

SCHIZOANALYTIC APPLICATIONS



DELEUZE, GUATTARI AND THE
SCHIZOANALYSIS OF
POSTMEDIA

Edited by Joff P. N. Bradley, Alex Taek-Gwang Lee & Manoj N.Y.

B L O O M S B U R Y

Deleuze, Guattari and the Schizoanalysis of Postmedia

Schizoanalytic Applications

Series Editors: Ian Buchanan, Marcelo Svirsky and David Savat

Schizoanalysis has the potential to be to Deleuze and Guattari's work what deconstruction is to Derrida's – the standard rubric by which their work is known and, more important, applied. Many within the field of Deleuze and Guattari studies would resist this idea, but the goal of this series is to broaden the base of scholars interested in their work. Deleuze and Guattari's ideas are widely known and used but not in a systematic way, and this is both a strength and weakness. It is a strength because it enables people to pick up their work from a wide variety of perspectives, but it is also a weakness because it makes it difficult to say with any clarity what exactly a 'Deleuzo-Guattarian' approach is. This has inhibited the uptake of Deleuze and Guattari's thinking in the more wilful disciplines, such as history, politics and even philosophy. Without this methodological core, Deleuze and Guattari studies risk becoming simply another intellectual fashion that will soon be superseded by newer figures.

The goal of the Schizoanalytic Applications series is to create a methodological core and build a sustainable model of schizoanalysis that will attract new scholars to the field. With this purpose, the series also aims to be at the forefront of the field by starting a discussion about the nature of Deleuze and Guattari's methodology.

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Deleuze, Guattari and the Schizoanalysis of Postmedia

Edited by

Joff P. N. Bradley, Alex Taek-Gwang Lee and Manoj N. Y.

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Foreword

Desiring somatic time

Felicity Colman

'I want to watch the end of the world with you: a live feed of the last moments on a big screen TV' (Signal message 2022)

Becoming exhausted. Exhaustion. Exhausting energy. Expended energy. Will go to sleep in x minutes if not connected to a power source. Power platforms unavailable due to [grid overload/ natural: manmade disaster/warzone]. The energy of media forms requires living capital to power, to generate, to connect, to plug into, to power up and down. The energy of the world is harnessed by political concepts and given form by media platforms; sounds, images, actions captured as generically recognizable movements. Screen time big time. In 2022, TikTok gives selfie game-time warzone forms for the complicit user/generator of thermal energy forms. Images of dead bodies and destroyed things power the news edited to the beat of commercially recognizable audio tracks in frenetic, repetitive and banal circuits. Revealing the powering up; media platforms facilitate the processes of authority generation; with codesigning tools coded for users to make more by deforming the codes carried by the sound images. Injecting more energy in staged transmission, the flows generate forms until the circuit is exhausted and other energy vectors input to generate processual movements which are harnessed for different labour systems and provide a limitless supply of ideological data banks for the latest despotic leader. There is no longer concealment of or from this problematic vampirism of humanitarian or even ecological power; it is a human-made, human-desired, human-destructive drawing-off of energy resources. Media exhaustive platforms suck human energy; require human energies to exist to be fired up, to circulate, to command. AI; as if the machines could work without the sentient energies. Sentient creatures only know themselves and their identifiable community groups through mediated frameworks of existence; the recordings; their endless photographs and mindless time stamping; I am designated as a this or that; I was here or there, here's the shop sign, the dog shite, the food, the explosion, the dead body, the body in motion, here is the poverty of the political discourse that surrounds my designation in spacetime. How can I document faster and faster new experiences, the freakish, how can I tag and metatag this exhausting exhaustive processual framework; freely feeding the machinic big daddy main framework? The semiotics and emoji are slippery familiar and basic; does difference matter?

Articulation of the slipperiness of existence is a thought experiment that has an ongoing genealogy of consequences; challenging the community structures that have produced it, and shifting liability firmly onto the singular body. Through the exhaustion, barely graspable thoughts, and event affects can be linked (rationally or otherwise) to actual and virtual sites, faceless bodies, indeterminate and absolute belief systems. Feelings are numbed, muted, silenced. Despite the endless platforms for narrativizing and representing, no one is actually listening, or responding. What has happened to concepts such as ‘peace’, ‘non-violent actions’, ‘thought’ (Lambert 2010)? Aesthetic codes may offer some limited relief, but who has time for those? Existence is made definitively capturable, submitted to the public realm with ease, freely feeding commercial exploits, exploiting and exhausting energy sources even further. This is a state deeper than submission. Willing exhaustive submission to the massed platforms of violence towards others, and the banal algorithms for the distribution of energy through modes of power. But exhaustion is a human expression, tied to the uses of our physical bodies (Schaffner 2016), so how do we understand it (and other somatic temporal affects) through the practice of schizoanalysis of the postmedia situation?

