relations between different interacting elements assembling in the process of becoming. Fox explains that in a Deleuzoguattarian conception, the desire for production is a ‘creative capacity’ that is generated by assemblages of relations (Fox, 2013, p. 312). This desire inspires the continued generation of more relations (Fox, 2013, p. 312). Through Spinoza, Deleuze conceives that when a person’s affects and relations are increased they can experience joyous production. The many elements of a person’s affects and relations can cohere in what Deleuze and Guattari conceive to be an assemblage.

Assemblages emerge from the myriad of affects and relations acting on a body in a dynamic ecology of forces and flows that can never be known in their entirety. In Deleuze and Guattari’s conception, life in all its forms is driven by the same creative desire for production and becoming different, from the micro cellular to the macro social and cosmological. In this conception, assemblages are material and discursive, virtual and real, they reach back in time and into the future, and they continually shape and form the productive becoming different of bodies and things. In discussing the art-making assemblages of participants in this research, I explore the alternative means by which they have become productive in resistance to biomedical assemblages they encountered on receiving a diagnosis of schizophrenia.

Grosz and Duff have both elucidated and used the Deleuzoguattarian concept of assemblage, Grosz with her work on ‘habit’, and Duff with his work on ‘affective atmospheres’ (Duff, 2015; Grosz, 2013), discussed in the earlier section on affect. They are consistent in arguing that assemblages can firm or ‘cohere’ to varying degrees, so that they may produce habits in the way a body acts (Grosz, 2013, p. 219), or atmospheres in the way bodies feel (Duff, 2015, p. 6). These habits and atmospheres can sediment in ways that are helpful because they prime bodies and conserve energy with their supportive familiarity (Duff, 2015, pp. 6-7; Grosz, 2013, p. 220). However, they can also become unhelpful or even dangerous when they sediment and cohere in ways that limit and constrain (Duff, 2015; Grosz, 2013). In the Deleuzoguattarian process of schizophrenia, ruptures are helpful in breaking down
habits and breaking out of atmospheres that are no longer helpful. In this conception, ‘habits’ and ‘atmospheres’ are relational notions, which Duff argues operate outside ‘constructivist, phenomenological or biological’ accounts of subjectivity (Duff, 2015, p. 7). They always involve multiple elements intra-acting, including human and non-human bodies and forces. Duff draws on notions of ‘affective atmospheres’ in his discussion of the ‘spatial and embodied rhythms of recovery’ in the real experience of people becoming well, which reaches beyond the generalising effects of the ‘reified subject of mental illness’ (Duff, 2015, p. 2). Grosz argues for ‘habit’ as a concept concerning ‘bodily attunement to a real world of other living beings and natural forces’ that has been neglected ‘with the postmodern fascination with representation and its linguistic and signifying effects’ (Grosz, 2013, p. 217). Such conceptions are consistent with the ethos of acceptance of resistance approaches such as Mad Studies, Soteria, the HVM and OD discussed in chapter 2, which argue for a focus on the relational and the importance of experiential authority in responses to people’s unusual and extreme experiences that cause distress (Corstens et al., 2014; LeFrancois et al., 2013; Mosher, 1998b; Romme et al., 2013; Seikkula & Olson, 2003). Each of these approaches works to provide safe spaces for people to explore their experiences of difference as they emerge in all their multiple ways. Each of these approaches is open to working with the human and non-human, the real and the virtual, such as voices and hallucinations, in their commitment to enabling the exploration of manifestations of distress, rather than shutting such processes down.

**Post humanist, post qualitative and new materialist thinking**

Thinking with the Deleuzoguattarian concept of the assemblage demands a different conception of subjectivity. Recent post humanist, post qualitative, and new materialist conceptions are consistent with Deleuze and Guattari, and the lineages of thinking that have inspired them. In arguing for a ‘Posthumanities’, Deleuzian scholar Braidotti explained that a new definition of subjectivity is required to cope with the multi-layered complexity brought about by ‘new technological advances and on-going geo-political developments’ (2014, p. 155). She argued that in order that ‘we account in empowering terms for the changes and transformations under way’, the ‘new knowing subject’ entails ‘a complex assemblage of human and non-human, planetary and cosmic, given and manufactured, which requires major readjustments in our ways

After Bergson and Deleuze and Guattari, political theorist Bennet (2010, p. xiii) discussed the ‘vibrancy of matter’. She equated affect with materiality and thus dissolved the divide between human and non-human (Bennet, 2010, p. 87). Consistent with recent post humanist and new materialist thinkers she describes all elements, including nonhuman, as interactive in assemblages that have equal status (Bennet, 2010, p. 87). With this thinking, all matter is considered active, in other words all things can act (Bennet, 2010; Bergson, 1998). Deleuzoguattarian thinking is consistent with recent developments in post humanism and new materialism in conceiving bodies and things as always engaged in assemblages in a constant connecting and disconnecting dance (Deleuze & Guattari, 1987, pp. 35-38). Bodies and things become different in different assemblages and move between them in order to be productive.

Assemblages have elements (multiplicities)...that at any given moment form a single machinic assemblage... Each of us is caught up in an assemblage of this kind and we reproduce its statements when we think we are speaking on our own name; or rather we speak in our own name when we produce its statements (Deleuze & Guattari, 1987, p. 36)

Braidotti (2014, p. 169) describes Deleuze’s interconnected ontology as ‘monistic’, explaining that it sustains ‘a vision of life as vitalist self-organising matter’, which ‘allows the critical thinker to unite the different branches of philosophy, the sciences and the arts in a new alliance’. St Pierre (2013, p. 653) is consistent with this multi-disciplinary thinking, in describing quantum physicist Karen Barad’s (2007) theory of quantum entanglement as ‘quite Deleuzian’. Barad’s (2007) concept of entangled intra-activity encourages awareness of the fluid connectedness of bodies and things. In choosing ‘intra-action’ over the term ‘interaction’, Barad avoids the well-established overemphasis on the separateness of bodies and things that characterises classical thought. ‘Intra-connectedness’ emphasises the multi-dimensional passage of
assembling forces that shape and change body ecologies as they flow through space and time (Barad, 2007). It is with the intra-connection of quantum physics and both quantitative and qualitative research that Barad conceives the results of the research ‘experiment’ to be dependent upon and influenced by the research apparatus (Barad, 2007, p. 148). For this reason the researcher cannot be conceived as separate from the research, but rather as part of the assemblage. Deleuzoguattarian assemblages are discursive in the way Barad conceives discourse, as dynamic and productive with no fixed boundary between human and non-human and with matter an active participant (Barad, 2007, p. 66). In other words, matter is active and ‘speaks’ in contribution to discourses that also involve ideas. Barad’s conception of ‘an entanglement of intra-connected agencies’ works in the same way as the Deleuzoguattarian ‘assemblage’ but draws attention to the complexity of the forces that flow. Although Barad does not refer to Deleuze and Guattari’s concept, I find that Barad’s concepts of intra-action’ and ‘entanglement’ enhance the Deleuzoguattarian concept of assemblage in drawing attention to process, flows, complexity, entanglement and multiplicity. Engagement with such entangled relational processes of assemblage is consistent with the resistance approaches of Mad Studies, Soteria, the HVM and OD as they are discussed in the previous chapter (Corstens et al., 2014; LeFrancois et al., 2013; Mosher, 1998b; Romme et al., 2013; Seikkula & Olson, 2003). It is my understanding that each of these approaches aim to work with an ethos that embraces the complexity of material and discursive forces that flow and are at work in peoples extreme experiences of distress, and which challenge notions of human and non-human.

Questioning the boundaries between human and non-human, Braidotti (2014) has argued for change in favour of a ‘Posthumanities’ to address the current challenges facing the humanities. Duff (2014) has argued for a Deleuzian post human approach to health and social sciences, and Alldred and Fox (2015e.6.11) have argued for a new materialist approach to research in the health sciences. In chapter 2, having identified a gap in the research, I called upon researchers in the mental health field Greenberg (2013), Healy (2008, 2012b) and Whitaker (2010) in discussion of the exclusionary impacts of neoliberal logics upon the treatment of people diagnosed with mental illness, including the complex role of the pharmaceutical industry. These logics also infiltrate and shape the very methodologies of research. Writing together and on their
own, St Pierre and Lather discuss the recent post qualitative turn, as researchers in the field of education and across the academy are arguing for research to address the harm that can be done when the enactment of research and the constitution of data are limited and constrained. Like Healy (2008) writing on mental health, Lather (2013, p. 635) writes on education to implicate neoliberal logics in a ‘fundamental transformation of the liberal democratic state much tied to the global markets, bioinformatics, and population management of the post-9/11 security state’. She argues that this has led to efforts ‘to discipline qualitative research via standards and rubrics’. Consequently, it is argued across research disciplines, that it is to the detriment of research that funding bodies demand so called ‘gold standard’ ‘scientific based’ research, to the extent that these terms have become an unquestioned caveat preceding research deemed acceptable in the public domain (Fox, 2011; Healy, 2008; Lather, 2013 p. 635; LeFrancois et al., 2013; Whitaker, 2010; Williams, 2011).

Mercieca and Mercieca (2010) supported this argument flagging problems with disability research, when plans and rules were established to structure research but simultaneously positioned the researcher to stand aloof from the ‘intensities’ that emerged from the research. Following Deleuze, they argued that the stratification of research closes and delineates people’s experiences. This in turn, does nothing more than ‘conserve, identify and authenticate’ the very understandings of disability that people are trying to escape (Mercieca & Mercieca, 2010, pp. 80, citing Deleuze and Guattari 1987). Pointing out the positivist inclinations of much disability research, they align with many across the academy in joining Foucault, Butler, Deleuze and Guattari and Barad, to critique representation and seek post positivist research methods that enable investigators to ‘stop repeating the same mistakes’ (Duff, 2014; Fox, 2011; Lather, 2013; St Pierre, 2013).

Diffraction

Offering an alternative method, Davies et al. (2013, p. 689) join a vanguard of researchers, including Lenz Taguchi (2013), MacLure (2013a, 2013b), Mazzei (2013a, 2013b) and Youngblood Jackson (2013a, 2013b), working in the field of education to develop a diffractive approach. They argue for a ‘Deleuzian/Baradian’ approach to research, drawing Deleuzian difference together with Baradian
diffraction. After Haraway, Barad proposed use of the optical metaphor of diffraction to resist the positivist reliance on ‘reflexivity’. The implicit assumption is that the ‘reflexive researcher’ represents what is already there, independent of the researchers gaze and influence (Davies, 2014b, p. 734). Barad explains diffraction as involving reading different ‘insights one through the other in ways that help illuminate differences as they emerge: how different differences get made, what gets excluded, and how those exclusions matter’ (Barad, 2007, p. 30). Diffractive approaches ‘make evident the entangled structure of the changing and contingent ontology of the world, including the ontology of knowing’ (Davies, 2014b, p. 734 citing Barad 2007).

Davies et al. (2013, p. 681) argue that Deleuze and Barad offer a radical move toward difference that revolutionises notions of the subject, as an emergent and continuous intra-acting differenciation, rather than a category. In a Deleuzian/Baradian post-qualitative, new-materialist conception of subjectivity, distinct social categories do not ‘precede but rather emerge as difference through their intra-action’ with the material and discursive, nature and culture (Davies et al., 2013 p. 681, /citing Barad 2007). Deleuze’s differenciation and Barad’s entangled intra-action align to reveal the thinkers’ commitment to the vibrancy, liveliness and ever-changing evolution of all matter (Davies et al., 2013, p. 681). Barad’s concept of ‘agential realism’ is consistent with Deleuzoguattarian thinking as it is discussed in the sections above. Both examine how material and discursive practices assemble to work together in knowledge production: ‘…how conceptions of materiality, social practice, nature and discourse must change to accommodate their mutual involvement’ (Barad, 2007, p. 25). Her diffractive methodological approach resists privileging the discursive or the material, to enable “the social” and “the natural” to assemble together so as to study their entanglements without giving greater fixity to one or the other (Barad, 2007p.30, her emphasis). Such a methodological approach provides an alternative, which affirms difference and thus experiential authority, and can be used to address the gap in research data identified in chapter 2. It is an approach that can be utilized as a means to research the work of resistance approaches such as Mad Studies, HVM, OD and Soteria, because in not seeking to affirm patterns of sameness, it does not diminish practices that affirm difference and experiential authority.
In the section above I have discussed the Deleuzoguattarian concept of the assemblage. In drawing on recent post human new materialist and post qualitative thinking on subjectivity and research, I have discussed the consistencies between Deleuze and Guattari’s multifaceted and intra-connected thinking and recent developments in thinking and research. In the section to follow, I explain how the intermingling of elements that occurs with the emergence of assemblages can be extended with the Deleuzian concept of the ‘sense-event’.

**Sense-event**

Diffractive researcher MacLure (2013b, p. 661) describes the Deleuzian concept of ‘sense’ as having a ‘double-sided, material linguistic status’. She explains sense as a moment of attunement to an event, whereby we engage and become enlivened, conspiring with the event by drawing upon memory to activate a response. I see the Deleuzian concept of sense as drawing together and extending their concepts of affect and assemblages as multiple elements come together in the moment of an event. MacLure explains that sense is allusive; it involves ‘pure difference’ and a ‘body-mind’ and resists ‘fact based and meaning based analyses’ (2013b, p. 661 citing Williams). Like the assemblage it is also ‘pre-personal and pre-conscious’, belonging to the virtual realm and existing as a potentiality so that it may be actualised and find form, or it may not (MacLure, 2013b, p. 662).

The Deleuzian notion of sense draws on Bergson’s challenge to the classical image of time as linear and progressive (Deleuze, 1968). MacLure explains Deleuze’s broader conception, which enables connections to be made, connections that are ‘real but abstract’… that exist for us ‘outside of determinate time and space, that, according to chance alignments and divergences…are not within our control’ (MacLure, 2013b, p. 662). Writing on affect, Massumi (2009) explains that when a rupture occurs a body attunes by way of a ‘microperception’, which draws an assemblage to cohere in a moment of awareness. Drawing these Deleuzian thinkers together, I understand that Massumi’s conception of a ‘microperception’ is consistent with MacLure’s conception of a ‘sense event’ (MacLure, 2013b; Massumi, 2009). Deleuze conceives the sense-event as ‘actualised within us and inviting us in’ triggering action in the face of the unknown, in a process MacLure describes as ‘‘surfing’ …the intensity of the
event that has caught us up, in order to arrive somewhere else’ (2013b, p. 662 citing Deleuze 2004). The concept of the sense-event enables the examination of an assemblage as it emerges in real experience, so presents a means by which to engage with the kind of unusual experiences that are central to the aims of resistance groups such as Mad Studies, HVM, OD and Soteria.

In the Deleuzoguattarian conception of the assemblage, this continual shifting, changing, connecting and disconnecting, also operates in a relation of liberating deterritorialisation and stabilising reterritorialisation (Deleuze & Guattari, 1987, p. 88).

**De/Reterritorialisation**

The Deleuzoguattarian concept of territorialisation is concerned with the way space is inhabited. Writing on deterritorialisation, Hickey-Moody (2013a) explains that bodies habitually create relations with the space around them to make it a safe and familiar home from which they launch themselves into the world. Consistent with this conception, and discussed in the earlier section on affect, Grosz (2013, p. p.218) writes on habit to explain that forming habits is a way bodies actively territorialise so that patterns of thinking and behaving are established and do not require much energy to invoke. This can be helpful as energy can be conserved for new things, but can also be harmful when patterns of thinking and behaviour congeal and sediment in ways that limit and constrain (Grosz, 2013, p. 220). In arguing for the importance of the consideration of ‘affective atmospheres’ in mental health, Duff (2015, pp. 6-7) explains that assemblages of virtual and material forces and energies intra-act to form the ‘atmospheres’ of territorialised space, so that they have a certain substance, or feel a certain way. Atmospheres are always collective and involve multiple entangled elements or agencies intra-acting, which can cohere to characterise, colour and flavour the territory a person inhabits changing the way they feel, think and become (Duff, 2015, p. 7). Fox (2011) writes on the contribution that thinking with the Deleuzian assemblage can bring to notions of health and understanding of the power that the assemblages of biomedicine can yield. Putting the conceptions of Grosz (2013), Duff (2015) and Fox (2011) to work on the schizophrenia phenomenon discussed in chapter 2, when a person is diagnosed with schizophrenia the space they
inhabit is deterritorialised of its previous habits and atmosphere, and it becomes reterritorialised and thus shaped by the beliefs and understandings habits and atmospheres generated by biomedicine. The resistance approaches of Mad Studies, HVM, OD and Soteria can enable people to deterritorialise from the biomedical territorialisation, reterritorialising into new atmospheres and forming new habits, which allow them to resist the stigma of exclusionary forces.

In Deleuze and Guattari’s (1987) conception of the process of schizophrenia this ongoing process of deterritorialisation/reterritorialisation takes place in a series of three types of lines, molar lines, molecular lines and lines of flight. These three types of lines shape the space they traverse. Deleuze and Guattari conceive molar lines as reterritorialising and as belonging to structures. In their extreme form, they are conceived as participating in forming striated spaces so rigid and unyielding that they induce depression, catatonia and death (Deleuze & Guattari, 1987). Molecular lines and lines of flight are conceived as liberating and deterritorialising. However, operating at their extreme, lines of flight do not establish structure in the smooth spaces they enter, but continue boundlessly into chaos with no return, resulting in unending psychosis and suicide or death (Deleuze & Guattari, 1987).

**Transversal Relations**

As I have discussed in the earlier section on philosophy and antipsychiatry, like Foucault before them, Deleuze and Guattari sought to develop a strategy of resistance to the fascist tendencies of capitalism. In Foucauldian scholar Penfield’s (2014, p. 139) novel conception, the philosophers developed a ‘transversal politics of connection’ as a strategy to resist the exclusions enacted within capitalism. Transversality was a concept developed by Guattari in his earlier clinical psychoanalytic work on developing an alternative approach to schizophrenia (Penfield, 2014). This approach presented resistance to the problem/solution binary of biomedicine and the representation of psychoanalysis (Penfield, 2014).

The concept of transversal relations is complex and made more difficult by the multiple competing accounts in the two volumes of Capitalism and Schizophrenia and in Guattari’s own writing. Nevertheless, it is a concept central to their project as they
worked together to develop a strategy for resistance. Deleuze and Guattari’s strategy of ‘schizoanalysis’ was initiated by Guattari’s earlier work in the clinic at La Borde, as discussed earlier in this chapter, and focused on transversal relations. It is a strategy that focuses on the flows of affect through a body’s assemblages, which can work to build new connections, strengthening the fabric of society through shared experience. Transversal relations do not depend on hierarchies of power or control but involve affective connections that are inclusive of difference. People can connect over shared experiences to form relations that can resist the exclusion of those who are deemed to be mad or ‘other’.

...once it is said that madness is called madness and appears as such only because it is deprived of this support, and finds itself to testifying all alone for deterritorialisation as a universal process. (Deleuze & Guattari, 1977, p. 321)

These transversal threads are conceived as connections that occur between bodies, ideas and things. They occur in a non-hierarchical way without one subsuming or controlling the other. Potentially people who are being excluded from the mainstream can join together in ways that allow them to gain strength from each other’s struggles. Penfield (2014, p. 375) argues that through transversal relations people can maintain their differences, whilst sharing and building upon understandings and victories against a shared oppressor. The Deleuzoguattarian concept of transversal relations extends upon the interwoven concepts of affect, assemblage, de/reterritorialisation and sense-event, as part of the productive desire to evolve life through becoming different.

For Deleuze...difference cannot be equalised, and social marginalisations cannot be adjusted directly except through the generation of ever-more variation, differentiation, and difference. (Grosz, 2011, p. 94)

Transversality describes the line by which an affect passes in an encounter from one mode or valence to another. It describes the actual mechanism or modality of becoming. The concept of transversal relations illuminates the ways that the resistance movements such as Mad Matters, HVM, OD and Soteria discussed in chapter 2, facilitate non-hierarchical relations in their productive nurturing of difference. Each of these resistance approaches seeks to provide safe spaces for people to explore unusual
experiences that cause distress, thus enabling the possibility for people suffering to make new connections and disconnections, territorialisations and reterritorialisations, in the expression of experiences that had otherwise been inexpressible.

**Becoming Friends**

Penfield (2014, p. 136) argued that Deleuze, Guattari and Foucault worked ‘transversally’ over the years of their association to develop a strategy of resistance to the problems of capitalism. He named his extension of Deleuzoguattarian concept ‘transversal relations’ as the strategy ‘becoming friends’, after Foucault’s work on the transversal nature of friendship and the power it wields in resistance to capitalism. Citing Foucault he clarifies the affective nature of this conception as involving

...everything that can be troubling in affection, tenderness, friendship, fidelity, camaraderie, and companionship, things that our rather sanitized society can’t allow a place for without fearing ‘the formation of new alliances and the tying together of unforeseen lines of force’ (Penfield, 2014, p. 168).

According to Penfield becoming friends is a ‘micro-political conception of power’ that works at the grassroots level and is easily accessible to everyone (2014, p. 144). In this extended conception, building relations between bodies in assemblages is productive because, as Chesters (2007, p. 6) argues, when a body connects to other bodies it begins to move, think and feel in different ways. As with ‘transversal relations’, Penfield describes the strategy of ‘becoming friends’ as working through attacking 'everything that separates the individual, breaks his links with others, splits up community life, forces the individual back on himself, and ties him to his own identity in a constraining way' (2014, pp. 161, citing Foucault). The strategy works outside capitalist power structures because it resists individualization, which works to block lateral relations (Penfield, 2014, p. 161).

**Summary: A vital philosophy of difference**

In this chapter, I turned to philosophy where work had been done to re-think subjectivity and to re-conceive schizophrenia as a process not as a medical condition. I have introduced key Deleuzoguattarian concepts of schizophrenia, rupture, affect, assemblage, sense-event, de/reterritorialisation and transversal relations, which each
contribute to a different way of understanding and explaining life. An ontological premise that affirms difference rather than categorisation and sameness leads to different assumptions about illness and wellness. In the following chapter, I discuss the ways in which art has been understood as a form of therapy for those experiencing mental illness. I return to Deleuze and Guattari to discuss the way they use the important ‘work of art’ and how this contributes to their different way of understanding and explaining life.
**Chapter 4: Creativity Madness Art Life**

An understanding of the contribution art-making provides in people’s lives is as relevant to my investigation as is the discussion of the way in which schizophrenia is conceptualised and treated. Therefore in this chapter, I review literature that discusses the ways in which art has been understood and used as a form of therapy for those experiencing mental illnesses. I then contrast traditional approaches to art-making with the Deleuzoguattarian understanding of the role of art as ‘framing’ and assisting people to engage with ‘chaos’, or with the challenging and unknown aspects of life. This Deleuzian approach to understanding art opens a much broader territory within which to consider the role of art-making in the lives of people with schizophrenia diagnoses. I discuss Deleuze and Guattari’s use of the construct of the ‘monument’ to describe the material form that the art-maker constructs as ‘artwork’. In further discussion, I explore the way Deleuze and Guattari differentiate between the ‘artwork’ and the ‘work of art’, engaging with the Deleuzian desire to explain life and the notion that art is a form of creative evolution. I extend this review by further exploring the way in which Deleuze and Guattari understand creativity and the ‘work of art’ in contributing to ‘evolution’ or change. These constructs of art, which distinguish between the ‘artwork’, or ‘monument’, and the ‘work of art’, are relevant to my investigation of the role of art-making in the lives of people living with schizophrenia diagnoses. I discuss the theoretical ground from which I will explore the ways that creativity, art-making and social and political activity play out in the lives of my respondents in the data analysis chapters to come.

**Art-making creativity madness life**

Art-making and creativity have played a significant role in the lives of many people who live with mental illness diagnoses: founder and leading international figure in the field of art therapy, McNiff (2004) writes on the many ways that art can heal; psychiatrist and academic Rosen (2007) argues against the stigmatising practice of labelling the art of people who live with mental illness diagnoses; art historian and academic White (2005, 2006), writes on art and mental illness from a historical perspective; art scholar Tansella (2007) writes on the place of outsider art within the art world; and independent mental health researcher Watkins (2010) discusses the
profoundly creative experiences that can be associated with psychosis. As discussed in the historical perspective in chapter 2, the extraordinarily creative nature of many people’s schizophrenia experience was addressed in the psychoanalytic work of Freud, Jung and Darwin. Carl Jung and Charles Darwin saw the creative work of people who experienced psychosis and could make art from their experience, as connecting to something greater than themselves. Jung saw this art-making as heralding a ‘collective unconscious’, and Darwin as revealing the ‘ontogeny of the species’ (Gilman, 2008, p. 470). This idea has persisted over the years and is illustrated in the routine inclusion of art therapy programs in many mental health institutions and in community care mental health organisations. Collections like Prinzhorn in New York and Cunningham Dax in Melbourne, have presented examples of art as a means to understand pathology, as a healing strategy and as a means to communicate experience. Recent narrative research has used a ‘creative approach’ in seeking to give the person being researched ‘a voice’ (Stacey & Stickley, 2010, p. 70). Stacey and Stickley’s work ‘indicates that there is unique and complex meaning attached to art’ and that creativity is ‘integral to the persons perception of themselves’ as an ‘essential component’ of the way many wish to live their lives (2010, p. 70). They suggested the need for the development of more creative, ‘empowering and inclusive’ approaches, like that of narrative inquiry, in order that people avoid feeling ‘oppressed by service providers’ when accessing creative resources in mental health services (Stacey & Stickley, 2010, p. 70).

**Outsider Art, Art Therapy, Psychiatric Art, Art Brut**

The practice of categorising the art of people who live with mental illness diagnoses as separate to mainstream art is increasingly challenged in recent literature on art making and madness (Rosen, 2007; Tansella, 2007; White, 2005). Rosen (2007), Tansella (2007) and White (2005) are consistent in explaining that terms such as ‘Outsider Art’ and ‘Art Brut’, ‘Art Therapy’ and ‘Psychiatric Art’ have frequently been used when talking about the creative work of people who have been diagnosed with mental illness. Such terms are consistent with biomedicalised conceptions of the body because they present the art of people living with diagnosis as separate from other art, suggesting that those with schizophrenia diagnoses are also separate from other art makers.
Rosen (2007) explains that artists and historians have aligned to emphasise the expressive, communicative and aesthetic aspects of art by people who live with mental illness diagnosis in order to liken it to primitive art. Tansella (2007) is consistent with Rosen (2007) in arguing that while this may be well meaning in many cases and may have opened avenues for people living with diagnoses to sell their work, it has also operated as a device that can be used to stigmatise and exclude. Rather than be thought of as less than, or ‘other’, and excluded, Rosen finds that many people today prefer to be known simply as artists (2007, p. 126). They prefer to face the economic challenges that characterise the artistic life, as they increasingly ‘exercise their rights to live and work freely’ rather than succumbing to paternalism (Rosen, 2007, p. 126). For Rosen, labels that have lead to people being held captive or having others controlling their lives, can also be unhelpful as they lead to the mediation and interpretation of their art-work (2007, p. 126).

Whilst art therapy is founded on the awareness that art and creativity are important and healing life forces, it can also be seen as a reductive approach. McNiff expresses tensions around future directions for Art Therapy when he describes it as ‘a big idea that is often controlled and guarded by… the narrow …procrustean thinking of science and psychology’ (2004, p. 270). He is hopeful for the future of art therapy, suggesting a move toward a more ‘visionary’ and collaborative future. Heralding a more open ended and inclusive approach, he hopes that every person can be invited to participate in enriching future understandings of the many ways that art heals (McNiff, 2004, p. 270)

In the section above, I have introduced literature discussing the use of art-making as therapy for those with schizophrenia diagnoses. In the section to follow, I review the Deleuzoguattarian conception of art-making. They provide a different way of conceptualising the role of art-making. Their work provides me with a conceptual scaffold through which to approach investigating art making in the lives of my respondents.
A Deleuzoguattarian art-making assemblage

Writing on Deleuze, creativity and health, Fox explained that Deleuze shifts thinking on creativity and health from the art-maker as ‘individual’, to ‘assemblages of bodies, things, ideas and institutions’ (2013 p. 506). As I have explained in chapter 3, Duff discussed the Deleuzoguattarian concept of the assemblage as being imbued with affective atmospheres that may be productive or not productive in the lives of those recovering from mental illness diagnoses (2015, p. 7). Assemblage thinking focuses on the flows of forces and affects as bodies differ, rather than ‘the fixed capacities of an identifiable subject’ (Duff, 2015, p. 7). With an art-making assemblage, the art-maker is inspired by sensations and inspirations, to use their skills on materials in ways that breathe life from their imaginings into the materials. All these forces can cohere as affects flow and ‘bodies are territorialised’ in new ways (Duff, 2015, p. 7). Art works are made and bodies affect each other as they are affected (Fox, 2013 p. 506). Fox argues that with such a conception, both art and health can be rethought as vital processes of emergence (2013, p. 506). So in an art making process, the concern is with a body’s capacity to act, feel and desire, more than the production of a final outcome (Fox, 2013, p. 506). With this thinking, affects and relations come to the fore as driving forces in artwork. Forwarding the Deleuzian desire to explain life, discussed in chapter 3, these forces involve healing because they reach beyond it to the productive desire for becoming different, which evolves new and potentially better ways of living with and in the world.

In the section above, I have introduced the broad reach of the Deleuzian conception of art, which focuses on the relational with the concepts of affect and assemblage, but broaden thinking to reach beyond notions of healing to conceiving art as part of the vital life force that evolves the world. In the section to follow, I continue my account from chapter 3 by elaborating on Deleuze and Guattari’s thinking on art as one of the three ways we make sense of life, which includes the ‘three siblings’ art, science and philosophy (Deleuze & Guattari, 1994, pp. 202-208)

Art making ‘sense’ of life

As I have explained in the section on art and becoming in chapter 3, Deleuze and Guattari propose that humanity has developed three rafts with which to engage with
the chaotic ordering and disordering forces of chaos. Deleuze and Guattari conceive us as doing this through the framing function of art, philosophy and science. It is through art, philosophy and science that people struggle to gain access to the great chaotic, unknowable outside, (Deleuze, 1988, p. 72). In each intra-connected practice of art philosophy and science, people use ‘framing’ to intensify elements or aspects of chaos to produce the possibility of finding some order or form for it (Deleuze & Guattari, 1994, p. 186; Grosz, 2008).

**Framing**

Deleuze and Guattari conceive framing as an abstraction that works in the way of an architectural boundary, which separates inside from outside, thereby intensifying our experience of what is within (1994, p. 187). While Deleuze and Guattari conceive art, philosophy and science as three ‘relatively autonomous’ ways to frame chaos, each of the three erects a ‘plane, a sieve’ that ‘cuts chaos in a different way’ so that each is ‘unique’ but they all address similar problems, events and forces, in intra-connected ways (Grosz, 2008, pp. 26-28).

Grosz (2008, 2011) has built extensively on Deleuze and Guattari’s theorising on art in ways that connect with and press forward my account of the role of art in this research. Grosz (2008, 2011) interprets art, philosophy and science as not able to exist in isolation, which makes it important to account for each. From her account, I interpret that this intra-connection is evident within art-making, in that art involves science in its use of materials and art engages philosophy in the imaginings and thought production that it incites. For Deleuze and Guattari, art creates affect and the sensation that a body feels. As a result of the framing of art, sensation proliferates and affects flow. Philosophy develops concepts that work as tools through which to engage with problems from real life. Grosz explains that concepts ‘create some consistency from chaos’ and rely on language for their communication (2008, p. 27). The work of concepts is to frame language in ways that instigate thought in order to enable difference to emerge and life to evolve. Deleuzoguattarian concepts are dynamic instigators of thoughts, feelings and the subsequent development of ways to do things differently in a universal process that they call ‘thought becoming’. Grosz explains that language is valued for ‘the work it does’ in bringing dynamism to
concepts (2008, p. 27). The dynamism of language is dependent upon the way it is framed (Grosz, 2008, p. 27). Grosz argues that science, on the other hand, develops and frames functions in order to engage with chaos (2008, pp. 23-28). The framing of science extracts ‘limits, constants, measurements, variables it can use to generate predictabilities’ (Grosz, 2008, pp. 23-28). It is through its framings, that science opens ‘the universe to practical action, to becoming useful’ (Grosz, 2008, pp. 23-28).

According to Deleuze and Guattari it is through giving form to their inspiration by framing, that an art-maker can create just enough consistency from chaos to share it with others as sensation, so that they too are affected. In being affected, a person experiences illuminations that are material and discursive, real and virtual, because body and mind come together with affect. In a Deleuzoguattarian conception, it is these illuminations of ‘sense’, which enable life to continue to elaborate, to become different and to evolve (Deleuze & Guattari, 1994, p. 164; Grosz, 2008).

In the section above, I have outlined Deleuze and Guattari’s conception of framing; and the way in which they understand art as one of the three ways we make ‘sense’ of life. In the section to follow, I continue my discussion of Deleuze and Guattari’s understanding of the role of art, this time discussing their concept of the ‘monument’ as the framed material form of art.

The Monument

The term that Deleuze and Guattari use when people frame their experience in the material form of an artwork, is a ‘monument’. In a Deleuzoguattarian conception, a work of art must transmit affect and sensation in order for it to ‘stand up on it’s own’ as a ‘monument’ (Deleuze & Guattari, 1994, p. 164).

Life alone creates such zones where living beings whirl around, and only art can reach and penetrate them in its enterprise of co-creation. This is because from the moment that the material passes into sensation, as in a Rodin sculpture, art itself lives on these zones of indetermination. They are blocs. (Deleuze & Guattari, 1994, p. 173)
Through artistic production, Grosz (2011, p. 83) explains that Deleuze conceives us as able to use artistic productions to ‘face chaos and extract some of its uncontained force’. When the art-maker is affected by sensation they can create something which can in some way order chaos. Through framing an image, dance, writing or music, the art-maker can invent new ways of ‘addressing and opening up’ powerful chaotic forces of ‘the real’ experiences that have inspired them (Grosz, 2011, p. 83). Through finding form for chaotic forces the artist creates enough distance so as not to be overwhelmed (Grosz, 2011, p. 83). For Deleuze and Guattari, if this form can affect others without the support of its creator, then it can ‘stand up on its own’, and it is ‘a monument’. Grosz elaborates that through creating monuments, the art-maker enables others to engage with affects and sensations, so creates ‘new types of subjectivity and new types of subjects and objects’ (2011, p. 83).

**An artwork**

For Deleuze (1968, p. 365), difference is intensified in the material form of a monument, where it can be carried on into the world. When the monument ‘affects’ people, it can enable life to progress in different ways and change can be made. In this conception, the life of art is in the indeterminate relational zones that connect bodies and things (Deleuze & Guattari, 1994, p. 187). Art is experienced through the sensations a body feels as affect flows and matter and ideas intra-act. The artist is able to access these zones through an interaction of the various skills of art. These skills can incite a creative flowering in what Bergson (1998, p. 445) calls the lines of ascent and descent. Davies (2014a, p. 9) discusses Bergson’s influence on Deleuze explaining that lines of descent involve the structures and skills an artist must learn in order to engage with the materials of their particular art form. Davies (2014a, p. 9) continues her analysis by drawing on Barad to explain that lines of ascent are the always entangled, intra-connected flows of ideas and inspiration that flower in the artwork that is created. The flowering occurs for the artist when they engage with the artwork and for other people when they experience the monument and are affected (Davies, 2014a, p. 9).

For Deleuze, art is concerned with production and the creation of the new, rather than aesthetics or philosophising about what art means or the history of what art has meant.
He was not concerned with notions of high art or low art, good art or bad art. Rather, he is concerned with art as a carrier of affect and sensation that brings difference and change and enables life to continue to evolve (Deleuze & Guattari, 1994; Grosz, 2008, 2011). In a Deleuzian conception, through its monuments, art is a process that carries difference through presenting aspects of the world in a new light. Colman explains that for Deleuze, art enables us to realise that ‘affects can be detached from their temporal and geographic origins and become independent entities’ in the form of a monument (2005, p. 13).

Art scholar Kontturi (2013, p. 23) is consistent with Grosz (2008, p. 23) in explaining that with the Deleuzian concept of framing, through the way they choose to frame, the artist is able to breathe a sensory affective life into the material of a monument. This enlivenment is performative in its intra-action in relation with those who engage with the monument. This enlivenment makes the monument performative by opening its material to indeterminacy and something new (Kontturi, 2013, p. 23).

Art engenders becomings, not imaginative becomings ... but material becomings ... in which life folds over itself to embrace its contact with materiality, in which each exchanges some elements or particles with the other to become more and other. (Grosz, 2008, p. 23)

Drawing on my account of Deleuzoguattarian thinking on the assemblage in chapter 3, I understand the concept of ‘framing’ can be used to explain that the artist uses their body-mind to shape virtual forces into the material of a monument. This entangled intra-active process continues as it renders virtual forces sensory, material and discursive to those who are affected by them. Media scholar Hongisto explains that through the creative act of framing, the virtual becomes expressive (2013, p. 110). The act of framing intensifies the virtual to give the actual forms that are framed an intensity that continues its affective work outside the frame (Hongisto, 2013, p. 110). The work occurs in intra-action with the people who engage with the artwork. In a Deleuzoguattarian conception of framing, when an artist frames art, the frame becomes ‘an active material agent… that does not mediate sensations but creates them’ (Hongisto, 2013, p. 110). When a person is affected and makes art in monuments that ‘stand on their own’, these monuments are performative in that they
continue to affect the artist and to affect others. Deleuze and Guattari call them 'beings of sensation':

\[...creative affects can link up or diverge, within compounds of sensations that transform themselves, vibrate, couple or split apart: it is these beings of sensation that account for the artists relationship with the public...between different works by the same artist, or even for a possible affinity between artists. (Deleuze & Guattari, 1994, p. 175)\]

The Deleuzian concept of the monument accounts for the way art can carry and share the experience of difference, such as that which people encounter in psychosis, or within altered states of consciousness. Art can give difference a form. Potentially giving experiences of difference a form in a monument enables people to engage with them with some distance and to share them with others. When artists who have experienced ‘madness’ or extreme states of consciousness are able to make monuments that ‘stand up on their own’ from their experience, they connect other people to their extraordinary experiences. The distance provided by the monument can enables them to share aspects of their extraordinary experiences in ways that are manageable. By connecting with others through the monuments they create, they are no longer excluded and ‘other’. Writing on the political and cultural force of affect, Deleuzian scholar Hickey-Moody (2013a) argues that in connecting with others in this way, people can change the way they think by changing the way that they feel. They are creating culture by creating a world that includes them (Hickey-Moody, 2013a, p. 88). Massumi writes on the ‘micro-political’ ways that ‘affective attunement’ works, discussing ‘aesthetic politics’ and differentiating between the intentional way that affect can be used to manipulate and control, as may occur in advertising, in contrast to the expressive focus of creativity (Massumi, 2009, pp. 12-15). He argues that creativity works politically, not to seek resolution and consensus but rather to intensify perception and experience thus encouraging difference (Massumi, 2009, pp. 12-15).

In the section above, I have discussed the way in which Deleuze and Guattari understand the monument as an artwork that communicates and connects people to difference. In making connections by sharing difference through creating monuments
they are contributing to the evolution of culture in response to the ever-changing needs of an ever-changing world. In the section to follow, I describe the way in which Deleuze and Guattari differentiate between the artwork and ‘the work of art’.

The work of art

For Deleuze and Guattari, art does not have intentionality, and an art-maker can do ‘the work of art’ without necessitating the production of an artwork. With Deleuze and Guattari’s thinking on the assemblage, when an artwork has become the ‘object of recognition’, the assemblage has cohered and firmed (Duff, 2015, p. 7; Kontturi, 2013, p. 25). Kontturi explains that when ‘it has become common and shareable’, the elements of matter, form and ideas have cohered to make the artwork stratified (2013, p. 25). In other words, it has developed a groove for itself, or established a well-worn path. As Duff would have it, the artwork generates ‘affective atmosphere’ by priming bodies to feel a certain way (2015, p. 7). However, Kontturi clarifies that it is possible to do the ‘work of art’ without the need for an artist to stratify it in a monument (2013, p. 25). In a Deleuzoguattarian conception, a person can do art, science and philosophy without the need to be an artist, scientist, or philosopher.

