

The Art of Movement:  
The Deleuze and Guattari Art Therapy Assemblage

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PhD Thesis

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## Summary of Thesis

The purpose of this thesis is to showcase the philosophical and psychoanalytic collaboration of Gilles Deleuze and Felix Guattari in regards to art therapy. The Deleuze and Guattari Art Therapy Assemblage is a composition that includes the environmental, relational and material elements of art therapy as contexts in which to process subjectivity. Key Deleuze and Guattari concepts will be applied to the practice of art therapy, implicating somatic and psychological processing within the production of art therapy artworks. The generative capacity of art therapy constitutes many creative sites in which to transport subjectivity. Rather than a fixed form, subjectivity moves across a territory of different creative features. The cartography of subjectivity is a network of passages through relationships and contexts that implicate it with affects. This kinaesthetic capacity will be underscored in relation to three methods of psychological and somatic awareness (somatic psychology, performance art and authentic movement) that challenge inhibition through improvisation. These three methods stimulate the circulation of desire as a creative and collective enunciation of subjectivity. Deleuze and Guattari represent desire as a liberating potential acting on both body and mind - an opening commencing from constraining circumstances that define and enclose expression. This has specific implications for the treatment of trauma, which can impose a set of limits that condition reactive versus spontaneous responses. The Deleuze and Guattari Art Therapy Assemblage is a practice in which to stimulate improvisational and experimental affects within the making and viewing of artworks. The significance of this practice is its composite of influences. It is an approach that emphasises not only artworks, but also the performance of subjectivity, a happening within an art therapy space offering choices for engagement and the enactment of different somatic and psychological potentials

## Preface

My ideas regarding the significance of the body and movement within the practice of art therapy developed during the course of my MA dissertation investigating Butoh dance, a Japanese method of dance improvisation that interrogates pre-meditated physicality. Butoh's aim is to realise spontaneous expressions that focus awareness upon the felt immediacy of the internal and external body landscape. Movement improvisation, in this context engenders a heightened sense of perception, as it investigates dimensions of unconscious somatic experience. Butoh is both a performance art and an approach to living, the capacity to work with improvisation in both mind and body as a process of experimentation. This method of working with the body also challenges inhibition, the way in which the body can become structured to operate within habitual or stereotypical patterns of behaviour. Butoh acts to root the body within the dynamics of its own specific organicity, while also focussing on its responses to environmental contexts. It reflects the immediacy of biological life, the body interacting with its surroundings its ecological habitats, as a means of tracking responses to internal and external changing conditions. I realised during the course of this research that bodies are not fixed entities, but are continually changing organisms that transverse complex systems and processes. This collaborated with my own experience of authentic movement, a method of movement improvisation that investigates intimate psychosomatic exploration. The fundamental link between Butoh and authentic movement is the development of a somatic consciousness that does not dismiss the intricacies of the body as an ever-responsive medium by which to circulate a range of affects.

As an art therapist I am interested in the observation of the body within the landscape of art therapy, how physical affects can be distributed through the dimensions of the art therapy experience. Art materials, objects, the material qualities of the art therapy studio and the therapeutic relationship all responding to psychosomatic expression, the combination of mind and body interacting directly and unpredictably within an environment of creativity. The multiplicity of the art therapy studio offers a continuum of choice, including many materials and spaces in which to observe and enact perceived consciousness on both psychological and physical planes of reference.

My professional experiences in the field of art therapy have been derived from working with clients who have been traumatised as an outcome of sexual, physical and emotional abuse, acute family conflict/violence and bereavement. In the course of working with traumatised clients I became aware of the affects of trauma that are transported through art materials and the art therapy environment. The art therapy work I have undertaken within prison services, therapeutic communities, and residential care settings, has highlighted the way in which the body (in the making of art) articulates a course of sensation and feeling. Clients entered an experiential span of physicality through their engagement with art materials, the art therapy space and therapeutic relationship, which configured both traumatic reactivation and recovery. This experience profiled how trauma can travel a course of physical, psychological and material relations routed through the production of art therapy images. These images are not separate from the surroundings in which they are made. The client responds to and imprints their actions upon the entire art therapy environment. The significance of observing this 'bigger picture' is implicated with the idea of an assemblage of relationships that do not interpret an image, but suggest instead a landscape of activity.

My own assembling of art therapy brings together both an indoor and outdoor studio environment. The combination of an indoor studio space and an outdoor space (situated in a rural landscape) offers additional spatial dimensions that trigger various kinds of responses and interactions. Artworks can be enacted either indoors or outdoors, with construction materials (wood, branches, cardboard, bamboo, fabric) and props (benches, pillows, containers, fabric, chairs, easels) available to create backdrops or enclosed spaces that help to inspire the movement of art into an enactment or performance piece. A dedicated outdoor art therapy space provides the opportunity to observe ephemeral conditions, the flux of nature and its cycles of change, also reflected in both mind and body. Natural materials (water, branches, stones, soil, plants, leaves, vines, flowers, seeds, sand, seaweed, berries, wood, shells, lichen, bark, turf, straw, meadow grasses, etc.) can be gathered and arranged in a variety of forms, including large scale structures, dwelling spaces and sculptural features. Seasonal festivities, foraging and the scope to indulge the senses in a variety of natural materials including landscape related materials (i.e. felted or raw wool, feathers and plant dyes) also develop mediums of expression. In this context art therapy develops into an overall experience of assembly, or the generation of habitats.

My approach to art therapy also incorporates land art practices that explore imaginative and metaphorical engagements to earth and nature. Land art is a specific category of artistic practice concerned with using natural materials and processes (i.e. changes in weather, temperature, light, tides, decay and growth) in the production of art. The changeability of nature defies expectation. It encourages an investigation into the nature of changing conditions as an overall quality of life and one's personal make-up. Enriching an experiential connection to observation,

contemplation and expression, implicated with growth, decay, weather changes, degrees of light, sound and temperature and seasonal fluctuations. These dynamics reflect an individual's own changing nature, phases of development, interests and pursuits. The potential to roam, gather and assemble is an opportunity to utilise nature as a channel of communication and metaphor for the human condition. Nature is intersected with a range of beliefs and practices that shape its appearance, habitation and function. The outdoor landscape is a vital and alive medium for art therapy, a way of extending therapeutic practice into the world at large. The significance of also using gathered rather than bought art materials, is the sensing of one's way into organic media through tactile exploration. Moving through a natural landscape can also invite reflections upon our own changing conditions and passages, an opportunity for art to be taken outside aesthetic assumptions that may privilege the representation of bought art materials.

The purpose of this study is to collaborate my approach to art therapy with the conceptual ideas of Gilles Deleuze and Felix Guattari, two provocative critical thinkers who have developed their ideas in regards to their respective practices of philosophy and psychiatry. Their appreciation of subjectivity as an ecology of influences, a landscape continually adding on new features of representation, is an important contribution to the profession of art therapy. Each artwork is an ecological interaction of art materials and context, the assembling of personal and environmental materials that work to stimulate a spontaneous movement of affects. The capacity of art therapy to offer ways in which to externalise unconscious psychological and somatic influences (by imprinting them upon the substances and spaces used to make things), helps to document the passage of processes that are constantly changing. This can be particularly helpful in charting traumatic activation as it emerges within

the course of art therapy, offering a means by which to follow the course of its arousing and dissociative features within the overall making of the art therapy scene. The art therapy space offers multiple encounters with change; existence is always in the making, the opportunity to live out the character and conditions of one's life through creative engagements that illuminate the course of subjectivity.



## Prelude

# An Introduction to Gilles Deleuze and Felix Guattari

## Gilles Deleuze (1925-1995)

Deleuze was a Professor of Philosophy at the University of Paris until his retirement in 1987. He authored many books and publications exploring art, cinema, literature, poststructuralism, and philosophy. He was a social theorist, often recognised as one of the most influential philosophers of the twentieth century. His work as a poststructuralist investigated life as an open system, with excesses of somatic and psychological desire collaborating with experimentation. He imagined identity as creating new spaces as it moved outside categories of stereotypical representation. His approach to thinking about life was not governed by a fixed norm or an image of the self. Life was an open and proliferating flow of connections that generated passages into different territories of subjectivity. He challenged conventionality in behaviour, encouraging opportunities for creative re-invention.

His writing on art implicates sensations, the affects of art that lie below consciousness as being states that carry art into the body. For both the artist and the viewer, the art impacts internal somatic terrains, the unconscious surfaces of the body being 'moved' by the arts gestural evocation. The feeling of the art is transmitted, not as a story, but as a direct experience, an expression of the sensation that exists outside language, the desire of the artwork to be realised as an encounter with diminished forms of life experience.

The following publications, written by Deleuze, are referenced in the course of this study.

*Difference and Repetition* (1968) (1994 edition)

*The Logic of Sense* (1969) (2004 edition cited)

*Dialogues*, Columbia (1977) (written with Claire Parnet) (1987 edition cited)

*Essays Critical and Clinical* (1997) (1998 edition cited)

*Francis Bacon: The Logic of Sensation* (1981) (2005 edition cited)

*Foucault* (1986) (1988 edition cited)

*Pure Immanence: Essays on Life* (2001)

## Felix Guattari (1930-1992)

Guattari was psychoanalyst and pioneer in the anti-psychiatry movement at the innovative psychiatric clinic La Borde near Paris. He was a social theorist and political activist and writer of many books exploring ecology, capitalism, psychiatry, language, aesthetics and subjectivity. Guattari was one of the earliest trainees of Jacques Lacan, however his work at La Borde was not directed towards the exclusivity of the Lacanian therapist/client relationship. 'The aim at La Borde was to abolish the hierarchy between doctor and patient in favour of an interactive group dynamic that would bring the experiences of both to full expression in such a way as to produce a collective critique of the power relations in society as a whole' (Massumi, 2004b, p. x). Guattari described La Borde as a site of social ecology 'Everything there is set up so that psychotic patients live in a climate of activity and assume responsibility, not only with the goal of developing an ambience of communication, but also in order to create local centres for collective subjectification' (Guattari, 1989, p. x). This idea of collective subjectification is a common theme throughout the work of Deleuze and

Guattari. Identity is not bestowed as a hegemonic structure, but rather continually opens to take in the 'and' experience that extends subjective territory.

The following publications written by Guattari are referenced in the course of this study.

*The Three Ecologies* (1989) (2000 edition cited)

*Chaosmosis: An Ethico-Aesthetic Paradigm* (1992) (1995 edition cited)

*Soft Subversions* (1996) (1996 edition cited)

*The Anti-Oedipus Papers* (2006)

## Deleuze and Guattari Collaborations

*Anti-Oedipus: Capitalism and Schizophrenia* (1972) (2004 edition cited)

*A Thousand Plateaus: Capitalism and Schizophrenia* (published in 1980 as a companion volume to *Anti-Oedipus*) (2004 edition cited)

*What is Philosophy?* (1991) (1994 edition cited)

The above are the collaborative texts referenced in this thesis. These challenging texts are filled with unfamiliar terminology and should not be read in terms of relaying a specific course of meaning, or the elaboration of empirical truths, they are rather texts that associate ideas related to unfettered representation and subjectivity. The texts are filled with abstract representations of ideas circulating through a network of nomadic thought (Deleuze and Guattari, 2004b). Nomadic thought is improvisational, it does not move between fixed or familiar points of reference, but rather open-ended flows of desire. The desire of the subject is to continually create additional sites of encounter, new milieus that are transversal spaces of carrying forth identity. The self is not singular, but composed of singularities that are cognitive, somatic and psychological, these

singularities are fuelled with desire, in many cases barely perceptible within consciousness. Each of these singular partial affects is charged with its own becoming, that encounters another affect, or the affecting qualities of one's surroundings. Deleuze and Guattari address experience in the making rather than operating from a fixed viewpoint, they stimulate the animation of unconscious desire through a trajectory of sites or identity territories.

Guattari collaborated with Deleuze to develop a critique of psychoanalysis, specifically its concentration upon the Oedipus complex. They proposed the term schizoanalysis, to promote the unfettering of identity from parental parameters, referred to in the course of psychoanalytic practices that repetively returned to the client's early stages of childhood development. The significance of their method was to challenge a totalising discourse that generated a standardised structure of interpretation. The implications of the Oedipus complex served, in their view, a repetitive re-visiting of the past that limited the potential of subjectivity to be a contemporary creative practice, taking experience beyond a familial frame of reference.

The following are two passages taken from Deleuze and Guattari's introduction to *A Thousand Plateaus*. They are examples of the way in which their collaboration was approached, a means of deterritorialising totalising structures of meaning, in favour of heterogeneity or the human condition as an experimental medium that spans a field of potential. Their becoming natures continually sought and created new features within the course of their theoretical travels.

The two of us wrote *Anti-Oedipus* together. Since each of us was several, there was already quite a crowd. Here we have made use of everything that came within range, what was closest as well as farthest away...Why have we kept our own names? Out of habit, purely out of habit. To make ourselves unrecognisable in turn. To render imperceptible, not ourselves, but what makes us act, feel, and think. Also because it's nice to

talk like everybody else, to say the sun rises, when everybody knows it's only a manner of speaking. To reach, not the point where one no longer says I, but the point where it is no longer of any importance whether one says I. We are no longer ourselves...We have been aided, inspired, multiplied' (Deleuze and Guattari, 2004b, pp. 3-4).

A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds. To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations...In a book, as in all things, there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialisation and destratification...All this, lines and measurable speeds, constitutes an *assemblage*...It is a multiplicity...(Deleuze and Guattari, 2004b, p. 4)

The writing of Deleuze and Guattari is intentionally disruptive, reflective of both the historic period in which they wrote (after the May 1968 upheaval in Paris) and their political involvement with the ideas of Marx. Perhaps their ethos of philosophical and psychological practice can be summarised as an attempt to bestow encouragement upon people to challenge alienation. Deleuze and Guattari wrote to ignite expressive productivity that transcended the foreclosure of expression, within pre-conditioned or hierarchical relations. Their goal was to inspire both personal growth and social innovation. Deleuze and Guattari method highlight the significance of different sources of meaning within each person's life, which act as resources for resilience and aptitude. Deleuze and Guattari link psychology with political practice, their method is micro-political underscoring the significance of personal acts in regards to transforming social relations. Although their tone is revolutionary, a call for liberation, it is not a call for anarchy or madness but rather a beckoning to be vigilant in one's pursuit of activities that challenge repression. Deleuze and Guattari were dedicated to the value of a revolution from within; they were committed to the significance of the body and psyche moving against restriction.

Principally they heralded the importance of life long learning to continually increase one's capacity to extend subjectivity into more sites of opportunity that enlarged perspective and becoming incrementally. Deleuze and Guattari were committed to the idea of immanence, being present to situations of personal and social interaction as they arose and impacted both mind and body. In essence they tried to convince their audience to be active, to be energised by their convictions and to modify their lifestyles in accordance to their aspirations. They wrote in a provocative manner in order to shake their audience out of complicity, to encourage the re-shaping of their lives, and to invest energy into their potential.

Deleuze and Guattari are controversial and yet sympathetic to each person's representation of subjectivity. Perhaps their most controversial employment of the term 'schizoanalysis' highlights the extent to which they support identity as an assemblage of influences, or multiplicities. This is because their philosophy is not dialectical but a method in which to coordinate differentiation. From the standpoint of psychological ethics this disparity is alarming, proposing an idealistic representation of schizophrenia as healthy within an unboundaried therapeutic environment. Their quest for resistance in both mind and body deterritorialises traditional structures of therapeutic practice, but does not denounce the significance of ethical practice. Deleuze and Guattari critique the psychoanalytic institutions affiliated with Freud and Lacan, by challenging the significance of 'the talking cure' and its tendency to revert back to the wounds of early childhood. Their writing incites a critical analysis of Freudian and Lacanian symbolics that amplify the prominence of language and loss. Deleuze and Guattari interrogate why there is always something 'missing' in psychoanalysis. They intentionally developed the term, schizoanalysis, to evoke their rebellion against diagnostic interpretations

within psychoanalysis pertaining to lack. Deleuze and Guattari affirm the many expressions of a person's life; they do not accentuate conditions of deprivation within early childhood, but track the many different kinds of plots or lines of travel, in which a person's life narratives are produced, including non-verbal experience.

Deleuze and Guattari include the importance of somatic experience as an essential contribution to subjectivity in its capacity to form new relations, and to be freely associating with an undefended psyche. They believed that the body was not a token theoretical entity, but rather 'spoke louder than words' in its capacity to do things, by making experience happen and forging new paths of opportunity. The confluence of body and psyche challenged constraints, and forged new paths of affirmative psychological and embodied representation (Fox, 2007). Psychoanalysis gives prominence to speech 'the human body only enters into the psychoanalytic process as a spoken body or as a body that speaks: the lingual body' (Libbrecht, 1994, p. 7). Deleuze and Guattari were influenced by Marx's emphasis upon physical labour and its alienation within capitalism. They considered productive alienation to be not only economic, but also psychological. Deleuze and Guattari revolutionised the body within psychoanalysis, its labour was given prominence; the body's activities communicated the manifestation of desire as an engagement with multiplicity. The events of May 1968 were a collective enunciation of desire, denouncing the alienation of one's body and mind within a pre-conditioned social contract. The collective subjectivity of individuals working together to transform conditions of alienation was a political quest pertaining to the significance of spontaneous actions or happenings. A means of experimenting with improvisational space as opposed to stratified situations. To be an activist in this era was to protest against conservative guidelines, it was a time to agitate against discriminatory practices that arrested broad-mindedness.

In essence the rebellion of 1968 denounced the tediousness of the status quo. It was an example of how collective action could disrupt the institutionalisation of meaning; the potential to re-create the conditions of one's livelihood and qualities of human encounter, through spontaneous affects that de-stabilised conventional signifiers. To the extent that Deleuze and Guattari are associated with the protests of this particular historical period, they may seem 'out of date' within the contexts of post-modernism. And yet their influence continues to inform inter-disciplinary thinking and practice, encouraging analytical thinking that cross-fertilises ideas from different perspectives. Their ethos aimed to represent diversity, to negotiate the boundaries of theoretical disciplines, so as to stimulate and re-charge creative thinking and practice with a multiplication of affects. Deleuze and Guattari aim to replace limits with choice, to challenge traditional models of mental illness and treatment. Rather than limit subjectivity within fixed diagnostic interpretations, they offer opportunities for showcasing ability, what a person can do rather than not do.

Deleuze and Guattari's post-structuralism investigated multiple sites of meaning, subverting the parameters of psychoanalytic discourse by opening up identity references outside the parental relationship. Their influence was significant within the anti-psychiatry movement, which challenged the standardisation of diagnostic labels and treatments that stigmatised mental illness. However, Guattari's own commitment to psychiatric care, did not demolish the boundaries of treatment, it rather enlarged the opportunities for creativity and expression within an institutionalised setting. The relationship between doctors and patients at La Borde was less striated and more interactive, with collaboration between professionals and patients offering opportunities for joint



development. Their resistance against two 'fathers' of psychoanalysis was rebellious, but not dismissive. In fact Guattari's own training and analysis under Lacan was indicative of his interest in libido and desire, and the way in which the symbolic order could be disrupted by unconscious drives. They offered another means by which to understand psychoanalysis, by multiplying its effects through the body and politics. In essence their elaboration of a micro-politics, is a spontaneous uprising of subjectivity and bodily affects within a plane of consistency regarding self-hood. Their goal was to bestow optimism for the distribution of subjectivity across many different kinds of social, material and geographical relationships. The cartography of identity was invested with the variations of life that passed through it. This encouraged the development of personal resources, to aid resilience during times of change and loss. Their emphasis is upon becoming, to reconcile the past within extended encounters that developed opportunities for movement. For Deleuze and Guattari desire is a means of combating the unfairness of the world (our losses, fears, uncertainties and anxieties). The politics of Deleuze and Guattari attempts to respond to these potentially defeating and disappointing issues, infusing hope in adversity through counter-actualisation (Houle, 2005).

The Deleuze and Guattari collaboration is one that negotiates the significance of change, affirming the passage of life into new situations and new experiments of becoming. A reflection of their ideas can be seen within art therapy, in the way that it creates new productions in which to assemble relationships that chart the dimensions of identity - an activity that creates new spaces of opportunistic becoming through non-directivity. Deleuze and Guattari encourage the freedom to compose experience in one's own way, to experiment and take risks, to generate

life within a matrix of interactions that excite creativity rather than reaction.

## Chapter One

### The Art Therapy Landscape: Introducing Deleuze and Guattari

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The Deleuze and Guattari therapeutic landscape is three-dimensional, it is a landscape that provides opportunities for showcasing what a body and psyche can do within a territory of creative experimentation. Their theoretical offerings offer a vital context in which to map the intersections of body and mind within contemporary art therapy practice, underlining the significance of artworks as landscapes documenting travel across an assemblage of art materials, the art therapy studio, social references, bodily sensations and psychological affects. These creative landscapes of artworks mediate activity, referencing the complexity of interactions that constitute everyday life. In this context, identity no longer resides in a particular self-image it is rather circulated through a series of creative activities and locations of reference that bring awareness to meticulous forces. 'Flows of intensity, their fluids, their fibres, their continuums and conjunctions of affects, the wind, fine segmentation, microperceptions, have replaced the world of the subject' (Deleuze and Guattari, 2004b, p. 179). The mapping of these intensities, processes, continuums and conjunctions track scenes of subjectivity that assemble a collective expression of interactivity. Within art therapy any one artwork is an assemblage of different influences that maps subjectivity as an event with many simultaneous components. A collection of art therapy images produces a much larger 'imagescape' or cartography of experiences that constellate a series of associative references, disrupting a sense of identity stasis (Burnett, 2005).

Deleuze and Guattari interact as two mediums of artistic expression that encounter and re-imagine philosophy and psychoanalysis. As singular and collaborative writers they amplify the significance of nomadic subjectivity, as an experimental actualisation of becoming that goes beyond the boundaries of selfhood. Rather than find a definition of one's self, Deleuze and Guattari argue for the diversification of identity. They believe that subjectivity has no fixed co-ordinates, but rather actualises experiments in living with new potentials. Subjectivity brings into fruition somatic and cognitive affects in relation to the world at large. A world occupied by people, built and natural environments, objects and ideas that infiltrate and extend subjective orientation across a diverse scope of influences. Deleuze and Guattari emphasise difference, heterogeneity and movement as characteristics of subjectivity encountering a world filled with influences that continually interact and transport identity. Their manifesto relates to the expansion of the human condition beyond structures of repression and inhibition. Their goal is to diversify identity orientations, to further the making of new individual connections to a collection of references or sites of influence. The Deleuze and Guattari project is at once psychological, philosophical and political, the challenging of hegemonic representation and the liberation of unconscious instincts, intuition and sensations that lie below the thresholds of familiarity.

The significance of incorporating the ideas of Deleuze and Guattari into the practice of art therapy is their elaboration upon the workings of desire as an entire cartography of relationships that map a person's travels within both personal and social environments, or landscapes of desire. A client's sense of discovery within art therapy is not a reductive or deterministic course of pursuit (as in trying to heal or resolve an issue), but rather an elaboration upon their complexity and productivity across a span of territory. Deleuze and Guattari infuse thought with kinaesthetic images

that articulate a body and psyche on the move within different kinds of relationships inhabited by people, ideas, objects and nature. The breadth of their inquiry is far reaching and takes flight upon the full spectrum of life experience, systems of coordinates, potentials, states of affairs, things and bodies (Deleuze and Guattari, 2004b) as a horizon of subjectivity. Rather than defining selfhood, they liberate it from definition by emphasising its becoming, its accumulative mobility within different kinds of places, activities and relationships. Deleuze and Guattari perceive life as an open and creative proliferation of connections (Colebrook, 2002). Their aim is to experiment with subjectivity beyond organising structures that pre-determine or reduce its magnitude. Their work as poststructuralists reflects upon meaning as a nomadic force, the desire to learn and experiment with changing conditions. Art therapy also reflects upon this sense of accumulative meaning, each artwork an opportunity to re-invent life within variations of art media and activities of art making that add on significance.

This thesis was written in order to explore the significance of somatic/psychological experience within the context of an art therapy assemblage. It is a theoretical mapping of ideas pertaining to Deleuze and Guattari, which also includes a multi-disciplinary literature survey distributed throughout the thesis. The goal of including Deleuze and Guattari as critical thinkers that inform art therapy practice is to instigate an understanding of art therapy as an entire scene that resonates with the client's travels across terrains of art materials, studio areas, a therapeutic relationship and objects located within the art therapy studio setting. A collection of encounters that resonates with both mind and body – creative gestures, proximities, positions, speeds, repetitions, intensities, and flows that distinguish a piece of art work and the art therapy studio itself as an artistic territory infused with somatic transactions. These

thresholds of physiological movement reveal the performance of kinaesthetic expression – ‘bodies are communications’ (Deleuze and Guattari, 1994, p.123) mediums for making or moving art across an entire scene of art therapy that also conveys psychological communications. The art therapy stage is a trigger for sensations, thoughts and feelings engaged with art materials and a therapeutic relationship. ‘Expression is an operation of amplifying structuration carrying the active properties of the originally microphysical discontinuity to the macrophysical level’ (Deleuze and Guattari, 2004b, p. 64).

The somatic experience within art therapy, is processed through its tactile and kinaesthetic stimulation, its ‘morphogenesis’ is profiled through variations in planes of perception (Deleuze and Guattari, 2004b). A practice that reflects Deleuze and Guattari's conception of the Body Without Organs (BwO), as an open processing of experience and activity that is improvisational rather than pre-conditioned. The BwO is the movement of body and mind as a total desiring enterprise that works to produce different states of becoming, ‘it is non-stratified, unformed intense matter’ (Deleuze and Guattari, 2004b, p. 169); the body liberated from functionality, enacting desire within a plane of immanence or affective being. The BwO inspires an understanding of subjectivity as an awakening to multi-dimensional experience, responding to changing states of mind and physical sensation. The BwO works to disrupt identity uniformity and instead reflects upon perception as a simultaneous processing of internal and external stimuli, ‘rather than being a specific form, the body is more correctly described as uncontained matter or a collection of heterogeneous parts’ (Message, 2005, p. 34).

The setting of art therapy offers a particular kind of vista, or range of available choices. The entire spectacle of art therapy exists as a

composition derived from the physical placement of art therapy within a space that includes a relationship to the art therapist and dimensions of art materials and studio context. The prospect of what can be made is executed within an art therapy context that offers a landscape of becoming, expanding the art therapy frame across a larger arena. Art therapy interrogates perspective within a scene of references that implicate both a broad and personal sense of place. The setting of art therapy contributes to the composition of the artworks to be produced, a scene of production that is itself an art material. The composition of the art therapy studio, its features, materials, and props offers a vista of potential activity that is both sensuous and psychological.

The idea that art therapy is a composition of many influences also reflects Deleuze and Guattari's use of the term assemblage. An assemblage is a combination of creative, therapeutic and societal ingredients that circulates meaning as a constellation. The Deleuze and Guattari Art Therapy Assemblage (DGATA) recognises the many ingredients of art therapy production as an entire scene of interaction. An assemblage implicates movement between many dimensions implying activation and a sense of happening. Movement can relate to change, inspiration, stimulation, motivation, relocation, variation, transferences and a sense of becoming. It works through a person's exploration within the art therapy environment and their manipulation of materials. Non-directive art making provides a space for spontaneous affects, and a way for subjectivity to be improvised. The idea of an assemblage considers the movement potential within an art therapy scene and also the way in which the client's desire infiltrates the making of art. Deleuze and Guattari conceptualise desire as a flow of connections within and between people and places. It is both mobile and productive. It is not a static concept but one that seeks relationships in an open system where choice and improvisation can also

carry desire into different influences that come to bear upon the art therapy situation.

This conception of art therapy also relates to Deleuze and Guattari's references to the botanical term rhizome. A rhizome brings together new territories of growth as a network; it is an underground stem of relational growth (a moving matrix) that links together different scenes or territories (Colman, 2005). The rhizome inhabits many places at one time; it is not rooted in one specific locality, but can be approached from many different vicinities. Its growth is aggregate and metaphorically it alludes to the many ways in which to assemble thought, activity and concepts (Colman, 2005). The term experiments with simultaneous influences that extend subjectivity into more than one terrain or outlet of experience. Art therapy can be understood as a rhizome assembling expressions of growth into new areas. It brings together different configurations of activity to engender an entire imagescape of associative references to meaning (Burnett, 2005). A rhizome combines surfaces and depths, it an example of Deleuze and Guattari's conception of botany meeting human nature, or growth extending along many planes of reference.

Deleuze and Guattari (2004a, 2004b) situate subjectivity as a transverse movement, a continuous interface, often executed unconsciously between inner and outer worlds. Subjectivity is a matrix of transmission extending into mind, body and world. The exploration of this matrix should be the goal of art therapy, subjectivity travelling across various lines of flight between people, places and objects. According to Deleuze and Guattari (2004b) a map is a rhizome of connections. An artwork can also depict a rhizome's multiple entryways and exits (Deleuze and Guattari, 2004b). The serial production that characterises art therapy creation, means that no one image is complete unto itself as a determination of meaning. Art



therapy travels a course of images. To think of art therapy as a rhizome is to understand the significance of serial non-hierarchical production. The making of art therapy engenders a physical/psychological relationship that flows through the making of each work. Rather than determining an end result, rhizomes map intensities that de-centre one's physical and psychological position. A series of artworks circulates experiences, and can be approached from many different angles. It is a map of different territories that does not emphasise progress towards a goal it rather features the significance of appreciating different installments that broadcast a greater sense of narrative.

The following chapters will elaborate upon the applications of Deleuze and Guattari concepts in the generation of an art therapy practice that operates as an assemblage of relations. There will be a specific emphasis upon kinaesthetic subjectivity as the movement of mind and body within the art therapy environment. The art therapist stages the art therapy event by infiltrating choice (both in regards to materials and the potential to make art in different ways). By mobilising creative opportunity in the art therapy environment as a whole, the art therapist encourages the client to consider the entire context of art therapy as an assembling environment where the art exists not only on paper or within art materials, but everywhere the travels of the client have imprinted an affect.

In the next chapter, Chapter Two, the following Deleuze and Guattari terms - rhizome, assemblage, BwO, desire and schizoanalysis - concepts that express mobility and variation, will be described. These ideas are active and open routes of perception that experiment with diversity, concepts that map a sense of passage and networks of associative meaning. In their method of inquiry, schizoanalysis, Deleuze and Guattari evoke the changing nature of subjectivity and its dispersal across many

different kinds of experiences. Schizoanalysis also applies to their way of using terms of reference to spawn an interactive space of conjecture.

This foundation of Deleuze and Guattari concepts introduces The Deleuze and Guattari Art Therapy Assemblage in Chapter Three. This is a practice of art therapy that includes environmental ingredients of the art therapy space as a composite whole. DGATA is a kinaesthetically infused method of art therapy that recognises the client's interactions with art materials, the art therapy studio and the art therapist, as a system of routes travelled. The entire cartography of the art therapy experience is a constellation of affects, which resonate with different kinds of meaning. The implications of this approach is its association to the client's life as an open system, an amalgamation of experiences that extend identity into dimensions of inter-relationship.

Chapter Four will outline three methods for investigating the nature of somatic improvisation in which to apply Deleuze and Guattari concepts relating to schizoanalysis. Somatic psychology, performance art and authentic movement illuminate the productive potential of non-verbal expression. Their applications within the DGATA framework provide a means of awakening capacity and spontaneity, the gradual release of mind and body defensive organisations and controlled responses that inhibit the generation of creative affects and the transportation of resiliency. Performance art is used as an example of an embodied visual arts practice within the context of this study. By including enactment as an essential component of the Deleuze and Guattari method of art therapy, visual art becomes a happening of affects that interrogates subjectivity as a linear structure. Performance art landmarks the significance of a series of artworks and also brings to life a network of associative themes explored within the studio as a large canvas of creative activity.

Performance art is an example of improvisation, a means of expressing the art therapy assemblage through movement and sound.

Chapter Five will highlight the DGATA model in relation to trauma treatment. Trauma infiltrates biological channels, which then become reactivated through associative triggers. A Deleuze and Guattari inspired art therapy practice underscores the significance of improvisation in the re-working of traumatic reactions. Improvisation in both mind and body unleashes the potential for resiliency and adaptability in changing circumstances. The specific ways in which trauma can be re-created within art therapy will associate to both the ideas of Deleuze and Guattari and methods of somatic awareness highlighted in Chapter Four.

In the final chapter a Deleuze and Guattari influenced approach to art therapy will reflect upon the art therapy assemblage as a space that enacts new forms of artworks and dimensions of experience. The flux of mind and body across an art therapy horizon of materials and relationships inspires new areas of growth and the unleashing of invention. The idea of an art therapy assemblage situates art therapy as an ecological happening, the relationship of many parts to the nature of the whole.

A postscript is included after the final chapter in order to discuss future applications for the DGATA method in clinical practice. This is followed by a glossary of Deleuze and Guattari terms intended as a reference to the connotations of meaning incorporated within each word or combination of words. The glossary is an accumulative assembly of ideas that coincides with the text, further identifying the range of theoretical contributions by Deleuze and Guattari. The vocabulary they use is suggestive rather than foreclosing, it beckons the living out of their theoretical material as an

encounter with 'genesis eternal' (Dewsbury and Thrift, 2006) an evocative compilation of psychological, biological, social and creative enterprises that perpetually recompose subjectivity.

Deleuze and Guattari instill art therapy with new configurations of creative and representational space. Their ideas highlight the dynamics of the art therapy experience as one that is continually productive, continually engaging with experimentation and becoming. The trajectory of art making within a studio setting and an assemblage of material and environmental influences is animated by an art therapist who tracks processes of movement across dimensions of space that engage encounters with tangible and chance relations. The travel and making of new sites of creativity are both somatic and psychological; art therapy can facilitate different spatial references to these processes and its simultaneous processing of subjectivity. The artworks created with art therapy deterritorialise subjectivity across space and time, each artwork reflects a specific date of production and yet when assembled with other artworks the entire assemblage produces many dimensions of experience that interact with one another. Subjectivity is an ecology, a mapping of terrains that instill a landscape of expressive features. Deleuze and Guattari believe in transversality, an individual's passing through of many elements of association that all influence the making of a rhizome. Within art therapy a person's travels through their artworks generates a web of connections and responses, the production of variation. Each artwork is a coming together of activities that open up capacity and mobility, divergent productions that add something more to life. As a consequence experience is no longer folded around a particular point of view, it rather extends into multiplicity, an evolving life composed of different fields of inquiry and pursuit.