The ‘collective interactivity’ of media forms that Félix Guattari had in mind in the 1980s are yet to arrive (Broeckmann 2013). In the intervening years since Guattari’s sketch of the datafied society, the complexities of the technological paradigm he indicated have both expanded and simultaneously contracted the human existential remit. The production of subjectivity, as Guattari details, consists of the articulation of continuous acceleration towards its own solipsistic capitalist future made on an endless production route. This kind of future, as Guattari reminds us, is predicated on the ‘machinic subjectivity of a new type’ wherein one must try to rethink human subjectivity (2013: 11–15).

In posthuman terms, ‘humans’ are a bundle of bioinformatics becoming algorithmic; we are data sets, organized by cultural systems coordinated by energy forms. In the era of unregulated networked platforms, the data sets that we produce and feed are continually harvested, valued and sold. Our bioinformatics are assigned and sorted by codes, arranged, mapped, rearranged by the network effect feeding the systems. Humans have created their own meta-cognitive worlds. In generating these worlds, societies set up various kinds of models that govern the production and control of information, models that control the experiences (chemical, social, educational) of information, and models which map users’ systemic patterns. The energy forms to drive these systems is designed to exhaust completely the somatic time of humans. But this is not Deleuze 2.0 control society. Governance of this time is driven by what Guattari identified as the ‘semiotic operator’ of capitalism (1996: 202); where the movement of information is through social operations (such as we can easily identify through technological platforms). In the 2020s, we can further describe the modalities of this algorithmic governance of bioinformatics, where the technological operations of the semiotic operators are mis/directed and un/generated, through the algorithmic condition of the market today. To elaborate on this, we can identify that through the capitalist market system’s flows of information and things (the inequitable, exploitative use and distribution of resources); the multiple modalities that ‘govern’ the dataflows which are chaotic, random and contingent. Governance is done through algorithmic

conditions that are willingly fed energy by its subservient subjects. To be responsible to these conditions, we can adopt a Spinozist modal framework; to recognize the regime requiring the energy; recognize how our own resources are limited and finite, and as Guattari implores, understand that our existence is not reliant upon an authorization of modes of existential energy (the pleasures of life).

Developing the tools of critical care that Guattari offers in his work (finding the existential energies) as a way forward out of the affects of those collective apparatuses of subjectification and the contemporary postmedia bind is a task that requires attention to both the technicalities of the operational factors of machinic frameworks, and also attention to existential concepts and their realization. The chapters in this volume each attend to this task. How exactly do we 'keep it real' as Janell Watson encourages; describing how postmedia subjects continue to invest in limitations on desire, and thus thwart their own existential energetic possibilities. *What is it that you desire?* is perhaps the ethically determining question for how the twenty-first century will play out. Frightening in postmedia terms as we feed the authority producing the violence; exhausting ourselves. Time to set aside the self-imposed limit of being live-stream passive and complicit users. Care and peace in the twenty-first century call for a considered development of tools of schizoanalysis as a practice that can engage with the psychotechnologies of postmedia forms (Stiegler 2010: 202); releasing humans from their submissive states and providing methods for intervention. Repair of the communities that support and provide nurture for the existential subject is desperately needed.

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Introduction

Joff P. N. Bradley, Alex Taek-Gwang Lee and Manoj N. Y.

This book on the philosophies of Deleuze and Guattari and what the editors term *critical postmedia* is principally concerned with thinking the unthought in schizoanalysis – the *what-is-yet-to-come* from schizoanalysis. We take it that schizoanalysis is not simply a method to forecast or predict what is not yet actualized in the present but precisely a mode of creation and resistance. In this sense, schizoanalysis is akin to ‘virtual’ criticism, that is, the ‘creation’ of a condition for critique. As schizoanalysis is in the political sense expressive of the fabulatory, this volume does not merely aim to reiterate the theses of orthodox media studies nor for that matter to regurgitate the prescient comments Guattari made about the postmedia era in the 1980s and early 1990s. Instead, this volume aims to reproduce or reinvent the condition on which the critique of the media serves *as resistance*. We are thus aiming for a political dissensual fabulation (Bogue 2010). Therefore, critical postmedia studies can be understood as a metamodelization exercise (Watson 2009) which, on two fronts, can grapple with established ‘university discourse’ on media studies and philosophize what has not yet been adequately discussed in such a ‘normal’ scholarship.

