The Art of

EGRESS

Madness / Horror

Madness / Pedagogy / Depsychiatrization

MIKKO O. KOIVISTO

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Madness, Horror, and the Pedagogy of Depsychiatrization

To cats;
John got it right.

TABLE OF CONTENTS

ABSTRACT · This doctoral dissertation investigates stereotypical cultural representations of people with psychiatric disabilities, or *psychiatrized* people, and delineates strategies for critically encountering them. Representations are interpreted as implications of larger power relations; not merely as indicators of the existence of such power, but as functional components of the power mechanism.

Previous studies indicate that cultural imageries of psychiatrized people are generally dehumanizing and objectifying, and it has been argued that these representations can be challenged by promoting critical first-hand experiences of disability. However, this imposes the weight of responsibility on the disabled subject. The dominant stereotypes and images oblige the psychiatrized subject to convince the society that, unlike the typical psychiatrically disabled characters in television and cinema, s/he is, for example, able to work, able to parent, and able to not commit homicide. In complying with the requirement to defend oneself against the prejudices, the disabled subject inevitably ends up

legitimizing the mechanism underlying and constituting the very requirement. What can the disabled subject do within these parameters? This dissertation argues that a profound critique and resistance of the hegemonic notions of psychiatric disabilities require approaches that go beyond the binary strategy of acceptance and disavowal.

The body of data analyzed in the dissertation consists of the work by hip hop artists who have disclosed their experiences of disability through their work. Their works are interrogated regarding their potential to expose, acknowledge, and refer to stereotypes and prejudices while simultaneously refusing to neither approve nor disapprove of them. In addition to realistic, genuinely autobiographical accounts, some of these rappers have incorporated into their narratives pejorative stereotypes of violence and crime, enmeshing the overtly stereotypical imagery of psychiatric disability with the accounts of their subjective experiences. Through this enmeshing they not so much criticize the prevailing politics as they encounter the subject positions and stereotypes imposed on

the disabled subject through their art; they confront the political forces of representation and subjection on the level of their functioning. Instead of arguing against them, they perform maneuvers through which they simultaneously embrace, reject, distort, and ridicule the dominant stereotypes and prejudices. This dissertation refers to these strategies of resistance provided by the rappers as *egresses* due to their capacity to escape the confining images and subject positions. The notion of egress enables art education to assume a critical stance towards ableist forms of representation, and pave the way for the emergence of a *pedagogy of depsychiatrization*——a pedagogical stance which acknowledges, and resists, the psychiatrization of disabled subjects through mechanisms of representation.

TIIVISTELMÄ · Tämä väitöskirja tutkii psykiatrisesti vammaisten eli *psykiatrisoitujen* ihmisten stereotyyppisiä kulttuurisia representaatioita ja hahmottelee strategioita niiden vastustamiseksi. Representaatioita lähestytään valtasuhteiden ilmentyminä, niiden elimellisinä ja toiminnallisina osina.

   Aikaisempi tutkimus osoittaa, että psykiatrisoituja ihmisiä esittävä kulttuurinen kuvasto on pääasiallisesti epäinhimillistävää ja objektivoivaa, ja on esitetty, että sitä voidaan haastaa tarjoamalla kriittisiä ensikäden kuvauksia vammaisuudesta. Tämä kuitenkin asettaa vastuun vammaiselle subjektille. Vallalla olevat stereotypiat velvoittavat psykiatrisoidun subjektin puolustautumaan ja todistamaan yhteiskunnalle, että hän kykenee esimerkiksi työskentelemään, toimimaan vanhempana ja olemaan syyllistymättä henkirikoksiin——toisin kuin median fiktiiviset psykiatrisoidut hahmot. Suostumalla vaatimukseen puolustautua vammainen subjekti päätyy väistämättä vahvistamaan mekanismia joka tämän vaatimuksen synnyttää. Mitä vammainen tai psykiatrisoitu subjekti voi tehdä näissä olosuhteissa? Tämä väitöskirja esittää, että psykiatrisen vammaisuuden hegemonisten representaatioiden kritiikki ja vastustaminen edellyttävät lähestymistapoja, jotka tarjoavat monimutkaisempia strategioita kuin pelkkä hyväksyminen tai hylkääminen.

   Tutkimuksen aineisto koostuu teoksista jotka tehneet hip hop -artistit ovat käyttäneet taidettaan omien vammaisuuden kokemustensa kuvaamiseen. Analyysissä tarkastellaan teosten mahdollisuuksia hyödyntää stereotyyppisiä representaatioita, ilman että ne joko yksiselitteisesti hyväksytään tai hylätään. Aitojen omaelämäkerrallisten vammaisuuskokemuksien lisäksi osa artisteista on tietoisesti sisällyttänyt musiikkiinsa psykiatriseen vammaisuuteen liitettyjä kielteisiä stereotypioita väkivaltaisuudesta ja rikollisuudesta. Sen sijaan, että artistit argumentoisivat tätä kuvastoa vastaan, he samanaikaisesti omaksuvat, hylkäävät, vääristävät ja tekevät naurunalaiseksi stereotypiat ja ennakkoluulot, joista tämä kuvasto muodostuu. Tässä väitöskirjassa näitä strategioita kuvataan *egressiivisiksi* tai *egressioiksi*, sillä ne pakenevat rajoittavia kuvia ja subjektipositioita. Egression käsitteen avulla taidekasvatuksen on mahdollista muodostaa kriittinen asenne ableistisiin representaation muotoihin ja näin ollen luoda mahdollisuuksia *depsykiatrisaation pedagogiikalle*, lähestymistavalle, joka tiedostaa ja vastustaa representaatiomekanismien kautta tapahtuvaa vammaisten subjektien psykiatrisaatiota.

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I

INTRODUCTION

How are you madam?——The person of myself[1] is not a Mrs. (*une dame*), please call me Miss.——I do not know your name; would you like to tell me?——The person of myself does not have a name: she wishes that you do not write.——I would however really like to know what to call you, or rather what your name was formerly.——I understand what you mean. It was Catherine X, one must speak no more of what took place. The person of myself has lost her name, she gave it on entering Salpêtrière. ——How old are you?——The person of myself has no age.... ——If you are not the person about whom you speak, perhaps you are two people in one?——No, the person of myself does not know the one who was born in 1799. (Leuret as cited in Foucault, 2003/2006b, p. 160)

This is an excerpt from a dialogue between a patient from the Hospital of Salpêtrière in Paris and her psychiatrist, François Leuret, as documented in his 1834 study. Foucault (2003/2006b) views the passage as an example of a fundamental element in psychiatry: the patient's narration of his or her own life which stands at the heart of both diagnosis and therapy. Foucault explicates that Leuret deemed the patient incurable precisely because she——in spite of being articulate, and responding "softly and politely"[2]——did not demonstrate the capability of coherently referring to herself with the first-person pronoun, was not able to disclose her name, and yet her discourse did not conform to the psychiatrist's preconceived theoretical understanding of psychopathological conditions involving multiple personalities. Foucault (2003/2006b) further elaborates the experience disclosed by the patient regarding losing her name: She had "[given] it on entering Salpêtrière" (p. 160).

Foucault (2003/2006b) explicates that upon entering the asylum, a patient loses his or her identity due to having to succumb to the asylum

1 · "La personne de moi-même" (Leuret, 1834, p. 121).

2 · "Elle répond à tout avec douceur et politesse" (Leuret, 1834, p. 121).

organization of knowledge, bodies, and identities. The patient has to be able to recount his or her life story over and over again as a narrative, but in such a way that it conforms to the model of subjectivity characteristic to the psychiatric power, its conventions of narration: "this biographical truth which is asked of the patient ... is not so much the truth that he could say about himself, at the level of his actual experience, but a truth imposed on him in a canonical form" (Foucault, 2003/2006b, p. 159). It is crucial, then, that the patient is able to produce his or her subjectivity under the scrutiny of the psychiatric power, but in a manner which adheres to the ontology of subjectivity informing the mechanics of the psychiatric observation. The patient appearing in Leuret's documentation, however, seems to have evaded the diagnostic apparatus altogether by jettisoning the "I" from her discourse completely, thus rendering herself ultimately undiagnosable and incurable, immune to psychiatrization.

Throughout this dissertation, as an homage to the patient from Salpêtrière and as a methodological and political strategy, the person of myself refers to ~~himself~~[3] as *the person of myself*. Even though one might be tempted to consider this gesture as one of unnecessary eccentricity, it, in fact, serves crucial ethical and methodological purposes. The "person of myself" is not a mere mask for "I" to wear; or, if it is a mask, it is a transparent one, thus revealing there never was an "I" in the first place (or -person). Similar strategies of writing have been explored previously by other scholars. Jennifer (Eisenhauer) Richardson (2015) has experimented with what she calls "unraveling the 'I'," a critical practice of destabilizing the fantasy of a coherent and stable researcher subject:

As researchers once trained to smother our first-person voices, we have done much to resituate and position the narrating "I" in academic work and research. However, in regard to challenging artistic self-will within arts research, we

3 · The third-person masculine pronoun is struck-through as an expression of the subjective uneasiness experienced by the person of myself when trying to refer to ~~himself~~ by the gendered pronouns of English, as ~~he~~ is more accustomed to the gender-neutral third-person pronoun of Finnish (*hän*). When referring to any particular person other than ~~himself~~, the person of myself retains to the conventional use of gendered pronouns, unless ~~he~~ is aware of a different preference of referral explicitly expressed by the person under discussion.

must also begin to examine how to allow the "I" not to escape into the shadows of a fictive "reflexive" objectivity but to become bare and aware of its own entrapments, to allow the "I" to question itself, to teeter, to unravel. (p. 74)

Furthermore, Price (2011) uses the concept "counter-diagnosis" (p. 177) to describe strategies for constructing autobiographical narratives of disability and illness that disrupt and destabilize notions of rationality embedded in academia, and therefore function as "micro-rebellions in academic discourse" (p. 177). One of the forms of counter-diagnosis Price (2011) discusses is the use of third-person pronoun for referring to oneself in an autobiographical narrative as a strategy for destabilizing the assumed rationality and credibility of a conventional narrator's voice. This is precisely what the person of myself is aiming at with ~~his~~ use of pronouns in this dissertation.

Disability studies, which serves as the major theoretical framework informing this study, has conventionally assumed the ideal of the coherent author-subject. Because mental disabilities[4] in the scope of disability studies have historically been more or less in the marginal (Eisenhauer, 2010b; Price, 2011), the use of pronouns to highlight the incoherence of subjectivity of the person of myself acknowledges also this marginal positionality. Disability studies was founded around physical and sensory impairments, and this emphasis impacted the subsequent orientation of the field (Price, 2011).