## Chapter Two

### The Deleuze and Guattari Experience

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Art therapy inspires the making of many images in which to associate experience, collectively these images develop a circuitry of meaning that does not point to any one conclusion, but rather extends life potential into an ongoing encounter with change. Deleuze and Guattari focus on life in the making within assemblages of life experience as they occur and transform, in other words life happens within a variety of circumstances that intersect in a particular way and then alter in conjunction with changing conditions. Experiential meaning is not fixed into position but moved through the activity of the experience itself.

Art therapy operates as a practical expression of Deleuze and Guattari's critical thinking. The art of art therapy moves in-between an individual and society, an intermediary space whereby subjectivity can be explored through serial expression. Its method generates images of transition, depictions of life interacting within a network of personal and social ingredients. The ways that people think about themselves act as transactional assemblages configuring a widespread subjectivity. Society, mind and body are channels for incessant learning, open definitions to be negotiated as an outcome of people exploring the complexity of their experience. Art therapy is well suited to understanding the idea of subjectivity being a process rather than a fixed structure, through its facilitation of images which fuel open-ended psychological and somatic expression.

Deleuze and Guattari (2004a, 2004b) articulate subjectivity as a transverse movement, a continuous interface, often executed unconsciously between inner and outer worlds. Subjectivity is a matrix of transmission, encountering mind and body and world. The exploration of this matrix infiltrates art therapy, the art maps becoming; the coordination of perception into a 'plateau' or middle ground, which re-forms (deterritorialises) into another terrain. According to Deleuze and Guattari (2004b) a map is a rhizome of connections, the fostering of openings into new dimensions that are susceptible to constant modification. A map can be conceived as a work of art, a social action and a meditation, it has multiple entryways and exists (Deleuze and Guattari, 2004b). It is a becoming that travels across various lines of flight that do not fix positions, but move in between intersections of growth within an entire mapping of movements. Rather than distinct entities psyche and body move in relation to one another as an entwinement of possible meeting points that activate subjective potential.

The goal of this chapter is to highlight a cluster of interconnected Deleuze and Guattari concepts in order to preface their application within art therapy. It will review the function of a rhizome, an assemblage, a BwO, desire and schizoanalysis. It must be noted that Deleuze and Guattari do not constrain concepts within tight definitions, but rather resonate ideas within a series of relationships. Their aim is to extend meaning as a weave of influences that shape and re-shape experience. Rather than a dichotomy of contrasting ideas, they compose neighbourhoods of information derived from an assemblage of social and experiential influences (Deleuze and Guattari, 1994). Their system of terminology is conducive to proposing a post-millennium style of art therapy capable of addressing different expressions of meaning, experience and perspective. It will be argued that an art therapy practice influenced by Deleuze and Guattari is equipped to view the making of images within a scene of interactive exchanges between art materials, bodies and objects. An image is a

zone of activity, an extension of a person's scope - the opportunity to become. The art therapy production is an entire constellation of qualitative encounters that chart the desire of the client to create their potential. Fundamentally Deleuze and Guattari propagate growing mediums, for new shoots of learning and endeavour. Their outlook is not prescriptive it encourages a spirit of discovery, and the investigation of new experiences that work to enlarge perspective.

## Rhizome

A rhizome is a botanical form of dispersed and vigorous growing. Its reproductive capacity can be transported through an offshoot that develops into a new plant. A rhizome radiates its many parts simultaneously. It is operative below and above ground (both subterranean and exposed), a network of growth nodes that interact as a nomadic trajectory without a definite end-point or boundary of existence. The term rhizome is utilised by Deleuze and Guattari to describe multiple and transversal links between people, places and objects. It can relate to both internal and external fields of activity, a moving matrix bringing together many territories of experience. Rather than definitive understandings and interpretations rhizomes accumulate knowledge as it travels forth acquiring new areas of influence.

Art therapy operates in a similar way; it develops collaborations between thoughts, feelings and sensations reflected in the possibilities of art materials to represent creative networks of affects and ideas without hierarchical order. The nature of serial production, which characterises art therapy creation, infers that no one image is complete unto itself as a determination of meaning. It is rather an extension of meaning through images that configure associations to subjectivity in process. The actual making of art engenders a

physical/psychological/cultural relationship that flows through the making of each work. Rather than determining an end result, rhizomes map intensities that de-centre one's physical and psychological position, exacerbated by life in a culture of transformation, with fewer stabilizing functions intent on fixing certainty. To think of art therapy as a rhizome is to extend its representation beyond the field of psychology. It is instead an investigation into the disparate encounters of human activity with places, concepts, virtual realities, objects and people through fractal systems of association (Flieger, 2005).

Within art therapy images form a rhizome of conscious (emergent) and unconscious (subterranean) perceptions, ideas and feelings. The expansion of image associations do not stop growing; they multiply and proliferate opportunities for reflection. The imagery produced within art therapy, cannot be interpreted according to a code or template, they exist as improvised intensities, in what Deleuze and Guattari (2004b) have referred to as smooth or unstructured space. This space is itself an artistic medium that does not predetermine outcomes, but rather enacts subjectivity through intersecting art materials and spatial perceptions. Identity is open to development, avoiding the idea of a culmination point; it is transitional and malleable with edges ready to erode into additional places of understanding. The self has become deregulated; rather than an entity it is a process of investigation that stages experiences rather than conclusions.

Deleuze and Guattari offered the example of couch grass to model rhizomatic growth; in this example each underground root brings new shoots to the surface each an articulation along a line of growth. Every shoot of growth has a specific dimension of signification (a plateau); each articulates the presence of the plant, along a territory that is not fixed but lateral and difficult to remove completely, because of its infiltration within a broad territory. A plateau is always in the middle; it is not a definitive culmination point but a link along the



way (Deleuze and Guattari, 2004b). 'The rhizome operates by variation, expansion, conquest, capture, offshoots...a map that is always detachable, connectable, reversible, modifiable, and has multiple entryways and exists and its own lines of flight' (Deleuze and Guattari, 2004b, p. 23). The physical reality of couch grass holds together a consistent idea or articulation of an image that can be reformed due to its composure of shoots that are entry and exit points into the plant. Essentially something called couch grass is a chain of images, which emerge from a root/route that has a particular kind of force and plane of influence. The consistency of the horizontal root holding together disparate elements of the couch grass image is what Deleuze and Guattari refer to as a continuum of becomings, an assemblage of factors having a bearing upon the activation of creative emanation.

An image's network of meaning generates new avenues of growth within a rhizome of extended systemic influences. It may be helpful to think of a rhizome as a representation of personal geography, one that networks many different and simultaneous shared spaces. Individuality does not occupy an exclusive and uniform space, it is always inter-related and spawning a field of agency. 'I succeed in my expression...because the movements within myself and those within my environment work together to generate an offspring that carries the traces of our collaboration' (McNiff, 1998, p. 20). The space of art therapy is not triangulated between client, art therapist and image. The art therapy session is a scene whereby trans-subjective ingredients influence the making of artworks. The client executes their 'performance' of art therapy within an environmental arena of ingredients that activates the development of their artworks. The art therapist does not ask what the painting means, 'but rather confronts open pathways leading out of the painting's form, asking instead, 'What do these trajectories of registration show; where do they take us?' (Dewsbury and Thrift, 2006, p. 96).

A rhizome is an interactive alliance between nodes of growth that intercedes in the grappling of form and totality, there is always new re-generation moving the shape of things along an uncertain path. Each art therapy image is unpredictable a new composition that multiplies growth patterns within a radiating network of ideas, 'Where are you going? Where are you coming from? What are you heading for?' These are totally useless questions.' (Deleuze and Guattari, 2004b, p. 27). The art therapist cannot translate an image, but rather amplify its significance by circulating it around different kinds of physical, cultural and relational scenes implicated with language and the sensations that surround language. 'Unlocking new areas of sensation - new colours, noises, rhythms, odours, textures, longings, desires, practices, feelings, beliefs, gestures and knowledges - gives rise to new facts, new events, new rhythmic relations, new logics of sensation, in short: new ways to appreciate life and new ways to live (Slack, 2005, p. 140).

Kinaesthetic subjectivity is a rhizome mobilized by many perceptions that do not stratify identity. Experimentation rather than interpretation is the propensity to engage with the improvisation of life sites. Rather than a unified whole, the kinaesthetic subject 'comes undone' at the seams, the boundary of the subject is immersed across activities and interests that do not indicate a life theme, but crossings into more provisional spaces of affiliation. Subjectivity is open to change within lines of flight and greater degrees of reference.

In a global age, one's life is no longer sedentary or tied to a particular place. It is a travelling life, both literally and metaphorically a nomadic life, a life spent in cars, aeroplanes and trains, on the telephone, on the Internet, supported by the mass media...The association of place and community or society is coming unstuck. Globalisation of biography means place polygamy; people are wedded to several places at once (Beck, 2001, p. 168).

Globalised humans are a multitude of strategies and scenarios (Kane, 2004), a practice of subjectivity incorporating multiple personal dimensions. Subjectivity spills over the edge of one particular image into another *and* another. Abstract

painting is an illustration of these phenomena, how people are mixed and assembled in layers that challenge direct representation (Rajchman, 1995). Engaging with art places an essentially 'small' personal moment on equal terms with what surrounds the art in terms of a person's life activities. Mobility can instigate one's sense of place; it carries an emphasis upon the journey as a means of sharpening spatial awareness. Within art therapy the client travels a rhizome of contexts, each stimulating creative capacities and imaginative resources.

## Assemblage

Deleuze and Guattari initially associated the term assemblage with mechanization (Deleuze and Guattari, 2004a) and later associated it with rhizomatic growth (2004b). In both cases their concept of assemblage is activated when a vigorous effort or action is applied to a collection of ingredients setting off certain effects. In art therapy the juxtaposition of different kinds of relationships (to materials, the art therapy space and the art therapist) is an assemblage. Each art therapy ingredient transforms itself in relation to other constituent parts, together creating a changing context or scene of activity. The active and productive nature of art making is an example of the affirming way Deleuze and Guattari understand human initiative and expression as productive. The space of art therapy integrates many different kinds of interior spaces or lines of inquiry that are not linear references but circulating inquires. '(W)e should no longer think in terms of lines going from one fixed point to another, but, on the contrary, think of points as lying at the intersection of many entangled lines, capable of drawing out 'other spaces' – a bit as with one of Jackson Pollock's lines, a line that no longer traces a contour, but is itself always bifurcating into others' (Rajchman, 2000, p. 10).

The Deleuze and Guattari idea of assemblage accumulates a constellation of relational meaning; it does not aim to arrive at a conclusive statement or cure. Deleuze and Guattari do not work with lack, loss or deprivation; their aim is affirm the productive nature of desire to enlarge subjective range. In Deleuze and Guattari terms the art therapy image is not a retrospective compensation for something lost, but a means of living within more expressive dimensions within the here and now. Each art therapy image adds to the bigger picture of a person's overall activities or engagements with becoming. The images express an assemblage of inter-subjective and intra-subjective material that may include experiences of loss, however they do not seek out loss. DGATA is a method that is not solely concerned with loss as a dominant signifier. It looks for intensities of sensation and affects that transverse across signifying chains of desire. DGATA is a movement style of psychotherapy, which recognises physical and psychological shifts within the residual impacts of body and mind upon art materials, the art therapy studio and the art therapist. The Deleuze and Guattari art therapy approach is a system of routes, with the art therapist mediating the client's entry into a rhizome of creative development. In the DGATA context different discourses of reference (psychoanalytic, cultural, personal, etc.) contribute perspectives that are not oppositional but offer varying paths of subjectification. Their aim is to produce diversely influenced images that expand rather than reduce the spectrum of subjectivity and its interaction across a landscape of different ideas and activities.

The characteristics of a Deleuze and Guattari influenced art therapy practice, implicate the art therapy architectural space, the creative space between client, art materials and art therapist, and a cultural context in which the art therapy image lives on beyond the art therapy session. The essence of the assemblage, as a method of art therapy practice, is its relationship to the idea of kinaesthetic subjectivity. Kinaesthetic subjectivity, or the 'self in process' (Elliott, 2001) oscillates within intensive qualities of ideas and sensations; its desire is

intrinsically connected to society. It suggests that subjectivity produces meaning within a range of experimentation, the playing out of different kinds of life quests of experimentation, or ways of moving oneself through society. The self's lack of decisiveness is its creativity, a means of enlarging psychic capacity (Elliott, 2001). This is the potential to engage with more than one idea about one's self in an ever increasing degree of contexts 'which offer possibilities for *revised imaginary space*' (Elliott, 1996, p.33). Wolfgang Welsch calls this the practice of 'transculturality', a migration through different social worlds and the living out of identities that are both international and local (Welsch, 1999). Without clear-cut boundaries, subjectivity has increasingly become ambiguous and abstracted within many localities of meaning. Rorty (1991) believes that a person is a network of beliefs, desires and emotions, operating not unlike simultaneously moving molecules. Experience vibrates through micro fluctuations that are both imaginative and sensational, moving within situations that are in a process of reconfiguring identity moment by moment (Damasio, 1999, p. 144).

An assemblage triggers movement in both body and mind. It stimulates new perspectives through kinaesthetic flows that connect a range of ideas, feelings and sensations. Movement implicates subjectivity, it is a changing arrangement of places, spaces, times, things, people and events' (Hetherington, 1997, 197). Meaning in a series of artworks navigates between a conglomeration of themes and associations that takes in the idea of movement as a processing of different life scenes. The 'mobile self' is characterised by serial variety and ambivalence, it is also an inter-subjective understanding relating individuality within a social context. 'We do not have a subjectivity that is separate from the way we are perceived as objects by others, the relationship between ourselves as subjects and as objects is a reflexive one...and is never fixed' (Skaife, 2001, p. 42). Discarding fixed location or specific direction, the contemporary self is free to move around, its lack of stability opening up opportunities for what Elliott

(1996) terms 'radical imagination'. The self 'is best thought of as a verb rather than a noun', a changing position, or motion indicative of both physical and psychological re-location (Ciarán Benson interviewed in FitzGerald, 2001, p.18). Subjectivity operates through comparison, relating oneself to different kinds of experiences, so that to know oneself is only possible in relation to difference. Deleuze and Guattari honour the de-centred subject dispersed beyond the parameters of fixed identity, defined only by a phase state through which it is currently passing (Deleuze and Guattari, 2004a).

Undoing the limits of predictably, through non-directive art making provides a space for spontaneous affects, a way for subjectivity to be improvised. Art therapy testifies to the idea that subjectivity can always be re-made, each artwork is a provisional image that leads to the production of the next image. The images produced are always different, offering new vantage points from which to view identity as a mobile phenomenon. This influence of kinaesthetic subjectivity denotes process, the tracking of many references or 'routes' of meaning within a series of artworks. The art therapist travels with their clients through many simultaneous associations of what artworks mean within the context of the art therapy event. The art therapy session is an event that activates relationships to the environment as well as to art materials. The art therapist's witnessing of these interactions also includes a reflection upon their own position in the room as a feature within the context of therapy. An assemblage mediates relationships to people, spaces, objects, and the way that ideas and feelings converge with changing conditions. The art therapy process is not stable; it experiments with the changing nature of the world around us as a kinaesthetic approach to life in general. An assemblage is composed of many influences that constitute life experiences as interwoven elements. The idea of an assemblage enlarges the mapping out of art therapy practice, by conceptualising artworks as composites of the art therapy event. Rather than

an isolated form or expression, an artwork takes in the whole dynamic interchange of the art therapy session as an activity-laden encounter.

## The Body Without Organs (BwO)

Deleuze and Guattari resuscitated the BwO from the ideas of Antonin Artaud who interrogated the physicality of culture as both a repressive and prospectively liberating performance. Artaud conceptualized a theatre of the unconscious, the anarchic revelation of the body that moved as a spontaneous happening, the performance of a molecular and discursive body relinquishing psychological and physiological armature. 'The possibilities for extension beyond words, for development in space, (and) for dissociative vibratory action upon the sensibility' (Artaud, 1958, p. 89), were some of the goals of Artaud's performative quest. Artaud's theatre amplified the unstratified body, its experience of flows and intensities, acting like a sieve of sensation. In Artaud's theatre there were no spectators, only participants entering into their own perception of uninhibited sensation. The theatre of bodily sensation was simultaneously performed as a collective enterprise, an enunciation of shared repression. Artaud's idea of performance facilitated physical immediacy as a trajectory of participants' experiences multiplied across a stage challenging inhibition.

This analysis of the body places an emphasis upon the body in flux, the body that moves through an array of desiring productions, not as a quest to fill a fundamental void or lack, but as the propensity of the body to fulfil a field of being that is abundant with consciousness but without pre-determined form or socially imposed definition. The term does not equal an actual body without internal organs; it is rather a metaphor to explain desire as a multitude of expression. It does not hold an allegiance to one structure or representation,

but rather exists as a de-territorialised signification. The BwO does not find its completion as a particular form, but rather as a diffuse and abstract energy that processes a spectrum of being. This idea of improvised movement is essential to Deleuze and Guattari's philosophy, in their emphasis upon the significance of psychological *becoming*. Simultaneous connections within and outside oneself are implicated through transitional somatic relationships.

A body is not so much an organism as an energetic intensity with affects. It is not a neurotic entity, infiltrated by the primal Oedipal scene but instead operates beyond psychological interpretations imposed by references to the family. Deleuze and Guattari critique psychological pre-determination, which they believe restricts energy flows into interpretative diagnoses. In their view, psychological language institutionalises human behaviour in its use of preconceived categories of description, notably the family as a unifying axis of identity. The BwO continually surpasses fixation; it is not a stable body, but one that changes course, responding to events, people and situations on an ongoing basis. It is not a body that can be controlled, but acts as a reflection on the course of nature as an ever-changing event.

Deleuze and Guattari situate the body as a creative project, a series of choices and actions upon which lived experience implicates the body as an open materiality. The body is 'no longer subject to the constraints and limitations that once characterized its existence' (Shilling, 1993, p. 3); it is rather an artistic medium, a phenomenon of options and choices. The body's relationship to fantasy, play, image and representation links it to cultural references. The body is a dynamic expression of psychological material (both conscious and unconscious) that lies at the intersection of culture, society and politics.

Flesh is a highly malleable thing, constantly shifting its depository layers between the demands of the internal and the external environments. And this plasticity does not function within narrowly defined limits. It is radical (Juhan, 1998, p. 18).



Rather than a vehicle that moves us around, the body is a complexity of meaning and action. People often live inattentively and habitually, without particularly considering their bodies, or how they move through the world. Maxine Sheets-Johnstone underlines the primacy of movement as the dynamic core of subjectivity (Sheets-Johnstone, 1999). In a similar vein Beatrix Satzinger writes that all aspects of our lives are implicated by the movement experience - fundamentally movement gives our lives meaning and intention (Satzinger, 1996). The body is executed through a social context; it is cultured, given shape and meaning as it relates to others and a world of ideas. In other words the physical body communicates with the social body. The body is a site of interaction it can reflect social ideologies and yet exert creative potential, a determination to slip out from behind repression.

As an activity oriented practice art therapy encourages making through moving. People act through their bodies; it is the feeling level of experience that precedes verbal communication (Satzinger, 1996). The artistic practice of art therapy amplifies an entire repertoire of life experiences accessed and activated through physical activity. Whatever resides in the body will surface within its activities and position. This broad category of movement includes every conscious (voluntary) and unconscious (involuntary) type of physical action and involves a sense of motion in space and time. Tracking the body and movement within art therapy facilitates a deeper investigation into repression and the inhibition of desire.

The flexible nature of subjectivity to transform and re-assemble constitutes an art therapy practice that works with limits and boundaries that are provisional. The art therapy assemblage is a space that enacts new forms that exist both as artworks, but also as a space of affects, moved through the surfaces of body and mind. This molecular level of happening, that Deleuze and Guattari

incorporate within their philosophy, is a becoming barely perceptible but alive within the textures and gestures of art therapy artworks. The body is experienced as a flux shifting over a hundred thousand synaptic endings within the brain (Warr, 2000a); it is dispersed across dimensions of experience imperceptible and beyond words. On subtle planes the body within art therapy is being enacted as an organic system, nature responding to environmental stimulants that affect its energetic force and productivity.

We cannot polarise the body and world, because both have the same *flesh*. If we are *of* the world we must participate in every articulation of the world flesh. The presence of the world to our bodies is the presence of its flesh, its dimensionality and possibility (Olkowski, 1994, p. 112).

On the level of organic matter, the biological body can never be grasped, as it is deferred behind grids of meaning imposed by discourse (Shilling, 1993). It is an assemblage of kinaesthetic flows that surpass definitive labelling as they appear within an artwork and the entire creative space of art therapy. The body as a nomadic happening puts into affect different kinds of meanings in the course of art making. The body is not so much an image but a range of motion that ignites desire and creativity. It energises subjective dispersal across different kinds of provisional representations characterising a changing nature.

The BwO mobilises conjunctions of sensation and feeling intensities that arise and pass away. As such it is a provisional composition, a style of embodiment that enacts desire and the expression of different experiences. It is the movement of both nature (biology) and culture (society) interwoven as corresponding spaces of influence across terrains of identity, which can also encapsulate rhizomatic trajectories of growth. A rhizome facilitates a means of travel that implicates the body not as an individual possession but one subject to social relations that energise its dispersal across different kinds of provisionality. The body as a rhizome does not hold together one particular kind of meaning, but assembles together meaning as a network of desire.

In this sense the BwO is an uncreated body an open materiality that does not offer allegiance to a specific singular image. The BwO's totality is 'fusional multiplicity that effectively goes beyond any opposition between the one and multiple' (Deleuze and Guattari, 2004b, p. 170). Energy flows through the BwO's surfaces deterritorialising dammed up channels of regulated expression (Deleuze and Guattari, 2004a). The BwO is not a territory of representation but a dismantling of the subject's 'frame of reference', a play of possible links, speeds and intensities from all interior and exterior regions of the body (Olkowski, 1999). It resists the conditioning and functionality of the body, operating instead as a zone of action. It is a body that communicates not as a language but as a sensory field of perception, a means by which the unconscious can be made manifest through its activation of senses and memory (Olkowski, 1999).

Physicality is a series of images and meanings – characteristics such as gender, age, physical ability, class, sexual orientation, etc. have societal implications. An individual enters a symbolic field of reference through their body (Olkowski, 1994). The body's behaviour, hygiene, sexuality and health are monitored by a range of disciplines and social players, i.e. religion, education, medical science, the media, family, government and a full range of security systems. Soon after birth a child's bodily behaviour is implicated with routines that herald socialization. Feeding and sleeping times are structured from infant impulses and the child enters society through the management of their bodies. This is a process aimed at regulating desire and organizing the body within a social framework (Morgan and Scott, 1993). The child's body is already 'named' before it is born, situated in a network of relationships stemming from the mother to society which manage the body according to categories of public and private behaviour. Conduct is socially formed and has a relationship to etiquette/manners/decorum or practices of expectation.

The social construction of the body relates to the significance of conditioning and ideology as it pertains to body awareness. 'Our entire experience of the world, and what we make of it, the way we think, and feel and act, happens in our bodies (Wylie, 2004, p. 2). Our bodies are foundations of all experience, acting as emotional and cognitive resources that mediate self and society (Porter, 1996). Shared routines of body idiom conventionalise non-verbal behaviour to allow for various forms of social interaction to take place. As a result people mostly 'experience their bodies in a vague and superficial manner' (Parviainen, 1998, p. 33). By internalising codes of behaviour (laws and standards of conduct), the body is monitored according to certain guidelines. Freud believed certain primary energies required sublimation (for example in the arts) in order to be relieved of their repression. The body's instincts, passions and reverie as well as its conflicts and shame could be unleashed within an artistic depository. Art therapy is an aid in the opening up of inhibiting energies that constrict communication in both mind and body. Embodiment is amorphous resisting definition as it undergoes continual change. It repositions both mind and body in relation to flows of intensity lived out within society, 'a living dialogue in which the body-self (is) an experimental centre interwoven with the worldly texture' (Parviainen, 1998, p. 35).

The BwO exists on the edge of reason a compilation of internal body accents meeting the world at large. Unarticulated experience is moved through spontaneous action working to distribute waves of feeling across the body frontier. The body is no longer numbed or repressed but capable of living its prospective energy and capability heterogeneously. The body is not 'habitual' or organised in a particular way but a malleable entity that lives out a greater capacity of life activities. Essentially when fear has been dispelled, and the surface of the body becomes better able to move its enthusiasm for life, it reaches towards new opportunities. The life surge of each part of the body is

heralded as a potential energy that surpasses the superficiality of prescribed and restricted social requirements. As a consequence, subjectivity emerges as a divergent series of images and enterprising practices (Deleuze, 1994).

## Desire

Desire can be understood as a complex system of qualitative experiences dispersed across an extended range of interests. A complex system is a term used in technology, physics and medicine to denote networks of multiplicity incorporating fluid boundaries and a large number of mutually interacting parts. To map a person's desire is to assemble a plane of composition rather than a form. Desire is abstracted across 'a thousand plateaus', it proliferates the potential for re-creating subjective composition by offering a play of information territorialities that assemble open systems of meaning (Deleuze and Parnet, 1977). Subjective assemblages are similar to infinite verbs marking processes of becoming and multiplicity. The infinite verb activates development as a fluctuating course of meaning, indicative of ongoing transition (Deleuze and Guattari, 2004b). Desire fuels infinite development throughout the course of a lifetime, it arranges clusters of experience on a provisional basis, which then become dissipated into new arrangements.

People are always in the middle of some business, where nothing may be designated at its origin. Always things encountering each other, never things diminishing each other's contribution. A cartography, and never a symbolics (Deleuze and Parnet, 1977, p. 111).

Desire can be inspiring, energising, motivating, imaginative and urgent, it reflects upon a broader canvas of capacity that circulates through shared fields of social activity.

There is only desire in so far as there is deployment of a particular field, propagation of particular fluxes, emission of particular particles. Far from presupposing a subject, desire cannot be attained except at

the point where someone is deprived of the power of saying "I".  
(Deleuze and Panet, 1977, pp. 89-90).

Deleuze and Guattari do not view identity as being representative of an 'I' designation. It rather moves within an arena of interaction, an assemblage of activated relations that add on significance and meaning. 'The rationality, the efficiency, of an assemblage does not exist without the passions the assemblage brings into play, without the desires that constitute it as much as it constitutes them' (Deleuze and Guattari, 2004b, pp. 440-441). Desire assembles the identity within pathways of expression, collectively dispersing desire as an expression of seeking on many fronts. This is not the singularity of the 'I' position, but the capacity to form multiple links to various kinds of activities and ideas not directed towards unification. The idea that no one situation ultimately fulfills a personal quest for meaning and satisfaction, but rather the acting out of desire across many different kinds of relationships, activities, feelings and sensations.

Zygmunt Bauman (2000) has portrayed contemporary aspects of subjectivity as exhibiting qualities of 'emerging plurality', 'ambivalent mobility', 'transitory indeterminacy' and 'contingent reflexivity'. A consideration of identity that de-structures authority and communication so that the ability to perceive is achieved laterally across different points of view. It is an era of indeterminate activism, the experiencing of more locations and situations of interaction extend representation into a continuum rather than a destination. There are now 'an infinite number of lines connecting the subject to a whole world of comparable instances' (Soja, 1989, p. 23). Locality is no longer individual but social, 'a collective engagement of mutually implicated identities' (Smith and Katz, 1993, p. 69). Consequently, an individual's personal space is influenced by other subjectivities and events.

Desire is what moves through the making of art, a productive capacity to connect with oneself and others. Deleuze and Guattari conceptualise desire as a flow of connections within and between people, places and events. It is not a static concept but one that seeks relationships in an open system of non-hierarchical networks. Like the model of the rhizome, human growth has an unpredictable quality that unleashes creative development through transversal communication (Pearson, 1999). The non-directive impulse of art therapy energises growth within the movement of the world, so that 'one cannot distinguish between the world acting on the artist and the artist acting on the world' (Skaife, 2001, p. 44).

Desire challenges the affects of repression; it acts as a source of motivation to pursue new territories of activity, as it moderates between psyche, body and society (Deleuze and Guattari, 2004a and 2004b). Desire is energising and generative, it performs a limit only when interrupted, as in finding a resting place or plateau of activity that has brought together movement into a form that will soon unfold into another state. Desire re-configures it bestows new opportunities that landmark features upon the cartography of one's life experience. Art therapy characterises desire's variation, the potential for life to produce new creations other than those already lived. Desire is channelled within the colours, textures, lines, surfaces and dimensions of artworks that engage perceptions within a set of relations that further the 'I' map. Although difficult to represent, desire is propelled by the BwO, the body unfettered by pre-determining constitution, an aggregate of invention that presents new forms by which to realise, not the meaning of life, but the many routes it takes.

## Schizoanalysis

The use of the term schizoanalysis by Deleuze and Guattari references a nomadic and seeking subjectivity that reproduces its life forms through a network of connections. Rather than chaos, schizoanalysis points to streams of simultaneous influence operating within a person's ongoing engagement with themselves and the world around them. The processing of manifold experiences dislocates a central identity core into multiple flows of production. The schizoanalytic method is a collective enunciation of partialities rather than a totalising discourse. It does not seek diagnostic or interpretive symbols; it rather works with wide-ranging relations of desire that include primary childhood attachments, without raising the profile of the parent child relationship as a fundamental context of subjectivity. 'The most general principle of schizoanalysis is that desire is always constitutive of a social field' (Deleuze and Guattari, 2004a, p. 381), as such clinical activity is implicated with collectivity. The self is not a quest, a line of development going from one fixed point to another, but an intersection of influences that introduce distances and proximities of relationship. This is not an example of Euclidean geometry, a direct line connecting two points with a beginning, middle and end, it rather denotes a more complex geometry of personal and social space (Flieger, 2005). Schizoanalysis is involved with the production of impermanence, identity conjunctions that are polyvocal and heterogeneous (Deleuze and Guattari, 2004a). Physical and psychological desires are continuums of intensity, transgressing the idea of a fixed identity and stability. The immanent potential of 'now' is made apparent through the making of artworks and performative presentations, which add on meaning to a person's life. Schizoanalysis works with conscious and unconscious representations, including the stimulations of the body working outside symbolic codes of language.

In essence the work of Deleuze and Guattari stimulates a re-evaluation of psychology, specifically in regards to developing open communication systems that challenge hierarchical organisations of psyche and society. Human



repression and alienation form the focus of their philosophical inquiry. Their embrace of schizoanalysis does not endorse the benefits of mental illness, but instead suggests how the unleashing of unconscious material can be liberating, and an antidote to stratified or institutionalised relationships. Their critique also questions the need for unifying principles in both psyche and society. Structures of meaning, revolving around fixed beliefs or 'truths' are open to cross-examination within their poststructuralist approach. A 'thousand plateaus' references the idea that there can be many planes on one surface, a culmination of many different kinds of subjective images exerting an influence upon the social landscape. Daily physical acts of resistance and creativity by individuals generate difference, something opposed to repression and the exclusion of affects (Braidotti, 2001). The active nature of art therapy initiates a quest for such images, clients seeking to redefine who they are and the concept of the world in which they live through their generation of artworks.

Schizoanalysis denotes movement relationships that abstract the shaping of subjectivity within particular forms. The term schizophrenia, according to Deleuze and Guattari (2004a), facilitates lines of escape outside psychoanalytic principles, it is an unstructured and improvised expression of feeling and sensation, the undoing of the Oedipal scene below the signification of neurosis and psychoanalytic terminology. Schizoanalysis does not limit itself to an individual's familial history, but takes in a person's ecology, one's relationship to environments that are natural, architectural, urban, rural, global, cybernetic, cultural and object based. The very nature of desire is multiplicity rather than singularity; desire is not sublimated under a 'despotic signifier', but exists as a deterritorialised span of intensity (Deleuze and Guattari, 2004a). This is a direct challenge to Lacanian theory, which underscores the importance of symbolic representation pertaining to language and the psychoanalytic narrative's propensity to seek out parental metaphors. It exhibits different behaviours at different times, it is not a narrative seeking order or standardisation, but people

living out more than one kind of networked sociality (Wittel, 2001). The schizoanalytic approach to meaning may seem piecemeal or lacking in depth, it is rather an open-ended activity that takes in different perspectives in a simultaneous fashion. Schizoanalysis points to the irony of trying to integrate one's life into a singular conduit, since the influences bestowed upon one's life are abundant and often unpredictable. Equally the implications of one's life generate a span of effects that extend into different kinds of relationships and territories of influence, implicating multiple conduits of reciprocal influence.

Deleuze and Guattari (2004a) offered a critique to the ideology of psychoanalytic practice, which they believed operated according to a template of interpretative associations that linked to an Oedipal signifying chain. Within schizoanalysis identity networks are criss-crossed by lines of flight that carry away its vocabulary and aspirations into many different directions (Deleuze and Parnet, 1977). Schizoanalysis affirms disjoined terms 'without restricting one by the other or excluding the other from the one, ..."Either...or...or," instead of "either/or" (Deleuze and Guattari, 2004a, p. 84). Within the dynamics of schizoanalysis everything functions at the same time, amidst ruptures, 'this is because the breaks in the process are productive, and are reassemblies in and of themselves' (Deleuze and Guattari, 2004a, p. 45). Schizoanalysis does not recognise neurosis, it rather facilitates experiments pertaining to subjectivity and embodiment, 'identity becomes infinitely plastic in a play of images that knows no end' (Woods, 1999, p. 222). Schizoanalysis transgresses Oedipal triangulation, moving identifications beyond the nuclear family as a centrepiece of identity. Kane (2004) has applied this idea to a re-configuration of the family experience beyond biological kinship ties, to include an intimate network of voluntary connections to people that generate a sense of commitment through a system of *routes* rather than roots. One's idea of family changes in accordance to the movement of desire; it is a fluid composition that moves through different permutations throughout one's lifetime; a network of close

relationships that are primarily relational rather than biological. This understanding of family lies in contrast to the Oedipal triangle with its emphasis upon 'mommy-daddy-me'. Schizoanalysis resuscitates psychoanalysis of its interpretative mechanisms that build surplus desire onto repressive armatures of the body and mind (Deleuze and Guattari, 2004a). Schizoanalysis endorses non-dichotomous routings that navigate differences without applying moral claims pertaining to good or bad familial conditions. Deleuze and Guattari believe Oedipus internalises a limit, a means of foreclosing desire so as to defeat the production of excess stimulation and libido. Schizophrenic desire is revolutionary in its unrelenting quest to reassemble and manufacture experiences that ignite capacity and resistance.