Deleuze and Guattari acknowledge the shifting and sometimes elusive membrane between ‘the work of art’ and an artwork.

*Can this becoming, this emergence be called art? That would make the territory a result of art. The artist: the first person to set out a boundary stone, or make a mark... Property is fundamentally artistic because art is fundamentally ‘poster, placard’ (Deleuze & Guattari, 1987 p. 316).*

The ‘work of art’ brings the primacy of affect and sensation to the fore as difference is brought into the world; whether or not it becomes an artwork. For Deleuze, creativity is the way the world continually changes and becomes different. He conceived creativity as involving the subject being affected by sensation and this affect inspiring production and the becoming different of the subject,
..confronted with the most mechanical, the most stereotypical repetitions, inside and outside ourselves, we endlessly extract from them little differences, variations and modifications. (Deleuze, 1968, p. xviii)

Creativity evolving difference

Along with interest in art and art-making comes interest in creativity and the role it plays in people’s lives. Grosz has built on Deleuzian desire to explain life through her engagement with his notion of art. She elaborates on the Deleuzian conception of life as immanent, explaining that it continually makes itself different through evolutionary drives that reach through and beyond attracting a mate for the purpose of procreation (Deleuze, 1968; Grosz, 2008, 2011). Synthesising Darwin, Bergson, Deleuze and Irigaray; Grosz theorises creativity as generated through the excessive nature of sexual selection (Grosz, 2008, 2011). Challenging reductive ‘Darwinist’ conceptions of natural selection, this lineage of thinking has sexual difference connected to drives that move well beyond the singular drive for a creature to present, to display, to perform in order to mate with another. In a new materialist conception, the excessive nature of the drive to differentiate belongs also to the collective material discursive drive to continually create a different world for the future and the people to come. With this new materialist thinking, Grosz (2008, 2011) synthesises Bergson (1998) and Deleuze (1968) to theorise that the excessive nature of creativity evident in the mating displays of many living things, moves it well beyond the functional survival of species. This is not a reductive process that generates life to fit a plan. Rather it is a productive process of generating difference in indeterminate ways, which generates the plan as it goes, creating what is necessary to meet the emerging needs of an emerging world.

In this conception, even the simplest form of life carries both its past and its present, enabling it to creatively respond to and incorporate whatever happens to it in unpredictable ways (Grosz, 2008, p. 6). Grosz explains that in a subtle process of attunement, all forms of life bring the past to the present through memory, wether it is cellular memory in DNA or other virtual body-mind memory, making every new moment different in a cumulative way. Repetition, habit and memory enable energy to be conserved to focus on difference as it emerges in tiny manageable ways as life
productively transforms and becomes into the future, while at the same time contributing to the creation of that future (Grosz, 2008, p. 6). In his quest to explain life Deleuze is inspired by Bergson’s broader durational notion of time, which is discussed in the section on the sense-event in chapter 3. With time conceived to include attunement to memory, Deleuze elaborates upon the ability of all life to recognise what is repetition and move creatively toward difference, expressing the present moment in the creation of the future.

Writing on habit, Grosz explains that when we form habits we are building sequences of repetitions in helpful ways that enable us to conserve energy to focus on differences as they emerge (Grosz, 2013). Through our ability to detect difference we may find that these habits are no longer helpful, so in the way that we deterritorialise and reterritorialise, we are able to undo them in order that new more helpful ones may form (Grosz, 2013). Putting this thinking to work on a Deleuzoguattarian conception of schizophrenia as a process of change, I understand that a diagnosis of schizophrenia is instigated when unhelpful habits have formed and the process has stalled or reached an impasse, so that a body is unable to establish new different and more helpful habits.

In a Deleuzoguattarian conception, the drive toward excess and display takes the creator close to chaos, heightening the risk of going too far, too fast and becoming lost to oblivion. It is this risk that enables connection with the forces of chaos, the universe, the cosmos, and the natural world. This is unstable territory where abundance and excess proliferate, and this connection, this slowing of these swirling forces allows for the extraction of something of the potential of these dangerous forces. It is this connection that enables the artist to create intensity, the philosopher consistency, and the scientist, predictability (Deleuze, 1968; Deleuze & Guattari, 1994; Grosz, 2008). In a Deleuzoguattarian conception, it is at the thresholds where intra-connecting forces engage that change becomes possible. These are the very thresholds in which the possibility for breakthrough, transformation and change are in operation alongside the possibility for psychosis, breakdown, catatonia, suicide and death. It is at these very thresholds that the Deleuzoguattarian process of schizophrenia operates. The resistance approaches discussed in chapter 2 are
consistent with the Deleuzoguattarian process of schizophrenia, in conceiving the experiences associated with schizophrenia diagnosis to be part of a process of change that can lead to breakthrough as well as breakdown. In their conception of schizophrenia as a process of change, Deleuze and Guattari offer the ‘work of art’ and the artwork as instigators of change, in that they are the means by which form is found for the expression of difficult and different experiences that have otherwise been inexpressible.

Art is the consequence of that excess, that energy of force, that puts life at risk for the sake of intensification, for the sake of sensation itself- not simply for pleasure or for sexuality, as psychoanalysis suggests – but for what can be magnified, intensified, for what is more, through which creation, risk, innovation are undertaken for their own sake, for how and what they may intensify (Grosz, 2008, p. 63)

In the section above, I have outlined Grosz’s interpretation of the elemental nature of creativity for all of life. In the data analysis chapters to come, I use this thinking about creativity to inform my inquiry into the desire to create experienced by the respondents in my study. I have discussed Grosz’s extension of Deleuze and Guattari’s conception of the way in which evolutionary forces make art important in the creation of future worlds. I have drawn on Deleuze, Guattari and new materialist thinkers, such as Grosz and Bergson, who have moved outside notions of a reified human and the separation of nature and culture, with their challenge to ‘representational thinking’. These thinkers focus on ‘what a body can do’, on its affects and relations, rather than on what it means or represents. Focusing on the intra-connectedness of all life, they theorise the continual creative evolution of bodies and things through the intra-play of vital life forces, forces they describe as awakening and enlivening through their transmission of sensation. Using this conception, bodies and things are awakened and enlivened by the sensations they experience, as forces continuously travel through them, inciting connection and disconnection in a process of differentiation. In the foreword to One Thousand Plateaus, Massumi argues that Deleuze and Guattari critique negativity and interiority, and affirm the cultivation of
joy, the exteriority of forces and relations, and the denunciation of power (1987, p. x). In this they are in harmony with Spinoza, Nietzsche, Bergson and new-materialist thinkers like Grosz (2008, 2011, 2013) and Davies (2014a, 2014b) who also conceive processes that enable the world to continually adapt and evolve in the creation of future forms to better meet continually evolving needs. These are thinkers who see art-making and all expressions of difference as having a contribution to make. In conceiving the schizophrenia process as enabling the expression of different experiences that have otherwise been inexpressible, Deleuze and Guattari join resistance thinking as it is discussed in Mad Studies, and in the Soteria, HVM and OD approaches (Corstens et al., 2014; LeFrancois et al., 2013; Mosher, 1998b; Romme et al., 2013; Seikkula & Olson, 2003).

**Summary: Creativity madness art life**

In this chapter, I have discussed the use of art as a form of therapy in the treatment of mental illness. I have also explored the Deleuzoguattarian conception of art as an evolutionary life force, and discussed the way Deleuze differentiates between the artwork and the ‘work of art’. I have highlighted the way Deleuze and Guattari see art as one of the ways humanity makes ‘sense’ of life, and discussed their concepts of ‘framing’ and ‘the monument’. In discussing the ideas of those who see art-making as a productive desire to express difference and instigate change in a becoming that evolves life, I have also elaborated upon the Deleuzoguattarian process of schizophrenia. These constructs are relevant to my investigation of the role of art-making in the lives of people living with schizophrenia diagnoses. I seek to understand the role that creativity, art-making and social and political activity plays in their lives and ascertain how art-making contributes to their engagement with society.

In the chapter to follow, I discuss my research methodology, explaining the ways that I have used the concepts of Deleuze and Guattari to inform the design of this research.
Chapter 5: Unfolding Method/Enfolding Methodology

Symbiotic movements of unfolding and enfolding

I have framed this chapter in two symbiotic movements designed to draw attention to the entangled nature of my role as the researcher. In the section I term ‘enfolding methodology’, I map the evolving methodological thinking through which I sought to understand the experiences of the participants. In the section I term ‘unfolding method’, I map the research events as they unfolded in real time. Whilst I separate the two sections, I discuss them diffractively. This involves running one through the other while giving equal weight to each. In doing this, I present the method through which I have intra-connected data and theory with my own sensing and thinking in order to create my approach to data collection and analysis.

Enfolding Methodology: Making the invisible visible

I describe my approach to methodology as a ‘movement of enfoldment’ seeking to reveal through this term the embodied and experiential nature of my engagement with the question, the topic, theory and my research subjects. In charting this movement of enfoldment, I seek to create knowledge that addresses the gap in availability of experiential data within mental health research. I draw on currently emerging post-qualitative and new materialist thinking to address the methodological challenge presented by this gap, arguing that constraints occur when the enactment of research and the constitution of data are limited by the use of medical models of understanding schizophrenia. I have chosen a Deleuzoguattarian/Baradian focus on difference, intra-connection and entanglement, as discussed in chapter 3, to enable me to refuse the constraints of binary logics in describing and analysing the research encounter, and to include a reporting on the experiential. I have chosen to use Deleuzoguattarian/Baradian thinking on the intra-connectedness of matter and discourse to enable me to engage with the material discursive intensity that mental health challenges present, both for those that experience them and for the investigator. Following discussion of Deleuze and Guattari in chapters 3 and 4, I have found that a Deleuzoguattarian conceptualisation tolerates uncertainty and sees madness as a
process that can lead to breakthrough as well as breakdown. It values the expression of experiences that have been inexpressible and in this way permits engagement with material discursive intensity. I seek to engage with such mind-body intensity in this research by attuning to sensation, and in doing this, creating an approach that maps difference as it emerges in my analysis of the research encounters.

Coleman and Ringrose (2013, p. 5) argue for research methodologies using Deleuzian differenciation, explaining that the data generated by diffractive approaches differs from much recent qualitative research in that it does not seek to find knowledge that is ‘definite’, ‘repeatable’ and ‘stable’. Davies (2014b, pp. 734-735) brings together the Deleuzian concept of ‘differenciation’ and the Baradian concept of ‘diffraction’, explaining that they are not used to detach from something and examine and assign meaning to it. She explains that instead, ‘differenciation’ and ‘diffraction’ are processes whereby difference is noticed, valued and made a to materialise (Davies, 2014b, pp. 734-735). Barad argues that with this tradition, reflection can be used as a way to document categories of difference (2007, p. 29). I use concepts of differenciation and diffraction to make visible the many different ways that art-making works in the lives of art-makers who live with a diagnosis of schizophrenia.

**Unfolding Method: Making the invisible visible**

This research is inspired by my experience as the sibling of an art-maker who lives with a diagnosis of schizophrenia. Identifying a lack of awareness in the mainstream discourse, I sought to investigate the richness and importance of the process of art making in the lives of art makers I had encountered who lived with schizophrenia diagnoses. I embarked on this research with a hunger to find out more about the kind of experiences my family member frequently shares with me, including those at the interface of art practice, spiritual practice, and day to day challenges. Mindful of my own experience of these stories, I sought respectful ways to research difference with participants that resisted constraining and categorising their experience.

**Enfolding Methodology: Seeking ways to address a gap in research**

As I have discussed in chapter 2, resistance groups recognise the value of what Hearing Voices researchers Thomas and Rossell (2015) call ‘direct experience’, what
the National Mental Health Commission (2014) call ‘lived experience’ and what Noorani (2013) calls ‘experiential authority’. Mainstream mental health services have developed a recovery approach with increased emphasis on such experience. However, researching the current state of mental health in Australia, Rosenberg et al. (2015) argue that although mental health services speak of the importance of such experience in their literature, this experience is not well accounted for in the research produced and consequently, it seems that a great deal of new research continues to be done with little discernible benefit to mental health services. In response to this call for a focus on the experiential and the relevant, I turn to recent post human, new materialist and post qualitative thinking and research, discussed in chapter 3. In the section to follow, I argue for the use of diffractive analysis as a methodology that can enable a researcher to connect to, engage with, and analyse the experiential wisdom they encounter in their respondents.

**Diffractive analysis**

A number of researchers in the field of education have drawn on Deleuze and Barad to develop the use of diffractive methods. Davies (2014b) experiments with the ways the different elements of research affect and interfere with each other to enable her to come to know assemblages of anger in early childhood intra-actions in new and illuminating ways; Lenz Taguchi (2013) attempts to avoid taken for granted ways of thinking and doing analysis to develop a collaborative emergent approach to researcher subjectivities in PhD students; MacLure (2013b) re-reads a fragment of data to engage with the Deleuzian concept of sense in research as an alternative to the representational power of language; Mazzei (2013b) thinks interviewing and interview data differently to theorise a Voice without Organs as produced in an enactment of ‘research-data-participants-theory-analysis’, rather than a voice that emanates from a single subject; Renold and Ivinson (2014) work first through the body rather than the mind to engage with girls who work with horses and in working this way allow spaces for alternative experiences to emerge for girls who usually feel marginalised; and Youngblood Jackson (2013b) engages with Pickering’s notion of the mangle in order to move research away from the trap of representation. Informed by their approaches, I chose to use an open-ended approach that would develop intra-actively with each participant through our engagement in encounters. As I have
discussed in chapter 3, Baradian diffraction involves reading different insights side by side, without giving greater value to any one (Barad, 2007). Through close intra-active reading, differences are illuminated, emerging to make apparent how things get excluded and new differences get made (Barad, 2007). Diffraction reveals the ways that exclusions do not disappear quietly, rather they continue on, materialising with a force that is difficult to ignore and can instigate further change (Barad, 2007, p. 30).

Arguing for the use of materialist approaches in research, Alldred and Fox (2015), explain that by working diffractively the researcher can be made aware of and acknowledge exclusions and constraints that they are making in the analysis as they arise and respond to them (2015 e. 6.4). Using a diffractive analysis methodology, I understand my knowledge making practices to be ‘social-material enactments’ that ‘contribute to and are part of the phenomena’ I describe (Barad, 2007, p. 26). I argue for diffractive analysis as a research method that seeks to produce difference and avoid the default to sameness and repetition or re-inscription of the same limiting stories about mental health.

Unfolding Method: Seeking ways to address a gap in research

My review of literature on schizophrenia charts the complexity of the schizophrenia phenomenon and the way in which understandings of schizophrenia have emerged through time. In chapter 2, I identified the lack of rich experiential research data available that could provide insight into the experience of people living with schizophrenia diagnoses. Hence my interest in finding a research methodology which would enable me to engage with their experience, and my framing of the question: ‘How do art-makers who live with schizophrenia diagnoses experience their creative practice in their lives?’

Through my experience with a family member, I was aware of people living differently, differenciating and becoming different in ways that seemed not to be evident to others. In seeking a methodological frame in which to investigate the experiences of those living differently, I found that Deleuzoguattarian/Baradian thinking enabled me to devise an open-ended, experimental, emergent approach. This focused on ‘what a body can do’ rather than the categorising approach of representation with its focus on ‘what it means’ (Deleuze & Guattari, 1977, 1987). A
diffractive approach provided an alternative way to research the experiences of people who have established, ongoing creative arts practices and who also live with a diagnosis of schizophrenia. Within this approach, I presumed that I would make discoveries through intra-action within research encounters with the participants.

At the outset, I was drawn toward Narrative Inquiry as an approach, which Chase (2011) describes as accessing the many narratives that people use to tell stories about their lives. As I became aware of the ways that sensations and ideas are entangled and inseparable, I sought to give equal fixity to the material and discursive in their entangled emergence throughout my narrative inquiry. Moving beyond Narrative Inquiry, the emphasis I required was one that ethnographers Renold and Mellor (2013, p. 25) describe as moving outside an individual's narratives, toward the collective. Through engaging with affect and sensation as it is experienced through the body-mind, I began to work with a collective and connected assemblage of other bodies and things (Renold & Mellor, 2013, p. 25). Using the concept of affective assemblages enabled me to shift the emphasis away from the limitations of the individual toward the collective intra-connectedness of bodies and things.

**Recruitment**

I embarked on recruitment by contacting various local arts and disability access centres with the goal of recruiting ten artist participants, living with a diagnosis for more than ten years, for a series of in-depth encounters. When the coordinator of the community arts/disability group Wild@heArt Phil Heuzenroeder collaborated to suggest changes to the flyer in order to facilitate communication with prospective participants, I agreed with his suggestions and changed the document. A copy of both versions of the recruitment flyer is included in Appendix 4. In the beginning, I called them interviews and focused on accessing the multiple narratives with which participants storied their lives. I chose organisations that worked with people who sought creative expression through art such as Wild@heArt and Arts Access Victoria. The focus of these organisations was to support people through providing opportunities to learn skills and connect with others to create together, rather than stated goals such as ‘psycho social rehabilitation’. I requested permission to post my recruitment flyer in the communication bulletins of the requisite groups. Recruiting
ten allowed for the possibility that some may have dropped out, while hopefully leaving a viable number of participants. As it happened, all ten participants engaged in two or three encounters.

**Participation criteria**

The flyer required respondents to identify themselves as arts practitioners with a regular and ongoing creative arts practice, who were at least ten years or more from a diagnosis. I chose 10 years because I thought it would open the research to a range of years of experiential wisdom. Permissions were signed and a token participation fee of twenty Australian dollars was paid to each participant for each encounter.

Pseudonyms were used in accordance with the ethics requirements of the University of Melbourne. However, as the research progressed I realised that many participants were not happy about the mandatory use of a pseudonym. Whilst 2 participants expressed happiness with the requirement for anonymity, 7 expressed unease with it, finding it diminishing in various ways. Each of the 7 expressed their own particular sense of pride and achievement in sharing their challenges and 6 stated that they preferred to be named. I returned to the ethics committee with an amendment to my ethics agreement, stating my case for allowing participants to choose to be named in this research, or not. I cited a similar study conducted by Spence and Gwinner (2014) at the Queensland University of Technology where such permission was granted. Subsequently permission was granted for each participant to choose whether or not they wished to be named. The ethical intention I had undertaken to share a summary of the research close to submission enabled each participant to make an informed decision at that time about either being named or anonymous. (See the Letter of Amendment and ethics documents in Appendix 3.)

As the research progressed it became clear that in order to encounter the particularities of participant art-makers in production, in addition to the interviews, I would need to engage with them as they connected and contributed in the ways that align them with their own notions of art-making. For example attending performances, events and forums within which they shared their art-making experiences within a broader community. Additionally, I realised I needed to work
intra-actively with participants as they ‘became’ in their own unique ways through art-making, and we ‘became’ together in research. Through establishing an intra-active engagement with participants, a diffractive approach of encounter emerged. Hence, I tailored my approach to each encounter in ways that were specific to the needs and requests of each participant.

I recruited ten participants; singer songwriter Heidi Everett, who is active in the mental health and disability community teaching song writing and playing with a number of different musical groups; chorister Fred, who sings with a number of choirs and performs in Easter passion plays for his church; musicians and mental health peer support workers Adam Pollock, Danny McGuiness and Eric, who play with the rock band the BiPolar Bears; published poet writer and mental health advocate Sandy Jeffs; painter and art consultant Michael White; published writer, mental health advocate and peer support worker with the HVM Daisy Lewis; published writer Isabella Fells; and painter, poet, sculptor and mental health advocate Graeme Doyle/Benny Valentine. Working diffractively to devise a style of analysis that used sense as my guide meant that I responded to events as they arose in the research process. As it happened with the research process that emerged, whilst seven participants became leading characters in my analysis, three played more supportive background roles. While Fred, Danny and Eric each engaged in two or more encounters with me and contributed to my awareness and understanding of the intra-connected creative community in which they thrived, I found that the particular sense-events involving the other seven participants emerged to demand more of my attention and subsequently became the focus of my analysis in this particular research experience.

**Encounters**

I arranged a series of two or three encounters with each participant in homes, studios, rehearsals and performances, in order to engage with multiple aspects of their art making experience. The encounters were semi-structured and free ranging, as I sought to honour each artist as the holder of experiential wisdom and to learn from them. A number of guidelines were made to maximise our engagement with participants’ particular art making modality, as part of my ethics agreement with the University of Melbourne. These included a limit on the time for each encounter to avoid overtiring,
and the selection of a place for each encounter. This was arranged in collaboration with each participant to ensure that noise and comfort levels were taken into account. See documents of agreements, including the Plain Language Statement and permission agreement included in Appendices 1 and 2.

In order to find out ‘what a body can do’, I became engaged with the work that each art-maker participant was doing within their communities. I sought to encounter participants in production and to engage with their connections and contributions within the communities in which they were operating. To do this I needed to invite an open agile and emergent encounter where as few plans as possible were made in advance. Working diffractively meant that I could follow the different trails of participants’ experience to see where they may lead. This enabled me to consult and engage with participants in multiple ways in the creation of a research design that emerged as the research encounters progressed.

**Enfolding Methodology: Ethnographic, intra-active research**

Davies (2014b, p. 735) explains that rather than focus on sameness; diffractive researchers follow trails of difference to see where they may lead, arguing that the process is active and tremendously challenging. I agree with her and Coleman and Ringrose (2013, p. 5), in finding that it involves a great deal of focused, detailed and all consuming research work. In developing a diffractive approach, I sought to intra-act with the authority attributed to those who have real life experiences of making art while living with a schizophrenia diagnosis, what Noorani (2013) calls ‘experiential authority’. I found that, as Davies explains, diffractive analysis enabled me to run all that I had known through all that I was engaging with in research encounters and in the theory I had read, whilst asking the Deleuzian question, “How is this possible?”... “How is this possible in an internal way?” (2013 p. 689, /citing Deleuze, 1980). This is an alternative to approaches whereby the researcher stands apart from participants judging their experience as separate and ascribing it with meaning. I analysed my engagement with the participants drawing on what I was sensing, feeling, saying and thinking in response to my engagement with what they were sensing, feeling, saying and thinking. Drawing upon my past experiences and all of the theory and different
kinds of data I had encountered, I analysed the many elements of the experiences that
had unfolded within our encounters.

Research encounters involved events that occurred in the real time of our engagement,
memories and reflections from the past, and projections into the future. I sought to
draw on many of these different elements of experience in my analysis, allowing my
engagement with ‘sense’ to lead my decision making process. In the way that
Youngblood Jackson explains her use of mangling practices, I engaged data and
theory with my own dynamic entangled becoming from inside the research, so that I
was and still am ‘in/of/as’ the research (2013b p.743-7’, /citing Pickering). In other
words, I acknowledge my role as an active participant, in the way that Barad (2007)
discusses the intra-activity of the research apparatus, as I explain in chapter 2, rather
than as a detached observer. After Deleuze and Barad, I followed a research approach
toward an unfolding that is at most only very partially under any form of deliberate
control (Davies, 2014b).

After ethnographers Renold and Mellor (2013, p. 24), I describe my approach as
ethnographic in the ‘classical’ way of ‘capturing the ordinary everyday happenings
textures and contours of …life’, but as differing because I pay particular attention to
the sensations I experience, and that I sense the participants experiencing. I
acknowledge and engage with sensation, following the trails of thinking, feeling and
doing that it inspires. In this way I engage with the ‘complexities of affect’ (Renold &
Mellor, 2013, p. 24). I am aware that the ways that I attend to events in research
encounters ‘spawn socialities, identities, dream worlds, bodily states and public
feelings of all kinds (Renold & Mellor, 2013, pp. 27’, / citing Stewart)). Like
Ringrose and Renold (2014), in a Deleuzoguattarian/Baradian sense, I affect and am
affected by the world I engage with and describe. I involved myself with participants
while they were doing what they did and we talked about it at different times in
different ways. I attuned to the way that all my experience of schizophrenia diagnosis,
art-making and theory intra-acted with all of each of theirs’ in our encounters and in
my contemplation afterwards. My analysis focused on what participants did, and how
it felt to engage with them as they did it, or shared accounts of their doing. I did not
seek to stand apart from them and analyse what this might mean about them. Rather,
in my analysis I remained connected to them and the experiences of our encounters, following the different trails of sensing; feeling and thinking that emerged from the encounters, drawing data and theory together to see where they may lead. This research is an ethnographic, intra-active research entanglement that has produced a diffractive, dynamic, style of analysis that depends upon material discursive intra-play. After Hickey-Moody (2013a), I use the term ethnographic to describe a method that enables engagement with and mapping of what Renold and Mellor describe as the ‘awkward, messy, unequal, unstable, surprising, and creative qualities of encounters and interconnection across difference’ (2013, pp. 28, citing Stewart 2007).

While ethnography has been criticised for privileging researcher accounts in the analysis of an event, in their micro political analysis of social inquiry, Alldred and Fox argue for materialist methodologies in health (2015, p. 6.4). They explain that through ‘materialist analysis’, it is possible to avoid this problem by assessing the extent to which and how ‘event affects have been territorialised (or deterritorialised) by …the research process’ (Alldred & Fox, 2015, p. 6.4). I used diffractive analysis in this way to alert me to the ways I may be controlling the research process or leading it in ways that exclude difference. In the way that Alldred and Fox (2015, p. 6.1) suggest, once alerted, I can either make changes or acknowledge the aggregations and territorialisation I am making as part of the continually emerging diffractive analysis. This happened with the rupture discussed in chapter 6, when through sense driven collaboration with a participant, I realised that my research method was leading toward voyeurism. Once alerted, I acknowledged the territorialisation that was leading the research in ways that could exclude difference, and I was able to reterritorialise and make changes. This process played out within our encounters and in the subsequent analysis.

When I attune to sense and the flows of affect, it is like the tip of an iceberg indicating that things are going on beyond the intra-play of words, and calling me to take notice. Davies (2014b, p. 735) explains that Deleuzoguattarian/Baradian thinking on differenciation and diffraction involves tuning in to affect and the sensed aspects of materiality and ecologies, ‘ideas and concepts’, as they intra-connect and ‘affect’ or ‘interfere with each other’. Paraphrasing Davies, this happens in the way of ‘particles
of light, ripples on a pond, or crisscrossing waves on the ocean…’ which, like the particles, ripples and waves, do not exist without the bodies of matter that support them:

...we as researchers, are part of, and encounter, already entangled matter and meaning that affect us and that we affect in an ongoing, always changing set of movements. This idea of entanglement affects not just what is possible to see but what is possible to be and do, epistemologically, ontologically and ethically.

(Davies, 2014b, p. 735)

Informed by a diffractive approach, I set only the most basic limits and controls on research encounters because I expected that systems and plans would emerge to direct us on how to proceed. Davies et al. (2013, p. 689) discussed the diffractive approach as enabling the researcher to notice and engage. To see that although we are caught up in assemblages that stretch back and forth, in engaging with them we are bringing them together differently each time. In the way that Bergson and Deleuze theorised life and becoming as I discussed in chapters 3 and 4, each time we engage we bring new thinking, knowing, sensing and feeling because we have continued to evolve and are not the same material discursive consistency as we were before. After Davies et al. (2013, p. 689), the Deleuzoguattarian/Baradian understanding that ‘the past only ever exists in the present moment’, enabled me to trust that in coming together differently each time, something new might emerge. I engaged with whatever each encounter had to offer, attending to the rhythms and flows of the moment trusting the sense of engagement I shared with each participant. This happened when I shared mind-maps in my second encounter with the band, who are a focus of analysis in chapter 9. I had initially planned to share the mind-maps individually with each band member, as they were based on our first encounters, which took place one-by-one. The second encounter took place collectively on the request of the band members. Instead of asking them to separate to share the maps, I followed the sense that arose in the moment and asked them if it would be best share them within the group of three, or individually. The response was unambiguously in favour of sharing as a group. On this day and in this way, the sharing was a generative experience that led to feelings of connection and further sharing. On a different day, I may have done it differently.
The ‘I’ of this research

When I write ‘I’, ‘me’, ‘my’, it is always in the Deleuzoguattarian/Baradian sense of a broad confluence of my entangled affects and relations. The substance I call ‘I’ continually becomes in connection with other bodies and things. Mazzei (2013b, p. 734) writes on working diffractively and like her, I do not write of me in the way of classical thought that thinks ‘therefore I am’, as a ‘bounded humanist subject’. Informed by Barad (2007, p. 178), I do not conceive myself as separated from other bodies and things by skin that divides and holds consciousness within. ‘I’ am not an autonomous individual, ‘…agency is not something that someone or something has’ (Barad, 2007, p. 178). Rather, as Mazzei (2013b, p. 733) explains, in a Deleuzoguattarian/Baradian sense I am ‘an assemblage, an entanglement, a knot of forces and intensities…produced in this research as an enactment among researcher-data-participants-theory-analysis. Davies (2014b, p. 739) argues that post qualitative, new materialist thinkers join Deleuze and Guattari and Barad in conceiving ‘I’ as a continually connecting and disconnecting, affected and affecting, entangled becoming.

In Deleuzian thought the self is a matter of the intra-acting intensities that run through one, rather than a separate material subject who thinks or experiences the intensities (Davies, 2014b, p. 739).

Thinking with diffractive researcher Youngblood Jackson (2013b, p. 747), I see myself as the ‘entity in which the interaction takes place but …also the action that occurs’. After Barad (2007, p. 146), I understand that I am the intra-connected methodological apparatus of this research.

In the section to follow I explain the audio recording, noting, transcribing and mapping processes that enabled me to track the analysis of data as it evolved from my encounters with participants.

Unfolding Method: Ethnographic, intra-active research

Working with sense and affect did not come to me at the beginning of this research process to enable me to neatly plan the method then put the plan into action. It has been an emergent, messy, exhilarating and sometimes-painful process. I created the
research method intra-actively with all ten participants, as I was inspired by Deleuzian scholar Massumi (2009) to discover practical ways that I could work with sense and my own attunement to the flows of affect. This attunement tracked affect as it flowed through me and through each participant in our encounters (Massumi, 2009). I explain the step-by-step unfolding of the emergent research process in the section below.

I audio-recorded each of the intra-active encounters where it was possible, taking detailed personal notes afterwards. I transcribed all audio recordings soon after each encounter, in order to maximise my engagement with the data and to capture the sensed, embodied responses and expressions as I had experienced them. At first, I used the Deleuzian concept of mapping to capture the connections and disconnections that emerged in our semi structured, free ranging encounters (Deleuze & Guattari, 1987, pp. 202-203). In a later section to come, I explain the ways in which I used and then adapted and changed my approach to mapping as the research progressed and I discovered different ways that I could use it to bring ideas and action together.

In bringing ideas and action together, I deliberately sought to avoid representation by heeding the Deleuzoguattarian caution: ‘my eyes are useless, for they render back only the image of the known, …My whole body must become a constant beam of light…Therefore I close my ears, my eyes, my mouth’ (Deleuze & Guattari, 1987 p.171, /citing Miller 1961). Inspired by diffractive researcher MacLure (2013b, p. 661), as discussed in chapter 3, while I looked and saw other bodies and things with my eyes and listened to and heard other bodies and things with my ears, I continually sought to notice how I sensed with my sensing body-mind. In doing this, I sought to attune to energy shifts and flows passing through my flesh, my bones and all the substance I call me, as I sensed and responded to other bodies and things. I noticed the ideas and imaginings that arose concurrently, in connection with what I felt. Alongside the encounters, I was reading, thinking about and engaging with different kinds of theory in many different ways, so that I could continually synthesise theory and data in my analysis. Like Coleman and Ringrose (2013, p. 127). Accordingly, I sought to engage with the entanglement of matter and discourse as it arose, developing a diffractive mapping analysis.
Noting

I audio recorded interviews and captured my thoughts in journals with notes on each participant after each encounter. My use of personal notes provided a forum for my ongoing analysis of the sensed complexity of each encounter, beyond what could be captured by an audio recording of the spoken words. My own writing was a site for a continuation of the encounters. I wrote about the virtual and actual, the past present and future and the material and discursive. In doing this, I generated new knowing thinking and feeling. My notes became a site for the mapping of my intra-connected material discursive sense of connection with each participant as I sought to attune, respond to and articulate experiences of embodied sensation as they became apparent to me.

Transcribing

I transcribed the talk within an encounter soon after it took place. To enable the capture of embodied sensory information, I augmented my transcripts with detailed observations, where possible noting my experiences of mood, environment and expression. This was a valuable part of my diffractive analysis process. The many hours of close transcription, listening, rewinding, listening again and again, enabled me to enfold and be enfolded with our encounters. Assembling with Davies (2014b) and MacLure (2013b) who research using diffraction, I understood that each time, the intra-connected data-theory-analysis-participant-researcher assemblage evolved in new and different ways.

The completed transcripts became an unwieldy and impenetrable block. Even though my transcribing process was personal and interactive, completing the process changed my relationship to the data. I felt the lure of the habit of coding or looking for patterns and similarities. I resisted, challenging myself to use the data to guide a diffractive way to proceed. I read and read again, I listened and listened again, I thought, I dreamed, I imagined. I worked theory in intra-connection with data and with my past experiences as I imagined forward following trails of connection and disconnection. Inspired by Deleuze and Guattari, I used attunement to sense in order to map.

In the section to follow, I explain how my mapping methodology evolved.
Early mapping

I embarked on the encounter phase of this research with the idea that I would devise a way to map experiences from each participant’s first researcher encounter. In order to engage with and find form for my responses to participant’s experiences, I tentatively mapped after each first encounter. After Ringrose (2011, p. 599), I understood that this mapping enabled me to track ‘complex embodied relational, spatial, affective energies’ as they flowed. I sought to develop a map with each participant, organically in an open-ended way, to engage with the ebbs and flows of each first encounter. I hoped that when I shared them, the maps would provide an opportunity for each participant to engage with resonances and dissonances in my account, with ‘what was produced and what was cut off’ (Ringrose, 2011, p. 602).

After my first encounter with the first participant, I used pieces of A4 paper to draw lines in colours to capture the different flows of her stories. I stuck a number of sheets together to enable longer more complex lines to progress. I created a mind-map in response to her experiences using swirling lines, circles and colours to capture important events shared in our first encounter. I worked intuitively trying not to overlay my own structure, but rather to see what emerged as I responded to the transcript and my memories of the encounter. The first map sharing was the hardest as the responses of my first participant prompted me to rethink my whole approach to the research. It subsequently influenced the way all further mapping and sharing evolved, clarifying my intention to work with the maps, not as reflections of our previous encounter, as they would have been used in a traditional ‘member checking’. Rather, I used them as tools to attune us to the embodied sensory affective intensity of the first encounter by re-sharing aspects of stories and experiences that had particularly engaged or intrigued me. I hoped this intensity would draw us quickly toward the atmosphere of engagement we had previously shared. Through Lenz Taguchi (2013, p. 714), who writes on diffractive research, I understood that working with the maps could inspire new thoughts and feelings to enrich participants’ continually evolving experiential accounts as they erupted in ‘multiple’ directions.

Sharing the maps involved a tension because I feared participants would lose confidence in my competence as a researcher. Lacking confidence in my own drawing
and design abilities, I felt vulnerable about sharing my mapped interpretations of participants deeply personal and important sharing. However, through the separate accounts of Davies et al. (2013, p. 689) and Massumi (2009), I also became aware of the value of my own vulnerability, the way it opened me to connection with others in order that we might evolve, change, differentiate and become different. When map sharing with each participant, I proceeded tentatively, attuning myself carefully to our interactions as I continued to shape my sharing accordingly. Rather like a caterpillar with multiple tentacles feeling my way by multiple means, I tuned in to voice inflections of pitch pace and volume, embodied sensations, and visual cues. I sought productive lines of flow, where I would feel connection with a participant and sense a way to proceed toward something that they wanted to share. Inspired by Coleman and Ringrose (2013, p. 130), what became important were the ‘connections of different elements’ in ‘assemblages’ and ‘encounters’. Most of the participants seemed to enjoy the sharing process. The second participant Fred experienced the early more detailed and complex version of my mapping and commented on how impressed he felt that I had built such an elaborate and complex map all about him. He wasn’t talking about what was on the page but rather the discussion that my jottings had inspired. However, after the first participant Heidi alerted me to some problems she had with the map, which are discussed in detail in chapter 6, I changed my approach. As this process evolved, I developed my Deleuzian, Spinozist ethical ontology of following the trails of productivity that flowed from participant’s art-making, to focus on ‘what a body can do’, rather than focusing on the representational notion of what it means, which emphasised the lack entailed by living with a schizophrenia diagnosis.

A Deleuzoguattarian/Baradian mapping is not a geographical exercise, but rather, as Ringrose and Renold (2014) explain, an embodied, sensed, affective engagement with connecting and disconnecting real and virtual, natural and cultural, material and discursive elements of experience. With this in mind, it was not my intention to make a polished design out of our sharing. Rather, I sought to use the material map on the page as a simple tool to open us to the shared intensity of our previous connection, connecting us again. We reconnected over the simple maps on the page, accompanied by my intra-connected embodied spoken account. For this reason, the simple maps on the page have little value to add to the research and I have not included them. The
intra-actions that ensued from my intra-connected embodied spoken account formed a further mapping that was captured in audio-recordings and in my notes.

I had come to realise that the concept of mapping could work in a more nuanced way. I saw that my work with participants in our encounters was a form of mapping. We were following trails of experience, whilst making connections to other experiences, thoughts and feelings, and using these connections to think in new ways. I realised that tracking these flows of sensing, feeling, thinking, knowing and ‘becoming’, in intra-connection with my own entangled Deleuzoguattarian/Baradian becoming, had become the mapping methodology of this research. In the section to follow, I explain the unfolding of this process in greater detail.

A mapping method unfolds

As I had tried to engage with the block of transcribed data that confronted me, I began to map again, differently this time. I cut through the reams of experiential data connecting pieces of data to theory in ways that resonated with my sensed body-mind engagement. These maps began simply as colour wash over words to remind me of their connection. Green wash over experiences of creating, expressing and art making and orange wash over experiences of the mental health system, diagnosis and medication. I listened again to recordings as I read and I coloured, beginning with participant one through to ten. Then I listened again; adjusting colour choices, back from participant ten through to one. Unsatisfied with the way colour felt limiting, I began to write participants words, separating them out to taste them differently, in different surrounds. New data trails took the form of extracts hand written in pencil. Pencil, so I could change my mind and move them around more easily. I wrote down phrases and exclamations, explanations and impressions that participants had shared. I wrote them close to others that seemed to connect, so I could see them close together and consider them in intra-action, to see if they aligned or not. Every word that I wrote was in connection to the moment of it’s sharing. I experienced it anew as I tuned in to memories of the particulars of the encounter, the sensations, and the knowing, the tension, the release, the certainty and the uncertainty.
I used a visual diary with luscious big blank pages to fill. I sticky taped on extra pages to top, side and bottom so that the mapping pages all opened out like a concertina and I could map a trail for as long as it needed to go. The trails became columns that drew threads together, enabling me to experience them differently. I wrote links to theory and concepts in bubbles beside data trails, in places where they seemed to become vibrant. Not themes, rather assemblages, atmospheres and territories. Nothing was solid; rather I conceived my notes as assembling, floating, hovering, flexible to movement and adaptable to change. Over time, I found assemblages that firmed and ‘cohered’ (Duff, 2015; Mulcahy, 2016), where lines of data seemed to belong together. They were assemblages that found resonance in each other and resonated in me. They often became weighty conversations of a rhythmic, dialogical kind that played out in my thoughts, memory and imagination and that I felt in my flesh. I sensed these conversations as kaleidoscopic material discursive multiplicities, with participants grappling over issues involving the state of the mental health system, the problems of medication, and notions of illness. I became aware of the force of my need to be inclusive, to flesh out the complexities I had encountered and I wondered how it could be done.

