



Routledge Studies in Human Geography

WHY GUATTARI? A LIBERATION OF CARTOGRAPHIES, ECOLOGIES AND POLITICS

Edited by
Thomas Jellis, Joe Gerlach, and JD Dewsbury



Why Guattari? A Liberation of Cartographies, Ecologies and Politics

This book examines Félix Guattari, the French psychoanalyst, philosopher, and radical activist, renowned for an energetic style of thought that cuts across conceptual, political, and institutional spheres.

Increasingly recognised as a key figure in his own right, Guattari's influence in contemporary social theory and the modern social sciences continues to grow. From the ecosophy of hurricanes to the micropolitics of cinema, the book draws together a series of Guattarian motifs which animate the complexity of one of the twentieth century's greatest and enigmatic thinkers. The book examines techniques and modes of thought that contribute to a liberation of thinking and subjectivity. Divided thematically into three parts – 'cartographies', 'ecologies', and 'micropolitics' – each chapter showcases the singular and pragmatic grounds by which Guattari's signature concepts can be found to be both disruptive to traditional modes of thinking, and generative toward novel forms of ethics, politics, and sociality.

This interdisciplinary compendium on Guattari's exciting, experimental, and enigmatic thought will appeal to academics and postgraduates within Social Theory, Human Geography, and Continental Philosophy.

Thomas Jellis is a British Academy Postdoctoral Fellow at the School of Geography and the Environment at the University of Oxford, and a Research Fellow at Keble College.

Joe Gerlach is Lecturer of Human Geography at the School of Geographical Sciences, University of Bristol.

JD Dewsbury is Professor of Human Geography at the University of New South Wales, Canberra, Australia.

Routledge Studies in Human Geography

This series provides a forum for innovative, vibrant, and critical debate within Human Geography. Titles will reflect the wealth of research which is taking place in this diverse and ever-expanding field. Contributions will be drawn from the main sub-disciplines and from innovative areas of work which have no particular sub-disciplinary allegiances.

Living with the Sea

Knowledge, Awareness and Action

Edited by Mike Brown and Kimberley Peters

Time Geography in the Global Context

An Anthology

Edited by Kajsa Ellegård

Consolationscapes in the Face of Loss

Grief and Consolation in Space and Time

Edited by Christoph Jedan, Avril Maddrell and Eric Venbrux

The Crisis of Global Youth Unemployment

Edited by Tamar Mayer, Sujata Moorti and Jamie K. McCallum

Thinking Time Geography

Concepts, Methods and Applications

Kajsa Ellegård

British Migration

Globalisation, Transnational Identities and Multiculturalism

Edited by Pauline Leonard and Katie Walsh

Why Guattari? A Liberation of Cartographies, Ecologies and Politics

Edited by Thomas Jellis, Joe Gerlach, and JD Dewsbury

For more information about this series, please visit: www.routledge.com/Routledge-Studies-in-Human-Geography/book-series/SE0514

Why Guattari? A Liberation of Cartographies, Ecologies and Politics

**Edited by Thomas Jellis, Joe Gerlach, and
JD Dewsbury**

First published 2019
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
52 Vanderbilt Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2019 selection and editorial matter, Thomas Jellis, Joe Gerlach, and
JD Dewsbury; individual chapters, the contributors.

The right of Thomas Jellis, Joe Gerlach, and JD Dewsbury to be identified
as the authors of the editorial material, and of the authors for their
individual chapters, has been asserted in accordance with sections 77 and
78 of the Copyright, Designs and Patents Act 1988.

With the exception of Chapter 1, no part of this book may be reprinted
or reproduced or utilised in any form or by any electronic, mechanical, or
other means, now known or hereafter invented, including photocopying
and recording, or in any information storage or retrieval system, without
permission in writing from the publishers.

Chapter 1 of this book is available for free in PDF format as Open Access
from the individual product page at www.routledge.com. It has been made
available under a Creative Commons Attribution-Non Commercial-No
Derivatives 4.0 license.

Trademark notice: Product or corporate names may be trademarks or
registered trademarks, and are used only for identification and explanation
without intent to infringe.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data

A catalog record for this book has been requested

ISBN: 978-1-138-18349-0 (hbk)

ISBN: 978-1-315-64582-7 (ebk)

Typeset in Times New Roman
by Apex CoVantage, LLC

Contents

<i>List of figures</i>	vii
<i>List of contributors</i>	viii
<i>Acknowledgements</i>	xiii

Foreword	xiv
GARY GENOSKO	

Introduction: for better and for worse	1
THOMAS JELLIS, JOE GERLACH, AND JD DEWSBURY	

PART I	
Cartographies	13

1 Through a net darkly: spatial expression from glossematics to schizoanalysis	19
MARCUS A. DOEL AND DAVID B. CLARKE	

2 Mapping the unconscious	34
MANOLA ANTONIOLI	

3 Guattari's incorporeal materialism: from individuation to aesthetics (and back again)	45
TOM ROBERTS	

4 Metamodelising the territory: on Teddy Cruz's diagrammatic urbanism	58
CHRISTOPH BRUNNER	

5 Schizoanalytic cartographies	72
ANNE QUERRIEN	

6 Refrains of lost time: collapse, refrain, abstract	88
JD DEWSBURY	
 PART II	
Ecologies	99
 7 The (schizo)analysis of value in the ‘Age of Innovation’	105
MARIA HYNES	
 8 Ecosophy as an ethical mode of existence	119
MAHORO MURASAWA AND STÉPHANE NADAUD	
 9 Pathways to the machinic subject	133
MICHELE LANCIONE	
 10 Memorial persistence: a hurricane in twelve refrains	148
REBECCA CATARELLI	
 11 The cosmic flight of the <i>Aerocene Gemini</i>	159
SASHA ENGELMANN	
 PART III	
Micropolitics	171
 12 Hitchhiking Guattari	177
THOMAS JELLIS AND JOE GERLACH	
 13 Guattari and the micropolitics of cinema: the desiring-machines of Satoshi Kon	187
ANDREW LAPWORTH	
 14 Reframing politics in art: from representational subjects to aesthetic subjectification	202
NINA WILLIAMS	
 15 Communist stratoanalysis	214
ARUN SALDANHA	
 16 Transversal geo-politics: the violence of sound	228
ANJA KANNGIESER	
 <i>Index</i>	242

Figures

3.1	Mapping the transversal relations between Guattari’s heterogeneous modelling domains (Guattari, 2013: 27)	53
14.1	Laura Betti in Keiichi Tahara’s portrait collection 1978–1987 © Keiichi Tahara	209

Contributors

Manola Antonioli holds a PhD in Philosophy and the Social Sciences from EHESS (Paris) and previously oversaw the seminar series at the Collège International de Philosophie. She currently teaches the philosophy of architecture and urban studies at the Ecole Nationale Supérieure d'Architecture of Paris, La Villette. She has recently edited four books: *Théories et pratiques écologiques* (Presses Universitaires de Paris Ouest, 2013); *Paysage variations* (Éditions Loco, 2014); *Machines de guerre urbaines* (Éditions Loco, 2015); and *Bio-mimétisme* (Éditions Loco, 2017).

Christoph Brunner is Assistant Professor for Cultural Theory at Leuphana University Luneburg. In his research he deals with the relations between art, media, and activism investigating the aesthetic politics of social movements, in particular. He is director of the ArchipelagoLab for Transversal Practices, member of the SenseLab Montreal, and part of the European Institute for Progressive Cultural Policies (eipcp) and co-editor of *transversal texts*. He has published in *Third Text*, *Conjunctions*, *Inflexions*, *Open!*, and *FibreCulture*, among others.