We are all schizos! We are all perverts! We are all libidos that are too viscous and too fluid...What neurotic, provided he is somewhat serious, is not leaning against the rock of schizophrenia, a rock in this case mobile, aerolitic? Who does not haunt the perverse territorialities, beyond the kindergartens of Oedipus? Who does not feel in the flows of his desire both the lava and the water? And above all, what brings about our sickness? Schizophrenia itself, as a process? Or is it brought about by the frantic neuroticisation to which we have been delivered, and for which psychoanalysis has invented new means – Oedipus and castration? (Deleuze and Guattari, 2004a, p. 75-76).

Schizoanalysis is not hierarchical but improvisational, challenging social codes of behaviour. The fluidity of its nature is inconsistent and random, scrambling explanation, cause and effect. Desire always seeks new connections and momentums a production of unconscious material that is not wounded or lacking but thriving across planes of existence.

Schizoanalysis is also beyond territoriality, pursuing the multiple paths of the mind and body as partialities that enter into relationships of connection, or rhizomes growing into new stems and off shoots. This is free association in the truest sense, the productive unconscious expressing itself instinctually through

libido that is far-reaching, a performance of many different kinds of signifiers as images of growth, rather than operating in reference to despotic signification within a psychoanalytic code of development. 'Far from directing itself toward an object, desire can only be reached at the point where someone no longer searches for or grasps an object any more than he grasps himself as subject' (Deleuze and Parnet, 1977, p. 89).

## Summary

This purpose of this chapter was to outline a selection of Deleuze and Guattari concepts, so as to introduce their applications within art therapy. These terms bring into play many ingredients of interaction that map expression. The art therapy assemblage documents activities as a happening on many fronts. Deleuze and Guattari's painting of subjectivity undermines the significance of symbols, favouring instead a serial processing of difference that abstracts meaning across many different points of view or sites of information. Within art therapy every artwork contributes information. An artwork is in itself incomplete, a partial object, among a series of '*ands*' that follow. It is a plateau with borders that erode and dissolve into the next reference. No one image says it all, because the flow of information, subjectivity and embodiment moves on. Art therapy documents transitions of expression as opportunities to follow the passing through of desire upon various kinds of materials, that landmark change. The course of art therapy's development, in relation to Deleuze and Guattari experiential approaches, circulates through an assemblage of ingredients that portray the changing nature of experience. 'Thinking experience as an open and immanent whole acknowledges that each new event of experience will transform what experience *is*, thereby precluding in principle any final or closed ground for experience' (Colebrook, 2002, pp. 78-79) Art therapy assists in the tolerance of ambiguity, there is always another image and

a different way of placing oneself in the image, exposing multiple readings that mean different things to people at different times. Art therapy correlates to Deleuze and Guattari's schizoanalytic method, accumulating diversity on the level of identity and also on the level of unconscious representation that circulates around words. Sensation and improvisational movement infiltrate the production of art therapy images and also circulate in between the client and art therapist as engagements within the art therapy space that extend the scope of one's personal horizon.

The ideas put forth in this chapter foreground their appearance within the DGATA method of art therapy practice. Deleuze and Guattari mobilise art therapy practice as a convergence of relationships that activate the making of images as an event where desire plays out a system of routes into the art therapy territory. This is both a psychological, physical and social sphere of referencing where selfhood is not an acquisition, but a kinaesthetic entity, subject to change. An appreciation of art therapy as a context for travel (rather than a medium for resolving issues or seeking integration) issues forth its capacity for creative discovery within the world at large. Artistic volition is both an impulse within subjectivity and an engagement with society. Art therapy generates artworks that act as new territories of perception that endow life with a vitality of possibilities. Artworks cannot be 'read' as a sentence, their distribution of affects are non-linear, unstructured by the dynamics of desires that cannot be neatly categorised or structured within categories of representation. 'Most of our clients difficulties occur in the context of relationships – with the self, others, the culture, and the environment – and so therapy must be relational and contextual in nature in order to be of benefit' (Moon, 2002, p. 75). Circulating the relational and contextual matrix of the art therapy assemblage takes in the kinaesthetic processing of subjectivity as a traveller of many routes.

## Chapter Three

### Art Therapy Assemblages: Therapeutic Practices Influenced by Deleuze and Guattari

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This chapter will employ key ideas from the collaboration of Gilles Deleuze and Felix Guattari in regards to art therapy. Deleuze and Guattari launched an engaging composition of interdisciplinary investigations geared to challenging beliefs regarding identity as a closed system. Their provocative exchange of perspectives attempted to enlarge the scope of identity as an open, lateral network of connections that diversified individuality into a spectrum of heterogeneity. In their view the landscape of identity is multiple not individual, a potential means of processing a span of different experiences. In essence one's identity is an assembling enterprise, a productive means of exploration that navigates the world as an actively perceiving phenomenon. Deleuze and Guattari collectivised subjectivity, imagining it as an ever-growing engagement with different sites of experience. In their view, the subjectivity of each person is charged with many influences, it is not smooth and uniform but expansive, mobile and responsive to collective stimulation. Deleuze and Guattari attempt to de-structure identity – rather than a form they consider it a distribution across a range of influences that do not attempt to answer the question 'who am I' but extend the potential of variation.

The significance of the Deleuze and Guattari project is to challenge repression, to liberate psychological conceptions regarding a self that is enclosed or confined within its own ideas of limitation. Deleuze and Guattari's breadth of inquiry is far reaching referencing the full spectrum of life experience. Their aim is to

experiment with subjectivity beyond organising structures that either pre-determine or contain its magnitude. They urge us to 'make a map, not a tracing' (Deleuze and Guattari, 2004b, p. 13), to bestow upon our lives the capacity to accumulate new experiences and to chart our own routes of location and travel. Their work reflects a poststructuralist approach to meaning as a nomadic force, combined with a desire to experiment with changing conditions that generate a mapping that 'is open and connectable in all of its dimensions' (Deleuze and Guattari, 2004b, p. 13). Their theoretical writings mobilise identity into a verb that travels through a world of collectivism, a world filled with people, environments, objects, relationships, ideas and experiences. They encourage the adaptability of a person moving through many psychological and physical perspectives, which in essence complicate a person's sense of direction. For Deleuze and Guattari, selfhood is not attempting to achieve a goal of individuality or fulfilment, but continually being stimulated into further dimensions of experience. The self is kinaesthetic it moves with and within many arenas of encounter. Deleuze and Guattari work to facilitate capacity. Subjectivity is not delineated but woven through a heterogeneous collection of references, life continually seeking out new opportunities for expression and connection. It is a cartography characterised not as a tracing of personal territory but the making of one's own landscape, new features in the scenery continually adding on to the identity composition. Rather than repress the desire 'to move on', Deleuze and Guattari encourage its potential. Instead of a singular de-lineation of 'self', subjectivity reflects a movement through relationships and territories, it is an activity of production, rather than a defining boundary or container of meaning. Life as a work in progress adds on experiences and opens to new opportunities.

The practice of art therapy elaborates upon the Deleuze and Guattari vision of prolific subjectivity, enriched by an opening of perception to different images. For Deleuze and Guattari there is no privileged organising image of the self. It is the ability to produce images that appeals to their sense of life being a dynamic and

open ecology of relationships between human beings and states of existence. Art therapy reflects upon their idea of accumulative meaning, each artwork an opportunity to re-invent life within variations of art media and activities of art making that add on significance. It corresponds to Deleuze and Guattari's (2004b) use of term rhizome to describe the fostering of openings into new dimensions that are susceptible to constant modification. A rhizome is a botanical term, applied to plants that reproduce through roots and shoots emerging from the nodes of an underground stem. A rhizome is an assemblage of living parts and a system of dispersed growth. It is an open network, a movement across a terrain of space that is not stratified but open-ended, continually growing and circulating within new intersections of growth. 'A rhizome has no beginning or end; it is always in the middle, between things, interbeing...' (Deleuze and Guattari, 2004b, p. 27). The rhizome is continually growing as it travels across what Deleuze and Guattari (2004b) term lines of flight, it cannot be easily determined because its form is spread across many directions. It is this idea of dispersal that informs a concept of identity engaged with many points of reference that activates the potential of subjectivity to be generative. A rhizome assembles a system of connections that function together as a unit, it collectivises individuality with outlets to different constituting influences.

The significance of the collective assemblage also reflects the generative production of art therapy across a terrain of creative enterprise. Deleuze and Guattari premise a context for perceiving art therapy images documenting travel across an assemblage of art materials, the art therapy studio, social and cultural references, bodily sensations and psychological impulses. This image landscape or imagescape (Burnett, 2005) mediates activity; it is an interface referencing the complexity of interactions that constitute everyday life. It reflects Deleuze and Guattari's conception of identity as no longer residing in a particular self-image; rather it is conglomeration of different sites and intersections that circulate not a complete and individual personality but subjectivity in process. A self is not a



singular entity but a divergence into dissimilarity. Within art therapy any one image is an assemblage of different influences. Collectively a series of art therapy images suggests a much larger cartography of experiences that constellates associative references to meaning.

An imagescape is imbued with a person's sense of discovery; it reflects the idea of the rhizome entering into the practice of art therapy, not as a reductive or deterministic course of pursuit (as in trying to heal or resolve an issue), but rather as an elaboration of a person's productivity across a span of creative endeavour. Art therapy offers a particular kind of vista, or range of available choices. The entire spectacle of art therapy exists as a composition derived from the physical placement of art therapy within a space that includes a relationship to the art therapist and dimensions of art materials and studio environment. The prospect of what can be made is executed within an art therapy context that offers a field of becoming, expanding the art therapy frame across a larger arena. Art therapy elaborates upon different kinds of perspectives within a scene that implicates both a broad and personal sense of place. The setting of art therapy contributes to the composition of the artworks to be produced, a context of production that is itself an art medium.

Deleuze and Guattari situate subjectivity as a transverse movement, a continuous interface, often executed unconsciously between inner and outer worlds. Subjectivity is a matrix of transmission extending into mind, body and world. The exploration of this matrix could be considered the goal of art therapy, subjectivity travelling across various lines of flight between people, places and objects. The serial production that characterises art therapy creation, means that no one image is complete unto itself as a determination of meaning. Art therapy instead travels a course of images. Deleuze and Guattari's ideas enlarge the scope of art therapy practice to include networks of psychological and physical relations to the world at large; experiential networks which mediate and elaborate upon identity as a

complex state of affairs, that in turn complicate therapeutic interpretation. Art therapy inspires the making of many images in which to associate experience, collectively these images develop a circuitry of meaning that does not point to any one conclusion, but rather extends life potential into an ongoing encounter with change. Deleuze and Guattari focus on life in the making, life happening within a variety of circumstances that intersect in a particular way and then alter in conjunction with changing conditions. Experiential meaning is not fixed into position but moved through the activity of the experience itself.

The idea that art therapy is a composition of many influences reflects Deleuze and Guattari's use of the term assemblage (2004b). An assemblage is a combination of creative, therapeutic and societal ingredients that circulates meaning as a constellation of references. The Deleuze and Guattari Art Therapy Assemblage (DGATA), is a name I apply to the application of Deleuze and Guattari's usage of the term assemblage in regards to art therapy, a term that recognises the many ingredients of art therapy production as an entire scene of interaction. An assemblage implicates interactivity, a sense of happening occurring between different elements of the art therapy experience. The idea of an assemblage considers the movement potential within an art therapy scene and also the way in which the client's desire infiltrates the making of art.

Deleuze and Guattari's painting of subjectivity undermines the significance of symbols, favouring instead a serial processing of difference that abstracts meaning across many different points of view or sites of information. Within art therapy every artwork contributes information. An artwork is in itself incomplete, a partial object, among a series of '*ands*' that follow. It is a plateau with borders that erode and dissolve into the next reference. No one image says it all, because the flow of information, subjectivity and embodiment moves on. Art therapy documents transitions of expression as opportunities to follow the passing through of desire upon various kinds of materials, that landmark change. 'Thinking experience as an

open and immanent whole acknowledges that each new event of experience will transform what experience *is*, thereby precluding in principle any final or closed ground for experience' (Colebrook, 2002, pp. 78-79) Art therapy assists in the tolerance of ambiguity, there is always another image and a different way of placing oneself in the image, exposing 'multiple readings...that mean different things to different people at different times' (Lippard, 1997, p. 19). Art therapy reflects Deleuze and Guattari's use of the term 'schizoanalysis' to open up subjective capacity to encompass difference rather than uniformity, to 'counter the pervasive atmosphere of dullness and passivity' (Guattari, 2000, p. 69) that surrounds repetitive and habitual identity patterns. Schizoanalysis counteracts totalising identity discourses, purposing instead the significance of recognising the way multiple influences work to extend subjectivity as an accumulative entity encountering change. It is 'a disjunction that remains disjunctive, and that still affirms the disjoined terms, that affirms them throughout their entire distance' (Deleuze and Guattari, 2004a, p. 84). The nature of schizoanalysis is ultimately inclusion, the ecology of the whole.

Art therapy is a meeting point 'an ecology of mutual influences' (Moon, 2002, p. 73), it is an event that extends subjectivity as a dynamic unit of variation in its development within diverse kinds of images. Art therapy is not a reductive exercise; its artworks are not fixed in representation but a series of ecological thresholds that hold the potential for the next transformation of experience. Guattari (2000) used the term ecology to incorporate a greater environmental impetus into the understanding of subjectivity as an interrelationship to connections outside oneself. Rather than a singular entity, identity collaborates within different life situations and contexts. The art therapy studio's walls are not sealed off from a wider social context of influences that facilitate becoming. But as Judith Butler (1997) suggests 'becoming' is not simply a continuous affair, but a practice that wavers along the crossroads of ambivalence – vacillating between the already there and the yet-to-come.

The Deleuze and Guattari concept of assemblage, applied within art therapy, infiltrates different kinds of signifying spaces: a) the art therapy studio space, b) the creative space between client and art materials, c) the therapeutic space between client and therapist, and d) a societal influence that surrounds the production of art therapy. Rather than a triangulating relationship between art therapist, client and art there is an extension of the art therapy space beyond clinical boundaries. Art therapy generates capacity in its extension of subjectivity across different kinds of images that suggest many dimensions of life potential and action. Every part of art therapy (its context, therapeutic relationship, materials and production) has activity and influence. The assemblage of art therapy is mobile and transforming, it circulates through a situation that is process oriented. The goal is not to be centred in *an* identity within this dynamic system, but to challenge representational limits. Deleuze and Guattari propose the interaction of perception through physical and psychological planes, so as to include a continuum of images and associations. As Damasio states 'it is astonishing to discover that the seemingly rock-solid stabilities behind a single mind and a single self are themselves ephemeral and continuously reconstructed at the level of cells and molecules' (Damasio, 1999, p. 143). Consequently, subjectivity is a mobile composite of interactions operating in a certain manner at a particular time. Each image is a kinetic transmitter of the 'and' quest to challenge assumptions of 'either/or' thinking. Art therapy artworks produce and imagine something in their assembling that asserts an additional perspective corresponding to the subtleties, ambiguities and multi-dimensions of art therapy expression.

This is the intention of Deleuze and Guattari's term schizoanalysis - to exude the inherent partiality of each life situation, not in determining a 'self', but as a happening composed of a complex system of partial or processing ingredients. Deleuze and Guattari challenge practices of psychoanalysis that impose structural representations or interpretations of behaviour that reduce heterogeneity. Their

intent is to liberate the unconscious from links to diagnosis and clinical territorialisation; focussing instead on a systemic interaction of matter and energy (Deleuze and Guattari, 2004a). The aim of schizoanalysis is to 'destroy' the guilt and shame of unconscious desire, to release the surplus value inherent within the workings of the unconscious that operates outside psychoanalytic language (Deleuze and Guattari, 2004a). Schizoanalysis casts the familiar interpretative narratives of psychoanalysis aside and their associations to parental conflicts. Deleuze and Guattari are not solely interested in childhood relationships, but on the significance of the subject as a producer of their own desire, knowledge and creation.

Schizoanalysis is not seeking to fulfil a client's deprivation as it pertains to childhood relationships. It does not attempt to satisfy what the client has lacked or lost in the past. The Deleuze and Guattari method is not retrospective, looking to the past for answers for present day difficulties. Parental conditioning, according to Deleuze and Guattari, is only part of the bigger picture of one's life. In their view psychoanalysis attempts to control destiny in its underpinning of the parental bond. 'Mommy' and 'daddy' are only part of the bigger picture of how subjectivity navigates around a range of choices and connections that escape the purely neurotic position. Art therapy ushers forth terrains of images that de-centre identification rather than contain it. The family constellation is a contributing factor in the development and potential desire of the subject, however it is not the only signifying territory for Deleuze and Guattari. The de-territorialised psyche carries subjectivity through varying intensities that map a life in process. The mommy-daddy-me triangulation is only part of a whole variety of signifying relationships with others. The client is the creator of their subjectivity, derived from different influences and the circulation of perspective *around* different points of view that are mutually involved with each other and a matrix of experiences that all add to life's complexity.

Deleuze and Guattari underline the significance of environmental factors that exist as non-subjective elements of a situation, employing the term "haecceity" to describe the way in which contextual factors qualitatively charge experience (Deleuze and Parnet, 1987). A haecceity is not 'simply a décor or a backdrop that situates subjects...' (Deleuze and Guattari, 2004b, p. 289), it is rather a composition of implicating factors that surround and mediate personal expression. Art therapy acts as a haecceity of interaction – art materials, objects within the art therapy studio, the temperature in the room, lighting, time of day, and the position of the art therapist – all contribute to the art therapy event as a composition of mediating factors. These trans-subjective ingredients develop themes that affect subjectivity as a happening within relational proximities. A transferring of sensory traces and actions take place within a particular kind of environment. The art therapy experience is an accumulation of spatial ingredients. Place is pivotal for the generation of associative references, as it relates meaning to the circumstances within which the art is made. The art materials are worked within a space that is influential in different ways at different times. Place is the linking element between client and art therapist, a reference for psychological and physical affects. It is an art material, the view from where the artwork is made and experienced. Space is a transitional phenomena that is cultured with associations that are both conditioned and in the making. The environmental provision stimulates adaptive and resourceful development. Space can be an intermediary zone of experimenting with possibility and resilience. Assemblages create territories that provisionally landmark events and themes. 'Territories are not fixed for all time, but are always being made and unmade, reterritorialising and deterritorialising' (Wise, 2005, p. 79). The art therapy assemblage is a collective enunciation. The potential for an open-ended future is one of the essences of Deleuze and Guattari's beliefs; a willingness to be moved by life's encounters and its varying affects along a continuum earmarked by change and experimentation.

## Deleuze and Guattari Art Therapy Assemblage (DGATA)

### The Art Therapy Studio

The physical space of art therapy activates an arrangement of materials and people that designate a contextual milieu. The capacity for the development of a studio space whereby the client can make a variety of different kinds of artworks (including installation and performance pieces) facilitates a greater range of choice. If art therapy clients are free to move around within a variety of possible workspaces, there is a freedom to explore space and body movements. This is essential to a Deleuze and Guattari influenced practice of art therapy, the capacity to be non-directive, to discover qualities of the environment as they unfold within the composition of artworks and explorations of the body within its evocations of place. The flexibility of the art therapy space, its openness to rearrangement by the client, is essential for the discovery of the client's desire to change their world. The sensuous basis of art therapy is one of the foundations of a Deleuze and Guattari art therapy practice. Their ideas have a geographical theory of perception that works through the senses. Paul Rodaway (1994) has used the term 'sensuous geographies' (the marrying of perception and cognition rooted in the body's kinaesthetic orientation of a place), to designate the significance of mapping the body's sensory travel. The details of art therapy's many surfaces are informed by sensuous perception; the feeling of art is derived through corporeality characterising a space. The qualities of the art therapy environment enter into the production of art therapy as an ecology of influences, mediated through the senses that generate a mapping out of stimulation and associative themes. .

The range of art materials available in the art therapy studio also invites imaginative stimulation. For example land art materials (i.e. soil, stone, sand, seaweed, charcoal, water, plant and tree elements), fibre arts materials (i.e.

fabrics, wool, felt, thread, handmade paper and fleece), photographs (i.e. of objects, people, places, nature, cultural events and activities) and construction materials for installation spaces (i.e. cardboard, wooden boards, branches, straw, bamboo, blankets, pillows, mats) all invite a different kind of imaginative response in relation to more traditional art therapy materials (i.e. paint, paper, clay, pastels, pencils, markers). The choice of engaging with different kinds of art therapy materials within a designated studio space references the mapping out of choices within a therapeutic territory. 'The senses are geographical in that they contribute to orientation and space, an awareness of spatial relationships and an appreciation of the specific qualities of different places, both currently experienced and removed in time' (Rodaway, 1994, p. 37). The journey through the art therapy studio is different for different people; the space is a transitional enterprise that can be re-negotiated to suit the passage of different qualitative impressions upon the surfaces of the studio's dimensions.

The art therapy studio is an environment that induces simultaneous encounters with motivating influences. The capacity to interrogate space and materials is part of the expressive event, 'studios offer the implicit message of there being time for exploration, play and reverie' (Wood, 2000a, p. 40). The non-directive art therapist witnesses a momentum of three-dimensional manoeuvres between client, materials and environment. Movements in the art therapy studio slip past definitive interpretation; they do not necessarily correspond to a particular meaning but associate themes that can only be approximately verbalised. It is the details of how the movements differ that indicate corresponding shifts to ideas, feelings and perception. The sensation aspect of these moves is not readily given over to words; representation within art therapy considers the spaces between and around words as the influence of non-verbal behaviour that is felt and activated through moving within the art making experience. Art therapy includes non-verbal communication, the transmission of meaning and feeling through kinaesthetic descriptions. The art therapist is a mediating presence in the client's assembling of



material and environmental relationships. The client works with improvisation as an experiment in non-direction. A pre-agreed time allowance is the only 'end point', but even this is provisional, providing a dotted line around a particular constellation of actions and artworks. The artwork continues to live on after the session. As the client leaves the studio, the image is moved out into a greater social arena. This cultural space allows the image to re-interpret life situations according to the way the image has been seen and moved by the entire body as a variation of flows and intensity. Culture is transitional, a depository of collective experience and an expression of the interplay between inventiveness and conditioning. The art therapy image interrupts inhibition in its generation of awareness and increased perception. This image is made within a confidential space and then becomes 'public' when taken outside. The significance of this transition is the potential for new associations to be generated as the artwork is lived on outside therapeutic time. There are possibilities to network the artwork within daily activities, to live out the artwork's desire through manifesting its possibilities for representation within the world at large. This characteristic of art therapy ushers forth Deleuze and Guattari's appreciation of intermissions or the spaces between art therapy sessions. 'The breaks in the process are productive, and are reassemblies' (Deleuze and Guattari, 2004a, p. 45). In other words the art therapy image becomes reassembled in the context of the client's daily life, in its relationship to personal and social environments including all the external factors that influence the life of the client outside the art therapy space.

The art therapy space can be 'an office' or 'a studio' depending on the inclination of the art therapist who imprints its meaning through the setting up of its interior. An office arrangement suggests a greater emphasis upon talking with both the therapist and client sitting in chairs across from one another, perhaps with a desk located somewhere in the room. In comparison the art therapy studio reflects a space, where the focus is on working with art materials in an experimental way, a means of trying out new ideas. The studio suggests an informal atmosphere, with

art materials and artworks holding a prominent place in the room. The studio space also invites the idea of movement and exploration, within an unstructured atmosphere. The studio is not a professional office but a resource for assembling. The studio's conduciveness to improvisation also introduces a sense of uninhibited randomness. The idea of the studio correlates to the concept of schizoanalysis, in the unpredictable way it can be used to seek territories of creative engagement that usher forth new images. It is not a concise predictable space, it has physical potential in the way that it can be renegotiated or reconfigured within the making of artworks.

The art therapist assembles a space in which art happens across a terrain of possible art therapy materials that ignite not only the desire to make art, but also the desire to communicate desire. The significance of this is apparent within verbal and non-verbal communication. The art therapist's role is implicated with collaboration rather than interpretation within the studio context. The office may unintentionally suggest an administrative agenda, because of its associations with positions of duty. In comparison, the studio environment is a more ambiguous setting, with space for broadcasting materials, images and a series of movements. There are many ways to move within a studio's informality, it does not offer a protocol but a scene of activity to be assembled by the client. The studio space is conducive to the informality of things being provisional and in-process. Within a Deleuze and Guattari model of art therapy artworks are always in the making, accumulating meaning within an overall constellation of images. Artworks exercise the physical and psychological energies of creation, and assemble subjectivity not as a singular image, but as a totality of images operating together. The studio assembles in a provisional way that is not fragmenting but multiple. Compositions don't come together absolutely; they transmit energy into different connections and networks of assemblage. They are not complete or whole but amendable, subject to changing circumstances. The potential for the client to re-create the art therapy studio incorporates the significance of de-territorialisation as a therapeutic

happening; it is part of the creative endeavour that also de-structures a fixed state of affairs. The art therapy canvas in broad terms is a compositional space, the client's capacity to re-assemble the art therapy environment means that art materials and objects in the room can be moved around in order to better facilitate the resourcefulness of the client's imagination to develop ingenuity and depart from pre-conceived forms.

Deleuze and Guattari believed that the spaces between compositional images have significance in their demarcation of difference (Deleuze and Guattari, 2004a). The body is relevant to their idea of kinaesthetic investigation operating within and between image plateaus, which constellate a set of themes before re-configuring into another plateau or landmark. Within the art therapy session the body develops a number of responses that correspond to associative themes. These themes may congregate within art therapy artworks, or operate in-between the making of specific artworks within the context of the art therapy environment. The body moves more readily in the studio versus office space, because there is a sense of the body working *throughout* the entire studio space, not necessarily within one position, but within different kinds of creative positions (on the floor, at a wall, easel, or within an installation backdrop or constructed dwelling). The movement through the studio space, the capacity to choose one's way of working, is essential to the DGATA method. The use of easels, wall spaces and floor all stimulate the body to work differently in relation to art materials. Observing the movement within and between different kinds of creative workspaces, and the kind of engagement evoked by different art materials, develops a multi-dimensional art therapy practice that opens up the client's capacity for choice.

Experimentation and spontaneous movement are supported and executed by a body that interacts with its environment, not as an empty container, but as a context laden with association. The art therapy environment distributes subjectivity along a nature-culture continuum enacted by a body unfettered by 'shoulds'. The

physics of the art therapy experience is one whereby energy is networked through subjective emergence, or what Brian Massumi (2002) has referred to as 'ontogenetics'. Massumi proposes the significance of scientific understanding in highlighting the interaction between energy and matter, with the physics of subjectivity being best understood as the relationship between bodies and materials. Consequently, art therapy is a system of interaction whereby bodies, art materials, and the 'materialness' of the room come together. The feel of the art therapy space is generated through its investment with desire, so that energetically bodies and materials are charged with affects that generate a kind of spatial sensation that engages a particular kind of creative production.

Non-directive art therapy is both physical and psychological, with both bodies and minds moving together. The goal is to become kinetically incorporated within the image, to feel it moving you along. The 'life in the picture' is a physical transference embodied in the artwork, which moves subjectivity into different avenues of expression. Not unlike a ritualised rite of passage, the art as a performance piece brings about a 'heightened concentration, the sense that something important is happening' (McNiff, 1998, p. 67). The image is charged with kinetic influences, the image can be understood as a field of activity that changes through the course of its travels through a body's entire sensory system.

The signalling devices located throughout our body structure - in the skin, in the muscles, in the retina and so on - help construct neural patterns which map the organism's *interaction* ... Thus the images you and I see in our minds are not facsimiles of the particular object, but rather images of interactions between each of us and an object which engaged our organisms... (Damasio, 1999, p. 320-321).

The art studio space overlaps with the outside world, its absolute boundary between public and private is tenuous. The art therapist's audiencing of the artworks can suggest the idea of being in the public eye. The therapeutic relationship is a continual interplay of expression and prohibition. The art therapist

constitutes the art therapy space for use, but the ownership of the space ultimately belongs to the art therapist who has constructed it. The client's artwork may attempt to deconstruct the space, through challenging its conditions of use. For example, the client may wish to go beyond time limits, refuse to make art or challenge the art therapist's position through a 'negative' transference relationship. And yet this 'challenging behaviour' is productive and encouraged in the schizoanalytic method. It generates an uninhibited momentum that may slip into the client's world outside the therapist's door. Within schizoanalysis the subject's desire is allowed space to breathe, its lines of escape are made conscious. The art therapist offers a means of carrying life into a positive flow of production, the Deleuze and Guattari approach encourages the generative use of desire as a productive virtue (Deleuze and Guattari, 2004a). 'We dream of entering their (psychoanalytic) offices, opening the windows and saying, "It smells stuffy in here – some relation with the outside, if you please" ' (Deleuze and Guattari, 2004a, p. 391).

The art therapy studio as an ecological context does not have a singular purpose it is rather a diversified space of exploratory potential. It facilitates a broadening of vision into wider contexts, as the art therapy client uses their entire sensory spectrum to discover what a space has to offer. This method of art therapy practice challenges psychoanalytic references to bodies upon either chairs or couches. An assemblage does not operate under the illusion of bodily separation, its purpose is engagement and interaction. The studio environment reflects Deleuze and Guattari's poststructuralist ideas regarding the impossibility of organising life within closed structures that inhibit connections to additional perspectives. The art therapy assemblage is a living system of influences that does not work to ground identity but moves it beyond a defining end-point. Situated within a studio setting the client is offered the opportunity to improvise. The DGATA studio assembles materials and workspaces challenging habits of predictability. The studio is a network of associative themes waiting to happen

through the client's occupying of various kinds of spaces and positions within its boundaries. Schizoanalysis links free association with improvisational flows that are both psychological and physiological. Deleuze and Guattari do not operate from a diagnostic template that attempts to symbolise experience, instead they challenge psychoanalytic authority, citing schizoanalysis as the 'cure for the cure' (Deleuze and Guattari, 2004a)

The fundamental difference between psychoanalysis and schizoanalysis is the following: schizoanalysis attains a nonfigurative and nonsymbolic unconscious, a pure abstract figural dimension ("abstract" in the sense of abstract painting), flows-schizzes or real-desire, apprehend below the minimum conditions of identity (Deleuze and Guattari, 2004a, p. 385).

Deleuze and Guattari consider family-of-origin to be only part of one's overall life map. They include it within an assemblage of implicating factors that keep past, present and future simultaneous with each other. The art therapy image weaves memories, history, immanence and becoming together. It is a plateau that positions a confluence of affects. Deleuze and Guattari believe art is beyond concrete signification, it rather decodes by circulating beneath and around the authority of any one signifier (Deleuze and Guattari, 2004a). Schizoanalysis works to displace the authority of 'the self' as a representative signification. It de-centres the significance of the ego as a unifying principle, or template of the self. A person operates as a flow of associations that fan identity across many lateral signifiers.

The DGATA practice of art therapy highlights the working of desire as energy continually on the move, seeking and resonating between differing kinds of subjective positions. The art therapy studio is not a 'sanctuary set apart from the rest of life' (Moon, 2002, p. 71); the identity landscape is a panorama produced throughout the course of many art therapy sessions. This is the potential of the art therapy studio versus the idea of the art therapy space being clinical or 'gallery-like' - whereby untidiness is circumvented through the instigation of a more

organised setting. The gallery space is like a 'white cube' infused with an ideology of restraint (O'Doherty, 1986). The outside world does not enter haphazardly into the gallery space; the gallery exudes a certain code of behaviour that marks out the distinctiveness of its experience. The presentation of completed artworks is emphasised by the framing of each distinct picture in isolation from its neighbour. 'The frame becomes a parenthesis' in the separation of paintings along a wall' (O'Doherty, 1986, p. 19). The frame attempts to stabilise the percolating contents of the picture within, establishing limits to the composition. The gallery does not reflect the messiness of the studio; it edits the creative process into a structured form of representation that is delimited.

Art therapy's extension outside studio walls is exercised by way of images, which in essence leave the clinical scene for the world outside. The spaces between images (the periods of time in between the making of art therapy images) are important for living out associations to the art both consciously and unconsciously. The intensity of the art therapy experience is carried by a desire that performs both within the overall art therapy assemblage of place and beyond. The energetic currency of the image is charged with the desire of its making, and re-assembles with people, places and ideas outside the parameters of the art therapy session. A spontaneous connection between art and bodily flow assembles within activities and events in the course of daily life. This is the performance of the artwork in the free ranging activity of the mind and body processing through a myriad of productive expressions.

This sense of incessant production is inherent to the work of Deleuze and Guattari and helps to shape an understanding of art therapy as an ongoing production line of material. Art therapy generates artworks through an assembly of art making sessions, that adds on value to art materials by constituting them in a particular way. The continual 'aliveness' of art therapy artworks is reflected within the course of periodic review sessions, whereby a previously executed series of images is

brought together so that both the client and art therapist can review their significance. This creates another kind of art therapy assemblage, a constellation of art that fits together not only according to date order, but according to themes, and feelings regarding their possible association. The meaning of any one artwork is never sealed with a full stop or conclusion. It is mobile and when reassembled with other artworks (or different kinds of relationship patterns) another kind of living potential is released. Within a Deleuze and Guattari influenced art therapy practice the image never sits still, but moves along the desire continuum, in essence never a full articulation but a query into the nature of production within one's life trajectory.

The significance of continually reviewing art therapy art works within the DGATA model of art therapy, is to observe the way in which images are undone through their re-assembly. The initial view of any one art therapy image is added to when situated amongst other art therapy images. This re-assembly develops a new rhizome that is not restricted to the positioning of images in date order, but to the development of a new constellation, whereby each image develops lateral shoots across to images that carry forth its potential. Images extend meaning in many different directions; the complexity of each artwork can be seen afresh, when re-contextualised in relation to other art works. Review sessions illustrate plurality; they facilitate the contemplation of oneself as a plural being. An image can be continually re-made in its association to a network of other influences.

Art therapy review sessions also reflect upon the idea of an installation space where multiple images form an accumulative site that generates new subjective material. Catherine Moon considers installations to re-envision the positioning of art, people and place, by offering an opportunity for the reshaping of ideas and experience (Moon, 2002). Installations link a circuitry of ideas that spur forth encounters with contingency. The installation offers a sense of provisional form for both the client and the art therapist, the feeling that the artist's artworks have in



their successive making added on productive flows from preceding artworks. The review constellation of artworks can be reassembled and articulated in a number of ways including enactments, where performative actions bring the artworks to life as a communion of feeling and sensation between the client and art therapist. Physical, emotional, cognitive and cultural bodies are all conceptual frameworks concurrent within performance and the dynamics of review sessions. Each image grows out from its original placement into progressive development. The image remains alive as a context for the perpetuation of desire. Its relationship to other images remains productive it has something to offer not so much in its singularity but in its contribution to an entire life cartography. The studio space can be reassembled and layered with many kinds of artworks that co-operate in their expression of desire as a heterogeneous quest. The studio is a potential space that can be re-interpreted, because it is a non-stratified space that does not carry within it the idea of authority or management.