4 · In this dissertation, the person of myself uses three concepts, madness, mental disability, and psychiatric disability; not as interchangeable, but as denoting different modalities of understanding non-normative bodies and minds (or bodyminds (Price, 2011, p. 240)). When capitalized, *Mad* refers to the emancipatory and self-affirmative stances of Mad pride and Mad activism; when not capitalized, it refers to such experiences and embodiments that have historically been called madness or insanity. *Mental disability*, on the other hand, draws from disability studies and disability activism, and aims to maintain and nurture coalition between Mad and disability perspectives. Finally, even though the person of myself generally prefers the way Price (2011) uses mental disability as a common identifier for all disabilities that predominantly influence the functioning of the mind—including, for example, certain developmental disabilities and neurological disabilities—*psychiatric disability* is used sometimes in order to make a distinction between disabilities which are conventionally regarded as belonging to the field of psychiatry ("mental illness") and other mental disabilities.

Inclusion of mental disability into that framework has not been straightforward, because mental disability unbalances the image that initially informed disability studies' ideas of subjectivity and participation. The image is that of a person with physical disabilities, who is nevertheless intellectually and cognitively capable. A person with mental disabilities constitutes a subject who is, or at least might be, able-bodied, but whose mind does not function normatively——an almost opposite of the image of a mentally sound person with a physical impairment.

Discussing mental disability in the academia, Price (2011) uses the notion of *rhetoricity* for addressing ways in which mental disability influences the status of a member of the academic community. Building on the work by Prendergast (2001), Price explicates that rhetoricity refers to the status of an individual as a rhetor, as someone who is perceived to be able, and eligible, to engage in academic discussion——to employ rhetorics. In the conventions of the academia, individuals experiencing disabilities that predominantly impact the mind are automatically regarded as lacking rhetoricity; their rhetoricity is deprived on the basis of an assumed incapability to engage in intellectual exchange.

Recently, there has been an interdisciplinary effort to create an approach that would draw from, and be aligned with, disability studies, but which would focus more vigorously on mental disability and the problematics of psychiatry and mental health care (LeFrançois, Menzies, & Reaume, 2013). This effort is embodied in the field of mad studies, which engages in the study of the sociocultural, historical, and political aspects and implications of madness and mental disabilities, and actively advocates for an academia that would be accessible to, and knowledgeable of, students and faculty members with mental disabilities. Furthermore, it provides epistemological interventions to so-called scientific understandings of mental disability and madness. (LeFrançois, Menzies, & Reaume, 2013.)

As a psychiatrized disability studies scholar who identifies as Mad, the person of myself finds it important to refuse to conceal ~~his~~ disability, to try to pass as able-minded. On the contrary, ~~he~~ incorporates the disability in ~~his~~ labor of thought, as a "refusal to apologize for a disorganized *I*" (Price 2011, p. 182). Having experienced the cultural expectation of performing a coherent "I," the person of

myself feels that refusal to employ the first-person pronoun helps to bolster the accuracy and truthfulness of ~~his~~ writing through openly acknowledging the incoherence of ~~his~~ identity. In addition, through referring to ~~himself~~ in the third-person, the person of myself underscores a notion which profoundly informs the dissertation project: psychiatrization (Foucault, 1999/2003).

By psychiatrization the person of myself refers, on the one hand, to the event of a human subject becoming an object of psychiatry, and on the other hand, to the dissemination and infiltration of psychiatric knowledge, theories, and ideas about the (human) mind beyond the immediate domain of psychiatry and throughout the wider culture and society. The early psychiatry and the asylum institutions in the West did not only influence the governmental and architectural arrangement of other institutions outside of the medical regime, such as educational, military, and correctional systems, but it applied itself to the wider discourses of public safety through establishing a myth regarding the essential proximity between madness crime, and violence (Foucault, 1999/2003).

Psychiatry eventually expanded through the proliferation of "'psy' disciplines" (Menzies, LeFrançois, & Reaume, 2013, p. 8.), including, but not limited to, psychology, psychotherapy, psychopharmacology, psychoanalysis——all of which are more or less informed by the epistemologies and ethical justifications of psychiatry. Rose (2013) observes how in the Western societies during the 20th century the "individuals' sense of themselves was profoundly shaped by the rise of the psy sciences" (p. 7), and how towards the end of the century, new instruments of medical research, such as brain imaging along with the development of psychopharmacology, increasingly located mental disabilities within the body. In this sense, psychiatry has expanded its modes of operations to emphasize the somatic and biological nature of "mental illness," further cementing its status as "objective" and "scientific"——which consequently affects the functioning of psychiatrization.

Another manifestation of psychiatrization is the popularization of psychiatric language and its assimilation into the vernacular, as is evident in the casual use of diagnostic concepts to signify nonpathological experiences and behaviors of nondisabled persons; the way we might describe some mildly unpleasant experience as "traumatic," or how we call a co-worker, neighbor, or a spouse who

we happen to dislike a "psychopath" or a "narcissist." In addition to these examples, psychiatrization undoubtedly informs our perception of the world and ourselves in more implicit ways through proverbs, idioms, and jokes. Finally, psychiatrization is embodied in the contemporary society, for example, in the process of biomedicalization, in the biopolitical requirements of individual productivity and profitability, and in the commodified, semi-medical well-being methodologies, such as mindfulness——which is, in fact, an appropriation of religious and spiritual meditation practices characteristic to Buddhism, reconceptualized through modern Western science.

The person of myself being psychiatrized and Mad while working in the academia evokes the contradiction between madness and intellectual labor that continues to inform our perception of higher education and its requirements for the ability of mind (Price, 2011). This position entails a paradoxical requirement: On the one hand, in the context of the broader psychiatrized culture, as someone with psychiatric disabilities, the person of myself is expected to comply with the culture of confession and autobiographical narrative, to disclose ~~his~~ life story and establish ~~himself~~ as a patient; as Kuppers (2005) explains: "disabled people are often asked to describe their experiences, and to open up their personal histories to both the medical gaze and the public curiosity" (p. 147). On the other hand, as an academic ~~he~~ is expected to embody, and "enmind" (Price, 2011, p. 41), "independent and critical thinking" (*Aalto University School of Arts, Design and Architecture Dissertation Instructions*, 2017, p. 1): to constitute oneself as a rational, coherent subject. As a deliberate response to these requirements, the person of myself refuses to attain to and further promote the ideal of an organized "I," turning instead to *the person of myself* as a reference point and a point of view for re/presenting and performing oneself and ~~his~~ scholarship. The aim of this gesture, then, is to both underline the urgency and prevalence of psychiatrization, and express resistance against it.

Throughout the following sections of this chapter, the person of myself lays out the personal and professional motivations informing ~~his~~ research, introduces the theoretical foundation of ~~his~~ analysis, and presents the objectives of the research project. The aim is to provide the reader with an overview of the whole research process, the structure of the dissertation, and the concepts that are most crucial for the analysis.

I · I *On the person of myself and ~~his~~ psychiatrization*

When the person of myself started ~~his~~ doctoral studies in 2014, ~~his~~ mindset and outlook on the upcoming years of studying was informed by ~~his~~ subjective experience of disability. ~~He~~ was worried about ~~his~~ mental health, because ~~he~~ had experienced episodes of major depressive disorder in 2004–2005, 2006–2007, 2009–2010, 2011–2012. Over the years, the person of myself had noticed that the episodes tended to get more painful and disabling each time. The most recent episode required ~~him~~ to stay in a hospital for a period of one month. During the stay ~~he~~ was prescribed two antipsychotics (quetiapine and olanzapine), a benzodiazepine (oxazepam), and two antidepressants (sertraline and bupropion). The person of myself still takes sertraline and bupropion on a daily basis, with the exact same dosage: 200 mg and 300 mg, respectively. At the beginning of the doctoral studies, the person of myself was fully aware that, statistically, each episode of depression progressively increases the risk of experiencing another episode in the future. The estimates vary, but one study suggests that persons who have experienced one episode of major depressive disorder have a 50 percent risk of having another one during their lifetimes; and with a history of two episodes the risk of having a third one is 80 percent (Burcusa & Iacono, 2007, p. 959). By 2014, the person of myself had already experienced four. ~~He~~ was afraid that another episode would occur within a couple of years, following the pattern of the previous episodes.

Earlier, in 2010, during a remission separating two bouts of depression, when the person of myself was trying to figure out what recurring depression would mean for someone who was supposed to become a teacher, and already was a father of two small children, ~~he~~ learned about disability studies. ~~He~~ attended a course titled *Critical Social and Cultural Issues in Art Education*, taught by professor Kevin Tavin, who was at the time visiting Aalto University from the Ohio State University. During the class we explored and experimented with different theoretical approaches to various forms of discrimination based on sex, gender, class, race——and disability. On the class dealing with disability studies we read an article by Jennifer Eisenhauer (2008), "A Visual Culture of Stigma: Critically Examining Representations of Mental Illness." It offered the person of myself novel ways to think about the connections between mental disability, pedagogy, and visual culture, and a decade after its

publication and eight years after having first read it, the article still continues to inform ~~his~~ thinking and research work.

One of the central observations presented in Eisenhauer's (2008) article was that the majority of representations of persons with mental disabilities in art, media, and visual culture are "negative" (p. 14), displaying characteristics that are generally perceived unfavorable, including propensity for violence. This bias reflects and undoubtedly contributes to the processes of stigmatization of people with disabilities on behalf of the normalizing society, and also to the production of self-stigma among people with disabilities. This finding has profoundly motivated the research work of the person of myself ever since, and is also at the kernel of this dissertation project, as it delves into the images conjoining madness and disability with violence and monstrosity.

One of the reasons the person of myself finds so intriguing the myth about the violent nature of people with psychiatric disabilities is embedded in ~~his~~ subjective experience. In addition to recurrent depressive disorder (F33 in ICD-10 (World Health Organization, 2016)), ~~he~~ has been diagnosed with obsessive-compulsive disorder with intrusive thoughts (F42.0). ~~He~~ has been afraid of ~~himself~~; ~~he~~ has been tormented by the fear of physically harming the people around him, especially ~~his~~ children. To some extent, the person of myself has been afraid of hurting them by accident, but primarily ~~he~~ has been afraid of developing a desire and intention to harm them. ~~He~~ has twice entered a psychiatric emergency facility, in 2009 and 2012, due to the horror induced by the intrusive thoughts. In both cases, the healthcare professionals who worked with ~~him~~ and were responsible for ~~his~~ treatment did not consider ~~him~~ to be a threat to ~~his~~ children or anyone else. Furthermore, ~~his~~ psychiatrist, as well as ~~his~~ psychotherapist, did not believe that ~~he~~ was dangerous or violent. In fact, the former was surprised to hear that ~~he~~ had entered inpatient care, even though the person of myself had earlier talked to her about wanting to go to hospital, and she had even written an admission note for the emergency unit the previous week in case ~~he~~ would feel like needing help during the weekend——which ~~he~~ did. The horror, then, proved immune to the several reassurances provided by the various psy professionals.