I made headings in bubbles to group territories of experience and placed them strategically between columns. I found it difficult to make them stick, and kept changing the wording, fiddling and fussing until it no longer mattered. If I had worked traditionally I could have used the headings to emphasise patterns and sameness, closing out the differences. Instead, I emphasised difference following its trails to see where they might lead. The concertinaed pages became well worn with turning, folding and bending, as I needed to get closer to capture a pencilled in phrase. So instead of categorising experiences and moving them in to groups for sameness, I came here for inspiration following differences as my analysis continued to develop and emerge. Sometimes the groupings helped to emphasise the intensity of a difference and I made new groupings as new assemblages became apparent. This system was user friendly, drawing me back again and again. Reminding me of the entangled, active, vibrant data in the many different ways I had sensed it and could possibly frame it to keep it alive.
I found my mapping to be alive within and through me as my thoughts, feelings and imaginings continued to erupt and events from the data cut through to continually draw me back, driven to explore their exhilarating charge. Through other Deleuzian/Baradian researchers, I understood that these were events as Deleuze conceives them, as the hot spots of connection and disconnection, the ruptures, the knots, the junctures of experience that can incite change (Lenz Taguchi, 2013; MacLure, 2013b; Mazzei, 2013b; Ringrose & Renold, 2014). Such events continued to beckon me with the sense that they were important to the research. I sensed events in an embodied, affective way as they continued to erupt from the data. On my engagement with them, I found that these events involved ruptures, microperceptions, in the way that I discuss them in chapter 3, which proliferated into difference, multiplicity, change and the possibility of something new, as they did for diffractive researchers Lenz Taguchi (2013), MacLure (2013b), Mazzei (2013b) Ringrose and Renold (2014) and Renold and Ivinson (2014).

**Mapping ruptures**

Often, I experienced a rupture in a small way at first, as an encounter with a participant progressed, rather like a small bubble bursting in my awareness. I use the term rupture here in the Deleuzoguattarian way of referring to a ‘shock to thought’, whereby a person is forced to think differently. Such ruptures can vary in magnitude, but nevertheless lead to change. After even a small rupture, I would come back to this moment in my thoughts and dreams, not always sure why it was drawing me back. At other times a rupture could stop me in my tracks. Small ruptures could be less consequential, while bigger ones could be pivotal to the way the research developed. As I have explained in chapter 3, Deleuze describes a rupture as a ‘shock to thought’ that works to challenge established taken for granted ways of thinking. Through Deleuzian researchers Mazzei (2013b) and St Pierre (2013), I understood that at these moments I experienced thought doing me not my doing thought. When this happened I experienced thinking as something that ‘we do not do’, but rather ‘happens’ (Mazzei, 2013b; St Pierre, 2013).

A rupture may have been triggered by a facial expression in an encounter, which I noticed only by way of a small ripple of reactive sensation that flowed through me.
Later the experience repeatedly drew me back, virtually, in memory and imagination, calling me to question the associated affects and relations as they flowed to make new assemblages. After Deleuze, through both Hickey-Moody (2013a) and Massumi (2009), I see that the shock of a rupture attunes me to sense, which intra-connects my imagination, thoughts, memories and dreams, as I am enlivened to engage with fleshly sensation and all kinds of thinking. Rather like Guattari’s notion of ‘transversal flashes’ that Renold and Ivinson (2014, p. 364) use in their diffractive mapping analysis of the experiences of horse-girls in an ex-mining community in Wales, to discuss the many ‘existential territories’ that emerge in the affective space of assemblages. As with their transversal flashes, the ruptures I experienced incited the diffractive dynamic territory of this research. In the section to follow I explain the way I have mapped the different assemblages that connected, emerged or disconnected and disappeared when a rupture occurred.

**Emergent diffractive mapping analysis**

Inspired by Deleuzian scholar and researcher MacLure (2013b), I mapped the ruptures from the data by framing them as Deleuzian sense-events. As discussed in chapter 3, the sense-event joins the word sense to event to emphasise the intra-connection and intra-dependence of these aspects each to the other. To map ruptures, I used the Deleuzian concept of the architectural frame, as it is discussed in chapter 4, to slice into the data. I made boundaries that worked to intensify the sensory affective charge of the fragments of experience they enclosed. I used my own experience of being drawn back to ruptures in the data to guide my framing of events. After MacLure (2013b), I framed them as sense-events working to enliven their material discursive charge. From Deleuze, through MacLure (2013b), I understand the sense-events as an entity that shapes experience; it is not anchored in time but continues to exist. For example, I could frame ‘Monique’s Thesis Emerges’ as a sense-event that exists as an entity across time. I could frame it by using sense to help me select different fragments of my thesis experience in ways that could breathe life into the sense-event, carrying elements of its affective charge. People could read my account of this sense-event and connect, so that through their sense, affect flows to them and assemblages connect and disconnect for them changing the way they feel and possibly the way that they think.
I framed sense-events by writing about them. I wrote about them in different fragmentary ways, to come at them from many different angles because this is the way that they emerged to become conscious. I framed each sense-event by remembering, imagining and thinking about participants in encounters, in relation to theory; sensing all of this materially as sensation in my flesh and also virtually as an illumination in my perception, influencing my thoughts. Sense was my ethical gauge for staying close to the life force of each participant and the substance we shared in our encounters. The sense-events I have mapped carry this intra-acting, lively substance, which involves the affective assemblages that emerged in our encounters and the new ones that continue to emerge as I connect again in contemplation. If I am mapping a sense-event and I loose the sensation of that vibrancy and enlivenment, I am alerted to take notice of the way I am framing. This brings me back to the data. I then experiment and explore to see if I can attune to the ways that connection can be activated once more.

For me, much qualitative research analysis constrains the liveliness and vibrancy of the participants. I find that the researcher has already decided what can be communicated and closed data analysis down to other potentialities. This removes indeterminacy and the potential for affect to flow and new and different assemblages to emerge for those that engage with it. I argue that through breathing life into sense-events, assemblages are activated and affect can flow through the data analysis to those who engage with it. This can happen in indeterminate ways. In the same way that it does with a monument in art, as discussed in chapters 4 and 7. Following the Deleuzian notion of an aesthetic politics, I argue that when affect changes the way that a person feels, it can change the way that they think. Accordingly, my every research step is guided by my desire to sense participants’ liveliness and to use sense to carry it into analysis through my framing, enabling new assemblages to be activated.

I have sought to work at the dynamic entangled interfaces that connect participants with art-making and schizophrenia diagnosis, or what Fox (2011, p. 364), Mazzei (2013b, p. 737) and Ringrose and Renold (2014), call ‘thresholds’ or ‘connectivities’. I do this through continually attuning to the ways past memories and future
projections intra-play with what happens in any given moment of all participant-researcher-theory-data-analysis intra-actions. Inspired by Deleuzian scholars Hickey-Moody (2013a), Massumi (2009), Ringrose and Renold (2014), Renold and Ivinson (2014) and Ringrose (2011), I have attuned to my own and participants’ sense of the fleshed, embodied, affective flows that emerge from a microcellular level, alongside the accompanying discursive memories, stories and explanations in our encounters. I found, as did Davies (2014b, p. 735) that this approach to ‘hard epistemological, ontological and ethical work’ enabled me to let go of the already known ‘tired categories and coding’ as I mapped encounters with new assemblages in this ‘emergent and unpredictable analysis’.

Enfolding Methodology: Diffractive mapping analysis

I use my attunement to sense and the flows of affect to guide my every research decision, aware that I influence the research in the way of a Baradian ‘apparatus’ in an experiment (2007 p. 148). Understanding that all ideas, concepts and sensations must pass, virtually and actually, materially and discursively, naturally and culturally, knowingly and unknowingly, through my sensing body-mind (Barad, 2007; Deleuze & Guattari, 1987). Inspired by a Deleuzian/Spinozist ethics and assembling with Davies (2014b, p. 738) and Ringrose and Renold (2014), I work ontologically and ethically with sense. I do not seek to judge or categorise against my own values, but rather to attune to my sensing body-mind asking ‘what is it to be this?’ In a Baradian conception, justice is:

...the ongoing practice of being open and alive to each meeting each intra-action, so that we might use our ability to respond, our responsibility, to help awaken, to breathe life into ever new possibilities for living justly (Davies, 2014b, p. 738 citing Barad 2007).

Informed by this thinking, I remain within the research acknowledging that I am ‘affecting and being affected by the meanings and mattering that I am analysing’ (Davies, 2014b, p. 735). Aware that it is our vulnerability to discourse that opens us, enabling us to connect with others and evolve, differentiate and change (Davies et al., 2013 p. 689).
Mapping sense-events

After Mazzei (2013b, p. 737), I see a Deleuzoguattarian/Baradian inspired diffractive mapping of sense-events as a productive apparatus for encountering the differenciating worlds at the interface, or threshold of art-making and schizophrenia diagnosis. For Deleuze and Guattari ‘everything happens at this liminal space of the border’, it is at such thresholds that researchers are ‘made and unmade by data’ (Mazzei, 2013b, p. 737). For Deleuze and Guattari, to map is always oriented toward experimentation with the real, rather than tracing, which is a return to what is already there (1987, p. 12). Although ‘tracing is always dangerous, …it is not a simple dualism’ (Deleuze & Guattari, 1987, p. 13). Like Deleuzian mappers Martin and Kamberelis (2013, p. 671), I incorporate tracing, putting it back on the map to bring the ‘dominant discursive forces at play into high relief’. The map ‘also discloses those forces that have been elided, marginalised or ignored altogether and the forces that might have the power to transform reality in some way’ (Martin & Kamberelis, 2013, p. 671). In this way the mapping is used diffractively, including but moving ‘beyond tracing’ to make visible ‘the otherwise invisible structures and forces at work’ (Martin & Kamberelis, 2013, p. 671).

I conceive the intra-active process of mapping sense-events as straddling Deleuze and Guattari’s vital philosophy of difference to engage with the thresholds in the way that Youngblood Jackson (2013b, p. 747) describes as shifting research work away from ‘representation’ toward ‘performativity, agency and emergence’. After Deleuze, Guattari, Mazzei and St Pierre, I have come to know that when ruptures occur, researchers can ‘become undone’ to produce new ways of ‘thinking/doing/being researchers’ (Mazzei, 2013a, p. 105; St Pierre, 2004). Mazzei traces her own movement toward a Deleuzian style of research, discussing her rigorous engagement with their thinking as straining meanings and representations in ways that undid her as a researcher, while at the same time opening her to the transformation of research and knowledge practices (Mazzei, 2013a). Mapping new assemblages, I trace back to experiences from the data bringing ruptures into sharp relief, intensifying the assemblages that emerge and the affects and relations that flow. Consistent with other researchers working with affect and sense, I cut through the entanglement of data by framing fragments of experience, mapping and tracing to intensify the liveliness of
the sense-events that they reveal (Grosz, 2008; Lenz Taguchi, 2013, p. 713; MacLure, 2013b; Mulcahy, 2015, p. 3). As it is for Mazzei (2013b, p. 736), I do this ‘not to arrive at meaning but to map the connectives, to think about how things worked together’. Like Renold and Ivinson (2014, p. 361) who mapped horse-girl becomings ‘emerging in social-material-historical ‘assemblages’” to explore how the legacies of the communities equine past surface affectively in encounters where the girls talk about horses, I mapped affect as it surfaced in sense-events.

To frame the sense-events of this research, I have engaged with the real and the imagined, the material and discursive, human and non-human. I have explored different kinds of encounters and followed lines and flows that developed, to see where they might lead. I have mapped and traced, making note of much of this engagement, while at the same time drawing together theory, intra-twining histories and genealogies of schizophrenia as a phenomenon, with those of schizophrenia as a process in the way it is conceived by resistance movements. I have drawn this thinking, knowing, sensing together with ‘the real’ experiences I have had in my encounters with art makers who live with schizophrenia diagnoses (Deleuze & Guattari, 1994). The lines that I map in sense-events extend dynamic assemblages that can trail off or dissemble in dead ends, or they can strengthen and firm to shape bodies through habit or space through territorialisation (Grosz, 2013; Mulcahy, 2016; St Pierre, 2013). I also extend these assemblages through the creation of rhythmic dialogues.

**Sharing rhythmic dialogues**

I arrived at the concept of ‘rhythmic dialogues’ through working diffractively with sense-events, following different trails from my encounters with each participant in engagement with theory and other kinds of data, to see where they might lead. I found myself engaging bodily and ideationally in continual dialogues about issues from my encounters with participants. These dialogues are sense-events that engage matter and discourse and involve memories from our encounters and from my previous experiences; they also involved projections into the future. In chapter 10, I use the concept of rhythmic dialogues to share some of the multifaceted dialogues that continue to play out for me in engagement with this research. In working this way, I
am able to straddle the diminishing effects of binary thinking, which would reduce participants to either well or not well, while gaining access to their strength, connectedness, contribution and ‘experiential wisdom’. I analyse the particular insights participants have garnered about the mental health system, through the position of strength that their art-making assemblages have afforded them. Through coming to know them in this way, I am able to engage and so assemble with them as art-makers within a mental health assemblage, without diminishing them. Through diffractively mapping sense-events and sharing rhythmic dialogues, I am able to contribute to mental health research through the experiential wisdom of art-makers who live with a diagnosis of schizophrenia. I am able to explore Deleuzoguattarian/Baradian notions of a dynamic intra-active entangled becoming, and Deleuzoguattarian notions of schizophrenia as an evolutionary process. I share practices that have enabled new territories and habits to form as those that are no longer helpful dissemble for the art-makers in this research.

**Unfolding Method: Diffractive mapping analysis**

In diffractively mapping sense events in data analysis chapters 6, 7, 8 and 9, I discuss data from my encounters with participants using Deleuzoguattarian concepts to analyse the different ways that art-making intra-acted with schizophrenia diagnosis in their lives. In each of these chapters, I discuss the ways participants have grown stronger through the enrichment and connections afforded them by art-making. In chapter 10, I draw all of this together using the concept of ‘rhythmic dialogues’ to share my engagement with participants insights on the mental health system.

In chapter 6, I discuss a sense-event that involved a rupture that changed the course of this research. I demonstrate the way in which, through collaboration and taking notice of the sensed aspects of our engagement, we were together able to negotiate a way to continue the research, whilst avoiding voyeurism. From the ‘rupture’ and subsequent proliferation of new sensing, knowing and thinking, which flowed into every aspect of the research from this point on, I returned to my aim to focus specifically on the art-making experiences of participants. In chapter 7, I focus on this art-making experience from my encounters with three participants. Through presenting sense-events from our encounters, I discuss the ways their sharing intensified and enlivened
my understanding of the powerful nature of the drive to create in each of their lives. In chapter 8, I discuss my engagement with two participants in sense-events whereby they use their art-making to connect people to different experiences in ways that can change the way people feel and consequently how they think. In chapter 9, I explore the ways art-making enriched four participants’ lives enabling them to make connections with others with shared experiences, and grow stronger together. In chapter 10, I draw all of this together summarising my analysis of key participants within their art making assemblages. Using the analysis of the previous data chapters as a base, I then shift my focus. Using the concept of ‘rhythmic dialogues’, which I devised from running Deleuzoguattarian thinking on schizophrenia and art through resistance thinking on schizophrenia, I discuss participants’ insights about living with a diagnosis of schizophrenia, and the ways in which the mental health system has served them, or could better serve them. As this research focuses on participant’s art-making process rather than the products, I have chosen not to share their work. However, I strongly recommend that the reader engage with the work of the six participants who have chosen to be named.

Summary: A diffractive mapping analysis

In this chapter, I have framed discussion into two symbiotic movements of enfolding methodology and unfolding method, to draw attention to the entangled nature of my role as the researcher. Whilst I separate the two movements, I analyse them diffractively running ‘enfolding methodology’ through ‘unfolding method’, to reveal the ways in which I have intra-connected data and theory with my own sensing and thinking in order to create my analysis. In doing this, I introduce the diffractive mapping analysis as the method by which I address a lack of awareness in the mainstream discourse. Describing the emergent ethnographic intra-active research style I have devised to diffractively analyse research encounters, I argue for a respectful way to research the ‘experiential authority’ of participants. Explaining how through focusing on difference rather than sameness, I can resist constraining and categorising their experience. I discuss the sense-event as the means by which I will frame and engage with material discursive intensity. In doing this, I am attuning to the sensations at play in research encounters in a way that involves bodies and ideas,
matter and discourse and is active across time. In this way, I draw the reader into
dynamic research assemblages with participants, data and theory.

In the chapter to come, I will begin my data analysis by framing a sense-event
inspired by the rupture that changed the course of this research.
Chapter 6: Ruptures and Joyous Research

In chapter 5, I have outlined the diffractive mapping techniques I will use in the data analysis to follow. As I mentioned in the previous chapter, an event occurred early in the data collection process that changed the course of this research. In this chapter, I frame it as a sense-event using a diffractive analysis to map different elements of the experience. In this mapping, I reveal how collaboratively, through tuning in to sense, the participant Heidi and I were able to negotiate a research path that ‘refused voyeurism’. The event maps a point of rupture in my data collection process. I conceive of it as an eruption into a diffractive mode of inquiry that changed the nature of my enquiry. Rather than a change that occurred in a linear, binary cause and effect way, after Deleuze, Guattari and Barad, I map it as an intra-connected entanglement of matter and discourse that happened across time and involved the actual and virtual. By way of the Deleuzian sense-event, I map the rupture as emerging and enduring in ways that have inspired my feeling, thinking and doing research/data/theory/analysis differently.

As outlined in chapter 5, I frame the sense-event in the Deleuzian way of an architectural frame, whereby a frame is a construction with which to intensify what is framed. In this case, I framed both the forces that incited the rupture to occur and the proliferation of possibilities that followed. Using Baradian diffraction, I share fragments of the experience, which like ripples on a pond radiate from a larger action beneath. In framing here the sense-event ‘Heidi Refuses’, I intensify and draw attention to the rupturing forces of stigma and voyeurism, as well as the symbiotic proliferation of possibilities for refusal, collaboration and making change. By doing this, I engage with a real experience that is pertinent to my research question: ‘How do art-makers who live with schizophrenia diagnoses experience their creative practice in their lives?’ In shifting the course of the research, in the way described by Coleman and Ringrose (2013, pp. 2-4) in their discussion of Deleuzian research methodology, I sought to do research that ‘breaks down the false divide between
theory and practice … to shed light on other ways of knowing, relating to and creating the world’.

Heidi Everett

In the section to follow, I introduce self-described renaissance artist singer songwriter Heidi Everett. I do this first in the way she describes herself for this research, in a brief biographic account she sent me after deciding that she wanted to be named as a participant in this research, rather than be anonymous.

Heidi Everett describes herself as a professional musician with extensive performance skills, a songwriting workshop facilitator and recovery advocate. She is currently a filmmaker, artist, author, illustrator and designer, planning life-affirming presentations at community and corporate events. Heidi has worked with DiVine- Victorian Government Disability online cite, Street Soccer Project and Arts Access. In 2010 she produced and released her major CD recording, containing some of her most popular original songs. Recent gigs include Moomba in Melbourne with her band Hotel Echo and a fantastic repertoire of acoustic music/public speaking gigs with her duo partner Wild@heART community arts facilitator, Phil Heuzenroeder.

She had responded to my flyer with enthusiasm, commenting on her interest in the link between schizophrenia diagnosis and art-making. On her suggestion, we met in an office at the university. In the section to follow, I describe her as I first encountered her face-to-face.

Articulate and clear, face open, long limbed and expressive, Heidi seems physically relaxed and fluid. Eyes bright but with a look of someone who has experimented and experienced pain, Heidi communicates clearly, openly watching for my connection…At times I sensed exhaustion, the pain of digging up memories of difficult times. I felt honoured, but weighed with responsibility to do this sharing justice…Heidi explained at length that participation in this project was not taken lightly, seeming concerned that it will ‘change the mental health system’. (Notes after enc. 1)

I had encountered Heidi’s desire to change the mental health system as the driving force behind her collaboration in this research. Although I expressed reluctance to
claim the power of advocacy with this research, I had felt charged, inspired; open to and excited by the possibilities. By the time of our third encounter, my data collection was under way with a number of participants and I was feeling very happy about the way it was progressing. Full of stories and anecdotes that participants were sharing, I was charged with a sense of responsibility to help to bring change. The rupture with Heidi stopped me in my tracks.

I had engaged in six encounters with five people over a six-week period and was busily transcribing the data after each one. On their suggestion, I had met and spoken with both Heidi and Fred in interview rooms at the university. Having worried that this setting may have been intimidating, I had felt reassured by my sense that both Heidi and Fred were relaxed and happy with their experience of each encounter. I had created maps in the early mapping style discussed in the previous chapter, in response to my experience of each first encounter with Heidi and Fred and shared them in the second encounter. Although I had felt vulnerable about the sharing, it had seemed to be well received on both occasions. Fred had been particularly happy with the experience and had glowed, smiling and expressing surprise that I had made such a detailed response to our encounter. I had met with the three band members at the venue where they rehearse and engaged in conversations with each one separately while the other two continued to rehearse. At the end of the rehearsal we had chatted happily all together as a group, I felt buoyed by my sense that we were imbued with an afterglow of shared intimacy and affirmed experience.

**The rupture**

When Heidi called me by telephone to cancel the third encounter, I sensed something was wrong and scrambled back over transcripts and reflective notes looking for clues. Had something happened in our first two encounters that made Heidi unsure about continuing? I wondered if there was really a timetable clash with a radio program. Looking back, the warmth that sparked immediately between us in the first encounter, confirmed my sense of our blossoming camaraderie. I remembered my feeling of allegiance with Heidi’s passionate commitment to changing the system.
Returning again to my notes and transcripts, this time I was weighed by responsibility and began to doubt my confidence about the way things were progressing. I noticed a change in Heidi in my notes from the second encounter: not as sure today... Heidi seemed... self-critical... mentioned... ‘not cool’... sharing more hardship and pain in this interview... how hard ‘illness’ was, how it didn’t go away... that by becoming unwell... She was back to square one again (notes Enc.2). I worried that while it was my intention to engage in a reciprocal exchange within each encounter, my conflicting desire not to dominate proceedings by reciprocally sharing my own experience had left her feeling exposed. Although she had chosen the university setting for our encounters, I worried that she may have found the setting alienating as we progressed. Heidi had asked me about the PhD process as we were leaving, what it entailed and who would read it. ‘So you’re really committed to this?’ she had asked. Her question making me aware of the huge undertaking it was for her to share stories with me in this way. I determined to honour her efforts with my commitment (notes after Enc. 2).

During the phone call Heidi and I set up a third time to meet. As the third encounter unfolded, my fears were affirmed when I sensed unease in Heidi. Arriving with a migraine and needing water to take medication, she began to retract stories and anecdotes already shared.

Heidi: Yeah, I've actually had, been having thinks about this (quiet laugh)... because it's kind of like, people are going to identify me... with this stuff... that's in my book... I don't want it to be an anonymous thing that other people can delve into and pull out bits of my story for their research... doctors will pull everything out and (laughs) I just don't trust the psychiatric system at all. ...You can be really integral and look after me but it's the people that don't know you and don't know me that won't do that... there's just no trust and everybody who's been in the mental health system for more than ten years knows that there's no truthful question in a forty-minute psych appointment.

Monique: Right (quietly aspirated)

Heidi: ...They're asking you specific questions and they go to universities to learn them. You're probably laying them on me as well, which I'm not aware of because
I’ve never met anyone like you before (we both laugh, Heidi quietly, me loudly)

People like (Names gallery exhibiting art by people with MI diagnoses)... I trust my first instincts with things, so from the get go I didn’t trust (Names gallery again), their whole philosophy, what they do... (Big sigh) Aghh, I just saw voyeurism.

Monique: Did you?

Heidi: Mm

Monique: Explain... voyeurism?

Heidi: Psychological voyeurism.

Monique: (very quietly) Yeah!

Heidi: That is what I am afraid this is going to be. (Awkward laugh) (Enc. 3)

In expressing her doubts, I understood that Heidi was questioning our collaboration. She described me as part of the *university* structure, part of the hierarchy aligned with the powers that govern, including the *mental health system*. Heidi’s previous experience had shown her such systems were not to be trusted. Becoming increasingly aware of my position as a researcher operating within a hierarchical system, I sensed her embodied discomfort, noticing her hesitant choice of words, her headache and need to take medication. Sensing that she had begun to question our collaboration as a vehicle to further her quest for change, I attuned closely, attentive to signs for how to proceed. When Heidi used the term ‘voyeurism’, I responded by feeling an uncomfortable sensation of shame. I felt it viscerally and it rippled out through the flesh of my body. At the time I seemed to contain the feeling with a kind of numbness, but later after the encounter it continued to return big, harsh and irrepressible. This continued to return to me as an experience of distressing rupture.

In the section above, I have shifted my mapping style from its early version to map this experience as a sense-event, whereby I begin to account for the way in which it continued to radiate throughout the subsequent research endeavour. After Barad, Deleuze and Guattari, I do this diffractively by focusing on different fragments of the experience, returning to the sense-event differently each time. In framing ‘Heidi Refuses’ as a sense-event, I intensify the rupture and proliferation that occurred, thus foregrounding it for attention. Thinking with Deleuze and Guattari, the experience
became a point of disjuncture, a stopping short and hitting a wall, as a ‘shock to thought’ (Deleuze & Guattari, 1987).

**A shock to thought**

When Heidi aligned this research with *universities and the psychiatric system*, through Deleuze and Guattari, I understood her criticism to be of the arbolescent ‘traditional image of thought’, whereby, we think in established ways that support traditional hierarchies and structures and ‘we suppose that the true concerns solutions’. With a Deleuzoguattarian ‘shock to thought’ a different way of feeling, seeing and thinking is enabled. Heidi was not happy with the solutions she had encountered in the hierarchies she knew. In refusing, I understand her to have prompted in me a Deleuzoguattarian move to an ‘alternative model of thought… which tears thought from its natural torpor… and forces us to think’ (Deleuze, 1968, p. xv).

Following Heidi’s phone call, I sensed the first ripple that indicated a problem. This sensation affected change, as I scrambled over transcripts and notes wondering if something was wrong. Experiencing the rupture through sensation, thought and an intuitive knowing, I attuned to Heidi as I negotiated shifts in the research path until I found a way to proceed that was more productive. As discussed in Chapter 4, through Bergson, Deleuze theorised the sensory affective as an essential element in the force of the desire to ‘become’. The sensory affective is material and discursive carrier of change and is often experienced as intuition ‘intuition is mind itself’ (Bergson, 1998, p. 443).

*After Spinoza, Deleuze believes the materiality of sensation is the part of our imagination grounded in our body. To feel our senses is to imagine. The materiality of imagination, feeling, is relations between ideas and the bodies that are their objects… Emotions are a barometer of affectus and are one of the ways in which bodies speak (Hickey-Moody, 2013a, p. 82).*

Like Massumi (2009) who argues for a body-mind approach to working with Deleuze and Mulcahy (2016, p. 207) who engages with ‘sticky learning’ that engages the body-mind in her research on education in museums, I purposefully shifted the
research path toward working with ‘intuition’ and sense. I began to develop an affective, intensive material research process using the body-mind.

Speaking of trust and instinct and voyeurism while telling me that the stories and anecdotes previously shared could not be used, Heidi aligned me with systems and structures that had not treated her well. With this ‘shock to thought’, I felt a muted sense of failure during our encounter that intensified later as I thought about what had happened in many different ways. Opening to discourse, thoughts, imaginings, and sensations were brought into conscious intra-play as I sensed both my own and Heidi’s material discomfort and discursive search to find a path to proceed. The shock was followed by hope as a multitude of possibilities erupted. These possibilities energised my imagined explorations of paths we might take to continue our collaboration.

When Heidi first began to retract stories and anecdotes, I felt myself move into a ‘numbness’ of feeling (Notes Enc.3). I was tuned in to the moment but also protected, watching, feeling, thinking and waiting (Massumi, 2009, p. 2). I experienced a floating sensation, which I theorise as a type of coping mechanism, as I questioned Heidi, trying to ascertain what would be required. Sensing that we were both anxious to find a way to proceed, I set about identifying which anecdotes and stories Heidi would be comfortable for me to use. In retrospect, I realised that she didn’t have answers but was working to find them as the encounter progressed.

When Heidi refused, I sensed this research as emerging in assemblage with the university and hierarchical systems that exclude. Considering the institutions that exacerbate Heidi’s sense of being an outsider as connected to those that make this research possible, I see the complexity of intra-connected entanglement, in the way of Barad (2007). The beautifully designed gallery Heidi mentions in the extract above is within the elegant new section of the medical school of a local university. The art gallery exhibits the art of people diagnosed with mental illness. I know it as a gallery that provides an avenue for promotion, community connection and employment for many, including other participants in this research. However, in this instance Heidi presents the gallery as part of an assemblage that could add to people’s isolation, lead
to pity, and increase stigma and separateness, even though the stated aims of the organisation were to do the opposite. Assembling with Deleuze, Guattari and Barad, I think diffractively to resist choosing one or other understanding of the gallery. Rather, I see that the gallery can function in both ways and more. Through Heidi’s comparison between the gallery and my research, I see how my enquiry could form part of an assemblage that did the same thing. I wondered if it would be possible to do this research differently and fashioned for myself what was to become a critical guiding question: *How could this research avoid becoming psychological voyeurism?* In the Deleuzoguattarian sense, the rupture and my subsequent feelings of *failure* were productive in inspiring thinking and change. Assembling with Deleuze, Guattari and Barad, I saw entangled knots of intra-connecting agencies at work within this research project.

**Refusing to be ‘othered’**

Seeking a way to proceed, Heidi had elaborating on her discomfort and distrust, grown from previous collaborations within mental health services. She gave an account of an experience where her ideas and initiatives had been misappropriated, specifically describing a well-planned initiative to provide a training course within a mental health service organisation. Heidi had explained that the course had been adopted but provided by a service professional, without including or acknowledging ‘authorship’ to her. I present her story in the section below.

*Heidi: Ogggh, I was so angry... Even now I feel really upset about it because it was my idea and it was something that I could have done as a job... two months later there it was in the program, word for word and I was just, I was so upset and so angry....*

*Monique: Mm, it's hard, yes because it's wrong.*

*Heidi: It's totally wrong and it's not the first time it's happened. I ran a workshop for some youth ... at this residential place ... I planned the entire four weeks structure... taking in to consideration that they were kids with a mental illness living in a residential. I put a lot of thought into my workshops. (Heidi gives details of an elaborately structured course based on lived experience and specific art-making skills) Anyway this lady came and supported me for confidence... Then...*
she said ‘Oh Heidi, I’m leaving for another job...I’m using your workshops, that’s how I got the job’. And she just said it like honestly and I went (eyes bulge) and I had no voice at that time and I went ‘oh OK, ah, good luck with it’ Oh my god...

Even now, I’m over it now but I’m never going to let that happen again never. (Enc. 3)

With Heidi’s sharing of this story, I learned what was at stake for her. Although she had devised and taught a course, the mental health service professional had not considered it wrong to appropriate her work. Heidi recounts an instance where she was excluded from the expected professional etiquette because of her diagnosis. I understand that she had no voice at that time because she was diagnosed and therefore outside and ‘other’. In a Baradian ethico-ontology as it is discussed in chapters 3 and 5, our ‘irreducible relations of responsibility’ are denied with such separation and exclusion (Barad, 2007, pp. 390-391). Deleuze and Guattari, name the inclination to make oneself strong by excluding others as ‘the fascist within’. They seek to expose it as operating within our governing systems and within each of us. Suggesting the need to ‘ferret it out’ if we are to avoid ‘repeating the same mistakes’ (Deleuze & Guattari, 1977, p. xiii/foreword).

Already uncomfortable with the notion that this research could be ‘voyeurism’, I tuned in to the ways that Heidi’s experience had made her feel excluded. Through my intra-connected entanglement to her story and the sensations that she felt, I was changed and learned from the experience. As is theorised by Mulcahy (2016, p. 208) when through Deleuze, she theorises ‘sticky learning’ as occurring when the experience is saturated with affect. This can work in two ways. It can be about ‘the transference of affect’ or about the affect that ‘holds things together’ or about ‘blockages or stopping’. Such saturated experience is ‘sticky’ because it gives ‘rise to new capacities for thinking doing and being’ (Hickey-Moody, 2013a; Massumi, 2009; Mulcahy, 2016, p. 207). In this instance, through Heidi’s sharing of this story, I attuned as affect flowed to me connecting me to her. In doing this, I was able to sense the ways in which her experience in this research related to the particular mental health service assemblage she described. Experiencing this illumination of thought/sensation or body-mind, I was energised to find different ways to proceed with the research.
On attuning to Heidi telling her story, I was shocked and like the sticky learners in Mulcahy’s (2016) museum, I was transformed by my engagement with what had happened to her. I could relate to her desire to withdraw stories and anecdotes from this research, understanding her action to be a reclaiming of ownership of experience. Through this encounter with sense, I had learnt an important lesson about how not to proceed with this research. Tuck and Yang used the term ‘refusal’ to discuss ‘the attempts to place limits on the colonization of knowledge’ in their research with ‘Native… and other communities of overstudied Others’ (Tuck & Yang, 2014, pp. 223-225). They see ‘a refusal in research as a way of thinking about humanizing researchers’ and enabling ‘research’ that is ‘deeply ethical, meaningful or useful for the individual or community being researched’ (Tuck & Yang, 2014, pp. 223-225).

By aligning me with systems and structures that have excluded and marginalized, Heidi had alerted me to the complexity of my researcher role. I saw how my self-interest in my desire to research for my PhD and so climb a hierarchical ladder within the university, aligned me with systems and structures that have oppressed her. Despite my feelings of failure (my notes), I sensed that we also shared an understanding that the structures of the university system enabled research to be done and knowledge to be shaped challenged and communicated. Through Heidi’s consent to continued interest in our collaboration despite her doubts, and the knowledge that she had suggested the university as the venue for our interviews, I sensed possible ways for us to proceed. Motivated by Heidi’s refusal, I sought ways to avoid exclusion or ‘voyeurism’ and to build a collaboration that might ‘change the system’ (Heidi Enc.3).

**Sensing ways to proceed**

In the section above, I have mapped Heidi’s refusal to be ‘othered’ and my ‘sticky learning’ about how to avoid exclusion and voyeurism in research. I was learning want not to do. In the section to follow, I map the trails of possibility explored during our third encounter, as I learned what could be done to do research that resists exclusion and ‘voyeurism’.
Tracing back over the course of our three encounters in order to map forward, I had sensed Heidi become less animated and vibrant. In the midst of the rupture as we sought new ways to proceed, I sensed the struggle that ensued for Heidi, whilst also struggling myself. After MacLure (2013b, p. 663), with a Deleuzoguattarian/Baradian ontology discussed in chapter 5, we ‘stammered’ as we shifted from one thing to another, engaging in an intense material discursive intra-play as we sensed ways to proceed.

Sensing a possibility that Heidi may continue our collaboration, I had felt relieved. Seeming to weigh up my merits as a collaborator in her quest to change the mental health system, she had nonetheless been encouraged. She expressed trust emerging from her knowledge of my lived experience through my family member: ‘because I know you’ve got personal experience. That already puts my brain on relax mode.’ (Enc. 3) Realising that this trust was unsettled by a thread of distrust arising from my alignment with the university, I worried Heidi had lost faith in me as collaborator. I moved our conversation to my insecurities about my research strategy. Feeling incompetent about my first time use of my evolving research tool the ‘mind map’, I asked for Heidi’s opinion. Telling me it was ‘terrible’; she explained that chaotic complexity made it ‘way too schizophrenic for me, I need order’. Heidi productively suggested either I not use it for the other participants or make it much simpler. She proceeded to coach me to ‘use colour to code’ (Enc.3).

We continued to progress sporadically in our search for ways to proceed. Heidi began to make specific clarifications on the anecdotes I could and could not use. I listened closely, tuning in as I sought to understand what might or might not work. This line of inquiry trailed off. Tracing back to map forward through Deleuze and Guattari, I understood the energy that had inspired Heidi’s initial sharing of juicy stories and anecdotes to be a line of flight. With this thinking, when she sensed voyeurism this line of flight had reached a dead end. When instead, Heidi followed a new line of flight to describe an arts organization that inspired with its approach to art-making, I sensed her re-energise and attune. Using sense as my guide, I followed her energy and animation wondering where this might lead. In the section below, I share her account of her participation in a group that encourages people to tell their story through art.
She shared this account after the rupture as we searched for new ways to proceed. I map the trails that followed the wake of this story.

Tell your story through art

Heidi: What you see is what you get, an artist, a performance, and they want you to be artists so they’re going to train you, honouring the technicality of art. I did art at college and I learned the techniques of art, I learned the history, I learned about Michelangelo and I learned about Mozart. I learned that art just isn’t scribbling on a piece of paper; you have to prepare the medium, choose what medium will be right for the picture. You have to put background in and under-paint. Don’t use art as a trick…tell your story through art … it’s honouring individual people. It’s putting the responsibility on you. …"No matter how nonverbal you are, or how disabled you are", …how mentally unwell you are, you still have a voice, you still must tell your story, you still must share wisdom. …As a bonus you meet people, you talk to people, you might get some work… There’s no lying…no misleading…hidden meanings… open and proud, let’s tell your story and let’s do it well, …I cope with life with art and I say that art is a tool for coping with mental illness… Art is a truth serum. Creativity is a truth serum and you can’t lie in art, it’s honest. (Enc.3)

Heidi’s energy surged as she shared her experience with art. The intensity of her account produced a counterpoint with her underlying inference to the approach offered by psychosocial rehabilitation in mental health services. In accounting in this way Heidi gave an explanation of what not to do. Her comments a trick …lying, misleading, and hidden meanings refer to the approach she wishes to change. Her choice of words intensifies the opposing account of art-making with the stark contrast they produce.

With Deleuzoguattarian/Baradian thinking, I understand Heidi as resiting the emphasis on representation and what a thing means, which for Deleuze and Guattari, are characteristic of the ‘psy-sciences’(Deleuze & Guattari, 1977, 1987, 1994). I understand that instead, like new-materialist thinkers, Heidi is interested in ‘what a body can do’. The art-making group she described focused on teaching and learning the skills and structures specific to each art form, in order that participants may tell their stories through art. Heidi explains the skills and structures necessary to enable people to tell their story through art. What is important in analysis of this encounter is
Heidi’s elaboration on the importance of acquiring the skills necessary to do ‘the work of art’, which she describes as a tool for coping with mental illness. As a teacher and an art-maker, Heidi recommends art-making in her own life and in the lives of others who are mentally unwell or disabled. With a Deleuzoguattarian philosophy of difference to explain the desire for all of life to become different, as discussed in chapters 2 and 3, I understand that in telling their stories through art, people are able to express their difference. They are able to express things that have previously been inexpressible. When Heidi mentions social connections made through art-making as a bonus, I understand that she implies psychosocial rehabilitation to be secondary to the important ‘work of art’, which is the expression of difference for both Heidi and Deleuze and Guattari.

In the section above, I have mapped Heidi’s energising Deleuzoguattarian line of flight from fear of ‘voyeurism’ into recounting the important ‘work of art’ as it occurred in our third encounter. Unfortunately, I took more time and a great deal more anxiety before I was able to go with her on her line of flight. In the section to follow, I map my subsequent re-negotiation of a path with which to proceed, in what Massumi (2009, pp. 4-5) calls ‘re-jigging’ when the work of affect alters the trails, which eventually led me to art-making.

Buoyant and hopeful in the interview as we negotiated ways for the research to progress, I went on to spend the following weekend wracked by self-doubt. Pondering the ideas and feelings expressed by Heidi and aroused within me, I worried that Heidi had been disempowered progressively by each interview. I saw my research aligning with the disempowerment of those diagnosed, which is often attributed to the mental health system as it is discussed in chapter 2. I saw myself in assemblage with the structures that exclude, and empathised with the challenges faced by workers in the mental health field. With my intense anxious feelings came a new awareness of the knots of entangled agencies at work in this field. I began to think about notions of vulnerability and competence in different ways. From the ruins of all that I had seemed to be building, I read over and over the transcripts in search of ways to continue. Although still unsure, I was buoyed by Heidi’s emphasis on the importance
of vulnerability in establishing human connection. I discuss her contribution in the section below. (Notes after Enc.3)

In the section to follow, I account for the way the rupture played out to ultimately shift the course of this research away from the possibility Heidi had flagged, of voyeurism and the potential that the research may inadvertently add to the stigma and exclusion that participants already experience with schizophrenia diagnosis.