### Interpretation, Artistic Practice and the Body

The DGATA approach circulates material connections and the co-mingling of ideas as a propositional understanding. This is not an interpretative approach but a navigational one, documenting how a person lives in the here and now in relation to current affairs that carry the past and the future within their expression. A globalised world perspective is not reductive; its defining capacity lies in its ability to travel across information borders, so that knowledge is abstracted from more than one origin. There is a positive, non-diagnostic flavour to schizoanalysis; a spirit of adventure that is forward looking and full of vigour. It is not caught up in shame or dysfunction it rather opens the door to the complicated nature of subjectivity that surpasses interpretative statements.

By substituting a clinical identity for an artist identity, the art therapist may overlook certain details of the creative experience that lie beyond categorisation. For example what it's like to be involved in artistic production. The subtlety of immersing senses and perception non-directively is a practice that deterritorialises perspective and the fixing of language. The art therapist actively engaged in their own artistic practice, encounters improvisation on a more regular basis, facilitating their own capacity to 'let go' of interpretation and pre-determined meaning. Losing contact with their inner artist, may impact the art therapist's capacity to observe particular details of their client's experience. Rather than observing the intricacies of the creative process, which includes a witnessing relationship to movement and body, the art therapist may seek interpretive categories related to behaviour changes that depend more on words. According to Gilroy art therapists who regularly made art felt that this practice 'enabled them to stay closely in touch with the creative processes of their patients'. Without the routine of a regular art practice 'they had noticed themselves becoming more verbal and cerebral in their clinical work' (Gilroy, 2005, p. 77).

For Deleuze and Guattari interpretation is a hegemonic enterprise that manages fixed forms; it can be characterised by an over-reliance on words, denying the physicality imprinted upon art materials and artworks. Bodies active in the process of creation evoke experiences beyond words. Rather than underscore the significance of interpretation, the art therapy assemblage is a composition that 'happens' provisionally, beyond the authority of the art therapist's words. The assemblage mediates bodily locations. Improvisation takes apart the client's routines and responses. The silences evoked while artworks are being made, is a quality of art therapy that characterises it from psychoanalysis or the talking cure. Art therapy is infiltrated by non-verbal behaviour or sensuous responses that gather a range of influences. Subjectivity is not about individuality but rather collectivism, a community of references that a person gathers and simultaneously extends into. This makes 'reading' clients' artworks difficult, because they are not

singularly representational. The dynamics of the art therapist-client relationship is fraught with communication difficulties derived from an artwork's kinaesthetics that move qualities of sensation and desire as a silent yet mobile presence in the artwork. The artwork cannot be objectivity framed, because it exists as a hub of reflective potential. Deleuze and Guattari reference the idea of "collective enunciation" as a compensation for interpretation. This concept refers to the idea of a heterogeneous assemblage, where any point can be connected to another. In art therapy terms the art therapy image elaborates upon a collection of association. A series of art therapy images multiplies meaning and the articulation of many themes. The client's life can be approached from many different angles, and their artworks (both individually and collectively) communicate a network of relationships to objects, people, and environments that extend subjectivity into a variety of mediating circumstances.

The art therapist's attention instils significance upon the mostly unstructured state of randomly influenced movements of communication that are both verbal and non-verbal. McNiff (1992, 2004) cautions art therapists seeking to define and prematurely interfere with the body attempting to move the psyche into unfamiliar territory. The management of unpredictability impedes the energy associated with novelty and experimentation. The art therapist's role is not to manage expression into predictable forms, but rather to provide opportunities for letting go of inhibition within a non-repressive art therapy environment, where everything is permissible (Milner, 1997). Interpretation can be understood as the desire of the art therapist to block the subversive process within the therapeutic encounter (Guattari, 2006). The art therapist can exercise their subjectivity as a regulating influence upon the clinical setting. The art therapist's therapeutic performance can be characterised by their attempt to seek out a particular issue and give it meaning within a psychoanalytic frame. By attempting to administer meaning, the therapist may be denying the client 'a break' from the civilising impact of language. According to Adam Phillips (2000) 'non-sense' is a therapeutic necessity. It does

not tell a story by seeking an ordered arrangement of meaning, but offers a way of circulating information into new propositions.

The Deleuze and Guattari art therapy assemblage is an axis of socialisation and resistance. It is both part of social space and an attempt to escape the inhibitions associated with belonging. Art therapy de-territorialises identity placement and the relationship between signifier and signified, so that words become variable and unbound within their movement across the flows of bodily desire and sensation. Art therapy de-stabilises language, it offers a different kind of representation that does not rely on a repetition of conditioned meaning, but acts as a means of interrupting taken for granted roles instilled as layers of predictability.

According to Deleuze and Guattari, to speak and to write in grammatically acceptable terms means to submit to the societal laws of one's culture, since grammar expresses the appropriate and accepted means of expression. If members of a culture do not submit to such laws (either as a way of actively refusing such laws or because they lack social skill and cultural power), they are defined as "out-laws", as social misfits, as other. In this way, language functions as a regulatory mechanism, defining who belongs and who does not, and in this regard, it is political (Albrecht-Crane, 2005, p. 123).

Deleuze and Guattari interrogated the workings of language as a regulating body of rules that normalised communication into a code of order. One of the functions of language is communicating belonging; it offers a sense of security, a rootedness to a social territory and social categories that characterises identity (Albrecht-Crane, 2005). Gender, class, age, nationality, disability, sexual orientation and race are social categories that represent identity according to a pre-existing classification or meaning. These classifications also implicate the body's position as a branded representation within a social milieu. Stereotypical identity patterns are images that the body engages with and perpetuates as an outcome of its conditioning. These classifications normalise a pattern of behaviour and style of language and translate subjectivity into a communicable form. One of the reasons

clients enter art therapy is to perhaps become unrecognisable to themselves and to others, to re-formulate identity categories into more provisional contexts linked to lines of escape. Subjectivity does not move from left to right along a grammatically correct sentence, it de-stabilises 'sentencing' altogether. This is achieved when the subject moves through a variety of identity images that in their totality reflect and engage a person's desire in a more extended range. Language as an open form is not univocal and consistent, but a range of what the body and perception make contact with. This sense of enlargement is also de-stabilising with each new image replacing another's positioning. Each brush stroke, mark and impression has its own intensive reality and affective register that carries forward an aggregate of sensations. 'The web of sensation is thus a sort of totality of sensation that exceeds the intellect, which cannot be "summed up" or "figured out", and that entails creative possibility even as it includes the sensation of subject, meaning and representation' (Slack, 2005, p. 136).

Art therapists working from a depleted reservoir of their own artistic practices may enhance their affiliation to verbal psychotherapy. Language may override the significance of images for art therapists out of touch with their own creative process. Andrea Gilroy addresses this issue in the following way:

If an art therapist's identity is associated solely with the clinical setting I suspect that their activities and their gaze, wherever it is directed, may be limited by the psychodynamic discourses that inform therapeutic work, but if identity is also associated with making, looking and thinking about art within the context of our visual culture, it may be that different discourses will further inform the looking and what is therefore able to be seen in art therapy (Gilroy, 2005, p. 69).

The bureaucratization of the art therapy office space, many constrain expression. The clinically infused art therapist working predominantly outside artistic contexts can bind the art to diagnostic classifications (Allen, 1992). The art therapy office may inhibit the freely associating body working its way through materials and

environmental contexts. The Deleuze and Guattari influenced art therapist facilitates a greater sense of nomadic engagement, supporting their clients to distribute their creative productions across a wider spectrum of unstructured space. Associations to spontaneous thoughts and feelings do not adhere to an agenda or purpose. 'Free association communicates a succession of ideas, thoughts, impulses, (and) sensations that do not necessarily link' (Phillips, 2000, p. 29). By allowing clients a break away from meaning, art therapists engage in a play of representational freedom. The primary reliance of words within psychoanalysis undermines the significance of artistic expression. The artwork is downplayed, becoming a diagram upon which therapeutic language is pinned. 'When psychotherapeutic concepts are used...it is seldom to explore the formal dynamics of the art work itself in any depth' (Maclagan, 2001, p. 88). Rather than facilitating freed up actions, words work to impose order. The organisation of meaning can be a defensive mechanism; a 'vigilant and despairing self holding' (Phillips, 2000, p. 29) aimed at keeping the unconscious at bay. Susan Hogan (2001) cites the tradition of 'moral treatment' within psychiatry (originating at the end of the eighteenth century and gaining prominence again in the early twentieth century) as impacting psychoanalysis and art therapy with standardised codes of social conduct. By imposing normative patterns of behaviour, moral treatment attempted to organise conduct according to standards of achievement that coincided with particular social conventions.

Images correspond to a provisional rendering of ideas that point in many different directions. The challenge is to describe the details and qualities of the artwork in a non-conclusive manner, through the holding of a series of possible connotations.

A description founded on creative reception must surely entail some element of discovery or invention, as well as close attention to actual specifics. It engenders, or suggests a sense, a view or a vision that has not previously been articulated, and indeed could not be, because it owes its very existence to the unpredictable

encounter between the spectator and the work of art (Maclagan, 2001, pp. 113-114).

Rather than seeking a clinical 'end point', art therapy must strive to perform the art within non-verbal forms of communication. This is more than a recap of 'what happened' or an outlining of the steps involved in how an image was made. Instead it carries an affectively charged energy. Deleuze (2005) believed that every person's narrative could slip through the spaces between their fingers, implying that the descriptive content of one's life extends into its surrounding environment. 'What we experience in the sensation, what we become in the sensation, and what we do with the sensation exceeds whatever story and meaning we might attach to the fact, the event of the sensation' (Slack, 2005, p. 136). The art therapy event is composed within the accumulation of composite sensations. Therefore the emergence of the artwork requires a witnessing presence on the part of the art therapist, one that takes in the mapping of the client's routes within the art therapy studio.

DGATA does not seek 'cause and effect' but routes into subjective complexity, this is why Deleuze and Guattari de-emphasise family history as significant in the foundation of identity. Early childhood relations alone do not pre-determine the entire unfolding of one's life; they are only significant in their constellation with other relationships and activities. Free association contaminated within pre-determined links (i.e. family of origin) confines expression into a univocal impasse. 'The whole of desiring-production is crushed subjected to the requirements of representation' (Deleuze and Guattari, 2004a, p.61) within a particular domain. The art therapy image cannot be entirely represented within a formula for interpretation. The unconscious is not a reservoir of familial conflict and guilt, but rather a perceptive foundation, distinct from the identities of mother and father. A child's early sensory excitations and intensities flow from psychological and physiological becoming. The child cannot be pre-determined by family alone,

because they are unique sensory beings irreducible to the conformity of the Oedipal scene (Deleuze and Guattari, 2004a). Deleuze and Guattari believe that a child has non-familial experiences that psychoanalysis fails to consider, they view the unconscious as an orphan fundamentally linked to flows of sensory and psychological activation (Deleuze and Guattari, 2004a).

The art therapy assemblage of images is not illustrative; it rather produces a rhizomatic growth pattern that shakes up predetermination. The art therapist is best understood as a mediator, acting between art, words, body and world. The role of the mediator is different to that of a facilitator, who organises a plan in order to shape experience, or the projected outcomes of experience. The mediator is open to learning as it happens. The therapist and client are part of a co-operative investigation relating to the image in execution. 'I take the lines and colours seriously and begin to talk to their textures, their subtle movements, the way they touch and do not touch, the energy that they generate through their patterns' (McNiff, 1992, p. 113). Mediation is an 'inter-positioning' a way of opening up additional sources of information. The art therapist collaborates in a working improvisation with the client. The body of the therapist is moved by their client's expressions in the making of art and its subsequent dialogue. Through observation art therapists participate in a somatic and kinaesthetic empathy that participates in their client's experience. Transference and countertransference are contributed to by somatic empathy. The ebb and flow of moving together and apart enacts a whole series of non-verbal encounters triggering unconscious material. The client and therapist circumnavigate each other, the client's seeking implicates the therapist's own seeking - they are in touch with each other. The physical nature of art materials evokes a physical interaction, a subliminal registering of the artwork's evocative nature. The artwork conveys a direct expression to the viewer, a charge that stimulates a corresponding movement and energy within the art therapist as witness.



The artist identity of the art therapist is equipped with a sensuous foundation of the non-verbal. Milner (1950) considered creative potential space to be enhanced through the imaginative and physical body working in tandem, within the therapeutic relationship. An art therapist's own artistic endeavours support the integrity of the client's art. Rather than a diagnostic venture, the total art experience should be kept alive as an expressive practice. Attentive observation, derived from the art therapist's own experiences of art making, allows this to happen. The therapist's intuitive insights help to shape the development of the therapeutic encounter. Catherine Moon envisions the art therapist simultaneously stretching toward the client and themselves. The art therapist's sensory experiences – sight, sound, smell, touch and taste - are methods of generating knowledge about the client and themselves (Moon, 2002). In other words the physical sensations of the art therapist are operative in their capacity to feel and move in tandem with the client's creative process. The art therapist responds 'to a showing that is not yet a telling' (Turp, 2001, p. 134). The non-verbal exchange between client and art therapist is sensory, infusing the art with textures of feeling that indicate possible dimensions of connotation and significance. 'Hearing the sounds behind the words, sensing the visions that erupt out of communication patterns, feeling the body tensions that stem from the transference/countertransference relationship are all part of the psychoaesthetic experience' (Robbins, 1992, p. 178).

## Summary

The Deleuze and Guattari at therapy assemblage (DGATA) enlarges the scope of art therapy practices within a contemporary complex cultural scene. It is a studio supported body/movement oriented approach to working with therapeutic art that does not limit identity by imposing classifications or interpretative strategies of diagnosis. It witnesses the unfolding of the client's desire as it makes artworks

which carry the momentum of psychological and physical material along a continuum of events or landmarks that generate a bigger picture of the client's life and their relationship to society. The art therapy assemblage is a collection of heterogeneous circumstances. The art therapist compiles a presentation of art therapy that is also environmentally therapeutic; it is essentially a non-interpretative context, whereby the client re-creates the entire space as a medium of creative expression.

The spaces in-between client and image, client and therapist and therapist and image are mobile, charged with a 'relational aesthetics' (Moon, 2002) that activate imaginative energy. Art transgresses words that weigh down and anchor intention. The subtleties of keen observation are an opening that makes way for sense impressions that instill inspiration and an unfolding of new material. The art therapist/client trajectory is infused with impressions that move in relation to one another. The therapeutic relationship is continually striving to include desire and productivity within the convergence of art making and sensations that are assembled relationally.

Within the DGATA approach meaning is multiple and moves through a series of images without a specific termination point; the art continues to open up new offshoots of growth and potential. A series of art therapy images do not read as a sentence, they are a compositional context in which to network associations. Art therapy images are not reducible to any one stage of personal development; thus the significance of early family history is taken within the context of a matrix of significant relations throughout the course of one's life. DGATA mediates body, psyche, culture and art through an astute witnessing of process oriented detail, so that the artwork is realised throughout the course of a process that highlights non-verbal actions. The assemblage has a transcendent capacity, extending the artist beyond their immediate situation, because it interacts with a collection of influences that extend individuality beyond a defined point. 'In perceiving the

force and power of life *that is also ourselves*, we become with life, affirming its creative power...' (Colebrook, 2002, p. 129). The significance of the assemblage is its collective subjectivity circulating within many dimensions of growth. The practice of DGATA 'can take up the challenge to vanquish life-deadening clichés, befriend life-enhancing colours and rhythms that already pulse with unacknowledged intensity, and embrace the accidents, encounters and chaos that unleash creative possibility' (Slack, 2005, p. 140). The potential to view one's life as a map of subjectivity's relationships to people, places and objects.

## Chapter Four

### Desire in Motion:

### Somatic Psychology, Performance Art and Authentic Movement

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The many body images networked throughout the trajectory of subjectivity are a provision of flexible responses. The body is inter-corporeal and polymorphous continually re-making itself within a web of cultural activity. The body's consistency is in essence inconsistency (Weiss, 1999). It is a medium that interfaces with dimensions of perception continually thwarting closure (Abram, 1997). Awareness of the body as a malleable organism implicates subjectivity within a horizon of significance. Deleuze and Guattari considered the schizophrenic body to be a body-sieve, a channel for the movement of sensation. The schizophrenic body is an abstract body that is fluid and subject to change. Its biology is mobile and responsive to interaction. It has a limit that composes a phase state or plateau, before moving on to another assemblage. The BwO is not a fragmented body it is a happening or event that enacts provisional shaping, it escapes a defined territory to become a subtle body, or the movement of desire and sensations across a field of activity. As such the body is not an image but a series that carries out many possible interplays, continually mediated by communications with people, things and environments. Gail Weiss (1999) conceives the body as a mediation of inter-penetrating body images, undertaking a range of physical exchanges within everyday life.

Put simply, there is no such thing as "the body" or even "the" body image... the image(s) of the body are not discrete but form a series of overlapping identities whereby one or more aspects of that body appear to be especially salient at any given point in time. Thus, rather than view the body image as a cohesive, coherent phenomena that operates in a fairly uniform way in our everyday existence...I argue for a multiplicity of body images, body images that are co-present in any given individual, and which are themselves

constructed through a series of corporeal exchanges that take place both within and outside of specific bodies (Weiss, 1999, p. 2).

The art therapy assemblage has the capacity to carry overlapping body images in which relational exchanges occur. The multiplicity of affects perpetuated by the body's conscious and unconscious activities, reflect the many surfaces and dimensions of its living being. Surfaces of the body, its expression of different experiences and perceptions, do not compose a linear narrative, but a setting of biodiversity. The art therapy network of artworks transmits bodily essences, each artwork an enactment of the body as organism. The idea of the BwO is fuelled by desire and the generation of new creative expressions, it infiltrates mind and body and interacts with social and environmental surroundings. Desire is transitive and non-conclusive it seeks out its expression in art therapy throughout the course of many images and actions that collectively instigate a constellation of associative themes. Deleuze and Guattari consider 'desire' to be the greatest contribution of psychoanalysis. Each new image generated within art therapy is an expectation of another making or search, with no one image a cure in itself. Every artwork is only a partial reckoning, instigating the development of further creative acts, which continue the maker's subjectivity across a series of productive links. Desire is a movement of experience into different configurations; it implicates subjectivity in its ability to initiate change. The subject acquires a fuller context through a totality of actions that go beyond repetitive forms (Schaverien, 1992). Within a Deleuze and Guattari approach to art therapy the art is kept alive through movements that experientially add on new discoveries. This sense of improvisational or spontaneous movement enlivens senses dulled by the routines and obligations of everyday life (Reid, 2004). It also releases defensive organisations and ushers in the makings of Deleuze and Guattari's schizoanalytic perspective. Improvisation engenders an additional span of reference, which intervenes upon one's life course, the unexpected outcomes of improvisation, rattles our

sense of predictability, the familiar suddenly becoming strange and incongruous - as a result we move differently (Sheets-Johnstone, 1999). There are spaces of opportunity held within each artwork, and between a series of images, these spaces offer the potential of 'extra discursive possibilities' (Katz, 1999, p. 173). 'If you give up "trying to see what's there", relax your eyes so that they gaze softly *through* the image, and stay for awhile in the state of patient incomprehension, then the details begin to dissolve and melt into one another and a new kind of seeing spontaneously emerges' (Claxton, 1998, p. 174). This vision of opportunity connects with change, a capacity to seek out new territories of experiential development. Desire coincides with the activity of art therapy, it is transversal, characterised by experimentation and chance encounters within non-directive art making. Each art therapy installment adds on an additional psychological and somatic territory, another new shoot in a rhizome of referential locations.

Ian Buchanan (2000) references the idea of extendable subjectivity in his description of the BwO as a predominantly mobile force. The BwO moves between different kinds of relational environments, its definition is unbounded due to its tendency to reach out, to incorporate more kinds of capacities that enlarge it through the juxtaposition of emerging expressions and pre-existing ideas. These emerging expressions pertain to knowledge, skills and also the development of flexible movement patterns, which guide the body into new areas of influence. The BwO is the meeting point of body and psyche, it mirrors how our responses have been constructed and interpreted as relationships to people and places (Hinshelwood, 1989). It is a medium in which to experience inside and outside perceptions. An active body is fuelled by its desire to increase its non-reactivity, to envision a future of open plans, to live within a spirit of investigation and experimentation. The BwO is an abstract body it cannot be reduced to one totalising identity. The BwO extends subjectivity into new relationships with people and places because it a productive opening into

developing abstract representations of subjectivity that release defensive or conditioned forms of identity.

This chapter will develop Deleuze and Guattari's ideas regarding desire as an immersion into the many dimensions of life experience or as an act of improvised productivity depicted in the workings of somatic psychology, performance art and authentic movement. Deleuze and Guattari conceptualise desire as having revolutionary momentum, it inspires an inspiration or quest to live more freely in tune with one's instincts and interests. On a physical level desire produces new life, it is not an attempt to fulfil a lack (as Lacan believed), but operates as an escape from prohibition. Desire is an expansion of libido and the production of many different kinds of images that seek to work out psychological and physical tensions.

Three methods for investigating desire in motion - somatic psychology, performance art and authentic movement will highlight the significance of improvisation and the flow of sensation through heterogeneous personal and social territories. Qualities of the improvisational endeavour will be linked to Deleuze and Guattari's theories regarding schizoanalysis, the living out of unregulated expression and spontaneous intensity as a remedy for repression. The freeing up of libidinal pursuits and flows of desire are also examples of activated imagination, whereby the workings of non-directive creativity liberate subjective representation through its flow beyond inhibiting behaviour and social constraint. The art therapy encounter develops artworks, which take a person into fresh spaces of discovery in relation to themselves and the world around them. Somatic psychology, performance art and authentic movement deliver a reality that is at once both strange and familiar. They confront passivity, or disaffected living that is redundant, outlived and stale. Subjectivity is refreshed in its participation with deterritorialised space, the kind of space that art therapy offers, in its rich invitation to process one's complexity through

experimentation and free association. These three methods of somatic awareness de-centre one's point of view, they each enhance the functioning of art therapy by deconstructing identity regularities and structures for an immersion into sensation, or what Guattari has referred to as 'chaosmosis' (Guattari, 1995). The chaotic element of not knowing the goal of improvisation liberates a person's productive capacity to 'play' or experiment with art materials that ignite associations to ideas and feelings. Desire has the power to produce many images, a compositional network that expands a singular point of view. Damasio (1999) believes that consciousness is infused with somatic charges that complicate predictability, creativity being the basis by which unprompted responses are brought to life. Deleuze and Guattari were advocates of 'maximised becoming', an affirmation of affective investments that do not define, but transverse into cultural and environmental links that extend qualities of subjectivity into different kinds of relationships (Colebrook, 2002).

Deleuze and Guattari utilise the dynamics of schizophrenia as an example of how to directly confront unconscious forces. Schizophrenia highlights the nomadic nature of the psyche confronting inhibition; it's the rebellious nature of schizophrenia that heralds it as an example of a free state of production in both body and mind. The stream of ideas, associations and identities communicated within the context of schizophrenia also reflects physical movements not in sync with the rest of society. Deleuze and Guattari (2004a) situate schizophrenia as an expression of deterritorialised production, the desire to express a multitude of mental and physical thoughts, sensations and disjunctive impulses. The BwO is what Bogue describes as a nomadic outcome of desiring-production 'a mobile locus of becoming commingling identities as it migrates' (Bogue, 1989, p. 95). The BwO is not a predictable pathway, but an affirmative non-exclusive zone in which intensities of potential are enacted. It produces a somatic narrative that does not tell a linear story but encounters regions of interface, surfaces of the



body meeting environmental contexts that intensify outcomes. The art therapy process imprints these interactions upon the surfaces of art materials and studio surroundings. The somatic impressions found within artworks and the locations of the body within the art therapy space, track a discourse that is consequential in the way that it highlights psychosomatic processing. This has implications for particular kinds of activations and intensities, for example the trauma configuration can be underscored through these tracings of somatic and psychological influence. DGATA can fuel the transmission of traumatic activation while also triggering the circulation of desire as a means of counteracting the corraling effect of trauma reactions.

## Desiring Production

In *Anti-Oedipus* (2004a) Deleuze and Guattari ushered forth their beliefs regarding the social nature of the unconscious as a collective structure that formulates subjectivity. Each individual is a form that correlates to larger codes of behaviour or belief systems. Without conscious realisation people in many ways 'do what they should', their movements are limited by social and economic systems that regulate behaviour according to laws and proscriptions of 'normality.' Desire 'is revolutionary in its own right' (Deleuze and Guattari, 2004a, p. 127). It does not fulfil lack, rather it recontextualises an individual's and a society's field of play, generating a quest for creativity. Desire is not a superfluous life experience, but a quest to live life to its fullness (Colebrook, 2002). Art therapy facilitates a closer relationship to this goal through its facilitation of creative expression as a core becoming. Rather than an adjunctive activity, creativity is a fundamental basis by which to understand Deleuze and Guattari's approach to psychology. Creativity instils a challenge to complacency, it re-assembles perspective in unexpected ways, unleashing desire and initiative.

Art therapist Joy Schaverien states that 'desire is a form of yearning' (Schaverien, 1995, p. 155) a need to bring about something in the world, a search for more connection. Creativity enacts a passage or momentum of activity and feeling. Desire is a quest for transcendent being, the hankering for more locations of experience (Ragland-Sullivan, 1986, p. 78). Desire can be understood as a form of moving subjectivity; desire activates kinaesthetic happenings, the release of inhibited thoughts, feelings and physical movements, particularly in relation to trauma and loss. It can implicate art therapy production with a sense of purpose and vitality, a sense of igniting art making with impassioned intent, as in finally getting something out in the open. Desire is a springboard for getting more out of life, developing an interest in learning and being involved in activating potential.

Deleuze and Guattari's formulation of desire rebels against the Oedipus complex as a foundational psychological tenet. Their anti-Oedipus crusade is focussed upon the prohibition of desire within the family, the law against incest that binds desire to a social code of behaviour. Deleuze and Guattari believed that this codification of behaviour also co-operated with capitalism's imperative to conceive the family as a source of labour and consumption. 'The family is indeed the delegated agent of this psychic repression, insofar as it ensures a mass psychological reproduction of the economic system of society' (Deleuze and Guattari, 2004a, p. 129). The nuclear family is implicated by the capitalist imperative to produce and consume. The lack experienced in the Oedipal complex, the unfulfilled want of a parental figure, implicates the want of consumerism. Capitalist goods mediate the yearning for something lost or missing, re-circulating desire from parents to sublimation within possessions. Capitalism places a boundary around the circulation of family libido; it constricts its flow so as to ensure a stable social foundation for participation and consumption of capitalism's productivity. By replacing the fulcrum of

psychoanalysis from family to desire, Deleuze and Guattari sought to subvert psychological determination through the decoding of desire with the aim of promoting a more liberated society (Holland, 2005). Deleuze and Guattari situate desire as generative, continually enlarging the confluence of life experiences. Desire strives to undertake new initiatives and forms of production. The desiring machine makes connections happen, it can be commissioned within the mind/body network. This is exemplified within somatic psychology, performance art and authentic movement, each demonstrating the affects associated with the flow, disruption and repression of desire. Deleuze and Guattari's teaching supports the establishment of an ethics of pluralism whereby life is expanded beyond limited perspectives. 'We create and select not on the basis of who we *are* (for this would install a value or end within life) but how we might become (extending life to its fullest potential)' (Colebrook, 2002, p. 96). Desire as a non-judgemental and inclusive force, extends subjectivity into greater productivity.

Deleuze and Guattari further developed their perspectives on desire in the second volume of their collaboration *A Thousand Plateaus* (2004b). In this volume desire operates within and between spaces that are both stratified and open ended (smooth). 'Smooth space is filled by events or haecceities...(it) is a space of affects, more than one of properties' (Deleuze and Guattari, 2004b, p. 528). Stratification limits or defines meaning into a particular form, whereas smooth spaces open up a multiplicity of ideas and breakthroughs, which implicate both subjectivity and social interaction. Within the DGATA practice of art therapy, each artwork is a plateau or attribute within an overall assemblage of creative installments. A plateau is a feature within the subjective landscape. An artwork points to a set of meanings and expressions, before developing into another constellation of references. It is a temporal stratified space that holds the momentum for the next artwork emerging from transitional smooth space. An artwork is a conjunction of ideas, feelings and physical sensations relating

inner and outer worlds, it operates as an 'assemblage (of) circuits, conjunctions, levels and thresholds, passages and distributions of intensity, and territories and deterritorialisations' (Deleuze and Guattari, 2004b, p. 177).

The BwO is an example of a plateau or smooth space reaching a dimension of desire that distinguishes between different episodes or events of intensity. For example, in the case of authentic movement, particular physical expressions indicate forms of articulation that are varied, yet travel along a chain of desire. The BwO connects flows of desire as intensive periods or plateaus of becoming. It seeks out spontaneous non-directive movements or the smoothing out of space between mind and body. Deleuze and Guattari propose that each person experiments with deterritorialisation, possible lines of flight that produce flows and different kinds of conjunctions and continuums of intensities segment by segment (Deleuze and Guattari, 2004b). The machinic process attracts penetrations and expressions that affect bodies of all kinds through their relationships with one another (Deleuze and Guattari, 2004a). The body is an event horizon, a player with other physical bodies and social bodies; it is associative bringing together people and things. It operates as a collective phenomenon carrying currents of energy that develop happenings with other kinds of physical and social entities. Thus the interaction of one's physical body with society attracts particular kinds of outcomes, as a result of energetic forces coming together – whether collaboratively or conflictually, a fabric of states between which a number of connecting routes exist. The body is a collaboration of smooth and striated space, a form and also an immersion into the entire repository of living organisms.

My body? What do you mean by *my* body? Where is it? Where does it end or begin? For me, it's not that simple. Once you've passed through a cell, once you pass through those ordinary boundaries, it's hard to say where the body leaves off. At the tip of my finger or the edge of a cell? Or somewhere in DNA? (Berman, 1989, p. 344).

The schizophrenic body is a prime example of how body elements create their own distinctive charges, apart from the overall structure of the body as a singular organism (Smith, 2005). The BwO is not a recognised form but a proposal, an improvised flow of living that resists definition according to function. The kinaesthetic body situates desire as an independent agent working to diffuse a particular subjectivity, into a more abstracted momentum of energy and activity. The body is ignited as a composition of many distinctive innate alive movements with their own qualities of seeking, that exist outside a particular kind of imposition or definition. In other words bodily qualities are pure beings in their own right, apart from whatever functions they might carry out in the bodily unit. This becomes easier to understand when a particular organ or body area is highlighted or made conscious as a result of impairment. Dis-ease, illness and dis-ability bring to light the subjectivity of the body as a composite of functions, an existence operating beyond daily awareness. Disabling somatic experiences activate awareness. The symptom is an opening to investigating the unconscious processes of somatic operation, it intervenes upon the body as a taken for granted being.

The organisation of the body is accomplished through the interaction of many bodily parts and processes being mobilised to seek their own kind of creation or flow of life upon a plane of immanence. In essence the goals of somatic psychology, performance art and authentic movement attend to the complexity of the body as a dynamic between many physiological players. They interrogate and deconstruct the body into a series of happenings. Through spontaneous improvisation the body is allowed to happen; what is unconsciously lived (the sensations and subtle movements of the organic body) are played out within these mediums of expression. Deleuze and Guattari use the term immanence, to describe this process of de-stratification. Immanence processes life as a series of happenings, rather than a fixed course. It liberates the body as a network of lines or intensities that produce a variety of expressions (Sotirin,

2005). It is a form of indwelling that addresses and liberates actions that have been left abiding within. In other words pent-up desire finds a way out into the world, into connection with other people and things, which set off desire on a course of generative connections. 'The BwO is the *field of immanence* of desire, the *plane of consistency*, specific to desire (with desire defined as a process of production without reference to any exterior agency, whether it be a lack that hollows it out or a pleasure that fills it)' (Deleuze and Guattari, 2004b, p. 170-171). The body is a consistent form that is moved into different arenas of potential, it is not a constricted entity, but a prospective capacity that can be lived out in different ways. The inventiveness of the body is given an opportunity to express itself through the course of improvisation. Enacting instinctive or impulsive surges of expression change the shape of the body and also challenge psychological and physical experience. Awareness is heightened through experimentation, through performing new routes of psychological and physiological representation. This is evident within art therapy the capacity to add on new creative endeavours, instigates more routes in which to investigate somatic travel.

Deleuze and Guattari's formulation of desire contrasts Lacan's proposition of desire as a lack or lacking. Deleuze and Guattari believed that 'desire does not lack anything; it does not lack an object' (Deleuze and Guattari, 2004a, p. 28). They formulated desire as an aptitude stimulating stagnant potential. Deleuze and Guattari encouraged each person to live out their own sense of inspiration, as the bringing forth of new intensities, beyond stratification. The BwO is always 'swinging between the surfaces that stratify it and the plane that sets it free' (Deleuze and Guattari, 2004b, p. 178). The mirror image in Lacan's analysis is one means of locating the stratification of the body. Lacan emphasised the significance of the mirror image that unifies our sense of dispersed sensation and uncoordinated purpose, within early infancy. Seeing the body reflected as whole, the child gains a sense of integration, a hope that

this image may represent a goal and ideal of self-determination. The mirror image lies in contrast with Lacan's conception of the imaginary, the immersion of body/subjectivity into a symbiotic world, a non-differentiated pre-symbolic continuum infused with somatic and psychic pulsations (Green and LeBihan, 1996). The mirror offers a position, a representation and an external image. It lies in contrast to early kinaesthetic experiences, which are non-differentiated and pre-symbolic (beyond language). The mirror offers a cohesive presentation and also a refuge against internal heterogeneity. For Lacan desire is a striving to compensate for the anxiety associated with inherent incompleteness (Ragland-Sullivan, 1986). The mirror image is the starting point for the influence of language as a unifying reflection. Lacan did not believe in the reality of the body outside language. On its own, the organic body lacked signification, its amorphous nature had to be carried by the symbolism of language in order to be represented. Through cultural conditioning, by living within the symbolic order of language, each person gains a means of relating through shared communication (Schaverien, 1995). Language acts as a substitutive energy for desire; it offers a sense of constancy and definitive referencing (Ragland-Sullivan, 1986). For Lacan the organic body lacked representation in its own right, it required language's descriptive co-ordinates to speak for it and to structure identity.