The intense fear of what the person of myself might become and what ~~he~~ might do is, in terms of psychiatry, a symptom of a "mental disorder" called obsessive-compulsive disorder with intrusive

thoughts. The person of myself has received psychotherapy and continues to use sertraline and bupropion for keeping the intrusive thoughts as well as the depression at bay——and it has worked remarkably well. If observed through this medical and therapeutic framework, the process seems quite straightforward: The person of myself experienced a debilitating psychiatric condition, sought help from the healthcare system, received treatment, and the condition alleviated significantly, allowing ~~him~~ to lead a productive life. However, the person of myself has been troubled by the intrusive question of the function of learning in the development and onset of ~~his~~ psychiatric disabilities: To which extent psychiatric disabilities, such as obsessive-compulsive disorder with intrusive thoughts experienced by the person of myself, are constructed subject positions, mediated through perennial and pervasive cultural images, myths, and narratives of madness? Could it be that the fear experienced subjectively by the psychiatrized individual, and scripted as a psychopathological symptom by psychiatry, is intertwined with the collective, cultural fear that feeds the cultural imagery of madness, the "visual culture of stigma" (Eisenhauer, 2008), in ways that escape the epistemological and theoretical "grid" of psychiatry? The person of myself is intrigued by the immense power of the fear of the mad and madness in the cultural imagination, which Foucault (1961/2006a) addresses in the following way:

> Madness ... is that rare danger, a chance that weighs little in relation to the fears that it engenders…. How, in a culture, could so slim an eventuality come to hold such a power of revelatory dread? (p. 543)

Throughout its history, psychiatry has evolved by dramatic revisions, developing an incoherent and discontinuous (erratic? unstable?) trajectory. However, the fear of madness and the mad seems to have survived the effects of the centrifugal force generated by the violent revolutions of the discipline. Foucault demonstrates how, in the early nineteenth century, psychiatry emerged as a mere medical rendition of mechanisms of control and confinement that had been in place for centuries across Europe (Foucault, 1961/2006a). The *raison d'être* of this new branch of medicine was eloquently captured in the title of the first French periodical in the field, *Annales d'hygiène publique et de médecine légale,* or, *Annals of Public Hygiene and Legal Medicine.*

Taking up the question of public hygiene, psychiatry was destined to constitute itself as an irreplaceable component in the modern society in which urbanization and industrialization were wreaking havoc in the sanity of the people. This was accomplished through establishing a connection and a causality between the pathological and the criminal (Foucault, 1999/2003; 2003/2006b). This way psychiatry was able to frame itself as an institution the modern society desperately needed and could not function without.

In addition to the movements in psychiatry of the 19th century, a more recent example of the discursivity and the theoretical ambivalence of psychiatry can be found in the ongoing process embodied in the several editions of the *Diagnostic and Statistical Manual of Mental Illness*, or the *DSM* by the American Psychiatric Association. The first edition was published in 1952, and the most recent, the fifth edition was published in 2013. Price (2011) approaches the different editions of the manual as rhetorical constructions (p. 33). She explicates how the wider scientific, economical, and cultural factors have contributed to each revision of the manual, and how its authors have meticulously aimed to conceal them, framing its language and the knowledge it conveys as "objective" and "neutral" (p. 35). As Aho, Ben-Moshe, & Hilton (2017) explain:

> The controversies stirred up by each successive edition of the American Psychological Association's *Diagnostic and Statistical Manual of Mental Disorders* can be understood as the ripple effects of the dramatic transformations in the scientific and cultural status of "mental illness"——and subjects diagnosed as mentally ill or disabled——that have taken place, along many dimensions, since World War II. (p. 295)

Given that psychiatrization has impacted the society in such an all-encompassing way, it is not surprising that traces of its influence can be detected in the organization of the educational institutions, and consequently, art education.

1·2   *Art education, disability studies, and mad studies*

In terms of its emphasis regarding the field of art education, this study is predominantly concerned with art education in primary and secondary school; for example, professional artist education

and recreational art education are out of its scope. However, in spite of this emphasis, the dissertation does not offer practical pedagogical implications for specific educational contexts, such as certain media or specific age groups. On the contrary, it encourages art educators to explore how cultural representations of communities and identities could be addressed in public schooling art curricula aimed for the vast majority of——ideally all——citizens, which stands as an important site for critically inquiring into the pedagogy of psychiatrization operating through visual culture. In the following, the person of myself gives a brief overview on the ways art education has tackled questions of disability in the United States and Finland.

      In the United States, art educators have fostered a keen interest in disability for decades, at least from the 1930s (Blandy as cited in Derby, 2012). This interest has predominantly manifested itself in the application of art therapy and special education perspectives on art education theory and practice (Derby, 2011). The problematics this inclination entails are mainly embedded in the field's adherence to the medical model of disability instead of the social model (2009), or the more recent affirmative model (Eisenhauer, 2007). This has resulted, for example, in ignoring the difference between disability artists and disabled people doing art[5]——this distinction and its implications have been explored extensively outside of the field of art education (e.g., Kuppers, 2005; Sandahl & Auslander, 2005a). Furthermore, the medical model is at play in undermining the agency and subjecthood of people with disabilities through condescending and infantilizing language (Derby, 2009).

      The Finnish art education's approach to disability has been very similar to that of the United States: Art therapy and special education have been the primary frameworks of addressing questions of disability. Especially the extent of the entanglement between

5 · "The inclusion of *disabled people doing art* in art curriculum places an emphasis upon the representation of difference through a curriculum of admiration and appreciation in which individual artists are admired for their ability to create work similar to other able-bodied artists. In contrast, the discourse of the *disability artist* engages in a critical process of questioning the sociopolitical construction of disability and related ableist ideologies. Such work can include the expression of admiration and appreciation inherent to the construct of *disabled people doing art* while also introducing critical questions about the formation, maintenance, and possible disruption of ableist ideologies." (Eisenhauer, 2007, p. 9)

art therapy and art education is exemplified by the fact that the art education department of the University of Art and Design Helsinki, the predecessor of Aalto University School of Arts, Design and Architecture, offered a certificate program in art therapy between 1974 and 2003 (The Association for Art Psychotherapists in Finland, n.d.).

      In spite of art education's interest in disability, the theoretical framework offered by disability studies has not been applied in art education until rather recently, and by a relatively small number of scholars, and thus its status has remained relatively marginal. Doug Blandy was one of the very first art education scholars to use disability studies for interrogating art education's orientation to disability, and he authored several articles on the subject in the late 1980s and throughout the 90s (Blandy, 1989a, 1989b, 1991, 1993, 1994, 1999; Blandy, Branen, Congdon, & Muschlitz, 1992; Blandy, Pancsofar, & Mockensturm, 1988). After Blandy there was a significant gap in the disability studies-informed discussion before Jennifer (Eisenhauer) Richardson picked up this thread and brought new insights into the discussion informed by women's studies and the recent movements in the field of disability studies. Disability studies had still been predominantly operating in the framework of social sciences at the time Blandy published most of his work on art education and disability studies, and by the time (Eisenhauer) Richardson started incorporating disability studies in her work, the field's scope had already expanded in the arts and humanities.

      At first, (Eisenhauer) Richardson explored questions of disability in visual culture and art (Eisenhauer, 2007, 2008), and eventually started incorporating her subjective experiences of mental disability and encounters with the psychiatric complex into her research (2009, 2010a, 2010b). More recently, she has explored the political dimension of art made by artists who have experienced confinement (Richardson (Eisenhauer), 2018). Another scholar who has significantly employed disability studies in art education research is John Derby. Derby explored the intersections of the two fields in his doctoral dissertation (2009), and continued the work in his subsequent scholarly work, including various articles as well as edited books and journals. He has explored first-person narratives of disability (2009; 2013), critiqued special education -informed perspectives to disability (2009, 2011), and engaged in developing disability studies pedagogies in the context of higher education (Derby & Karr, 2015).

Alice Wexler is another notable scholar working with disability studies and art education. She has published widely on a range of issues around disability and art education, including a critical discussion on the notion of inclusion (2016), and an exploration on the questions that the participation of students with developmental disabilities poses for art education (2011).

Within the Finnish art education discourse, there have been some critical comments aimed at such forms of art education that favor therapeutic or well-being approaches (e.g., Laukka, 1970/2015), but disability studies has been explicitly applied in the field only for a rather short period of time, and by a limited number of people. In contrast, other academic disciplines in Finland, including special education, have engaged in disability studies already in the 1980s (Hakala, Björnsdóttir, Lappalainen, Jóhannesson, & Teittinen, 2018). One example of the increased presence and influence of disability studies in the field of art education is Mira Kallio-Tavin's doctoral dissertation (2013), which employs Levinasian ethics and disability studies for investigating the pedagogical implications of a collaborative artistic project with a person with autism. Other examples include the master's thesis by the person of myself which analyzes the pathologizing tendencies of the method of "empowering photography," (Koivisto, 2013), and Jemina Lindholm's (2018) work on zine culture, disability studies, and feminist pedagogy.

Recently, there have been international interest and efforts in combining disability studies and art education theory and practice, as exemplified by the founding of the Disability Studies in Art Education special interest group of the National Art Education Association[6] in 2017. Another sign of this development is the related but independent biennial research gathering, the International Conference of Disability Studies, Arts, and Education. The first DSAE conference was held in 2017 at the Aalto University in Helsinki, hosted by the Department of Art and primarily facilitated by Mira Kallio-Tavin, John Derby, and the person of myself. A special issue based on the conference presentations, edited by John Derby and Alice Wexler (2018), was published in *Synnyt/Origins*, a journal on art and art education research.