Rebecca Catarelli is currently serving as Chief Operating Officer at Marlboro College, an experimental liberal arts institution in Vermont, USA, committed to helping undergraduate students pursue self-designed study that emphasises interdisciplinarity and individual expression. Having transitioned to the administrative side of academia several years ago, this will likely be her only publication of this type, which makes her feel both wistful and relieved. Rebecca continues to write experimentally and is currently working on a book that considers the instability of truth and experience through a narrative entwining motherhood, generational trauma, and the enigmatic nature of giant squid.

David B. Clarke is Professor of Human Geography and at Swansea University, where he previously served as Head of Department (2015–2018). He is a Co-director of the Centre for Urban Theory. His substantive research interests include work on cities, cinema, consumer culture, and value. He is the author of *The Consumer Society and the Postmodern City* (Routledge); editor of *The Cinematic City* (Routledge); and co-editor of *Jean Baudrillard: The Disappearance of Culture* (Edinburgh); *Jean Baudrillard: from Hyperreality*

to *Disappearance* (Edinburgh); *Jean Baudrillard: Fatal Theories* (Routledge); *The Consumption Reader* (Routledge); and *Moving Pictures/Stopping Places: Hotels and Motels on Film* (Lexington).

JD Dewsbury is Professor in Human Geography at the University of New South Wales, Canberra, Australia. His research focuses on the performative and non-representational nature of social life, in particular, on how we view space, environment, affects, human agency, and objectivity. Using post-continental philosophy his research looks at understandings of habit, materiality and politics, the relationship between ontology and events, and the impact of assemblage theory and affect in research practice. Although situated in human geography, he has produced successful collaborations with performance studies, political theory, sociology, and environmental studies. His research has previously appeared in the journals *Environment & Planning D*, *Cultural Geographies*, *Transaction of the Institute of British Geographers* and *Performance Research*, and he is currently completing a monograph *Performative Spaces: Events, Materiality, and Subjectivity* (SAGE).

Marcus A. Doel is Professor of Human Geography at Swansea University, where he is also Deputy Pro-Vice-Chancellor for Research and Innovation, and Co-Director of the University's Centre for Urban Theory. Marcus is the author of *Geographies of Violence: Killing Space, Killing Time* (Sage) and *Poststructuralist Geographies: The Diabolical Art of Spatial Science* (Edinburgh University Press), and the co-editor of a number of books, including *Jean Baudrillard: Fatal Theories* (Routledge), *The Consumption Reader* (Routledge), and *Moving Pictures/Stopping Places: Hotels and Motels on Film* (Lexington). He has written widely on poststructuralist spatial theory, having published over 100 journal articles and book chapters.

Sasha Engelmann is Lecturer in GeoHumanities in the department of Geography at Royal Holloway University of London, where she co-directs the GeoHumanities Creative Commissions programme. She collaborates with creative practitioners to explore questions of environmental sensing and politics. Since completing her doctoral research as a creative ethnographer in collaboration with Studio Tomás Saraceno in Berlin, she has become an active member of the Aerocene community. She is currently preparing a book manuscript provisionally titled *Elemental Lures*.

Gary Genosko is Professor at the Faculty of Social Science and Humanities at the University of Ontario. He works on communication and cultural theory, subcultures in the digital underground, and whistleblowers. His philosophical interests includes the work of Félix Guattari and Jean Baudrillard. Post-media, communication modelling, critical semiotics, and media ecology play important roles in his writing. He is the editor of *The Guattari Reader* (Blackwell), and has also written *Félix Guattari: An Aberrant Introduction* (Continuum), *Félix Guattari: A Critical Introduction* (Pluto Press), and *The Reinvention of Social Practices* (Rowman and Littlefield).

Joe Gerlach is Lecturer in Human Geography at the School of Geographical Sciences, University of Bristol. Cutting across cultural and political geography, his research interests are centred conceptually on the notion of micropolitics and the geophilosophies of Spinoza and Guattari. Empirically, he has written on geographical matters in both critical-cartography and in nature-society politics in Latin America, with research published in *Progress in Human Geography*, *Transactions of the Institute of British Geographers*, *Environment and Planning A*, *Cultural Geographies*, and *GeoHumanities*.

Maria Hynes is a Senior Lecturer in the School of Sociology, Australian National University. She has an enduring interest in forms of experimental thought and practice, particularly those at the intersection between art and science. Her research pursues an ethico-aesthetic conception of the social sciences, in areas relating to affective and biopolitical forms of power, practices of creative resistance and anti-racism. She has published in a variety of journals, including *Angelaki*, *Environment and Planning A & D*, *British Journal of Sociology*, *Sociological Review*, *Performance Review*, *Parallax*, *Culture Machine*, *Borderlands*, *Fibreculture*, and *Continuum*.

Thomas Jellis is a British Academy Postdoctoral Fellow at the School of Geography and the Environment at the University of Oxford, and a Research Fellow at Keble College. He has written on geography's relations to experimentation, art, and minor theory. His current research seeks to trace a geo-history of exhaustion.

Anja Kanngieser is a political geographer and sound artist. They hold a Vice Chancellors Research Fellowship in Geography, University of Wollongong, Australia. They are the author of *Experimental Politics and the Making of Worlds* (2013), and have published in interdisciplinary journals including *South Atlantic Quarterly*, *Progress in Human Geography* and *Environment and Planning D*. <http://anjakanngieser.com/>

Michele Lancione is an urban ethnographer and activist interested in issues of marginality and diversity, homelessness, and radical politics. His works have been published in journals like EPD, EPA, Transactions of the IBG, Urban Studies, and IJURR, among others. His first edited volume is *Rethinking Life at the Margins* (Routledge, 2016) and his works include a documentary film around forced evictions in Bucharest, Romania (www.ainceputploaia.com). Michele is also one of the founders of the forthcoming publication, the *Radical Housing Journal*. He is based at the Urban Institute and the Department of Urban Studies and Planning, University of Sheffield. You can get in touch @michelelancione.

Andrew Lapworth is a Lecturer in Historical and Cultural Geography at the University of Bristol, UK. His research interests lie in continental philosophy (especially the thought of Deleuze, Simondon, Guattari, and Whitehead) and its implications for geographical thinking around ethics, politics, aesthetics, and subjectivity; contemporary encounters of art, technology, and science; and

cinematic geographies and the politics of thought. His research has previously appeared in the journals *Theory, Culture & Society*, *Cultural Geographies*, *Transformations: Journal of Media and Culture*, and *The Journal of Urban Cultural Studies*.

Mahoro Murasawa, born 1968, is a Professor of Sociology of Ryukoku University. He works especially on Gabriel Tarde and Félix Guattari, and is interested in the problematic of ecology and subjectivities. His latest publication is *Life, Mind and World: Dialogue with Hisao Nakai* (Kawade-shobo) in 2018.

Stéphane Nadaud, born 1969, is a French Pedopsychiatrist and Philosopher. He works on Guattari and the political and philosophical problematic of subjectivities. He edited Guattari's *The Anti-Cedipus Papers* (Semiotexte) and *Qu'est-ce que l'écophilosophie* (Lignes). Stéphane and Mahoro are friends 'beyond frontiers' and regularly write together in both French and Japanese. They hope, one day, to be able to walk the Shikoku pilgrimage together.