The body prepares itself to receive the mark of the signifier, to be a locus of inscription, from whence it will be able to take itself into account...The model for which is, in essence, the branding of sheep. The branding of sheep is the mark of belonging (Soler, 1995, p. 15).

In contrast to Lacan's conception of the body as a lack, Deleuze and Guattari position the living being of the body as a primary illustration of identity. Their aim is not to transport the body through language, but instead embed it within sensation. Physiology is infused with dimensions of unstructured existence; it exudes immanence as a series of expressions that suggest associative

references. This somatic account freely enters into sensuous planes of investigation. It is not authenticated through description, but lives as an immediate engagement with existence. Maxine Sheets-Johnstone (1999) describes spontaneous movement as 'the constitutive source of agency, of subjecthood, of selfhood, the dynamic core of ourselves as agents, subjects, selves' (Sheets-Johnstone, 1999, p. 138). She understands movement in general to be habitualised and implicated by social discipline, which impairs our potential magnitude and expanse of projection in and out of ourselves. It's often when we are faced with the unexpected that we realise how we are subject to routine and predictability, conditioned to move ourselves through the world in a particular way to become an 'I' formation (Sheets-Johnstone, 1999). Our 'tactile-kinaesthetic bodies are an epistemological gateway, our opening, a way of making sense of ourselves' (Sheets-Johnstone, 1999, p. 235), a way into the culmination and de-assembling of an 'I' that has become habituated. In a similar vein Bonnie Bainbridge Cohen (1993) characterises movement as an ongoing dialogue between response and change. 'By sensing we release restriction' (Cohen, 1993, p.65). By not willing the body, we begin to sense the complexity of the interplay between the unconscious and conscious mind, as it is reflected in the body's fluid continuum (Cohen, 1993). Our somatic shape (morphology) can reflect the sum of our experience (Keleman, 1985). 'There is so close an interrelation between the muscular sequence and the psychic attitude, that not only does the psychic attitude connect with the muscular states, but also every sequence of tensions and relaxations provoke a specific attitude' (Schilder, 1935, p. 208).

Within the art therapy assemblage desire infiltrates the sum total of *all* the different intensities involved in creating artworks that exist as features within the assemblage landscape. It's the actualisation of new 'I' territories that keeps momentum going, the potential for growth, learning and expression. 'It is in the nature of art that the desire of the artist is, consciously or unconsciously,



embodied in the pictures s/he creates' (Schaverien, 1995, p. 147). The art therapy image carries desire on both a personal and social scale; its rhizomatic communication works identity through a network of links. Each artwork is a resting place on an extended horizon of subjectivity, a plateau or landmark that acts as springboard for more communication, the surpassing of the present into a future becoming. A plateau situates a point of reference, an assemblage of intensities that do not so much structure as instigate transition. A plateau is not a definition but an opening to associative meaning; they are nodes of interaction that suggest possibility not certainty.

In an art therapy context, the goal is not to diagnose the body on the basis of what we think we see in its shape, but to allow the body to move through its own processing of perception. Deane Juhan (1998) stresses the significance of allowing the body to move forth its awareness and intentions; attending to the kinaesthetic body in order to document its activation, reflexes and organising patterns of behaviour. By not pursuing somatic awareness, an individual can abdicate responsibility for their condition (Juhan, 1998). As a consequence one's life can be shaped by beliefs, fears and attachments to emotions, behaviours and patterns of movement that limit enterprising experience. Sensations and realities are constantly shifting, requiring an attention to process and the deferral of conclusions. Re-constituting a relationship to the body 'changes our relations to others and to society as a whole' (Weiss, 1999, p. 170). It requires a greater appreciation and understanding of 'the play of opposites coming together in new and eclectic mixes' (Halprin, 2003, p. 71). Deleuze and Guattari urge us to make use of everything within one's range, to embrace heterogeneity in meaning and expression, to imagine surpassing current codes of practice for a horizon of greater opportunity (Deleuze and Guattari, 2004b).

The movement between smooth and stratified spaces of subjectivity entails flexibility, an appreciation of the interplay between generating plateaus and transversing the spaces in between forms. The next three sections of this chapter outline methods of working with the body as a changing landscape. The DGATA environment stimulates the travel in-between art therapy features; it is an intermediary plane prone to networks of stimulation. Deleuze and Guattari (2004) believe that the BwO is not a wild de-stratification of personal boundaries, but an emptying out of passive/dreary ideas and behavioural routines. Their vision of the body can essentially be achieved through momentarily dismantling the organisation of the body; 'the BwO is always swinging between the surfaces that stratify it and the plane that sets it free' (Deleuze and Guattari, 2004b, p. 178). The BwO can be approached within the art therapy assemblage, as a proposition in which to investigate the body as a kinaesthetic enterprise. The art therapy image is a mapping out of desire as both a psychological and physical constitution of flows that do not purposely signify, but instead chart an expanse of territory in which to de-stratify identity into a plane of immanence. As Deleuze and Guattari outline, a designated territory or stratum can combine material and relational ingredients as opportunities for sensuous and cognitive awareness.

Lodge yourself on a stratum, experiment with the opportunities it offers, find an advantageous place on it, find potential movements of deterritorialisation, possible lines of flight, experience them, produce flow conjunctions here and there, try out continuums of intensities segment by segment, have a small plot of land at all times. It is through a meticulous relation with the strata that one succeeds in freeing lines of flight, causing conjugated flows to pass and escape and bringing forth continuous intensities for a BwO. Connect, conjugate, continue: a whole 'diagram,' as opposed to still signifying and subjective programmes. We are in a social formation; first see how it is stratified for us and in us and at the place where we are; then descend from the strata to the deeper assemblage within which we are held... It is only there that the BwO reveals itself for what it is; connection of desires, conjunction of flows, continuum of intensities (Deleuze and Guattari, 2004b, pp. 178-179).

The art therapy assemblage constitutes a set of parameters for investigating desire as a continuum of affects that also challenges complacency. Desire's therapeutic purpose is to open and enlarge an individual's life, it is transformative in the way that it continually changes course. Desire experiments with opportunities and intensities. The following three methods of physical and psychological investigation pay attention to the pre-conditioned organisation of both mind and body. Each method works with processes of chaos and composition, utilising improvisation as a means of interrogating conditioning, opening up spontaneous activity and proliferating the production of desire into new compositions of subjectivity. By situating oneself in the DGATA stratum, there are opportunities for experimentation, opportunities for chance encounters that dislodge reactive responses and nurture the living out of new forces of expression.

## Somatic Psychology

The significance of somatic psychology within the dynamics of a Deleuze and Guattari art therapy practice is its regard for kinaesthetic qualities of interaction that highlight travels of sensation within the art therapy arena. Under this heading two approaches to body psychotherapy will be described, firstly in regards to the pursuits of their therapeutic methodology and secondly in regards to their relevance within the art therapy assemblage. In both instances desire is implicated within a client's pursuit of expression. The juxtaposition of conditioned behaviours and improvisation stage a vital composition that is engaged within both art media and the entire performance of the client within the art therapy scene. The client's affects work their way across the art therapy space, carrying different degrees of energy and dissociation. These affects are physically carried into the making of images, but equally form a larger imagescape of movement and activity across the entire art therapy studio. The art therapist's attention to this additional therapeutic surround brings into play

the sequencing of somatic characteristics that can amplify the significance of art therapy images. The intricacies of making art therapy artworks, brings the body to the forefront as a fundamental art material. Christine Caldwell's elucidation of the term somatic psychology highlights her treatment of addictive behaviour patterns, while Hakomi founder Ron Kurtz tracks sensory experience throughout the body. Both methods aim to work with anxiety and the release of body fixation through penetrating unconscious areas of the body. Their investigative qualities attempt to heighten awareness in regards to the way in which physical patterns of movement and dissociation are triggered and executed within the context of attentive awareness.

## The Moving Cycle

In her therapeutic practice interrogating physical habitual patterns, Christine Caldwell (1996) aims to facilitate the body as a medium of active experience. By working with addictive behaviour patterns, she strives to facilitate a 'moving cycle', aimed at releasing controlled responses, so as to re-associate the body with the world in an immediate and engaging way. As a body-centred psychotherapist, she bases her work on addictive habits, what the body compulsively moves towards and withdraws from in order to achieve comfort and safety.

Addiction is not so much a substance use or a behavioural process as it is a movement away from our direct body experience of the real world...When we vacate our bodies, we get away from any sensations, emotions and mental states that we find threatening...Addiction is an out-of-body experience, a pulling the plug on our connection to ourselves and the world (Caldwell, 1996, 23).

In Caldwell's view addiction is rooted within a filter of *shoulds* and *can'ts* (Caldwell, 1996). She considers addiction to arise from intolerable experiences, which threaten our physical, emotional and psychic survival. These are predominantly the affects of trauma derived from illness, injuries, physical,

sexual and psychological abuse. Trauma is implicated within the body's holding patterns, sustained muscle tensions and patterns of activation. The body's defenses attempt to mediate two extremes, the external appearance of the body and the felt body. 'When we fragment ourselves in this way we end up feeling disconnected and confused about what's real...(a)n essential part of being "in shape" – the part most of us forget – is related to our internal fitness, our *joie de vivre*, our relationship to ourselves from the inside out (Putnoi, 2000, pp. 27-28). The recovery of spontaneity in movement and felt physical experience is an aim of Caldwell's practice. Rather than a vehicle that moves us around, the body is considered an active medium of encounter.

Caldwell's therapeutic methods search for the significance of habitual movements and their associations to fixed beliefs. She explores these beliefs in terms of metaphors, which allude to the feeling content behind a defense infused symptom. By encouraging clients to scan their bodies, she is interested in documenting patterns of sensation, which trigger specific kinds of ideas and feelings. Caldwell believes that scanning the body imbues a physical correlation to free association that works to develop a more responsive versus reactive approach to living. She refers to free association as the formal application of active rest, the conjoining of body and mind, in a dialectic relationship, whereby the mind relaxes and the body stays awake, alert to heightened senses. Responding to what is spontaneously appearing in our bodies is the first step towards dealing with risk and chance in the greater world. 'We must act, for it is only in action that our bodies can physically change their old patterns of behaviour' (Caldwell, 1996, p. 152).

In Caldwell's view addiction is a person's consistent physical response to unmet needs. Physically the body defends and comforts itself through repetitive techniques that attempt to ward off future violation. There is a fundamental need for control. Addictive body habits 'become neurologically and

psychologically habituated' (Caldwell, 1996, p. 28). To counteract this, Caldwell works through what she terms a 'moving cycle' to develop a sense of activism in her client's approach to living. The 'moving cycle' develops awareness, astute sensory perception, and a sense of active presence. The moving cycle facilitates physical and psychological extension, the development of somatic resources that move the individual into potentially uninhibited encounters.

In essence Caldwell unbinds and circulates desire as a freely associative enterprise that contributes to experimentation and risk taking. This sense of spontaneity has a corresponding link with intuition and instinctive knowledge. For Caldwell free association is equivalent to a state of active rest or goal-less activity. Addiction classifies experience into categories of what is safe and unsafe. A person may vacate their body to get away from sensations, emotions and mental states that are threatening (Caldwell, 1996). The habits of the body map the stagnation of desire. Unconsciously habitual behaviour indicates the numbing of sensations through dissociation, which she considers to be particularly active during periods of stress. Habits such as scratching, skin picking, vacant stares, hair twirling, rocking, nail biting, toe tapping, hitting, jaw tightening, etc. become ways to 'mitigate pain' (Caldwell, 1996, p. 7). Experience enters through the senses and effects our body movements and energy systems. 'When movement is held back energy/life flow are impeded (and) when movement is rushed energy/life flow are distorted (Caldwell, 1996, p. 16). In either instance a de-synchronisation occurs when we are not in touch with our direct experience. Her method of reactivating psychological connections to physical behaviour is through posing a series of questions aimed at investigating somatic processes. By working to release the body, the mind is correspondingly released. Taken as a whole, Caldwell's questions attempt to chart a diagram of physical and psychological response. The client is asked to landmark a number of responses, by reflecting upon the following questions:

What senses do I favour?

What kind of things draw my attention?  
What kind of things do I get bored with?  
When things get upsetting, where does my attention go?  
When things get pleasurable where does my attention go?  
When my attention wanders where does it go?  
Under what kinds of circumstances do I find it hard to stay focussed?  
What do I find myself thinking about over and over?  
What assumptions about the world does this lead to?  
What parts of my body am I more aware of?  
What parts of my body am I less aware of?  
Do I have a tendency to spend a lot of my time focussed on what is going on  
outside of me?  
(Caldwell, 1996, p. 102)

The responses to these questions are indicators of the client's somatic territory. The questions aim to develop a matrix of awareness in regards to the body's affects that characterise its existence. Defensive physical protocols disable the free circulation of desire; in Deleuze and Guattari terms the BwO is an idea that works against the organisation of experience into dichotomies of preference. The BwO recognises movements happening throughout the body's many dimensions. Each movement suggests a route along a trajectory that also implicates subjectivity as a line of flight into different kinds of relational territories. The art therapist is in a position to observe and investigate unconscious movement patterns that indicate a sequencing of events or encounters that have meaning in their propensity to repeat. The timing of these movement patterns within the art therapy assemblage are junctures in which to explore transitions of desire, operating within the context of the art therapy environment. The art therapist may incorporate questions, such as Caldwell's, to navigate psychological and physical co-ordinates that pertain to cycles of movement that order and release affects. The physical nature of making art

therapy images engenders the art therapist's contemplation of behaviour patterns alongside improvisational experiments. The art therapy image maps the influence of both, and works to shape their mutual engagement through the dynamics of its making and qualities of its appearance.

On the whole the entire art therapy assemblage has different elements that activate sensory patterns and psychological processes. The Deleuze and Guattari influenced art therapist observes physical interactions with art materials and the environment and the affective imprints attained as a result of these movements through the art therapy space, which appear as characteristics in the art therapy image. This keen observation takes in the macro and micro qualities of the art therapy session as a rhizomatic trail of desire routed through objects and the therapeutic relationship. Coupled with the art therapist's observation, questions can also be used to draw attention to the moving body and its relationship to the world at large. Attending to the routing of qualitative movement transitions within the landscape of the art therapy assemblage indicates the emergence of both conditioned and improvised responses. The art therapy assemblage mediates a horizon of associative references to conscious and unconscious dynamics intent on engaging subjectivity as a kinaesthetic enterprise.

## The Hakomi Method

The Hakomi method shares similarities to Caldwell's approach. The Hakomi method is a form of body psychotherapy, which encourages expansive self-exploration and the development of somatic resources (which encourage the body to move beyond limiting beliefs). Hakomi, a Hopi North American Indian word meaning 'how do you stand in relation to many realms' (Kurtz, 1990), emphasises the multi-dimensionality and complexity of experience. Rather than



being either 'good' or 'bad', experience is complex, uncontrollable and immediate. The capacity to experience complexity, subtlety, and variation is essential to this method, particularly in regard to traumatic injury, when a sense of body awareness is dislocated (Thomas, 2000). The traumatised person oscillates between flat affect, spacing out and going "numb" (signs of frozen states), and the heightened affect of increased activation and emotional charge (Thomas, 2000). Working towards re-association Hakomi is a method of sensorimotor sequencing 'tracking the impulses and activation of the body through...inner body sensation (in order to) develop resources, to reorganise defensive responses, to modulate hyperarousal and frozen states and to ameliorate dissociation' (Thomas, 2000, p. 8). Hakomi operates on the belief that traumatised individuals re-experience the same reactions operative during the original traumatising, 'even though the danger may be long past...(t)he terror, physiological activation, and somatic impulses are still present' (Thomas, 2000, p. 7).

Hakomi also utilises the role of the witness to actively bring awareness to the body, through reflective observation. Statements such as 'I notice your shoulders are pulling up' or 'there seems to be a slight tremor in your legs' (Thomas, 2000), are not intended to interpret a meaning, but rather to focus awareness on the physical unconscious. The witness observes the details of the body experience, particularly the qualities of movement and sensation throughout the body – what it becomes, where it travels to, etc. Thus the Hakomi method works with perception to liberate possibility and the capacity to move beyond psychological and somatic habits.

Perception is always an act of creation. It is adding to and taking from, shaping, modifying, enhancing here, deleting there. It gets tied up with meanings, when it's influenced by needs, wants, fears, beliefs, memories, interpretation and conditioning (Kurtz, 1990, p. 13).

Ron Kurtz underlines the significance of the Hakomi practitioner withholding their projections regarding the significance of their client's behaviour. According to Kurtz, the therapist's interpretations violate the client's integrity, capacity and pace.

When you embrace organicity you look for and follow natural processes. You do not impose a structure or agenda on the process, but you seek the sources of movement and growth and support these. It is as simple as leaving the client time, after every interaction, to make the next move, to pursue his or her interests and direction (Kurtz, 1990, p. 26).

Inherent within the Hakomi method is an understanding that trauma is both emotional and physical, and exists as the re-living of conditions that were present during states of acute stress or crisis. Hakomi practitioners believe that symptoms of trauma are somatically driven, activated on a continual basis through emotional triggers, linked to events occurring at any given time. Tracking these activations is important to reintegrating body awareness, disrupted by traumatic events, which have led to states of dissociation and repeated situations of re-traumatisation (whereby the body reacts to anxiety provoking stimuli). Ron Kurtz (1990) believes that behaviour patterns are organised around anxiety situations, which trigger somatic habits that are restrictive and limiting. This results in limiting physical expressions and spontaneous psychological responses, in the hope of alleviating future potential 'at risk' encounters.

Habits prevent action. They feel stuck, bogged down, heavy, thick and immobile. As impulse arises, an inner voice says, No! Don't do it! You'll make another mistake. These habitual injunctions destroy all sense of fun and spontaneity (Kurtz, 1990, p. 177).

Kurtz recognises traumatic moments continuing to live out their influence within kinaesthetic states. Particular actions can carry habitual responses originating from a need to protect - ultimately an individual's potential for growth is impaired by distorted perceptions regarding impending violation. To move one's

body more organically requires the overcoming of habitual states of tension and apprehension.

Kurtz maintains that the scope of one's life activity is reduced through the holding of physical and emotional traumatic experiences that limit a person's frame of reference, acting as a fence or blanket of security.

The patterns in our own behaviour...are basically habits. They are habits of style, of thinking, feeling and being. And as habits they operate automatically and outside of awareness. For example, because much of our internal dialogue is repetitious, systematic and predictable...our way of doing things is also repetitious and unconscious (Kurtz, 1990, p. 189).

During the course of somatic based psychotherapy a Hakomi practitioner references the body's experience, noticing tensions, habits, changes in pace, postures, gestures, facial expressions and tone of voice. This is referred to as tracking. The therapist is attempting to focus the client's immediate awareness, and their capacity to consciously sense what is happening to them at any given time. Often there is a discrepancy between what the client is saying and what is being moved. The unconscious resists against the structure of words spoken. Physical shifts, however slight, are observed and reflected back to the client. As with Caldwell's Moving Cycle the Hakomi therapist does not offer the client interpretative statements, but rather descriptive inquisitive open-ended questions intended to stimulate interactions of mind and body. 'By listening closely for the client's experience and its meaning for him or her, you can determine the beliefs that limit nourishment and well being' (Kurtz, 1990, p. 97). Kurtz believes that a client's perception of meaning is their particular networking of experience. 'Meaning is the way we organise experience, the way we do things, the way we put our world together, perceive it and think about it' (Kurtz, 1990, p. 139). The importance of such detailed non-judgmental attention to the client inspires exploration. It also invites reflective silence, a means of counteracting the hustle and bustle of the mind doing and planning as

an attempt to bind anxiety. Kurtz works to encourage a client to gradually release their management of experience, and live new options and choices of expression. Hakomi focuses attention upon the forces of somatic arousal and dissociation. This contemplation links somatic and psychological affects through an appreciation of the significance of associating changes in both (on a micro and macro level) to the movement of desire as a catalyst for communication and acts of creation.

## Performance Art

Although art therapy is associated with pictorial arts, in the context of this thesis the significance of the BwO and movement are highlighted within the visual art of performance, which uses the body as an artistic medium. Performance art was a pervasive artistic practice during the 1960's and 1970's, a period of intense collaboration between Deleuze and Guattari. Performance art included within its practice social criticism and political protest. It interrogated the nature of repression, through impulsive and unrefined improvisation that worked to often offend social sensibilities. Its artistic practice did not silence the body, but rather amplified the spontaneous body as a disruptive influence to social norms of behaviour. The controversial methods of performance art, can be understood as an example of Deleuze and Guattari's micropolitics, an interrogation of the spontaneous uprising of repressed affects, that work to infuse experimentation and risk taking within social behaviour. Performance artist Allan Kaprow first used the term 'happenings' to describe unscripted improvised performances often staged within everyday settings. These performances incorporated installation art, music, theatre, text and dance as three-dimensional artistic compositions. Happenings incorporated chance events, assemblages and the physical environment in which they

occurred, they gathered together many influences, in order to stimulate the decentralisation of narrative, and prompt experimental awareness.

Performance art pertaining to 'happenings' also elaborates the DGATA approach, a means of enacting therapeutic material to further its significance and range of affects. As an artistic practice performance art involves a dynamic interplay of both subjectivity and social critique. It highlights unconventional somatic representations, stimulating the BwO, as an entity that transgresses physical functionality. The desire of the body, rather than the functionality of the body is catered for, as it escapes structures of signification and generates a productive capacity that is more improvisational than conditioned. Performance art, body art and live art, are all classifications of a living visual arts practice. They are significant to the topic of desire and schizoanalysis in their essential relationship to the moving body as an artistic expression. This is the body as both organic matter and social form, the body that creates, through instinct and through its way of being in the world. Performance art is a medium of interdisciplinary communication, which mirrors a living exchange of people and culture. It can also act as a medium of social therapy, investigating issues of loss, suffering and trauma through enacting them for the viewer seeking outlets for their own pain. Performance art also represents the unfettered body, 'free' from the implications of social taboo or behaviour codes that implicate the 'polite' body (the nature of the human species meeting civilisation).

Performance artists can use their bodies to dismantle the parameters of social norms and disrupt accepted signifiers of identity<sup>1</sup>. Live art performs not just the

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<sup>1</sup> For example the performance artist Orlan utilises her body as artistic raw material, a design project 'situated somewhere between aesthetics and engineering' (Goodall, 2000, p. 149). The public are invited to view her performance of plastic surgery on stage. The operating room (as theatre) showcases a 'medical' and theatrical drama, the reconstitution of the live body as an artistic treatment of flesh for the purposes of generating a lived in art form. Doctors are 'players' in her drama, dressed in costumes acting out a script that is both medicine and entertainment. Opening up her body for public scrutiny, she flaunts the operating theatre as a site of performance. She organises the conditions of surgery as a

performer but the audience as well, offering something outside the tired routines of regularity and predictability. By subjecting the body and mind to a process of improvisation, performer and audience become experimental players in the larger scale performance of social living. By interrupting staged presentations of both body and mind, performance works to open up new ideas, and lived experience.<sup>2</sup> It goes a long way in bringing people together on the level of feeling and the desire to express this feeling on a larger social scale. Performance art, like art therapy challenges familiar ways of perceiving our bodies - both work to investigate the underside or interiority of the body. This is not the 'normal' everyday body, nor is it a precise image, but the interior region of the body on a sensational and even molecular level. This capacity to interrogate the fluid nature of the anatomical body as a momentum of mobility rather than a fixed structural representation is also a heterogeneous orientation. The body is an expression of many physiological and perceptive territories working together. Performance within art therapy is an activity that questions hierarchies of intensity, creating thresholds of movements and images that implicate a sense of passage within Deleuze and Guattari's plane of immanence. The plane of immanence explores 'being' as manifesting from both mind and body, where relations are never fixed, but rather infuse subjectivity as a happening.

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kind of stage director. The operating theatre as medical procedure and performance art becomes a metaphor for violation, trauma and rape. Through Orlan's project our own hidden fears regarding disfigurement, disease and abnormality are played out (Clarke, 2000). She reveals the 'grotesque' body hidden behind a veneer of skin. These abject body parts remind us of our own inevitable decomposition.

<sup>2</sup> Dadgdha Dance Company developed a performance space without borders in their production of 'Iris', which promoted chance encounters within the social landscape. Their aim was to facilitate a social dynamic or performance landscape, created by human patterns of being and moving. Anyone could participate by simply wearing a designated Dadgdha ring on their finger, when this ring was worn it signified the wearer as a performer, who then identified and engaged with other ring wearers through a variety of improvised responses. These interactions were the performance. The aim was to promote communication amongst strangers, to bring about both verbal and non-verbal chance relations, whether through a nod, a gaze, a movement, a conversation, etc. The performance was an impromptu engagement with no specific stage, just random meetings,

Existing somewhere between life and theatre, performance art seeks to dissolve predictable representation, as if to slip the spectator into the performance itself. It facilitates interaction, which takes the viewer off their own 'staging' of themselves, into the 'as if' world of the live art before them. Identity is acted out through the body as canvas, the body as an expressive medium. The field of psychoanalysis has contributed to this artistic project, by destabilising the subject and the boundaries of social conditioning. The artist's body moves as a resistance to repression, the social screening of identity that accords classification and distinction. Performance art can be considered 'uncanny' in the way that it shocks, repulses, excites and attracts identification. Freud (1955) sought to describe the nature of the uncanny, as a mirroring of unconscious stimulation, anxiety and identification. George (1996) associates performance with a doubling up of experience, the linking of each person's unconscious material. Live art transports both performers and spectators into 'a whole world of ever changing experiences, ever new patterns...unstable, dispersed and empty' (George, 1996, p. 22). It is something both familiar and strange. It's the opening up of defenses to primary processes of instinct, fantasy and sensation. Primary material can be triggered through impressions of similarity. For example the fact that everyone is, to some degree repressed establishes a commonality. Repression may be looked upon as a universal mental process, a social unconscious (Laplanche and Pontalis, 1988).

Live performance is less about role and character and more about the relatedness between people. The performance acts as an abreaction, an acting out of a social catharsis, through a free association of ideas and sensations, which suggest that we are all influenced by what lies beyond the compulsion to control impulse. According to Lea Vergine (2000), body art and performance

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consequently 'you can only know what directly relates or happens to you, and gather the rest as traces left behind in a landscape of stories' (Dadgtha, 2005).

seek to re-enact unconditional primary love in its association to having unlimited rights of expression. In this way the body performs an unsatisfied need to be loved 'for what one is and for what one wants to be' (Vergine, 2000, p. 7). Performing the self as an organism, diverging from the conventions of society, is an experiment with the passing away of everything normal and unsatisfying (Vergine, 2000). Live art loosens defence mechanisms, through its play with meaning, identity and socialisation. 'The (performance) Happening is not content merely with interpreting life; it takes part in its development...' (Lebel, 1995, p. 271). Live art is an assemblage of changing factors, a collage and moving composition, in which art and life are kept fluid (Kaprow, 1995). Pavis (1988) refers to this context as a 'haphazard' assemblage, a *mise en scène*, the bringing together of different kinds of relationships, which both associate and contradict each other. As a philosophical paradigm, performance art situates both the performer and spectator in an ambiguous space that explores difference, concepts of reality, illusion, emptiness and form (George, 1996). Live art places everything on a threshold of knowledge, without resorting to translation, plot, reason, causality or order.

Shaun McNiff (1998, 2001) has written extensively about the way in which art therapy can be enacted through performance mediums, so as to amplify and pursue the significance of creative endeavours. The art therapy assemblage carries through its many dimensions as a charge of activity that maps coordinates of subjectivity. Art therapy can act as a ritual to explore new territory, that which is stored unconsciously in both body and mind. The art therapy performance is a demonstration of fluidity in identity and embodiment. Physically enacting the art depicts a loss of fixed representation, 'live art presents two kinds of experiences simultaneously, the way in which individuals are encoded and conditioned by cultural institutions and ideologies and the opportunity for being self directive as a more active agent' (Heathfield, 2004). The BwO has the potential to transgress narratives and discourses aimed at



establishing representational forms. Jones (1998) conceives live art as an interrogation of identity's representational staging, the means by which impulse is repressed in the execution of roles and routines, which define boundaries of interaction. The body's surfaces, energies and forces are an uneven ensemble of influences, not a single explanatory paradigm, but different expression of the body's nature.

The assemblage of ingredients that compose the art therapy studio space challenge the idea that transference and countertransference are purely interpersonal events, but rather factors that emerge out of the staging of experience. The art therapy studio stages the production of both art works and enactments that further signify meaning as a serial event. The art therapy image is an open-ended process that can be engaged with through improvisational forays that reflect both its overall structure and qualitative affects. The art therapist observes the many elements operative within the art therapy scene of performance ritual. The art therapy setting records many traces of expression throughout its ecology. The opportunity for engaging with art therapy as a live art form is a means of overcoming inhibitive defenses within both mind and body. The art therapist can chart the course of creative pursuits not only through the use of art materials but also through the course of their environmental engagement. The experience of inhabiting the art therapy artwork, amplifies routes of passage into a lived expression of significance, a means of extending the artwork through bodily and environmental zones.

Adrian Heathfield (2004) believes visual art is increasingly seeking out immediacy, embodiment and interactivity as contributors to generative reflective spaces in which to understand the dynamic pace of culture and the kinaesthetic subject who tests the boundaries of their existence. Performance art tests out the idea that we are collectively networked across a shared social space. Subjectivity immersed within a collective geography of sensuous

impression, with experiential stimuli reaching into different sense organs (Rodaway, 1994). DGATA assembles sense impressions generated from interactions with art making activities and the performance of art therapy upon its stage. The multi-sensuous accumulation of activities within art therapy broadens psychological and physiological orientation. The mind and body are continually processing new perspectives on the world; the art therapy image helps to landmark these perspectives, and the body executes references to its primary nature. The 'acting out' of art therapy is an opportunity for the art therapist to attend to moving cycles of flow and congested pathways of movement potential that seem fixed or numbed. Performance is the manner in which behaviour is played out. As such it offers a useful resource to elaborating upon the significance of the art therapy image, or series of images, as an expanse of rhizomatic terrain that portrays the artwork's physical and psychological dimensions.

The significance of performance is the involvement of ritual within art therapy practice. The art is performed so as to landmark characteristics of significant growth. This attention to transformation signifies a means by which to engage both body and mind in an enactment of becoming. Marion Woodman underlines the importance of initiation rites as vehicles for releasing what is no longer relevant while inviting in new possibilities for expression (Woodman, 1985). Woodman thinks the body always attempts to preserve its totality, through an engagement with both instinct and conditioning. The instinct for growth (escape) is juxtaposed with the need for familiarity (connection): Initiation rites essentially try to combine these opposites through the structure of ceremony, where the individual formally passes from one position to another in the course of a ceremonial event. Daria Halprin's (2003) therapeutic work with ritual tracks scenes of heightened awareness as opportunities for a more relational engagement with smooth space and improvisation.

Within art therapy's enactment, the process of relating to an image is kinetic (McNiff 1992, 1998). Live art stages the unarticulated body, which exists more like an energetic force or intensity that reflects the workings of desire as a transient element of subjectivity. The structures of nomadic identity are apparent within performance. The performance piece is a means of activating art therapy images, engaging and furthering their potential. It also enacts the spaces between images as further landmarks within the art therapy series. The performance piece mobilises significant themes within art therapy images, and is itself an example of how images can be explored using the body as a medium for live art. The body's cycles of movement – its force, rest and qualities of contraction and release offer avenues for exploring additional information pertaining to the art therapy assemblage. Experiencing art therapy through performance ritual 'has a direct impact on our sense of integrity and our feeling of excitement for life' (Halrpin, 2003, p. 110). This animates the client's passage into Deleuze and Guattari's schizoanalytic method; it does not offer a uniform space, but a space of biodiversity. An opportunity to approach the somatic collection of biological and psychological processes that survey signification as a map open to continual modification.

The location of an image has a relationship to a system of activities. Space is a polyvalent unity (Kaye, 2000), it is mobile and always in production. The art therapy assemblage does not lend itself to a single reading; it proposes a set of relationships that can be traced through imprints made in the course of its entirety. It is mobile and always in production, a field of activities (Kaye, 2000): The art therapy studio is a scene in which to produce compositional deposits that are art pieces and accumulative routes into tactile materials that stimulate psychological and physiological therapeutic outcomes. The studio environment is a space in which to perform art, to extend the characteristics of art therapy images into movement opportunities. The significance of moving the art therapy image on through improvisation is the 'cathexis of desire' (Howell,

1999); desire finding its release through a fluid set of circumstances that allow psychological and physiological energies a route of passage. 'In the reign of the imagination, an expression is hardly *proposed*, before being needs another expression, before it must be the being of another expression' (Bachelard, 1994, p. 214). The art therapy performance 'moves the image on' by further amplifying the content and feeling of images, this feature of the DGATA model is the opportunity to enact the artwork's agency.

Art therapy can animate the idea of schizoanalysis, through its documentation of transition. The art therapy map is criss-crossed with diverging lines of immanence. The art therapist maps subjectivity as an open system. The ecology of the DGATA studio facilitates de-stratification; it positions images side by side, denoting a cartography that is both site-specific and connective to other chains of references. The energetic qualities of the art therapy performance are charged with particular kinds of forces that engage desire as a non-linear process of becoming. Enactment destabilises the therapeutic art object, along a continuum of ritualised significance that in essence re-makes the art object into an interaction of multiple elements, forces, affects and relations (Parr, 2005a).

## Authentic Movement

The aim of authentic movement is the development of contemplative awareness whereby physical sensation and impulse are worked through improvisation. Authentic movement's method encourages non-judgmental receptivity to organically arising and unconsciously derived movement. It is not a replication of choreographed movement, but rather an unprogrammed and immediate attendance to the diverse capacities of the body. As a form of movement improvisation, it extends beyond ordinary social interaction, and occupies different kinds of body boundaries and the sharing of personal space (Blom and

Chaplin, 1988, p. 22). Authentic movement attempts to release the body from repetitive movement routines. Participants embrace the complexity of the somatic landscape, the BwO that never completely belongs to a self, but incrementally de-stratifies the body into charges of ontology.

