

Psyche & Muse: Creative Entanglements with the Science of the Soul
on view at Beinecke Library, Yale University, January 28 through June 13, 2011

**Anti-Œdipus: Psychology, Dissent, and the Death of the Soul
Checklist and Object Descriptions**

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Marx, Alienation, and the Language of Madness

***Cahiers pour la folie*, no. 14 (April/May 1974).**

The *Notebooks for Madness* headline their fourth anniversary issue with a quote from Marx on the relation between alienated labor and the language of the insane—*aliéné*:

“The sole comprehensible language we are capable of speaking to each other is that of our objects and their mutual relations. We are incapable of comprehending a human language: it would not be effective. It would be understood and resented on the one side as prayer and imploration, and thus as humiliation: honestly expressed, with a sentiment of disdain, it would be received on the other side as impudence or madness and brushed aside as such. We are alienated from human nature to the point that such a language appears to us a violation of human dignity; on the contrary, language alienated from material values appears to us the sole dignity of man, a justified dignity, confident in itself and conscious of itself.”

A Psychiatrist of the Avant-Garde in the Asylum

***Charlie Hebdo* (1970).**

Traces of the strange case of Dr. Ferdière and Antonin Artaud appear in the cartoon at right. Escorting his patient to the asylum, the doctor: “I am a psychiatrist of the avant-garde. I will confine myself with this lunatic until he has been cured” (the patient: “me too”). The next frame shows the avant-garde psychiatrist on the receiving end of 220 volts and powerful sedatives, while *his* doctor says: “Good! I’m listening!”

A patient in the cartoon at right makes a militant fist below the following dialogue in boldface: “Tell me, Mom, is it true that medicine is one of the means of oppression in bourgeois society?”—The reply: “Eat your soup!”

The History of Madness

Michel Foucault, *Folie et déraison: Histoire de la folie à l'âge classique*, Paris: Plon, 1961.

Michel Foucault, *Naissance de la clinique: Une archéologie du regard médicale*, Paris: Presses Universitaires de France, 1963.

Published as *Madness and Unreason* in 1961, Michel Foucault's *History of Madness* did much to inspire R. D. Laing, David Cooper, and anti-psychiatry on the Continent. The issue of *Against Psychiatry* on display (at left, with the photo of an angry young man waving a gun) included a review of Foucault's *History*, which also figures prominently in the special issues of *Partisans*. Yet it was also very much a part of the "Return to Freud" led by Jacques Lacan, the Surrealists' erstwhile companion, whose theories about Desire, the Imaginary, and the Symbolic made a powerful impact on feminists, Marxists, and cultural anarchists in the rising tide of dissent of the 1960s. Appended to a new edition of *The History of Madness* in 1972, Foucault's remarks about Artaud reflect his immersion in the emerging dialogue about resistance and deviance his work did so much to inform:

"One day, perhaps, we will no longer know what madness was ... Artaud will then belong to the foundation of our language; and not to its rupture; neuroses will be placed among the forms that are constitutive of (and not deviant from) our society."

The Michel Foucault Library of Presentation Copies at Beinecke

Maud Mannoni, *Le psychiatre, son "fou" et la psychanalyse*, Paris: Éditions du Seuil, 1970.

Robert Castel, *La gestion des risques: De l'anti-psychiatrie à l'après-psychiatrie*, Paris: Éditions de Minuit, 1981.

Jacques Lacan, *Écrits*, Paris: Éditions du Seuil, 1966.

Julia Kristeva, *Histoires d'amour*, Paris: Denoël, 1983.

Louis Althusser, *Pour Marx*, Paris: François Maspero, 1965.

Didier Anzou, *Le corps de l'oeuvre: Essais psychoanalytiques sur le travail du créateur*, Paris: Gallimard, 1981.

Foucault's impact on changing attitudes about the science of the soul in the 1960s and 1970s was immense. Artists, writers, psychiatrists, psychologists, students, scholars, and activists all engaged in meaningful and often highly personal dialogues with the author of *The History of Madness*. The depth of this engagement and the character of its impact on the shifting social, political, artistic, and literary landscapes of the time can be read in over 13,000 inscriptions contained in the Michel Foucault Library of Presentation Copies acquired by Beinecke Library in

the fall of 2010. While some are brief—like Lacan’s poignant “No Comment” in a 1966 presentation copy of *Écrits*—others are far more substantial, expressing gratitude for inspiration, companionship, solidarity in protest movements, and, not infrequently, a spirit of contentious debate. The copies here give a brief glimpse at the range of Foucault’s contacts in the anti-psychiatry movement as well as currents of dissidence and dissent inspired by Lacan and the “Return to Freud.”

Anti-Œdipus

Gilles Deleuze and Félix Guattari, *Capitalisme et schizophrénie: L’Anti-Œdipe*, Paris: Éditions de Minuit, 1972.

Among the most poignant—and certainly the most colorful—inscriptions in the Foucault Library of Presentation Copies is this dedication in Deleuze and Guattari’s blazing 1972 manifesto against psychiatry, psychoanalysis, and capitalism, *Anti-Œdipus*. “No, Œdipus doesn’t exist,” Deleuze jokes, pointing to an ensemble of drawings by his children that resembles, for all the world, a decapitated father figure drenched in blood. Gilles’s wife Fanny also signs, “schizophrenically yours.”