Anne Querrien, born 1945, studied sociology and political science, was an activist in the French student union and in the organisation created by Félix Guattari in 1965: *Fédération des groupes d'études et de recherches institutionnelles*. A student in Nanterre University in 1968, she participated in the 22nd March Movement. She participated in the *Centre d'études et de recherches institutionnelles* led by Félix Guattari, and followed Deleuze's lessons in Vincennes. She worked in the Ministry for Public Works and Ecology, as the editor of the journal *Annales de la recherche urbaine*. Today she is one of the editors of *Multitudes* and *Chimères*, created by Deleuze and Guattari.

Tom Roberts is a geographer and Research Associate at the School of Physical, Environmental and Mathematical Sciences at the University of New South Wales Canberra. Tom's intellectual background is in social and cultural geography, with expertise in theories of affect, new materialism, and post-humanist thought. His research addresses the ontological status of matter within geography and cognate disciplines, in order to better understand the kinds of material processes implicated in contemporary spatial experience. Tom is especially interested in 'processual' materialism and has published work on a variety of process philosophers, including Félix Guattari, Alfred North Whitehead, Gilbert Simondon and Gilles Deleuze.

Arun Saldanha is Professor in the Department of Geography, Environment, and Society at the University of Minnesota. He is author of *Psychedelic White: Goa Trance and the Viscosity of Race* (Minnesota, 2007) and *Space After Deleuze* (Bloomsbury, 2017), and co-editor with Hoon Song of *Sexual Difference Between Psychoanalysis and Vitalism* (Routledge, 2013), with Rachel Slocum of *Geographies of Race and Food: Fields Bodies Markets* (Ashgate, 2013), and with Jason Michael Adams of *Deleuze and Race* (Edinburgh, 2013). Arun is working on a theoretical book on the materialities of race and the edited collection *Prince from Minneapolis*.

Nina Williams is a cultural geographer influenced by non-representational theory, post-humanist thought, and process ontologies. She lectures in social and cultural geography at the University of Bristol and the University of New South Wales, Canberra, Australia. Her work engages with theorisations of ethico-aesthetics, minor creativity, and the processes of subjectification, particularly as they are understood in the philosophies of Félix Guattari, Gilles Deleuze, and Henri Bergson. She draws upon these conceptual starting points to develop experimental and collaborative techniques of research in the contexts of art and curation; walking and mapmaking; audio technologies; and fashion and style.

Acknowledgements

This book has been in the making for some time now. We would like to start, therefore, by thanking everybody involved for their patience and enthusiasm, not least that of Ruth Anderson, Priscilla Corbett, and Faye Leerink at Routledge, and Anandan Bommen for managing the project to completion. Thomas Jellis and Joe Gerlach are grateful to the Economic and Social Research Council for initial support, and subsequently to the British Academy for the award of postdoctoral fellowships which sustained this project; grant numbers pf160023 (Jellis) and pf140034 (Gerlach). Some of the ideas herein were first essayed at the Annual Meeting of American Association of Geographers in New York in 2012 during sessions entitled 'For Félix: Transversal Geographies'. We are grateful to all the participants, many of whom feature in this collection. In the intervening period, we are grateful to audiences at the School of Geographical Sciences, University of Bristol, and Nottingham Contemporary. To that end, this book is the (sometimes frantic) culmination of conceptual and transversal energies of many bodies. We would like to thank those whose ideas and generosity have made themselves felt in the composition of the text. In particular we extend our gratitude to colleagues at the University of Oxford, namely Andrew Barry (now University College London), Maan Barua (now University of Cambridge), Marion Ernwein, Ian Klinke, Richard Powell (now University of Cambridge), and Sarah Whatmore. We are grateful, also, to Hertford College, Jesus College, Keble College, and Mansfield College for providing institutional support, to which end we extend particular thanks to Ali Rogers, Colin Clarke, and Patricia Daley. Likewise, thanks to colleagues at the University of Bristol, especially, Keith Bassett, Maria Fannin, Andrew Lapworth, Merle Patchett, James Palmer, and Nina Williams. Sincere thanks too to colleagues Down Under, Maria Hynes (Australian National University), Thomas Keating, Tom Roberts, and Scott Sharpe (University of New South Wales). And thank you to those who have at various points have delivered well-timed pep talks or just reminded us to stay the course: Ben Anderson, James Ash, Jane Bennett, Christoph Brunner, William Connolly, Paul Harrison, Hayden Lorimer, Erin Manning, Brian Massumi, Anne Sauvagnargues, Nigel Thrift, and John Wylie. Andrew Goffey has been very supportive, not only with invites to workshops ('Bad Atmospheres and Toxic Positivity' in 2015; 'Winter Detox' in 2016) but for talking Guattari no matter where or when (not to mention all the translations). We also extend our sincere thanks to Derek McCormack for getting us going with Guattari, and whose generosity in both theory and mentorship has ignited and sustained our own, often inadequate, thought experiments, and a friendship beyond that.

Last, but never least, thanks to Suwita, Soohyun, and Noah.

Foreword

Gary Genosko

Creating and sustaining Guattari studies

In 1994 when I began working on *The Guattari Reader* (1996), eventually published in 1996, Blackwell Readers were an interdisciplinary touchstone for the consolidation of theoretical contributions of both established and soon-to-be-established figures. My choice of Guattari was risky to the extent that I did not know if, only a few years after his death in 1992, that permission to translate could be negotiated from an estate or at least a centralised repository. Rumours were circulating about the executors, and I consulted both Brian Massumi, Michael Hardt, and Timothy Murphy for advice about this situation: who was the literary executor of the material deposited into the French government's Institute for Contemporary Publishing Archives?

It turned out that the permissions process was a tangled mass of string that took some time to unravel. The diversity of copyright holders is nothing new to editors, but the Guattari children, in particular his son Bruno, Félix's contacts in the magazine and publishing worlds, including colleagues at Éditions Recherches and *Chimères*, not to mention *Le Monde* in the pages of which Guattari published his final public statement a few months after his death, were all helpful and flexible. Anne Querrien, Florence Pétry, and Maurice Nadeau, editor of *Quinzaine Littéraire*, were particularly helpful. There was nothing quite as pleasing as Nadeau's scrawled note in the margins of my request for permission to translate: *D'accord, gratuit*. The journal founded by Deleuze and Guattari *Chimères* sent me a half dozen copies of the journal to send around to interested Canadian parties as my only cost.

At the time I wanted Balthus' painting *The Street* to be on the cover, but the Balthus estate would not cooperate. This precipitated some tense faxes back and forth with Blackwell until we settled on the Marcel Duchamp image. But whenever I look at the cover I still think it was a compromise on two grounds. First of all, Guattari discussed Duchamp, of course, but focused on the later work *Etant donnés*, and not so much the early futurist nudes. Guattari has written a wonderful essay, "Cracks in the Street", that put the Balthus painting on my radar. Guattari's heterogeneous writings on art remain uncollected. And the Balthus estate remains intractable. As editor, I was perhaps too conservative, or at least in the

grip of modern art. Why not a George Condo or, even better, a David Wojnarowicz? A still from one of the Sarenco films for which Guattari received a credit?