This volume is especially focussed on updating the insights of Guattari with respect to his utopian prospectus of a postmedia dissensus. While it has become increasingly difficult to believe that postmedia and indeed schizoanalysis can alone somehow *help us* to think beyond our increasingly serial and paranoid societies of control, this is the difficult task which the contributors to this volume resolutely embrace. As Guattari says in ‘Remaking Social Practices’, change, the real root-and-branch transformation of the way of things, does not emerge spiritually or majestically – preordained from above as it were – but it must be ‘endlessly reconquered’ by those participating in the here and now: ‘Ethical and aesthetic values do not arise from imperatives and transcendent codes. They call for an existential participation based on an immanence that must be endlessly reconquered’ (Guattari 1996: 266).

In the flat, platformed world of incessantly whirring machines, the task is to constantly metamodel new ethico-aesthetic paradigms in order to think otherwise than the status quo. While the development of postmedia over the last thirty years has produced what Mark Featherstone calls ‘a digital dystopia with far greater reach than the old mass media of the 20th century ever had,’ in his chapter ‘Schizoanalysis and Ecology on the Other Side of Post-Media,’ there is nevertheless something in critical postmedia research which still has value. Our job, our collective remit, is simply to respond to the perennial question: what is to be done?

The academy of scholars in this volume are excellently and eclectically mixed, some established academics, some up-and-coming scholars, but all of them share a

passion for Deleuze and Guattari and for expressing the futural role and nature of the unconscious, the possibility of utopia, and for a mode of thinking which searches for a way beyond the impasse and nihilism of the present moment. Our manifesto thus remains doggedly positive. Our belief is that schizoanalysis is a way to think about the unconscious and its relationship with the future and one of the continuing tasks of schizoanalysis in its current iteration is to account for the impact of technologies on the human psyche. This is why critical postmedia research is a heuristic and necessary tool: if it is to mean anything it must mean the radical critique of the present. This means that when we look at the question ‘what is the schizoanalysis of postmedia?’ we must write *beyond postmedia* in terms of the futural unconscious. We are writing a kind of utopia beyond the crushing sense of mass media and beyond the outdated paradigm of what postmedia has become since the early 1990s. We are writing a new kind of prospectus for the future as such; it is in these terms that I think the readers of this book should approach the wonderful ecosophical texts that lie within.

We know that Guattari first used the concept of postmedia in the mid-1980s and developed it during that decade through to the early 1990s. Writing on the cusp of the World Wide Web revolution which was to come only a few years after his death in August 1992, like most people of his time he could never have fully anticipated the radical transformation in intelligence and knowledge which was to come. Nevertheless, he conjured up the idea of a post-mass media age, where individuals, groups and communities could have more control of their lives and could be somehow less consumed by images by way of creative and productive universes of references engineered by the technological era. In the 1980s, he drew on his experience of pirate and community radio and conjectured what was to come from the French proto-internet Minitel system, and thereupon outlined the prospects of a new era of dissensus. This was consistent with his ecosophical vision, which was a treatment and reading of social and mental ecologies alongside the environment proper. This, he believed, allowed for a better understanding of the struggles in the depressing political ‘winter years’ in the 1980s. Simply, to change, protect and have responsibility for the environment in the long term one needs a fundamental change in mentalities. And conversely to change mentalities one needs to change the environment. This is the social ecology which lies at the heart of the ecosophical project.

The critical postmedia perspective challenges the view that mere participation in micro or minor, miniaturized media is inherently liberatory. This is so because the new modes of mediation which were once imagined to liberate desire and to create new democratic practices, to manifest more openness and freedom, have left us spinning in the ‘neuroleptic’ void. We are more and more enchained to all manner of addictions. What has happened to desire and libidinal energy, to processes of subjectivation which activate ‘disjunctive synthesis of singularities and chains’? What has happened to the micro politics of desire? Where are the new social practices? Against the stark reality we face and the difficulty in answering these questions, it is fair to ask oneself: why write a book on schizoanalysis when we know postmedia has led to no workable alternative but rather to more entrenched patterns of passivity, cynicism and resignation?

We know microdevices such as smartphones leave the subject in greater stupefaction and disavowal. The modern subject of cognitive capitalism stumbles from one place to

another in and through different modes of addiction, alienation and trauma. Consensual, hypnotic, trance-like, in a zombie-like state. Inert. Minds elsewhere, in the ether – in new forms of collective hallucination, at once insensitive to the immediate milieu and somnolent, in suspended animation, unable to ward off the secreted madness of new technologies. What has happened to the production of subjectivity? Why does the idea of resingularization through postmedia experimentation seem foolhardy and impossible? This is no glorious scene of co-participation and co-creation but rather one of intoxication, dependency, addiction and deadly repetition. Critics will say the euphoria of 1968 in which people demanded the impossible got the better of the French intellectual class, including Deleuze and Guattari. The utopia once foreseen has turned to dust. As a result, we are left with a veritable remodelling of the unconscious with retrofit molar identities and shrink-wrapped capitalist subjectivities, and our time is now more cynical about any realistic change. Critics will ask: what are the prospects for revolutionary machinic desire and for molecular revolution when the proletarian class is no more?