Anti-Œdipus took shape at the experimental University of Vincennes, established in response to the student uprisings of 1968, where both Foucault and Deleuze taught in the early 1970s. Hired on Foucault’s recommendation, Deleuze met Guattari at Vincennes, then worked through the theory of “schizoanalysis” with his students in seminars that left a profound impression on a generation of students and activists who carried the rebellion into the 1970s. Like Wilhelm Reich, whose theories they address at length in *Anti-Œdipus*, Deleuze and Guattari focus their critique of capitalism (and psychoanalysis) on the “bourgeois” institution of the family. The authors attack not only Freud’s prescriptions for “successful” resolution, but the œdipal complex itself as an oppressive narrowing of the pathways of Desire to just one possible choice. Calling for the liberation of alternative—and subversive—impulses, Deleuze and Guattari turn to the language of Artaud, adopting the poet’s phrase “Body-without-Organs” to describe a central concept of the book: the undifferentiated libidinal self subject to inscription by countless overlapping and conflicting codes of social, sexual, and moral identity.

The Return of Reich

Jean-Pierre Voyer, *Reich: Mode d’emploi*, Paris: Éditions Champ libre, 1971.

Jean-Pierre Voyer, *Reich: Modo d’uso*, Naples: Viterbo Alambicco, 1971.

Wilhelm Reich, *Der sexuelle Kampf der Jugend*, Germany, c. 1970.

Wilhelm Reich, *Charakteranalyse: Technik und Grundlagen für praktizierende Analytiker*, Germany, c. 1970.

Deleuze and Guattari were not alone in turning to Wilhelm Reich in the aftermath of 1968. Pirate editions of the renegade psychologist's writings from the 1920s and 1930s proliferated in the underground press. Produced in poster format, the original edition of Jean-Pierre Voyer's *Reich: A User's Manual* also included a brochure and was clearly intended to be mounted on walls.

Desire and Revolution in Italy

Herbert Marcuse, *L'uomo a una dimensione: l'ideologia della società industriale avanzata*, trans. Luziano Gallino and Tilde Giani Gallino, Turin: Einaudi, 1967.

Félix Guattari, *Desiderio e rivoluzione: Intervista a Félix Guattari*, ed. Paolo Bertetto, Milan: Squilibri, 1977.

Gilles Deleuze and Félix Guattari, *L'anti-Edipo: Capitalismo e schizofrenia*, Turin: Einaudi, 1975.

***Contro la famiglia: Manuale di autodifesa e di lotta per i minorenni*, Rome: Savelli, 1975.**

Assaults on orthodox psychoanalysis and leftist critiques of the family as “bourgeois” institution resonated with particular force among the renegades and radicals of the Italian underground. Reich, Herbert Marcuse, and above all Deleuze and Guattari were popular among cultural anarchists and militants, who experimented with alternatives in urban and rural communes in the years leading up to a nationwide uprising in 1977. With contacts among the militant *autonomi*, Guattari was particularly influential, and his interviews were published as *Desire and Revolution* in the year of the *Movimento del '77*. Entitled *Against the Family*, the “manual for self-defense and the fight for minors” at right likewise betrays the impact of Deleuze and Guattari's *Anti-Œdipus*.

Proud to Be “Deviant:” Movimento del '77

**Fausto Presutti, *Autocosienze del deviante*, Rome: F. Presutti, 1977.
Senza Famiglia, no. 2 (1977).**

Aldo Piromalli, *Mad Story*, Amsterdam: Vrije Vogel Pers, 1977.

Aldo Piromalli, *Psychiatry, or The Death of the Soul*, Vrije Vogel Pers, 1977.

The young Italians' revolt against psychiatric and psychological norms adopted the label “deviant” with pride, as Fausto Presutti's *Self-Consciousness of the Deviant*, shows. Yet for Aldo

Piromalli the consequences were dire. Arrested for drug possession, the Italian non-conformist was declared insane and confined to an asylum. Eventually he was allowed to leave the country, but with the threat of incarceration in a psychiatric hospital hanging over his head should he return to Italy. Written from exile and disseminated by the underground press in Amsterdam, Piromalli's imaginative comic strips were handed out free of charge in an attempt to bring attention to his plight.

Homo Sapiens Correctus: Bart Huges and the "Third Eye"

Bart Huges, *The Mechanism of Brainbloodvolume*, Amsterdam: Foundation for Independent Thinking, c. 1970.

Bart Huges, *Leerboek van het hersenbloedvolume*, Amsterdam: F.I.T., c. 1970.

Bart Huges, *Text-Book of Brainbloodvolume*, Amsterdam: F.I.T., c. 1970.

Photograph of Bart Huges after his self-trepanation, Amsterdam, 1965.

Bart Huges, *Homo sapiens correctus*, Amsterdam, 1965.

Of all the strange entanglements between the creative revolution of the 1960s and the science of the soul, the case of Bart Huges is without doubt the most bizarre. Refused his medical degree by the University of Amsterdam, Huges turned to art and drugs in the quest for enhanced creativity and expanded consciousness before resorting to more extreme measures—self-trepanation. Convinced that creativity in adults waned due to a lack of blood supply to the brain, Huges drilled a hole in his skull, revealing his “third eye” at a Happening in Amsterdam in 1965. *Homo sapiens correctus* recounts Huges's experiences at the event in a scroll approximately ten feet long, illustrated by the author's hand-colored diagrams.

Throughout the late sixties and well into the next decade, Huges promoted self-trepanation in a series of colorful books and, as the *Washington Post* reported a few years back, “helped launch some uniquely hippie artwork” in London, where Huges and his friend Joe Mellen preached the message to a surprisingly receptive audience. Mellen himself also resorted to self-trepanation and made a film of his companion, Amanda Feilding, performing the same act dressed in a blood-spattered white robe. In an interview with *Musician* magazine in 1986, Paul McCartney recalled asking his wife Linda at the time: “Fancy getting the trepanation done?” She didn't.