The organisation of *The Guattari Reader* was based on the principle that the anti-oedipal approach could be introduced through the position of Guattari on the anti-psychiatry social movement, especially its European versions and variations, and that the emergence of institutional analysis and schizoanalysis found in this manner a historical and sociological footing. The first two sections situated Guattari in relation to Italian alternatives to psychiatry, as well as British experiments and the critique of psychoanalysis, giving way in the second part to positive statement on schizoanalysis and contemporary theoretical stalemates such as postmodernism and post-media practices. The third section was a sprawling interview in which Guattari refined his approach to institutions and organisational politics. I devoted a section to the role of semiotics in Guattari's thought, linking it to what he learned from Foucault's theory of power, crossing a microphysics of power with molecular politics. The fifth section included a number of papers and interviews Guattari had given on queer subjectivities, and the final and sixth section dealt with ecologies, typology of capitalism, prospects for renewing communism, and the remaking of social practices on molecular scales. It was this final essay, first appearing in *Le Monde* after his death that still inspires me. Its tone has never left me, and the title of my new collection of career-spanning essays, *The Reinvention of Social Practices* (2018), comes from it. Much in evidence is the unmistakable Guattarian tone of muted hope for the post-media era that would surpass media induced passivity, loneliness, individualism, the ravages of capitalism, and eludes the persistent molecules of fascism.

While I was working on *The Guattari Reader* I received a tragic message from Jacques Pain, from Université de Paris X. He simply noted at the bottom of a letter that François Tosquelles, the great Catalan red psychiatrist, had passed away on 25 September 1994. Tosquelles inspired Guattari to rethink the doctor–patient–institution relationship and to establish institutional analysis as a politically relevant alternative to psychiatry and psychoanalysis.

I edited *The Guattari Reader* as an independent scholar. I relied on favours because of my precarity; I cajoled, begged, borrowed, traded. Almost everything was still photocopied and exchanged by snail mail as it was not until 1995 that email became unavoidable, at least for me. I enlisted a team of translators; some more polished than others, and set about editing in earnest. The files I carried around were like paving stones, and when I occasionally set them down, beneath them was a dune-like stretch of sand, hardly a beach.

Global Guattari

I visited the Guattari archives at the Institute for Contemporary Publishing Archives in the fall of 2000 before the collection was completely inventoried. What I could consult, and what was held back by special request in accordance with the massive intellectual biographical project of François Dosse (2010), at that time already underway on Deleuze and Guattari, revealed a few surprises.

These provided the foundation for my efforts to globalise Guattari studies first by situating his numerous and lengthy visits to both Japan and Brazil. The impressive array of short Japanese texts on a variety of topics composed by Guattari, including a number of interviews, during his visits there in the 1980s, provided the basis for a chapter in my next book, *Félix Guattari: An Aberrant Introduction* (2002), as well as a few small translations. Later I would revisit the relationship between Guattari and Japan and his attempt to grasp the Japanese unconscious, not in the secret universe of each person, but as a social or extra-psychical entity perfusing contemporary modern culture. My later explorations were made possible by the translator and editor Drew Burk at his imprint Univocal (now University of Minnesota Press), and my colleague Jay Hetrick, under the title *Machinic Eros* (2015).

Guattari developed a sense of the singularity of Japan's "mutant creationism" during his visits there over the course of the Bubble Economy of the 1980s up to its collapse in the early 1990s. Guattari visited Japan at least eight times during the period between 1980 and 1992. These visits can be clarified in the following manner: early visits involved dialogues with Tetsuo Kogawa (fall 1980 and spring 1981) and Kuniichi Uno (University of Kyoto in 1983 and Uno's La Borde visit in 1984-1985); mid-decade dialogues with Min Tanaka (summer 1985) as well as appearances at pirate micro-FM radio station Radio Homerun and a pilgrimage to the Sanya neighbourhood in Tokyo in honour of the assassinated documentary filmmaker Mitsuo Sato, followed by a February 1985 visit to Tokyo where Guattari writes "Tokyo, the Proud", and a June 1986 visit to the Yayoi Kusama show to which he contributes a catalogue essay in anticipation of the major Centre Pompidou exhibition the following year of *Japon des avant-gardes* (staging a dialogue with Akira Asada). The later visits become strange as they are sponsored by the Seibu department store (1987), and the large-scale Japan Institute of Architects event (encompassing Guattari's dialogue with Shin Takamatsu and the Nagoya urban planning presentation), followed in the same year by the Keiichi Tahara exhibition and catalogue essay in Paris. There was one more visit in the summer of 1992 as Guattari's old friend, painter Imai Toshimitsu, was hospitalised for leukaemia treatment (he passed away in 2002), and he planned to realise a film with photographer Keiichi Tahara.

During the 1980s, Japanese translations of Guattari's single-authored books began to appear, as well as documents of his activities in Japan. Kuniichi Uno and Masaaki Sugimura are key figures in these efforts. Guattari's repeated visits to Japan were submersive experiments into a machinic interconnectedness striated by animist tendencies that he deployed in a panoply of interfaces – 'collaborations' and different kinds of writing (short pieces for fashion magazines, film scripts, art criticism) for likely and unlikely audiences. During his visits to Japan, Guattari participated in the transits of machinic subjectivities and objectivities and joined some of their assemblages through his engagements, trying to understand the machinic eros of Japanese culture, that is, the desire to be in the thick of things, immersed in the pop cuteness, and stuck in refrains of gaming.

Sugimura's Guattari Studies Group at Ryukoku University in Kyoto recently in 2018 translated my Pluto volume, *Félix Guattari: A Critical Introduction* from

the Modern Masters Series (2009) into Japanese. The spirit of this group, with its study, translation, and graphical (screen prints) investigations of Félix is an antidote to the ‘big Deleuze’ brand and the Guattari-phobia so prevalent therein.

Further, Guattari was instrumental in encouraging cultural exchanges between France and Japan in the mid-80s as well, through his involvement in the Centre Georges Pompidou in Paris. Some of his visits to Japan were sponsorships by organisations that could only have occurred during the bubble economy, and some of his conversations with public intellectuals around the infantile character of Japanese capitalism and artists like Buto dancer Min Tanaka, concerning animal and vegetal becomings, gave rise to fraught dialogues, but did not prevent collaborations like Tanaka’s performance at Clinique de la Borde, captured in the film by partner Joséphine Guattari and friend François Pain, *Min Tanaka à La Borde* (1986).

A further surprise was Guattari’s self-definition as a writer of philosophically-inspired fictions. Some of his unpublished theatrical dialogues were based on ancient Greek philosophical figures, such as Socrates and Parmenides. Others were more overtly Sartrean in formation. Guattari’s notes for a made for television film about, or rather, *by* a molecular Kafka, would come to garner my attention given his curatorial interests in the Kafka centenary in 1984. Guattari never stopped working on Kafka. He loved Kafka’s understanding of bureaucratic perversion in all of its micro-fascistic power rendered in static forms, procedures, protocols, and hierarchies, alienating those encountering it. The problem is the curious pleasure bureaucracy affords to the growing ranks of those who take delight in administration. Kafka’s vision was not sombre and sad, but full of humour. The “great paranoid bureaucratic machine” and the “little schizo machine” are in the same assemblage. The suits proliferate, and office machines mutate. This happens together, not apart. Guattari could not quite plug himself into arts administration, and gave to curator Yasha David full control of the Kafka exhibit. Unfortunately, it would not travel to Japan as Guattari had hoped.