Mary Starks Whitehouse, a dance teacher and pioneering dance therapist, developed authentic movement in order to bring attention to the unfolding of physical processes that could ultimately herald a more predominantly expressive life. She used the term authentic to evoke qualities of movement that happened through instinct. Her method contrasts with the idea of movement having a rational and purposeful end. Whitehouse believed that letting go of conditioned responses released holding patterns that restricted the scope of experience. Her use of the term authentic corresponds to 'the Greek word *authentikos* referring to someone or something possessing unquestioned or unquestionable authority' (Koltai, 2002, p. 48). Whitehouse considered movement to be an essential foundation of life, having the authority to direct experience through improvisation. Whitehouse proposed that the core of the movement experience was to be moved, to achieve moments of total awareness that could not be anticipated or repeated. Movements derived from sensation leading outward into space, the body happening as an unfolding of unsolicited intention and expression. It is an example of nomadic subjectivity generating a course of travel without fixed co-ordinates. Authentic movement brings awareness to almost imperceptible qualities of living it beckons participation with reality as a dynamic process, a way of perceiving below the threshold of everyday consciousness.

Authentic movement endorses a quest for somatic and psychological freedom, through a suspension of purposeful action. Whitehouse considered the majority of our gestures, within everyday life to be 'stereotypes of feeling, limited and unoriginal' (Whitehouse, 1999a, p.34). Whitehouse saw a direct correspondence

between body and behaviour, so that if the body was stiff and unyielding, so was the person's conduct (Whitehouse, 1999a). She believed that in each person there was a longing to return to the spontaneous movements of their infancy.

Movement is one of the most direct ways to reach back to our earliest experiences. Movers frequently lie on or move close to the ground. By attending to the world of bodily felt sensations, the mover recreates a situation that is in many ways similar to that of an infant who swims in a sensory-motor world (Chodorow, 1986, p. 97).

Authentic movement is a method of engaging in formless flows of sensory perception (Koltai, 2002). Whitehouse believed that the (body's) distortions, tensions and restrictions were the distortions, tensions and restrictions within the personality. They are, at any given moment the condition of the psyche (Haze and Stromsted, 2002). Authentic movement facilitates the release of unconscious material buried in the body (in its tissues, muscles and joints), in its attempt to encourage a relationship with a more enlivened body. In other words the unconscious is given a medium in which to move, it continually transforms into the next reconfiguration of sensations, feelings, thoughts, impulses, etc. Its relationship to art is not unlike bringing into expression something new. 'One of the reasons why artists create works of art is in order to take themselves by surprise, to discover in the painting, something other than a reflection of their own intention' (Maclagan, 2001, p. 138). The same is true for authentic movement; it moves something different or taken for granted. The mover depicts what is normally unnoticed or invisible, in order to see the shape of things taken from the background into the foreground. As a consequence life experience feels expanded, hopeful and inspired with the appreciation of how micro-perceptions unveil unconventional spatial dimensions that encounter the world differently.

In the practice of authentic movement there are no direct instructions regarding the goal or type of movement to be explored. Participants work with their eyes closed, moving their awareness inside out. Movement arises from a genuine sense of impulse, physically responding to feeling and impetus within subtle planes of body monitoring. People move non-directively from their own sense of genuine impulse. Movement can be still, minute or vigorous. In this method of body awareness, there are no movement warm-ups, or verbal dialogues that might 'disturb the intention for movers and witnesses to open towards what arises, towards no agenda, towards an absence of a preconceived theme or stated problem' (Adler, 2002, p. 125). Each participant takes a turn both moving and witnessing. The time period for moving and sharing is pre-agreed, usually between twenty minutes to one hour. It is the witness's responsibility to keep track of time, and also to be aware of safety issues within the room (as in the case of a mover bumping into a wall or object in the room while their eyes are closed). Once the mover's time has elapsed writing, art and discussion periods take place, opportunities for the mover and witness to discuss imaginal relationships between movement and meaning. The authentic movement period develops particular insights related to each person. Amplifying metaphor is the underlining goal for both mover and witness. Rather than translating the movement sequence into specific categories of interpretation and meaning, the authentic movement period is associated with a series of constructs that reflect the different spatialities of the work. Both mover and witness record the details of their own experience. 'Witness and movers...employ a linguistic framework, or protocol, to assist in differentiating clear perceptions from projection' (Haze and Stromsted, 2002, p. 57). 'I' statements locate perceptions in the speaker. There is a mutual understanding and commitment to utilising non-interpretative language, which does not pin down a specific intention or explanation. This opens up a trajectory of references that do not so much tell a story as supply an activation of desire within both the mover and witness. This awareness of kinaesthetic potential is perhaps the greatest resource gained from the

authentic movement encounter. The multiple pathways of movement are also dimensions in which to explore the elaboration of desire. Authentic movement liberates desire potential. Within the context of art therapy authentic movement techniques can be used to elaborate upon the physicality of the creative endeavour. The unleashing of generative routes of physical and psychological expression does not bestow a sense of purpose, but rather experimentation with a series of subjective encounters that also investigates personal capacity. This is the value of improvisation; it instils a sense of trust within the creative process to produce something different. The process is not directed towards a particular outcome, it is a fresh approach that is not foretold but awakened within spontaneous engagement with oneself and a creative environment.

Authentic movement challenges conditioned responses to not only somatic routines, but also how we situate ourselves within a larger cultural framework. Giving expression to additional physical possibilities can also unfix the mind to perceive differently. Letting movement happen organically ushers in social prohibitions and structures of conditioning which limit the body into certain postures and patterns. 'For most people, the tempo and pattern of all physical movement is habit formed, automatic, unconscious and above all organized toward a utilitarian end, toward an objective or goal' (Whitehouse, 1999b, p. 52). The conditioned or socialised body 'often says 'Yes' when it wants to say 'No' or 'No' when we are afraid of saying 'Yes', with the result that we stiffen' (Whitehouse, 1999a, p. 38).

Rather than *doing* movement, authentic movement lets movement happen. 'Authentic movement differentiates between movement that is directed by the ego ("I am moving") and movement from the unconscious ("I am being moved")' (Haze and Stromsted, 2002, p. 57). Whitehouse felt that by learning how to be spontaneous physically, a greater sense of life energy was also released cognitively and emotionally. The ability to adapt to changing



circumstances was unleashed in the somatic arena that mediated transitions between smooth and striated spaces.

As we move, one awareness leads to another...An image does not have to be about one thing; it can jump through time and space...A movement can cause a vivid sensation that in turn feeds a detailed image that in turn fuels further movement and new sensations (Blom & Chaplin, 1988, p. 12).

The art therapy assemblage stimulates a somatic range of inquiry by triggering different kinds of kinaesthetic experiences. Authentic movement is a means of working with the body non-directively, this can also inform spontaneous art making and performances of art therapy material. The silences within art therapy are precursors to the movement experience, the foundations for 'being moved' (Reid, 2004). The importance of silence enters into the art therapy session in the way that the art materials meet the unconscious. The silence is an absorption into the newness of the art's emergence. The Deleuze and Guattari inspired art therapist welcomes silence, the absence of language as a fixture of representation and communication. The art therapist is not an authority on meaning, but rather a mediator of what the art might suggest. The sharing of silence allows the client and therapist to make contact with their own thoughts and feelings. Paul Crowther (1993) sees the body taking up new possibilities and projects as a result of its perceptual contact with artworks that make contact with silence. And yet the absence of language does not limit the somatic vocabulary that operates through a trajectory of sensations that can be registered within art media and throughout the DGATA studio. Artworks record features of the art therapy session, and contribute to the accumulative nature of subjectivity as a series of locations resonating with unthought actualisations. The absence of language is not an absence of significance, but an inclusion of somatic affects within the making of art therapy.

The additional somatic resources motivated through an awareness of the unstructured body can also work to showcase the dynamics of schizoanalysis.

Many areas of the body's sensory plane are worked through the art therapy assemblage. The art therapist's appreciation of non-directive movement can provide an additional canvas upon which to observe the processing of behaviour in relation to psychological issues. The active nature of art therapy is physical, executed through a somatic materiality that accumulates routes through a mind/body continuum. Every tracing of the body within an artwork and the art therapy studio brings with it a history and a potential. The art therapist's awareness of non-verbal behaviour can further the course of art therapy as a link to both somatic and psychological processing. The somatic and kinaesthetic elements of art therapy, offer additional avenues of exploration, in which to record the unfolding of development. For the art therapy client, the practice of spontaneous movement and creativity unleash opportunities for tracking boundaries of inhibition that foreclose the benefits of desire as a fuel for flexibility and experimentation.

## Summary

Deleuze and Guattari situate desire as implicating both personal and social spheres of reference. The BwO is a means by which the body moves its links to both of these realms; it resonates a smooth flow of interconnection. As an unstratified entity it can deterritorialise beyond a specific form or meaning to embrace undercurrents of impulse. Somatic psychology, performance art and authentic movement are practical methods of awakening the capacity of the body to flow in many directions. They interrogate prohibition and repression, awakening a transitional sense of becoming that is hard to put into words, because it exists within a nomadic open-ended state. These three methods of improvisation also unleash the schizophrenic body that moves in many different directions according to the tendencies inherent within various body zones.

From an art therapy perspective these methods of improvisation facilitate sensorimotor experiences, moving between the image and the body, in order to observe and feel what happens when both are in relation to one another. Having experienced spontaneous movement the body can use this memory as a resource in daily life. The physical experience of non-directive creativity continues to live on, providing a resource for entering into new situations that radiate desire. Somatic psychology, performance art and authentic movement investigate prohibition, they liberate the flow of desire into new connotations, new potentials of becoming. Routines of habit contract people into more limited spaces, versus the potential for greater flexibility. 'To look at our lives differently...requires first that we loosen the reflex of habitual responses - the shapes, postures and judgments which order our lives' (Tufnell, 2000, p.12). The movement of postures, positions and attitudes into transitional spaces or plateaus opens up a person's possible routings. As an open somatic matrix, experience is not bounded by habits and stereotypes that exhibit a claustrophobic ontology – i.e. being rigid, unyielding, clinging, obsessive, and compulsive, etc. Art is a portal a summoning that affects one's passage of intensity. The BwO is an experimental milieu that actively creates a territory of distribution. Desire does not abandon structure it multiplies exploratory aptitude. DGATA denotes passages and nodes of growth that circulate throughout artworks and the studio space. The art therapist assembles the means by which improvisation can occur within the making and enacting of art. The therapeutic relationship's foundation is witnessing paths of spontaneous interaction; the art therapist observes the client's strategies to overcome stasis:

Movement improvisation is founded upon elemental investigations of the body, felt through involuntary reflexes and fluctuating sensations that alter both physical positioning and perspective. It can be understood as an analysis of 'instability', in terms of subjectivity, language, representation and physical form. Improvisation is receptivity and questioning, it brings to light new information

that challenges familiarity, 'its not a symbol making body, it is the work of an existential resonant body' (Sheets-Johnstone, 1999).

The idea of subjectivity existing as a process, or 'representational contingency' (Elliot, 1996, p. 34), revises the imaginary space of art therapy to include more links to a 'moving self' involved in 'moment-by-moment processes, constantly renewing and self-transforming' (FitzGerald, 2001, p.18), growth radiating out a chain of references. The self as a verb activates relationships to images and divergent lines of flight. 'Every response shapes and reshapes an event's becoming' (Houle, 2005, p. 96). The capacity for movement variation moves life at different speeds and intensities through an ecosystem of living that bestows different kinds of influences and interactions.

## Chapter Five

### Trauma and the Movement of Desire

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The goal of this chapter is to implicate Deleuze and Guattari's thinking in the development of an art therapy practice linking ideas regarding the investigation of desire within somatic psychology, performance art and authentic movement and the treatment of trauma. Specifically the DGATA model will operate as a site in which to investigate trauma as a site of both affliction and a trajectory of recovery into new co-ordinates of psychological and physiological growth. The body focussed methods of investigation and exploration discussed in the previous chapter share commonalities related to sensation based awareness, the tracking of desire and the opening up of the unfettered body through improvisation. Collectively they contribute to the understanding and treatment of trauma as a network of psychological and biological experiences that operate as signifying systems working within and outside the body. Art therapy can offer a therapeutic context in which to explore the revelation and processing of trauma as a complex interactivity of mind, body and environment. Trauma's implication of both mind and body infiltrates a person's kinaesthetic range, the biochemical flows activated as an outcome of trauma can inhibit expression and the opening up of sensation to experimentation. Trauma turns desire in on itself; libidinal energy becomes entwined within internal circuits of sensation and memory. As a result a person's energetic cycles and subjectivity are driven by the nature of a psychological and biological unconscious, or the way in which experience triggers spontaneous flows of behaviour and perception. The unpredictable nature of trauma dislocates bodily movement into a safety net, whereby the flow of desire is curtailed by the potential uncertainty of external events that disarm psychological and somatic improvisation.

Art therapy is an invaluable aid in the treatment of trauma in its capacity to go beyond words into images that carry with them a sense of energy and sensation that illuminate the original trauma scenario. The way the body moves into art brings with it a particular kind of creativity energy, which also affects language-based description. The art therapy image attempts to fulfill something beyond language, because it is an embodied experience. It's a gestured record of thoughts, feelings and sensations calling forth both conscious and unconscious experience. It is here that meaning becomes individual, words and expressions becoming associated to a newly created focus, which is the expression of psychological and somatic material. Physical and cognitive movement passes through a series of artworks as a span of references and affect. The routing of trauma through triggers and chains of association, encourage the potential for expression to be a production of variable relations. Peggy Phelan is particularly interested in trauma as an expression of mourning, in other words how loss 'is one of the central repetitions of subjectivity' (Phelan, 1997, 5). The embodiment of loss, expresses wounds that are both psychological and physical. In this context loss is 'the unworded sentenced' a 'symptomatic utterance' (Phelan, 1997, p. 17). Traumatic memories are encoded in symptomatic imagery and sensations that speak without words. Deleuze and Guattari believed that language was a field of vibration and energetic zone, arising from the fluid body (Deleuze and Guattari, 2004b). Bodies and language are not closed systems, but open lines of becoming that carry an energetic libido that acts out ideas and instincts. The body carries meaning along with its actions; it mediates representations of past and present experiences by impressing itself upon environmental and relational elements of exchange.

Trauma treatment involves methods of working with highly charged somatic and kinaesthetic states of activation and dissociation. Art therapy contributes to

trauma treatment; its trajectory of images has the capacity to reflect conditioned physical and cognitive representations, while contributing to new productions of subjectivity. Images, feelings and sensation come together within the activity or movement of the creative experience; the art therapy client is always adding new variables to their perception. Art therapy images do not unfold a specific point of view but actively produce sensations that extend beyond what has already been lived. The movement of desire is reflected within acts of creation, in actually moving perceptions through to another series of imaginative proposals. Artworks illustrate a network of perceptive influences that may otherwise float without context. An art therapy practice influenced by Deleuze and Guattari seeks to provide a compensatory outlet for somatic repression and prohibition. The DGATA practice of art therapy pays attention to the implications of conditioned or habitual subjectivity that appears within the improvisational spectrum of non-directive art therapy. Art therapy invites spontaneous impulse and sensation-based intensities working through the materiality of art media, the studio environment and the therapeutic relationship. This is the instigation of Deleuze and Guattari's idea of schizophrenic desire unleashing itself within art compositions that in turn charge subjectivity with the capacity to surpass conditioned reflexes. Art therapy images open up new territories of relationship, generating additional sensations and affects that diversify the trauma scenario.

Somatic psychology, performance art and authentic movement invite the perception of new relational co-ordinates, the awareness of a fuller capacity to live life as an open site of expression – with passages into additional somatic and psychological territories that investigate trauma as a debilitating and reactive re-enactment of crisis. Art therapy simultaneously maps traumatic reactivation and re-assembles new responses within the art therapy studio landscape. Left to its own devices, trauma can exist as a conditioned reaction, or habitual response that has long outlived its function. Stimulating desire

through the imaginative potential of art therapy challenges psychological and somatic structures that are outdated. Art therapy illustrates the complexity of body/mind interactions, bringing to light the map-like structures of cause and effect. The trauma rhizome's structure is re-constituted by bringing it's conditioning to the surfaces of the DGATA studio, whereby new responses are generated in the process of producing artworks. The art therapy assemblage can be said to stimulate more dimensions of experience through its instigation of multiplicity in art materials, methods of working and the tracking of the many activities that compose an artwork and overall session. The Deleuze and Guattari art therapy landscape encourages experimentation on a broad scale, and an sensitive witnessing of the body that moves within the scene of art therapy as a set of relationships or performances of meaning. The art therapy space is not a passive backdrop, but actively encourages the engagement of different qualities of affect and their signification.

This chapter will explore the ramifications of the DGATA method in regards to the treatment of trauma. The first part of the chapter will describe the fundamental dynamics inherent within the trauma trajectory constituted as a psychological/biological network of circuits and passageways that not only implicate an internal lived experience, but potentially the entire frame of a person's lived reality. Trauma configures the body and mind into a territory of sensory reactivity. The involvement of an artistic presence upon the trauma-induced frame of somatic and psychological referencing instigates a kinaesthetically alive body. Traumatic activation can be traced and transformed through a somatically and kinaesthetically aware art therapy practice that witnesses the workings of mind and body through its imprint upon art and environmental materials. The unleashing of a schizoanalytic approach within non-directive art therapy can work to incite activation of both conditioned trauma responses and the unleashing of desire as an antidote to trauma regulated expression. This portion of the chapter will also include a discussion



about language and its role within both the trauma configuration of mind and body affects and the nature of movements operating outside the trauma scenario into new domains of opportunistic expression. The chapter will end with a discussion of trauma treatment within DGATA highlighting some practical applications of Deleuze and Guattari's thinking in regards to therapeutic methods.

## Trauma and Artistic Presence

Trauma lives through a complex system of physiological and psychological affects. It is neither a contained definition, nor a physical symptom but rather an experience that dissociates, existing beyond representation. It is an experience of overwhelming personal violation that also pertains to events that are unfortunately not uncommon in the course of human experience, i.e. accidents, illness, rape, domestic violence, war, crime, sexual abuse, etc. (Herman, 1997). The role of somatic psychology, performance art and authentic movement is to document relations between power and powerlessness, violations that can be difficult to fully express through words, due to their neurological representation within the brain's circuitry. As a result traumatic events do not occupy proper positioning in a person's history; they slip beyond language, as a kind of fragmented experience, lacking a grounding orientation in both the mind and body (Herman, 1997). Trauma trespasses into the cellular makeup of the body, as a living cluster of associated memories, sensations and biochemical activations that dis-order mind and body integrity. There is no sense of a person having survived and moved on from the event. (Rothschild, 2000). Trauma events are not coherent stories but intense emotional or somatic sensory impressions, which re-occur when a person is reminded (consciously or unconsciously) of the initial trauma (van der Kolk and McFarlane, 1996). Experiences that 'knocked people off course' that made them feel somehow lost

to themselves and their intended purpose in life, are often related to trauma and loss (Homer, 1997c). 'Psychoanalysis is not concerned with locating the actual causal event or trauma in our past but rather how certain events or traumas have become meaningful in the present' (Homer, 1997c, p. 56). The trauma story is a legacy that is never finalised, but dialectically interwoven within the very essence of a person's mind and body (Herman, 1997). The dialectical movement between then and now is a lived expression of both symptoms and the possibility of moving into new constellations of relationships that offer different ecologies of experience.

Traumatic memory is not integrated as a historic event, but rather exists independently through the dynamics of re-activation. There is a cluster of traumatic associations, stored in the body that become stimulated through conditioned reflexes that re-live the experience of trauma activation (O'Brien, 2004). It is this enactment of trauma within the body that lends itself to the strategies proposed by somatic psychology, performance studies and authentic movement. Art therapy documents these kinaesthetic passageways, producing a series of images that attempts to document re-arrangements or flows of expression. The art therapist's attention to the client's movements within the studio environment can detect alterations outside the trauma configuration, new routes of potential subjectivity that prompt active relationships to images as new actualisations of experience.

Freud believed that the body ego was primary, in other words psychological phenomenon developed as an outcome of bodily experience. This belief was implicated in Freud's work with Breuer, in regards to their early treatment of hysteria, in which psychological trauma was enacted through physical symptoms or somatic compliance. They discovered that the memory of trauma operated unconsciously, like a foreign body, working to resolve itself through its transgression into conscious experience. The body acted out repressed

material, which gave expression to psychological conflict. Freud and Breuer attempted to trigger these conflicts through touch and suggestion. In so doing they initiated psychoanalysis with the workings of the body and memory. They believed patterns of behaviour operated unconsciously inhabiting and influencing present day circumstances. Conditioned reactions are repetitive, a simultaneous moving forwards and backwards, a dual referencing, bringing together different lived events and time frames (Homer 1997c). Trauma lives on in the present, it repeats behaviours that are in essence dis-located from current experience, rooted instead in both conscious and unconscious memory.

Freud described the dynamics of traumatic neurosis in the writing of 'Beyond the Pleasure Principle' (Freud, 1995). It is here that Freud explained the long-term effects of fright and anxiety that breach defenses in a marked way (anxiety being related to an expectation of possible danger, in contrast to fright, which pertains to an actual experience of having *been* in danger). Of the two fright has the greatest impact, because it indicates a wound, a disruption of what Freud termed 'the pleasure principle', or the relative harmony of mind and body. The trauma image is an indelible imprint a feeling close to death or near death with a strong association to survival (Herman, 1997).

Trauma engulfs and infiltrates beyond a person's ability to cope— an 'influx of excitation excessive in relation to the tolerance of the psychical apparatus' (Laplanche and Pontalis, 1988, p.466). Subsequently the traumatic incident continues to operate as a surplus energy, subject to the effects of repression: The ego attempts to resist this excess, to contain it for the benefit of maintaining a sense of overall balance. The compulsion to repeat is derived from the body's instinct to shake off excess stimulations. Practically it gives people a sense of control, the means by which to escape their pain, a way of coping. 'Repetition resonates with all coping mechanisms – dissociation, splitting, super-alertness, self-mutilation, and compartmentalisation' (Curtis,

2005, p. 209) these are means of consciously working with overwhelming states of feeling. Repetition occurs to the extent that excess stressors have been placed upon the body's functioning, further re-activating anxiety and the fear of traumatic re-occurrence. Anxiety and fright are feeling states that can affect the total organisation of the mind and body through the numbing of spontaneous responses (Juhan, 1998).

Curtis implicates traumatic repetition with the workings of chaos theory<sup>3</sup>, the way that energetic patterns can reveal themselves in seemingly randomised events. Chaos theory defines change as non-linear, brought about by certain key events that cause significant repercussions. In this model change is only predicted to the extent that equilibrium has been interrupted. In therapeutic terms chaos theory suggests that there is something meaningful within chaotic behaviour, a metaphor, image or symptom that 'tells all'. Applied to art therapy, the intensity and purposefulness of art practice, attempts to situate patterns of information in the context of seemingly spontaneous creative events. Chaos is not random and disorganised; it rather complicates clarity by dispersing content across varied elements rather than a conclusion (Goldstein, 1995). It is rhizomatic in the sense that there are many ways into chaos, and yet through these many entry points there is a core network that reflects the re-enactment of experience and its story line. Added to this there is also a schizophrenic element of being 'in bits' within the trauma scenario, with different parts of the mind and body dissociating into their own autonomous being, as an outcome of involuntary stimulation. Guattari's (1995) own understanding of chaos is an ensemble of conditions that works against coping routines. He argues in favour

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<sup>3</sup> Chaos theory is a scientific theory, which suggests that complex motion can be mathematically determined, as an order or patterning within chaos. Used initially in regards to the analysis of natural occurrences, such as weather prediction, it has now been related to the study of political unrest, the family, disease and community life. Chaos theory underlines the link between initial conditions and subsequent effects, thus its application in psychology investigates patterns of behaviour dependent on the arrangement of particular foundational ingredients which bring about a predictable range of results.

of a heterogeneous embodiment that broadens personal perspective through an enlarged span of reference. He believed subjectivity was a variable consistency, something that could be set adrift upon a discursive range of potential sites. As an 'schizoanalytic cartography', subjectivity can map random fields of consciousness, which at first seem chaotic but actually navigate personal meaning across many different kinds of terrain. This accumulation of subjective territory counteracts trauma conditioning, by generating different kinds of meaningful representations that propel desire beyond the trauma frame of reference.

It's both the instinctual and bio-energetic levels of trauma that brought Freud to the conclusion that words alone could not adequately communicate the body's discharge of tension (Freud, 1995). In order to work through traumatic experience, it needs to be re-enacted, which instigates a process of abreaction or the release of emotion related to a traumatic event. Freud believed that abreaction was the only way for a subject to get rid of a traumatic memory, through discharging its influences that bound desire. In his essay 'Beyond the Pleasure Principle' Freud uses the example of a child at play, repeating the dynamics of lost and found, as a way of gaining control over the disappearance of a loved one. In order to move beyond a particular sense of passivity and powerlessness, action is a means of 'doing something'. It's this transference of energy that remakes loss into something purposeful, a moving activity that both expresses loss and re-designs the scene of one's life, the creative production of desire into another plane of reference.

Traumatic re-enactment is stimulated by particular life events and circumstances that trigger involuntary and intrusive memories and activation. Traumatic memories are reoccurring networks of flashbacks, intense emotions, panic attacks, somatic sensations, nightmares, interpersonal re-enactments, character styles and pervasive life themes that are derived from seemingly day-

to-day life events, which have become charged with anxiety (van der Kolk and McFarlane, 1996). As a consequence people tend to organise their lives around routines and habits that 'keep them safe', in an attempt to ward off the chaotic elements of unforeseen stimulation. And yet keeping the world at bay is an impossible task, attempting to ward off excess stimulation and arousal requires supreme effort and hyper-vigilance. By repeatedly striving to shut down, defend and foreclose the ramifications of experience people can over time become less involved in the present. A habitual lack of responsiveness can lead, according to van der Kolk and McFarlane (1996) to changes in the central nervous system that correspond to the effects of prolonged sensory deprivation. The psychological and somatic replaying of traumatic experiences creates a tolerance for these memories, albeit in an unsatisfying way. Tolerance is a learned response, an adaptation to states of activation and hyper-arousal that results in behaviours, feelings, body states and interpersonal relationships executing a particular kind of structure and control.

Van der Kolk's (1996c) reference to trauma as an 'inescapably stressful event that overwhelms people's existing coping mechanisms' (van der Kolk, 1996c, p. 279), denotes trauma's penetrating influence. Trauma is a complex assemblage that relates to the processing of acute feeling and sensation that overwhelms ordinary mechanisms for recording incoming sensory-based information from the environment into the body's organism. The interaction of mind and body are regulated by nerve impulses and through chemicals in the bloodstream (van der Kolk, 1996b). At the onset of trauma the brain's survival instincts are triggered in the limbic system (located in the centre of the brain between the cortex and the brainstem). The limbic system maintains a balance between the internal and external realities of the mind and body. When this balance is overridden, a release of hormones transmits a state of 'alert' to the autonomic nervous system, which then triggers the sympathetic nervous system for a fight or flight response. Sudden, abrupt and dramatic changes in our lives (the startle

effect) activate neurological stress responses connected to the sympathetic nervous system. In the case of prolonged periods of stress, the sympathetic nervous system continues to exert a hyper vigilance that can be characterised by increased temperature, respiration and blood flows preparing the muscles for quick movement (Totton, 2003). If a fight or flight response is not possible, the parasympathetic nervous system is activated and the heart rate is lowered into a depressed state of non-activity. As a result people freeze with the hope that whatever harms them will pass. In this case the body memory of the actual event may also remain largely in the unconscious. This is because the limbic system corresponds to two areas of memory, called the amygdala and hippocampus that co-exist near each other.

The amygdala is known to aid in the processing of highly charged emotional memories, such as terror and horror, becoming highly active both during and while remembering a traumatic incident. The hippocampus...gives a time and space context to an event, putting memories into their proper perspective and place in our life's time line. Hippocampal processing gives events a beginning, middle, and an end. This is very important with regard to PTSD (Post Traumatic Stress Disorder), as one of its features is a sense that the trauma has not yet ended (Rothschild, 2000, p.12).

Traumatic memory is unanchored and floating because it is not stored in a consistent way. Dissociation occurs as a result of the hippocampus becoming engulfed by stress hormones. The hippocampus is essential for the storage of memory information; it manages a person's time line, their sense of history, through the ordering and sequencing of events. The hippocampus also has a link with the left cortex of the brain, associated with speech. Broca's area, a part of the left hemisphere that is involved in translating experiences into language and speech, malfunctions during a traumatic event depleting its usefulness in communicating trauma after the fact (van der Kolk, 1996b). Consequently the traumatic event is prevented from becoming a communicable memory that is clearly situated as a past experience; it instead travels forward into the here and now as a living reality (Rothschild, 2002, p. 106). Traumatic

memories reappear as feelings without context, floating freely without a proper sequencing of personal history. They exist in what is referred to as 'state memories', patterns of stress and arousal linked to the overall security of the individual and pertaining to specific events. (Totton, 2003). State memories are related to the startle reflex that can manifest through shaking, trembling, sighing, collapsing and crying, all ways to shake off the holding of tension within the individual.

The experience of PTSD undulates between numbness to hyper-intensity, because physical sensations and emotional reactions cut across the fright-flight-freeze continuum. State dependent recall occurs without notice, often referred to as a flashback, because the experience is so real and intense that it becomes a reality in the here and now, 'the suffering individual is unable to distinguish the current reality from the past. It *feels* like it is happening now' (Rothschild, 2000, p. 45). Flashbacks can be seen, heard, tasted, smelled or reflected within the body's musculature. Rothschild considers flashbacks to be somatic markers, encoded imprints of response to particular kinds of stimuli (objects, sounds, colours, movements, environments, people), which evoke physical and emotional reactions that influence thinking. Preferences are unconsciously informed by somatic markers, which allow us to feel the consequences of a previously hurtful experience through physical and mental symptoms (i.e. exhaustion, muscle stiffness, concentration difficulties, sleep disturbances, etc.) (Rothschild, 2000).

PTSD is a cue evoked state memory that emerges as an outcome to the brain's neuronal imprinted response to fear, which operates as an interpretation to patterns of hyper-arousal in the brain (Perry, 1999). Trauma alters biology; it imprints a conditioning pattern that binds together a group of ideas and set of reactions. Traumatic incidents alter the composition and processing of the brain's functioning from the cortex (cognition) to the brain stem (physiological



regulation); they shock the brain's equilibrium, creating an acute activation of all the brain's functioning, in an attempt to secure survival (Perry, 1999).

Because paired associations have been created in the regulatory, more primitive parts of the brain, a pattern of incoming sensory information may be interpreted as danger and acted upon in the brain stem, midbrain and thalamus milliseconds before it goes to the cortex to be interpreted as harmless. For a combat soldier from Vietnam, the sound of a firecracker will still elicit a fear response (e.g. increased heart rate, startle response), even though he knows it is a firecracker. The man's brain stem has interpreted and acted on the information before it has had a chance to get to the cortex to be interpreted in a more complex fashion (Perry, 1999, p. 18).

Trauma, stemming from the Greek word for wound, infiltrates the whole organism in an invasive and predatory manner. Laplanche and Pontalis (1988) consider trauma as the violation of our flesh boundary; our skin is both a barrier containing the inner contents of the body and an opening through which impressions of the world around us can enter into conscious experience. It is comprised of surfaces that mediate intimate subjectivity and experience. The body's surfaces are sites of subjective encounter, an interactive space of experiencing. According to Benthien our tactile perceptions are our most primary, because 'in the embryo the skin and the brain are formed from the same membrane...both are in essence surfaces' (Benthien, 1999, p. 7). Our skin perceives the world and our place within it. Skin is often referred to as a container, an envelope for the self, but in reality it is always changing, as a medium of communication, it represents the fluctuating states of mind and body to the outside world. 'It is a conduit, and it is also a writing surface on which the body's thoughts are inscribed' (Elkins, 1999, p. 46). Skin can also be implicated as a canvas for self-harm that takes on the affects of attack and woundedness. Working with art materials to scrape, pierce, slash, cut, beat and injure is a dramatic means of transforming the energy of self-harm. The wounded canvas, paper, or clay representations of skin can reflect the pain of violation. Art materials facilitate the enactment of an experimental body that

investigates traumatic injury while also producing a creative means of moving through trauma conditions into new territories of experience (Foster, 1997).

In his book, *When the Body Says No: The Cost of Hidden Stress* (2004), physician and psychotherapist Gabor Maté, directly relates the workings of our physical biology and illness with the affects of stress and trauma activation. He reached his conclusions after a considerable length of time working in a palliative care ward, where he began to investigate the correlation between the psychological histories of his patients and physical illness. In most cases, he discovered that almost none of his patients had ever learned how to say 'no', with the consequence that their bodies began to say 'no' for them. Their bodies became ill when state memories and traumatic reactions eroded their defences. Maté outlines his theory under the heading psychoneuroimmunology, the science of mind/body interaction. He believes that there 'is no body that is not mind (and) no mind that is not body' (Maté, 2004, p. 9). He uses the term 'mindbody' to convey the integration between the two systems, a term that references the way in which the psyche interacts with the body's nervous and immune systems, to bring about certain kinds of illnesses, or biochemical responses that weaken the overall homeostasis of the body's functioning. Repression operates as an outcome of the body's defenses being negatively implicated by chronic stress conditions that flood chemical and hormonal discharges into the body. 'Excessive stress occurs when the demands made on an organism exceed that organism's reasonable capacities to fulfill them' (Maté, 2004, p. 29). Repression disorganises and confuses our physiological defenses. Chronic stress can implicate states of helplessness, feelings of entrapment, and dissatisfaction. A 'false self' develops as a result of overpowering relational wounding, whereby people learn to dis-identify with their own experience. Maté believes that conflict and violation react with practically every tissue in the body eventually grinding down their optimum functioning.

The psychological and somatic circuitry of trauma can develop a reservoir of conditioned reflexes. These psychological and somatic states are implicated in the work of somatic psychology, performance art and authentic movement, because they address improvisational expressions of traumatically linked material. Art therapy has the added advantage of also bringing the trauma scene out in the open, through a collective assemblage of words, images and movement performances. Trauma is best understood as being primarily sensory based, because traumatic experience is often re-enacted non-verbally through state memories unanchored in cognitive meaning and language (Rothschild, 2000). Traumatic memories stored unconsciously as psychobiological or neurophysiological responses are primarily concerned with the operation of the brain's basic instincts pertaining to survival. A person's own body can become a source of fear, because it has become linked to the survival instinct. Rather than a medium of living that is productive and flourishing it is constricted into avoidance, a fear related to its survival. Adam Phillips (2001) suggests that we utilise the psychological capacity to 'escape' in order to avoid situations that overwhelm and disarm us. 'Knowingly or otherwise we map our lives – our gestures, our ambitions, our loves, the minutest movements of our bodies – according to our aversions, our personal repertoire of situations, encounters or states of mind and body, that we would literally do anything not to have to confront' (Phillips, 2001, p. 50).