In spite of these recent advancements and attempts at rethinking disability in art education, the person of myself would

6 · A major art education organization in the United States.

argue that by and large the field still adheres to the historical orientation characterized by art therapy and special education approaches to mental disability. Moreover, ~~he~~ would like to suggest that this inclination is indicative of the wider cultural mechanism of psychiatrization. It is the purpose of this study to contribute to the collective effort of art education scholars like Jennifer (Eisenhauer) Richardson and John Derby who have assumed critical pedagogical and scholarly stances towards the dominant ways of understanding disability in the field, and proposed ways to approach it beyond the framework of the medical model; the person of myself calls this effort the *pedagogy of depsychiatrization*. With pedagogy of depsychiatrization, the person of myself attempts to conceptualize the critical stance of this body of research towards questions of psychiatric disability in the art education framework. ~~He~~ employs the concept of depsychiatrization to signify strategies for problematizing, deconstructing, and demolishing the effects of psychiatrization, the dissemination of discourses and epistemologies of psychiatry across areas of the culture and society that had not previously been perceived as pathological.[7]

Having learned about the dynamics involved in the conventions of the cultural representation of madness and disability——which are overwhelming objectifying, patronizing, and dehumanizing——the person of myself was convinced that ~~he~~ should continue the project of incorporating first-person narratives, or life-writing, by people with disabilities to art education discourse, following the footsteps (and wheelchair skid marks, crutch marks, and so on) of other disability studies scholars who have used their autobiographical narratives as an instrument of politics and research (e.g., Derby, 2009, 2013; Eisenhauer, 2009, 2010a). As stated earlier, within disability studies scholarship there has historically been an emphasis on physical and sensory disabilities: Price notes that while "resistant theories of autobiography have permeated [disability studies] research,[1] they rarely examine mental disabilities" (Price, 2011, p. 178). However, within art education research the autobiographical

7 · Depsychiatrization does not amount to an abolitionist stance towards psychiatry. The person of myself acknowledges that ~~he~~ has received invaluable help from psychiatry and psychotherapy; help without which ~~he~~ might not have been able to conduct this research. The critique of psychiatrization presented here, then, is not targeted at psychiatry as a whole, but addresses the pervasiveness of psychiatric theories in non-medical settings.

methodologies have mainly been employed by scholars with mental disabilities: Jennifer (Eisenhauer) Richardson (Eisenhauer, 2009, 2010a) and John Derby (2009, 2013) have been experimenting with the question of what does it mean if an art educator and an art education scholar *comes out*, presents oneself as a disabled subject. In addition to the personal accounts of disability by disability studies and art education scholars, the person of myself was interested in how disability autobiographies from outside of academia could be used to interrogate art education's relationship with disability. Moreover, he was intrigued by the possibilities of turning to autobiographies that incorporate fictional elements. This aligns with Sami Schalk's (2018) assertion that fiction exploring the intersections of disability and race can produce understanding and raise important questions regarding real and material experiences these identity categories entail.

To the person of myself, increasing the presence of autobiographical accounts of disability within art education seemed instrumental for problematizing the field's inclination to objectifying approaches to disability and individuals with disabilities, and he wanted to pursue this objective in his doctoral dissertation. At first, he was interested in including his own first-hand accounts in his research practice, but first he wanted to explore the ways in which different artists had previously depicted or performed mental disability. He concluded that it would be important to choose artists and artworks that resonated with his personal experience of disability. He explored works by artists who have disclosed experiences of disabilities similar to his, but failed to establish a subjective, affective connection with most of the artworks he discovered. The ones that engendered the strongest resonance with his own experience of mental disability happened to be rappers. This felt somewhat surprising, because the person of myself and the artists under discussion did not share very similar perspectives: The person of myself is a white person living in a majority-white Nordic welfare state, and the particular rappers were African American persons in the majority-white United States. The different social frameworks obviously affect the experiences of disablement significantly.

Gorman (2013) notes that in certain instances Mad identity, too, can be considered a "position of privilege" (p. 269); white people can socially and professionally "afford to take on the [Mad] identity" (p. 272) more easily than people of color. Therefore, the

experience of disablement and psychiatrization by the person of myself differs dramatically from that of an African American person with disability, and he acknowledges that his experience of disablement and psychiatrization do not equip him with knowledge regarding what it means to be disabled and psychiatrized for subjects with completely different identity categories, such as African Americans.

What the person of myself found intriguing in rap music, and especially in rappers working with the theme of mental disability and madness, was the use of first-person narrative——which is characteristic to the art form in general——and the tension it created with the key element in psychiatry, the autobiographical narration demanded from the subject confined into patienthood (Foucault, 2003/2006b). One of the most striking qualities in the artists the person of myself explored was the use of "negative" representations (Eisenhauer, 2008, p. 14), the cultural images of people with mental disabilities as monsters and criminals. During his earlier experiences of mental disability, and obsessive-compulsive disorder with intrusive thoughts in particular, the person of myself had tried to convince himself that he is not dangerous, even though the stereotypes and cultural narratives about people with mental disabilities were telling otherwise. In the rappers, he found a sort of cathartic expression of a subversive stance and mindset: They were saying that they are crazy, ill, sick, and mad, and describing fantasies of violence that was similar to the violence the person of myself feared in himself. This appeared as a strategy that could be meaningful to the person of myself subjectively, as well as for his research in the field of art and visual culture education.

Turning to the rappers in an exploration of imagery of madness evoked problematics that the person of myself had not anticipated nor planned: the question of representing and performing race. Even though he was predominantly interested in representations of madness and disability, he had to consider the visuality of race, and in the case of the particular rappers, visuality of Blackness. Initially, the person of myself had wanted simply to choose artists that discuss their experience of disability; he assumed that he could use his experience as a way to interrogate the representations. However, the fact that all the chosen artists were African American posed some critical doubts regarding the ways and the extent to which the person of myself could position his experience alongside with theirs, and

discerning the rappers' experiences of disablement from the experience of racialization in the United States was extremely difficult. The person of myself could not simply separate accounts of ableism from those of anti-Black racism present in the data, because the experiences appeared to be so deeply intersectional.

Crenshaw (1989) famously explains intersectionality by demonstrating how the oppression experienced by Black women in the United States exceeds the effects of racism and sexism as observed as distinct mechanisms. Being a Black woman does not entail being treated as a Black by the white supremacy, and as a woman by the patriarchy, but it induces a completely unique mode of disenfranchisement——one that surpasses being *just* Black or *just* woman. Therefore, the representational *egresses* brought about by the rappers examined in the original research articles——Bushwick Bill, Pharoahe Monch, and Tyler, the Creator——take place in relation to the imagery of disability and madness, but also in relation to the imagery of the intersecting categories of Blackness, madness, and disability.

Egress is a concept the person of myself develops throughout the dissertation for identifying and conceptualizing resistant artistic practices that undermine the workings of the representational psychiatrization. In the following section, the person of myself provides a description of a sequence from the episode eighteen of the second season of the television series *Teenage Mutant Ninja Turtles* (Burke, Wyatt, & Montes, 2014) which helps to illustrate the characteristics of egress.

1·3   *Egress and pizza*

Antonio, a manager of a pizza restaurant, accidentally obtains some mutagen——the mysterious substance in the *TMNT* universe that produces mutations upon contact, usually resulting in humans being transformed into human-animal hybrids, or vice versa. Antonio adds some of the substance in his pizza recipe, and upon consuming this mutagen-pizza, turns into a pizza-human hybrid. A giant, walking pizza. As an unexpected result of his transformation he now craves human flesh, and in order to acquire this ingredient, Antonio sets up a strategy. He continues to deliver pizzas, but now with added mutagen. Somewhat illogically, consuming the mutagen pizza does not turn the customers into a pizza mutants, but instead

leaves them in a zombie-like condition which causes them to head to Antonio's restaurant, hungry for more pizza. There the post-human chef wraps the victims in pizza dough, to be baked as human calzones.

Unfortunately, the teenage mutant ninja turtles——the heroes who usually protect the citizens of New York City from malevolent mutants——happen to love pizza. Michelangelo finds out that his turtle brothers, Leonardo, Donatello, and Raphael—— and even their rat-sensei, Master Splinter——have all consumed Antonio's addictive and intoxicating pizza. Michelangelo, the one ninja turtle who usually gets into trouble due to his extraordinary appetite for pizza, is forced to solve the situation all by himself.

He confronts Antonio, or Pizza Face——a name Michelangelo comes up with——in order to save his master and brothers, as well as the human customers. To his terror, the humanoid pizza has pitted Master Splinter and the other turtles against him (Pizza Face calls them the *Mozzarella Squad*). After scarcely defeating his brothers and his mentor, Michelangelo starts towards the mutant pizza, only to end up glued to a wall by a spout of Pizza Face's stringy cheese-vomit. Unable to move, Michelangelo watches in horror as the pizza monster prepares to devour his human friend, April O'Neil. After a brief moment of desperation, Michelangelo realizes that there is still one way of fighting left: eating. After eating the cheese binding him, he fights his way through the Mozzarella Squad and jumps straight into the mouth of the Pizza Face. The villain is baffled by this unexpected move, but proceeds to engulf his enemy nevertheless. He soon learns that this was a mistake: Michelangelo eats his way through the stomach of the mutant pizza. He emerges from him violently, like a *chestburster*, the infant xenomorph from the *Alien* franchise. Once he has completely escaped from the stomach, Michelangelo continues to violently gobble up the horrified Pizza Face. He only pauses to triumphantly eructate, causing the restaurant windows to explode. Soon enough there is but a mere slice left of Pizza Face, whom Michelangelo agrees to spare on the condition that he liberates his victims from the pizza-addiction.

The passage could serve as a starting point for a number of critical interpretations. One could explore its post-humanist themes, the questions it poses about the ethics of food industry and consumption in general, or the problematics pertaining to the portrayal of ethnic minorities, as exemplified by the character of the Italian

American pizza entrepreneur Antonio/Pizza Face ("No, no! Please, don't eat-a me! I have-a kids! I have-a little Pizza Faces at Jersey!"). However, the significance of this sequence for this dissertation lies in the way in which it illustrates the ontological characteristics of egress. Even though egress is a concept which the person of myself develops and complicates throughout the dissertation, the *Turtles* episode serves as an efficient introduction to some of its main features.

The person of myself first came across the concept, and word, egress in the early stages of ~~his~~ dissertation project. In the course of ~~his~~ art education studies, ~~he~~ had become increasingly bothered, in an ambiguous and tacit way, by the manner in which the term access hovered around every time disability——or special needs——was under discussion in educational settings. There is nothing wrong with the concept per se. The person of myself acknowledges that access is a very productive notion, and has historically been instrumental in disability activism and politics. ~~He~~ employs the term regularly. However, the manner in which it seemed to be wielded by mainly non-disabled educators and scholars made it sound like a buzzword spewed around in order to evoke an air of social consciousness and responsibility in relation to disability issues.[8] It started to seem like an instrument for "cripwashing"[9] art education.

Encountering this rendition of *access* repeatedly evoked in the person of myself a sort of repulsion, which ~~he~~ strived to alleviate by finding a way to challenge this *access* in the educational discourse. ~~He~~ tried to recall if ~~he~~ had ever heard an antithesis or an opposite of access——even in a merely semantic sense——in English language. Because ~~he~~ could not, ~~he~~ browsed some dictionaries, and came across the word *egress*. Discovering the concept made it possible to start thinking against, or outside of, *access*. In its most elementary level, egress signifies activity of exiting a structure or a site, and as a noun, a structural element

8 · This manner of using *access* is also reported in Kennedy Center's publication *The Arts and Special Education: A Map for Research*: "Access and Equity are two complex concepts that are often under-specified and poorly defined, with varying meanings based on the resource being accessed and by which population(s)" (Burnaford, Gabriel, & Glass, 2017, p. 4).