**A way to proceed**

Continuing to focus on our interaction in the university setting and remembering Heidi’s regard for truth and open communication, I made a follow-up telephone call. I asked *about the possibility of another encounter... a more open conversation... where I didn’t try to silence myself.* Heidi listened attentively then said that she didn’t want to have another conversation. Exclaiming firmly, *I don’t want to talk, I want to do,* Heidi invited me to participate in a *group where people with lived experience all come together to tell their stories and make change increment by increment.* In this moment I felt Heidi’s energy surge. The dynamic had shifted dramatically. I remembered how animated she had become previously when telling me about the art-making group that teaches skills to tell your story through art. Bringing it all together in a Deleuzian moment of sense, I was transformed. I felt my own energy surge as a path to proceed with the research was illuminated. This was another rupture. It dawned on me to take the research away from the systems and structures that diminished Heidi, and possibly the other participants. Instead, I would focus this research on assemblages in which participants were productive. (Notes int. 3-post phone call)

After the rupture, Heidi invited me to participate in events she had organised as part of her creative life as an artist/activist intent on bringing change. A Deleuzoguattarian conception of rupture involves transformational moments in which sensation and thought, matter and discourse, come together. This can happen in moments of clarity where intense sensations come together with new thoughts or imaginings. It can also happen in a big way, with a line of flight that leads off into unchartered territory. Ruptures take place all the time; they are events that bring us into the moment,
sharpening our senses and thoughts. If we are open to them, ruptures are what enable us to change. The idea to invite me to participate in the events she organises came to Heidi out of the rupture, in a moment when she was vulnerable to change. It is these moments of vulnerability that open us to change and difference, and it through the riskiness of vulnerability that the opportunity to change the mental health system becomes apparent to Heidi.

When she invited me to participate in her creative projects I felt her surge with empowerment (notes). Subsequently participating in a filmmaking workshop, I observed that she lead effortlessly...focused and clear in purpose...interested in everyone’s ideas...asks for feedback and opinions frequently. I described the project as feeling like an ensemble with a strong and focused leader... noting …jobs to do and...optimism for the project (notes). I went on to participate in a number of performances and events led by Heidi. One of these will be discussed as the sense-event ‘Shizy Jam Connects Worlds’ in chapter 8.

A voice of resistance

In the section above, I have analysed the emergence of a way to proceed that avoids ‘voyeurism’. In the section to follow, I map the emergence of Heidi’s voice of resistance.

The surge of energy and strength in Heidi’s voice inviting my participation in work to make change (notes taken after my phone call) expressed a ‘voice of resistance’ in the way that Tuck and Yang (2014, p. 228) explain as calling the researcher to attention. The refusal recalibrated our research direction. Returning to the initial refusal at the beginning of this chapter. In criticising the work of the gallery and expressing the fear that this research would become psychological voyeurism, Heidi had helped me to realize this possibility. Her refusal prompted me to shift my perception of Heidi, now seeing her as an activist engaged in resistance. She had become someone with whom I could collaborate to instigate change. As Tuck and Yang (2014, p. 232) would have it in their research of people ‘othered’ by colonialism, in refusing Heidi was no longer an oppressed person sharing stories of pain for me to retell within ‘the academy’. As with the people who refused in Tuck and Yang’s (2014, p. 239) research, the ‘refusal
is not just a no but a redirection’ toward the material role of art making in Heidi’s life. As for Tuck and Yang (2014, p. 239) in their research, inhabiting the position of the researcher who had been refused provided me the opportunity for a flourishing of ‘ideas otherwise unacknowledged and unquestioned’. These ideas enable me to strengthen my connection to and creation of the kind of research necessary to answer the question that instigated this research: ‘How do art-makers who live with a diagnosis of schizophrenia see the role of their creative practice in their lives?’

The new feeling, thinking, knowing and doing generated by Heidi’s refusal, offered alternative thinking that revealed my ‘inner fascist’, as discussed by Foucault in his foreword to Anti-Oedipus (Deleuze & Guattari, 1977) and elaborated upon in chapter 3. It encouraged the continual and active questioning and reshaping of systems and structures to insure that they are ethical and inclusive. Heidi’s refusal pointed to the fascist element within my researcher role as I sought to benefit from sharing stories of other’s suffering. It highlighted the complexity of my researcher role as one that demanded continual ethical questioning about collecting and working with data. Inspired by Heidi’s refusal and Tuck and Yang’s writing on ‘refusal’ in their work with native communities and ‘overstudied Others’ (Tuck & Yang, 2014, p. 234), I employed the strategy of continually questioning, asking myself which data could form ‘a source of wisdom that informs my writing’ but is not appropriate to tell and which data is appropriate and helpful to share.

**Joyous research**

Art-making is what Heidi does. It is where she connects with others to work and contribute to the world. I realised the role of art-making in her life could be more productively researched by connecting to her art-making world. With a Deleuzian (1970) Spinozist ethics, I understand that in an art-making assemblage, Heidi is energised and expresses joy, but in a mental health system assemblage her energy is decreased, her power to act diminished, and she expresses a sad demeanour.

> ‘Man, ....is free when he comes into possession of his power of acting...’ and that ‘...everything that increases or enhances our power of acting is good, and that which diminishes or restrains it is bad; and we only know good and bad through
the feeling of joy or sadness of which we are conscious (iv,8). (Deleuze, 1988, pp. 70-71)

In this conception, ‘good and bad as doubly relative, and are said in relation to one another as the two senses of the variation of the power of acting’ (Deleuze, 1988, p. 71). A body negotiates between the feelings in order to create a path toward being affected in the greatest number of ways. This process of double relativity is evident in the way Heidi and I negotiated our research path and makes evident the productive capacity engendered by our intra-action with both feelings. The symbiotic nature of Deleuze and Guattari’s conception of the process of schizophrenia will be explored further in the chapters to come.

Summary: Ruptures and joyous research

In this chapter, I have discussed the ways in which my sensed experience of ‘Heidi Refuses’ led me to her art-making world. Through the rupture, which in a Deleuzoguattarian sense forced us to think and led to our negotiation of a path to proceed, I found a productive possibility for joyous research. Through Heidi refusing but continuing to collaborate, I found a path that could avoid voyeurism. My research focus shifted to the things that enhanced each participant’s power to act and led them to production and feelings of joy. While at the same time, I acknowledged the doubly relational importance of the things that diminished their power to act. My Deleuzoguattarian, Baradian research goal of exploring the intra-active entanglement, the flows and the assemblages that support the processes of art-making in the lives of participants was refreshed. This experience with Heidi continued to guide my selection of appropriate data from each participant as I sought an authentic engagement with the art-making process of each one. My perception of how the co-creation of knowledge can occur in research was invigorated by this experience. As with the approaches of the Hearing Voices Movement and Open Dialogue introduced in chapter 2 and discussed in subsequent chapters, I was working dialogically because I was engaging with the sensed relational elements of our communication in ways that moved beyond linear streams of words. In the Deleuzoguattarian sense, I was engaging with Heidi in ways that involved the past, present and future, the actual and the virtual as we both became vulnerable together with the rupture then worked to find ways to proceed. In Heidi refusing, I realized the importance of paying attention
to sensation as a source of inquiry. Sense became and a key element in my organically emerging creation of a research process with each participant. The sense-event of ‘Heidi Refuses’ sensitized me to body-mind intra-actions as they flowed through each encounter with each participant.

In the following chapter, I continue to engage with body-mind intra-actions this time focusing the art-making process in the lives of three participants using Deleuzian concepts to explore the ‘work of art’.
Chapter 7: Artworks and the ‘work of art’

In this chapter, I analyse the Deleuzoguattarian notion of art as an evolutionary life force. I use the Deleuzian concepts of affect, framing and the monument, introduced in chapter 3 and 4, to diffractively analyse the work art-making does in the lives of participant art-makers. After the rupture with Heidi, encounters were more directly organised to enhance my engagement with the art-making processes of each participant, and to intra-act about the role of art making in their lives. In my subsequent discussion, I seek to account for each participant’s powerful compulsion to create, in order that I might build new thinking and open understanding to more of what is possible. I work with the art-making experiences of performance poet and writer Sandy Jeffs; painter, poet and musician Graeme Doyle/Benny Valentine; and painter and art consultant Michael White.

As explained in chapter 5, I engaged with each participant in a number of different encounter settings. As my data collection process progressed, I realised that I had encountered all three artists discussed in this chapter at the exhibition For Matthew and Others: Journeys with schizophrenia, which I had attended with my sibling in 2006. I was in the audience when Sandy performed her poetry a number of times for this research and participated in a filmmaking workshop with her. We talked in an interview room at the university. Graeme Doyle/Benny Valentine talked to me and shared his poetry and a number of art-works, in his room at the aged care facility where he lives. I visited Michael in the studio where he paints and in the gallery where he works. My discussion of the data from my encounters with these participants utilises the Deleuzoguattarian concepts of affect and assemblage and the Baradian concept of intra-active entanglement. I also draw on the work of lineages of ‘new materialist’ thinkers, particularly Elizabeth Grosz (2008, 2011), Anna Hickey-Moody (2013a, 2013b); Hickey-Moody and Malins (2007b), who have interpreted and elaborated greatly on Deleuze’s work in the field of art. In devising a diffractive style of analysis based on a Deleuzian conception of art, I am able to engage in a close and detailed way with the participant art-makers processes of art-making. It is through
this close exploration of art-making that the reader comes to know each art-maker, rather than more traditional research practices of telling stories about them from a distance.

In the previous chapter, I discussed my research goal to build knowledge that refused voyeurism. It became clear to me that in order to do research ethically it was necessary to focus on the elements of participants’ stories in which they narrated their art-making, rather than being chiefly seduced by the affective power of tales of suffering or distress in relation to their diagnosis or experience of the mental health system. Accordingly, I made an ethical commitment to focus on data that revealed each participant’s power to act and be productive. In doing this, I trouble the notion of romanticising schizophrenia, addressing an ongoing tension and complexity that surrounds explorations of the role of art making and creativity by those experiencing extreme states of emotional distress. As I have discussed in chapter 3, Deleuze himself grappled with this very thing. In this chapter, I explore the practice of art making itself so as to engage with the key question of this research: How do art-makers who live with schizophrenia diagnoses experience art-making in their lives? In exploring experiential wisdom on the role that art making plays in people’s lives using the Deleuzoguattarian style of analysis that I have devised in intra-action with the participants, I straddle the dominant story of art for therapy that surrounds understandings of people living with schizophrenia diagnoses. I build upon my Deleuzoguattarian style of analysis to explore each artist’s compulsion to create art as a drive to do the important ‘work of art’ in the world. I use this Deleuzoguattarian style of analysis to bring to life the dynamic ways that each of the three participant art-makers responds to the powerful forces that move through them. These forces compel them to find form for their expression in the monuments that they create. In drawing a Deleuzoguattarian conception of art together with the participants experiences of art-making, this style of analysis connects with and enliven the ways such forces compel the art-makers to use all that they have experienced; with the skills they continue to develop, in order to contribute to the creation of a future that includes them.
When participants are known within their art-making assemblages through the work of the following data analysis chapters, I return to explore and analyse their experiences within mental health assemblages in chapter 10. There, I engage with their experiential wisdom on the ways that the mental health system has served them and may better serve them in the future. In working this way in this chapter, I cut across participant’s intra-connected and entangled experiences of art-making and schizophrenia diagnoses in ways that makes an artificial divide and may romanticise their experience, this will be addressed when I draw it all together in chapter 10.

I begin my account with the sense-event ‘Sandy’s Poetry Performs’, in this introducing my analysis of the work of performance-poet and writer Sandy Jeffs.

**Sandy’s Poetry Performs**

Fellow advocate and project collaborator Heidi Everett, whom I introduced in the previous chapter, recommended Sandy Jeffs as a participant for this research. I had previously participated in exhibitions and events where I had experienced Sandy as an entertaining raconteur whose poetry radiated warmth and humour at the same time as being moving, troubling, deep and visceral. I had seen her speak publicly and perform her poems on two occasions. I remembered Sandy performing her poetry with warmth and humour while she shared her large statue of the Virgin Mary on the stage at the ‘For Matthew and Others: Journeys in schizophrenia’ exhibition opening. I remembered encountering her again at a talk by Australian choreographer Meryl Tankard in 2009, in which Tankard spoke of a current choreographic project MAD inspired by Sandy Jeffs poetry. The project included the work of Australian composer Elena Katz Churnin, whom I admired and knew to be the mother of a son diagnosed with schizophrenia. I remembered the visceral sense of anticipation this project inspired in me. In researching before entering the field, I had read all five of Sandy Jeffs poetry publications and her memoir, as well as accounts of her work in the field of mental health. I followed up on the progress of the Jeffs, Tankard, Katz Churnin MAD project to find that it was still in the early development stages, realising that I felt more than a little in awe of Sandy. I begin my introduction with a brief biographical description she sent me after deciding that she wished to be named as a participant in this research, rather than be anonymous.
Sandy Jeffs

Sandy describes herself as an old and submerging poet who has published seven books of poetry including her best-selling Poems from the Madhouse. She has lived with schizophrenia for 39 years and for many years, through her public speaking and advocacy, has been a human face to this often misunderstood and disputed condition. In 2009 her memoir, ‘Flying with paper wings: Reflections on living with madness’, was published. Her poetry has been a lifeline. For many years Sandy lived in the shadows with no hope and but her poetry made her visible to the wider world and gave her purpose and meaning. Sandy lives on the outskirts of Melbourne with her friends and animals in a place where it is Christmas every day.

I attended a poetry-reading event in which Sandy performed in a local gallery in the days before our first research encounter. In the section below, I share an account from my notes that includes this performance, my encounters with her published work and my response to our first encounter.

In performance... she bounded with a force of energy, humour and play, with poems that challenged cheekily... sparkle in her eyes... big and bold on stage...still maintaining her charismatic warmth. Her energy...invigorating, no wonder...such success as a performance poet... Wow this memoir... read voraciously...the feel of a vibrant life... Shocked by the brutality... fascinated by...the little girl that needs healing...working through the brokenness of her childhood... I feel we are already in conversation...from reading the memoir and relish thoughts of discussions we might have. Mentioning the memoir made a connection that grew through the interview. The sterile university setting warmed by our encounter and seemed to fold in around us as we seemed to unfold and open to each other, while Sandy spoke of her art-making with passion. (Notes).

I share this account of my impressions of Sandy ‘in performance’ both onstage and through her writings in order to affect the reader through my words, with my own sensory affective responses to Sandy. During the course of our first encounter, I sensed a tension at work as Sandy recognised the passion and enthusiasm with which I met her passion for art-making. I noticed her gently cautioning me about romanticising the connection between art-making and schizophrenia diagnosis as she differentiated between what was undoubtedly an intensely creative experience for all, and the artists particular ability to communicate that experience to others. In the
section below, I share her account of poetry in her life as she expressed it in our encounters, in this conveying something of the nature and force of her compulsion to create.

Sandy: It's a lifeline, it's a mirror, and it's a lot of things that give me pleasure, meaning, purpose. ...Speaking the unspeakable and sensing the insensible in a poem is just a spiritual experience for me.... for me it's an awakening and a dream as well I suppose. There is almost a dream happening before your very eyes because as the words tumble out and fall on to the page they come from somewhere that I can't explain. But I like that because it shows that there's part of me that is inexplicable but wants to be out on a page. ...they want to be on the page in black and white. Little bits of typing and little letters all arranged in sentences and it just needs to happen and I can't not do it. (Enc1)

When Sandy uses the words *lifeline, pleasure, meaning,* and *purpose* to express deep, complex feelings, I draw on the Deleuzian desire to explain life with a philosophy of difference discussed in chapters 2 and 3, to interpret that through her poetry she is connecting with chaos, the cosmological forces, orders, disorders, speeds of the cosmos, the universe, and of nature, which Grosz conceptualises through Deleuze, as fundamental to art and art-making (Grosz, 2008, 2011). When chaos is conceived as virtual, real, inescapable uncontainable and unknowable as a whole and yet still penetrable in a fragmentary way (Grosz, 2008, 2011), I interpret that through her poetry Sandy is able to penetrate chaos engaging with creative forces that run through her and drive her to give them form. When she extracts from these forces to give them form in a poem and this ‘incites, provokes and produces’ pleasure, meaning and purpose, she is exercising power as she ‘constitutes active affects’ (Deleuze, 1988, p. 60). Sandy’s encounter with affective forces is a joyous experience as she feels the increase in her power to act, to affect and to be affected (Deleuze, 1988). Such is her compulsion to create; that I interpret the Deleuzoguattarian desire to become, through finding form for the expression of difference through poetry, to be so great Sandy can’t not do it.

Connecting Sandy’s experience with Deleuzian thinking on art, I use the Deleuzian concept of affect, and more specifically, the ability to ‘sense’, to interpret these forces
that Sandy can’t explain. With sense, an event causes a multiplicity of elements to come together in illuminations that operate across time and involve the real and the virtual, matter and discourse. In a Deleuzian ontology they are experienced as coming from ‘an outside which is farther’ away than any external world or even any form of exteriority, which henceforth becomes infinitely closer (Deleuze, 1988, p. 72).

Building on the Deleuzian concept of sense, as introduced in chapter 3 and elaborated upon in chapters 4 and 5, I interpret that Sandy feels the creative forces in the same way that life is experienced by all of us, that is through the senses. Through sensing, I am able to sense myself becoming within the world both subjectively and objectively at the same time.

*The sensing subject does not have sensations, but, rather, in his sensing has first himself. In the sensory experience, there unfolds both the becoming of the subject and the happening of the world. I become insofar as something happens, and something happens (for me) only insofar as I become. The now of sensing belongs neither to objectivity nor to subjectivity alone, but necessarily to both together. In sensing, both self and the world unfold simultaneously for the sensing subject; the sensing being experiences himself and the world, himself in the world, himself with the world. (Straus as cited in Grosz, 2008, p. 8)*

When Sandy is able to speak the unspeakable and sense the insensible in a poem, a Deleuzoguattarian conception of art enables me to interpret Sandy’s creative process as involving her responding to the sensation that she feels, extracting qualities from her sensory experience of chaotic forces from the outside and giving them form. I interpret that she is slowing them and contracting them, by framing them into poetry. Sensation is a means by which desire is felt and connections and disconnections can be made. Deleuze and Guattari conceive sensation as the prompt for becoming something else, something shared by subject and object but not reducible to either or to their relation. Rather sensation ‘is what art forms from chaos through the extraction of qualities’ (Grosz, 2008, p. 8). I draw upon Sandy’s account, diffracting with both Deleuzian concepts and my own affective experiences of art-making and schizophrenia diagnosis through my sibling and beyond, and cannot doubt the importance of this experience for her. The importance is evident in her choice of the descriptive words both an awakening and a dream, and spiritual. Sandy has
previously explained that she is not a spiritual or religious person and that her art is the only spiritual experience in her life. With Deleuze and Guattari’s explanation of life as the desire to become through finding form to express difference, I interpret that for Sandy, art is her ‘becoming-spiritual’.

I am able to account for the bigness or the awe with which Sandy sees her experience with Grosz’s thinking, through Deleuze, that when art extracts from chaos through affect and sensation, it is a process that is evolutionary and impacts life in all its forms by bringing difference and change into the world. Thinking of this evolutionary life force, I can account for Sandy’s speaking the unspeakable, sensing the insensible in a poem as expression of her productive encounters with chaos and forces from the outside, even though at times her creative endeavours have involved her going mad and being hospitalised (Deleuze, 1988, pp. 71-72). This conception sees all forms of life as evolving from the beginning and continuing to evolve into the future, through the complex and sometimes hazardous process of differentiation, proliferation and creation of the new. This Deleuzoguattarian conception of the expression of difference through creativity, as the powerful driving force for life, draws on the elemental forces of nature and sexual difference, first theorized by Darwin. This conception, which challenges reductive ‘Darwinist’ notions and aligns with recent new materialist thinking, is discussed in detail in chapter 4.

**Creativity as an evolutionary life force**

When I conceive the creative process as that which enables life to evolve and to continue to ‘become’, I can understand the compelling nature of art-making for Sandy. For her it is something inexplicable that needs to happen, something that she can’t not do. Conceiving the creative process as evolutionary accounts for the depth with which Sandy expresses her need to create poetry, even though her intense writing experiences have involved periods of madness and hospitalisation. This is evident from her account in the section to follow.

*I feel bad when I’m not writing a poem, ...I feel really barren as though I haven’t been nurturing my children... I think writing is an imperative for me it’s my work. ...Even though I don’t get paid for it often, it’s my work and work has purpose and
meaning. ...I don’t care at all if I get no money for it. I like to be published, possibly to share it with people. I really want to share my stuff with people sometimes, sometimes I don't. I want people to be with me on the journey that I’m taking with these poems because they’re like a journey. ...I’m not sure where we're going but we're on this journey together and when you share it with people and they get it, it’s just such a nice feeling. That they’re on the journey with you...

When Sandy explains that she feels bad and barren when she is not writing a poem, I interpret the fertility of her relationship with poetry to understand why producing it makes her feel good. Within a Deleuzian, Spinozist ethics, discussed in chapters 3, 4 and 5, writing a poem increases her power to act and is a joyous experience. Although Sandy is speaking of the solitary process of writing a poem I am struck by the collective nature of the experience. It is an experience populated with many children in the form of her poems and also with people to share them with. These characters are all present and involved in the process of ‘becoming’ that is her cacophonous creation of a poem. Employing the Deleuzoguattarian concept of affect and sense, I see the actual and the virtual, the real and the imagined, the living and the nonliving, the material and the discursive all intra-acting at any given moment, in the unfolding richness of Sandy’s poetry writing experience.

When Sandy describes her poetry writing as a journey, it is a collective journey involving multiple players in the form of her children, the poems and people to share them with, and I conceive it as taking the form of a rhyzomic line. The Deleuzoguattarian concept of the rhizome, introduced in chapter 3 and discussed further in chapter 6, has rhyzomic lines as ‘masses and packs’ of intra-connecting lines that are ‘always escaping’ and ‘inventing connections’ (Deleuze & Guattari, 1987, p. 506). I conceive Sandy’s journey as involving rhyzomic lines, which can move all of those involved into new unestablished spaces or territories, unlike the solid and reliably strong molar lines striating spaces with their countable elements and ordered relations (Deleuze & Guattari, 1987, p. 506). When Sandy explains that when she writes poetry people are on the journey with her, I draw on Deleuze’s durational notion of time discussed in chapters 3 and 4 to interpret that she brings the possibility of all of her past experiences into play. All her past poems, the people that have responded to them and those that may in the future, are included in this sensory
unfolding of herself and the world, herself in the world, herself of the world (Grosz, 2008). When she says that she takes people on a journey with her poems even though she’s not sure where they’re going, I interpret that all these elements intra-relate in her act of crafting poems for the future world. Through journeying into the unknown, Sandy’s poems bring difference and change and introduce newness into the world so that the striated established molar spaces or territories can change evolving in new ways.

Putting the Deleuzoguattarian concept of affect to work enables me to see Sandy as an artist creating poems in response to being affected by sensations from powerful forces from chaos and the unknown aspects of life. Diffracting Sandy’s words through Deleuzian theory and my own affective responses, I interpret the poems she frames as monuments in the Deleuzian sense because they stand on their own, containing affect which carries sensation back to her and to others that encounter them. That they stand up on their own as a monument is is accounted for by her success as a published writer and poet. Affect is crucial to the Deleuzian process of becoming different because it is the sensation that fuels the desire to produce and become otherwise. Sandy explains that she doesn’t mind not being paid, that she likes to be published and to know that people share the journey but she is clear that these things do not fuel her desire to produce. What is important to Sandy is that her work takes her on a journey that has purpose and meaning. Diffracting the post humanist new materialist thinking of Deleuze, Guattari and Barad discussed in chapters 3, 4 and 5, I interpret that this purpose and meaning emerges with her discovery of where she is going as the journey unfolds, in her ‘becoming-otherwise’. Diffracting this way, I interpret that purpose and meaning emerge within assemblages that she senses from the entanglements of intra-connected agencies in the thoughts memories feelings and sensations that are at play. When she writes a poem and it emerges before her on the page, not knowing where it has come from or where it is going, she engages with it as it takes her on a journey, then the poem moves on to engage the others who encounter it in a journey when they read her publications. With Deleuze and Guattari’s ontology of difference, I understand these assemblages to be real and virtual, material and discursive, and involving past present and future as they enable difference to emerge in becomings that evolve life in response to present needs.
Poetry speaks for me

When Sandy recounts her relations with the poetry she has created with great passion, I understand her feelings through the Deleuzoguattarian concepts of affect and the monument. For Deleuze and Guattari ‘art is the language of sensations’ and when an artist is moved to create in response to the flows of affect, which they experience as sensation, they can find form to express their experience through framing monuments that can carry affect and sensation.

_A monument does not commemorate or celebrate something that happened but confides to the ear of the future the persistent sensations that embody the event...the monument does not actualize the virtual event but incorporates or embodies it: gives it a body, a life, a universe._ (Deleuze & Guattari, 1994, pp. 176-177)

Affect can be captured and be present in art in a material and virtual form and from there it continues to affect both the artist and others. In the section to follow, the performative aspects of the concept of affect and the monument illuminate Sandy’s account of the power of her poetry to speak for her when she could not speak for herself.

...Often my poems would speak when I couldn’t speak. When I’d written a poem and I’d be sitting there and I might have gone mad and be hospitalised, I always knew my poems were there ... speaking for me and that was nice to know. If I died tomorrow I’d have my poems there, ...still speaking for me. Even though my voice wouldn’t be articulating the poems, when a person read them they would have my voice in the poems. ...They’re my children and I have no control over what happens to them in the wider world. They’re certainly out there now and I’ve given birth to them in a really painful way sometimes and that’s important...

When Sandy recounts the experience of going mad and being hospitalised in connection to not being able to speak, I see an instance where her poetry affords her the opportunity to ‘become-otherwise’. As monuments her poems speak for her and even though she has no control of them in the wider world, her voice is within them. I interpret that by relating madness with an inability to speak she refers to being negatively affected by feelings of powerlessness she has experienced during periods
of ‘madness’. I understand that she has been positively affected by ‘becoming-otherwise’ through writing poetry, thus framing monuments that can speak for her when she is not able to speak for herself. I see that the experience of affect initiates change, and that the artist is changed by their experience of affect. They can express this through the monuments they create.

Before Sandy had her poems, when she had gone mad and was hospitalised, she felt the negative affects of disconnection from her power to speak for herself. She may have felt alone, isolated and powerless. Now when she goes mad and is hospitalised she has her poems to speak for her and consequently she feels different, positive affects in relation to herself and to others. Through her poems Sandy is able maintain her power to act, to resist the diminishment that madness and hospitalisation previously caused. Through Deleuze and Guattari, I understand that power does not itself speak and see, it makes us speak and see (1988, p. 68). This is not a linear process; rather it occurs in the multi dimensional, multi relational way. For Deleuze and Guattari, monuments affect change in the audiences that interact with them including the artist. In their ontology of difference, affect is a driving force in generating difference and change in the world, and for the artist, is part of this creative and collective process of becoming. A monument contains within it sensation, which affects those who contemplate it. The framing of sensation into monuments is what makes it art: ‘we paint, sculpt, compose and write with sensations. We paint sculpt and write sensations.’ (Deleuze & Guattari, 1994, p. 166) As Hickey-Moody (2013b, pp. 126-127) explains, affect is the carrier of sensation that occurs in response to connection or disconnection and leads to more connection or disconnection so is about the ‘relationality of the body’ within itself and without towards others. When Sandy describes her poetry writing process, I encounter the Deleuzoguattarian concept of the monument in action.

Sandy: ...you do it because it's rewarding, it's compelling, it's instinctive, and it's always enlightening. ...You have these epiphanous moments, it does resist because it has a life of its own. This poem has come out of you and there it is sitting on the page but it has got a life of its own and when you're writing it, it takes off in directions that you never thought were going to happen. ...It's always changing, it's dynamic, and it's got a life of its own. Somehow you're trying to control it.
When Sandy describes her poetry as *coming out of you* and says *I’ve given birth to them in a really painful way sometimes*, she speaks of a deeply visceral experience. A monument is art for Deleuze and Guattari if there is translation of sensation that is related through affect; a monument is not art simply because an artist has done it: ‘the work of art is a being of sensation and nothing else: it exists in itself’ (Deleuze & Guattari, 1994, p. 164). As art, the monument causes those that contemplate it to experience sensation in response to the affect that carries the sensation contained within it, and those that contemplate it can be changed or affected by it. The flow of sensation carried through affect into the monument ‘pre-exists the thing’. When Sandy describes her poetry writing process at work, I understand that this ‘process of differentiation’ can take place when the framing of the monument makes things ‘become something other than what they were’, transforming them in ‘becomings’ that are ‘unpredictable and irreversible’ (Grosz, 2011, p. 1).

When Sandy speaks of the *enlightening* nature of the poetry writing experience, how it *takes off in directions you never thought*, I am able to account for her dynamic experience with the Deleuzoguattarian conception of the monument. In this conception, a monument is not in the sense of commemorating something in the past, but rather is conceived as a dynamic bloc of sensations that present an event contained within a material form; with a life of its own it depends upon the material compound in which it lives to maintain its form and preservation (Deleuze & Guattari, 1994, pp. 167-168). With this new materialist conception, the ‘compound’ is the matter that intra-acts with sensation in the material form that the monument takes, which for Sandy is the written form of her poetry. I can account for Sandy’s *epiphanous moments* vibrant with sensation, with the Deleuzoguattarian notion that intensification of sensation is how art presents visions of possible difference.

*Life brings art to matter and matter brings art to life. Art here is not to be understood as fabrication or ‘techné’, the subordination of matter to conscious purpose or taste, but as intensification. Life magnifies and extends matter and matter in turn intensifies and transforms life.* (Grosz, 2011, pp. 38-39)

In framing her poems Sandy is rending visible, invisible forces by creatively transferring sensation through her to the poem through affect. My understanding of
this process is opened up and elaborated upon through Deleuze’s conception of Francis Bacon’s work (Deleuze, 1981). Deleuze speaks of the way Bacon renders visible invisible forces of nature by painting the way that these forces impact the flesh in his painting. Sandy describes writing poems that *come from somewhere that I can’t explain*...*I like that because it shows that there’s part of me that is inexplicable but wants to be out on a page*, then explains that once written her poems are *epiphanous, enlightening and take off in directions she never thought*. From this, I interpret the relational, performative, intra-active and enlightening nature of her poetry writing experience. With Deleuzoguattarian thinking on affect the monument and the desire to become by finding form to express difference discussed in chapter 4, I see that the creation of a poem has a coming to know aspect that evolves and lives between creator and their creation. It enables them to shape the known around the unknown in order to render something of it as visible, knowable, and accountable and hence contribute to the evolution of a different world.

When Sandy elaborates on the *epiphanous* nature her writing process, through Deleuze I understand that she is engaging with something progressively revealed to her through the poem as she crafts it on the page. This revelation is rhythmic in the Deleuzoguattarian sense because it involves intra-actions of the real and the virtual, matter and discourse, past present and future. The poems she has created are monuments out in the world *speaking for her* and have a *life of their own* because they are material that contains affect, so have a life separate from their creator. Deleuze and Guattari are clear that in order for the monument to be art it must contain affect within its material form and *stand up on its own* (Deleuze & Guattari, 1994, p. 164). Deleuzoguattarian monuments exist as separate entities from their creator and do their own work of carrying affect, as is evident when Sandy describes *giving birth* to her poems and them emerging *dynamic* and with a *life of their own*.

With the Deleuzoguattarian conceptualisation of affect, I am able to engage with the depth and intensity of Sandy’s relationship with her poetry and her understanding of the life it takes on in the world. In this conceptualisation, affect brings change and difference in order that life in the world might evolve, in a becoming that connects with chaos and the unknown aspects of life. I interpret that when Sandy is able to find
form in poetry that can speak the unspeakable, sense the insensible and show part of her that is inexplicable on the page, change is expressed and carried into the world. This happens materially in the monuments she and all artists create and virtually in the perceptions they communicate. This is what Deleuze and Guattari call a bloc of sensations...that is to say a compound of percepts and affects (1994, p. 164). Writing extensively on a Deleuzian conception of art, Grosz explains a process that is consistent with Sandy’s experience:

Art...is the most vital and direct form of impact on and through the body, the generation of vibratory waves, rhythms that traverse the body and make of the body a link with forces it can not otherwise perceive and act upon.... It is the opening up of the universe to becoming other. (Grosz, 2008, p. 23)

When I consider my research question: ‘How do art-makers who live with schizophrenia diagnoses experience their creative practice in their lives?’ in light of a Deleuzian conceptualisation of art, I interpret the powerful compulsion that drives Sandy to make art as a response to elemental forces that drive her to do important work. I see Sandy as developing the body-capacities to make art in response to these forces, and these forces producing body capacities to make art in Sandy through her framing of words into poetry. These are positive affects because they increase her power to act in a way that is vital, healthy, productive and generative and that makes a contribution to all. The Deleuzoguattarian philosophy of difference has an ethical ontology inspired by Spinoza, discussed in chapters 3, 4 and 5, whereby all bodies are always in relations with other bodies as ‘changeable assemblages’, they are ‘highly responsive to context’, which may lead to positive life affirming affects as Sandy experiences with her poetry, or to negative, life diminishing affects (Hickey-Moody, 2013a, p. 81). Sandy’s going mad and being unable to speak is one such sad, debilitating, diminishing experience that exists in tension with her productive generation of poetry. With this conception, even though at times Sandy associates her writing with going mad and being hospitalised, she experiences her poetry as productive because it enables her to bring difference into the world and contribute to the evolution of life. This understanding moves beyond the ‘art as therapy’ conception often attributed to art in relation to those who live with a diagnosis of schizophrenia. The Deleuzoguattarian conception celebrates the generation of difference as integral
to the evolution of all life. It highlights the value of unique contributions when otherwise they may be missed or even interpreted as ‘madness’ and consequently stigmatised.

**Benny Valentine, ‘but art, it’s another dimension’**

In the section above, I have discussed the important role of poetry in Sandy Jeffs’ life; in the section to follow I introduce painter, poet musician and raconteur Graeme Doyle, who chose the pseudonym Benny Valentine. Graeme decided that although he wanted to be identified by his actual name, he also wanted to continue with the lively character that his pseudonym had become. Although Graeme Doyle/Benny Valentine’s story is very different, as for Sandy powerful forces compel him to make art.

**Graeme Doyle/Benny Valentine**

Graeme Doyle/Benny Valentine frequently described himself as an artist and a spiritual man in both our encounters. His passion for drawing painting and sculpting began early in childhood and he went on to study art at a tertiary level. He played in bands and was a member of the performance poetry troupe the Loose Kangaroos, in this seeking to break down stigma against mental illness. Best known for his painting, Graeme/Benny has exhibited widely and has work hanging in the Australian National Gallery. He has participated in workshops and conferences as a mental health advocate, continuing to tour in this capacity in Australia and New Zealand on the occasions that his health permits. Graeme Doyle/Benny Valentine’s tremendous passion for his work resonates in synthesis with the Deleuzian conceptualisation of art I have elaborated on in relation to Sandy. Graeme/Benny’s enduring relationship with creative expression began in his youth and continues to move him deeply as a major driving force in his life. In the following section I will continue to draw upon the Deleuzoguattarian concepts of affect, framing difference and the monument in analysis of my encounters with Benny.

I knew of Benny as a successful artist and mental health advocate before meeting him for this research. I thought of him as an inspiringly creative man, loved by all who spoke of him. I introduce him here with notes taken after each of our encounters.
Benny is larger than life... His rich and resonant voice heralded a complimentary physicality as he lay resplendent on his bed and I sat facing him on the sofa... I met with Benny in his room in the aged care facility where he lives... ...a feel of rich but spare opulence created by the embroidered cushions, colourful artefacts and tumbling books that perched invitingly on most surfaces. Intricately detailed paintings and sculptures became apparent as the interview progressed... The little room cocooned us in time as we explored Benny’s recollections and shared a joy in creativity and the hunger of the human spirit. Entertaining me with cheeky wordplay and his dancing eyes, occasionally he touched on something raw and deep and I felt myself falling into the knowing in his eyes. Never for long as the jesting prankster was quick to reassure and I sensed a strength that may have lain in the years of spiritual practice that he describes as fortifying him now... ...Benny was lucid on the importance of following passions and how his art practice had given him so much incentive in his life. He explained an early moment of clarity, when at twenty-six he sat in his father’s workshop and decided that he wanted a productive life or he didn’t want any life. (Notes)

When Benny speaks of his compulsion to make art in the form of painting, poetry and sculpture, I see his creative production in the Deleuzoguattarian ethico-ontological sense of a generative force that increases his power to act. I interpret his prolific work as a painter, which spans his lifetime, as a joyous desire for production in the way Deleuze conceives ethics through Spinoza, as focusing on ‘what a body can do’, rather than what a body is or what a body means (Duff, 2014; Fox, 2013; Hickey-Moody & Malins, 2007b). As Mazzei (2013a, p. 99) would have it, it is a purely generative desire for production rather than a desire in the psychoanalytic sense, which Deleuze and Guattari criticise as always conceived to be in response to lack.

The visceral brutality of Benny’s quest with art-making materialises for me when he invokes the great fighters from boxing, George Foreman and Muhammad Ali. He communicates the intensity of his day-to-day challenge to make art in response to powerful forces that drive his life.

BV: I’m strong with it I just keep going... I won’t be moved off, pushed off my block... if I’m jolted I just shake my head, shake it out of my head and keep going... I try not to hit the deck... Like what Muhammad Ali said, I’m nothing like him but George...
When Benny describes the something that art gives him as you’re different, with Deleuzoguattarian ethico-ontology of becoming as the desire to find form to express difference, I interpret that he is experiencing powerful universal forces moving him to create. The Deleuzoguattarian notion of the important ‘work of art’ enables me to account for his description of another dimension that he feels. Through a Deleuzian, Spinozist ethics of joyous production, and awareness of the need to affect and be affected, I understand that Benny’s art enables him to extract affect and sensation from the natural universal forces of chaos. He is able to use his skills to frame qualities containing affect and sensation within the monuments he creates. Thinking with the concepts of affect, framing and the monument enables me to account for the powerful forces Benny feels and his subsequent ability to follow his feelings in spite of not always being well received by the art establishment. I can see that the desire to express another dimension moves through him with a force so great that like the great fighters, he too is able to be brave and noble in the face of criticism, rather than feeling misguided and silly for not conforming.

**Art endures for Benny Valentine**

_BV: ...a report for an exhibition... ‘He is an intense, obsessive, introspective and kaleidoscopic personality. Lovers of eccentric work find his outpourings fascinating, for the more academic, uncritical, unthoughtful his work is sometimes repulsive.’ (We share a moment and laugh)

Me: You remember! It amazes me. You remember those quotes don’t you? They obviously are very important to you._
BV: They dig deep they go deep you know. ...But some people thought my work was good...that it was very powerful... ‘Uncompromising’, it was very uncompromising... ‘Repulsive’...but ‘seductive’ as well... one now is in the den of the Australian National Gallery... A painting called ‘Edible Baby’ that one’s there. ...Expressionist cliché! ...Yeah the new generation.... ...but that’s what art’s all about isn’t it!

Benny recalled many occasions spanning back to the early work of his youth, where critics responded harshly to the challenging nature of his painting and sculpture. His vivid recollection of the words of critical reviews suggest they hurt and that he was bemused by the responses of an art establishment that both resisted and was drawn to his work. Despite this, Benny expressed an underlying certainty and strength of purpose in the direction of his work. He revelled in the occasions where people were ‘up for’ the challenge and enjoyed interacting with it.

When Benny mentions the particular work in the gallery as being the most cliché of all and says that’s what art is all about isn’t it, I interpret that he refers to a disjuncture between the work he is compelled to produce, and the work that is valued by the art establishment. Benny is compelled to produce art that affects him, is enlivening, different and brings something new, whereas this is not necessarily the concern of the gallery. I can account for the disjuncture between what Benny needs and is compelled to create, and the art establishment and what they accept and approve of, with Deleuzian thinking on art. As I explain in chapter 4, for Deleuze, art is not concerned with aesthetics or philosophising about what art means or the history of art. It is not concerned with notions of high art or low art, good art or bad art. For Deleuze, art enables life to continue to evolve by finding form, which carries affect and sensation in order to express difference, and in doing so instigates change (Grosz, 2008, 2011).