When I first stepped into the foyer of the Institute for Contemporary Publishing Archives, then still in Paris, a copy of the original Portuguese volume *Guattari Entrevista Lula* was on display. Guattari’s visit to Brazil in 1982 and his interview with Lula da Silva, then head of the Workers’ Party, was an important political and personal marker for Guattari as he had threatened to relocate to Brazil during a lengthy period of political greyness in France. In 2003 I published a translation of this interview, and introduced it by recounting the events leading up to Lula’s election as President of Brazil in 2002, 20 years after the interview took place. *The Party Without Bosses* was an amalgam: translated interview, up-to-date report on Lula’s election as president, and reflection on the Guattari-Lula relationship. Originally, the book included a set of scholarly essays on Guattari, but publishing in Canada at the time was undergoing a seismic shift with the incursion of big box stores that were over-ordering and holding ransom the unsold books from small presses like my publisher, Winnipeg’s Arbeiter Ring. Semiotext(e) later picked up this trail with the translation of Suely Rolnik’s compendium of Guattari’s talks and writings during his visits to Brazil, *Molecular Revolution in Brazil* (2008).

Scholarly scaffolding

English translations of Guattari's writings have lagged behind the early efforts by Japanese scholars, and the many editions of collections about his activities in Brazil. There are still important missing pieces: a consolidation of the two different books originally published in 1977 under the title of *The Molecular Revolution*, and a very early and in some ways isolated translation of selections from these by Penguin house translator Rosemary Sheed in 1984. Translators continue to tackle new volumes of occasional writings such as *Qu'est-que l'écophilosophie* (2013). There are many isolated articles and interviews that remain untranslated.

I recently worked on Guattari's homage to French psychoanalyst Françoise Dolto (see Guattari, 2018). Guattari published "A Game of Scrabble with Lacan" in *Le Monde* (August 28, 1988) four years before his death. Dolto passed away on 25 August 1988, so Guattari's response was immediate. Among the many articles he placed in the newspaper's pages, this homage to Dolto stands apart as it does not use Guattari's theoretical vocabulary. Instead, it is a personal reflection on Dolto's important innovations and contributions to child analysis. Part obituary, part muted intellectual biography, and certainly part reconciliation with the Lacanian tradition in which he was trained, Guattari recounts in outline Dolto's personal and professional trajectory.

Above all, Guattari deploys the figure of the game of Scrabble as Dolto's characterisation of how beyond life she would rejoin Lacan and engage him in a friendly game, letting the board serve as an integrative device for expressing mutual respect, without giving up the challenge of balancing lexical meaning and absurdity. With no room for caustic remarks about linguistic imperialism, Guattari simply lets the letterati sort it out among themselves across the board.

"The Guattari Effect" conference at Middlesex University took place in 2008 and gave rise to an important volume in 2011 of selected proceedings and translations. This event, at the impetus of the indefatigable guattarian, Eric Alliez, remains the major English-language site of reflection on Guattari's legacy, even though a few key figures were absent: Janell Watson (2009) and Maurizio Lazzarato (2014), both of whom have published important studies on Guattari. It should also be noted that the title changed in 2018 from *Deleuze Studies* to *Deleuze and Guattari Studies* of the flagship philosophical journal, after 10 years of publication marks a decisive gesture of inclusion, but it has not been yet worked out on the ground in the multiple annual conferences.

There is so much exciting work being done in the field at the moment. Research into the legacies of institutional analysis will help to contextualise Guattari's formulation of schizoanalysis by giving it a clinical foundation; Guattari's film studies, hitherto based on his theory of minor cinema, are front and centre after the translation of his script for a science fiction film, *A Love of UIQ* (2016). Although he worked on a number of different film proposals, this script remains unfilmed, yet the presentations by translators Silvia Maglioni and Graeme Thomson in their filmic response *In Search of UIQ* point in the direction of an eventual full realisation. The enduring influence of Guattari's *The Three Ecologies* (2000) continues

to be felt in numerous books renewing and expanding his unique theorisation of ecosophy. There is even talk of a new translation.

What remains to be accomplished is a comprehensive review of Guattari's aesthetics. Schizoanalysis emerges from a series of criticisms aimed at structuralist versions of linguistics, psychoanalysis, and Marxism, the closed interpretive grids and scientific pretensions of which are overcome by aligning practical institutional analytics with aesthetic practices. By gathering and analysing Guattari's writings on art a greater understanding of the aesthetics of the schizoanalytic project may be gained. Examples include writings on architecture, cinema, painting, photography, theatre, and poetry. As Guattari's writings on art remain uncollected, the task would require bringing together for the first time his contributions. A number of contemporary critics and philosophers have partially situated Guattari's art writing within aesthetic movements such as modernism, relational aesthetics, and political art, but the big picture remains to be developed and elaborated. Many of Guattari's own fictional texts remain untranslated and languish in obscure locations.

There is a pressing need to gather together and translate his seminars, many of which are available in French from journals such as *Chimères*. Indeed, his case notes and inventions at La Borde remain largely untapped, including the formation of the Club de la Borde, glossary of constitutive definitions, and a more fine-toothed understanding of the developments of 'the grid', his conception of the rotating schedule of tasks and how it was adapted along its trajectory. With so few of Guattari's case studies available, his clinical practice remains elusive. Of course, we know that his first work as a psychotherapist, working alongside Jean Oury, treating a schizophrenic patient known by the initials R.A., involved the creative use of a portable tape recorder, which seemed most effective when it was turned off.

The pool of Guattari translators in the English world is growing, with Andrew Goffey and Taylor Adkins doing some heavy lifting. Philosophy lists remain open to Guattari's unclassifiable writings. Edited collections of secondary literature like this one are beginning to emerge in the spirit of the effort I initiated in a volume devoted to the study of Guattari's thought in my three volume collection, *Deleuze and Guattari: Critical Assessments of Leading Philosophers* (2001), and a special issue of *Deleuze Studies* (Félix Guattari in the Age of Semiocapitalism) (2012).

I am often asked about the status of schizoanalysis today. In answering I usually fall back on Jean-Claude Polack's assessment: there are no practising schizoanalysts, at least in France. This leaves only one solid option: what about Brazil? The exemplary theory and practice of Peter Pál Palbert with outpatients in his travelling theatre troupe, Ueinzz Theatre Company is a peripatetic artistic cartography and mobile micro-institution. If there is an answer to the question, this is part of one.

We are only beginning to appreciate the presence of Guattari's thought and how it may contribute to a critical understanding of our present situation. The transdisciplinary uptake of Guattari's thought has been slow, perhaps fittingly so as this pace has provided time for extended enjoyment, unlike the hurried industry

that has grown up around Deleuze. Franco Berardi (2008) more than anyone else has helped readers to grasp the potential of Guattari's visionary cartography – his techno-nomadism, production of subjectivity as the real, creation of new forms collective assemblage, and release of the molecules swimming beneath heavy molar formations. Berardi's books are like a semiochemistry kit that readers can set up and try their hands at mixing, heating, cooling, pouring, accelerating, and capping. What's best: there isn't an app for this.

I have spent more than 20 years trying to answer the question: why Guattari? I may be getting close to something akin to an answer.