Our answer is that even in the politically bleak years of Guattari and indeed for us, the ecosophically prescient writings of Guattari intimate at the perpetual emergence of new modes of valourization in everyday life – friendship, sexual identity, the transformation of work, a new sense of solidarity, a new ethico-aesthetic paradigm and new forms of resistance. We hear the refrain again and again, that capitalism produces subjectivity the same way it produces commodities like shampoo or cars, but that is the point to underscore. New subjectivities can turn out *for better or worse*. This is to invoke the molecular revolution in everyday life. Yet what do we have at present? A child learns more language from the toy given by an exhausted parent, who stands close by but is entombed and distracted in the funk and jouissance of the smartphone. A smartphone app displays a grid directing a concerned parent to the whereabouts of their child. Familial relations are mediated through GPS satellites and tracking devices. Direct communication of the parent and the child about issues of truancy and refusal at school would destroy the semblance of normality in the family. It is off the table. Better to mediate relations through technology. Better the app does its impersonal work. An app shows a pizza delivery boy snaking his way through busy mid-evening traffic. A man sits alone at home after a hard day at work, too exhausted to shop and cook an evening meal. He watches the screen. In control of his consumption. The pizza arrives. Words are not exchanged, neither is money as digital money is now the norm. Pure autistic communion. An app shows the delivery itinerary from a warehouse. The young unemployed lad has paid extra for next day delivery and believes he directs and is in control of his consumption. With little else going on in his life, he is the master and the delivery service the slave. He thinks the worker is the Monkey King and he the Buddha plays with his movements through his index finger. The bored, unemployed man pays what money he has and demands what he wants. The delivery service – one among many competing others – works for him not the other way around. Relations of consumption and service are mediated and transparent. Raw capitalist relations mean nothing less than the implosion of society. Again, we must ask where lies the contemporary political promise of the postmedia era? Where is the possibility of the eventual ‘reinvention of democracy’, the strengthening of the heterogeneity and singularity of each member of society?

To care for the world, to have an ethics of responsibility for the planet demands the reinvention of the body, the mind and language itself. This is a constant Guattarian refrain. In other words, a new compartment to the world and to existence as such. A critical postmedia is henceforth pharmacological and therapeutic: it questions forms of subjectivation which engineer not only heterogeneous media ecologies but also new subjectivities and collective assemblages. Postmedia and schizoanalysis whence combined can become a powerful unified theory in the critique of the pre-assembled subjectivities produced by neoliberalism or Integrated World Capitalism. Guattari's desire for processual potentiality and the prospects of a less consensual postmedia was part of his search for new paths of singularization and universes of creative enchantments, a life beyond the living planetary hell in which billions toil and endure.

In *Schizoanalytic Cartographies*, Guattari was very much aware of the 'invasive grip' of computer-assisted data banks, which we now might call algorithmic governmentality, and said there was literally no domain of opinion, thought, image, affect or narrativity which could realistically escape from this new form of governmentality or control. Nevertheless, in the age of planetary computerization, and through the miniaturization of technologies, Guattari foresaw the faintest possibility of a passage away from oppression, alienation, the stupidity of consensus and empty speech, to a new society of liberation, a 'diagrammatics of communism' (Guattari and Negri 2010: 99) and following Hans Jonas, a futurally oriented ethics of responsibility.

A critical postmedia worth its name must, therefore, robustly account for how capitalism commandeers desire – and schizoanalysis is really always about desire – how it clamps down upon the desire of people young and old, how it cuts people off from the world around them, how it intensifies a process which leads people to turn in upon themselves, an inward movement leading to the deadly ipseity of the self. A critical postmedia worth its salt must robustly search for 'potential zones of resistance against the uni-dimensionality of subjectivity' (Guattari 1994). This is to search for 'a possible heterogeneity of subjectivity'. A zone of resistance might be a moment of crisis, says Guattari, out of which a desire may flourish for the affirmation of existence. A zone of resistance might be found in communities of resistance or the refusal to endure forms of discrimination, racism or sexual categorization. Guattari proffers a clear utopian motif:

I wait in an utopian dream, that there are means of recomposition of subjectivity coming particularly from the Global South, with its considerable demographic expansion and all of the pressure that the South will deploy in direction to the North and from that point on creates recompositions that are more ideological and militant for inflecting power relations on an international level from another direction for creating other voices of resolution not only in economical conflicts but also in inner-ethnic conflicts and all these situations, that nowadays is so monstrously displayed all over the planet. (Guattari 1994; Melitopoulos 2016: 33)

Such a utopian motif would look beyond crushing systems of alienation, oppressive mass-mediatization and infantilized consensual politics. It would ask after 'the unconscious turned towards the future': it would demand the reconfiguration of desire and challenge

the ‘computational, telematic, robotic, bureaucratic, biotechnological revolutions’ which crush desire at every turn. If this is not timely it is difficult to fathom what is. In the reformulation of critical postmedia which appears in these pages, there is a call to make use of the following observation by Guattari regarding societies of control:

Thus, control today is less a matter of the direct subjection of individuals to ‘visible’ systems of authority, to publicly organised apparatuses of standardisation, than of a multitude of more or less private institutional forces, associations of all kinds – sporting, social and cultural, community groups, young people’s clubs, churches and so on. (Guattari and Rolnik 2008: 249)

Guattari is clearly prescient here in noting how desire and power function stealthily and imperceptibly through *private institutional forces*. One only thinks about what Guattari would make of the addictive qualities of social networking and online gaming in our time. That said, this book is not a sociology of postmedia but a critical postmedia prospectus affirming the schizoanalytic project in the twenty-first century. Simply we must better understand how power and control functions and how desire is funnelled away from its creative exploration. While we search for molecular potentiality in youth, ecosophy, postmedia and schizoanalysis are not merely empirical studies of molar desire. Again, we do not aim to write another boring media studies book. We are tasked with understanding the workings of info-semiocapitalism and its deleterious effects on desire. Why do we give away our cognitive labour so freely? Why do we participate in the production of signs, symbols and knowledge and why do we thirst for the mad enjoyment of producing capitalist subjectivity, for the passion to exploit ourselves to the point of collapse and exhaustion? Part of this task is to understand the obsessive refrains or ritournelle which keep us inhumated in our pitiful lugubrious state.

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The writers of this book took to their individual task as follows. They appear here as in the order of the book. We have chosen to group the chapters into four divisions: Philo-fiction and Schizoid self: Resistance to techno-tethering; Principles of Schizo Thought; Becoming Algorithmic and Ecosophical: Struggles for Singularity; and Microtechnologies and Resistance: Chaodysey of Postmedia.

The first chapter entitled ‘All Power to Cockroaches: Postmedia and the Posthuman’ is an idiosyncratic reading of ecosophy, schizoanalysis and postmedia wherein Bradley cleverly weaves a discussion on postmedia with questions of transhumanism and trauma, Kafkaesque literature and science fiction. He draws from neuroscience and the neuro-totalitarianism of semiocapitalism to launch a critique against the transhuman phantasmagoria of permanent digital connection. Bradley considers postmedia in terms of the trauma and memory of both human and non-human varieties to provide an ethical critique of neuroscience. He does this by underscoring his belief that schizoanalysis can help us think about this new reality we humans may endure. By citing the example of the Backyard Brains advertisement for RoboRoach on Amazon’s website, Bradley explores the schizoanalytic cartography of new modes of control in

the digital age, drawing inspiration from Guattari but also from Bernard Stiegler and Franco Berardi. The milieu of the devastated 'poor in world' cockroach, he argues, is symptomatic of contemporary fascistic tendencies, and exemplifies the innovative and polyphonic architectonics of control (collective algorithmic unconscious). The new form of algorithmic subjectivity which knowingly accepts the domination and is controlled by the 'ghostly, ethereal transcendental subjectivity' (world brain) constitutes a new class, a proletarian mass which is deprived of knowledge and skills. Here Bradley argues that the new alliance of machines with the planetary unconscious which Guattari envisaged must be critiqued for its limits and shortcomings as there is no room for dissensus in this 'hyper-consensual dystopian nightmare'. The cockroach is not merely a metaphor but an 'itinerant probe head' for seeking out future nightmarish posthuman and human subjectivities. Yet, while addressing the limitations of the liberatory promise of postmedia and the posthuman paradigm, this chapter demands a transvaluation of all values by affirming the philosophical lines of flight offered by schizoanalysis.