Benny sought recognition and reward for achievement with his art, and was disappointed when his supporters in galleries were challenged to sell his works, despite his achievement of exhibiting work in a national gallery. However, he did not relent. A Deleuzian conception of art enables me to account for his ultimate refusal to compromise on his stronger, deeper drive to create only that which he was moved to
create through affect. In the section to follow Benny elaborates on the pressure he felt to produce something that would sell.

*BV:* ‘Why don’t you wack up a few gum trees’, you know. ...You’ll get seventy-five dollars for it. You can paint it in three minutes; oh you’ll be loaded. With my technique I could probably be a multi-millionaire. ...I couldn’t do it anyway. I did it once; I painted these pictures...and took them down to the milk bar, they sold in five minutes and the woman spoke about those paintings for twenty years. There’s no doubt about it they love potboilers... They don’t want to think, ‘none of your horrors, please none of your horrors’.... Yes the more I knew, the more I’d go my own way... because it was in me, my art. It was sort of in me... We couldn’t sell a thing. He (friend and gallery owner) was thinking of saying to me to curb the dark side, ...but he wanted that, but in order that we could get somewhere with it and sell something. ...I couldn’t do that really.

A Deleuzoguattarian reading of Benny’s experience opened my understanding of the ethical, ontological and epistemological power of affect. The impossibility of Benny curbing the dark side and giving them what they want reveals to me the visceral, powerful and elemental forces that moved through him, driving his quest to produce works of art that contained them. His response to these forces and his quest to create with them outweighed his need to be acknowledged by the art establishment who, in the Deleuzian sense, ‘did not have the strength for it’ (Hickey-Moody, 2013a, p. 86). Thinking with the Deleuzian concept of affect and the durational notion of time discussed in chapters 3, 4 and 5, I understand that bodies respond to sensory affect in specific ways that depend upon all that they have experienced so far. They are guided by their recognition of repetition and their sensations of difference. The force produced by an artwork is particular and exists in relation to those who experience it. Writing on affect and art, Hickey-Moody (2013a, p. 86) explains that this depends on whether or not ‘they have the strength for it’.

Benny’s enduring relationship with creative expression is a major driving force in his life and is something visceral and essential to his day-to-day living in the world. In a Deleuzian sense, in ‘becoming artist’ Benny is also ‘becoming unique’ (1968, p. xviii) and through the monuments he creates he is bringing difference and the possibility of change into the world. As Hickey-Moody (2013a) explains in her writing on
Deleuzian, Spinozist ethics, it is the path of affect and becoming different that carries change into the world. This happens when we are affected by an encounter with art. The encounter can instigate change because ‘how we feel about things impacts on how we can think about them’ (Hickey-Moody, 2013a, p. 83). With this thinking, the people who are open to being affected by the experience are ‘up for it’ and can encounter Benny’s work and be affected. Consequently, how they think and feel can be changed by the experience. With a Deleuzoguattarian ethico-ontology of difference to explain life, I understand that because they encounter strong sensations in the form of art, which is detached from the full forces of chaos and the unknown aspects of life, they can engage with strong sensations in a way that is manageable without becoming completely overwhelmed.

_Art is what enables chaos to appear as sensation, as intensity, without imperilling or engulfing the subject. Art unleashes, intensifies, and celebrates precisely the creative and destructive impact of vibratory forces on bodies, on collectives, on the earth itself: it protects and enhances life that is and announces life to come._ (Grosz, 2008, p. 61)

**Affect and coming to know**

The ethico-onto-epistemology of Deleuzoguattarian affect is evident in my diffractive analysis of encounters with the art-making of Sandy Jeffs and Benny Valentine. In the first section of this chapter I discussed the interactive ‘coming to know’ aspect of Sandy’s art process. In the section to follow, I account for a similar intra-active ‘coming to know’ aspect in the way Benny learned the skills and structures of art-making. His recollection of a childhood sense-event ‘the Brueghel line’, whereby he was inspired by the work of the famous artist Brueghel, and the experience marked the beginning of his realization of the line in drawing. He described tuning in to a sensed affective process, which taught him the power of a good line to convey so much in art.

_BV: I remember drawing a cowboy, rote, doing the same thing over and over again and I realized I wasn’t getting better; I couldn’t do any variation on it... I was trapped by this modal sort of thing, by this mode where I couldn’t break through... I must have been just a kid. ...but I was aware that I was trapped...and I couldn’t_
break through. One time I was with my father...and I drew, I saw a sort of Brueghel figure...the back was kind of a line from an artist and I realized that was good. Then I went to show my father to draw the same thing again and it wasn’t as good. ...Of the line of the back, you know going (shapes it with his hand). That was significant because

MD: You knew intuitively that you’d hit on something

BV: Yes I knew I’d hit on something... If I could draw like this I’ll be able to draw and that was a big factor. ...The skill to draw in that manner, see I drew in that manner rather than copy it again. ...See that was significant.... ...it was a sophisticated line. That was the first time I probably made art... ...I could tell this was good, that I had this, so that inspired me. (Enc1-2)

Through the Deleuzoguattarian concept of the intra-active process of affect, I am able to account for Benny’s knowing, as just a kid, that his line had something important, special and different, which compelled him to continue working in this way. As Hickey-Moody (2013a) would have it, affect is the degree of movement that is felt by Benny that drove him to produce this line in his drawing. This line contains affect and is dynamic carrying the movement from the line back to Benny affecting him so that he felt the affection of the line changing him. He felt this as ‘a hunch, a confused thought’ in response to the experience, feeling it viscerally, emotionally in a generative experience (Hickey-Moody, 2013a, 2013b; McLeod, 2012). I interpret that Benny is learning to create art in the form of a Deleuzoguattarian monument, which carries affect and ‘stands on its own’. He continued to seek such lines in his work and to develop his skills to create them in response to the world around him. This thinking accounts for the great significance Benny attached to the experience in the account he presented to me of his becoming artist. I interpret that he was engaging in production and transferring difference into the world in the sense of a Deleuzoguattarian ethical-ontology to explain life. He returns to this significant moment in his life when as just a kid and he had been preoccupied with repeatedly drawing the cowboy and realizing that he was stuck in a mode. When he experienced the affect that was contained in his Brueghel line, he was changed knowing that he was able to make art. The quest to affect and be affected was what guided Benny in his becoming artist as he continued to develop his exquisite sensitivity to its movement through him and through the work he created. Through the Deleuzoguattarian notion of ‘rhythm’, I interpret Benny to
have been engaging in a sensory affective dialogue that involved the real and imagined, matter and discourse and past, present and future. I see this event to be an example of what Hickey-Moody (2013a) describes as the ontology of affect, a notion I will explore further in the chapter to follow.

Through all Benny’s repetitions as he worked to frame the *Brueghel line*, he was able to see the difference that emerged. The Deleuzian durational notion of time introduced in chapter 2 and discussed in each subsequent chapter elaborates upon his conception of the object of art, which is to bring repetitions in to play, to explore all the repetitions simultaneously allowing their differences to emerge.

> The highest object of art is to bring into play simultaneously all these repetitions, with their differences in kind and rhythm, their respective displacements and disguises, their divergences and decentrings; to embed them in one another and to envelop one or the other in illusions the “effect” of which varies in each case. Art does not imitate, above all because it repeats; it repeats all the repetitions, by virtue of an internal power... and it is subject to the condition that a difference may be extracted from it for these other repetitions. (1968, p. 365)

Through multiple repetitions Benny was able to discover the difference that brought his line to life.

**Michael White, ‘a unique way of expressing things’**

Although his story is very different, Michael White is also intent on producing his own particular different way of seeing.

**Michael White**

Successful painter and art consultant Michael White answered my flyer and we met for the first time when I interviewed him at the gallery where he works. In the section to follow, I describe him using data from our two encounters to communicate the way he described himself. Michael White described himself progressively as an artist with a mental illness, a schizophrenic artist, and a gay schizophrenic artist, explaining that his work reflects his sexual orientation incorporating the complexity that arises with him being a gay person with a mental illness. He describes these elements as
interrelated and interconnected, because being a painter, a gay person a schizophrenic, of Irish descent, and being a person that lives in Richmond, Victoria are important elements that compose the whole Michael White. However, he explains that now he is working at the gallery, he obscures the sexual side and the schizophrenic side and prefers to just see himself as a painter. He explains that when you try and politicise what you do you limit your expressive range. Michael explained that he studied art at a tertiary level, after completing secondary schooling at home due to his schizophrenia diagnosis, and has made a career as a painter, experiencing success and exhibiting widely.

I also encountered Michael in his studio where he paints and later reflected on the experience.

...small paint spats on his little blue t-shirt sleeve, edgy slim black jeans; a furnace of creative energy as I shivered in boots, jumper and scarf; contemplating putting my jacket on. Realizing the extent of his success as an artist from posters, photo's and cut out newspaper articles fading on walls... exhibited widely and loved to shock... with playful good humour. I asked him how it was to open an exhibition naked, and he said 'lots of other people came too, in support against censorship'.

...dipping in to pull out canvases and meet the characters barely lodged within. Fleshy sensuality, distinctive style... a contained but pulsing form that simmered beneath a more linear approach. Nearly always vibrant bursting colour... meeting cosy penises, pert bottoms and breasts... finding the exuberant sensuality playful and endearing, a celebration of the flesh that inhabited it.

Michael paints portraits. He describes the synthesis of elements that characterise his work:

*MW: In my paintings I capture the whole character, the whole composite. Like I say the elements, I weave the elements together, so it's not a portrait of, you know a photograph or representation of what I'm seeing. ...Its all the elements fused together to create the impression of the person I know... That's part of the fragmentation, because of the dislocation I have experienced with schizophrenia that's how I paint. ...All the dislocated elements fused together...It's a different way of seeing, a different way of perceiving. That background of the mental illness*
makes me have a different perception; it makes me a very individual sort of artist with a unique way of expressing things. Many artists now just use photographs... they copy a photograph, I’ve never done that. I interpret my subject, I see them...and when I paint someone I talk to them as they’re sitting there. I don’t like painting people I don’t know. I paint them and I discover their personality and their thing, the elements. I learn about them as I go, and try to weave it into that form ... So it’s more about the person than a representation of the person, more of a description rather than a reflection. (Enc1)

When Michael explains that he discovers his subjects as he paints them bringing all the elements together in the moment of creation, with Deleuzian thinking on art, I interpret that he is engaging in ‘becomings’ that have not existed before in a process that cannot be representational nor clichéd. I see that Michael senses directly through his body the conflation of elements working together as he ‘becomes’ with the sensation, responding to the painting as it emerges. He describes the subject before him and I see them intra-acting with the discoveries he is making as he brings them together, framing them to intensify them in a painting, with a painting. He is both giving and receiving sensation at the same time. As Grosz (2008, pp. 72-73) would have it, ‘Sensation is that which is transmitted from the force of an event to the nervous system of a living being and from the actions of this being back onto events’.

With Deleuzoguattarian ‘sense’, I am able to conceive Michael’s weaving of the elements as the process of sensation transmitting from the force of the event of his interaction with his subject to his nervous system and then from his actions in paint, back to the event of his painting. Sensation cannot be ‘mapped or completed’ because it is always in the process of becoming something else, so it doesn’t live in the body of ‘perceivers’ or ‘subjects’ but it is able to live ‘in the body of the artwork’ (Grosz, 2008, pp. 72-73). Art is not a representation for Michael but rather fused elements of fragmentation, dislocated elements fused together and although it is something ephemeral in the real world, it is framed, captured and given life to live on within his painting.

Michael responds to the sensation carried to him as he is affected by his subject and engages in an intra-active process with them. He creates colours, sketches them, and
gives the painting a title, all in response to the affect he feels from the ongoing intra-action. He is enlivened and enlivens in turn, through the symbiotic synthesis that is his art-making process.

MW: The colours are very fauvist; they’re very enhanced, so in many ways they’re not really the exact colours that you see in nature. ...The colours are more how I feel about the person ... I get a general flow of the person when I sketch them; I always have to draw them first. Then I do the initial painting. That’s when most of the paint is on... I paint the colours and then what I do is let it dry and then I go back and look at it. The title is very important with the painting too. Sometimes I title the painting before I’ve even drawn the picture up. ... It’s most probably a title that says several things about a person, it’s multifaceted ...sometimes it might be a sexual edge or something about the person, it says something about the painting. It might be green boy of red girl or something like that. ...That one there is called ‘Polak’, nationality is important because I find that interesting. ...It’s more of a story; my work is evolved about my life and the people I’m meeting. I see myself very much as a documenter. I’m putting down what I see and people I know... It’s always about the story; it’s always about the person. When I’m painting a person I talk to the model so I can understand the whole thing, so when I’m painting I see the elements coming together, the conflation of the elements working together. When you look at that it’s about Jacinta (pointing to painting) not a direct report of what I’m looking at. It’s more the information coming together about the person so it’s very conceptual. (Enc.1-2)

With the Deleuzoguattarian notion of framing as it is discussed in chapter 4, I see that Michael is framing his experience with his subject in order to extract something. He extracts from the Baradian entanglement of intra-connected agencies, or the Deleuzoguattarian multiplicity of forces flowing, which he encounters in the way he feels about the person, the flow of the person as he engages with colour, a title, all the elements coming together, and then intensifies the fragments in a frame. By framing agencies or forces in a painting he is composing it and rendering it sensory. He is expressively slicing into the fragmentary elements of his experience with his subject and selecting fragments and elements to frame. In framing them in a picture he intensifies them and continues a sensory affective dialogue within the monument he has framed. Thinking with new materialist notions of art expressed by Hongisto
(2013), Bolt (2013) and Grosz (2008, p. 11), I understand that it is the condition of all the arts to frame, as this is the force that liberates the qualities within objects or events to become the substance of the artwork. Without an architectural frame, which delineates an outside from what is within thus intensifying the inside, objects don’t become expressive, don’t intensify and don’t transform living bodies. Framing creates an event, which intensifies the experience and continues its life force. Michael’s framing of his subject is an interactive process involving colour, conversation, the person, the story, and the creation of a title. He weaves the disconnected, fragmented elements together, as the subject sits before him and afterwards as he continues to paint. Grosz (2008, p. 13) furthers the Deleuzoguattarian ethico-ontology to explain life by explaining that framing separates, it cuts into chaos to order, to entrap chaotic shards or slow them into a space or time so that they might affect and be affected by bodies.

In the section above, I have engaged with Michael White’s art making process. In the section to follow, I analyse his intra-action with the art-making of others, in further exploration of the important ‘work of art’ in his life. Michael connects deeply with the art of others and is affected by the sensation he feels. His recollection of a visit to the gallery shares something of his experience of the power of art to affect through time and create future worlds through its monuments.

*MW:* ... *the impressionist exhibition at the National Gallery of Victoria ... I came up to the painting by Monet called 'The Boats of Chateaux' and it ... came back to me when I was looking at the painting that Monet was a depressive. He suffered from clinical depression... when I was looking at that, all of a sudden it overcame me and I started to cry... I really saw the whole poignancy of the historical moment. That Monet was at...and the whole world...It just came back to me all the business about the value of art. How all those paintings were stolen by the Nazi Germans and how people died and killed, murdered... That background to the paintings ...was quite powerful. ...I almost had to leave the exhibition I was just so emotionally distraught. It was so beautiful, the painting and the poetry of it. There’s so much emotion, artists are able to capture so much. I mean that’s the beauty of art, the emotional tableaux which actually put down on a canvas in metaphor, a feeling. And when you look at a painting it’s amazing how much it stimulates. Same with a
piece of music or a dance or a piece of literature, that’s a piece of art. It takes you outside the working day to a world where you reflect. ...It’s an escape, a beautiful escape. ...Well it’s time travel so you can time travel it’s amazing isn’t it. (Enc. 2)

Michael White is affected viscerally by the ‘multiplicity’ of sensation he encountered in the artwork of Monet. Monet’s depression, the stolen paintings and the horror of war, affirm for him that artists are able to capture so much. The Deleuzian notion of an artwork or monument is brought to life alongside Michael’s words. As Grosz (2008, p. 75) would have it in her new materialist conception, the monument is a bloc of sensation within a compound that always brings together more than one sensation to synthesise and compose new becomings that may generate future sensations. The monument she describes is a dynamic performative compound that is consistent with Michael’s engagement in an intra-active process whereby sensation is intensified, the real and virtual, matter and discourse intra-act across time enabling him to feel the world differently. The Deleuzoguattarian ethico-onto-epistemological work of affect in evolving difference into the world is made apparent in the sense-event he describes.

Seeing it like Grosz, in a new materialist way (2008, p. 73), I understand that Michael White speaks of the impact of powerful sensations within the artwork that draw ‘us living beings’ who connect with it, into it in a way that empties our interior to fill it with the ‘sensation of that work alone’. Art works use the material of art to frame intensity in an eruption that leaps out of materiality with a kick of virtuality, so that it functions unpredictably to ‘assemble, to make, to do, to produce’ (Grosz, 2008, p. 75). The artist was able to capture so much within the work that Michael felt he was able to time travel to a different world. With a Deleuzoguattarian ethico-onto-epistemology that conceives art as vital to their explanation of life as a desire to become different, I understand that art is of the body, and through the intensification of sensation it can draw the body ‘into sensations never experienced before, perhaps not capable of being experienced any other way’ (Grosz, 2008, p. 73).

It is through the powerful medium of art-making that Sandy, Benny and Michael find form for expression. The monuments they frame connect them with the world in different ways and enable them to contribute to the evolution of life by finding form for the difference that they experience. Through their art-making they have been able
to connect with others and grow stronger in a joyously productive experience, even though not everyone has been able to engage with their work. As Hickey-Moody (2013a, p. 86) would have it, not everyone has had ‘the strength for it’.

Summary: Artworks and the ‘work of art’

In this chapter, I use a Deleuzoguattarian conceptualisation of art to analyse the deep and enduring relationship with art-making experienced by Sandy Jeffs, Graeme Doyle/Benny Valentine and Michael White. This conceptualisation addresses my research question by opening my understanding, enabling me to see each artist’s compulsion to create art as a drive to do the important ‘work of art’ in the world: Sandy through giving her poetry a life of its own; Benny with his unwavering dedication to responding creatively to the forces that move through him and make him different; and Michael with his conflation of the elements as he discovers his subject through his painting. Through my diffractive analysis of their experiences alongside Deleuzian/Baradian thinking, I interpret that each in their own unique way is responding to powerful, vital life forces, which compel them to use all that they have experienced, with the skills they continue to develop, in order to contribute to the creation of future worlds. I encounter them as artists rather than judging them as unwell. I see their ability to penetrate chaos, or the unknowable aspects of life, to extract something from it and contain that in the monuments they create, as something vital, healthy, generative and productive, even though it involves risk. I see them as vital contributors to evolving a different life for themselves and others in the future; in ways that are contrary to the way art is usually understood as a mental health therapy.

In the following chapter, I extend this analysis, exploring affect as ontology and focussing on how this communicates culture with a force that is political.
Chapter 8: Nurturing difference/evolving culture

In this chapter, I continue to map sense-events, this time framing them from my encounters with published writer Daisy Lewis and self-described *renaissance artist* Heidi Everett (*Enc.3*). My analysis draws on the Deleuzoguattarian concepts of affect and the assemblage, alongside the Baradian concepts of entanglement and diffraction. I use these concepts to explore Daisy Lewis and Heidi Everett’s experience of art-making in order to follow the different trails that emerge. My analysis explores the different ways the art-makers nurture difference, and create and evolve culture. Using the Deleuzoguattarian concept of assemblage, and elaborating on it with the Baradian concept of intra-connected entanglement, I explore the ways the art-makers create inclusive communities through their work with others. I discuss how, through their work with others with shared experience, they shift understandings and disrupt the encrusted constraints of the schizophrenia phenomenon that stigmatises and excludes.

In the previous chapter, I analysed Deleuzoguattarian conceptions of affect and the important ‘work of art’ in relation to data emerging from my encounters with participants. Drawing on Deleuzoguattarian notions of sense, difference and the monument, I framed sense-events from our encounters mapping the art-makers ‘becoming’ through the ethico-onto-epistemology of affect. Building on that conceptual scaffold in this chapter, I continue to use a diffusive mapping analysis, this time following trails of social and political forces. These forces emerge in art-making assemblages that connect and disconnect when people find ways to express experiences that had previously been inexpressible. In mapping them, I engage with past, present and future connections and disconnections, which are real and virtual, and involve bodies and ideas. By mapping the ways each art-maker engages with social and political forces through their art-making, I build on my ongoing analysis of the ways that art-makers who live with schizophrenia diagnoses experience their creative practice in their lives.

In the section to follow, I introduce Daisy Lewis using the data to convey the way she described herself to me in our encounters.
Daisy Lewis

Daisy Lewis describes herself as a published writer, professional documentary writer and editor, peer support worker for the Hearing Voices Movement, and speaker for the Mental Health Fellowship. She experienced success early when after completing her degree in creative writing at a leading local college for the arts, her first ‘find your own adventure’ story for children was published in 2006 by an international publishing house. She found this to be a sobering experience and has recently republished the story herself, presenting it in a way she prefers. She currently continues to study working on her Master of Social Work at a local university, and in this drawing upon her wealth of experiential wisdom in the mental health field.

Daisy was recruited to this project through a flyer in the Hearing Voices Movement (HVM) newsletter, however Daisy and I had already become acquainted through attending HVM workshops. She spoke passionately to me about her work as a peer worker and speaker for the Hearing Voices Movement, and as a speaker for other mental health advocacy organisations. I had noticed Daisy as a colourful stylish woman with a cheeky smile whose comments and questions had suggested a sharp intellect (Notes). Drawn to sit together at a workshop, we chatted and I felt an immediate rapport (Notes). Later, to encounter Daisy in action, I participated in both a HVM workshop she led and a talk presented as part of her advocacy work with final year students in a local high school. On both occasions she struck me as competent and professional presenter while at the same time quirky, colourful and fun (Notes). I encountered Daisy in action as a ‘direct experience’ representative on a panel at an international conference on Hearing Voices and Hallucinations: Research, Practice and Recovery (Thomas & Rossell, 2015).

I have framed the sense-event of ‘Daisy’s Story Heals’ from our three one-on-one conversational research encounters and three observational encounters. Through diffractive mapping, I have followed trails of her productive and life-affirming art-making, peer and advocacy work as they entangle and intra-act with her experiences associated with schizophrenia diagnosis. In analysing these fragments of experience through my encounters with Daisy diffractively alongside the Deleuzoguattarian/Baradian concepts mentioned above, I investigate where they may
lead and what we may learn. Through my analysis of the sense-event, I engage with the political and cultural force of Daisy’s art-making experience.

‘Daisy’s Story Heals’

On the night of our first encounter, I arrived at Daisy’s cosy, fire lit, home lined with books, art and colour. She welcomed me warmly with a hug, introduced me to her filmmaker partner who was working quietly in the next room, and we nestled into the couch with cups of tea and the cat. Dressed in layers... stretchy...ready for a tumble... ...she stretched down her sleeves and changed the folding of her legs. ...elphin hair and clear cornflower blue eyes, she was engaging...playful... I felt excited at the prospect of this longed for opportunity to really talk to her (Notes).

Daisy shared a story that had emerged a couple of years ago when in her mid thirties she found herself hospitalised, very sick and almost in psychosis (Enc.1).

Daisy Lewis: I wrote it when I was very sick...in hospital almost in psychosis, so it was a desperate attempt to try and understand what was going on... Where my voices were coming from... It just popped out of me, forty pages of a picture book and this beautiful story...a mythic fairy tale but tied to all the major themes of my illness. It revealed the links between my childhood trauma and my hearing voices. It was very insightful... ...it just popped out of me literally and ...I didn't have any idea...where the story would even go when I sat down and started drawing the first picture. ...Before I knew it over the course of about a week, ...with the encouragement of some nurses...watching this process unfold ...intrigued by the story. It was one of those lovely events in an artist's life where a story has a beautiful shape to it, a beginning, middle, end and it all makes sense. It's wonderful. You don’t even have to do a single edit... I think stories that come from that ...deep place in your psyche have an innate power... Because it's archetypal they speak to other people really easily. So it's like when you see a piece of artwork that really connects with you, the story seems to connect with people. (Enc. 1)

Although Daisy describes her story as a desperate attempt to try to understand, she also describes it as having popped out of her in a process that unfolded without her having any idea where the story would go. Thinking diffractively, I run one contradictory line of thought through the other, not choosing either, but incorporating
both. This enables me to encounter the emergence of her story as a surprising eruption created without intention but driven by the productive desire to try to understand. Drawing on Deleuzian thinking, discussed in the previous chapter on the important work of art, I understand that Daisy experienced her voices in assemblage with her childhood trauma. Forces moved through her driving her to frame this beautiful...insightful ...story, enabling her to connect with difficult experiences in a creative and productive way.

In a Deleuzian conception of art there is no intention. Rather, art is an intensification of sensation through affect. Thinking this way, I can presume that Daisy feels sensation moving through her driving her to give it form in a story. When Daisy speaks of her childhood trauma, ...hearing voices and a deep place, I connect to the Deleuzoguattarian (1988) notion of the forces of chaos, or the outside. The forces of chaos are chaotic swirling sensory and affective cosmological forces that order and disorder. Deleuze conceives these forces as flowing through bodies and things, as assemblages continuing a dynamic process of firming or dissembling. He conceives art as struggling 'with chaos in order to bring forth a vision that illuminates it for an instant, in Sensation’ (Deleuze, 1988, p. 204; Deleuze & Guattari, 1994; Grosz, 2008).

Thinking this way, I understand that Daisy’s framing of her story with a beginning, middle and end enabled her to intensify the sensations she felt in connection to these swirling chaotic forces that affected her. Daisy uses the words almost in psychosis and a desperate attempt to describe the way she remembers feeling when these forces were affecting her. The story structure provides the frame she needs to cut into these swirling forces and give them form. The frame has enabled her to creatively harness these forces, intensifying them in a way that she could manage. With this conception, Daisy had created some distance from the powerful forces that threatened to overwhelm her. She has extracted something from them that she could engage with in a way that was manageable and helpful. Daisy described her story as connecting with other people really easily, in a way that she described as archetypal and as having innate power. With the Deleuzoguattarian conception of becoming as the desire to express difference, and art as finding form for such expression, I theorise this to be
the important ‘work of art’. I see Daisy’s story as a monument, a carrier of affect that *really connects with people*, which Deleuze conceives to be ‘standing up on its own’.

‘A wonderful event in an artists life’

Daisy’s joyous relationship with the story was expressed in her description of it as having a *beautiful shape*, and of its creation as a *wonderful event in an artist’s life*. Thinking with Deleuze and Barad, writing the story may have brought together many disparate elements that included nurses, writer, chaotic sensory affective forces, characters, memories and story structure. These elements all connected in Daisy’s story in the way that Barad (2007, p. 33) describes as a ‘mutual constitution of entangled agencies’, which emerged in the way that Davies (2014b) describes a creative flowering, as ‘the surprising unfolding of art-making’. The story’s creation affected these entangled agencies as it flowed between them and changed what they were and what they might become. As Davies (2014a, p. 8) would have it in her writing on Deleuze and the art-making process, in generating a ‘mood of enchantment’ that was also a ‘strange combination of delight and disturbance’, Daisy is opening to the productive desire to create. She is responding to the entangled intra-connecting forces that are flowing through her as she finds form to express aspects of *childhood trauma* that *reveal links* to her *hearing voices*, which would have otherwise been inexpressible.

When Daisy experiences her story as having an *innate power* that *seems to connect with people* and describes the nurses as *intrigued* and encouraging, I think with the Deleuzoguattarian concept of the monument to understand that people connect with the story because it is in a form they can manage. As I explained in chapter 2, the biomedical approach of the nurses training does not allow for engagement with manifestations of distress such as voices and delusions. However, when Daisy shared the emergence of her story, I think with the Deleuzoguattarian concept of the monument to argue that the nurses were affected and possibly changed by the way she engaged them with her experience. As Hickey-Moody (2013a, p. 86) explains, ‘the forces produced by works of art exist in relation to those who experience them, those who ‘have the strength for it’. The nurses are able to experience ‘a bloc of sensation’
from the powerful sensory affective forces they feel from encountering the monument that is Daisy’s story (Hickey-Moody, 2013a, p. 86; 2013b).

When Daisy’s story connects with people, I incorporate the Deleuzian concept of affect as it is interpreted by Massumi (2009, p. 6), to understand that it does so through ‘the art of emitting the interruptive signs’, which trigger ‘cues that attune bodies while activating their capacities differentially’. Through the encounters in HVM workshops and mental health advocacy speaker engagements, within which I have observed Daisy presenting her work, I have seen bodies connect with the story and enter into what Duff (2015) calls an ‘affective atmosphere’. They enter this with Daisy ‘induced’ by her story, even if it is not possible to determine the different ways they may experience that atmosphere (Massumi, 2009 p. 6). Through Deleuze, I understand that when Daisy first created her story she sensed affective attunement when she was made aware of the way the story seems to connect with people, as energy shifted and affect flowed so that the nurses were intrigued to watch the writing process unfold (Massumi, 2009, p. 6).

*It should be said of all art that...artists are presenters of affects, the inventors and creators of affects. They not only create in their works, they give them to us and make us become with them (Deleuze & Guattari, 1994, p. 175)*

In a Deleuzian ethics, Daisy’s relationship with the story is joyous because its creation has increased her power to act. In this conception, an increase in her ability to affect and be affected and in her number of relations, are indicators of both her becoming healthy and the flows of forces that carry change and are therefore, political (Buchanan, 1997; Deleuze, 1968, 1970; Deleuze & Guattari, 1977, 1987, 1994).

**Insightful links between childhood trauma and hearing voices**

Daisy’s story revealed... insightful... links between her childhood trauma and her hearing voices that she later realised were tied... to all the major themes of her illness. Davies describes art-making as ‘a complex dance between lines of descent’, which make ‘life coherent and predictable’, and lines of ‘ascent’, which open ‘up the new and unexpected’ (2014a, p. 9). This ‘complex dance’ can lead to ‘joyful creation of a more powerful whole or it can destabilize and threaten our habituated sense of
coherence’ (Davies, 2014a, p. 9). Drawing Davies, Bergson and Deleuze together in analysis of this process, I see Daisy’s story as engaging contradictory but inseparable lines of descent and ascent (1998; 2014a; 1968). Daisy’s experience with the forms and orders of story telling provide the lines of descent that enabled her to unfold her story in a creative flowering that just popped out. The inseparable lines of ascent correspond with the ‘inner work of ripening or creating’ in a process that culminated in presenting Daisy with a mythic fairy tale (Bergson, 1998, p. 9). In this instance, I see Daisy’s story as ‘a joyous creation of a more powerful whole’, rather than incidence of destabilisation (Davies, 2014b, p. 9).

Using the Deleuzoguattarian concept of the assemblage to understand becoming as the desire to express difference and evolve the world, I see Daisy’s wonderful story with a beautiful shape emerging as an assemblage with the power to open up and explore current traumatic experiences. It does this by revealing insightful links to traumatic events from her childhood. This assemblage connects past, present and future for Daisy and possibly for others who engage with the story. With the durational notion of time in the Deleuzian conception of sense as discussed in chapters 3, 4 and 5, I understand that Daisy’s story assembles the real and virtual, matter and discourse, human and non-human in new ways, so that old territories and habits can dissemble and new territories can be shaped for Daisy and others to inhabit. This is political in the Deleuzian sense discussed by Massumi (2009) and Hickey-Moody (2013a) because it enables Daisy and others to feel, think and act differently. For Daisy, with the insights that her story revealed, and for the nurses through their reterritorialisation into assemblage with the story that emerged in Daisy’s desperate attempt to find out where her voices were coming from. Daisy’s intra-action with the assemblage that is her story has continued beyond its emergence in ways that continue to influence both her own wellbeing, and possibly the wellbeing of others. She talks about the story in her speaking engagements and has had it published and distributed through the HVM, where many others with experiences of hearing voices access it. When Daisy explains that she uses the story in the peer support worker trainings she leads for the HVM, I understand this as the Deleuzoguattarian conception of the important ‘work of art’ in action. I experience this in my observational encounters with workshop participants as they engage with and embrace the story, and in my
encounters with Daisy when she argues for the growth she has experienced from the story, explaining the little girl in the story, as *probably the thing that scared me the most in life ...yet through discovering her I’ve grown so enormously*.

**The importance of connecting to ‘deep places’**

In the section above, I have analysed the importance Daisy ascribes to engaging with *deep places* and sharing this engagement with others through her story. I argue that Daisy’s story is a Deleuzoguattarian connection to the forces of chaos and the outside, in the way that this is discussed in previous chapters, which affects and changes her and others and is made manageable through art. In the section to follow, I draw on Daisy’s discussion of the importance of connecting to *deep places* in her art-making, even though connecting to *deep places* can induce madness.

*Daisy Lewis:* I was writing a screenplay just before I got really ill. It was a screenplay about a very dark subject ...about abusive parenting. ...I was kind of really getting in to it... ...reading all these stories of abuse and it...really triggered me. It brought up a lot of feelings of rage and anger ...then pop, the whole thing burst. Anyway ... (Daisy's psychiatrist) said to me 'I don't think you should write screenplays like that'. That was tantamount to 'don't work as an artist' ...don't touch that scary subject matter ... ...But how can you make art about anything... that isn't ...in your heart. ...all my art's been ...I've got father themes running through everything. My screenplay was about an abusive father, my game-book series... it's about a father who's a king who gets cast under the forgotten spell which makes him forget that he's the father. ...You have to find him and save him because he's languishing in his castle and he's ...gaga...it's your job to go and find your father. ...They were little children's stories... ...that were my way of resolving something, understanding something. (Enc. 1-2)

Daisy describes researching the *dark subject*...of *abusive parenting* as having triggered... *feelings of rage and anger*. With a Deleuzian reading, in researching for the film, Daisy is connecting to, assembling with and opening up to events, characters and things from her work in connection with associated events, characters and things from her past with her father. With a Deleuzoguattarian conception of affect, I understand that the swirling sensory affective forces associated with those events, characters and things overwhelmed Daisy to the point where *pop, the whole thing*
burst and Daisy needed to be hospitalised, really ill …with psychosis. In this conception, the ability to affect and be affected is not always positive; there is always the danger of going too far, too fast and leading to psychosis or death (Deleuze, 1987; Deleuze & Guattari, 1977, 1987, 1994).

Inspired by Spinoza, Deleuze and Guattari theorised an ethico-ontology of affect which has our sense of ‘good and bad’ occurring in relation to one another so that our sensing between one and the other is ‘doubly relative’ (1987, p. 71). This means that as we respond to feeling bad by moving toward feeling good there is ‘variation of the power of acting’, with feeling good increasing our power to act and feeling bad decreasing it (1987 p. 71). With this thinking, I understand that a body negotiates between sensations in order to create a path toward being affected in the greatest number of productive ways. Such productivity is political in the way that Hickey-Moody (2013a) and Massumi (2009) explain, because it increases a body’s power to act. Daisy responded to her experience of psychosis and being overwhelmed and feeling bad, by productively continuing to create stories that took her to deep places, even though her work in those places had triggered her before. She did this because the stories she created made her feel good. In this instance Daisy’s story provided her line of flight out of a situation that had worked to diminish her power to act.

Daisy described her engagement with her art as her productive way of resolving and understanding something even though she had experienced psychosis in relation to it. She describes all her stories as having father themes running through. With a Deleuzoguattarian ethico-ontology, I understand her descriptions as involving an increase in her power to act, as is the case with the example of one story where, rather than feel diminished by her trauma with her father, it’s your job to go and find your father and save him because he is gaga. In the face of the powerful forces affecting her, Daisy is confronted with the threat of psychosis. With Deleuze’s ethico-ontology that explains the evolution of life as the desire to become through finding form to express difference, I understand that Daisy had found a way to resist. She has done this by connecting enough with the powerful forces that moved through her, in order to extract something from them in a way that became a guiding experience. Daisy’s psychosis can be seen as her experience of dissolving and fragmenting the systems
and structures that decrease her power to act, such as the power that her father had wielded. Her stories can be conceived as her way of creating different systems and structures that increased her power to act enabling her to save her father who is *gaga*.

**Changing habits**

Massumi (2009) builds on Deleuzoguattarian thinking on habit, discussed in previous chapters in relation to Grosz’s (2013) conception, to theorise habit as potentiating both ‘reflexive ways of not attending to’ life, but also as ‘a creative force for the acquisition of new propensities’ (Massumi, 2009, p. 10). Thinking with Massumi’s (2009, p. 10) conception, in resisting the propensity to psychosis that had been *triggered* previously, Daisy mobilizes ‘habit in a rebecoming way’ that involves ‘a pre-emptive power’ that Massumi calls ‘ontopower’. For Masumi, ‘ontopower’ is what increases our capacity to act in our lives. It is the driving force of our existence that we express in the ways that we live (2009, p. 11). With this thinking, Daisy risks engaging with *dark places* because she has experienced ‘ontopower’, which has enabled her to productively create art from her engagement. This process aligns with the way OD, the HVM and Soteria theorise schizophrenia, as a healing crisis whereby bodies are driven to change in ways that can be transformational and bring about a breakthrough, as well as destructive ways that can lead to breakdown (Ciompi, 2015; Corstens et al., 2014; Deleuze & Guattari, 1977, 1987; Romme et al., 2013; Seikkula & Olson, 2003; Watkins, 2008, 2010). Like researchers Renold and Ivinson (2014, p. 361), who mapped how legacies of a Welsh mining community’s equine past emerged affectively through girls talk about horses; and Lenz Taguchi (2013, p. 713), who explored researcher subjectivities; I have used Deleuzoguattarian/Baradian thinking to diffractively map fragments of my engagement with Daisy’s ‘intensive relational entanglement’. Like Lenz Taguchi (2013, p. 713), I have diffractively mapped in order to ‘sense how the material discursive flows, connect, reinforce and become co-productive’. In analysing and mapping my sensory affective engagement with the sense-event of Daisy’s story, I understand that Daisy followed her sense of ontopower to find ways to express what had previously been inexpressible. She deterritorialised from having *popped* and being almost in psychosis, to reterritorialise as a peer leader with the HVM and a publisher of stories that connect with others. In this, she resisted the biomedical discourse on schizophrenia that would have her diminished and
excluded. Instead Daisy worked in ways that increased her affects and relations and could change the way others feel and think about schizophrenia.

**Psychosis-voices-madness-death OR voices-stories-creativity-life**

In the previous section, I have focused on Daisy’s productive healing relationship with her stories. I have used the Deleuzoguattarian ethico-onto-epistemology of difference as an explanation for the ways art is implicated in the evolution of life to talk about the way Daisy found form for her story. In the section to follow, I continue this discussion this time focusing on the intra-connecting threads that enable Daisy to conceive her experience of voices to be part of a healing generative experience of psychosis.

*Daisy Lewis: When I was writing that story I was forced by psychosis. I had to figure out what the hell was going on or I was going to go even more mad... madness was as far as I could go, I mean what do you do then, die? ...the mixed blessing of hearing voices is that it gives you a chance to see your psyche in operation.... ...It forces you. ...it doesn’t have to be voices, negative self-talk is just as damaging...in fact more insidious because you often can’t hear it, you don’t often know it’s going on...it’s in the very fabric of your being...you just think that’s normal to be on your case all the time... I think...for most people sadly... we beat ourselves up. (Enc. 1)*

When Daisy Lewis talks of being *forced by psychosis* toward *madness, ...death, or the story*, I understand the psychosis in the Deleuzian sense of a rupture and the story as a proliferation of new possibilities (Deleuze, 1968; Deleuze & Guattari, 1977, 1987). When Daisy says *at least you have voices... the mixed blessing of hearing voices is that it gives you a chance to see your psyche in operation*, I interpret these *voices* as working in a somewhat similar way to her story. Similar in the sense that in a Deleuzian conception of affect, Daisy’s voices can be understood as providing her with some distance from the swirling of sensory affective forces that threaten to overwhelm her. This distance enables her to *see her psyche* in operation. She explains that the people who don’t hear voices *beat themselves up* with *negative self-talk in an unconscious way* because *you don’t often know it’s going on*. It is *in the fabric of your very being*. Just as the story became a body’s creative way of finding expression
for the previously inexpressible, and changed problems to possibilities for Daisy, so too did the experience of hearing voices. The OD, HVM and Soteria resistance literature and research are compatible with the Deleuzian notion that finding expression for the previously inexpressible is important to the evolution of life. These resistance groups argue that through finding expression for the inexpressible people are able to move on through a healing crisis in productive ways (Corstens et al., 2014; LeFrancois et al., 2013; Romme et al., 2013; Seikkula & Olson, 2003).