9 · Cripwashing refers to opportunistic and superficial usage of disability issues by any institution in an attempt to appear as socially responsible. Moscoso & Platero (2017) deploy the concept in their discussion on the way the Spanish government exploited the disability rights movement discourse in order to undermine the women's reproductive rights.

which functions as or forms an exit point from a confining structure (Egress, 2014). In this research, the confining structures refer to stereotypes and traditions of representation that impact the ways in which people with psychiatric disabilities are perceived by the society. As Sandahl (1999) observes,

> Metaphors are not innocuous artistic flourishes, then, but powerful discursive structures that can misrepresent, define, and confine people with disabilities and as such are the focus of much disability activism." (p. 14)

The theoretical approach of this research is also informed by Price's (2011) formulation of "kairotic space" (p. 60) which builds on Grabill's (2003) definition of "infrastructure." Kairotic space derives from the notion of *kairos* from classical rhetorics, which means roughly "the opportune or appropriate time" (Price, 2011, p. 60) in speech and communication in general. Kairotic space, however, approaches kairos in a more complex way. Price (2011) introduces the notion of kairotic space in the context of higher education, wherein it signifies not just physical spaces, such as the class room, but also the cultural and social factors that are at play in the production of opportunities for participation for the individuals. These factors include the scripts, roles, stated and implicit rules, and expectations that individuals have to acknowledge in order to be able to contribute in a manner that establishes them as qualified participants, or rhetors.

The person of myself acknowledges that using the notion of confinement metaphorically might be interpreted as downplaying the material realities of literal confinement faced many people with disabilities.[10] This is obviously not the case. ~~He~~ employs the metaphor of confinement, first, due to the spatial nature of the notion of egress; and second, in order to emphasize the power invested in language, metaphors, and cultural representations which, while definitely should not be equated with the actual incarceration of individuals, can have a profound impact on the ways in which an individual is perceived and treated by society——which can result in the members of certain minority groups becoming more vulnerable to unjust treatment by several public institutions, such as education, justice, and law enforcement. This

10 · For a deeper discussion on disability and practices of incarceration see *Disability Incarcerated* (Ben-Moshe, Chapman, & Carey, 2014).

approach is aligned with the statement by Annamma, Ferri, & Connor (2018) which stresses the importance of acknowledging "the social constructions of race and ability [while recognizing] the material and psychological impacts of being labeled as raced or dis/abled, which sets one outside of the western cultural norms" (p. 57).

The scene of a ninja turtle fighting a humanoid pizza is obviously a simplified image of egress. In this allegory, the pizza-mutant is the oppressive structure, the turtle being the subject caught up in the structure. The turtle recognizes the oppression and the impending annihilation of his fellow subjects, and understands that he himself is among the oppressed. He fights the oppressor initially with his conventional means: using nunchucks and ninjutsu techniques to fight the oppressor's minions (importantly, recruited from amongst the oppressed). However, when he is finally about to confront the oppressor, he gets restrained, rendered immobile. Here the turtle starts to apply means of egress. He uses his mouth to masticate and ingest the cheese filaments binding him. Once he has managed to escape, he takes the strategy even further: He forcefully enters the primary entry point of the oppressive structure which has been trying to swallow him all the time. He does not merely cease to resist the engorgement of the oppressor, but force-feeds it with his own body. Once completely enclosed by the oppressor's body, the turtle starts consuming it from within; not only does he eat his way out, but he proceeds to devour the enemy's body until it has been almost completely consumed.

This image offers ways to observe some of the key characteristics of egress. The confining infrastructure is not considered static nor cohesive: it can engulf subjects completely, but also extend or project itself, with its cheese-vomit, from a distance in order to immobilize subjects. In order to prevail over the structure, the egressor has to access it through seemingly succumbing to the structure's objectives, getting eaten alive, while, in fact, working against it——from within.

Admittedly, the encounter between a turtle and a pizza is too simplified for elucidating the concept of egress as it unfolds in the articles. In addition to its simplicity, it suffers from linearity that does not correspond to the complexity of the structures, subjects, and their social and material relations and connections involved in the processes of confinement. Furthermore, the image may come off as trivial in comparison to the representations discussed elsewhere in

this study; representations whose influence extends to the confrontation between, for example, a law enforcement officer and a person with a disability or a person of color, contributing to the cultural ideas about what a dangerous person looks like; ideas that are at play in the decision over whether to pull the trigger or not.

Even though it is hardly possible to delineate a causal mechanism which transforms images into action, it is equally impossible to demonstrate that representations are unilinear objects, mere automatic reactions to the material world they reflect. In addition to the instances where life and death are at stake in a very tangible manner, the patterns of representation of people belonging to cultural minorities shape the lives of individual members of the minorities in more ambivalent and nuanced ways. In the case of people with disabilities, the representations of people with disabilities in the media, medical literature and science, entertainment, folklore, education, and art operate on certain modalities of disability. Sandahl & Auslander (2005b) call these "the available 'scripts' of disability [which]——both in daily life and in representation——are frustratingly limited and deeply entrenched in the cultural imagination" (p. 3). Psychiatrized people are primarily endowed a very limited set of roles in media and public discussion: a parasite exploiting the welfare system, a potentially dangerous criminal, a psycho killer; or, lately, a "supercrip" (Mitchell & Snyder, 2015, p. 59) or "able-disabled" (Mitchell & Snyder, 2015, p. 12), a person diagnosed with a disability who——usually as a result of cutting-edge technology——manages to achieve, or even surpass, the culturally sanctioned expectations of productivity. If we consider the scripts and narratives, the representational tropes as a set of confining structures that restrict the movement and mobility of people with disabilities, it might be beneficial to approach the problem of representational confinement through spatial counter-strategies. Egress is one approach to theorizing such strategies.

1·4 *Objectives and scope; research questions*
Already at the beginning of this dissertation project, the person of myself was confident that ~~his~~ doctoral dissertation would employ critical disability studies and focus on psychiatric and mental disabilities and their connections to art and visual culture. ~~He~~ wanted to examine artists who have incorporated autobiographical accounts of psychiatric disability in their work. ~~He~~ was intrigued

by the way some scholars had explored the use of the first-person singular for resisting and talking back to the dominant discourses of disability (e.g., Couser, 1997; Price, 2011). As Couser (2011) observes, life writing "is a prime site——perhaps the prime site——for the representation of disability today. And it is thus a prime site for the study of cultural representation of disability" (p. 236).

The person of myself bases ~~his~~ interpretation, on the one hand, on the work by contemporary disability studies scholars including Margaret Price (2011), Jasbir Puar (2017), and David Mitchell & Sharon Snyder (2015), and on the other hand, on the work by Michel Foucault (1999/2003, 1961/2006a, 2003/2006b, 2004/2008) and Giorgio Agamben (1995/1998, 1999) that tackle questions of, or themes closely related to, disability and madness. The analysis is extensively informed by Foucault's work on the formation of psychiatry as a science and a technology of government (1999/2003, 1961/2006a, 2003/2006b) as well as his work on biopolitics (2004/2008). Agamben's significance for this research relies on his further development and problematization of biopolitics (1995/1998), and also on his interpretation of the notion of potentiality (1999), which is particularly important for delineating egress.

In addition to disability studies, the person of myself explores the possibilities of mad studies for developing the analysis further. When starting ~~his~~ doctoral studies in 2014, the person of myself was not very familiar with mad studies. ~~He~~ had explored disability studies in ~~his~~ master's degree studies, and especially ~~his~~ master's thesis project (Koivisto, 2013), but ~~he~~ had only heard of mad studies in passing. The main reason for this was the fact that *Mad Matters* (LeFrancois, Reaume, & Menzies, 2013), coined as the "world's first reader in Mad Studies" (Beresford & Russo, 2016, p. 270.), was published around the time ~~he~~ was finalizing ~~his~~ thesis. Even though mad studies is not employed in the original research articles, it is applied as an additional perspective in the analysis of the dissertation.

This dissertation is structured around three formerly published research articles by the person of myself. Through the articles, ~~he~~ aims to address the following questions: *What kind of potentialities of resistance emerge when representations of madness and psychiatric disability are understood as confining structures? What can the disabled or psychiatrized subject do with the representations in order to disrupt the mechanics of confinement?* These questions emanate from the problem

driving ~~his~~ research: the perception of people with psychiatric disabilities as dangerous and violent, which is reflected in the political discourse on the need for developing instruments for conducting "risk assessment" on people diagnosed with "mental illness" (Szmukler, & Rose, 2013). This stereotype does not show signs of weakening, in spite of the accumulating evidence provided by studies from several disciplines including psychiatry (Choe, Teplin, & Abram, 2008), psychology (Teplin, Abram, & McClelland, 1994), and sociology (Link, Monahan, Stueve, & Cullen, 1999) suggesting that persons with psychiatric disabilities are not particularly violent in comparison with the general population. The image of a violent, and often homicidal, person with a psychiatric disability continues to inhabit a plethora of artworks and products of visual culture and entertainment including novels, films, television series, and video games. Notable examples of such films include *Psycho* (Hitchcock, 1960), *Fatal Attraction* (Jaffe, Lansing, & Lyne, 1987), *American Psycho* (Pressman, Hanley, Solomon, & Harron, 2000), and *Black Swan* (Medavoy, Messer, Oliver, Franklin, & Aronofsky, 2010). There is also an equally problematic tradition of representation in which symptoms or cultural signifiers of psychiatric disability are conflated with images of supernatural evil. Representatives of this tradition include the *Exorcist* (Blatty & Friedkin, 1973), and the *Shining* (Kubrick, 1980).

The objective of this dissertation is to investigate the ways in which images can operate beyond their obvious function of signifying. The person of myself is not so much invested in deconstruction; on the contrary, ~~he~~ prefers destruction over deconstruction. The images that are observed throughout the dissertation are not interrogated in terms of their capacity to mean; they are approached in order to measure their ability to annihilate meanings and significations.

1·5 *Overview of the research structure*

This dissertation is built around three peer-reviewed research articles written by the person of myself, which were published in 2017, 2018, and 2019. The thesis consists of the original articles (p. 108) and a summary (chapters 1–4), the purpose of which is to establish connections and continuities between each article, evaluate their implications for the research questions guiding the research process, and to contextualize the articles within the field of art education.

The summary part of the dissertation is divided into four chapters. This chapter serves as an entrance point for the reader. It gives an overview of the dissertation process and its motivations, and the positionality of the person of myself. Furthermore, it describes the data as well as the theoretical foundations of the analysis. Chapter 2: Theoretical framework describes the role of theory in the dissertation and gives a more detailed and elaborate description of the theories and particular theoretical concepts that inform the analysis. The chapter also helps to contextualize the dissertation project within the intersecting fields of art education, disability studies, and mad studies. Chapter 3: Research contribution provides a brief description of each article, their respective perspectives, objectives, and key arguments. This serves as an introduction to Chapter 4: Discussion which delves into the articles, expanding, and challenging their insights and observations. The original articles are located immediately after the summary section of the dissertation (p. 108).