References

- Alliez, E. and Goffey, A. (eds.) (2011) *The Guattari Effect*. London: Continuum.
- Berardi, F. (2008) *Félix Guattari: Thought, Friendship, and Visionary Cartography* (trans. G. Mecchia and C. J. Stivale). London: Palgrave.
- Dosse, F. (2010) *Gilles Deleuze and Félix Guattari: Intersecting Lives* (trans. D. Glassman). New York, NY: Columbia University Press.
- Genosko, G. (ed.) (1996) *The Guattari Reader*. Oxford: Blackwell.
- Genosko, G. (ed.) (2001) *Deleuze and Guattari: Critical Assessments of Leading Philosophers*. London: Taylor & Francis.
- Genosko, G. (2002) *Félix Guattari: An Aberrant Introduction*. London: Continuum.
- Genosko, G. (2003) *The Party without Bosses*. Winnipeg, MB: Arbeiter Ring.
- Genosko, G. (2009) *Félix Guattari: A Critical Introduction*. Pluto: London. [trans. into Japanese by M. Sugimura and M. Matsuda. Tokyo: Hosei University Press, 2018.]
- Genosko, G. (ed.) (2012) Special Issue of *Deleuze Studies*, "Félix Guattari in the Age of Semiocapitalism". Edinburgh: Edinburgh University Press.
- Genosko, G. and Hetrick, J. (eds.) (2015) *Machinic Eros: Félix Guattari's Writings on Japan*. Minneapolis, MN: Univocal.
- Genosko, G. (2018) *The Reinvention of Social Practices: Essays on Félix Guattari*. London: Rowman & Littlefield International.
- Guattari, F. (1984) *Molecular Revolution* (trans. R. Sheed). London: Penguin.
- Guattari, F. (2000) *The Three Ecologies* (trans. I. Pindar & P. Sutton). London: Athlone Press.
- Guattari, F. and Rolnik, S. (2008) *Molecular Revolution in Brazil* (trans. K. Clapshaw and B. Holmes). Los Angeles, CA: Semiotext(e).
- Guattari, F. (2013) *Qu'est-ce que l'écophilosophie*. Paris: Lignes.
- Guattari, F. (2016) *A Love of UIQ* (trans. G. Thomson and S. Maglioni). Minneapolis, MN: Univocal.
- Guattari, F. (2018) A Game of Scrabble with Lacan (trans. G. Genosko and I. Ariss). *The Lacanian Review*, 4: 118-121.
- Lazzarato, M. (2014) *Signs and Machines: Capitalism and the Production of Subjectivity* (trans. J.D. Jordan). Los Angeles, CA: Semiotext(e).
- Pain, F. and Guattari, J. (dirs.) (1987) *Min Tanaka à la Borde*. Available online at: <https://youtu.be/VgErye7jXbl>
- Watson, J. (2009) *Guattari's Diagrammatic Thought: Writing Between Lacan and Deleuze*. New York, NY: Continuum.

Introduction

For better and for worse

Thomas Jellis, Joe Gerlach, and JD Dewsbury

Pierre-Félix Guattari (1930–1992) remains something of an enigma. Variouslly described as psychoanalyst, political activist, and ‘Mister Anti’, and more besides, Guattari was involved in a range of ways in the intellectual tumult of post-war France. And yet, unlike many of his contemporaries, often know as *les soixante-huitards*, his work has not generated a significant body of secondary literature. As Goffey (2017) notes, this has resulted in a tendency for commentary, where it exists, to have a somewhat ‘introductory flavour’ to it.

Perhaps befitting of his character, there is no orthodox biography of Guattari. There is, of course, François Dosse’s (2011) *Intersecting Lives*, which despite the “evident theoretical confusions and some unfortunate mistakes” (Alliez and Goffey, 2011: 7) draws out some important connections between Guattari’s life and his thought. Much of the most interesting material about Guattari in the book emerges from 49 interviews conducted by Virgine Linhart for her own biography of Guattari, later abandoned (see Osborne, 2011). Inevitably, by developing the book around the intersecting lives of Guattari and his erstwhile collaborator, Gilles Deleuze, there is a danger that Guattari can only be understood in conjunction with his arguably more acclaimed friend. Franco ‘Bifo’ Berardi’s (2008) *Félix Guattari: Thought, Friendship and Visionary Cartography* is a very different kind of biography, akin to a set of reflections on their relationship and describes how Bifo encountered Guattari’s thought, written over the course of 10 years or so.¹ As Bifo (2008: 5) puts it, the book seeks to “reconstruct the rhythmic map of Félix-thought”. There is, too, Guattari’s own fragmentary autobiography, which was published as *Ritournelles*.² This ‘internal monologue’ was completed in 1992, just months before he died, with the help of his friend the artist Gerard Fromanger. The original text was edited down from 300 pages to 80, and described by Guattari as memory fragments (see Dosse, 2011: 429); it returned to themes raised in a novel tentatively called 33.333, which referred to his life and birthday (30 March 1930), that never saw the light of day.

Rather than trace the course of Guattari’s life, then, we call attention to these texts which are better placed to do so, not least because there are difficulties, not to mention tensions, in trying to recount a life of somebody who did not believe that the subject coincided with the individual. As Frida Beckman notes, “to focus

on and give a chronological account of a life . . . inevitably delimits all the things that it expressed” (2017: 9). She suggests approaching biography through foregrounding “the intensities and multiplicities that run through an individual”. For our purposes here, rather than focus on Guattari’s life, if such a story could be told in all its detail, we want to chart an intellectual trajectory of sorts. In short, we want to highlight the intensities and multiplicities that animated Guattari’s thought, as much as the after-lives of such thinking.

In a diary entry penned when he was 23, Guattari exclaimed: “I WANT TO WRITE A BOOK”.³ Some 19 years later, in 1972, Guattari published not one but two books. *Anti-Oedipus*, co-authored with Deleuze (Deleuze and Guattari, 2004a), and *Psychoanalysis and Transversality* (Guattari, 2015a), a collection of essays, were to be the first of many. Over the next 20 years, Guattari co-authored three further books with Deleuze: *Kafka: Towards a Minor Literature* in 1975 (Deleuze and Guattari, 1986a); the second volume of *Capitalism and Schizophrenia*, the follow-up to their first collaboration, *A Thousand Plateaus* in 1980 (Deleuze and Guattari, 2004b); and *What Is Philosophy?* in 1991 (Deleuze and Guattari, 1994).⁴ He also wrote with others, producing *Communists Like Us: New Spaces of Liberty*, *New Lines of Alliance* (Guattari and Negri, 1990) and *Molecular Revolution in Brazil* (Guattari and Rolnik, 2008). But, and crucially, he wrote a number of books on his own, including *Molecular Revolution* in 1977 (Guattari, 1984), *The Machinic Unconscious* in 1979 (Guattari, 2011); *Schizoanalytic Cartographies* (Guattari, 2012a) and *The Three Ecologies* in 1989 (Guattari, 2008); and *Chaosmosis* in 1992 (Guattari, 1995).⁵ In addition to these texts, other less well-known pieces have also come to light. For instance, *Lines of Flight* (Guattari, 2016a) was not discovered until after Guattari’s death, and a screenplay, *A Love of UIQ* (Guattari, 2016b), has only recently been published. Moreover, there have been a series of books collecting his shorter pieces, such that in addition to *Psychoanalysis and Transversality*, which covered his work between 1955 and 1971, there has been *Chaosophy* covering texts and interviews from 1972 to 1977 (Guattari, 2009a); *Soft Subversions* for those between 1977 and 1985 (Guattari, 2009b); and, hopefully, *The Winter Years* for the final stretch, 1986–1992.⁶ Other edited collections include *The Guattari Reader* (Guattari, 1996), *The Anti-Oedipus Papers* (Guattari, 2006), and *Machinic Eros: Writings on Japan* (Guattari, 2015b). A number of books remain untranslated.⁷ Guattari’s final text, written just a few weeks before his death, was published posthumously shortly afterwards and later translated as ‘Remaking Social Practices’ (see Guattari, 1996: 262–272). His next ‘project’ may have centred on war, after a series of dialogues with Paul Virilio, material which only exists in archival boxes (and may well remain so, now that both thinkers have passed away) (see Dosse, 2009; 2011).