With a Deleuzian conception of the ‘work of art’, both Daisy’s story and her experience of voices were expressive ways for her to create some distance from the forces that were overpowering her. Doing this was a creative and expressive way for her to discover new ways to proceed. The virtual possibilities materialised for Daisy in the form of a story and voices, presenting her with material possibilities for change. With a Deleuzoguattarian conception of affect and sense, her story and her voices enabled her to engage with life in new rhythmic and dialogical ways. Daisy’s experience of voices enable her to be separate from the voices, which she may otherwise experience as negative self talk that would lead her to beat herself up. This distance from the voices allows her to respond to possibilities to productively increase her power to act. In this case her voices were associated with a psychosis that forced her to write the story. Daisy was able to be distant enough from the overwhelming experience to create a story. I draw all of this together to understand that Daisy attuned to sensation and in doing so engaged with the Deleuzian rhythmic, and the Bakhtinian dialogical intra-actions, which guided her in the creation of her story (Deleuze & Guattari, 1987, p. 313; Massumi, 2009, p. 6; Seikkula & Olson, 2003). In the Deleuzoguattarian ethico-onto-epistemology of life, the evolution of the new involves the manifestation of an expression of the virtual materialising into the actual. The virtual becomes possible before it materialises into the actual. So in this instance, I suggest that Daisy’s stories and her voices presented her with virtual actualities that therefore became material possibilities for engaging with the otherwise inexpressible (Grosz, 2008, 2011). If Daisy had accepted the biomedical approach of not engaging with her unusual or psychotic experiences and shut them down, she would not have created her story or engaged with her voices. She would not have found expression.
for the previously inexpressible and been able to increase her own power to act, or possibly change the ways that others think and feel.

### Bringing difference into the world

Daisy describes her story having *an archetypal power that speaks to people really easily* and she has had it published and used it in her presentations. In the Deleuzoguattarian ethico-onto-epistemology of becoming, this is an example of her creative proliferation bringing difference into the world. She has resisted the mainstream understanding of psychosis as a process that needs to be shut down. Instead she has engaged with her experiences of psychosis to do important work in evolving a future world that includes her and her experiences. This is evident in the many other people who have engaged with her story through her work with the HVM. As Hickey-Moody (2013a) would have it, this is political because through changing the way that people feel about experiences with voices she may have changed the way that they think. Using Massumi’s (2009 p. 12) interpretation of the Deleuzoguattarian concept of affect, this is a ‘micro political’ and ‘aesthetic politics’ because it is virtual in the sense that it works toward ‘an event to come’ and this event ‘always has the potential to affectively attune a multiplicity of bodies to it’s happening’ in different ways. This is a grassroots politics that works indirectly by inciting people’s capacity to think, feel and exist differently, rather than a form of politics that directly changes policy. It imbues people with different life potentials, different possible forms of living life, ‘without imposing a choice between them’ (Massumi, 2009 p. 12).

Assembling with Massumi, I understand that Daisy’s story is political not by way of finding resolutions or solutions, but rather by the affective intensity that it induces. It proliferates differentiation, bringing people together to connect with Daisy through reading her story as affect flows from her to them. They can be affected by the intensity of sensation that they feel from her story, relating to it in their own unique ways and being changed by the experience. The intensity of people’s connection to Daisy’s story is political because it draws together story, sensations, memories, future projections, ideas and imaginings, living on through them to affect their future thinking, feeling and doing (Massumi, 2009 p. 12).
Daisy’s stories form an important element of her peer and advocacy work. Her sense that others relate to the productive and life-affirming insights that her stories reveal is affirmed by the sale of her books and the positive feedback she gets from both peers and professionals working in the mental health area. Through engaging people’s sensory affective attunement with her stories, I understand that Daisy is engaging in aesthetic politics in the new materialist way that Davies discusses art, affect and change.

Tuning into affect, as it flows between one body and another, means tuning into movements that are always already changing the nature of the materiality’s they are working through, changing what they are and what they might be, as they are each affected by the multiple materiality’s that are at play. (Davies, 2014a, p. 8)

**Schizy Jam Connects Worlds**

In the section above, I have analysed the sense-event framed as ‘Daisy’s Story Heals’ diffractively alongside the Deleuzoguattarian concepts of affect and the assemblage and the Baradian concept of intra-active entanglement. In doing this, the ethico-onto-epistemology of affect has come to the fore as I have drawn on the productive, life affirming force of the political work Daisy does through her stories. In the section to follow, I return to the first participant Heidi Everett introduced in chapter 6, this time discussing her in relation to the sense-event ‘Schizy Jam Connects Worlds’. In this I continue to build my analysis of the ways art and creative expression brings difference in ways that are collective, cultural and political. I frame the sense-event ‘Schizy Jam Connects Worlds’ from my encounters with self-described *renaissance artist* Heidi.

In chapter 6, I described Heidi Everett as an artist/activist after we collaboratively initiated a research path that refused voyeurism, in what I have framed as the sense-event ‘Heidi Refuses’. As discussed in chapter 6, the collaboration initiated by her refusal shifted my research focus to the *projects* Heidi facilitates with her students and friends. These projects are part of her productive desire to *change the mental health system* by making *change increment-by-increment* (Enc.1). Schizy Jam was the next project I participated in as a result of Heidi’s refusal.
Schizy Jam

After our third encounter and Heidi’s refusal, Heidi invited me to participate in projects she was facilitating. Schizy Jam was the first of these projects. The email report presented below is Heidi’s description of the event communicated to her community afterwards. I have presented an extract from my notes, taken after the event, immediately below Heidi’s report. I bring the two together to begin my framing of ‘Schizy Jam Connects Worlds’.

Heidi’s e-review: Last Saturday a group of amazing people got together at the ... Bar to help bring awareness to schizophrenia in probably one of the most funkiest cool ways ever seen and heard...Using Bob Marley’s iconic song One Love, musicians from Melbourne and around the world jammed simultaneously together in the one room. Two bands from Wales, one from Boston US, played ‘virtually’ via a big screen, along with a room full of Aussie muso’s, MH consumers, families, friends and supporters...and a few dogs. The ‘One Love’ Jam for Schizy Week is a shining light to what people who identify with MI can now actually hope for - a truly modern day of world mental health consumer and carer unity.... I invite you now to watch the One Love video filmed as it unfolded on the day.... Feel free to share with your networks and please do get in touch if you’d like to be part of One Love next year.

My Notes: When a poem was read in honour of those who had died alone, the love in the room was palpable. Faces glowed reflecting stage lights in the jumbled mass of children and dogs that huddled close ...breathing love; life and hope back to places not always reached. A musical program had unearthed gentle brewing magic and shared it here on this stage; as one performer after another humbly took the microphone and ...peeled open my heart. (Personal reflection)

Heidi facilitated the afternoon of different art works and art making styles that she described as helping *bring awareness to schizophrenia in probably one of the most funkiest cool ways ever seen and heard*. Thinking with the Deleuzian notion of the ‘work of art’, I understand the intention of her project was to open people’s awareness through their experience of difference. I encountered each performer as framing intensity through the poetry, painting, jewellery or music and songs that they shared. Through their framing sensation flowed, swirling through performers and audience...
members, affecting them materially and virtually, in that room and beyond through Skype across the world and back (Deleuze, 1968, 1970; Deleuze & Guattari, 1977, 1987, 1994; Grosz, 2008, 2011; Hickey-Moody, 2013a). The dynamic gathering of children, dogs, artists and friends in the bar participated in the event choreographed by Sam, each contributing to it in their unique way. Singers, songwriters, bands, poets, comedians and raconteurs performed in a space decorated with visual art works, some of which were for sale. All of this happened within the larger virtual frame of three venues in three countries making music together connected through Skype.

As Hickey-Moody (2013a) explains, for Deleuze, art itself does not have intentionality as such, but through its intensifying of affect brings forth different sensations, connections and the possibility of a different world. For Heidi, this different world that Schizy Jam created for those who experienced it, was a…world…of …mental health consumer and carer unity. When people feel differently they are able to think differently, ‘art has the capacity to change a body’s limits, …readjusting what a person is or is not able to feel, understand, produce and connect so by constructing new milieus of sense’, art is able to change ‘collective knowledge bases’ that communities share as ‘points of access’ (Hickey-Moody, 2013a, pp. 86-87). In sharing this event participants experienced simultaneous acts of propelling a political agenda and creating a sensory landscape. These acts occurred through the way the various works of art made them feel and the connections that the works of art prompted them to make.

‘Tell their story with art’

There were many first time performers on that day, singer songwriters unearthed and taught by Heidi. Throughout our encounters Heidi had emphasised the importance of teaching and learning the creative skills necessary to enable people to tell their story with art. She describes her careful preparation of classes to teach music to others in the sensory affective way that she had learned it, and through which she has evolved as a performer and teacher, developing a deep association with community mental health advocacy. Playing music came into Heidi’s life at particularly low ebb.
Devastated by diagnosis and hospitalisation she made a discovery that changed everything.

Heidi: ...I taught myself classical guitar, so I ended up playing Mozart and Beethoven and Bach on guitar. That’s how devoted I was... I was obsessed. ...I just fell in love with the guitar. I loved...that the guitar is such an intimate instrument. You hold it against your heart so when you pluck the strings your chest is vibrating your heart and you feel that energy and that warmth resonate through you...it’s a universal thing. ...You feel connected to something way bigger than yourself. I love the sound that I hear in my head from guitar. I love that natural harmonics... I was obsessed... You play a chord right it sounds bloody unreal...you play a piece of Beethoven right and it sounds fricken great... Put the work in and you do get a payoff. ...It was free; all I did was pay a hundred bucks for an old classical cheap guitar. Every day there was the guitar again and I’d just pick it up and play... I bought classical guitar books and just chewed through them. ...After a few years I thought I can do better than this. I actually have my own music in my head that I want to write...I taught myself music theory... how to write and read music with the guitar...Yeah I totally used classical music skills in writing my songs, totally. I don’t even think about it anymore I just have this kind of invisible (pause), when I write now. (Enc. 1)

With the Deleuzoguattarian ethico-onto-epistemology of becoming different in a joyous production that evolves life, I understand that like each participant, in her own unique way Heidi has built on art-making skills in order to facilitate a sensory affective attunement to a universal thing that she describes as way bigger than herself (Enc1). In teaching these skills Heidi is utilizing joyous experiences that increased her power to act through learning to write and play music, in order to increase the power to act of other’s, so involve them in joyous experiences. Learning chords is an intimate process where Heidi’s heart is vibrating with warmth that resonates through her and enables her connection to something universal, drawn from the cosmological forces of chaos and the outside. When art is conceived as a process of distancing that abstracts sensation from the body to tame the virtual, uncontrollable forces of the earth, I can account for Heidi connecting to something way bigger than herself through art-making (Deleuze & Guattari, 1994; Grosz, 2008, 2011). She is able to engage with these forces through affect and sensation in a way that is pleasurable and
exciting but because Heidi accesses this through the structures of music it is also manageable. This management can be accounted for with Bergson’s inseparable lines of ascent and descent (Bergson, 1998 p. 445; Davies, 2014a), whereby Heidi’s experience of getting a chord right, of putting in the work and getting a payoff can be understood as referring to the repetitive orderly work of learning to play. This can be seen as a line of descent creating ‘life’s ‘conditions of possibility’ (Deleuze and Guattari, as cited in Davies, 2014a, p. 9). The reward when you play a piece of Beethoven right and it sounds fricken great is the line of ascent, or the creative ripening of her endeavours opening her to something new in what is an inseparable part of the process (Davies, 2014a). Here, when Heidi is compelled to learn more in order to develop and expand upon her access to such experiences, I can see the ontology of affect in action, as it is described by Hickey-Moody (2013a).

Learning to play the music in my head

When Heidi describes learning classical guitar, writing and playing music and in time moving on to play the music in my head, with the Deleuzian notion of ‘sense’, I understand that Heidi’s experience involves the actual and the virtual, the real and the imagined, the living and the nonliving, intra-acting together. I see the forces of the outside enfolding Heidi as her senses are affected and she hears the music in my head. When she is able to use musical skills to play that music, she is folding back out to the outside. Heidi is connecting with the outside by framing sensations she feels with the structures and forms of music in ways that she loves and that sound fricken great.

Thinking with the Deleuzoguattarian ethico-onto-epistemology of becoming different to evolve life, I understand that Heidi is doing the important ‘work of art’ by bringing difference and introducing newness into the world so that territories can change and life can develop in new ways.

Heidi’s process of development as a musician, performer and teacher takes place in the Deleuzian sense of becoming, where lines of continual progression are not conceived as having beginnings or ends, because all of life is in the midst of a constantly evolving, complex process. Through teaching the skills and structures of art-making, Heidi has enabled others to create lines of descent that create the conditions of possibility that Davies (2014a) describes, which enable them to connect
with and extract something from the swirling affective forces from chaos or the outside for their own purposes. They are then able to experience the inseparable lines of ascent that open them up to the new.

I think of Schizy Jam as a work of art created by Heidi as choreographer and presenter and involving the diversity of creative work of all those who performed, as they engaged with all who participated on the day. My notes capture the sense of unity I experienced as a participant after the event, which …left everyone feeling, heard and included. I notice how Heidi and (other organisers) encouraged new performers to want to progress to the next level, to release an album…encouraged feedback. Hickey Moody (2013a, p. 122) uses Deleuzian theory to argue that ‘material changes are effected through aesthetics and the value of each voice is increased as it is magnified through creative processes and product’. This is what I observe happening in Schizy Jam when sensation is intensified, people assemble differently with a force that is political because it brings change.

I happened to sit next to another participant Sandy Jeffs, whom I introduced in chapter 7. She performed her poetry and we discussed the event a few days later in what was our second encounter.

**Sandy on Schizy Jam**

* Sandy: I think people like Heidi…who encourage people to express themselves, ...do fantastic work in helping people to find their song writing spirit. I think that sort of stuff is really important. So in terms of mental health stuff, you’ve got to get people out of the ghetto, you’ve got to get them somehow in a space where they can all bounce off each other and get these ideas happening. ...the singers and everybody, that was fabulous, wasn’t that great!

* Monique: I felt so lucky to be there, such a great...

* Sandy: Yeah I know that was great.

* Monique: Such a great feeling, there were the dogs; you know the support dogs those beautiful Labradors.

* Sandy: That’s right, that’s right it was beautiful
Monique: They had a lovely atmosphere

Sandy: I loved that day and the talent on display was fantastic. They weren’t all mentally ill though, some were sane but there were a lot of mentally ill people singing and I loved some of their stuff, I thought it was fabulous.

Monique: It was fabulous

Sandy: It was fabulous! That sort of stuff is really encouraging and I think more of that stuff needs to happen. People do writing courses but often people who are mentally ill don’t feel that they can go there because it’s too intimidating.... You need to find some place that doesn’t intimidate people so that they can actually sit down and find the best way to express themselves.

Sandy and I seem to talk around the ‘Schizy Jam’ event, both of us aware that it was something intense and important that we experienced but our use and repetition of words, such as beautiful... great... talent... fabulous, suggests to me that words were inadequate to express the intensity of sensation that was so powerfully experienced on the day. As MacLure (2013b, p. 665) would have it, we were stammering for words as memories arose sensation proliferated and we assembled again, different now in retrospect as we continued to share. The communication was intense and saturated us, so that I remember it as if we were floating together in a bubble. Thinking of it now I feel the warm glow that filled the space cocooning us in our shared memories and activating the sensory affective enlivenment that danced through us. Sandy talks of the importance of such particular experiences where people feel that they can express themselves, that they can find the best way, a way that they don’t feel intimidated so they get out of the Ghetto and can bounce off each other and get ideas happening.

Sandy refers to the sense of exclusion experienced by people living with mental illness diagnoses and the sense of liberation and inclusion generated by Schizy Jam.

Resisting exclusion

‘Schizy Jam’ was not a beginning to be viewed in isolation, rather affects emerged from the forces that passed through one being and another, creating a change of state in which something new might be generated. The performers, the technicians, the audiences in all four venues, the Skype technology, the instruments and the amplification system, the venue, the songs, poems and all the art works were all
beings involved in our art making. We were an entanglement of intra-connected agencies when multiple framings of artworks intensified as forces came together and changed all who were up for it. The process may continue on for all who participated. ‘Schizy Jam’ was a continuation that can be traced back through assemblages that include Heidi’s music experiences and song-writing classes and Sandy’s poetry writing within a multitude of other threads of experience and agency. Such threads can continue on from Schizy Jam into the future for everyone who experienced it. For Heidi what unfolded on the day as a shining light to... a truly modern day of world mental health consumer and carer unity.... that …people who identify with MI can hope for in the future (section above). For Sandy people were coming out of the ghetto and resisting the exclusion that is associated with diagnoses of mental illness to bounce off each other and generate ideas.

Deleuze is influenced by Nietzsche to theorise that people’s resistance to the exclusion that characterises mainstream society’s behaviour toward those with mental illness diagnoses, is resistance to power. It is a resistance conceived to be ‘on the side of life… . the force of a life that is larger, more active, more affirmative and richer in possibilities’ (Nietzsche, as cited in Deleuze, 1988, pp. 76-77). Deleuze explains that for Foucault, life becomes resistance to the forces of power when power takes life as its object (Deleuze, 1988). When people are excluded and ghettoised by the mainstream their power to act is diminished, when they resist the forces of power and connect to forces from outside through affect and sensation their power to act can be increased (Deleuze, 1988). When they join together with others over their shared experience of exclusion they can become friends and grow strong together in ways that do not seek to control. In describing ‘Schizy Jam’ as binging awareness... in one of the most funkiest cool ways ever seen or heard, Heidi indicates that participants were shaped and changed by our experience of the event. With the Deleuzoguattarian ethico-onto-epistemology of becoming different, I understand that in summoning new and different sensations, the event called a new audience into being and created the possibility for a different people to come, and with them different worlds or universes. It is in this way that Grosz conceives art to be ‘an intensely political activity’, because the sensations it produces can summon up a different kind of life; they can enable people to think and act differently. (Grosz, 2008, p. 79)
Art is where life most readily transforms itself, the zone of indetermination through which all becomings must pass. In this sense art is not the antithesis of politics, but politics continued by other means (Grosz, 2008, p. 76).

The sensory landscape created by Schizy Jam is an example of the political and cultural power of art to make change in the world, to teach others and to make room for difference. Art is a powerful communicator of culture and has been effective in educating peoples throughout time. It operates within cultural groups in a sharing of cultural beliefs and understandings, which shape the groups becoming in the world. It carries beliefs and understandings outside the realms of a particular cultural group and into another group. So that Schizy Jam worked to build and shape a cultural group that included and affirmed people’s experiences associated with a diagnosis of schizophrenia. Art works culturally because it carries beliefs and understandings within its material form in the artefacts of cultural groups, through time from the past into the future shaping and changing new groups as it flows. In this way Hickey-Moody (2013a, p. 125) sees art as able to teach cultural difference, as cultural ontology: ‘Art creates possibilities that offer new qualitative senses through which people things or issues might be known’. With this thinking, the ‘Schizy Jam’ event presents an intersection of forces that is a cultural becoming, a becoming political and an artistic becoming.

Schizy Jam is an artistic becoming because a number of different art forms were in operation in this event; including singers, songwriters, bands, poets, comedians, visual artists and raconteurs, and each in their different way showed and shared something unique to that moment. Like all aspects of becoming each of the different art forms is situated within the process of becoming. As Grosz (2008, p. 9) theorises it, each form is ‘conditioned by the (historical) construction of a plane of composition of shared and differentiating techniques, methods and resources’, in a history that makes it possible for each new piece of art to find a place even if it is one of disruption. Each art form has a specific past on and through which it is built using systems and structures that are specific to it.

*Each art aims to represent what is unpresentable, to conjure up in words, paint, stone, steel and melody, invisible and soundless forces, what is incapable of being
represented otherwise or what, if represented otherwise, would bring into existence a different kind of sensation. Each of the arts ... aims to capture something equally accessible to all the other arts... the unity in difference of the universe itself, of materiality, and of material forces that impinge on all forms of life, each affected in their different ways. (Grosz, 2008, p. 81)

Summary: Nurturing difference/evolving culture

In this chapter, I have mapped the sense-events ‘Daisy’s Story Heals’ and ‘Schizy Jam Connects Worlds’, using the Deleuzogauttarian constructs of affect, the ‘work of art’ and the assemblage, and the Baradian concept of intra-connected entanglement. In analysing diffractively, I have mapped the trails of Daisy and Heidi’s experience in intra-action with theory, discussing the ways that art can work politically and can teach culture. When Daisy created her story she connected to forces that moved through her enabling her to connect with her childhood trauma in a way that distanced her in order that she gained insight. Other people engaged with Daisy’s story in ways that worked culturally and politically, changing the way they related to her and enabling her to use the story in her peer and advocacy work. Heidi connected with others politically and culturally through her singing and song writing. She also connected with others in her community through her teaching and across the world through her facilitation of the Schizy Jam concert. Both Daisy and Heidi used art-making skills to connect people over shared experiences in productive and joyous ways that through changing the way people feel, may have changed the way that they think.

In the chapter to follow, I map the sense events ‘Coming out on Television’ and ‘The Band Performs’ drawing the Deleuzoguattarian concept of ‘transversal relations’ into play via a diffractive analysis that builds on the discussion in the previous chapter.
Chapter 9: Relations of entangled intra-action

In this chapter, I draw the Deleuzoguattarian concept of ‘transversal relations’ into my analysis, in order to follow trails of connection, as participants join with others over shared experience and become stronger together. I continue to draw on the constructs of affect, the assemblage, territory and intra-active entanglement, used in the previous chapter, this time to analyse the sense-events ‘Coming Out on Television’ and ‘The Band Performs’. As in previous chapters, in this chapter I use a diffractive style of analysis to map trails through experiential data from my separate encounters with Isabella and the rock band BiPolar Bears in intra-action with theory, in order to frame sense-events. In the previous chapter, I analysed the ways the art-makers worked politically and culturally to shape inclusive communities. Building my analysis in this chapter, I introduce Isabella Fels in the sense-event ‘Coming Out on Television’ and later the three members of the rock band BiPolar Bears, Adam Pollock, Danny McGuiness and Eric in the sense-event The Band Performs. I discuss these sense events using the Deleuzoguattarian concept of ‘transversal relations’, whereby people connect over shared experience and grow stronger together, without needing to limit or control. I draw this concept together with Barad’s concept of entanglement, which also focuses on intra-connection and the accompanying ‘irreducible relations of responsibility’ to emphasise both her and Deleuze and Guattari’s ethical ontology. In doing this I explore the ways people facilitate productive connections through art making. Through collective engagement, they grow stronger together and collectively generate changes in feeling, thinking and doing.

The concept of transversal relations enables me to map the mechanism of becoming as affect shifts and flows in my own becoming researcher as I engage with participants over their becoming through their art-making. Transversal relations enables a particular focus on the flows of lines of affect, which operate as a mechanism of becoming as connections and disconnection of different assemblages are made enabling people to de and reterritorialise to become different. In this chapter, I map the material and discursive, bodily and ideational connections that emerged for me as affect flowed and I connected and disconnected participants, social theory and past experiences in different assemblages. In focussing on transversality, I
illuminate the actual mechanism or modality of becoming as affect passes from one mode or valence to another. Working diffractively, I am able to follow the differences as they emerge, rather than take a more typical research approach of culling experience into the already known and understood. This approach enables me to diffract flows of affect from participants experiences described in the data alongside my own affective responses and the connections to social theory that emerge for me. Working diffractively, I am able to focus on the shards of experience that emerge for me in my encounters with participants, exploring the possibilities that they present all the time using sense as my guide.

‘Coming out on television’

In the section to follow, I introduce the sense-event ‘Coming Out on Television’ by presenting Isabella Fels in the way she was introduced to me.

Isabella Fels

Isabella contacted me by e-mail in response to my flyer, which was posted through a community mental health organisation. In the section to follow, I present Isabella’s e-mail, then use Deleuzoguattarian/Baradian thinking to map the ways her e-mail assembles her in connection with the particular ways the flyer assembled me in this research. Mapping this way, I present our intra-connectedness as it emerged even before our face-to-face research encounters occurred.

Isabella’s e-mail:

...i have been diagnosed with schizophrenia for about fifteen years like you wanted. i also work as a poet and writer and have had a lot of work published on the net and in magazines. If you do a Google on me all the websites i have written for come up. i am particularly proud of my articles for the DiVine- Victorian Government Disability online community, as well as my poetry in Eureka Street magazine. i also have been shortlisted for Oz Opera on a piece about Chapel Street where i live ...and have had also a lot of poetry published over the last 10 years or so in a literary magazine called Positive Words with sometimes 2 or three poems in an issue. Talking about issues, i also have been in The Big Issue writing about my mental illness among other things. i would love to help you with your research
Isabella’s e-mail links us to both my family member’s schizophrenia diagnosis, and our familiarity with how universities work. Through Deleuze, I understand she is assembling us virtually in connection to the shared knowing of many things including art’s degrees, hospitals, medication and stigma. Isabella connects me to her art-making assemblage. This includes poetry and articles on mental illness and other things that she has written in various publications over ten years, impressing and inspiring me with her achievements. With Deleuze, Guattari and Barad, I experience us as intra-connected and assembling together through these familiar systems and structures in mental health, universities and art-making. Isabella’s words before I got sick are familiar to me through my experience with the diagnosis of a family member. The words resonate for me, framing before as separate from after in a way that I experience as a visceral sensation in the moment I read it. The words before I got sick, assemble us virtually in a schizophrenia diagnosis assemblage that has become available to us through our shared ‘real’ experiences of the ways diagnosis works. For Isabella it works through her own diagnosis and for me through that of my family member. In writing it, Isabella establishes a connection that flows as affect for me, linking her experience of diagnosis to my familial experience.

I theorize this as a Deleuzoguattarian material discursive sense-event of diagnosis. Diagnosis becomes an entangled phenomenon that has erupted in both our lives opening us to a multitude of different possibilities. Amongst other things, it has lead Isabella to poetry, writing and publication, and me to this research. Thinking this way, I map this sense-event as materialising for me with a sensation I felt viscerally as I thought of my family member and the others I have known. I remember diagnosis as a break with the past that ruptured lives in ways that were always characterised by suffering and pain. With Deleuzoguattarian/Baradian thinking, on every subsequent reading I see this e-mail communication as continuing to intra-connect us. It shapes the space we inhabit, as I feel myself imbued with the richness and creativity I have experienced in connection with my family member and those others I have known. The first time, I experienced myself as opening to Isabella and her world as I embarked on a search for her writing in the publications she has mentioned. Reading
her work, I experienced myself as enfolding her virtually; as with Deleuzoguattarian thinking, I saw her writing attuning me to flows of sensory affective intensity. Mapping the ways Isabella’s world has been shaped and changed through writing, I experience further intra-connection. Assembling with Deleuze, Guattari and Barad, I conceive our entangled intra-connection as shaping the territory for our first face-to-face encounter in the weeks to come.

**An enchanted space**

In the section to follow, I continue to frame the sense-event ‘Coming Out on Television’. I use extracts from my notes taken after each of our two encounters to map our intra-connected entanglement as it continued to emerge.

> Isabella: ...waiting...welcomed me into her lovely light and very tidy apartment...

> ...taking my umbrella...to dry...on the kitchen floor. Offered me a drink and suggested we sit on the couch...time just flew. We share a love of adornment; creativity and food (Notes after encounter 1) ...making me feel welcome with her sunny smile and dancing eyes... Takes pleasure in presenting well...apartment immaculate again. ...Happy to get the bag of books and articles borrowed (by me) last time...keen to know what I thought. ...Challenges began to feel heavy...painful...shifted to creative ways... ...so much easier to address past pain from the creative work it inspired... (Notes after encounter 2)

Through Spinoza, Deleuze conceives production that increases a persons affects and relations to be joyous. After him, I conceive my two afternoons with Isabella as flowing with ‘joyous connection’, as we shared *a love of adornment, creativity and food* in Isabella’s supported accommodation nestled in the treetops. Although thinking this way, I see that the enchanted space we generated in our assemblage of poetry, articles, books, food, shopping, and friends, gaped at times with looming shadows. With the Deleuzoguattarian notion of territory, I understand that we inhabited territory where darkness and light were in symbiotic relation. Dark forces intensified, as my sense of *heavy painful...challenges* intra-connected with Isabella’s lines of flight to the *creative work* they *inspired*. With the Deleuzoguattarian concept of affect, I understand that overpowering sensations can be intensified through art they can be engaged with in ways that do not overpower (Deleuze & Guattari, 1994; Grosz,
2008). Rather, ordering and disordering forces can work together in continual lines of ascent and descent (Bergson, 1998; Davies, 2014a). With this thinking, Isabella can use her skills of writing, which form the structuring and ordering lines of descent, to engage with powerful sensory affective experiences that otherwise may have overwhelmed her. At the same time and in symbiotic relation, she is creating poetry and articles in lines of ascent that intensify her experiences in a creative flowering that enables her and others to connect with them. Experiences that once led to her exclusion can now fuel her inclusion as her writing opens a multitude of new intra-connections in the space she inhabits.

Writing and being published have become tremendously important forces in Isabella’s life. In the section to follow, I build on my diffractive mapping of the sense-event ‘Coming Out on Television’ by continuing to frame extracts from our two encounters. Working with the Deleuzoguattarian notion of framing as the intensification of difference in the process of becoming, I seek to intensify the reader’s sense of the force of writing and publishing in shaping Isabella’s life.

**Writing and confidence**

...This started when I was thirty-nine and now I’m forty-two... I've published about twenty-five articles. I have an editor... one time she made me do six or seven drafts; I was exhausted at the end. ...probably with that editor I have written some of the best pieces. I really floundered in factory jobs, telemarketing, I’ve done heaps of different things which I wasn’t any good at. Now I say I’m a writer and they show a real interest...some of them liked to read my work even people in shops. ...Every little thing gives me confidence; and makes me want to keep going. ...One of the best things in my life has been being published. I’ve gotten better with age. I understand myself more, I push myself and I have had successes...I'm much sharper mentally now. I can manage day-to-day things. ...I feel much more in control and I’ve got a lot more stamina with my writing. I spent three or four hours on it yesterday, it was exhausting. ...I wouldn’t have been able to do that in the past for ten minutes or half an hour. I’ve actually written a poem about concentration. ...I’ve always had terrible problems with concentration, like...school, I’d always be staring out the window and I wouldn’t take anything in. They thought I was deaf or something ...I learn a lot from the articles that I write. ...I communicate better in
my writing than when I speak actually. ...I wouldn’t be able to write about all this stuff without going through hell you know. (Enc. 1-2)

With Deleuzoguattarian concepts of affect assemblage and territory, I understand that the ‘affective atmosphere’ of our encounter is shaped by Isabella’s productivity. It can accommodate dark forces associated with emotional distress and mental illness because Isabella’s art forms a raft that enables us to connect with them in ways we can manage (Deleuze & Guattari, 1994; Grosz, 2008). Working Deleuzoguattarian and Baradian constructs together, I diffractively trace back to the difficult experiences Isabella has spoken of, written about, and alluded to, as I map forward to my engagement with the form she has found in writing to express them. With the Deleuzoguattarian notion that art is one of three rafts with which people connect to chaos, I sensed that we were falling toward heavy and painful experiences the raft of Isabella’s articles and poems shifted us and we were inspired. This raft of creativity was not available to Isabella before her writing, when she did heaps of different things I wasn’t any good at. As I map, I remember the contrasting points between which we shifted, from jobs I floundered at, to being published so that now every little thing gives me confidence. At times I sensed us slide between different territories as we negotiated subtle shifts.

I see Isabella intra-connecting difficult experiences with productive writing about her problems as she learns from the articles that I write. I follow these contrasting intra-connected entangled trails that suggest a symbiotic relation between going through hell and pushing herself to have success. At one point an expression that I noticed passing through on Isabella’s face, congeals for me. When I remember this later in analysis, it is as a ripple that carried a rupture. In discussing affect, Massumi (2009) may call this a micro-expression that I noticed in her eyes and which attuned me, held me to account and continued to draw me back. Not so much how her face looked, but rather how I felt knowing we were on more shaky ground. With the new materialist thinking of Deleuze, Guattari and Barad, I map this moment of material discursive intra-play, noting the stark contrast to the open, playful vitality that I had previously felt radiating from Isabella. On mapping this, I experience my memory of her talk of difficult experiences again, this time in intra-connection with my memories of her talking about her writing and being published. In analysing each experience one
alongside the other in the diffractive Baradian way, I seek to intensify their intra-connected importance, in the section below.

When Isabella says I learn a lot from the articles I write and that she wouldn’t be able to write about all this stuff without going through hell, I see the Deleuzoguattarian concept of schizophrenia as a process at work. With this concept, I understand Isabella’s resistance to work that did not inspire her toward production, like the telemarketing and factory jobs she really floundered in. I understand that she learns from writing, from finding expression for the things that challenge her, the very things that have taken her to hell. Finding expression for the things that challenge her through writing has extended her in ways that bring her joy in the way of the Deleuzian Spinozist ethico-ontology. With this thinking I understand that she feels productive in ways that bring confidence...success...control and...stamina.

Isabella’s confidence had blossomed with her writing, so that when she was invited to share her experiences of living with schizophrenia on television, she decided to say yes. Her decision led to a number of other televised appearances.

**Coming out**

I was on television...I was proud to come out as a schizophrenic actually and I boasted a little bit to about the writing...That generated a lot of interest and it helped me prove myself to (some of) the family who didn’t understand. People at school contacted me, girls who had teased me, teachers I hadn’t got along well with. It made my life easier actually. (Some of) my...family thought it was too much...thought that it might harm me but it has been quite the opposite. Lots of people have reached out to me. ...I was very confident and I enjoyed being on television actually. (Another documentary) had a program here about (names her supported residence) and I felt really good with them coming in to my apartment and walking up and down Chapel Street trying to get all the right sort of moves. ...They were great...I felt really comfortable ...they were very nice to me it was really good. ...I’ve really found my identity now and I’m doing the right sort of work, it’s been to my advantage actually.

With the Deleuzoguattarian concept of territory, I understand that through coming out as a schizophrenic...on television Isabella forges new territory as she deterritorialises
from other more dominant discourses. When Isabella explained that she was
actually...proud to come out as a schizophrenic, I sensed a wave of energy passing
through my flesh as the inherent contradiction of her rebellion materialised through
me. In this moment, assembling flows of forces intersected in an entanglement of
agencies. For me, the entanglement involved the medical model assemblage, whereby
she could only be proud if she was recovered in a binary sickness/health way, and the
resistance assemblage, whereby she could not be proud to use the word schizophrenia.
With the affirmation of difference in the Deleuzoguattarian ethico-ontology, I
connected her joyous incorporation of both to be inclusive of not one or the other
discourse, but rather both and more. With Deleuzoguattarian/Baradian affirmation of
difference, I cannot know all the detailed complexities that comprised the
entanglements of agencies that led to Isabella’s proud coming out. With their new-
materialist approach to difference, I ask the question ‘how is this possible?’ and ‘how
must it be in order to say that?’ I see that diagnostic terms can work differently in
different assemblages as Isabella materialises for me, a brave warrior who after a
fearful battle, has evolved in a productive eruption of creativity and bringing in the
new.

Through coming out on television, Isabella has connected with many people to share
her reterritorialisation as a productive person. In doing this, people reached out to her
in ways that make her life easier. In framing a Deleuzoguattarian sense-event from
my encounter with Isabella’s coming out on television, I have intensified an important
aspect of her ‘becoming writer’. The sense-event intensifies Isabella’s announcing
herself to her past as she forged ahead mapping her productive future through her
writing. Writing has developed as a force of joyous production in ways that have
enabled her to forge new connections, and to forge previous connections in new ways.

The idea that coming out on television might harm is associated with the medical
model and traditional thinking on schizophrenia, discussed in chapter 2. Thinking
with Deleuze and Guattari ethico-onto epistemology of becoming different, I
understand that Isabella’s ‘coming out’ forges a new space, inciting ‘transversal
relations’ reterritorialising Isabella as people include her, rather than excluding her, as
was the case when she was territorialised with biomedical thinking. Through her
writing she has found a way to resist exclusion whilst still including a diagnosis of schizophrenia.

Isabella spoke of a psychiatrist telling her she would never work in the time before her writing blossomed. She spoke of receptionist jobs that were so boring, whilst she longed to have a real job. Now as she visits shops and cafes on the busy street where she lives, when people ask she enjoys telling them she’s a published writer and talking about her work. Assembling with Deleuze, Guattari and new materialist thinking on the entanglement of matter and discourse, I understand that Isabella’s coming out on television has connected matter and discourse as she has connected past, present and future, to reach out bringing participants from her exclusion into her productive inclusive future as a writer. Through her coming out on television, Isabella has invoked what Massumi (2009) calls ‘aesthetic politics’. She has changed the space that she inhabits as well as that of all those she has re/connected with. They have connected over shared experience and become stronger together, without needing to limit or control. They have done this and at the same time included the diagnostic term schizophrenia. As Hickey-Moody (2013a) and Massumi (2009) theorise, they have changed the way that they feel in ways that can change the way that they think.

The Band Performs

In the section above, I have analysed the sense-event ‘Coming Out on Television’ as erupting forth in a Deleuzoguattarian/Baradian multiplicity of entangled assemblages that intra-connect past, present and future, matter and discourse in ways that challenge both mainstream and resistance thinking. I have framed the sense-event as reterritorialising the space Isabella inhabits in ways that are more inclusive of her and connect her transversally with others. In the section to follow, I frame the sense-event ‘The Band Performs’ from my encounters with three members of the rock band BiPolar Bears, Adam Pollock, Danny McGuiness and Eric. Working with Deleuzoguattarian/Barock concepts from my previous analysis, I diffractively map the way affects, assemblages, and territories work in intra-active entanglement to enliven the real experiences of the Band as they emerged in our encounters. I continue to use the Deleuzoguattarian concept of ‘transversal relations’ to map trails of
experience as I analyse the way people connect over shared experience to grow stronger together.

In this section, I introduce each band member in the order they were introduced to me. Adam called me in response to the research flyer and he introduced the two other members Danny McGuiness and Eric, suggesting I include them in the research.

**Adam Pollock**

Adam described himself as passionate about expression through the arts, explaining that he grew up in a family of musicians and has always played in bands. He studied drama for a time at college and later qualified as an electrician. He is a peer support worker for mental health services and is an advocate for change through his music with the BiPolar Bears. He was studying for his Certificate IV in mental health at the time of our encounters and regularly attends workshops and conferences on mental health. A voracious reader and listener of podcasts, he keeps up with both the latest and earliest thinking in the mental health field.

**BiPolar Bears**

In describing the BiPolar Bears, Adam explains that they have been an established organisation for about eighteen years. He’s been with them for two years, on base guitar. He sings about a quarter of the songs, and then does backup vocals on the rest. They’re a three-piece band at the moment and have been a six-piece band in the past. As is evident on their Facebook and web sites, they promote mental wellness through lived experience. They seek to break down stigma so that people won’t be afraid of someone who has been diagnosed with bipolar, schizophrenia or depression, arguing that a lot of the time stigma is just a fear of the unknown. Danny is the lead guitarist and sings most of the songs.