In this introductory chapter, the person of myself has explicated the use of the third-person pronoun for referring to ~~himself~~ in this dissertation, establishing its ethical, political, and theoretical objectives. Furthermore, ~~he~~ has provided a perspective on the field of art education regarding its still rather marginal adherence to disability studies approaches, and the almost complete absence of ones informed by mad studies. The person of myself has explained how ~~his~~ research aims to contribute to disrupting art education's lack of recognition and acknowledgement of ableism and sanism in the field, as well as in art and visual culture. ~~He~~ has provided a brief account of ~~his~~ published research contributions around which the dissertation and its arguments are based, and described the basic characteristics of the notion of egress. In the following chapter, the person of myself delves deeper into the theoretical foundations of the study, elaborating on the key concepts and theories by Foucault and Agamben, as well as from critical disability studies and mad studies.

THEORETICAL FRAMEWORK

In this chapter, the person of myself introduces the theoretical foundations and the most important authors informing ~~his~~ analysis in the original research articles, as well as in the Discussion (Chapter 4) of this dissertation. The chapter is divided into three sections, each dedicated to a particular concept or a theoretical approach. The first section (2 · 1) discusses two concepts that have been pivotal for the overall research project, and are employed already in the first original research article. The first one of these two concepts, *counter-conduct*, was initially introduced by Foucault (2004/2007) for theorizing a variety of resistant activities that undermine or disturb the functioning of apparatuses of power in ways that exploit the dynamics of the regime of power itself. The second concept, *impotentiality*, follows Agamben's (1999) interpretation of the concept, which he predominantly bases on Aristotle. As Aristotle's formulation suggests, the concept designates one of three ontological modes, the other two being *actualization* and *potentiality*. In the original research articles as well as in the dissertation's analysis, the concepts of counter-conduct and impotentiality are coupled in order to constitute a framework for thinking disability and madness beyond binary cultural understandings structured around the coordinates of capacity and incapacity, and their relation to productivity, desirability, and normalcy.

The second section (2 · 2) explores the notion of biopolitics, and the implications its different renditions have for this research. The section starts with Foucault's (2004/2008) seminal work on the concept, proceeds to examine Agamben's (1995/1998, 2003/2005) critique and advancement of Foucault's approach, and moves on to some recent examples of application of the concept in different fields of research, including, but not limited to, disability studies. The biopolitical framework helps to situate the forms of ablesanist[11] and racist violence discussed in the data within the neo-liberal (North American) society and its characteristic strategies of oppression and control of bodies situated beyond the boundaries of normalcy.

11 · "Ablesanism" conjoins two concepts: "ableism," discrimination based on ability, and "sanism," discrimination based on "sanity," or mental health.

The final section (2 · 3) gives a general introduction to the emerging field of mad studies which, to the best of the knowledge of the person of myself, has not been previously applied in the context of art education research neither in Finland nor in the English-speaking world. Unlike the theoretical concepts described in the first two sections of this chapter, mad studies has not been explicitly utilized in the original research articles. This results from temporal and logistical limitations which have not allowed person of myself to delve into a new field of research sufficiently until the very final stages of ~~his~~ dissertation project. However, in spite of its absence as a theoretical perspective in the original research articles, the person of myself feels that employing mad studies in the discussion as an additional perspective significantly expands the relevance of the dissertation project for wider discussions about madness in visual culture and arts, and also helps to recognize certain issues that might have ended up lacking the attention they deserve if observed only through the disability studies framework.

2·1   *Counter-conduct and impotentiality*

Counter-conduct and impotentiality are concepts that the person of myself employs in the original research articles for delineating modes of being and agency that disability and madness enable. Impotentiality helps to perceive disability beyond its rudimentary meaning as lack or absence, and to explore the agency invested in what seems to be an absence or disorder of agency. As has been widely acknowledged in the field of disability studies, the term "disability" emerged during the nineteenth century for referring to workers who were incapable of working due to an impairment (e.g., Mitchell & Snyder, 2015). Therefore, the concept of disability attains its fundamental meaning in relation to productivity and profitability, and the economical foundation of this formulation can be challenged through the use of impotentiality. Counter-conduct, on the contrary, offers ways to approach the potentialities of disabled and mad subjects, the "capacities of incapacity" (Mitchell & Snyder, 2015), in relation to the cultural and social structures they are located in: How disabled and Mad subjects undermine the effects of medicalization, psychiatrization, and the sovereignty of the "psy complex" (LeFrançois, Beresford, & Russo, 2016, p. 1) by assuming stances that constitute modes of disavowal more complex and

nuanced than overt resistance and absolute refusal. Counter-conduct and impotentiality are not so much used for interpreting the ways disability, madness, or Blackness are represented and depicted in the data as they are used for interrogating what are the artworks doing to, and doing with, the stereotypical imageries that are prevalent in the culture.

2 · 1 · 1 · *Counter-conduct*

> Probably the principal objective today is not to
> *discover* but to *refuse* what we are [emphasis added]
> ... We have to promote new forms of subjectiv-
> ity while refusing the type of individuality that
> has been imposed on us for several centuries.
> (Foucault as cited in Davidson, 2007, p. xxx)

Foucault discusses the notion of counter-conduct (*contre-conduit*) in the context of the processes of Christianization of Europe in the Middle Ages, and uses it for referring to certain resistant reactions towards the pastorate and the expansion of the pastoral power. Foucault (2004/2007) explicates with great care his decision to base the concept on the word *conduct*: He argues that unlike several other words with very similar meanings, conduct corresponds most precisely to the meaning of the Greek term *oikonomia psuchōn*, "the government or regimen (*régime*) of souls" (p. 192). The government of souls refers to a principle of control obtained by the pastorate, against and in relation to which the forms of counter-conduct emerged. By introducing counter-conduct, Foucault tries to "find a specific word to designate the resistances, refusals, revolts against being conducted in a certain way, ... a concept that neglected neither the ethical nor the political dimensions" (Davidson, 2007, p. xxi). In order to elucidate what is at stake in the concept, Foucault (2004/2007) dissects the connotations of "conduct," which include

> the activity of conducting (*conduire*), of conduc-
> tion (*la conduction*) ... the way in which one con-
> ducts oneself (*se conduit*), lets oneself be conducted
> (*se laisse conduire*), is conducted (*est conduit*), and
> finally, in which one behaves (*se comporter*) as an
> effect of a form of conduction (*une conduite*) as
> the action of conducting or of conduction (*con-
> duction*). (p. 193)

Even though Foucault discerns the meanings of the French *conduire*, la *conduction*, and related words, the English equivalent, conduct, shares many of the same connotational nuances. Unlike such terms as *direction*, *guidance*, and *management*, *conduct* incorporates both the actions of control aimed at the subject, as well as the way the subject itself acts and behaves. This way counter-conduct corresponds to the "government of souls" (p. 192), the strategy of the pastorate for controlling and guiding the lives of Christians, which also assumes that no souls can be saved without the proper conduct, or behavior, on the behalf of the individual Christian. Importantly, the forms of counter-conduct Foucault (2004/2007) recognizes as having had emerged under the pressure of Christianization were not atheist, heretic, or pagan movements but, on the contrary, pronouncedly spiritual ones, devoted to worshipping the same god from which the pastorate claimed to derive its power and prestige. Foucault (2004/2007) discerns a few forms of the medieval counter-conduct, including asceticism and mysticism,

> all of which tend to redistribute, reverse, nullify,
> and partially or totally discredit pastoral power in
> the systems of salvation, obedience, and truth, ...
> in the three domains ... which characterize ... the
> objective, the domain of intervention of pastoral
> power. (p. 204)

The forms of counter-conduct, then, did not reject god; they embraced him while condemning the pastorate and the church as elements that obstruct the relationship between the Christians and their creator. In addition to the struggles for power emerging around controversies over theological questions, Foucault (2004/2007) uses counter-conduct to describe several instances during the Middle Ages which involved nuns or women prophets claiming power within religious societies, destabilizing the patriarchal power of the pastorate; Foucault (2004/2007) does not see this as a mere anti-ecclesiastical gesture, but as a response to the overall inferior status of women in feudal Europe.

> While Foucault (2004/2007) is intrigued by the strategic possibilities of the historical forms of counter-conduct for disrupting the functioning of systems of power, he warns against "sanctification" and "hero worship" (p. 202) involved in identifying certain individuals as dissidents. The advantage of using the notion of

counter-conduct in comparison to some other conceptualizations of resistance and protest lies in its focus on the process, the event, of destabilizing the prevailing dynamics of power, instead of indulging in some charismatic dissidents and their intriguing narratives. In abandoning binary models of understanding possible reactions and responses to power, Foucault demonstrates that "the productivity of counter-conduct ... goes beyond the purely negative act of disobedience" (Davidson, 2007, p. xxi).

Some scholars have applied counter-conduct in analyses on recent social movements and forms of activism (e.g., Meade, 2014). Death (2010) maintains that the privileged status of freedom and liberty——regarding both the market and the values——which are characteristic to contemporary Western societies, are not to be considered as antithetic to the dogmatism of the Medieval pastorate. He recognizes freedom as a technique of the contemporary governmentality, and notes that "resistance, commonly seen as an assertion of freedom, is itself bound up within networks of governmentality; and liberal democracy's toleration of dissent and protest within certain limits works, paradoxically, to reinforce as well as challenge dominant power relations" (Death, 2010, p. 239).

For this dissertation project, Foucault's theorization of counter-conduct helps to preserve the complexity and ambiguity of the interconnectedness of subjects and the networks of power that are entrenched in the social and cultural structures. The range of subject positions available to Black men is notoriously limited, and so are those for psychiatrized people as well. This obviously does not mean that psychiatrized Black male rappers have to assume one of the stereotypical roles or identities. On the contrary, the person of myself aims to demonstrate through the original research articles that assuming these roles——that of a gangsta, a thug, a psycho-killer, or a rapist——does not necessarily amount to submission to the powers that be. Instead, through a complex set of performative maneuvers, what appears as a gesture of obedience can, in fact, constitute an attack against the power structures. In addition, counter-conduct can be used to delineate, for example, the ambiguities of power-relations involved in the production and consumption of popular music, and to elucidate the power of the music to problematize representations of identities through visual and sonic interventions. A song or an album might fall neatly into the economic circuit of production and

consumption as a product and a commodity, while at the same time it may function on another level in order to deconstruct, or destruct, the foundations of the cultural imageries.

In the original research articles, the person of myself uses counter-conduct to explore how the work by the rappers function in ways that address the stereotypization of mad people and people of color without explicitly participating in any public discourse on the politics of representation. It is this refusal to take part in certain forms of dialogue that constitutes potentialities for counter-conduct that motivates this dissertation project.