Two remarks might be made at this point. Firstly, we might note that Guattari published very little in the 1980s. As Dosse (2011: 423) writes, “in the mid-1980s, the indefatigable Guattari, ever in search of new ideas, lost his footing”. Guattari referred to this period of deep depression as the winter years, in which there were disputes at La Borde, the death of his mother, several cardiac episodes, and stretches where he was described as catatonic. Secondly, we might note the

disjuncture between the points at which Guattari's work was originally published and when it became translated into English. Nearly all the translations have been undertaken since Guattari's death, and much of this in the last decade or so. Furthermore, translation has proceeded such that Guattari's earlier work is appearing a good deal after his later work. This has complicated the reception of his ideas and also pointed to the porosity of texts, as concepts travel between solo and collaborative endeavours. A case in point is *The Machinic Unconscious*. The temptation is to read this book through Guattari's contemporaneous work with Deleuze, to such an extent that the former "may be read as a workbook for *A Thousand Plateaus*" (Genosko, 2012: 167). Yet for Guattari, it was important not to see in this "a business of paternity relating to the ideas advanced" (Guattari, 2011: 333n.4).

The question of how to distribute "the weight of authorial input and authority correctly" continues to bewitch readers of Deleuze and Guattari (Genosko, 2012: 158). The aim, if we follow the pioneering work of Gary Genosko is not to 'separate' Guattari from his co-authors. Indeed, for all that Guattari has been occluded, we seek to avoid "an exegetic practice that would simply 'rebalance' the prevailing doxa of Deleuze studies" (Alliez and Goffey, 2011: 9). But it is worth noting just how imbalanced the relationship has become. This has manifested itself in at least three ways. Firstly, there have been attempts to either pull the two apart completely, as Žižek (2004: 20) has done – such that he is apparently able to identify the 'Deleuze proper' from the 'guattarized books' – or, in Badiou's (2000) case, to simply to ignore their collaborations. Deleuze was clearly uncomfortable with the way in which commentaries tended to focus on his work at the expense of Guattari and he drew attention to the futility of trying to "disentangle inseparable elements and identify who did what" (Deleuze, 1995: 7). Secondly, and more commonplace, is the use of parentheses, so that the authorship is listed as 'Deleuze (and Guattari)', qualifying Guattari's role or authority. In such accounts, Guattari is an after-thought. Thirdly, and most routinely, is the simple ordering of the two names – philosopher first, idiot savant second. This only becomes evident once you realise that it is still jarring to read of Guattari and Deleuze (Genosko, 2012: 167). One of the aims of this collection, alongside the few secondary texts on Guattari (Alliez and Goffey, 2011; Elliot, 2012; Genosko, 2002; 2009; 2018), is to showcase just how important Guattari is in his own right.⁸

In his own words, he had "everything in my head, nothing in the pocket" (Guattari, 2006: 400). This is corroborated by the sheer range of topics he engaged with, from "[o]ceanic anthropology and contemporary art to institutional therapy and autonomist political praxis" (Alliez and Goffey, 2011: 1), but it was also much too modest. Guattari wrote a great deal. He was always on the move. As Deleuze (2007: 237) said of him: "He jumps from one activity to another, he sleeps little, he travels, and he never stops. He never pauses". In many ways, Guattari's thought followed a similar rhythm. He jumped from one idea to the next, in ways that can be difficult to follow. And part of this movement of thought meant for a very different language. In effect, Guattari (2009b: 21) "had had to forge [his] own language in order to confront certain questions, and to forge a language means to invent words, keyterms, carrying-case terms". On this he was unapologetic:

“I understand that this annoys some people but, in the end, that is not problem” (2009b: 21–22). Indeed, his speed of thought and his jargon machine (Gerlach and Jellis, 2015a; Goffey, 2012), or what Stivale (2009) has described as Guattari’s “renowned supposed ‘difficulty’”, may be one of the reasons for why Guattari is so intriguing. Indeed it is one of the questions which animates this book.

Why Guattari?

To pose the question ‘why Guattari?’ is not without risk. It invites accusations of a rank individuation in the form of homage, and indeed in the guise of hagiography. Veneration is, of course, vehemently antithetical to a Guattarian ethos, and moreover, not possible if one takes seriously Gilles Deleuze’s (in Deleuze and Parnet, 2006: 12, emphasis added) account of his friend, “one whose proper name denoted something which was happening and *was not a subject*”. Indeed, geographer Maria Fannin (2015: 173) addresses the pitfalls head-on, noting, “it would be unfortunate to see the philosophers who were most critical of orthodoxy in their own work themselves become the names associated with the new orthodoxy”. The question ‘why’ also tempts a petulance in the hair-trigger rebuff, *why not* Guattari? And, predictably, why not *with* Gilles Deleuze? More egregious still, it risks the insistence that Guattari and his work can only matter via an umbilical dependence to ‘the conjuncture’; a retrofitted context or pre-prepared problem enjoining suspiciously well-formed historical and geographical constraints. To stake Guattari’s significance on a contrived tethering to ostensible urgencies of the present is to fall, hopelessly so, into the conceit of a social science itself impelled by both deadened notions of ‘the empirical’ and by financier reveries of impact.

Contrary to his mischievous caricaturing as Mister Anti, Guattari was no grumpy antagonist of disciplinary lines in geography and in the wider social sciences. In respect of the former, his proclivity toward mapping is of particular repute. In respect of the latter field of enquiry he harnessed, sympathetically, its diagrammatic and modelling tendencies, but without recourse to associated forms of behaviouralist or positivist intent. Indeed, reflecting on his analytical turn toward models, Guattari (2012a: 3) remarked:

all modelling systems are valid, all are acceptable, in my opinion. This is solely to the extent that their principles of intelligibility give up any universality pretention and admit that they have no other mission than to contribute to the cartography of existential Territories, implying sensible, cognitive, affective, aesthetic, etc. Universes, for clearly delimited areas and periods of time.

This caution in hand, Guattari developed concepts that would, *inter-alia*, “protect schizoanalysis from every temptation to give in to the ideal of scientificity that ordinarily prevails in the ‘psy’ domains, like a collective Superego” (2012a: 32). It is therefore not science and the universe that are targeted by Guattari, but modes of scientificity and universality instead. Put differently, any tactic, technique,

semiosis, or science that territorialises the subject or the unconscious – and conversely any subject or unconscious that reterritorialises those self-same techniques and semiotics – are matters of reproach for Guattari. Throughout his career, it was precisely this gridding of existence that Guattari both found intolerable and which he engineered as the transversal line of critique. It is in this transversality through which Guattari asserts the primacy of the line over the point: an arrangement that is arguably contorted – in the contemporary social sciences – in vice versa fashion. In this sense, the question why Guattari precipitates a rather obvious and perhaps unseemly answer, namely, that modes of social enquiry remain enraptured to the ‘point’ when instead they should be attending to the line. Whilst undoubtedly there are manifold exceptions to this critique, the place of the problem and the role of empirics have too often been reduced, paradoxically, to a range of a-priori points and markers. Empiricism, such as it is, trades in speculation for pre-determination. This claim is a reverberation of Guattari’s own concern for the paralysis of subjectivity, to the extent that, “it loses the taste for difference, the unpredictable, and for the singular event” (Guattari 2015b: 98). We might already argue that the appetite for difference was lost long ago, preceding even Guattari’s own demise. To that end, and to repurpose a Guattarian (and indeed Deleuzian refrain), not only do we have the unconscious and the problems we deserve, but moreover the social science we deserve too. “Does the unconscious still have something to say to us?” asks Guattari (2011: 9). Yes, undoubtedly so. How can it ever not have something to say, lest Freud lay down further road blocks? In which case, the more pressing question, it might be argued, is ‘does the social still have something to say to us’? Only, perhaps, if we get the social right. Guattari (2009b: 115–116) himself exhorts,

[f]irst of all we must stop claiming that there is no more ‘social’, that it no longer exists and that nobody gives a damn. We should at least try to recognize the nature of the phenomena we’re dealing with, try to recentre the focus where politics has migrated, where the situation has become critical, difficult to get a grasp on, to attach a meaning to.