In the chapter 'Existential Territory of Shaheen Bagh: A Schizoanalytic Cartography', we find a truly unique application of Guattari's schizoanalytic cartography. To date, few have applied Guattari's four-fold schema to the Indian context and here Manoj N. Y. does so in a singularly brilliant fashion, focussing on Shaheen Bagh in Delhi, the epicentre of the protest against the Citizenship Amendment Act employed by the central government of India in late 2019. Manoj N. Y. breaks fresh ground in applying the four-fold to the subjective mutations and alternate assemblages of subjective production that emerged during the December 2020 protests at Shaheen Bagh. He finds in the territories which spontaneously emerged in Delhi, an amalgam of intensive, creative forces which opposed the politics of hatred and communalism articulated by the Hindutva state machine in India. Moreover, for Manoj N. Y., the existential territory of Shaheen Bagh destabilized the neighbouring assemblages and paved the way for 'the precipitation of new flows'. By scrutinizing the protest through a dissensual postmedia lens, Manoj N. Y. finds in the anti-CAA slogans, chants of Azaadi (freedom), poetic utterances, the traditional ritual of kolam (drawing using rice flour in certain Hindu traditions), graffiti and placards, the formation of what he calls the refrains of freedom. These new rhythms and affects expand beyond the immediate context and call the whole of the Indian government into question. Images of and quotes from Gandhi and Ambedkar, as well as the language of the Indian nationalist movement, constitutional morality, Dalit politics, the Muslim culture of north India, secular thought, protest poetry, the memories of the Occupy movement, receive creative expression on the streets as well as in the dissemination of digital images. Manoj N. Y. finds that in the territorial multiplicity of Shaheen Bagh, the incorporeal transformation of the thoughts, memories, experiences of the lives of students brought a new universe of possibility into being. What Manoj N. Y. does in this chapter is to map this 'abstract diagram of dissent' to suggest the creative repetition of events across the Indian continent. He reminds us that the existential territory of Shaheen Bagh will remain one of the most important universes of reference 'for the protests to come'.

Throughout Lee's timely chapter 'The Schizoanalysis of Mechanical Surveillance' is an investigation into the relationship between surveillance, privacy and capitalist

assemblages. Lee brings forth a timely discussion on the juridico-politics of mechanical surveillance in global capitalism and its transition from knowledge to data. Written with the Covid-19 pandemic in mind, and with a focus on the semiotics of Delhi's metro system, Lee rightly notes the risks to individual and bodily autonomy, the balance between collective security and private life, and the threat to human dignity and human rights. He finds a curious regime of truth and form of disciplinary power emerging in the Indian capital. But Lee is optimistic that resistance can take place in the new tele-technological situation and does not find Big Brother omnipresent or omniscient. Yet, he questions the threat of 'Big Other' and finds 'the obscurity of privacy is nothing less than the legitimacy of surveillance'. To demonstrate this, Lee sketches a history of technological governmentality to understand the emergent form of surveillance capitalism. From Heidegger to Derrida and Stiegler, Lee traces the philosophical interventions into the development of surveillance capitalism and provides an insight into the society of control. After wedding analyses of Foucault, Derrida, Heidegger, Benjamin, Zuboff and others to think through the spatial and temporal ecologies of vast urban technopoles like Delhi, Lee turns to Guattari to explore the delirium of postmedia subjectivity and possible 'venues of resistance'. Following Guattari, he claims 'chaosmos' within the technological network of computing surveillance can be such a venue of resistance. As such, Lee breaks fresh ground in juxtaposing Derrida and Stiegler's understanding of the tele-technological mechanism with the schizoanalysis of postmedia to seek out the escape routes from our unconscious compulsion vis-à-vis mechanical surveillance.

In the next section, and in his 'Reflections on Post-Media for Philosophers,' Edward Thornton focuses on the complex relationship between the nature of subjectivity and the process of mediation, especially in the context of intricate and sophisticated media technologies which are reconfiguring subjectivity in radical ways. By way of Berardi and Appich, it is argued that postmedia discourses address the role of the medium in reconfiguring subjectivity in terms of disruptive political engagements and rhizomatic collective assemblages of enunciation and in so doing revamp the conventional norms of social mediation. In an important sense, Thornton suggests that postmedia studies moves away from the normal philosophical tradition of construing subjectivity as a given fact, and instead asserts the role of heterogeneous components that cannot be 'reduced to a single semiotic entity'. In the formulation of postmedia by Félix Guattari, there is no outright jettisoning of the concept of subjectivity, but rather the focus is more on the contingent nature of subjectivity and media *as assemblages of subjective production*. Thus, the question of what the medium precisely is should not be simply addressed as one of structuring the subject, but rather as a milieu in which the subject emerges. In short, this chapter scrutinizes the question of medium vis-à-vis the notion of subjectivity in the context of postmedia studies by exploring the possibilities of what the discipline of philosophy can offer us in this endeavour.