2 · 1 · 2 · *Impotentiality*

> What shows itself on the threshold between
> Being and non-Being, between sensible and intel-
> ligible, between word and thing, is not the color-
> less abyss of the Nothing but the luminous spiral
> of the possible. (Agamben, 1999, p. 257)

Potentiality denotes a mode of being and doing that precedes actualization; or, the state of abstinence from, or suspension of, actualization. Tracing the concept's connotations beyond its Latin rendition, *potentia*, to its Greek origins, Agamben (1999) discerns "dynamis (δύναμις)" and "energeia (ενέργεια)," which refer, respectively, to *potentiality* and *actualization*. In Aristotle, these two modalities are accompanied by a third category, "adynamia (αδυναμία)," impotentiality which, Agamben stresses, is not a mere negation of potentiality, but an ontological category of its own. It is crucial to acknowledge that the condition of having potential to do entails a simultaneous possession of a "potential to not-do" (Agamben, 1999, p. 179). Potentiality, then, is not merely something that one can do, and impotentiality something one cannot do, but they both illustrate the condition consisting of that which one *can* do and *can not* do. In short, if one possesses the capacity for a specific activity, she or he is just as much able to *not* actualize that capacity.

Potentiality should not, however, be understood as separated from actualization by some clear boundary; this is demonstrated by a conundrum embodied in the image of a potentiality that survives actualization (Agamben, 1999). If potentiality is perceived as a simple negation of actuality, or the precondition of actuality, it would be destroyed at the event of the actualization. However, in

order to problematize this delimiting understanding constituted by two mutually exclusive binaries, Agamben (1999) turns to Aristotle's formulation of potentiality that is preserved beyond the instance of actualization. Inversely, one could say that impotentiality never entails the annihilation of the potentiality of actualization; there is no ultimate, decisive state of incapacity, but an incessant capacity: the simultaneity, inseparability, of both potentiality and impotentiality. In addition, an important aspect of potentiality for this dissertation is the perception of the past as a potentiality through remembrance, which

> restores possibility to the past, making what happened incomplete and completing what never was. Remembrance is neither what happened nor what did not happen but, rather, their potentialization, their becoming possible once again. (Agamben, 1999, p. 267)

This act of remembrance, an active potentialization and impotentialization of the past, characterizes the way the person of myself interprets the data in this dissertation project. The music, imagery, and other means of expression and communication created by the rappers are not read as representations or performances of a particular identity, idea, or concept, but as objects capable of signifying anything. For example, what could be identified as an evidence of misogyny in Bushwick Bill's music, such as explicit depictions of violence against women, can be interpreted as a *critique* on the stereotype of misogyny, and a general dangerousness towards women, associated with many stereotypes of Black men.

Potentiality and impotentiality, as understood in this Aristotelian sense suggested by Agamben (1999), as having substance of their own, align with what disability studies scholars Mitchell & Snyder (2015) have described as the "capacities of incapacity" which "disconnect and reoperationalize the binary relationship between ability and disability into less oppositional modes of interaction" (Mitchell & Snyder, 2015, p. 188). Mitchell & Snyder (2015) use the term to theorize a neomaterialist perspective to disability which recognizes it as possessing agentive potential. For example, if a person is missing the capacity to walk, see, or hear, or a culturally desirable level of mental health, this "missing" is not emptiness, a void, but in a very profound sense a capacity, a something instead of nothing. For

example, Mitchell & Snyder (2015) argue that "learning disabilities" are not to be regarded as mere pathological conditions; instead the authors maintain that

> what appears on the surface as disabled students' incapacity to keep up with their normative peers should be read as the exercise of an agentive form of resistance: a crip/queer art of purposeful failure to accomplish the unreal (and, perhaps, unrealizable) objectives of normalization. (Mitchell & Snyder, 2015, p. 80)

Deciphering disability in relation to this framework of potentiality and impotentiality suggests, then, that the perception of disability as a lack of capacity, an absence of ability resulting from a physical or mental impairment, is nothing but an ableist formulation embedded in a neoliberal rationale of productivity and normalcy.

These two concepts introduced above, impotentiality and counter-conduct, inform the notion of *egress* the person of myself has aimed to develop throughout the original research articles. Egress designates simultaneously a thing (a structural discontinuity in a confining structure, e.g., an opening in a wall) and an action (going out, exiting); they are to be understood as indistinguishable. Furthermore, egress aims to evade the dramatic effect associated with storming out, instead striving to preserve the ambiguity regarding the relationship between the subject and the structure, retaining from identifying an absolute boundary between in and out. Egress underlines the importance of fleeing even when an escape seems precarious, or when it is impossible to tell whether one is still in or already out. In this sense, egress is never actualized, but remains in a mode of potentiality, which inevitably signifies, among other possibilities, an *impotentiality to remain inside*. Counter-conduct, in turn, allows imagining non-consenting stances that does not constitute resistance as something like a friction between separate entities, the structure and the subject, but as the subject's treacherous lingering within, as part of, the apparatus of power. Given that the artwork analyzed in the original research articles have been created during the last thirty years in the United States, the apparatuses of power at stake are necessarily embedded in the broader governmental substratum of neoliberal biopolitics, and this is the background against which egress is delineated.

2·2 *Biopolitics and necropolitics of disability*

The notion of biopolitics informs the analysis of the original research articles in a substantial way: It serves as a framework for understanding the social and cultural reality against which the rappers discussed in the articles place their narratives of debilitation, violence, and death. Like several other disability studies scholars (e.g., Jordan, 2013; Mitchell & Snyder, 2015; Puar, 2017; Reeve, 2009), the person of myself has found biopolitics as a productive concept for trying to understand the social and political dimensions of disability, and the oppression and discrimination faced by people with disabilities, which has often been exerted by and through institutions that are supposed to provide care and treatment. All of the rappers whose work the person of myself investigates in the original articles address, in one way or another, the different manifestations of anti-Black racism in the United States, and in these narratives disability is present in the depictions of the mechanics of racist violence, either as a metaphor or as a material, corporeal condition. This proximity of race and disability is in concert with the argument posed by Foucault (1997/2004) that they both are at the very heart of biopolitical imagination because of the threat they pose to the imaginary health of the population. In the light of the first-person accounts of disability and Blackness in the data, it seems that the perception of race and disability as biological threats within the population——which was characteristic in the framework of the early biopolitics in the eighteenth and nineteenth centuries——is still rampant in the contemporary United States.

2·2·1 · *Human resources and the sanctity of life*

Foucault (2004/2008) defines biopolitics as an "attempt, starting from the eighteenth century, to rationalize the problems posed to governmental practice by phenomena characteristic of a set of living beings forming a population: health, hygiene, birth rate, life expectancy, race" (p. 317). Agamben (1995/1998) notes that in Foucault's analysis "a society's 'threshold of biological modernity' is situated at the point at which the species and the individual as a simple living body become what is at stake in a society's political strategies" (Introduction, para 6). Biopolitics captures the set of transformations in the functioning of power that occurred in relation to several changes in different areas of the society. These include

the advancement of several branches of science, including biology, medicine, and neurology, that contributed to the ways life could be understood and defined——and manipulated. In addition, other scholarly perspectives contributed to biopolitics, for example the development of statistics, "science of the state" (Foucault, 2004/2007, p. 101), and the emergence of *population* as an object for political intervention. Furthermore, in its early stages biopolitics was a strategy of governmental rationale in the process by which the previous status of individuals as subjects in relation to the king, now became *a people* consisting of citizens, in relation to the state. However, even though the emergence of biopolitics coincided with the development of the liberal democracies of the West, it proved to be, as became evident later, perfectly compatible with the totalitarian regimes of the twentieth century (Agamben, 1995/1998; Foucault, 2004/2008).

Foucault's (2004/2008) analysis of biopolitics situates it as inseparable of the concurrent development of economics, suggesting, more specifically, that the emergence of biopolitics coincided with the development of liberalism. Foucault (2004/2008) observes that the liberal governmentality functions through the production of freedom: Whereas the liberalism in the early biopolitical era in the eighteenth century was merely a theory of market economy, neoliberalism extends itself throughout the society, exploring how "the overall exercise of political power can be modeled on the principles of a market economy" (Foucault, 2004/2008, p. 131).

As a crucial concept to the neoliberal rationale, Foucault (2004/2008) discerns the notion of "human capital" (p. 219). According to Foucault (2004/2008), in the neoliberal society, the "enterprise" became a dominant model for a number of social functions and relations. Foucault (2004/2008) describes the status of the laborer in the neoliberal labor market through a concept with "ability-machines" (p. 226). The ability-machines, then, posses "capital-ability" (p. 225), their capacity to work; capital which they can invest in an attempt to profit, since "the worker himself appears as a sort of enterprise for himself" (p. 225). Foucault exemplifies investment in human capital in the private affair of reproduction and parenting: Having a child is an investment in human capital for both the state and the family; there are mutual interests for both investors regarding the wellbeing of the capital. Production and enhancement of this human capital is executed through "educational investments"

(Foucault, 2004/2008, p. 229) executed by the family and the state. This approach to a singular, living body along with the abilities it possesses or is capable of acquiring as something that can be invested in entails that disability, illness, and death pose a threat to the investments in life. It is the role of the medical and health care systems to "first, to improve human capital, and second, to preserve and employ it for as long as possible" (Foucault, 2004/2008, p. 230).

Foucault (2004/2008) discerns a shift in the governmental rationale towards the end of the eighteenth century from the "anatomo-politics of the human body" to a "'biopolitics' of the human race" (p. 243). Foucault (2004/2008) appoints the immense implementation of eugenic and racist violence in the nineteenth and twentieth centuries as a kind of underside of the biopolitical reason: The strategies developed for protecting life on the level of population were successfully employed on population-scale destruction of life. Biopolitics is not concerned with the death of an individual, but in the life and survival of nations, and once the population of a given state considers itself to be threatened by an invasive species, the death camps emerge as a mere practical instrument of national self-defense. In addition to explicit acts of killing, Foucault (1997/2004) refers to a set of procedures and policies that expose certain individuals to death, also to "political death, expulsion, rejection, and so on" (p. 256).

Agamben (1995/1998) explores and interrogates Foucault's claim that life as a positive substance was introduced in the political sphere in the eighteenth century. Whereas Foucault (2004/2008) presents biopolitics as a fundamentally modern form of governmentality, Agamben (1995/1998) asserts that the Western political thought has been ordered around the concept of life since ancient Greece. Agamben's argument is founded on specific formulations of life in the philosophy and legislation of ancient Greece and ancient Rome, which, he maintains, indicate that life has actually been at the very kernel of Western politics for millenia (Agamben, 1995/1998). The political thought of the Greeks made a distinction between two different forms of life: *bios* and *zoe*. Bios referred to the human life, political life, life that was protected by laws and rights, the life of a citizen; whereas zoe indicates a life existing outside of the political, the *polis*, life that does not entail or constitute a political subjectivity: bare life. These words, with their respective

emphases of meaning, are preserved in the "bio-" and "zoo-" prefixes of modern English, the latter of which can still only function as reference to nonhuman animal life.