**Danny McGuiness**

Danny describes himself as a long-time member of the BiPolar Bears, joining soon after he left university. Although he didn’t quite finish his degree in accounting, he has worked in accounting offices a number of times. However, the lure of music and playing with the band has always drawn him back. He appeared in a widely viewed
documentary about the band on a nationally televised broadcast, and has been on tour with them. Danny is also a peer-support worker for a mental health service organisation.

**Eric**

A well-known musician within this community, Eric was enthusiastic about playing drums with the band during our encounters. However, as is the way with many longstanding bands of musicians, when I returned to share excerpts of the research with the band, he had moved on and had been replaced by a new drummer.

After my first encounter with Adam, I subsequently arranged to encounter each separately at the community centre where they rehearsed. Each band member joined me to chat while the others continued to practice and play. As the session of encounters ended and we chatted together, Adam suggested I join them for the rehearsal next time and the others agreed. During our chat, the band members recommended possible participants for this research that they had played or performed with in the past. As we spoke, then afterwards in contemplation, I saw the rock band as part of an intra-connected web that included all ten participants within a creative, thriving local art/disability community. Thinking with the Deleuzoguattarian ethico-onto-epistemology of becoming different, I understood that I was reterritorialised in a new assemblage in which ‘transversal relations’ were at work in this artist/activist community. Through my encounter with the band, I understood that I assembled with all ten participants in this research as they emerged to be involved in a community in which they lived productive, connected and participating lives. This conception did not fit with the biomedical stereotypes of isolation and disconnection that are often associated with schizophrenia. In the section to follow, I elaborate upon the intra-connected entanglement of the participants in this research that first assembled for me then.

As we chatted about my research the band members were inspired and began recommending other potential participants. From our chat, I realised that Sandy had performed at open microphone nights where Heidi played with the band. The band played at gigs where the choir that Fred sang with performed. Both Heidi and the
BiPolar Bears worked with the facilitator of Wild@heArt community arts, Phil Heuzenroeder, who I mentioned as revising the recruitment flyer for this project in the recruitment section of chapter 5. Isabella had told me she was a fan of Sandy’s and had participated in her writing workshops. I had participated in a HVM workshop with Adam Pollock that was led by Daisy Lewis. An exhibition, I had attended with my family member who had participated years ago, had introduced me to Sandy for the first time. Graeme Doyle/Benny Valentine was there too and I learned that Sandy and Benny had performed together in the performance poetry troupe the Loose Kangaroos. Michael White exhibited at the same exhibition and we talked about it later, in an encounter for this research. Although each of these art-makers worked in different ways and created very different work, through Deleuze and Guattari’s concept of transversal relations, I conceive them to have connected over aspects of shared experience. Through the Deleuzoguattarian construct of ‘transversal relations’, I understand them to have sought opportunities for the expression of difference, and to have grown stronger through their intra-connectedness with art-making, other art-makers and those who did not seek to limit and control.

**Connecting on the psych wards**

In the above section, I have established the intra-connected entanglement of participants in this research as it emerged in my first encounter with the band. In the section to follow, I continue to frame the sense-event ‘The Band Performs’, this time focusing on the assemblages that were invoked as we shifted the encounter into a rehearsal.

With the Deleuzoguattarian concept of assemblage, I understand that when lead singer Adam Pollock contacted me in response to my flyer, which connected schizophrenia diagnosis with creative arts practice, he was assembling in connection with my research and the work of the band. Impressing me with his enthusiasm for the collective power of mental health advocacy through the arts, in particular rock and roll, he suggested I interview the other band members at the venue where they rehearse. Subsequently, the second interview progressed from the rehearsal and included all three together. In doing so, we opened the research to the active, vital, collective potential of three band members and a researching audience member. The
band presented a site of deterritorialisation from the medical assemblage where their
diagnosis labelled them as lacking, instead reterritorialising them into assemblages
where they became productive, connected and contributing artist/activists. ...It was a
good idea to do it with the three of us (Danny) we work better together...than we do
individually (Eric). The excerpt below elaborates on the strength of their connection.

Adam: ... people who have had psychiatric illness and who are able to express
themselves, are the wisest people...if they can learn to release the trauma and be
OK... Those people sometimes are in the psych ward.

Me: So do you find ...shared understanding, shared reality?

Danny: People seem to be talking about the same things as I was thinking....

Adam: ...some people... want to go back to hospital to find that common ground ...I
was having one stay a year and sometimes one stay every six months for a while... I
couldn’t find anyone, not even my parent’s, no one I knew had that same
understanding...it’s hard to do it on your own. You need someone to guide
you...someone who understands, someone with a bit of love...

Me: Do you find that within the band?

Adam: Yeah, I reckon.

Eric: Yeah

Danny: Yeah, I talk to you guys about stuff I wouldn’t talk to a lot of people
about...It’s just good to know someone else is there...everyone’s had the same sort
of experiences ...we just talk openly about it all the time

Eric: yeah

Adam: and there’s no judging

In this assemblage the psyche ward does not provide guidance in the way expected in
a biomedical assemblage. In a Deleuzoguattarian conception, through transversal
relations Adam, Danny and Eric had encountered an assemblage where they were on
common ground with others with shared experience that understand and can guide
them. In this assemblage a body that has learned to release the trauma, or
experienced a breakthrough, can become so wise and be a guide to others in a
collaborative sharing way. This provides a deterritorialisation away from the
biomedical assemblage, in which they are other, mad, alone and broken, requiring an expert to fix them. In their new assemblage there is no judgement. With the Deleuzoguattarian ethico-onto-epistemology of becoming different, I understand that the emphasis shifts from that of classical thought, which focuses on what a body means, to the question of ‘what a body can do’. Thus moving the focus away from what Deleuze and Guattari discuss as the biomedical process of performing a limiting judgement on what a body should be. They suggest that in presenting judgement in a hierarchical way, which they call ‘the judgement of god’, the biomedical assemblage can be exclusionary and divisive (Deleuze & Guattari, 1987, pp. 158-159).

On agreeing to Adam’s request to shift the encounter to the context of the rehearsal, I widened the frame of the research to include observer/participant/researcher with rehearsing/researching band. With the Deleuzoguattarian concept of framing, I understand that in the new framing the possibilities proliferated as all of us intra-acted, changing and being changed as we co-created the possibilities for a rock band, with research and with wellbeing.

**The band rehearses**

...I grab a chair from a stack and sit down...facing the drum kit, a guitarist on either side of me...The room is pumping with sound, vibrating...it feels exhilarating...so closely...see their hands as they play and their faces as they sing. Danny faces the drums...as he warms to me being there I see more of his face... ...so together, so engaged and so animated by the song. ...lit up with playing. Faces open beaming at times...other times contorted with intensity...hesitance had passed... ...cooperation, patience, listening (my notes)

The immediacy of sharing the rehearsal took over, energies swirled and things intensified as an intimacy folded over us. With Deleuze and Guattari’s conception of the assemblage, I experience the rehearsal becoming a vital site of swirling, vibrating energetic forces *pumping with sound* as musicians and observer were in dialogue with drums, guitars and the music. Danny’s face assembled *animated*...*lit up*...*contorted with intensity*...hesitance had passed, as we became something else entirely. Making music now in performance, with music they have previously created together in songs about their experiences. Bergson’s lines of descent intra-played with the skills and
structures of musicianship, symbiotically intra-acting with lines of ascent into the creative flowering enabled by the band members’ habitually engendered skills (Bergson, 1998; Davies, 2014b; Grosz, 2013).

The intra-connectivity of the band enfolded us as the music intensified, deterritorialising us from all that we have been and we were changed, enlivened by the sharing. In a Deleuzoguattarian/Baradian intra-action of matter and discourse, we were enlivened by flows of affect as we attuned to sense and our awareness opened to the multiple dialogues activated in the rehearsal. Rhythm, song, vibration, sound and many other things merging in assemblages unique for each of us but in dialogue as we built on them together in our heightened awareness of each other. We were reterritorialising to become different.

Afterwards our conversation was intense and engaged; it led to talk of other performances. This opened the way for talk of the band’s activism in their quest to breakdown stigma, in particular against those in the mental health and disability community, through the work they do in the broader community, in schools, in universities, and with the homeless. Thinking with the Deleuzoguattarian concept of ‘transversal connections’, I see their activism as connecting people in ways that enrich the fabric of society through building relationships and nurturing difference. Penfield (2014, p. 171) explained Deleuze and Guattari’s concept of transversal relations as the kind of power that works to support resistance. The rehearsal had assembled and territorialised us in new ways. We became different as it shifted, opened and awakened us to sensation. None of this occurred in a linear progression but rather as a swirling of energetic forces that moved through and between us, connecting and disconnecting us through sound, rhythm, song, ideas, memories and imaginings, as we each attuned to collective and individual engagement with flows of sensation. In the way Hickey-Moody (2013a) theorised, as different sensory affective flows made us feel different things and think different things.

Afterwards the band shared stories about a recent concert at a local High School. This was still fresh for them and had formed a focus for our sharing together in the rehearsal encounter, and before in our separate encounters.
The High School Concert

...we promote mental wellness through rock and roll music... Musicianship... Feel the audience... ‘oh they're going to need something a bit quieter’ or ‘these kids need something really rocky’ (Danny 2) There are only so many words for emotion but really there’s more than ten thousand...degrees of emotion...with the High School kids ...just playing them music they feel ‘oh wow I’m inspired, I want to do that, I want to get all these feelings from down there and bring them out’ and that release, that artistic release is the best form of medicine...it was a fifty-minute set...we spoke for about eight minutes each in two parts...then we played about six or seven songs (Adam 1). ... Give hope...release...getting it all out there...stigma...more understanding ...we can be pretty professional (Danny 1-2). ...Opening up to someone, even if it’s a family friend, a teacher, someone you can trust, even your schoolmates (Eric 2). ...We talked a fair bit about drugs... ...That you get psychotic after drugs... (Adam 2)...or after not taking them! The teacher who booked us, he was pretty happy (Danny 2).

With the Deleuzoguattarian concept of territory, I understand this event of a rock concert in a high school as already transgressing territories, performing deterritorialisation and reterritorialisation. However, in this instance the challenge was intensified by the invocation of assemblages of mental health and emotional wellbeing. I understand the event as an assemblage of multiple intra-connected forces that can never be known in their entirety (Barad, 2007; Deleuze & Guattari, 1987; Grosz, 2008). However, the intra-actions inspired by the event in our research encounters make it possible to ascertain some of the forces that were at work. I envision a swirling mass of both chaotic and ordering affective forces flowing in connections and disconnections in unique ways for each body, as assemblages connected and disconnected in that concert on that day (Deleuze, 1988; Deleuze & Guattari, 1977, 1987, 1994; Grosz, 2008).

With this thinking, I envision the band on the stage, each member with their unique and shared assemblages of psychosis, stigma and mental health challenges, each with unique and collective assemblages of musicianship and professional performance. Intra-connecting with the sense-event through my High School teaching experience, I imagine the school staff gathered with their assemblages of pastoral care. Challenged
by the management of a large crowd of adolescents, as they negotiated an event that traversed many territorial boundaries. Theorising in intra-connected entanglement, I see these as territories they each would have singular and collective connections to, such as the school assembly, the rock concert, madness, mental health and wellbeing. They had seen the need to invoke this new assemblage and had organised the concert, later the head teacher had been more than happy with the way it went.

The teachers in this school had responded to a sensed need to make new connections in the field of mental health. Through facilitating this concert, I theorise them as seeking ‘transversal connections’ that could enrich the fabric of their school community and the community outside. I imagine the students too, a singular and collective assemblages of hopes, fears and expectations, including that all too familiar collective bloodlust for condemnation of that which aspired to be, but was not cool. Experience tells me the band would have known if they had not measured up! By their account, their schizophrenia diagnoses worked in different ways in this rock concert assemblage, than it did in a biomedical assemblage.

When Danny says feel the audience, through Deleuze and Guattari, I understand that he speaks of engaging with the kids in sensory dialogues involving sound, song and rhythm. He is feeling what they need as he connects with them through sense. By inspiring the kids to get all those feelings from down there and to bring them out in an artistic release, with the Deleuzoguattarian concept of affect, I theorise that Adam is elaborating on the subtle complexities of sensation that are felt before they are named as emotions (Deleuze, 1968; Grosz, 2008, 2011; Hickey-Moody, 2013a). When he describes artistic release as the best form of medicine, through Deleuzian thinking on art, I understand the release and the medicine to be the deterritorialisation incited by the important ‘work of art’.

The band members express desire for the production of hope...release...getting it all out there...opening up through the concert and I understand that they are doing this through the multiple sensory dialogues they are creating. Through the intra-action of Deleuzoguattarian thinking with that of the HVM and OD approaches, I see the dialogues as emerging separately and collectively in ways that are both real and
It is not possible to account for all the forces that were at work in the concert on that day. Through the Deleuzoguattarian ethico-onto-epistemology of becoming different, I see the event as challenging ingrained biomedical understandings and beliefs about what it is to live with a schizophrenia diagnosis, art-making and the intra-connections of all this with wellbeing. Through Deleuze and Guattari, I conceive the High School concert as intra-connecting people in ‘transversal relations’ as they attune to sensations together. They make new assemblages, building new knowledge in ways that are revolutionary (Deleuze & Guattari, 1977, 1987, 1994). The schizophrenia assemblage generated by biomedicine does not allow for the intra-connections experienced in the concert assemblage. The assemblage of the concert event at the High School traversed new territories connecting bodies in ‘aesthetic politics’ that is productive and affirming of a world more accepting of difference (Deleuze, 1988; Massumi, 2009 p. 12).

The concert joined a rock concert assemblage with a High School assemblage, to include psychosis in a productive creative way that could connect bodies to powerful sensory affective flows. The Deleuzoguattarian notion of schizophrenia conceives a process that can lead to breakthrough as well as breakdown. It is conceived as a process operating for all things in ways that are symbiotic rather than binary. This notion is contrary to the biomedical assemblage, which conceives schizophrenia as a chronic illness from which ‘improvement and recovery are not to be expected’ (Kelly & Gamble, 2005, p. 246). The band’s productive approach of creating music that connects with others and brings artistic release to the soul of the performers and inspiration to the High School Kids (Adam) performs a ‘deterritorialisation’, in what Massumi (2009, p. 12) would describe as ‘aesthetic politics’, which creates a new more accepting territory for the future. The band creatively and productively connects...
and contributes to the community, breaking down stigma and isolation in the spirit of the resistance term recovery. Creativity, production and connection present crucial elements of a recovery that includes the community as it recovers from attitudes that stigmatise. Thinking with the Deleuzoguattarian concept of ‘transversal relations’, I theorise that through connecting over the shared experience of a rock concert, people can ‘become friends’. They can connect multiple elements in multiple ways across past present and future, real and virtual material and discursive. All of this can be done in ways that do not limit and constrain, but rather can enrich the fabric of society.

**Summary: Relations and entangled intra-action**

In this chapter, I have framed ‘Coming Out on Television’ and The Band Performs’ as sense-events created from my encounters with Isabella and the band, the BiPolar Bears. In framing these two events, I have attuned to sensory affective intra-play to diffractively map material discursive ‘becomings’ that have revealed how different assemblages can make schizophrenia diagnosis do different work. For Isabella, in forging new connections while at the same time re-connecting with her past in new ways, as she continues to learn and grow through her writing. For the band, in working creatively together, growing stronger as they forge connections with others by sharing their experiences of mental health challenges through the medium of rock and roll music. With my diffractive mapping analysis I have devised a different approach to research, which attunes to ‘transversal relations’ in order to explore how people traverse wide ranging difference to connect over shared experience. Separately and in their own ways Isabella and the BiPolar Bears connect with others in a very public reterritorialisation of schizophrenia. In doing this they enrich the fabric of society enabling people to grow stronger together in ways that do not seek to limit and control.

In the penultimate chapter to follow, I summarise my analysis of key participants within their art making assemblages. In the data analysis chapters so far, I have used Deleuzoguattarian concepts to explore the intra-play of art-making and schizophrenia diagnosis in participants’ lives. In doing this, I have built a base from which to then shift my focus in the chapter to follow, to participants’ insights about living with a
diagnosis of schizophrenia, and the ways in which the mental health system has served them, or could better serve them.
Chapter 10: Becoming friends/resisting exclusion

In this chapter, I summarise my analysis of key participants within their art making assemblages. In the previous analysis chapters, I discussed data from my encounters with participants using Deleuzoguattarian concepts to analyse the different ways that art-making intra-acted with schizophrenia diagnosis in their lives. In doing this, I build a base from which to then shift my focus in this chapter, to their insights about living with a diagnosis of schizophrenia, and the ways in which the mental health system has served them, or could better serve them. In working this way, I am able to straddle the diminishing effects of binary thinking, which would reduce participants to either well or not well, while gaining access to their strength, connectedness, contribution and rich stores of ‘experiential wisdom’. I have engaged with each participant through his or her art-making assemblages. Through coming to know them in this way, I am able to engage and so assemble with them as art-makers within a mental health assemblage, without diminishing them.

In each chapter of data analysis, I have discussed the ways participants have grown stronger through the enrichment and connections afforded them by art-making. In the previous chapter, I discussed Isabella and three members of the rock band BiPolar Bears, Adam, Danny and Eric using the Deleuzoguattarian concept of ‘transversal relations’. With this concept, I explored the ways art-making enriched each of their lives enabling them to connect with other people and different ways of living. I discussed the ways that through making connections with others with shared experiences, they were able to grow stronger together. Here I continue my exploration of the Deleuzoguattarian concept of ‘transversal relations’ introduced in chapter 3, this time, with a focus on participants’ insights into the mental health system. By drawing on Penfield’s extension of ‘transversal relations’, using the concept of ‘becoming friends’ as it is discussed in chapter 3, I analyse the particular insights participants have garnered through the position of strength that their art-making assemblages have afforded them.

In the section to follow, I explain the process I have named ‘rhythmic dialogues’, whereby I share my engagement with participants within a mental health assemblage.
Rhythmic dialogues

As I discussed within the methodology chapter, faced with the reams of interview transcripts, I was inspired by the realization that I am constantly in the process of analysing the data in my own body-mind. This internal data analysis takes the form of ‘rhythmic dialogues’, a term I have devised to discuss the kind of body-mind thinking I engage. I introduced the Deleuzoguattarian concept of rhythmic alongside the Bakhtinian concept of dialogism in my explanation of the Open Dialogue approach to dialogues in chapter 2. I have continued to build the compatible concepts into my subsequent data analysis, whereby, as part of my analysis process, I continually concoct ‘rhythmic dialogues’ with my own sensing body-mind, from fragments of my encounters with participants that have continued to engage me. The ‘rhythmic dialogues’ evolve around issues, ideas and concerns that have arisen in encounters. They emerge as intra-acting entanglements that include theory, my own memories thoughts and feelings; and the memories, thoughts and feelings that were expressed by participants in our encounters. These ‘rhythmic dialogues’ are the voices that intra-connect all these elements for me as I engage with and unravel threads of the rich complexity of each participant’s experiences, perceptions and wisdom.

In the section to follow, I weave ‘rhythmic dialogues’ about the mental health system into my chapter-by-chapter summary of the analysis of each key participant’s experience of art-making and living with a diagnosis of schizophrenia. In this way, I share their insights about the mental health system in a way that seeks not to stigmatise or diminish them by reducing them to the limitations of the reductive binaries of well or ill health. In working with ‘rhythmic dialogues’, I work diffractively to avoid representing the ‘voice’ of participants. Rather, I use edited fragments of selected data to explore the trails of voices that have evolved within our research assemblage and which have fuelled my analysis. I begin with Heidi Everett, the first participant to respond to my recruitment flyer and engage with me in subsequent encounters.
Heidi Everett (a)

In introducing Heidi in the sense-event ‘Heidi Refuses’ in chapter 6, I explained the important role she played in guiding the course of this research. My intra-action with Heidi in our encounters ruptured my research path and initiated my development of a way to avoid voyeurism and work with ‘sense’ as my guide. Heidi has much to say about the mental health system that she is so keen to change and was insistent in requesting that this research emphasise the professionalism of each artist participant. In this, I understand her desire to be known as a productive contributor within her art-making assemblages as she shares ‘experiential authority’ on mental health. The vital and productive nature of Heidi’s work in creating, teaching and facilitating art-making within the community is evident in the ‘Schizy Jam’ event, which I discuss as a vehicle for sharing ‘experiential authority’ in chapter 8. In the section to follow, I share fragments from my encounters with Heidi that continue to fuel my ongoing analysis of her ‘experiential authority’ on the mental health system.

Heidi is concerned with the contested nature of schizophrenia diagnosis and the complexities that abound within notions of recovery. She describes a schism in mental health, seeing herself as kind of stuck in the middle.

There’s one opinion that says that mental illness is real, it bloody hurts and you need to go to hospital and take medication. It’s not you it’s the illness. The other new concept is...not a mental illness, a reaction to trauma. So you look at the voices and instead of seeing that as pathology, you look at it...like they’re metaphors for something that’s happened in your life. So what they are actually saying is a much more holistic view. People like me say ...that’s not me you know...something has taken me over and I have no power to stop it. (Enc. 3)

Differentiating the concepts creating the schism to arise from the older pathology and newer more holistic approaches, Heidi clarifies her concern that it is not me but that something has taken me over, to emphasize what is the crucial factor for her. From her concern, I understand that Heidi values the illness aspect of mental health system discourse. I interpret the nuanced nature of her thinking when she goes on to explain her reasons why.
...when I’m unwell, I’m unwell, I’m not in some sort of metaphorical cocooning
stage, I’m actually really unwell. So honour that... It’s based in trauma but it is an
actual unwell reaction to it. If you had a good reaction to it you’d be well. (Enc2)

Using a Deleuzoguattarian notion of multiplicity and resistance to the limitations of
binary thinking, I understand that Heidi is not choosing between the notions that it is
illness, or based in trauma, rather she is including both and more. While Heidi argues
for the notion that she becomes unwell, in a subsequent encounter she advocates for a
more holistic approach.

I’m kind of stuck in the middle... the mental health system sucks at giving the right
help. They need to take what the people who don’t use the term mental illness say
and ask what’s going on for you, what caused this episode, what stresses kept
building up. Instead of saying how’s the mind, say how’s the soul. (Enc. 3)

Heidi goes on to criticize a local mental health service’s slogan to explain her
different more holistic understanding of healing.

Well there’s a mob out there ...a big mental health research place and their tag line
is ‘we mend minds’. ... ‘We mend minds’ put lots of medication in there...twiddle
with it, fiddle with it...make the chemistry right and that person then has a sane
mind. What you don’t do is talk to the person. You don’t mend the person, you don’t
mend the heart, you don’t mend the soul, and you don’t mend the spirit. So that’s
what’s missing.

Talking and establishing relations are of great importance to Heidi. After over twenty
years experience with diagnosis and the mental health system, and many years of
building a supportive network through her art-making connections, Heidi has
developed the confidence to devise her own crisis plan.

My help ...is one person I trust immensely with my life, well two people actually. I’m
very, very, very lucky to have ...I didn’t have them in my twenties and thirties. I
trust them and they say to me ‘Heidi you’re sick, we need to do something’, not you
need to do something or they need to do something, we need to do something. ...It’s
a horrendous fight...because you’re not you any more with the illness (gravelly
voice, sadness and resignation) but you’re still in there. ...Then you’ve got to get
some medication. Medication, nine times out of ten changes you for the better.
(Resigned laugh) ...it doesn’t have to be long term. ...Just go on anti depressants for a month to see the benefits, ...you do feel better on them; you can feel better off them. They need to give an orderly amount over a short period of time. As soon as they start getting better, wean them off...only for a short period, not the rest of your life. (Enc. 2)

From Heidi’s experience informed explanation of her coping strategy, I see the importance of the transversal relations Heidi has developed through her art-making. Through ‘becoming friends’, Heidi can rely on people she trusts to work with her in a non-hierarchical, supportive way. Like Soteria, and the Hearing Voices Movement, they work alongside her, with each other, for each other. The supportive network Heidi has established had extended to her late dog Peanuts, whom she could rely upon to sense her distress and provide invaluable assistance.

Lots of people have got mental health dog stories so I’m not alone. I got my dog from the pound when he was a puppy because I needed company... Over that first year we bonded massively. He trusted me; I trusted him and he learned my self-harm scent and my triggers. He taught himself to be like an assistance animal. So I’d get massive frustration and things happening... He’d come over and lean against my leg and push all his weight in. Push, push, push, like forceful pushing. It just gave me this grounding and took away the edge. In the end, he would know, like five minutes before. Its like an epileptic fit, he would know. The only thing I can think of is through scent, that I was going to have this episode, this freak-out episode... and he’d come over and start circling in front of me and looking up and staring at me, like he was convinced. Sure enough five minutes later... he’d already pulled me away from it ...I was able to deflect on him... Just making myself aware that I was in a room. ...Because when you get a freak out moment you are completely out of your body... You step outside so you’re not responsible for your actions. Peanuts was able to pull me back and say here I am and he offered his whole body to me ...to rescue me from that moment. They were life-changing moments. (Enc. 1)

In ‘becoming friends’ with Peanuts, Heidi describes relations of mutual trust and responsibility that work through ‘sense’ in a Deleuzoguattarian way. With Post humanist thinking, I understand Heidi as in assemblage with Peanuts, connecting through sensory affective attunement in ways that are therapeutic and which position
Peanuts as therapist, challenging notions of the human as separate from other life. I join Heidi in conceiving intra-connected relations of responsibility as extending beyond what has been deemed human.

With the support of her friends Heidi has grown strong and is able to negotiate what is on offer and take what she finds helpful from the mental health system approach.

*I'm not frightened of who I am off meds. A lot of people are told and made to believe that they're not well on a lower dose, which is absolutely bullshit... In a psychiatrist's office, they're not naturally creative people really. They're all wearing suits; they're in meetings... you walking in there as a naturally creative shamanic person freaks them out a bit. But if you surround yourself with friends who are artists and free thinkers and radical thinkers, you're not unwell you're just an artist, creative, radical, freethinker... Don't be afraid of your emotions. If you have a day balling your eyes out, have a day balling your eyes out... don't use some efficient person's measure of wellness against yours. (Enc. 3)*

With the support of her artist friends, Heidi has developed an alternative *measure of wellness* from that of *psychiatrists*. Although she is not involved with them, Heidi is in harmony with the resistance approaches Soteria, the HVM and Open Dialogue in finding expression for her *emotions* rather than fearfully suppressing them. Through becoming friends with other art-makers, Heidi has increased her affects and relations in the Deleuzoguattarian sense, and in doing so experienced joyous production rather than the diminishing effects of repression.

*People with mental illness, the older they get the better they get with that. Now I kind of know...that...when I need to cry I cry, I don't feel ashamed if I hit a wall in the street. When I get sensory overload when I am in the city I don't give a shit what I look like. I might be hanging upside down with my feet on a power pole; I don't give a fuck as long as I'm getting through it. I'd rather be honest to myself than go home and slash my wrists because I kept it in. (Enc. 2)*

As with OD and HVM approaches, Heidi emphasises the importance of finding expression for what she feels, rather than repressing it. This may take the form of *hitting a wall in the street* or she may find a more collaborative form through her music making and sharing with others. Heidi’s friend and fellow artist Sandy Jeffs is
also passionate about expressing the forces that move her. A committed advocate in the mental health field, Sandy finds form for expressing what she feels in poetry and other writing.

**Sandy Jeffs**

Introduced in chapter 7, Sandy expressed a passionate relation with her poetry, both for its illuminating insights, and ability to speak for her when she was unable to speak for herself. Sandy attended ‘Schizy Jam’ and I analysed her heartfelt response to the experience in chapter 8. She argued for the importance of enabling people to avoid the stigma of diagnosis and get out of the ghettoes. In harmony with Heidi, Sandy argued for the importance of people finding expression for their experiences to tell their story through art. She discussed the challenge she faced in negotiating other people’s opinions of her subjective experience.

> How can my subjective experience create so much white noise around it? There are so many people telling me what my experience is...everyone’s got an opinion...it’s political because the consumer activists... hate the medical model and they’ve got their ideas about what my subjective experience is, and the medical model has their ideas about what my subjective experience is. I’m sort of over it in a way because I know what’s going on in my head. ...There is reductionism on both sides. I think there is always a problem when you reduce things to simple activist or simple political tenets...the extreme examples suggest that there is certainly illness. (Enc. 1)

I have encountered Sandy as a mental health advocate at many events, forums and conferences over the course of this research and encounter her as abstract thinking, highly cognisant and politically active. A notion that continues to intrigue me is that Sandy, Heidi, Michael White and Graeme Doyle/Benny Valentine all consistently stated a number of times that they were not political. Certainly, from a Deleuzoguattarian conception of art, they each operate in political and cultural art-making assemblages. With her over thirty years of experience with diagnosis and the mental health system, combined with her rich expressive life through her writing, I interpret an invaluable wisdom and ‘experiential authority’ to Sandy’s perspective. Through the concept of ‘becoming friends’, I am aware that her writing and mental
health system experiences intra-act to fuel great empathy for and understanding of the complex situations other people can confront in the face of mental health challenges. There have been times when Sandy has experienced illness and could not rely on her attributes of communication. When she empathises with others in needing to rely on the mental health system, I understand that for her, the loss of the **therapeutic relationship** is a major problem with the approach today. She describes this problem as existing in both private and public sectors.

*There’s a level of compliance, not minding being there because you’re not forced... (In the private sector) ...didn’t think the nursing was any better. I didn’t think the nurses formed any better therapeutic relationships. The best nursing I received was at (names a big local psychiatric institution closed as part of deinstitutionalization), the locked ward. The nurses were always out in the ward talking to the patients, it was extraordinary. I remember I had great nursing from really competent nurses. I felt really cared for by the nurses there. (Enc. 2)*

Sandy’s description of it being extraordinary that the nurses were always out...talking to the patients continues to resonate powerfully for me as a sad indictment of the current situation. She continued her account by discussing a lack of focus on the building of such relations in the current approach of the mental health system.

*Something in the training has changed...or they get to the acute word environment and find that whatever training they have just goes out the door...because of culture...the reality...they can’t practice what they've been taught. ...There aren’t a lot of experienced nurses left in acute wards now, there’s no culture of caring being created... The culture I experienced... doesn’t exist now in the acute wards...it’s more fraught...get people out as quickly as possible... If you were in for a long time, you had time to form those relationships. It wasn’t a short stay place, you were there for weeks if not months, which is not a good thing either but when you were discharged you were relatively stable and sane often. (Enc. 1)...You’ve got nurses who might have had training along humanistic principles but once they get into those acute psychiatric wards, they...want to sit in the fish bowl and are totally consumed by paperwork. They’ve forgotten how to form that therapeutic relationship... (Enc. 2)*
Sandy traverses the entangled complexity of notions of good therapeutic care, concerned that a long stay is not a good thing either. She prizes the forming of relationships as key to becoming relatively stable. With her experience of good therapeutic relationships formed whilst she was in acute care, Sandy shares her insight into the important elements that she finds to be lacking today.

They’ve forgotten how to go out into the wards and talk to and spend time with the patients…The nurses have to remember they are there for the patient… to give them some hope, some context, some connection with somebody in the ward who can help them… Not just do paper work and risk assessments, poking medications down people’s throats…

Sandy expresses criticisms consistent with notions of the effect of neoliberal logics in mental health care discussed in chapters 2 and 3. She attributes the change in the therapeutic relationship today, to approaches to training and economic factors causing a rush to force medicate and clear beds.

It’s all about taking people out of the ward, getting them through as quickly as possible because there’s such a pressure on beds… Putting them out the door still mad but medicated… Placing them on a Community Treatment Order. …If they need a CTO then maybe they should be in hospital. It’s just a way of making sure people get treatment in the community when they don’t want to, by forcing them to be medicated. One of the CAT team (crisis) talks to you for five minutes every day to make sure you don’t top yourself… I don’t think the community cares… I think the system is broken. It’s crisis driven, it doesn’t help anybody and nobody wants to go to a psych ward because they’re such despairing places. They are places of absolute and utter despair and people say why should I go there and be retraumatised… So have we moved on from (names the big public psychiatric asylum)? Not far!

Sandy’s insights into the despairing nature of psych wards are built upon many years of experience. Heidi’s views are consistent with Sandy when she describes the way people with complex and different needs are all thrown in together today.
Heidi Everett (b)

There’s so many different types of schizophrenia, so many different types of bipolar, how can we then put the three in the one psych ward together when there are so many different tributaries of each one? I think there should be a ward for people with depression because…I hated being around schizophrenics when I was depressed and I hated being around depressives when I was schizophrenic. It was like completely different worlds… If I feel that, other people are feeling that. 

…people going into the ward suffering humungous depression, the life collapsing one, they need to be in such a gentle space that nurtures their wanting to be alive again. If you go into the ward and you’re psychotic it’s a different space, a completely different space. You need to be gently pulled out of that and pulled back into reality, which is not depression… I don’t know if you’ve spent time in a ward but it’s like one disgusting mix. It’s disgusting. It’s like having a pound and throwing dogs and cats all in one basket, and just saying figure it out. It’s just horrendous. …Change the mental health system. (Heidi Enc. 2)

Assembling with Heidi’s elaboration and the Deleuzoguattarian notion of affective atmospheres, I sense the therapeutic force of a gentle space to nurture the will to live. Heidi’s words conjure my consideration of the assemblages that may create a space for people deemed psychotic and in need, to be gently pulled…back into reality. Heidi’s notion of such a space resonates powerfully in contrast to the chaotic notion of being thrown together all in one basket… to figure it out.

Heidi communicates the need to change the mental health system. Through Deleuze and Guattari’s critique of the forces of capitalism (1977, 1987), I understand that while systems and structures are important to organise life and to get things done, such assemblages can sediment to become unhelpful. In a Deleuzoguattarian conception of the process of schizophrenia, the ongoing de and reterritorialisation of space allows for new assemblages to form and environments to adapt and change in a constant interactive dance. In this conception, assemblages and their subsequent territorialisation operate in a multitude of complex ways; Deleuze and Guattari argue that what is important is to identify whose interest each particular assemblage and territorialisation is serving. Heidi shared a story whereby she compared the different ways two mental health workers approached their own vulnerability. In sharing this
story and explaining why she loves one approach and is absolutely terrified of the other, Heidi elaborates upon whose interest is served by the different approaches.

(Describing Mental Health Services gathering)...two support workers coming...one person I'm absolutely terrified of. She joins in the group, she talks about her own stuff but the talk is very pointed and focused...it's all very angular... Whereas the other lady... she's cried in the workshop for god sake...and she says 'I don't think I can do that, that's really difficult'. So she's honest...it's coming from her as a human, not her as a representative of (MHS)...One person is there as a (MHS) worker, the other person is there as a human... I love her, I love her so much, I love working with her because I feel that I can be honest. She's honest and I'm not frightened of her at all. But the (other MHS) worker, god, I'm fearful of her. She's a lovely lady and she tries to join in but I can see that there's a wall. A two-foot wall around her the whole time and I'm not talking to her, I'm talking to some employee of some service. (Enc. 3)

In this instance, the structures and hierarchies of the mental health system are constraining the feared worker so that there is a two-foot wall around her. Heidi finds her inaccessible even though she's a lovely lady and she tries to join in. In a Deleuzoguattarian, Baradian conception, while the binaries of biomedicine can be a helpful simplification of the complexity of people’s experiences of distress, they can also be limiting. When used too broadly or allowed to wield too much power, their reductive nature can limit and constrain. Thinking this way, within a mental illness/health binary Heidi is diminished and assembles as lacking. The worker she fears does not relate to her person-to-person but holds a pointed...focused...angular position as some employee of some service. Heidi loves the worker who cried... is honest and related to her as a human because she can be honest with her. In sharing this story, Heidi emphasises the importance of vulnerability in relations.

Heidi loves the worker who expresses her vulnerability by crying and admitting to difficulty. Driven to change the system, Heidi senses the workers openness to change. On the other hand she recognised the other workers inability to change and was afraid because, for that worker, Heidi was diminished or excluded. Heidi expressed an intense desire to change the systems and structures that have excluded her. Thinking with Deleuze and Guattari’s concept of schizophrenia as a process, I understand that
people and things cannot change without some instability within their structures. In their conception of the schizophrenia process, ruptures and lines of flight are the means by which people and things can change. However, when people, organisations or things are firmly sedimented or blocked they are not vulnerable to rupture and it is difficult for them to change. In this conception change and the expression of difference are the way that life and the world evolves to meet its ever-changing needs.

In sharing this story Heidi alerts me to the importance of vulnerability. In revealing herself as diminished by one assemblage and strengthened by the other, she also alerts me to the powerful way that assemblage’s work. Both the Deleuzoguattarian concept of assemblage and the Baradian entanglement of intra-connected agencies, draw attention to the transformations that occur when bodies and things assemble or intra-connect in different ways. As Tuck and Yang (2014, pp. 223-225) would have it in their research on ‘othering’, in contrast to the worker who represents the system, the worker who is honest about her own vulnerability is ‘humanised’ and assembles with Heidi, one person to another so that Heidi is not diminished

Just as Sandy and Heidi share the desire to change the mental health system, Sandy’s long-time friend and fellow performance poet Graeme Doyle/Benny Valentine, shares her fear that the community doesn’t care. Benny’s words in the section to follow suggest to me the need for a more ethical and respectful approach to care, in the Deleuzoguattarian ethics that has emerged as an important thread in this thesis. This is an ethics attuned to ‘sense’, which nurtures joyous production in all. With a wealth of experiential wisdom gleaned over forty years, since his diagnosis and subsequent engagement with the mental health system, Benny worries about the way people with diagnoses are perceived.

**Graeme Doyle/Benny Valentine**

Benny was introduced in chapter 7, as an accomplished painter, sculptor, poet and raconteur with unwavering commitment to expressing the forces that move him through him in his art-making practice. He perseveres despite feeling pressure from the art world to conform. Benny is critical of the deinstitutionalization process in mental health.
There was a huge psychotropolis up the road at Bundoora, they (government) just sold that and they didn’t give us the money. They diddled us because it’s more expensive to keep people in hospital than in the community. Very bad news, they betrayed us, the mentally ill, they didn’t give us a go. That was then, I don’t know what the view is now. Whether we’re seen as humans. Or is it like the aborigines in the mid nineteen twenties, they were viewed as fauna. When you view people as animals you’re not going to treat them very well unless you have a pet. We don’t make very good pets schizophrenia sufferers (big pause). (Enc. 2)

Benny takes a resistance stance as he describes what I interpret to be a transversal relationship with Australia’s aborigines. He identifies a parallel lack of community concern for groups who have a history of being excluded from the mainstream. The vibrant, charming raconteur then took a moment to express some painful aspects of the territory he has inhabited in his over forty years of life with a diagnosis of schizophrenia.

For different reasons we’ve had our lives taken away from us... For a lot of us, you kind of um, you turn into a big lump of pudding. You know you’re overweight, if you had looks you lose your looks eventually. You can’t work; you’re alienated from other people, maybe from your own family. Even though you’re intelligent your intelligence is affected by your illness. You’re on drugs, medication... You’re just thoroughly defeated. A lot of people must feel non-persons. I think a lot of us turn into non-persons with mental illness. (Enc. 2)

Benny has had a complex relationship with medication over the years, finding that the drugs grounded me even though he is dying because of them.

One doctor wrote that the medication has been wonderful for my mental health but not too good for the rest of me... ...thyroid damage from the lithium, from the olanzapine, diabetes, I’ve got kidney disease, liver disease; I’ve got chronic breathing failure... emphysema, high cholesterol, and high blood pressure...

Benny described the dilemma he faced in coping with the crippling side effects of the medication that he needed to take in order to ground him. As a young man he found that trying to work whilst on medication was agony.
It’s agony on drugs trying to work, in a factory or in an office. That’s the worst suffering I’ve ever been through. If I had to go through that again I probably would snuff myself… Terrible, it’s terrible. I worked in a factory and I worked like a bomb. I was off the medication because I had to go without it. I’d talked to the doctor... so we were both running with it to see how it would go.... I got the job and then I didn’t take the medication in cooperation with the psychiatrist. I worked like a Trojan for the next six months, like a man possessed... I enjoyed it, I really enjoyed it, and then I had a minor breakdown and had to go back on medication. After that the work was torture, there’s no other word for it.... Torture, stress like cement mixers... The stress of it from the noise, it would just kill me. It would torment me deeply...