In her contribution, in 'Postmedia Hans: Keeping It Real with Guattari,' Janell Watson discusses how machinic enslavement is required for capitalist exploitation and how the Oedipalization of production functions as its axis of sustainability. Endorsing Guattari's anticipation of the post-industrial accumulation system, she relocates the story of Hans, Freud's famous analysis of a Viennese familial relation, in today's

condition of deterritorialized labour. With Lazzarato and Franco Berardi, Watson points up the way in which the Oedipalization of Hans's unconscious operates in the mode of cognitive capitalism. Watson demonstrates that the theoretical framework of schizoanalytic cartography promises creativity and social engagement. She sheds light on this alternative approach to desire and demonstrates the political implications of de-Oedipalization in the twenty-first century through the radical reformulation of psychoanalytic presuppositions.

In Jean-Sébastien Laberge's chapter, 'Postmedia and Dissensus: Reinventing Democracy with Guattari', we find a focus on postmedia dissensus and its relevance to the 'resingularization' of democracy. Laberge explores in depth the manifold theoretical notions integral to the critical understanding of postmediatic dissensus and Guattari's activism. This chapter argues that transversality and molecular revolution are two integral concepts pertinent to the concept of postmedia and as such critically evaluates their role in dissensual practices. Contra the forms of centralism identified in the functioning of trade unions, political parties and groupuscules, Laberge argues that transversality is crucial for decoding the degree of openness in institutional settings. Molecular revolution is also crucial in locating and creating forms of heterogeneity, multiplicities of divergent subjectivities and spaces for experimental politics. While laying down the theoretical ground for postmedia, this chapter makes use of specific examples from Guattari's activism – such as Minitel, the Alternatik network, the Rainbow network and Guattari's engagement with the ecology movement.

In Part III, Hsiu-ju Stacy Lo in her 'Assemblage Line and Tactical Fluidity': Along Beijing's Lines versus Hong Kong's 'Be Water' provides a striking analysis of the 'Be Water Movement' in the Chinese context and shows the reader the practical aspect of the 'lines'. Lo deals with Li Zi-Fong's computer-generated art compared to the 'Be Water Movement' in Hong Kong and emphasizes the affective overlapped image in both Li's work and the image of a girl's damaged eye in the city. This is a beautiful evocation of how machinic assemblages meet the liquid forces of movement and how images consisting of lines dismantle and deconstruct given identities. The analysis of Li's artwork provides us with an excellent example of theory *as practice* grasped from Guattari's perspective.

Following on from Lo, in their collaboration 'Cartographies of the Gaze of the Other/ Other Gazes: Youth, Slums and Audiovisual Production in the Postmedia Age', Silvia Grinberg and Julieta Armella interrogate the postmedia society from the deep analysis of audiovisual production in the Global South. They focus on how young people living in slums in Buenos Aires rearrange the given media differently and organize and resist through such practices. According to Grinberg and Armella, young people in the slums are no longer the petrified object of a stranger's gaze but rather the engineers of singularity, raising the possibility of embracing otherness *without reservation*. Through interviews regarding landfill and ecological problems and by examining the creative and artistic expression of young people, Grinberg and Armella find youth performing a cartography of *other gazes*.

In David Cole's chapter, we find a thought-provoking reflection on the state of 'no media'. This is grasped in the context and prospect of planetary extinction, environmental crises and the event of the Anthropocene. While we find that through

the saturation of cinematic and mediatic images the conjuring of counter-ideas to the status quo by 'idiot-media-consumers' becomes an ever-fainter prospect, Cole claims there remains the possibility to revive social ecology and to move towards the dissolution of the 'idiot/mesmerising/nullifying' media. By looking at Deleuze and Guattari's prescience on this issue, Cole points to ways to rethink approaches to education and economics. In terms of the latter, the economic analysis presented by Cole engages with Guattari's notion of semiocapitalism and Raworth's doughnut economics and addresses educational issues through Deleuze's third synthesis of time in *Difference and Repetition* (1994) to open a new pathway for postmedia.

Equally concerned with the endemic crises of capitalism, Mark Featherstone, in his chapter entitled 'Schizoanalysis and Ecology on the other side of Postmedia', addresses the contemporary global crisis in terms of the struggle between primitive nationalists and the sci-fi futurists, but suggests that what is left untouched is precisely the philosophical structure of capitalism. Thus, Featherstone suggests a political reading of this 'apocalyptic realism' and suggests an alternate vision of the future, 'a minor utopianism' in the works of Guattari and Deleuze. In this endeavour, the onus is on the schizoanalytic critique of capitalist subjectivity which can be traced to *Anti-Oedipus* (1977), *A Thousand Plateaus* (1987) and *What Is Philosophy?* (1994) and the analytical reading of the nature of contemporary semiocapitalism which fragments, codifies and commodifies the subject. Though the focus is on the philosophical structure of Guattari and Deleuze's work, this chapter argues that it is imperative to update the utopian aspect of postmedia which affirms the dismantling of mass media.