The response to this provocation by the social will be conditioned by collective, micropolitical capacities to generate and resingularise cartography, ecology and politics in the push toward a liberation of thought and theorising. The response – any response – is dependent, too, on a resingularisation of institutional and industrial planes of consistency; a retooling of ‘royal science’, of publishing regimes also, and a facing-down of attempts to foreclose theory and theorising in geography and beyond.

Guattari is an obvious ally in addressing this challenge, but perhaps for reasons not entirely self-evident. On the one hand, and indeed, Guattari clearly affords considerable conceptual verve with which to counter the microfascist tendencies that progressively breach surficial intellectual labour, not least in the semiotic subjugation of theory in favour of a hackneyed empiricism in the social sciences. As an aside, and to echo, strangely, a Spinozist puzzlement for collective desiring

toward servitude (in spite of ourselves), why, now, does academia desire its own atrophic decline in thought? Returning then, and abruptly, to Guattari's own theorising, the vitalist energy of his work, of course, invokes a turn to molecular registers of existence and likewise a simultaneous attentiveness to affect. On the other hand, and this is perhaps the 'tactic' in Guattari's work somewhat underplayed analytically, that whilst his thinking makes clear that the molecular is the 'make or break' of existence, he nonetheless refuses to decry the significance of molar spaces, forms, and assemblages. In this respect, Guattari is arguably less dismissive, nay less supercilious than Deleuze in his countenancing and subsequent diagramming of the molar. To wit, in relation to the couplets molar/molecular, macro/minor, absolute/relative and likewise tensed to their respective, associated nouns, 'revolution', 'politics', and 'unconscious', Guattari stressed both the immanence and significance of what can only be described crudely and quantitatively as the 'larger' of the values; molar, macro, absolute. Desire, for example, is always tied into and generative of social and asocial fields, not that such fields necessarily entail a greater scalar concern than that of molecular fields.

Guattari's work, as such, evokes a certain pragmatism that can be held in creative tension with the generative impracticality of his philosophy (Gerlach and Jellis, 2015a). That pragmatism is felt in the wisp of Guattari's gentleness in theory. Speculating on the viability of a molecular revolution, Guattari (2009a: 276) is conciliatory, remarking it "can only develop in parallel with [a] general, political crisis". This position might appear remarkably conservative for someone with Guattari's micropolitical credentials. In part, of course, it is a reflection of Guattari's own militant agitating and activist commitments. At the same time, this is not to disavow an unremitting insistence, on Guattari's part, that it is affect, and its attendant capacity, "to invade, disorient, and breakdown subjectivation" (Genosko, 2018: 150) that makes the difference. To that end, if one refuses to pose the question, 'why Guattari?' the social sciences will continue to be hobbled by the erroneous tethering of affect to emotional anchor points, themselves glued to all-too-stable cultural matrices. Furthermore, it places in abeyance the critique of grounding, and the insistence on rooting social theory and social enquiry in contrived a-priori grounds. It is in short, a myopic take on what has happened, and what is happening, namely that, "[c]ontemporary human beings have been fundamentally deterritorialised. Their original existential territories – bodies, domestic spaces, clans, cults – are no longer secured by a fixed ground; but henceforth they are indexed to a world of precarious representations and in perpetual motion" (Guattari 2015b: 97). How then to respond? Compromise, as JD Dewsbury (2015: 156) puts baldly, is off the table, noting that Guattari's work itself is uncompromising and that his ideas, "push us to let go of our difference of approach, to embrace instead the ephemeral and plural differences that emerge in the singularity of the research encounter itself, whether that be with a book, person, art work or thought". Through, and sometimes with, Guattari, then, are the fleeting spaces and moments in which to cultivate aberrant movements and machines that unpick stratification, and in which to untether from a universal time.

Impractical liberation

This desire for a fundamental liberation, if it is to be a truly revolutionary action, requires that we . . . overturn the notion of the ‘individual’, . . . our sedentary selves, our ‘normal social identities’, in order to travel the boundaryless territory of the body, in order to live in the flux of desires that lies beyond sexuality, beyond the territory and the repertoires of normality.

(Guattari, 2009a: 209–210)

Elsewhere we have written of Guattari’s ‘impracticality’ in philosophy (Gerlach and Jellis, 2015a; 2015b), the thematic injunction of which (and perhaps we should have known better) has been misunderstood in some quarters, sometimes willfully so. Such a claim does not – and would never – claim that Guattari was not engaged in all kinds of practical activities. Indeed, we might reflect on just how important his various practices and collaborations were for his thinking. Consider the various *institutional* contexts in which Guattari operated (see Goffey, 2015; 2016), and how “his thinking [was] always concerned with the specificity of concrete situations, even if some of his texts . . . seem to veer into the realms of extreme abstraction” (Goffey, 2016: 41). Crucially, one such institutional context that Guattari never found a home in was academia. He did not obtain a doctorate and never held an academic post. Indeed, much of his work took place outside the ‘accredited structures’ of academic endeavour (Goffey, 2017), in large part through his connection to collaborative group practices. Guattari was a member of many groups during the course of his life, too many to list here, but perhaps best known – as Anne Querrien (this volume) notes – were FGERI and their journal *Recherches*, and CERFI.⁹ In addition, and crucially, Guattari spent much of his life in the clinical setting of La Borde, near Blois, which was much more than just a place of work for him (see Polack and Sabourin, 1976).

Although Guattari (1996) advocated a toolbox approach to the development of concepts, it was not a case of anything goes; concepts had to ‘do’ work. To talk of the impractical, then, is to underscore the analysis that Guattari demands from us, such that the thinkers, theories, and concepts we engage with are never rendered stable (what he sometimes refers to as ‘metamodelisation’). To undertake analysis in a Guattarian fashion runs counter to the commonplace practice in the social sciences of parachuting in theory “for credibility, where there is no disruption”, where theory is figured as “explanation, as analytical panacea” (Gerlach and Jellis, 2015b: 180). Put differently, “invoking the impractical is quite simply a means of disrupting or extending what constitutes application” (2015b: 180; see also Doel, 2015; Dewsbury, 2015).

It is from such questions around the disruption of application that we turn to a Guattarian liberation of cartography, ecology, and politics – and indeed of thought. ‘Liberation’, as a term, as a vocation, has its detractors. Guattari was, himself, all too wary of the false promise of a liberation towing an entourage of heroic and all-too-eager macropolitical tropes in its wake. If one were to