Benny found that he was able to work as an artist whilst medicated and attributes his life to art and his spiritual need. Through the Deleuzoguattarian ethico-onto-epistemology of becoming different, I understand that in this way Benny is operating in connection to powerful forces that run through him and that he is able to express, finding form by framing artworks and studying the bible.

I wouldn’t have made it if I didn’t have that life...spiritual life. If I wasn’t a bible student a serious bible student I know I wouldn’t be here... I’ve got a spiritual need... I’ve got all the diseases, art and religion... (Enc. 1)

Michael White

In harmony with Benny, visual artist and art consultant Michael White, introduced in chapter 7, discussed the ‘work of art’ as an elemental force of enrichment in his life. As with Heidi, Sandy and Benny, Michael has found expression for the forces that move him through art-making. His art-making has formed a force of energy and inspiration that has sustained him through the challenges he has faced.

Despite the tremendous sustenance he receives from his art-making, in his own way Michael has been sorely challenged by life on medication. He describes his lethal quest until he found the right one.

Lygactil, Meloril, horrible drugs, long term side effects; it was lucky I didn’t have any. I didn’t put on weight, I could still read and I could still paint. ...I was on pretty
heavy medication, which is why when I had access to tablets the suicide attempts were quite feasible... A lot of suicide attempts, over twenty, some of them quite lethal. I had a real problem with it... When I had the medication change it was quite monumental. It's clean, very functional, it was amazing the effect. It was extraordinary the benefits it brought me. I take a tablet but that's all I take.

Diagnosed in childhood, Michael has become a connected and contributing member of the local arts community, maintaining a gallery job and adeptly skilled at managing the challenges of an episode.

At times I'd know an episode was coming on. I would go straight to the clubhouse, which is a centre in Richmond. If I knew it was coming on, I knew it was a safe place. ...I remember I walked in one day and there was a manager there... and he said 'oh hello Michael' and I said 'oh hello Kim'... and then I just went off on a tangent... went to the toilets and went completely berserk. He would be able to take me over to the hospital, which is right near the centre... So that was manageable... In those days when I was more likely to really loose it. Now I'm further afield so it's up to me to know how to get places and what to do. Years ago when I was a lot younger I would ring Dad and he would take me to the hospital.

(Enc. 2)

I understand that Michael has learned to manage well over the years. He has established a support network within the community that operates in a non-hierarchical way and that is tolerant of difference. Finding a medication that works well for him has had a big impact. For Heidi, Sandy, Benny and Michael, this does not work in isolation but in intra-action with all the other productive forces in their lives.

Isabella Fels

Each of the participants discussed above has drawn strength and inspiration through the connections they have made as art-makers in ways that have given them strength and inspiration within a mental health assemblage. I conceive the connections that Isabella has forged through her writing and then coming out on television, to be tremendously enriching experiences. Discussed in chapter 9, I understand that Isabella
continues to grow stronger through expressing her difference and connecting to others with shared experience.

Isabella describes her challenging struggle with diagnosis, symptoms and psychiatrists as being greatly alleviated by writing and being published. I understand that the confidence she has gleaned through her writing assemblage has flowed into her becoming in a mental health assemblage. I interpret the affective atmosphere of support, respect and interest that continues to accompany her in a writing assemblage, as having accompanied her continued emergence in the mental health assemblage. This has imbued her with courage to explore new coping strategies.

I’m not good in the mornings at all and with the medications...they say Clozapine is a hard core drug...pacing around at three in the morning listening to my iPod...it’s horrible for my diet, this weekend was a horror of a weekend, I had a block of chocolate. It makes me really hungry...really hungry and I just ate like a pig you know. I tried to get off the medication purely for that reason, so I’d lose weight, but then all the sickness came right back... On my own and after two days I was a mess... I have to distract myself; the writing is a good distraction. I try to concentrate on eating lots of fruit and vegies. ...It also gave me OCD (obsessive compulsive disorder) the Clorazille, so that’s another challenge. I sent a piece...to the editor and I checked it about ten times to make sure I hadn’t put any swear words or anything like that in... It’s good to be uncertain, you can never reach certainty...I drive myself crazy. It’s better to be anxious rather than certain. I say that as a quote...and the anxiety fades away... Better than you keep trying to reassure yourself, checking things...becomes huge. (Enc 2)

In facing her mental health challenges, I conceive Isabella not to be diminished by them as she has described her early experiences. Rather, I sense that her writing assemblage is with her and that she is now a connected and contributing member of supportive communities as she continues to face mental health challenges. Isabella learns from writing about her challenges and feels support, inspiration and growth when other people reach out and contact her after engaging with her work.
Hospitalized many times over the years, Adam is consistent with Isabella, and each participant discussed in this chapter, in expressing problems with medication. Adam has connected with others through art-making and grown stronger in ways that have changed the way he and others people feel and think about schizophrenia diagnosis.

Adam has connected with others through art-making and grown stronger in ways that have changed the way he and others people feel and think about schizophrenia diagnosis.

Introduced in the previous chapter as the thoughtful and articulate lead singer in the band BiPolar Bears, Adam reads widely and voraciously in the field of mental health. When he discusses the role of the band as to breakdown stigma against mental illness through performing rock music in schools, universities and many arts disability/homelessness events, I interpret the political and cultural force of his work. Adam has decided that he prefers a holistic person centred approach, and from this I understand that he assembles with his music and study communities, emerging in a position of strength. Trauma is a concept Adam uses often to explain the experiences that led to his diagnoses. Although his initial trauma was experienced in his youth, he elaborates on his biggest trauma, which he describes as concerning medication.

*My biggest trauma is enforced treatment, being held down by four psych nurses and being force medicated.’* (Enc. 1) I hate the medications, I can’t stand them... they medicated me to the eyeballs until they're like a chemical restraint... I was thirty kilos heavier than what I am now. They profit worldwide thirty billion dollars a year on anti-psychotic medication and sixty billion on psychotropic medications a year... There’s a time and place for it though. The old medical model was ‘doctor is right, you take these drugs, these drugs will fix you... you shut up and do as I say’. I'm doing a certificate 4 in mental health and they don't believe that any more... We’ve been brainwashed because we’ve been in the system for fifteen or twenty years. (Enc. 2)

Rejecting many aspects of the medical model that shaped his early experiences, I sense that the confidence and support Adam has gained through his music has fuelled his voracious appetite for study. His studies enable him to engage with his challenges from multiple perspectives. He explained why the medical model approach has not worked for him.
.... Control, it's all about control...your doctors in control...or your psychiatrist...they dictate to you and it's all about medication. It disempowers you completely... The person-centred approach is you take responsibility with your actions and your health and it's a lot of hard work and determination. You are the centre. You think ok I need a bit of all areas to function. I need a bit of music...writing songs, reading, exercise, diet, work, feel productive in society, get a bit of money, escapism, watch a bit of TV or go for a drive, go on holiday, psychiatry, GP, psychologist. To go 'what's right for me?' ...Instead of someone going 'I am going to do that for you...and you're sitting back...you're just a rag doll. I find it's empowering it's about control. (Enc. 1)... If someone is going through a bipolar episode or a psychosis or a spiritual emergence or ...a spiritual awakening, they need to have a guide. Someone who's been through it, someone like me, who has love and understanding and can understand the metaphorical. The metaphors that our poetic souls have.... You need to be able to release it. They go running and you say 'hey mate', you go over to them and say 'hey mate come over here and sit down'. You don't go all fearful. You know this is what the psych nurses do (he mimes panicked faces then starts panting) they go like this and then they medicate you. (Enc. 2)

Adam is consistent with each other participant in his emphasis on the importance of a non-hierarchical approach that avoids being controlled. He encompasses the elements necessary to negotiate a holistic approach to life. It is an approach that enables difference to thrive and it prizes the relational as a person finds out what works for them contingently, in each new moment. I understand that he is in harmony with the other participants in his interest in and connection to the spiritual and poetic, creative, expressive nature of a healing experience. Adam has learned from many years of difficult experience that a person needs 'a guide’ to nurture them through an experience of psychological distress. He is in harmony with Deleuze and Guattari and Foucault in the notion that to guide does not mean to control, but rather to nurture and enable the expression of difference in the creation of a more inclusive world. Published writer Daisy Lewis has found the right kind of support to be a crucial element in her recovery.
Daisy Lewis

Daisy was introduced in chapter 8, where I discussed the emergence of her beautiful story with a beginning middle and end that just popped out, as her way of finding expression for the powerful forces that moved through her. Daisy’s story connected with others to do the ‘work of art’ in ways that were political and cultural. Her accounts of therapy present her as an active participant at all times and give the impression that Daisy Lewis is the driving force behind the course her therapy takes. She shares her abundant knowledge gleaned from reading widely on various approaches to healing mental distress. She has had very productive relationships with psychiatrists and therapists and advocates the importance of finding the right help.

...I've asked for what I've needed... it's collaboration because they can only give you what they can give you. So you might be unlucky enough to get someone who’s just unsuited to you and my belief is...find someone else because there are plenty of good ones out there.

Daisy has shared her insights through publishing her book and working as a facilitator with the HVM, and through this possibly changed the way people think by changing the way that they feel. Like the other participants discussed above, Daisy talks about her recovery as a collaborative process involving other bodies and things. Whether they are people, organisations medications or other things, as with the OD and HVM approaches, she engages with them in non-hierarchical relations that tolerate uncertainty. She describes herself as very good...at getting what I need, both in finding the right therapists and in connecting with the HVM. Daisy attributes her work with the HVM as strong force in her recovery.

I feel like I’m blessed because I’m working in an environment where nearly all my colleagues have got diagnoses...so it’s completely normal. ...I walked into a Hearing Voices group about two or three months after the first psychosis. ...I was just a mess... I couldn’t even really look at anyone; I just sat there in this little circle of people. ...As Janet (HV Leader) affectionately says ‘shaking like a leaf’ ...I just totally looked the part of someone who had a severe mental illness. They would go around the circle asking people how their week was and I would just say ‘sorry I can’t talk today’ ...and keep looking at the floor. After a few sessions I started to
realize that these people were my equals and that was really nice, because up until that point...everyone else was normal...the clinicians and the carers and they were all professional. ...I needed to be with people like me to feel accepted and validated...these are people who really get me. ...Who love me as I am, warts and all, they know my weaknesses, they know my strengths, they believe in my recovery... It's this kind of chain that's...spreading out in a sort of a rhizome. There's links everywhere and every time you help a consumer recover a little bit more, then they're going to take their recovery and touch another consumer with that. (Enc3)

I understand Daisy’s experience with the HVM as an expression of the concept of ‘becoming friends’ in action, because Daisy connected with others with shared experience through expressive group work in a non-hierarchical setting. As she began to feel validated in this group that tolerated uncertainty, loving her for her weaknesses as well as her strengths, with Deleuze and Guattari’s concept of transversal relations, I understand that in spreading out to form links in ways that help others, they are all becoming stronger together without needing to limit and control.

I encountered Daisy recently, by chance, as one of two direct experience speakers on a panel that also included four clinicians at the Hearing Voices and Delusions Conference (Thomas & Rossell, 2015), mentioned in chapter 8. Daisy followed the clinician/researchers, the last one describing her research as concerning ‘a lack of perception of emotional quality by people with schizophrenia’. Alarmed by this generalising notion, I experienced as an awkward jolt, which erupted into a proliferation of thoughts and memories about the emotional sophistication of the people I know who have been diagnosed with schizophrenia. Then Daisy took the microphone. As the final speaker, her gracious, articulate summary of the clinical contributions that preceded her, beautifully dovetailed into her own experiential account of negotiating the challenges of diagnosis, psychosis and recovery. Daisy’s eloquence reinforced the need to include ‘experiential authority’ in professional mental health forums. After Deleuze and Guattari, I sensed a palpable ripple pass through the audience, which materialised in a blush on the face of the psychiatrist whom had so carefully, and slightly condescendingly, introduced Daisy. For me, this was a rupture that rippled through the reductive boundaries of clinical research.
This was the second of two ruptures that characterised what for me was a ground-breaking conference, which occurred as my thesis writing process drew to an end. The first happened when the Professor of Psychiatry at St Vincent’s Hospital Melbourne, announced that DSM-V was now banned at St Vincent’s. With this announcement, I wondered if he could really be heralding a monumental shift in mental health thinking. On one hand, I remembered Benny Valentines charge of being *diddled* at the end of deinstitutionalisation, and felt concerned for how this would actually materially play out for people whose lives had been shaped by such diagnoses. On the other hand, I felt elated at the thought that we may at last be able to move on from binary approaches that limit and constrain.

Through the brief personal account written in response to my attendance at a recent mental health conference, in the section above, I address a gap in research on ‘experiential authority’ in the field of mental health offering my observations on the importance of including ‘experiential authority’ in mental health forums.

**Summary: Becoming friends/resisting exclusion**

In this chapter, I have discussed insights from key participants in exploration of their ‘experiential authority’ on the mental health system. In drawing the thesis together in support of the importance of ‘experiential authority’ in mental health research, I present two rhythmic refrains that ring loudly through this research.

- The vital importance of finding expression for difference, in the case of this thesis, through the skills of art-making, so as to respond to the continually emerging, challenging and seemingly inexpressible aspects of life.
- The nurture of the relational in all aspects of life, encouraging non-hierarchical connections that do not seek to control, but tolerate uncertainty so that people and things may work together to develop and change.

In this chapter, I have focused on sharing the ‘experiential authority’ of key art-maker participants discussing the mental health system in their lives and suggesting ways
that it might better serve them in the future. In the chapter to follow, I conclude with a summary of the work of the thesis and suggestions for its real world implications.
Chapter 11: Expressing difference/evolving a different future

In this thesis, I have investigated the question ‘How do art-makers who live with schizophrenia diagnoses experience their creative practice in their lives? I have found that each of the artists is working productively within creative communities in ways that are healing for them and contribute to the wellbeing of others in the community. I have found that in expressing their experience through the arts, they connect with others to find ways to resist the exclusion and stigma that usually accompanies mental illness diagnoses. My use of Deleuzoguattarian concepts enabled me to experience and chart the ways in which their expressions of difference worked to evolve inclusive and productive futures. Through use of a Deleuzoguattarian/Baradian methodology that affirms difference, I found ways to engage with participants as productive contributors to society rather than reproducing illness stories and labels that would present them as lacking or approach them chiefly through a diagnosis. In bringing their experiential wisdom to the fore with a respectful approach to research, I accessed the insights they have gained from years of engagement within the mental health system. I was able to detect ways in which their experiences fit harmoniously with those conceptualised and charted within resistance approaches to schizophrenia. By reviewing both the emergence of resistance approaches to schizophrenia and the dominant biomedical understanding of schizophrenia, I was able to demonstrate the way in which different assumptions about the condition work to influence approaches to management and recovery efforts. By emphasising the intra-dependent relations of mainstream and resistance thinking, I could explore the ways in which these forces played out in each of the art-maker participants’ lives, and the ways in which the experiences of the participants could shed light on evolving understandings of schizophrenia.

In this final chapter, I discuss the ways in which the Deleuzoguattarian concept of the important ‘work of art’ and the experiences of the participant art-makers can shed light on resistance approaches to schizophrenia. In doing this, I point to the conceptual consistency between the philosophy of Deleuze and Guattari as it relates to
Resistance and ‘the work of art’

Indeterminacy and instability are important elements in a Deleuzoguattarian conception of the evolution of difference. The three resistance approaches Soteria, Open Dialogue (OD) and the Hearing Voices Movement (HVM) operate on a guiding principle of tolerating and exploring uncertainty. They counter the biomedical approach by working toward opening possibilities for difference by affirming experiences of voices, hallucinations and unusual experiences that cause distress. When the resistance approaches OD and the HVM, seek to facilitate the expression of otherwise inexpressible experiences; I understand their efforts to be consistent with the philosophy of Deleuze and Guattari, who presume the importance of creatively and expressively finding expression for difficult experiences in order to bring change and difference into the world.

I also see a number of methodological consistencies between resistance approaches and the Deleuzoguattarian philosophy. For example the OD and HVM approaches use sensory and affective modes and people are encouraged to work collectively to find expression for otherwise inexpressible experiences. Those involved are encouraged, like the art-makers in a Deleuzoguattarian conception of art, to find form by extracting something from chaos for the purpose of intensification and sensory affective intra-action. Both the Deleuzoguattarian ‘work of art’ and the expressive work of resistance approaches presume the importance of the dynamism of the sensory affective. Arguably, the expressive dialogues encouraged in the HVM and OD depend upon the flows of affect that are experienced as sensation. In other words, people express experiences that they sense, and in doing so, are changed. Potentially, through the dialogical processes used by OD in an actual Open Dialogue, and by the HVM in dialoguing with voices, expression can be found that does ‘the work of art’ within the group, even though it does not become stratified into an artwork or ‘monument’. Similarly the art-makers who participated in this research experienced the ‘work of art’ as enabling them to engage with the incomprehensible chaos experienced through altered states of consciousness or psychosis. They also fashioned
artworks or ‘monuments’ through which they could share something of their experiences with the world. For both the people working with the resistance approaches and the art-makers of this research, the expression of difference could be political as well as personal. This is because in sharing the work-of-art with others they could bring about collective and cultural change.

**Affirmation of difference**

In the section to follow, I point to the ways in which interest in what Deleuze and Guattari describe as the affirmation of difference is central both to the art-making experiences of participants and the dialogical approaches of Soteria, the HVM and OD. Each approach uses methods through which to find form for the expression of difficult experiences that have previously been inexpressible. Each approach involves a particular kind of speaking and listening that engages the senses with flows of affect in ways that move well beyond linear streams of words. By tuning in to flows of feelings and sensations, expression can be found for difficult things that have otherwise been inexpressible. For the art-makers and for the people participating in resistance approaches, these experiences depend upon collective and relational intra-action.

**Productive connections**

Soteria, the HVM and OD are non-hierarchical approaches that resist the notion of schizophrenia as a sickness to be cured, and instead enable supportive others to accompany the person who is suffering as they collectively find expression for the experiences that are causing them distress. The non-hierarchical emphasis is designed to encourage new thinking and understanding whilst preventing any participant from controlling the others by presenting their own understandings as more valid than any other. On the other hand, biomedical approaches have characteristically worked in hierarchical ways to control people’s response to experiences, which can be described as extreme manifestations of distress and often involve voices and hallucinations, by preventing them from engaging with them. This has resulted in the experiences being shut down with medication and excluded from treatment. With the resistance approaches those with professional expertise are not valued any more than those with other kinds of experiential expertise. This particular kind of relationship is
harmonious with Deleuze and Guattari’s concept of ‘transversal relations’. In the section to follow, I focus on the concept of ‘transversal relations’ as the lines of connection that draw people together in a relational form of resistance, which Deleuze and Guattari conceive of as resisting the individualising, exclusionary effects of capitalism. Such exclusionary effects can be conceived to have played out directly in the lives of each participant through the powerful influence of biomedical approaches to schizophrenia.

**Relations and resistance**

With Deleuze and Guattari’s concept of ‘transversal relations’ people become stronger when they join together to share experience in ways that do not seek to limit or control. The art-making participants in this research have joined with others to express themselves, and in doing this they have resisted the exclusionary forces of biomedicine to build art-making communities that include them. Each of the participating art-makers facilitated productive connections through their art-making, working productively and collaboratively to break down stigma and isolation by generating changes in the feeling, thinking and doing of other people. Finding herself in *a schism in mental health*, Heidi Everett developed her own coping strategies by helping others to *tell their story through art*. Despite her realisation that the community doesn’t care, Sandy Jeffs thrived as a poet creating poetry that connected her with others whilst expressing her own subjective experiences. Adam Pollock worked with rock and roll to break down stigma in mental health, whilst studying and working in peer support as he developed a *person centred approach*. Aware that the mentally ill were diddled by deinstitutionalisation, Graeme Doyle/Benny Valentine hoped things have improved but *won’t be held back* from his passion to create the art that drives him. Proud to be published, Isabella Fels learns through her writing and has connected with others in ways that early biomedical advice denied was possible. With a medication that works well and strategies to manage episodes, Michael White loves his work in a gallery and devotes his boundless energy to *conflating the elements* in his portraits of interesting characters. Fortified by finding expression for difficult experiences through her stories and working with others with shared experiences in the Hearing Voices Movement, Daisy Lewis has been *very good at finding what she needs* from mental health services. Through a Deleuzoguattarian
inspired engagement with these art-makers, I found that through art-making, people who live with the diagnosis of schizophrenia could build communities, become productive and contribute to society.

The resistance approaches discussed in this research encourage people to join with others to find expression for their powerful and challenging experiences. In connecting with people in this way, the different approaches each abandon the binary thinking that has characterised mainstream treatment. As with the art-making participants in this research, in each of the resistance approaches, Soteria, the HVM and OD, through the tolerance of uncertainty, people are supported enough to be able to express what has previously been inexpressible. This is so for the art-maker participants in this research, who find form for the expression of difficult experiences with their art-making. Engagement in ‘dialogue’ between people with shared experiences is an important aspect of all three relational approaches. Both Soteria and the HVM approach work in less formalised ways than the OD approach, without professional therapists, however, with each approach, groups work together to negotiate the particular ways in which they will operate. As with the art-making participants in this research, Soteria and HVM approaches join a plethora of resistance and self help groups in creating an environment whereby those participating are drawn to the group through interest, empathy and their shared experiences.

In OD, the person experiencing psychosis is the focus, with each participant bringing all they have, either from their specific training, or their close relationship with the person suffering, to an equal sharing that seeks to encourage dialogues, rather than find solutions to problems. In this way, the illness/health binary and the therapist/patient binary of biomedicine can be resisted. The dialogue becomes the treatment (Seikkula & Olson, 2003). Both Soteria and the HVM approaches rely on the communal group dynamic to maintain the dialogue setting, although neither necessitates an input from professionals or the family. With all three approaches, the crucial factor is that the person experiencing unusual experiences that cause distress, or psychosis, leads in the development of the dialogue. This person leads the development of a language within the network of participants. As with the
Deleuzoguattarian concept of ‘rhythmic’, this language is not conceived as a linear stream of words but includes sensory feeling aspects, as it develops to enable the network to collectively give voice to the persons suffering.

**Collective meaning making**

Soteria, the HVM and OD each affirms difference through developing collective meaning making, and in this are harmonious with a Deleuzoguattarian conception of the art-making process. With OD, the tolerance of uncertainty holds people long enough so that the inexpressible can be given voice in collective meaning making dialogues (Seikkula & Olson, 2003, pp. 410-411). Similarly within the Soteria approach, people enable the sharing of difference to blossom by ‘being with’ and ‘doing with’ in communal, non-hierarchical, environments (Carlton et al., 2007, p. 181). Just as with Deleuzian art-making, where working with the structures and skills of art-making provides the support to hold the art-maker long enough for them to experience the creative flowering in the form of a ‘monument’. The HVM approach thrives within uncertainty, as is evident in Corstens et al. (2014) argument for the process of ‘dialoguing with voices’ as a means to collectively honor the diversity of explanations and beliefs around voices and hallucinations. Each approach has its own way to collectively create dialogues in which, with OD ‘the words needed to talk about difficult things can be found within the back-and-forth movement of the conversational loom’, and with the HVM a ‘safe space’ is provided for ‘exploration’ (Corstens et al., 2014, p. 287; Seikkula & Olson, 2003, p. 414). The dialogical approaches are consistent with the art-making experiences of participants in this research and Deleuzoguattarian thinking, in facilitating the expression of difference in supportive environments that encourage an active type of relation that engages with the senses and sensation. Each encourages the exploration of peoples’ different, new and unknown experiences in order to see where they may lead. In this they offer an alternative to the constraining effects of diagnostic approaches, which categorise experience into the already known. As is evident in this research, such constraining approaches have not always been helpful.
‘Tuning in’ to flows of sensation

When people working with the resistance approaches of the HVM and OD explore their real experiences in dialogues, these dialogues involve affect, the senses and sensations. The OD approach is informed by the understanding that we come into the world forming our knowledge of who and what we are through our relations with other bodies and things. Seikkula and Olson (2003) account for these relations by explaining that our sense of ourselves builds, shifts and changes in relation to others around us. Arguing that when language is seen as constructive of social reality through dialogues that emphasise the importance of listening, expression can be found for experiences that have previously been terrifying and inexpressible (Seikkula & Olson, 2003, p. 409). This is not a conception of language that is restricted to the semantic. In a conception that draws attention ‘not only to what people say but to the existing feelings and sensuous responses that flow between them’, Seikkula and Olson (2003, p. 409) explain that meaning is not fixed but only occurs in an ongoing exchange which intimately joins speaker and listener, and in this way ‘a language for suffering can be born that can give suffering a voice’. With this approach dialogues are the sensual flows of elements as they intra-act, not in the narrow sense of a linear stream of words, but rather as the intra-connections moving between subjects whose relations within the world are continually forming their subjectivity (Seikkula & Olson, 2003, p. 409). I understand the dialogues of the HVM to operate in a similar way when people dialogue with their voices. Within a Deleuzoguattarian conception such dialogues can be seen as involving the human and non-human, actual and virtual in an intermingling of bodies, passions and actions with statements that connect participants to experience in new ways (Deleuze & Guattari, 1987, p. 88).

All three resistance approaches honour the aesthetic of dialogue by attending to the sensations people feel and provide a safe space so that people can explore the flow of sensuous responses between them. In practice, this kind of approach demands attentive listening, which engages the senses and values the many layers of sensations that arise and flow, so that a crisis can become an opportunity for growth and a language for suffering can be born that can give suffering a voice (Corstens et al., 2014; Romme et al., 2013; Seikkula & Olson, 2003, p. 409). With this research, I use Deleuzoguattarian concepts to argue that the art-maker participants use skills,
structures and materials to find form for flows of sensation in ways that enable them to make the ‘invisible visible’ in expressions of difference that breathe life into the ‘monuments’ that they create (Deleuze, 1981).

Expressing the inexpressible

Both the art-maker participants in this research and the resistance approaches discussed here seek the expression of experiences that have previously been inexpressible. The invisible is made visible in the relational and expressive dialogues of OD and the HVM, which involve thoughts and feelings, the real and the virtual, past present and future. The dialogues are not restricted to the already known, defined or ‘understood’, but instead are able to traverse unknown and uncertain territories. Within OD and HVM approaches, the dialogues are described as ‘connective and dialogic’ (Corstens et al., 2014; Seikkula & Olson, 2003). Deleuze and Guattari conceive such intra-action, as ‘rhythmic’ connections and coordination’s between disparate elements and contexts that come to collaborate (1987, p. 320). Using the Deleuzoguattarian concept of ‘assemblage’, I argue that the art-making participants in this research and the participants in resistance approaches work to form particular kinds of ‘rhythmic’ dialogues, which increase their affects and relations to ‘assemble’ them in different ways. As they work collectively with supportive others to find expression for experiences that have been inexpressible, they are doing ‘the work of art’, and in increasing their affects and relations they are becoming healthy. With Deleuzoguattarian/Baradian thinking, I open conceptions of art and health beyond the restrictive constraints that often characterise notions of art, and the problem/solution binaries that have characterised biomedical thinking on health. I open thinking toward an engagement with the intra-connected entanglement of living that includes matter and discourse, sensation and ideas, human and non-human. In a Deleuzoguattarian affirmation of complexity and difference, I open thinking to the notion that the expression of difference is a vital evolutionary life force. ‘Perhaps one day we will know that there wasn’t any art but only medicine’ (Deleuze & Guattari, 1994, p. 175/citing Michaux).

In this research, I have used Deleuzoguattarian concepts to ‘tune in’ to flows of sensation, in an exploration of the ways each of the art-maker participants has found
form to express difficult or previously inexpressible experiences through their art-making process. For Sandy Jeffs, in finding joy connecting with others to express the inexpressible through poetry and hoping that more people will come out of the ghettos to resist the stigma of mental illness diagnosis. For Heidi Everett, in seeking to change the system, telling her story through art and teaching art-making skills to others so they may do the same. For Graeme Doyle/Benny Valentine, in continuing to make the art he is driven to make without conforming to give them what they want. For Michael White, in conflating the elements in his portraits and engaging deeply and passionately with the affective life he encounters in other peoples artworks, as he did with Monet’s ‘The Boats of Chateaux’. For Daisy Lewis, in persisting to tell stories about difficult things that are in her heart, and working to help others to do the same thing through the HVM. For Isabella Fels, in continuing to learn from her writing, defying earlier predictions and coming out proudly on television as a published writer who lives with a diagnosis of schizophrenia. For Adam Pollock, in continuing to connect with others through rock music, secure in the knowledge gleened from his own experience of trauma, that what is needed is a bit of love from someone who understands.

Implications

Using a Deleuzoguattarian conception of the ‘work of art’ as a way to make ‘sense’ of life, I have analysed the participant art-makers experiences of life and health alongside the schizophrenia phenomenon and the Soteria, Open Dialogue and Hearing Voices Movement approaches that have emerged to resist it. Using Deleuzoguattarian concepts, I have accessed the wisdom participants have gained through their own experiences of art-making and schizophrenia diagnosis. I have made visible the richness and importance of the art-making process in their lives as a means by which they connect with others over shared experience without seeking to limit and control. In using Deleuzoguattarian concepts to analyse the ways both the art-maker participants and the dialogical approaches of Soteria, the HVM and OD find form to express difficult experiences through art-making, I argue that people who are challenged by unusual experiences that cause distress, or a diagnosis of schizophrenia, can work productively to express the difference that they feel whilst also creating a future that includes them. In doing this, I contribute to the literature by providing new
and different insights into the ways each approach works. This may be helpful to people experiencing extreme distress, to mental health practitioners and family members who seek such insight. In presenting the participant art-makers working collectively to evolve a future tolerant of difference, I account for the way art can be a powerful instrument of change that can enable them to meet the changing needs of an ever-changing world. In assembling the art-maker participants alongside Soteria, the HVM and OD approaches using Deleuzoguattarian thinking, I argue that in finding form to express difference each approach contributes to the creation of a future resistant to the constraining exclusionary forces of capitalism that would have people who are diagnosed with schizophrenia stigmatised and excluded.

**Further research**

This research has implications for those interested in researching the contribution of art-making in the lives of those who live with challenges to their health and wellbeing. It has implications for further research into the contribution Deleuzian thinking might make to the use of dialogical methods of treatment. The analysis developed here presents a methodology for such research and a springboard for further research into the expression of difference in the many forms with which it continues to emerge.

**Further use of the methodology**

As a methodology attuned to the particular needs of particular participants, I forward the Deleuzoguattrian/Baradian diffractive mapping style of analysis devised in this research as a methodological process that provides a starting point from which to build further research attuned to the expression of difference. The rhythmic/dialogical approach of this research enabled the researcher and researched to connect in multiple ways. By affirming difference, this methodology made it possible for research to connect with the particularity of people’s real experience. Recognition of the value of the particular elements of people’s real experience has been lacking in much research particularly in the areas of mental health, sociology and education. The Deleuzoguattarian inspired body-mind approach to thinking and doing used in this research presents possible ways to proceed.
In addressing the research question ‘How do art-makers who live with schizophrenia diagnoses experience their creative practice in their lives?’ using Deleuze and Guattari’s thinking to focus on what people are already doing, I open possibilities for exploring and understanding the ways experiential wisdom and creative expression through the ‘work of art’ can be supported, facilitated and researched in the field of mental health. With Deleuzoguattarian/Baradian thinking, I explored and analysed experiences encountered in intra-action with the art-making of participants in this research alongside Soteria, the Hearing Voices Movement and Open Dialogues approaches, even though neither the art-makers nor the approaches had engaged with Deleuzoguattarian thinking. With Deleuze and Guattari’s extensive engagement with schizophrenia as a process of change, I explored participants art-making experience as a dynamic becoming, a productive desire for difference that instigates change and enables life to evolve. Using Deleuzoguattarian concepts, I engaged a broader understanding of subjectivity, which was open to the multifaceted nature of people’s extreme experiences of distress. Using Deleuzoguattarian concepts, I was challenged to work and think differently, to refuse to repeat old patterns, binaries and hierarchies, and to actively avoid seeking solutions to problems that can limit, constrain and exclude. With Deleuzoguattarian concepts, I could focus on the relational and productive ways that people are engaging with the difficult, always emerging, unknown and seemingly inexpressible aspects of life. Using Deleuzoguattarian thinking to explore the ways the art-making participants in this research find form for the expression of difference, I could account for them as contributing to the evolution of a world that includes them, in ways that enrich their communities.

Through analysing the expressive work art-makers do in contribution to their communities and the way that they evolve and grow from it, I found that art-making can be healing without the need for a therapist to facilitate. By learning the skills of art to express difference through ‘the work of art’ then sharing this with others in the monuments they create, I found that art-makers can increase their own and other people’s productivity, connectedness and social contribution. This research broadens the possibilities for conceiving the expressive arts as a wellbeing resource. By working with Deleuze and Guattari’s differenciation of the ‘work of art’ from the
artwork, I open possibilities for the exploration of expressive capacities in many activities that currently fall outside reductive structures that constrain understandings of art. This research opens possibilities for the affirmative exploration of different forms of expression for the challenging unknowable aspects of life, which have otherwise been inexpressible. With Deleuze and Guattari, such expression is valued as a powerful instrument of change, and the means by which life can become different.
Appendices

Appendix 1: Plain Language Statement

Dear Participant,

You are invited to participate in research, undertaken by PhD student Monique Dalgleish, under the guidance of principal researcher Dr Helen Cahill, at the Graduate School of Education and Dr Richard Chenhall, at the Centre for Population and Health, at the University of Melbourne.

The research project will investigate how people who practice art and live with a diagnosis of schizophrenia see the role of their practice in their lives.

You will be asked to do four interviews of around one hour in length. They will be spread across six months and arranged at a time and place to suit you. The interviews will be audio-recorded. You will be invited to show examples of your creative practice and if willing your art works will be filmed and photographed. Aiming for less than four weeks between interviews, the series should be over in four months.

You will be paid $20 for each interview to cover any expenses you may have as a result of participating.

In the interviews you will be asked questions about how your arts practice effects your life, the way you practice your art, how your diagnosis has effected your art practice and what you have learned and could teach others. The purpose of the sequence of interviews is to learn about what your art practice means to you and the role that it plays in your life. The aim is to use the research process to communicate your ideas, experience and wisdom to others with the diagnosis, to clinicians and people that work in mental health, families and the community. Inspiring hope about what is possible.

We will take a number of precautions to protect you from harm. The first precaution is an attempt to maintain your anonymity. As the group of participants in this project is very small it is more difficult for you to remain anonymous. Your identity will be kept secret by always using a false name when you are mentioned in the research. The code (to identify you) will be stored in a separate place from the rest of the research data. All research data: notes, transcripts, audio tapes, DVD’s and photographs will be stored in a safe place. It will not be made available to anyone besides the researchers mentioned at the top of this page.

Everything you say will be used for the sole purpose of this research, the thesis and resulting
articles and academic papers. However, it is important for you to know that this project is
governed by legal and mandatory reporting requirements.

The second precaution is to inform you that participation is voluntary and you can withdraw
from the study at any time. You can also withdraw any unprocessed data that has been
collected.

The third precaution is to inform you that even though you may be asked to share
photographs or other artefacts in the course of the interviews, you do not have to do so, you
are free to say no. It is understandable and we will not think less of you for doing so.

The fourth precaution is to request that you identify that you have the support of someone to
talk to if you feel disturbed as a result of any memories the interviews bring up, e.g.
counsellor, practitioner or other person. Lifeline’s 24 hour Telephone Crisis Support Ph:
131114 is a recommended alternative option.

If you have any questions contact the following researcher by e-mail at
moniqued@student.unimelb.edu.au

Each interview will be followed up with an e-mail contact in the hope that you will share any
thoughts that may have emerged after the interview and any concerns you may have about
anything you have said. You will be provided with a summary of the research findings when
the thesis is submitted.

This project has clearance from the Human Research Ethics Committee at the University of
Melbourne. If you have any concerns about the conduct of this project you can contact the
Executive Officer, Human Research Ethics, the University of Melbourne, Vic, ph: (03)
83442073; fax (03) 93476739

Yours faithfully

Associate professor Helen Cahill (principal supervisor)

Dr Richard Chenhall (co-supervisor)

Ms Monique Dalgleish (PhD Candidate)
Appendix 2: Consent

I ________________________________ give my consent to participate in a research project ‘Art, schizophrenia and becoming: how people who practice art and live with a diagnosis of schizophrenia see the role of their practice in their lives.’ This project is conducted by PhD candidate Monique Dalgleish, working under the guidance of principal researcher Dr Helen Cahill, at the Graduate School of Education and Dr Richard Chenhall, at the Centre for Population and Health, at The University of Melbourne.

I acknowledge that:

I have read the written information about the project and have received a copy for my records.

I have received an adequate explanation of the likely risks arising from participation in the project.

I understand that participation is voluntary and that I can withdraw at any time. I can also withdraw any data up until the point of analysis or publication.

I understand that I will be audiotaped, and possibly filmed and photographed as part of the research process.

I am satisfied with the proposed efforts to maintain the confidentiality of my identity and realise that it is difficult to do so in a project involving only ten participants. I am advised that telling people of my participation makes it more difficult to maintain confidentiality. A false name will be used to protect my identity and the code for this plus all recorded materials will be stored in a secure place only to be seen by the researchers in this project.

I am satisfied that all information I provide will remain confidential subject to legal limitations.

I understand that I will not be identified in any publication arising from this research.

I have identified that I have a support network if I feel disturbed by any part of the interview process.

Once this document is signed and returned the researcher will maintain it.

Signature of Participant

Date

Signature of Investigator

Date
Appendix 3: Amended Consent

I have been advised that I now have the opportunity to choose whether to give my consent to be named as a participant in the research project ‘Art, schizophrenia and becoming: how people who practice art and live with a diagnosis of schizophrenia see the role of their practice in their lives.’ This project is conducted by PhD candidate Monique Dalgleish, working under the guidance of principal researcher Dr Helen Cahill, at the Graduate School of Education and Dr Richard Chenhall, at the Centre for Population and Health, at The University of Melbourne.

I wish to remain an anonymous participant in this project

I wish to be named as a participant in this project

Signature of Participant

Date

Signature of Investigator

Date
Appendix 4: Flyer

Research Project

If you paint, act, dance, write, make film, music, photography, installation, performance art, acrobatics, or have another creative practice that is an important part of your life

And

you have lived for fifteen years or more with a diagnosis of schizophrenia,

and you would like to contribute to research which seeks to understand the contribution arts practices make to the lives of those living with a diagnosis of schizophrenia,

contact moniqued@student.unimelb.edu.au

Twenty dollars will be paid for each of the four interviews to cover any incidental expenses.

The research is part of a University of Melbourne project by PhD candidate Monique Dalgleish

As a drama dance teacher with a brother who’s an artist living with a schizophrenia diagnosis
I’m interested in arts practice and its importance in people’s lives.
Appendix 5: Amended Flyer

Participants sought for Monique Dalgleish’ PhD Research Project:

What contribution does your arts practice have in living with schizophrenia?

If you …

make music, write, make film, photography, paint, act, dance, installation, performance art, acrobatics, or have another creative practice that is an important part of your life

and

you have lived for fifteen years or more with a diagnosis of schizophrenia

and

you would like to contribute to research which seeks to understand the contribution arts practices make to the lives of those living with a diagnosis of schizophrenia

Please contact Monique Dalgleish, PhD student at Melbourne University at moniqued@student.unimelb.edu.au.

$20 will be paid for each of the four interviews to cover any incidental expenses.

The research is part of Monique’s PhD studies at the University of Melbourne. Monique has a personal interested in arts practice and its importance in people’s lives as she is a drama dance teacher and has a brother who is an artist living with a schizophrenia diagnosis.
References


White, A. (2006). Beyond Van Gough: Art mental illness & art history For Matthew and others: Journeys with schizophrenia (pp. 31-35). Penrith: The University of New South Wales in Association with Campbelltown Arts Centre and Joan Sutherland Performing Arts Centre.


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Author/s:
Dalgleish, Monique

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