In the last section, Michael Goddard's 'Groups of Militant Insanity versus the Videopolic: The Schizoanalysis of Radical Italian Audiovisual Media Culture as Postmedia Assemblages', applies Guattari's conceptions of minor cinema and the postmedia era to explore how anti-psychiatry was taken up both in the Radio Alice free radio station and cinematic culture in Italy in the 1970s. In terms of the latter, emphasis is placed on the work of Marco Bellocchio, Elio Petri and especially Alberto Grifi. While Grifi's work *Anna* (Grifi and Sarchielli 1975) is a relatively well-known anti-psychiatric video experiment, Goddard explores how a schizoanalytic approach runs through his 1970s work in proximity with the Creative Autonomia movement which gave rise to Radio Alice. However, these currents were already present in key works of Marco Bellocchio and Elio Petri, especially in *Fists in the Pocket* (Bellocchio 1965), *Matti da slegare* (Fit to be Untied 1975) and *La classe operaia va in paradiso* (The Working Class Goes to Heaven, Petri 1971). However, in *La classe operaia va in paradiso*, Goddard finds the exploration of sound especially significant as it indicates the schizoanalytic inter-relations between class struggle, sexuality and psychic and emotional states. What is also brought out in this chapter then is that this forms the basis for Radio Alice's reinvention of radio as a delirious machinery for the militant destabilization of the state, capital and mass media. It becomes clear that in many of these media phenomena it is not just anti-psychiatric representation that is expressed, but what emerges is a minor politics in tune with the transformation of cinema, video and radio. Emergent are schizoanalytic ecologies which work to break down to varying degrees the distinctions between producers, technologies and consumers. Goddard suggests that while militant insanity ultimately lost out to the video police (mass arrests

and the rise of Berlusconi's media empire), it nevertheless provides a rich legacy for the potential reinvention of the postmedia era in the twenty-first century.

Turning to Japan in the last two essays, Masayuki Iwase first applies concepts from Deleuze and Guattari to understand the reality of immigrants living in Japan in 'Minor Video and Becoming-Japanese: Towards Migrant Adolescent Molecular Revolution'. He picks up on the issue of the coexistence between Japanese and incoming non-Japanese foreigners within the archipelago and extrapolates from this reality a critique of neo-politics characteristic of the societies of control. For Iwase, TV and present-day social media are the main enhancers of perpetuating the Japanese-non-Japanese binary, which infiltrates into the nervous systems of machinically enslaved viewers. A-signifying dispositifs are utilized to sensationalize 'Japanese uniqueness' – to the detriment of the other. He uses the video project of his students to point to a counter and 'minor video of desire' that destabilizes the coexistence of an unchanging binary. In approaching the postmedia situation through an analysis of migration and its effects, Iwase clarifies how 'foreignness' is invented and consists of immigrants' identities. Iwase points to the paradox between law and the nation-state – where the asymmetrical structure always facilitates the ontological repetition of 'pure nation'. For Iwase, while mass media plays a pivotal role in promoting this discrepancy, it also preserves a possible space for an emergent micropolitics. And last but not least, Toshiya Ueno writes an imaginary account of Tetsuo and Akira, characters drawn from popular anime, and uses this as a prism through which to explicate the intellectual history of postmedia in 1980s Japan. In 'Akira versus Tetsuo: Postmedia Chaos as Reserve of Potentials in Guattarian Ecosophy', Toshiya Ueno draws on his personal knowledge and experience of meeting Guattari in Japan to explain the importance of postmedia for Japanese intellectuals such as Tetsuo Kogawa and Akira Asada. This intellectual history which is unfamiliar to many researchers outside of Japan is important because it helps to answer the question: Can postmedia be equated with new media or multimedia after the mass-media era? Ueno answers this question by refusing a simple sociological reading, suggesting ecosophy is not media ecology *per se* but a 'virtual ecology' in the Guattarian sense. Ueno compares Akira with Tetsuo in the Japanese context, but extends his discussion to the politics of postmedia chaos. Ueno reminds us of the interview with Tetsuo Kogawa during Guattari's visit to Japan and juxtaposes this encounter with the episode of Asada Akira, one of Japan's most famous postmodernist intellectuals. Ueno clarifies Guattari's concept of postmedia and its theoretical breakthrough, and his argument reveals the hidden story of Guattari's relation to Japan. By this revelation, Ueno suggests the lingering potentiality of Guattari's ecosophical aesthetics-politics.

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