The mapping of travel through DGATA develops a different kind of subjective cartography generating routes within two and three dimensional art materials and a spatial complexity that encourages greater somatic and psychological resourcefulness. DGATA offers the means by which to chart the resuscitation of spontaneous forms of engaging activity, while marking the somatic references of the trauma scene. The ability of the body to diversify its internal and external nature is an ecological practice, the study of interactions between a living organism and its environment. The body's desires are exerted throughout the

DGATA stage as unstructured entities, non-totalising heterogeneous productions that work their way through an artistic scene and a collection of artworks. An awareness of the body's stimulation and its heterogeneous desires, is enriched through contact with art materials that facilitate many different kinds of sensory engagement, as well as a studio environment that encourages experimentation beyond coping mechanisms. These heterogeneous fields of engagement travel through a client's movements, through the dimensions of the art studio, and art materials that record passages of action. Correspondingly, psychological heterogeneity is encouraged through the accumulative production of sensation and affect, that add on signification through the course of making art. Sensation and affect are engaged simultaneously within the ecology of the DGATA scene. The mutuality of desire in both mind and body are lived out within the multivalent elements of the Deleuze and Guattari inspired art therapy studio

The articulation of trauma can also be illustrated through Deleuze's analysis of Francis Bacon's art, portraying the shifting logic of sensation as a force that dismantles spatial organisation, so that the body is portrayed not as a structure, (or figure) but as a plane of intensities. 'For Deleuze, the vocation of all non-representational art is to make visible forces that would otherwise remain invisible' (Marks, 2005, p. 19). Trauma represses desire within a biological system that shapes subsequent experience. The expression of desire that leaks outside the repetitive patterns of trauma can be witnessed within the activities that correspond to the making of art, which are at the same time the escape routes into propagating new assemblages of experience. Sensations are 'a plurality of constituting domains' (Deleuze, 2005, p. 27) that point to kinaesthetic affects and future thresholds of amplitude; they are not so much representations as variations in intensity. Deleuze (2005) suggests that both Bacon and Artaud dive beneath representation, interrogating trauma through their pure presence within its midst. As a consequence, 'abjection

becomes splendour, the horror of life becomes a very pure and very intense life' (Deleuze, 2005, p. 37). Rather than tracing the same complexes, a schizoanalytic cartography explores new intensities of subjectivity.

Physiological and psychological awareness highlighted through the practices of somatic psychology, performance art and authentic movement, attempt to constellate awareness in regards to structures of inhibition and conditioned responses. They attempt to put schizoanalysis into practice, a method that works its way through a collection of art works and relational elements that compose an assemblage of physical and psychological enunciation. The BwO exudes many expressions of desire that attempt to open up subjectivity through a variety of sensory encounters within different settings. The BwO moves through different kinds of life scenarios, which engage its capacities and resources in different ways. Predominantly the BwO is characterised by its flexibility, its inclusiveness of multiple desires, which can be mobilised to animate a variety of identity pursuits. Deleuze and Guattari are predominantly interested in capacity, in what the body and mind can do to open up new territories of experience. Art therapy encourages this exploration of new territory through art making. The affective outcome of art making can also be understood in relation to Deleuze and Guattari's use of the term immanence, in reference to the quality of presence attained through the artistic process. The art therapy assemblage encourages exploratory investigation, because it challenges structures of pre-conceived representation. The DGATA art therapy studio is an unusual space, a creative ecology that incorporates found objects, nature, building materials, performance props and backdrops within the fold of the art therapy experience. The improvisational potential brought forth by this assemblage of ingredients encourages experimentation, subjectivity installing itself into the realms of an environmental content that triggers the making of new sites of creative involvement.

Trauma is entwined within a maze of biological and psychological constraints. It is a territory of experience that folds in on itself, that recreates a chain of reactions. Perhaps one of the keys to trauma treatment is working with new terrain, in the form of sensation based improvisation that moves enclosed libido onwards out of confinement within a trauma scenario. The BwO invites activation on a molecular level, an animated body that is both perceived and imagined. The arousal of kinaesthetic flow at this level engages each part of the body as an entity that is vibrational to its core. The unstructured body contrasts with the idea of a whole body mass existing as a larger apparatus (Deleuze and Guattari, 2004b). Deleuze and Guattari implicate molecular intensities with the organic cellular interior of the body. It is a smooth space that stimulates changes in direction, 'due to the variability of the goal or point to be attained' (Deleuze and Guattari, 2004b, p. 528), this is the smooth non-directive space of improvisational awareness sought within somatic psychology, performance art and authentic movement. It is a potential or spontaneous space that unbinds habitual structures of movements that implicate the taken for granted body into something that no longer reacts to state memories, but becomes a vehicle in which to transform traumatic conditioning. It is a space full of tactile events and happenings that do not form full impressions, but a passing of intensities, the tactile intuitive processing of inner and outer psychological and physiological surfaces (Deleuze and Guattari, 2004b). 'A smooth amorphous space of this kind is constituted by an accumulation of proximities, and each accumulation defines a *zone of indiscernibility* proper to "becoming" ' (Deleuze and Guattari, 2004b p. 537).

The boundaries of the body are deterritorialised as they become infused with the BwO's instinct to surpass limitation in regards to inhibition. Desire is a working through of libido, the instinct not only to survive, but also to energise experiential potentials. Schizophrenic flows of desire attempt to resist trauma coding and work to develop prolific kinds of subjectivity. Art therapy documents

this process of release; lines of flight are recorded within artworks that create new areas of subjectivity. DGATA composes a geography of references that do not integrate a self, but unfold relations between different artworks, that act as planes of interaction. Within DGATA the art liberates identity singularity, primarily through the potential volume of artworks that are produced and the way in which the studio is re-assembled as an additional composition. Each artwork re-composes subjectivity, by offering another site in which to interact with not only one's self but the collectivity of the world that continually mediates subjectivity.

Artistic practice can be taken into the body through developing a presence that spans a continuum of sensation. Art impacts body sensation, a fact that has been supported by recent neurobiological research into the nature of artistic vision. Art is taken into the body as a result of a functional specialisation of the brain that moves thinking in relation to movement (Zeki, 2004). Semir Zeki's research into the brain's reception of art has produced evidence to indicate that art is amassed through an accumulation of animated seeing. Understanding can be ambiguous, because seeing is kinetic, comprised from a variety of brain areas working alongside each other, which give dimension and continuity to what is seen. The accumulative nature of vision is a gathering of meaning a composite of views that are always modifying in relation to one's movements through an environment that stimulates sensations, ideas and affects. Images are in fact complex movement patterns that are not directly translatable; they are processed through a range of perceptual descriptions. An image exists as a kind of potential, a passage into cognitive and physiological processing. Art must be taken in from all angles it is an intersection of points of view facilitating lateral and creative thinking. It disrupts premeditated knowing by activating new relations within oneself and the world, by 'breaking up the familiar, disordering the expected, and acquainting us with the unusual (art) ...provides a sense of new possibilities and encourages potential adaptive behaviour when

old solutions are found to be no longer to effective' (Dissanayake, 1988, p.70). Deleuze believed that painting does 'not treat the eye as a fixed organ' (Deleuze, 2005, 37), instead it disperses vision throughout the body field as an indeterminate and transitory medium of recording presence. The presence of the entire body is brought to bear upon the making of art as a means of seeing into the act of making, not just the images but the way the body enters into art on both macro and molecular levels.

Art compensates for a feeling of defenceless. The active nature of choosing art materials stimulates not only creative expression but biochemical functioning. The somatic, sensual qualities of art materials enliven the body that stores the psychobiologically attuned mind (O'Brien, 2004). It's not just the visual image that's important, but the body actions incorporated into an image.

Images can bridge the gap between overwhelming physical-emotional sensations and conscious recognition. They offer symbolic meaning and thus containment to an otherwise overwhelming experience...(I)t is through imagery or metaphor that we can consciously recognise or describe physical process (Landale, 2002, p. 119).

Perception has physiological features, the body in action teaches us what we know about the world and our place in it (O'Brien, 2004). Human biology has developed as an outcome of movement necessities; it acts as a record of movement, an inherited repository of body usage. The emotional and mental responses and the "events" of life associated with these imprints are stored within different dimensions of the body. This storing, at a physical level, most often occurs without our conscious awareness. The psyche lives within body tissue, and works along with the body in both an expanded and contracted way - cells and thoughts work together (Dychtwald, 1977). Our brains have evolved from movement, because movement is linked to survival on an evolutionary scale, 'the brain circuits used to order sequence, and time a mental act, are the same ones used to order sequence and time a physical act' (Ratey, 2001, p.



149). The brain is stimulated to move us as a developmental process towards greater capabilities (Zeki, 2004).

The description of the brain's functioning during trauma is significant to the Deleuze and Guattari method of art therapy. DGATA encourages unconscious memories of sensation and affect to be activated within the art studio. Damasio (1999) uses the term somatosensing, to describe how the whole body is involved in simultaneously receiving information from internal and external regions of perception. What we see and feel is derived from a complex system of receptors - chemical, neural, muscular, visual, auditory, olfactory and gustatory working in a simultaneous and coordinated manner. 'No biological system has a more sophisticated capacity to make and store internal representations of the external world - and the internal world - than the human central nervous system, the human brain' (Perry, 1999, p. 9). The brain stores associations of sensory information and relates this information to specific experience. All nerve cells store information that reflects patterns of activity. 'Vividly experienced imagery, imagery that is both seen and felt, can substantially affect brain waves, blood flow, heart rate, skin temperature, gastric secretion, and immune response - in fact the total physiology' (Landale, 2002, p. 119). The brain is a living history of interaction. A composite of experience primarily derived from the senses meeting the world. 'There are no perceptions without actions' (Schilder, 1935, p. 15), perceptions are formed on the basis of being mobile, and contribute overall to cognition. People learn through moving. 'We can increase our intellectual possibilities by first recognising how we turn and move in space, how we organise the movements of our body' (Bertherat & Bernstein, 1977, p. 39). Physical movement stimulates knowledge - seeing something in one way, or from all directions, situates not only the mind but also the body. 'Every new posture or movement is recorded in this plastic schema (the brain), and the activity of the cortex

brings every fresh group of sensations evoked by altered postures into relation with it' (Schilder, 1935, p. 12).

## Kinaesthetic Representation and the Mapping of Expression

The art encounter in the DGATA context is one that ruptures habitual structures of conditioning, while offering ways of mapping representation across a creative plane of experience. The act of making art and installing a scene of creative engagement instigates a distribution of affects that chart regions of intensity and signification. Expression is kinaesthetic a moving process of change reflected in material and relational dynamics - art materials, environmental features and the therapeutic relationship work to amplify not only trauma circuitry but also passages into the presentation of a individual's journey into diversity. The studio space charts sites of intensity, pace, contemplation and influence. The DGATA conduciveness to a range of activity, offers the art therapist the opportunity to witness multiple activities and creative expressions that work to amplify heterogeneous locations of experience. Within the DGATA context the art therapist does not work towards a specific goal of treatment, but instead tracks the client's art therapy experiences. The way in which art therapy goes beyond language is implicated in the workings of somatic psychology, performance art and authentic movement. The essential theme being that improvisation, inherent in these methods of physical expression, is also the foundation of non-directive art making that carries the body beyond its conditioned responses, into dispersal within art materials and the studio setting. The DGATA creative experience stimulates the client into many areas of becoming. Rather than being a victim of trauma, the trauma scene and its physiological and psychological activations are intertwined within the art encounter. Trauma is not a fixture of identity, but rather a conditioning that exists alongside other images of potential. The idea is to juxtapose trauma with

a collection of other art therapy representations that denote subjectivity as a transversal expression operating within many locations. Amy Curtis believes that art provides an opportunity to find significance and relevance in disparity. Collage is one explicit example of how meaning is composed from fragmentation, the juxtaposition of dispersed elements into a signifying relationship. Another example lies in the very act of making art as both an aesthetic and cathartic mechanism, derived from the body making primary contact with art materials. The serial nature of artworks created in art therapy moves the eye along in time, to growth beyond injury (Curtis, 2005).

The performative aspect of the DGATA method enacts both new sites of subjectivity as well as the affects of traumatic re-activation in the course of experimental risk taking. This is why performance art has been included as a visual arts practice that moves the pictorial representations of art therapy into the body. The non-directive scope of the DGATA approach invites experimentation; it is not a restrictive environment, but one that encourages a stirring of movement throughout an improvisational space. Authentic movement collaborates with performance and somatic psychology to denote Deleuze and Guattari's exploration of immanence, the capacity to 'be with' conditioned responses of trauma. The connections between these relations maintains a commitment to focussed attention on the revelation of movement through channels and surfaces of both floating memory and the production of new experiences that work beyond traumatic activation. Immanence is a term that encompasses the totality of both trauma and the kinaesthetic awakening of movement into non-addictive behaviour patterns. The DGATA influenced art therapist does not interpret therapeutic material, but witness's productions of subjectivity (artworks) and their performance as a moving matrix. The plane of immanence is rhizomatic, always entering new territories, and new thresholds of becoming, each moment an intersection of events that implicate experience with many textures of possibility.

As a live art DGATA encourages the enactment of artworks, effectively working with conscious and unconscious processes of sensation and affect as they assist in the further development of the artwork's signification. Performance moves art therapy on into behaviour, into the practice of engaging with an artwork's possibilities through improvising with its characteristics. The artwork as a performance piece carries the creative journey further into a multiplication of affects. The art therapist witness's expansion beyond a specific location of creative enterprise (the initial making of the artwork) into a span of association that works to free up the artwork as a singularity. Rather than an isolated piece or episode, an artwork is a contribution towards diversity, another plateau or feature in a greater landscape, executed by lines and co-ordinates of flight within a studio terrain. The therapeutic intent of the DGATA method is to liberate experimentation into different routes of identity representation. To facilitate resourcefulness and resiliency, the confidence to make one's own map, to challenge limitations and addictive behaviours in favour of a moving cycle that questions totalising identity constructs. Deleuze and Guattari situate well being as a creative exercise linked with the continual making and re-making of one's self. The assurance that there is always another creative encounter ahead another perspective and opportunity to extend beyond constraint.

Shaun McNiff's (2001) use of performance art within his art therapy practice, amplifies a chain of dramatic affects. The art therapy client enacts the scene of their creative agency, improvising with the qualities, affects, and dimensions of the art therapy stage, the different relations and configuration of opportunity within the art therapy studio. Rather than using performance to develop an interpretation of the artwork, the performance practice enacts unplanned encounters that stir a freer association of affects. The DGATA use of performance attempts to stimulate the presence of the artwork within a BwO as

an execution of physical and psychological desire that does not intentionally treat trauma, but deterritorialises trauma amidst the production of a series of differences. There is a disjunctive synthesis of trauma as it changes in influence through a series of differently charged performance scenes. One of the reasons improvised movement is so difficult to interpret or pin-down is due to the essence of its changing nature. The capacity to experience improvisation and non-directivity is a practice that extends somatic and psychological boundaries. McNiff works with performance so that artworks have an opportunity to be embodied and incorporated within experience. In addition to the experience of making artworks the client also inhabits their artworks through enacting them as a live visual art. The art offers developmental potential, a challenge to habituated behaviour foreclosing experience into familiar routings of experience. DGATA is mediated by the art therapist who can chart movements that are spontaneous, that move beyond limitation into diversity.

Neuroscientific research bears testimony to the fact that art is essential for the expression of developmental potential in both mind and body. Art impacts upon cognition, the brain responds to perceptions rooted in art making, setting off a chain of ideas and behaviours that incorporate the mind and body. 'Without the arts the experience of volumes, masses, figures, distances, and directions of qualitative change would have remained rudimentary' (Dissanayake, 1988, p. 67). Since both art and language operate from the left hemisphere of the brain they seek to communicate values and information important for human and collective survival (Kalplan, 2000). Art is the means by which the senses may be amplified into thought, as in 'getting the picture' of something. Art's role in evolution has been to facilitate perceptual understanding and survival through cognitive mapping (images or symbols substituting action). An image is a convenient way of documenting experience because it is easily stored as a condensed memory cue, associated to action and meaning (Denis, 1991). Art

represents the mapping of a moving subject, one that is not fixed to one location, but instead re-configured through an adaptive or flexible improvisation of identity that navigates more than one area of expression.

When Freud suggests that 'biology is truly a land of unlimited possibilities' (Freud, 1995, p. 624) he is imagining the body as a site where anything can happen. Biology is not static. Events enter through sensory systems into flesh and cognition. The body and mind act as a feedback loop, and also engage within the dynamics of language. Psychoanalysis as the 'talking cure' places a special emphasis upon words, and yet words are implicated with sensation, with the unconscious signification of kinesthetic meaning. Physicality implicates language and also enters into the practice of art therapy its desire is an energetic process that participates with sensory systems that are also engaged with the making of images. Movement is a contributing theme within the language of art therapy, operating across a continuum from an almost indiscernible level, to body gestures and larger scale movements (Caldwell, 1997b).

Andrew Strathern (1996) believes that the body generates perception and thought processes from which to comprehend the world. Neurologists are discovering that the 'cerebellum, which coordinates physical movement, also coordinates the movement of thoughts' (Ratey, 2001, p. 148). The relationship between cognition and action is based on a brain that moves; behaviour is the thinking out of action sequences that link ideas to physical acts. 'The ability to link information from motor, sensory and memory association areas is crucial for thought processing and the ability to contemplate and plan future actions (Ratey, 2001, p. 176). Freud believed that our instincts lie on the border between mental and physical awareness (Laplanche and Pontalis, 1988). Concepts are in essence neural categories derived from physical actions. This is

why art is so important, it's action oriented, the body moving new parameters of experience, bringing to bear new ideas and metaphors of understanding.

Even when the specific capacities of the body are, so to speak, played out, when a perceptual movement apparently comes to an end in the presence of the object sought, there still remains the sense of something eluding one's grasp. Perception reaches forever beyond itself (Pietersma, 2000, p. 140).

Maclagan (2001) has underlined the significance of the interplay between articulate and inarticulate forms, as an open relationship between symbolic and imaginative states of consciousness, with each reference operating metaphorically within the space of its opposite. In fact, if we consider that we are unaware of how the symbolic order of language is structured (or how it came about), it then resembles the unconscious. This is why describing art is so difficult, because of the many kinds of affects and perceptions it evokes, which can only be approximately spoken about. Lakoff and Johnson (1999) believe that the ability to comprehend multiple aspects of meaning is based on the recognition of metaphors, which coordinate a relationship between physical experience and cognition. Sensorimotor inferences derived from movement, perception and spatial orientation infer not only a physical orientation but a psychological one as well. These trajectories are involved with our own internal situation and its projection into the world around us (Lakoff and Johnson, 1999). 'The same neural and cognitive mechanisms that allow us to perceive and move around also create our conceptual systems and modes of reason' (Lakoff and Johnson, 1999, p. 4). The body exhibits both intentional and unintentional spontaneous responses. Thought, feeling, and movement are in this case metaphorically integrated to offer a meaningful description, or 'internal systematicity' (Lakoff and Johnson, 1980, p. 17). Therapeutic language, to be inclusive of different perspectives, needs to embrace sensorimotor characteristics derived from movement, perception and spatial orientations that infer physical and psychological relationships. These trajectories of meaning

incorporate psychological and somatic planes of reference within metaphors that do not interpret behaviour, but instead offer inroads into the interactions between physical and psychological experience. The witnessing capacity of the art therapist mediates the indefiniteness of language to describe the significance of the client's therapeutic enactment. The client's phrase 'I'm not going anywhere' may signal a static state, and yet this comment can be contrasted with the art therapist's observations regarding the travels of the client making artworks throughout the art studio's dimensions. Artworks and the studio scene are imprinted with the client's varying locations, how they have moved and created their own investigations and experiences within the delineated space of art therapy. 'Rather than being rigidly defined, concepts arising from our experience are open-ended' (Lakoff and Johnson, 1980, p. 125). Since 'words have more than one meaning, expressions we use can often be taken in a number of different ways' (Fink, 2000, p. 23). Ambiguous representation enters into the DGATA scene as the fostering of connections between desire and the capacity to improvise within subjectivity. Rather than being stigmatised by trauma, the capacity to extend experience beyond the implications of trauma does not privilege trauma as a totalising discourse, but works to disperse the energetic charge and activation of trauma across creative encounters that experiment with its implications.

Lacan believed that 'the very foundation of inter-human discourse is misunderstanding' (Fink, 2000, p.22), words operating as markers for a variety of possible ideas, that engage subjectivity as a conglomeration of labels and meanings. Since 'words have more than one meaning, expressions we use can often be taken in a number of different ways' (Fink, 2000, p.23). Words are ambiguous they do not absolutely declare a definite relationship between representation and meaning. As a system, language is the juxtaposition of word components, an accumulation of intent, which attempts to approximate the meaning behind a communication theme. Language is an inherited symbolic



system it illuminates conceptions about the world according to associations structured through a collectively derived code. Words are never equipped to adequately present personal material, that which moves and changes in excess of words (Sheets-Johnstone, 1999). 'Language breaks up rich, complicated global experiences into relatively impoverished categories' (Sheets-Johnstone, 1999, p. 504). The symbolic order resides in an ordering of language that supports and instills structures. What lies beyond articulation and representation in the symbolic order, falls between the borders of grammatical rules and arrangements. It engulfs the subject as a threatening but also fascinating other, rupturing authority by challenging hierarchies of discrimination. By re-making the use of given meanings in language, people change their involvement with the world and with each other (Loewenthal and Brunner, 2003). The primary function of society is to 'codify the flows of desire, to inscribe them, to record them, to see to it that no flow exists that is not properly damned up, channeled, regulated' (Deleuze and Guattari, 2004a, p. 35). Libido as both a psychological and somatic desiring infuses the social field with unconscious flows. As a desiring phenomenon the BwO works to transgress blockages, by bypassing the limits of words that impede movement. It exists outside of metaphor as matter itself (Deleuze and Guattari, 2004b). Desire operates beyond prescriptive measures that instigate a stratified ontological sequencing of mind and body territory. The BwO does not operate according to a central organising principle it rather expresses physiology as a kinaesthetic exchange with the outside world. Language propels us to move into the world as coherent and consistent individuals. According to Gergen (1992) when we enter into language, we enter into social convention. Language depends upon socialisation; it relies on particular kinds of values, rules and procedures, of how things fit together, if people don't say things the 'right' way, they quickly fall outside social convention. The fluidity of the BwO does not integrate well into moulds of language that attempt to make reality appear more solid and agreed upon as a linear trajectory. In reality becoming is

a series of movements that circulate around representation - language does not determine a body it elaborates upon its provisional representation open to re-assembly.

The ability for the art therapist to witness non-judgmentally arouses the client's recall. The capacity to hold together past and present increases the capacity of the individual to both discriminate and mediate between the two. 'Developing or reconnecting with the facility for dual awareness enables the client to address a trauma while secure in the knowledge that the actual present environment is trauma-free' (Rothschild, 2000, p. 131). Generating body awareness in the here and now (indwelling), helps in the goal to separate trauma experience from present reality. The goal of ensuring psychosomatic health is reliant on facilitating a means by which the client can experience their physicality as non-threatening. Totton (2003) refers to this reclamation as 'affect attunement', the development of a somatic empathy or resonance that flourishes the generation of spontaneous feeling. This free circulation of energy is compensatory for clients who have reduced their existence to survival strategies or who are utilising dissociation as a coping mechanism (Turp, 2001).

Dissociation can be an effective way to continue functioning while the trauma is going on, but if it continues to be utilised after the acute trauma has passed, it comes to interfere with everyday functioning. While providing protective detachment from overwhelming affects, it also results in a subjective sense of "deadness" and a sense of disconnection from others (van der Kolk, 1996a, p. 192).

Trauma gives rise to dissociated experiences invading consciousness in a piecemeal and disjointed fashion. These experiences may hold a particular emotional tone, or set of sensations, but there is no way to relate them to an overall meaning sequence. When the cognitive aspects of the experience are missing there is little or no narrative to correspond with anxiety, panic, numbness, etc. within a memory sequence. Consequently, trauma treatment

relies on the body to assist in the integration of symptom and context. Through working with body awareness and movement, therapists are able to access information by working with presenting sensations. Body awareness acts as a gauge to monitor the effects of therapy or degrees of activation and dissociation. Initially breath may activate awareness to bring attention to those areas of one's self that feel unresponsive, or injured. This is especially useful in the case of trauma, as breath is usually suspended and contributes to an immobilisation of feeling (Conrad, 2005). Accessing sensory numbness through tracking somatic experience also brings forth images. 'Considering pain as an image that comes through the body allows us to consider different solutions' (Allen, 1995, p. 125). One of the aims of trauma treatment is to help a person move beyond a trauma narrative, into different kinds of descriptive themes that diversify the scope of personal encounters into a poetic analysis of words, movement, image and process. The avoidance of 'at risk' encounters, the fear of reactivating arousal or depression by entering into unknown situations, psychologically transpires into a limitation of choice – 'better safe than sorry'. Disruptions to a person's equilibrium, or sense of routine can be chaotic because it requires a readjustment of learned behaviours. A kinaesthetically attuned art therapy tracks shifts in this readjustment, by providing a context in which to experiment with the body 'at risk'. This is the spontaneous, freely associating body that moves its semiotic or impulse ridden body beyond the structures of language. The transgressive nature of trauma is not unlike being reduced to 'zero', as a result of being disenfranchised within the structures of language. The unspoken quality of the semiotic resonates with the affects of trauma (Kristeva, 1982, 1986). The semiotic is the unconscious body as a continuum of sensation, it disrupts physical armature by working to defeat the territorialisation of trauma.

Since art materials are sensation based, they revive sensation based body experiences. Fabre-Lewin (1997) points to the development of body

consciousness, as the means by which to heal the pain of both psyche and soma. 'In rediscovering physical sensations, intuitive impulses and the physical process, we can reclaim the capacity to heal naturally from suffering via the emotions' (Fabre-Lewin, 1997, p. 119). Art transports desire, it can move along with the fluidity and tactile nature of art, and in so doing engage and integrate with its malleability. Art materials can capture micro-movements i.e. slight tremors and vibrations that herald the slow release of the body or the letting go of defenses. The unfettered nature of the body as an organic flow inhabits a plane of nomadic intensity, a pitch of heightened energies that leaves an imprint of activity. This image is a new plateau or state of desire as it disentangles from anxiety; it is a re-configuration of stasis into a charged state of *schizo-genesis* or the awakening of multiplicity. Improvisation is unconditioned movement that creates something new, it is a mode of production that generates new experiences of what a body and mind can do.

## DGATA and Trauma Treatment

The boundaries of trauma treatment within the DGATA model establish therapeutic practices that respect the unique agency of each client to use art materials and a mediating space to record narratives pertaining to both traumatic injury and recovery. The DGATA studio is bestowed with both two and three dimensional mediums of artistic expression that facilitate a client's representation of psychological and somatic influences. For example, a client can choose to work on the floor, create an enclosure, perform in costume, sing, or draw on the wall, as methods of creating a variety of creative territories. The change from one activity to another is determined by the client, and witnessed by an art therapist who charts the client's path within an environment aimed at stimulating new responses. The DGATA model is imbued with choice; there is consistency in its ability to offer different kinds of art materials (introduced

throughout the course of different art therapy sessions), so that the client is regularly responding to incremental change. Particularly found objects, natural materials and moveable props such as pillows, chairs and tables can work to inspire clients to challenge fixed structures. DGATA offers an opportunity for clients to work non-directively, the art therapist does not direct how the environment is executed by their client, rather they work to generate opportunities for the client to improvise with materials that stimulate the recovery of spontaneity through experimenting with different spatial assemblages. Traditional art therapy materials (paint, paper, clay, pastels and markers) if not supplemented by additional creative resources can become predictable components of the art therapy space. The ambition within DGATA is to arouse desire as a means of animating psychological and somatic capacity, to mediate injury and loss through different routes of signification. Deleuze and Guattari underscore the fact that above all life is unpredictable and subject to change. The generosity of the Deleuze and Guattari method is to affirm discovery and encounter, to awaken unconditioned responses, and challenge repression. By supplying many surfaces upon which to signify impressions, the client is offered an opportunity to override their conditioned bearings, in order to entertain diversity. The DGATA art therapist is not seeking out pathology or a wounded history, but tracing the ways in which the client is generating their own choices. Open-ended explorations of the client's creative work do not presuppose the influence of traumatic injury, as the *only* trajectory of therapeutic work. The DGATA is not pessimistic, but believes in the innate creativity of each person to seek out new opportunities in their lives beyond a particular therapeutic issue or diagnosis.

It is this emphasis upon productivity that designates the distinctiveness of the DGATA approach. Art therapy production influenced by Deleuze and Guattari ensures that the client is not alienated in their relation to materials and the art therapy environment. The art materials are an extension of the therapeutic

relationship; they are the means by which to communicate with the art therapist who includes additional mediums of expression as opportunities for therapeutic communication. The DGATA studio multiplies possibility but maintains the structures of therapeutic responsibility. There is thoughtful preparation before each client encounter and a consideration of the creative resources required by the client. The DGATA space continually includes new expressive ingredients that encourage further experimentation by the client. This is not to say that the space is completely different in appearance, each time the client enters. Rather additional objects, props and art materials (i.e. oil sticks, sketch books, sealing wax, mud) refresh the space and offer the potential for different kinds of engagement. They stimulate new responses and affects for the client, who gradually diversifies their creative experience throughout the entire studio, overcoming any anxiety or inhibition imprinted by traumatic injury that limits the potential of physical and psychological capacity. Non-verbal communication is as significant as the client's language, in fact the movement of the client is carefully witnessed in order to chart both their organisation of defenses and new approaches to working through the DGATA studio. The Deleuze and Guattari influenced art therapist is not urging the client to breakdown their defenses or to participate in a kind of personal anarchy or Marxist revolution. I am a 'cautionary figure for the peaceful circumambulations of all', writes Guattari (2006, p.310). The DGATA method establishes therapeutic relations geared towards safeguarding the potential for the client's life to unfold differently. The Deleuze and Guattari method does not impose activity upon the client, but rather waits for activity to unfold at its own pace. In this sense DGATA is patient, attending to the complex details of the client's behaviour throughout the session. This attention aids in the exploration of non-verbal nuances that communicate both the territory of trauma and its processing through mediums of creativity that work to dislodge trauma as a despotic signifier.

Rather than agitate for the overthrow of the client's boundaries of safety, DGATA supports a client's resilience and capacity to produce new affirmative experiences. Guattari redefined Lacan's use of the term *jouissance* in reference to the release of both excess stimulation and bodily tension that operated within extreme states of traumatic activation. Guattari (2006) believed that *jouissance* sought refuge in small differences of representation; the incremental release of holding patterns, transacting the flow of repressed desire. DGATA regularly reviews previously produced artworks in order to investigate how these artworks navigate flows of spontaneous response. Each art therapy artwork and their expressive enactment are significant within the client's collective enunciation of subjectivity. The goal of the DGATA review session is for the client to develop an installation of artwork productions. This installation generates a map of physical and psychological territories travelled. Artworks are arranged in the client's own formation upon studio furniture, the floor space and walls. The client may also embellish the review session with personal objects brought from home, (i.e. photographs, journals, artworks and memorabilia) that can be interspersed between or around the artworks presented. The art therapist explores the additional associations that emerge as a result of the artworks being assembled in this way. The client may then choose to animate this assembly through performative enactment, which may include sound, movement and text to further amplify associative themes that also include an improvisational engagement with the materials and their stimulation of the BwO.

The significance of including information in this chapter regarding the bio-energetic patterns of trauma, in regards to flashbacks, state memories, and periods of either hyper-arousal or numbness is to demonstrate why a client's sense impressions are significant within art therapy. Tracking how the client accesses different dimensions of the studio space, uses particular art materials (and avoids others), as well as observing periods of either dissociation or

intensity collects information pertaining to the trauma trajectory. These qualities of engagement within the DGATA space can be explored verbally upon the completion of art making with both the client and art therapist discussing potential links to how trauma has been stored or signified within both the mind and body of the client. To the extent that trauma unconsciously 'floats' or re-enters current experience for the client, DGATA can attempt to anchor the client's affects in the materiality of the room. To this extent it is fruitful to review the session's course of events, through not only words, but to actually re-visit sites of art making within the studio, with both the art therapist and client walking to these areas of creative encounter. At these sites of art making, photographs may be taken in order to document sites of activity. These photographs can be subsequently incorporated within the course of review sessions, so as to record the importance of attending to the relations of artistic production in regards to materials, space and their associations to the art therapist who keeps track of the client's activities and associations.

The DGATA space is expressive, and imbued with ethical practice. Guattari tirelessly strove to challenge discrimination against mental health patients. He believed that mental illness should not be an imposition of psychoanalytic narratives, but rather a situation in which to investigate the activities of symptoms in process. The DGATA method does not control the means of creative production, but allows the client to create at their own pace. Guattari's work at the La Borde clinic challenged the idea of a 'despotic signifier' influencing the direction a therapeutic narrative should take. The DGATA approach does not impose a template of interpretation; it rather facilitates a means of creative production that does not alienate the client's sense of personal agency. Deleuze and Guattari were most likely influenced by the Marxist usage of the term 'praxis' to denote the importance of sensory-based experience as a remedy for estrangement. Art therapy's inherent involvement



with 'making' is a praxis that encourages the client to challenge physical and psychological relations that constrain expression (Guattari, 2006).

The visceral affects of the DGATA practice of art therapy opens up biological and psychological processes of desire implicating traumatic experience with changes in the direction of their conditioned responses. DGATA's spontaneous compositions work to treat trauma by evoking the potential of creativity to craft additional channels of expression. Rather than re-tracing the map of trauma, DGATA encourages the making of new identity territories, new horizons of experience that change the shape of imagining in one's life. Rather than feeling 'stuck' in one place, the activity of making and performing art enlarges capacity for the client, encouraging their pursuit of new opportunities, as a result of a greater aptitude for experimentation.

## Summary

The significance of the DGATA stage is its incorporation of not only art materials, but also environmental props that stimulate engagement. The mediating presence of the art therapist witnesses the client's passage through collective enunciation, the diversification of subjectivity generating artworks and activities throughout the studio area. The art therapist's attention to the details of the art therapy experience enhances the client's somatic and psychological consciousness in regards to the spontaneous activation of affects, which offer information regarding feelings, memories and cognition.

Subjectivity is a system of exchange and encounter that utilises the body as a medium of processing both injury and recovery. An art therapy image is an immediate and active enunciation of physical and psychological response. The art therapist's therapeutic empathy can bring attention to bear upon the client's

physicality, propagating a move beyond habitual patterns of regulated feeling. There is a vital link 'between memory and the moving body, it is as if certain memories are stored kinaesthetically and can best be retrieved through the movement of the body' (Chodorow, 1991, 115). If attention and spontaneous movement can be brought to bear upon the nature of traumatic symptoms 'without trying to change (them), the process of denial and repression may be reversed – (and) a meaningful symbolic gesture may emerge' (Chodorow, 1991, p. 122).

While making images in art therapy people resonate with what lies outside of language. Language is deficient when it comes to describing simultaneous evocations of sensing. 'Language is not transparent (it) communicates less than one desires' (Bochner and Ellis, 2003, p. 508). Art captures what cannot be put into words, the essences of thought, feeling and sensation that pulsate through a piece of artwork. 'Art can express not only ambiguity and ambivalence but also tension and contradiction – inevitable characteristics of our world and of the psyche – that tend to be obscured in our quest for comfort and certainty' (Sclater, 2003, p. 623).

## Chapter Six

### Conclusion:

### Deleuze and Guattari Art Therapy and Assemblages of Desire

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Deleuze and Guattari offer diverse possibilities for re-composing existential corporeality, adding something new to impasses that stifle expression. Their aesthetic paradigm, 'Creates new modalities of subjectivity in the same way that an artist creates new forms from the palette' (Guattari, 1995, p. 7). DGATA encourages a collective enunciation of subjectivity each heterogeneous element of its assemblage is a potential trigger for the release of psychological and somatic desires that enters into materiality. Both the artworks produced within the DGATA studio and the environmental surroundings of art therapy encourage the enactment of *affective* change, expression over-spilling individual experience into kinaesthetic currents (Massumi, 2002). The art therapist offers many opportunities for creative practice that ignite the client as the artisan of his or her subjectivity. DGATA beckons the client to experiment with the art generating opportunities included within its interior. The haecceity of the DGATA space has simultaneous components that encourage the generation of new experiential planes, its landscape is charged with forays into sensory stimulation that facilitate fresh encounters with identity.

Deleuze and Guattari affirm the opening up of new fields of behaviour each art therapy image is catalytic capable of producing new areas of potential growth. DGATA re-routes self-definition, each expression is not autonomous within itself, but a transversing of a landscape. DGATA includes many material and

environmental features upon which to enact subjectivity as a performative travel that maps as it proceeds. The ecology of the DGATA studio generates cartographies of identity implicated within the interactions of creativity. It is a space of dispersal and conductivity, one where desire can be worked through the surfaces of one's being, and through relations with material objects, environmental surrounds and the art therapist. The ingredients of the DGATA approach are all energetically charged they stimulate activity and are also impressed upon by the effects of creative productivity. The experimental and unconventional nature of the DGATA setting facilitates the crossing of thresholds, it is an ecology of influences that moves perceptions about one's self and world. The fundamental theme within Deleuze and Guattari's work is ontogenesis (Alliez, 2004), engaging within thresholds of being that occur within the course of new life experiences. Each new artwork within the practice of art therapy is an engagement with ontogenesis, another opportunity to consider previously unknown affects and unconscious energetics. DGATA encourages an artistic heterogenesis of consciousness that includes more dimensions to an essentially rhizomatic narrative (Alliez, 2004). Art produces new paradigms of subjectivity, it prompts us to think differently, to sense life anew, a practice that dismantles conventional ways of thinking (Parr, 2005b).

DGATA's lines of flight are pathways of creative endeavour that criss-cross the studio space interacting with art materials, props, and the therapeutic relationship along the way. Lines of flight are movements between primary points of subjectivity and signification.

Art makes possible, it enables us to broaden our horizons and understanding, sensitising us to our own affective dimensions in relation to the world as a whole (Parr, 2005b).

DGATA attempts to break the circuitry of traumatic activation and add on more conduits to subjectivity, so that sensory activation has many channels of expression. The aim of somatic psychology, performance art and authentic

movement are to locate the body as a 'live art' on the edge of nature and culture; the body executing psychophysical attunement within a therapeutic practice that resonates with sensation and affect (Bloom, 2006). These mediums of kinaesthetic investigation bring awareness of the body as it imprints upon materials and environment, enhancing an art therapist's capacity to take more of the client in, to see within the art of art therapy the entire workings of an assemblage of ingredients responsive to internal and external stimuli. The BwO is an entry into the potential of what a body and mind can do. The work of somatic psychology, performance art and authentic movement endeavour to extend awareness into more physical terrains of sensation, engaging many partial enunciations of the body as zones of desire seeking recognition. The art therapy image brings together accumulative expressions of movement, ideas and affects, as a provisional summary of contingency.

DGATA facilitates expressions of growth into new territories. It interrogates networks of personal and social relations bringing together a composite of differences. The essence of schizoanalysis is not lack but the rhizomatic idea of regenerative being, an ontological immanence that is alive with expressions of subjectivity as possibilities rather than identifications within selective strata of social and intra-personal experience. The concept of schizoanalysis incorporates breadth, flow, change, experimentation and risk. It is a non-stratifying identity that seeks to encapsulate more, it does not exclude experience, it characterizes a subjectivity open to learning. The term schizoanalysis challenges structures of limitation, opening into nomadic terrains of identity association. Schizoanalysis is not confined to verbal expression alone, it is not solely a talking cure, but a kinaesthetic expression to activate life's fluxes and desires to break away from routines that feel inhibiting and stale.

Deleuze and Guattari's aim is to challenge the idea of selfhood as a tangible enduring entity, along with the institutionalisation of the self template within

developmental stages (most notably the Oedipal complex), that over emphasises the implications of early childhood conflicts within a 'mommy-daddy-'me' triangulation or the compulsive return to the 'family romance' (Lichtenberg Ettinger, 2002b). Deleuze and Guattari issue forth a bigger picture of influential relating, that does not discount the fundamental significance of 'mommy and daddy', but adds on other networks of meaning, to extend the potential boundaries of human development into a world network of people, ideas, communities and contexts that enlarge a range of subjective referencing. Deleuze and Guattari refuse to seek a single explanatory paradigm, a single regime of cause and effect, as in the case of reducing adult experience to infantile precedents. They do not recount adult experiences solely within retrospective narratives, but incorporate an adult's early life in terms of its affects, or making in the present day. It is psychoanalytically infused routines of parental reminiscence that Deleuze and Guattari believe reinforce lack rather than creation. This is one of the many links their work has with art therapy, as art therapy facilitates the issuing forth of new images of subjectivity each a different production of both creativity and meaning that do not symbolise the past, but map forms of motion and territories of trans-formation (Grosz, 1994).

A rhizomatic art therapy approach interrupts routine, reactive patterns, and psycho-somatic habits that residually live on past traumatic occurrences. It observes the details of behaviour patterns and the manifestations of lines of flight that improvise with flows of new postures, positions, impulses, and experiments in spontaneity. Art therapy helps to release the tensions of stifled creativity that also limit choice and opportunity. Somatic psychology, performance art and authentic movement facilitate the letting go of controlled responses that manage risk and anxiety. They gradually re-organise defensive reactions, by allowing for a release of impulse and unpredictability. Art materials can capture subtle micro-movements of physical and psychological contents. The imagescape is a scene for the art therapy event, an engagement

with art materials, a studio space, the therapeutic relationship, and a range of social influences. The assemblage scene can be diagrammatically followed by mapping desire upon art materials and studio objects. The body performs an entire accumulation of ingredients that informs an assemblage or rhizomatic node of growth. The whole scene, rather than the artwork alone is a cartography one to be witnessed in its entirety, and returned to in the context of art therapy review sessions, that reflect upon a series of previously produced artworks.

Thus, an image cannot be read but travelled within a mapping out of ideas and sensations that are accumulative rather than reductive. The art therapy assemblage is a map of desire that holds both surface and depth together within a smooth interactive space that Deleuze and Guattari (1994) have referred to as a plane of immanence. The plane of immanence invites openings into ideas and relationships that are not definitive but creative movements traversing concepts that expand rather than restrict compositions. It is an example of a 'heterogenetic ontological consistency' (Guattari, 1995), inclusive of many different features or configurations of subjectivity, which travel along a plane of references or a neighbourhood of associations (Deleuze and Guattari, 1994).

Deleuze and Guattari's theoretical concepts have irregular contours that resonate and proceed into other junctions of ideas and expression. Their idea of a concept is a resonating chamber for multiplicity; it is made up of a series of events or assemblages that are experienced as movements within environments, objects and relationships. Images are culminating points or plateaus along a plane of immanence that represent both verbal and non-verbal phenomena. Deleuze and Guattari dismiss the dichotomy between consciousness and unconsciousness and instead situate these terms within a plane of experiences that are felt, moved and spoken about. The image

represents an engagement of both verbal and non-verbal expressions operating as an outcome of the interplay between mind and body within a therapeutic environment that interrupts, but does not dismiss day-to-day living within a larger social context. Deleuze and Guattari's therapeutic philosophy underlines the significance of activity and production. By continually making new sites of expression, a collective enunciation of subjectivity breaks repetitive inhibitions and recomposes psychology and corporeality (Guattari, 1995). Guattari saw his work with Deleuze facilitating different ways of seeing and making in the world, a way of being in and out of different kinds of territories that make ontology kinaesthetic. Re-routing how a person sees their world and moves within it, generates the development of additional living spaces or coordinates of relating. Rhizomes increase their volume by way of detours into new dimensions, adding on new territories of life force. Art therapy assists in the production of these new territories and extensions, each artwork a partial vector of subjective expression. Guattari considers the ongoing creation of subjectivity as an aesthetic paradigm that is not solely personal, but acts as an expression of living within variations of collective representations that are parts of the subjective scene. Subjectivity is not attached to one identity or position, but rather accumulates relative perspectives, carrying a momentum of creating in the world (Massumi, 2002). Subjectivity can be expressed within a variety of contexts that extend different partialities of subjectivity's collection of ingredients, so that the idea of a relational matrix space is a collaboration of internal and external parts (Lichtenberg Ettinger, 2002b).

Sensation exists at the threshold of nature and culture, as a discursive body that occupies both real space and potentiality. The corporeal schema of the body denotes different kinds of identities that perceive differently within different kinds of environments (Richardson and Harper, 2002). Identity can make contact with different locations, it exists as a kind of destabilised tactile expression, dispersed amongst a series of images (Becker, 2003).



Schizoanalysis extends *outside* the art therapy studio in its interaction with contexts that implicate polyphonic relations, for example technological, familial, civic, natural, artistic, work and lifestyle practices that enlarge the scope of identity imagery. The contemporary cultural surround of art therapy has re-cast the image into an imagescape, a complex set of interactions that constitute everyday life within networks of images that mediate people and environments (Burnett, 2005). Globalisation has proliferated and complicated perception across a greater cultural landscape, human activities are enhanced through mediums of communication that proliferate images upon a wider scene of potential engagement. 'The pervasive presence of narratives of every sort told through the multiplicity of shapes and forms of modern media far exceeds the conventional boundaries of human conversation and interaction' (Burnett, 2005, p. 4).

Within a multiplicity of narratives subjectivity is a transitional medium of exchange within enlarged social relationships that also include virtual space. Image spaces invite personal encounters, they are ecological phenomena, forming environments in which people live (Burnett, 2005). The journey through image environments engenders an accumulation of relative perspectives situated as a series of plateaus, assemblages or sites. This accumulative capacity is also apparent within art therapy images working as a series of associations. Within a Deleuze and Guattari context, these images are not reducible to loss or wounding, they are productive and energetic collaborations between mind, body and desire issuing forth additional perspectives. Expression is not a self-defining container, its 'impulse travels through a chain, creatively changing forms along the way, passing between content and expression as it crosses gaps' (Massumi, 2002, p. xxvi).

The body travels through art materials and movement sequences within a designated art therapy environment/studio and in relation to an art therapist

who maps their responsiveness and participation within the enactment of the art therapy event. Deleuze and Guattari conceive the BwO as moving through different kinds of surfaces and affects, it is a medium of improvisation working with sensations and desire and an intelligence that operates in relation to intuition. It is the capacity to explore ways of moving unstructured by planned or conditioned styles of behaviour. This is the random, nomadic, molecular body seeking the expression of its many surfaces, the body as a blank page un-inscribed with intentionality and classification. The body as a meeting of nature and culture, does not occupy a singularly discursive position but one that circulates through different kinds of biological, familial and societal circuits. Translated into therapeutic practice, the bodily expression of emotion, feeling and efficacy is in continual production throughout one's life span surpassing references to one's family of origin (Grand, 1998). The significance of extra-familial factors (the influence of diverse inter-personal relationships, environments and the role of media and culture) implicates one's relationship to the body. Psychoanalytic emphasis upon early childhood is in itself a social construction ingrained with various ideas about good parenting and proper development (Grand, 1998). Childhood itself does not occur exclusively within the nuclear family, it is rather a relationship to a social surround that continues throughout life, 'bodily experiencing puts us in a different relation to ourselves and other people and to both the social and natural surround' (Grand, 1998, p. 190). The plane of immanence carries virtuals, 'not something that lacks reality but something that is engaged in a process of actualisation...' (Deleuze, 2001, p.31). The plane of immanence is a road travelled through different geographical positions. It freely associates not in accordance to psychoanalytic iconography, but engages in thresholds of experiences that are varied, activities where subjectivity is expressed and engaged.

The BwO is not infused with linguistic signification enclosing and marking its essence. Schizoanalysis is not a talking cure but a composition of identity

references that challenge repetitive or habitual worldviews. The BwO is a capacity approached through Deleuze and Guattari's influence upon non-directive art therapy practices that open up the art therapy space as a performance installation. Within this space are enacted psychological and physiological surfaces that express a responsiveness actively making connections to its environment (Grosz, 1994). Deleuze and Guattari do not believe the body is a totality or structure but a medium that moves subjectivity into relationships that are simultaneously within and without but not inherently part of a signifying chain that reads meaning into bodies and their behaviour (Grosz, 1994). Within DGATA, subjectivity operates as thresholds of emergence. Subjectivity is not singular but a flow and a capacity to become, a feeling of connection and influence that includes the distortions, illusions and wonders of living (Grand, 1998). The mind and body operate as a conduit of collective ideas that carry subjectivity across an imagescape where new compositions are always being developed.

Each DGATA session is an event, a performance towards a different plateau that acknowledges many different ingredients upon which the session performs its travel – images, sensations, movements, sounds, enactments, words, the studio environment and the cultural surround of art therapy - are all significant routes into meaning references that are not conclusive but exploratory. Deleuze and Guattari encourage exploration and continued learning, they do not look for life's meaning nor do they attempt to resolve issues or heal wounds. Their emphasis is not upon psychologising the individual, but exposing people to more life experiences. Subjectivity is understood in terms of its production, what it can do/perform and its capacity to change. Expression is always on the move encountering new edges/depths, speeds and intensities of experience, different thresholds of relations that counteract repression (Massumi, 2002). Each image or artwork is not solely an entity unto itself, its influence can be situated within enactments of performance that animate artworks' collective

energy (as in the case of art therapy review sessions). Art therapy artworks do not decline in their significance or terminate, they keep on living. Rather than being disposed of, they are re-territorialised (re-situated amidst other artworks and enactments) in the course of ongoing reviews and reflections with the art therapy client, the client's art therapy assemblage is always in the making. Within a DGATA approach, art materials and artworks are re-negotiating, mobile and in process, they do not conclude or resolve issues but exchange and re-charge discovery. Narratives are dispersed across an enlarged storyline that does not 'find an ending', but instead becomes recharged in newly created circumstances. This is a plane of immanence stressing the significance of entering into life as a series of ongoing events/compositions.

DGATA bestows confidence, the capacity to be non-directive to challenge habitual responses, and engage more actively in perception working to create something new. Each art therapy image is a 'wake up call' to a variety of bodily, psychological and social intensities that de-regulate routines of repressed affect and feeling. Deleuze and Guattari are not concerned with what assemblages mean, but how they work (Jordan 1995). This is why desire is implicated with the nature of production, the making of something new. This also extends to art therapy as an enactment or performance where the client and art therapist 'explore and constitute...the questions and answers, the discourses, of identity' (Pilgrim, 2001). The anti-reductionist quest of Deleuze and Guattari's ideas regarding subjectivity re-constitute one's field of inquiry within the dynamics of image making. Deleuze and Guattari's use of the term machine is implicated with the idea of production, which evokes the complexity of variables that connect identity as a network. Their idea of a machine is a device with moving parts, a complex system structured so as to execute the subjective apparatus.

Machinic production is invoked to access the extreme complexity of contributing factors and the enormous variety and variability of connectivity. Factors contributing to the production of subjectivity will not be limited to biological arrangements, familial circumstances and

social milieu, although all these will be included. Technology, media, art, institutions, machinic encounters of all kinds must be seen to have an active role in the production of subjectivity. Machines of extreme diversity, not simply scientific or technological machines, but desiring-machines, aesthetic or literary machines, organic and inorganic, corporeal and incorporeal, all contributing, all making their effects felt in varying degrees of intensity – on the basis of this machinic background subjectivities are produced. (Arnett, 2001, p. 2).

Deleuze and Guattari implicate production with connectivity and multifarious influences. DGATA temporarily suspends a person's identity constructs, so as to incorporate the moving through of different kinds of images that enact potentialities, compositions with effects yet unforeseen (Arnett, 2001). The BwO involves the movement of matter, not in a functional way (i.e. movement that achieves some intended purpose), but a series of affects that demonstrate a qualitative level of intensities and flows (Schroeder, 2005). The qualitative level of intensities and flows is a co-relational experience between art therapist and client. The art therapist's witnessing is not distant nor objective, but an immediate and engaged viewing that employs a shared processing of bodily material. The art therapist's body is compelled to look, not from the perspective of a whole entity, but as a flow of intensities derived from its constituent elements. Art therapy images are in essence co-created works, the art therapist participating in the art making endeavour by way of their embodied and psychological presence as a contributing context for the client's art making. The client's movement through art materials is an embodied intensity of amorphous affect, a conduit of desire that transforms these materials into a shifting interface between subjectivity and the world. The client's body within art therapy is both subject and object, a depository of familial, societal and desiring influences. The art therapist is exposed to sensations that go beyond their own everyday perceptions and opinions. Deleuze (2005) believed that sensation was at the core of art making practices, not as an essentially emotional material, but as a felt physiological intensity that heralded the production of ontological

significance (Bonshek, 2003). The art therapy scene is infused with the body's materiality, its spontaneous and unconditioned encounters with signification that go beyond the linguistic signifier. Schizoanalysis does not limit itself to the individual client it includes the production of the therapist. The catalytic nature of art therapy is trans-subjective a relation between artist (client) and viewer (art therapist). Art is concerned with new modes of existence that are pluralistic (Massumi, 2002).

Desire performs a body on the threshold between nature and culture, the actions of a spontaneous creating body proliferate capacity (Grosz, 1994). The surface affects of art therapy (the way the body handles art materials and environmental props and moves within various zones of activity), also engages the art therapist as a point of reference around which the client circulates. Rather than being interpreted or written over through reductive templates, the BwO is approached through the workings of somatic psychology, performance art and authentic movement. In each case the body 'speaks' through its activities, the traces it leaves behind within the art therapy studio. The body is not a model, metaphor or fantasy of unconscious individuality, but a series of experiential surfaces, energies and forces that link with other bodies and things (Grosz, 1994). The body is a network not only unto itself as an organic or experiential whole, but a conglomeration of meanings that link by way of the body's surfaces engaging with a variety to signifying chains. In this regard art therapy discovers extra discursive relations, it surveys interactivity amongst a range of relational surfaces within the art therapy studio. This is why the architectural space of therapy interested Guattari (1995), so as to incorporate a range of choices that liberate movement across non-stereotypical territories - the potential for the art therapy space to enact something other than the psychoanalyst's office, to offer a studio environment of objects, natural materials and props that extend the activity of two dimensional art materials. The entire survey or cartography of desire is what interests Deleuze and

Guattari, as an opening to 'the non-verbal level of communication that is always present, and underlies verbal communication' (Bloom, 2006, p. 67).

Deleuze and Guattari understand psychology and physiology in terms of what it can do, the linkages it can establish, the transformations it can perform, its capacity to reassemble (Grosz, 1994). Psychoanalysis has traditionally relied upon words as a pathway to understanding, but has taken for granted the significance of the body 'speaking' its mind. DGATA can offer variation, both in the multiplicity of artworks produced, and in the way that representation off shoots desire. The physical and psychological manifestations of art therapy imprint materials, environments and relationships with the quest of subjectivity to move into new territories of creation.

## Postscript:

### The Future of DGATA

Even though the DGATA method was theoretically outlined within the course of this thesis, its future potential relies on the development of a clinical handbook that will outline its procedures in order to train art therapists in this method. The DGATA clinical handbook would incorporate case studies, photographs of artworks and studio environments, examples of unconventional art materials (i.e. found objects, props, costumes, natural materials) and also include examples of diagrams used in clinical notes mapping the routes clients have travelled within the DGATA studio. It would also explore the significance of enactment within the art therapy space and further this link to performance art as a contribution to the visual arts practice of art therapy. The supervision of this method of clinical practice would also require an art therapist trained in the DGATA method, in order to monitor the application of Deleuze and Guattari's ideas within art therapy.

Along with the development of a DGATA handbook, the model's application within different clinical settings and to diverse client populations would be developed as an outcome of training art therapists in this approach. Art therapists eligible for training in the DGATA method would have already completed an extended period of professional practice and be bound by a professional code of ethics. This training would ideally be situated within an accredited art therapy training institution, and be delivered as a professional development course for art therapists. A network of art therapists qualified to practice this method could form as an outcome of the handbook's publication, professional training in DGATA and the supervision of DGATA therapists. The DGATA network of art therapists would in turn research the application of the



method within a variety of clinical settings in order to develop standards of practice relevant to diverse clinical populations and issues.

Of particular interest would be the applicability of the method for those art therapists working in office settings, where space is organised more administratively and perhaps shared with other colleagues from different professions. The challenge here would be the incremental adaptability of the office space in regards to furniture re-arrangement, and a large easily accessible storage space for art materials. The DGATA method is inherently related to the importance of physical exploration within the creative environment. If a studio space is not available the method is limited in its potential to offer greater latitude in regards to creative activities.

Another limitation in the application of the DGATA method is the client's capacity for mobility. If a physical impairment or illness impacts the potential for the client to move independently, this will also restrict their ability to utilise the DGATA studio. If provisions were not made to address physical access, the DGATA model would limit its practice to only able-bodied participants. The challenge for the DGATA method would be to support clients with physical impairments. This would also include a modification to the art therapist's expectations regarding a client's capacity to express their physicality, when 'what their body can do' is constricted. In other words the BwO may not be approached as an opening to inhibition and desire in the way Deleuze and Guattari imagined, but in fact be signified through more subtle degrees of awareness and expression.

Overall it is worth pursuing the Deleuze and Guattari approach to art therapy, as it contributes many engaging ideas pertaining to subjectivity and the moving body. The significance of the assemblage and studio environment resonates with artistic practices that enhance the therapeutic application of art. The

Deleuze and Guattari art therapist observes the 'bigger picture' of the therapeutic environment, as an added dimension to the art therapy experience, as well as the complexity of mind/body interactions that are processed in the making of art. As a result the art therapist is equipped to attend to their clients in greater detail including a greater volume of information pertaining to the client's condition and processing of subjectivity.

## Glossary

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Deleuze and Guattari terms are nomadic, openings to new territories. Their concepts travel through a network of culminating points, 'they let their concepts reverberate, expressing some of the variations in their sense through the shifting contexts in which they are put to use' (Lorraine, 2005, p. 207). Deleuze and Guattari do not define their concepts, they are circuits not singularities, they flow into one another and into their understanding of life as more of a becoming, rather than a fixed form. Their ideas are in the act of making, nodes that reflect upon experience as an open form. A concept can always go somewhere else, to new places, it does not have a specific and historical positioning that is fixed, it can be re-created within new contexts, interacted with from multiple directions.

The following list of terms are derived both from the writings of Deleuze and Guattari and also reference terms affiliated to an art therapy practice influenced by their ideas.

### Artworks/Images

The term artwork is used interchangeably with the word image to correspond to art therapy works that are both images made with art materials and also processes of making that produce three dimensional art images or environments. An image or an artwork relates to the entire span of the art therapy studio, it may be seen as an object and also a scene of creative enactment. By including the entire creative context of making, the happenings within an art therapy studio space are also mapped. The art therapy studio itself can be seen as not only contributing to therapeutic art, but also acting as

an image surround (an additional artwork), imprinted with a range of art materials and client led interventions. The art therapist helps to track the client's travels through art materials and studio environment as well as meanings associated to the entire art making process both during the course of each art making session and collectively gathered together during the course of periodic review sessions.

## Assemblage

An assemblage is a relationship of differing elements that are personal, social and environmental related objects, ideas and events. An assemblage is a provisional form that can be re-made. It is a collection of heterogeneous elements, a composition subject to change, to being reassembled into another state of affairs. An art therapy assemblage is a combination of creative, therapeutic and societal ingredients.

## BwO, The Body Without Organs

The abbreviation BwO stands for Deleuze and Guattari's conception of the Body Without Organs, a body that is not stratified according to one particular form or representation. The BwO is not a moving entity, it is a multiplicity of desires and expressions that are not inhibited, but rather move life in all directions. Deleuze and Guattari situate the BwO within desire, the possibility of living the body as an open processing of experience. The BwO is not a sum of anatomy but the movement of body and mind as total desiring enterprises that work to produce different states of becoming. The BwO seeks the movement of all its dimensions, the body's release of its capacities not according to function, but in relationship to the field of immanence, where subjectivity undergoes a series of transformations, moving and reassembling as a networked relationship to

people, environments, objects, nature and ideas. The BwO attempts to unfix its branding as a language or code. The body is simultaneously in contact with different kinds of experiences, its many surfaces of perception are actively processing stimuli. The body resonates with internal and external dimension of perception that moves it across as span of affects. 'Rather than being a specific form, the body is more correctly described as uncontained matter or a collection of heterogeneous parts' (Message, K., 2005, p, 34).

## Collective Enunciation

This term refers to Deleuze and Guattari's style of communication, which circulates through a system of ingredients. 'Collective cannot be understood here only in the sense of social grouping; it also implies the inclusion of a variety of collections of technical objects, material or energetic flows, incorporeal entities, mathematical or energetic flows' (Guattari, p. 2006 417). It has close parallels to the functioning of postmodernism, with subjectivity becoming less individual and more a network of routings through complex systems, where subjectivity is not considered a thing, but an 'immutable essence' (Guattari, 2006).

## DGATA

This abbreviation refers to the Deleuze and Guattari Art Therapy Assemblage, a reference to the application of Deleuze and Guattari ideas regarding the interaction of psychological, physiological and societal influences within art therapy. DGATA highlights the prominence of an art therapy studio space and the movement of body, psyche and identity as a series of images that are never singularly defined but work to continually reassemble subjectivity as a collection of personal, familial and societal influences. DGATA also facilitates the

enactment of images (particularly during the course of review sessions) where a collection of previously produced images can be performed in order to further their meaning and interactivity. DGATA recognises the significance of the somatic transference relationship between client and therapist, as an additional resourcing of material within the therapeutic relationship. The body's movements are mapped by the Deleuze and Guattari influenced art therapist, along with an awareness of how sensation can also impress upon art materials. The art materials themselves also include, e.g. larger scale items (i.e. big pieces of cardboard and wood), natural materials, fabrics, found objects and photographs. These materials complement paint, paper, pastels, markers and clay and also offer the opportunity to create environments and backdrops for art making and performance.

## Desire

Deleuze and Guattari link desire with creative and productive potential, it is not compensatory for a condition of lack or deprivation. Desire has a social aspiration; Deleuze and Guattari's conception of schizoanalysis is infused with the idea that people can influence their worlds. It is a micro-political expression, referencing desire as a flow of creative activity within the larger canvas of social issues and world affairs. Desire is not situated within a psychoanalytic frame of loss, but instead used to explore opportunities for 'independent ontological creativity' (Toscano, 2005, p.214).

## Desiring Machines

A network of connections implicating desire with the idea of production, a relating of heterogeneous elements, e.g. people, objects, technology, sensations, ideas, work, community, lifestyle, media, etc. Desire is operative in

the making of assemblages, a system of heterogeneous elements working together to communicate an aggregate scene of meaning.

## Deterritorialisation

This term is frequently used within Deleuze and Guattari's writings, and refers to how lived space can be opened up and engaged with differently, through the course of experiences moving in more than one direction. Movement and change are inherent within the writings of Deleuze and Guattari; subjectivity and society are particularly highlighted as being subject to changing conditions. In relation to art therapy, deterritorialisation can refer to how each newly created image can generate another territory or plateau of experience.

## Haecceity

This term relates to the non-subjective elements of experience, to a set of circumstances that inform experience. Within an art therapy assemblage these elements are related to the materials, objects and environment of art therapy.

## Immanence

The term references life in its totality, the way that it extends into a continually moving expression amidst many dimensions of encounter. The plane of immanence is 'always there, always to be made, never still' (Seigworth, 2005, pp. 18-169), life as a threshold of becoming, each moment an intersection of events that implicate experience with many textures of possibility.

## Enactment

The use of the term enactment within the Deleuze and Guattari Art Therapy Assemblage denotes the performance of an art therapy image or collection of images, with the aim of moving the art on in terms of meaning and action. An enactment may correspond to a rite of passage or ceremony, however rites and ceremonies can reflect a more development approach to art therapy, marking stages of growth or reflecting levels of achievement. An enactment can be either planned or improvised, but its scene and span of activity is chosen by the art therapy client. It can accentuate the completion of a newly created piece of artwork and highlight the review of a collection of artworks. An enactment is witnessed by the art therapist, who tracks the course of the performance through its many permutations. Sound, words, props, studio furniture, found objects, objects from the client's home, natural elements, photographs, etc. can be incorporated within the enactment in order to expand its associative dimensions. Enactment amplifies the movement and embodied aspects of art therapy, bringing art therapy to life, moving it out into world of the client's associations.

## Lines of Flight

Deleuze and Guattari embrace the idea of multiplicity, the changing nature of representation that is influenced by lines of flight, a rhizomatic travelling of representation through different areas of significance. In the context of art, creativity generates new precepts, an affective system of change that dismantles conventional ways of thinking (Parr, 2005b). Art as a line of flight ushers forth a series of affects that prompt new ways of thinking and encourages new pathways into the world at large. Lines of flight are the movements between primary points of subjectivity, in the context of art



therapy, they can be understood as the spaces and passages in between artworks that build the momentum for the next creative instalment.

## Plateau

The term plateau is directly related to the functioning of rhizomes, and refers to the way that meaning can be read in either direction, as a landscape of inferences and intensities. A plateau is a referential region, but not a hierarchical reference it exists amongst a plane of other plateaus that are of equal representative weight. Rhizomatic subjectivity maps plateaus as intersections of travel. An artwork can also be a plateau a culmination of creative intensities that landmark an art therapy event. Review sessions within art therapy bring together a collection of plateau images, so that the entire regionality of an art therapy series can be explored through reflection, dialogue and enactment. A plateau is an interactive expression, it is a landmark that helps map the routings of subjectivity across different culminating experiences.

## Rhizome

A rhizome combines cycles of growth. It is an underground stem that traverses, a network of relational growth, a 'moving matrix' that links together different scenes or territories (Colman, 2005). The rhizome inhabits many places at one time; it is not rooted in one specific locality, but grows as an aggregate without hierarchical order. A rhizome is an assemblage. 'To think in terms of a rhizome is to reveal the multiple ways that you might approach any thought, activity, or a concept – what you always bring with you are the many and various ways of entering any body, of assembling thought and action through the world' (Colman, 2005).

## Sensation

Sensation is referenced in Deleuze's investigation of Francis Bacon's art making. It denotes the influence of sensation upon both the making and viewing of artworks. Sensation is a happening, the art event in both creation and reception. It is a bodily influenced becoming, it underlines the significance of the body and its movement within the creation of art. It is also a receptive event, art viewed by way of sensations that develop a physicality of responsiveness related to the BwO. The BwO is a surface of sensations, its entire dimensions issuing forth nuances of continuous and autonomous movement, 'sensation passes over and through the body in waves and rhythms that meld its perceptible sites or organisation of parts into vibrations and spasms' (Conley, 2005, pp. 244-5). The body in art therapy issues forth a continuous flow of sensation which enters directly into expression via art materials or through movements within the art therapy studio. The mapping of sensation is the art therapist's following of gesture, timing, movement patterns, energetic qualities and fluctuations, etc. These processes are in essence traced across the art therapy image, and within the whole span of the art therapy session.

## Schizoanalysis

A Deleuze and Guattari term characterising a collection of experiences that are relational; an unbounded subjective opening to experience that is not enclosed within an individualised identity. Schizoanalysis experiments with simultaneous influences that extend subjectivity into more than one territory. The term was developed as an alternative perspective to psychoanalysis, which Deleuze and Guattari consider to be ridden with interpretative lines of inquiry, centred on infantile experiences of lack, wounding and deprivation. Schizoanalysis is linked

to psychosis and schizophrenia and the proliferation of unbounded identity associations. The term intends to shake off the prevalence of family relationships within psychoanalysis, it highlights the significance of extending subjectivity into multiple sites of association - being in more than one place at the same time. Schizoanalysis operates at the level of desire, it recognises the productive capacity of desire as it generates many outlets of experience. Schizoanalysis is experimental and spontaneous, opposed to the retrospective nature of psychoanalytic thinking seeking the hole in which to repair. Rather than lack, schizoanalysis propagates subjectivity across a broad range of possibility, creativity transversing connections without closure. The family drama is set within the context of 'the bigger picture' of life lived to its fullest, a composition that challenges the idea of standardisation. Schizoanalysis is not a developmental model or treatment pan, it reflects a Deleuze and Guattari approach to life, a happening composed of many images 'an open and creative whole of proliferating connections' (Colebrook, 2002, p. 5).

## Smooth Space

Smooth space is a succession of links, a shifting experience of space that is full of possible directions and opportunities. An unstructured and unbounded sense of space that is alive with emerging qualities or features of reference. Space that is changing course and relating different sets of circumstances as they occur.

## Subjectivity

A term used to characterise identity within the practice of art therapy and in relation to the ideas of Deleuze and Guattari. Subjectivity is relational and spans across different kinds of images and experiences, a process that is

accumulative, borderless and on the move. It also relates to the opening up of identity references de-territorialising identity across places, activities and relationships.

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