Another politico-juridical notion Agamben discusses as an early manifestation of the politics of life comes from the Roman law: *homo sacer*, or the "sacred man" (Agamben, 1995/1998, Part 2, Chapter 6, para 2). Homo sacer referred to a person who could "be killed and yet not sacrificed" (Agamben, 1995/1998, Part 2, Chapter 1, para 7), whose life is not recognized by either divine law or human law. Therefore, terminating the life of a homo sacer did not constitute the crime of homicide, and yet his life was not regarded as worthy or valuable to be offered to the gods as a sacrifice.

In addition to homo sacer, Agamben (1995/1998) discusses another historical image of a person that does not belong to the sphere of human life, or bios, that can be found in the Scandinavian and Germanic antiquity. A "bandit" is a person banned from the city, both physically and socially, and who, like homo sacer, can be killed without legal consequences. The life of a bandit, then, is not a human life nor an animal life, but signifies

> a threshold of indistinction and of passage
> between animal and man, physis and nomos,
> exclusion and inclusion: the life of the bandit is
> the life of the loup garou, the werewolf, who is pre-
> cisely neither man nor beast, and who dwells para-
> doxically within both while belonging to neither.
> (Agamben, 1995/1998, Part 2, Chapter 6, para 2)

The image of a person who can be killed without legal consequences, has its correlatives in the contemporary society. Agamben (1999) notes that at the end of the eighteenth century the organization of modern biopolitics was carried out "through a progressive generalization and redefinition of the concept of vegetative or organic life" (pp. 231–232). This vegetative life corresponds to zoe, bare life, of the political philosophy of the ancient Greece. As an example, Agamben (1995/1998) recounts how the notion of "brain death" was introduced in 1968 by a special Harvard University committee, and subsequently resulted in legislative changes in both the United States and Europe that made it possible to recognize the new form of death. The vegetative life of the brain dead corresponds to the zoe of the ancient Greece; a point where a human body is decisively deprived of human

rights, where human life turns into a life that can be killed in a way that does not constitute the crime of homicide. The "good death," or euthanasia, is often framed as an act of benevolence, but historically it is intertwined with genocide. Agamben (1995/1998) demonstrates how public discussion on euthanasia paved the way for genocides of an unprecedented magnitude in Nazi Germany. The Aktion T4, the program through which hundreds of thousands of people with disabilities were murdered, served as a logistical and political experiment that helped the Nazi government to develop the infrastructure sufficient for annihilating human beings on an even larger scale.

Agamben (1995/1998) argues that the contemporary biopolitics is concerned with defining and adjusting the boundaries of life, to locate "the threshold in life that distinguishes and separates what is inside from what is outside." (Agamben, 1995/1998, Part 3, Chapter 2, para 9). A significant, albeit perhaps implicit, objective of this discussion is to negotiate the conditions that justify the suspension of the right of a human being to not be killed. This is the point where the politics of life is transformed into a politics of death.

2 · 2 · 2 · *Necropolitics and debilitation*

The theoretical possibilities of the notion of biopolitics for theorizing more specified and local settings and contexts have been further explored by scholars from various fields of research. Among the ones whose contributions have impacted this dissertation is Achille Mbembe (2003) with his seminal article on "necropolitics," in which he elaborates on the underside of biopolitics: the politics of death. Another important scholar is Jasbir Puar (2017) with her call for disability studies to recognize the drastic differences between the experiences of disablement between developed societies in comparison with the Global South——as well as between different demographic groups within the developed societies, especially the United States.

According to Mbembe (2003), "the notion of biopower is insufficient to account for contemporary forms of subjugation of life to the power of death" (pp. 39–40). Abandoning the attempts by both Foucault and Agamben at pinning down the beginning of biopolitics, Mbembe suggests another point in history that marks its inception. Mbembe (2003) argues that slavery, in the form it assumed in the transatlantic slave trade, can be recognized as the first biopolitical project. He regards the plantation as a space where the humanity

of the slaves is permanently suspended in order to establish them as items and property with monetary value. In the plantation, the slave is "kept alive but in a state of injury, in a phantom-like world of horrors and intense cruelty and profanity" (Mbembe, 2003, p. 21).

Mbembe (2003) dissects the roles of violence in the constitution of the plantation space, referring to the "spectacle of severing" (p. 35), the mutilation and debilitation of slave bodies as a form of punishment and as a warning sign, for the injured persons as well as their peers, of the impending torture and destruction. Mbembe (2003) explicates that in the mechanics of necropolitics "weapons are deployed in the interest of maximum destruction of persons and the creation of *death-worlds*, new and unique forms of social existence in which vast populations are subjected to conditions of life conferring upon them the status of *living dead*" (pp. 39–40). In a sense, the enslaved human beings are already dead, bodies from which labor power can be extracted. As a strategy of control, necropolitics utilizes spectacularized violence and killing for instilling a sense of impending death in the slave bodies. Furthermore, the mechanism of necropolitics is not simply based on engendering fear of death amongst the subjugated; it functions to convince its targets that they are already dead, that they were born dead, and that their existence was never, and will never be, endowed the status of human life, the *bios*.

In addition to Mbembe's necropolitics, another theoretical approach concerned with the violence of colonial governmentalities is provided by the notions of *debility* and *debilitation* by Jasbir Puar (2017). The concept is motivated by an attempt to understand the mechanics of state-sanctioned destruction in two different settings: on the one hand, the state-sanctioned destruction of people of color in the United States, and on the other, of Palestinians by Israel. Puar (2017) dissects the distinct strategies for eliminating racialized bodies practiced by the two settler-colonial governments. Black Americans are killed disproportionately by the law enforcement in comparison with other ethnic groups——and the nature and amount of force used implies that there often is no intent to spare life. In contrast, a remarkable number of Palestinian casualties are injured rather than killed, which, according to Puar (2017), indicates Israel's deliberate strategy of *maiming*, of incapacitating Palestinians on the level of population, while justifying this as a "humanitarian" practice of sparing life. Puar (2017) explicates that in comparison to disablement which

bares a reference to an individual body, the term debilitation "fore-grounds the slow wearing down of populations instead of the event of becoming disabled" (Preface, para. 9).

Discussing the implications of the recent political climate in the United States for people with disabilities, Puar (2017) observes that during the presidency of Donald Trump there has been "com-pounding of disability and poverty as a field of debilitation" (Preface, para. 13). This refers to the development due to which minorities that otherwise would be excluded from the economic circulation as consumers, investors, or taxpayers, can be profited from through their integration in the increasingly privatized medical complex and insurance industry. Puar (2017) maintains that "debilitation and the production of disability are in fact biopolitical ends unto them-selves, with moving neither toward life nor toward death as the aim" (Preface, para. 17). In the neoliberal framework, maiming appears as "a source of value extraction from populations that would otherwise be disposable" (Preface, para. 17). One could say that Puar suggests an additional component to the logic of biopolitics and necropoli-tics: Life and death are not the only parameters according to which human lives can be managed on the level of individual and that of population——debilitation or maiming, the production of disability, is a strategy of its own, not a mere passage between life and death.

In addition to the use of debilitation as a deliberate strategy of control with a means of its own, disability can still be used as a justification for killing human beings in the contemporary society. Jordan (2013) suggests that the contemporary cultural understand-ing of human life under the dichotomy of ability and disability echoes the ancient forms of life, bios and zoe. He discusses how in the aftermath of the Hurricane Katrina in 2005, some members of the medical staff at the Memorial Medical Center in New Orleans murdered several patients "with lethal doses of drugs" (Jordan, 2013, "Hurricane Katrina and Memorial Medical Center," para. 1). Even though the lead physician and two nurses were later arrested for their involvement in the deaths of the patients, the New Orleans grand jury eventually decided not to indict them on second-degree murder charges. This, Jordan (2013) maintains, is a sign of the enduring presence of the ancient category of homo sacer, which still implicitly informs the administration of justice in the liberal democracies of the 21st century.

Biopolitics, as a general governmental strategy of neo-liberal democracies, has also been used to discern the function of psychiatry as an instrument of control and normalization in the contemporary society. Profound and poignant analyses embracing this formulation have recently emerged from the field of mad studies. The processes of pathologization and commodification of madness and mental distress have been addressed by mad studies in ways that resonate significantly with the accounts and experiences presented in the artwork that are analyzed in the original research articles; the perspectives of subjects caught up in the mental health system, or left out completely.

2·3 Mad studies

The influence of mad studies on the ways the person of myself views questions of cultural and social aspects of mental disabil-ity has increased towards the end of ~~his~~ dissertation project. As stated earlier, the person of myself has not explicitly applied mad studies in the original research contributions, but ~~he~~ wishes to utilize it as an additional theoretical lens for supplementing the argumentation and analysis used in the articles, which are predominantly based on disability studies theorizations, while in terms of their themes and problematizations align with the ongoing discussions within the mad studies scholarship.

Even though the person of myself has been aware of the field of mad studies throughout ~~his~~ doctoral studies through some readings and personal interaction with scholars working with mad studies, ~~he~~ has nevertheless chosen deliberately to spend an extended time exploring disability studies literature before delving into mad studies. This decision was based on the presumption that mad studies is, in a way, a branch or a subdivision of disability studies, and that familiarizing oneself with the latter would be important for acquiring a perception of the theoretical foundation of mad studies. While this reasoning was poignant——mad studies can be regarded as owing a "debt" to disability studies (Ingram as cited in Menzies, LeFrançois, & Reaume, 2013, p. 12)——, the person of myself has nevertheless grown to consider mad studies as a distinct theoretical and methodo-logical stance and a community, which strives to develop its genuinely own politics and theory, while remaining allied with disability studies (Menzies, LeFrançois, & Reaume, 2013).

The editors of the foundational work on mad studies, *Mad Matters,* present the book as an attempt to investigate "the various ways to take up the matters of 'psychiatrization,' 'madness,' the oppression and agency of mad subjects, and the battle against psychiatry and psychiatric discourse" (Menzies, LeFrançois, & Reaume, 2013, p. 1). Mad studies does not only challenge wider cultural conceptions of normalcy and ability, but also the rationality entrenched in the ideals regarding higher education and academic research in general. To highlight this effort, mad studies has been described as an "in/discipline" (Ingram as cited in Menzies, LeFrançois, & Reaume, 2013, p. 12) as opposed to discipline, in order to acknowledge the seeming incompatibility of, on the one hand, the specter of (Western, white, male) rationality haunting the academia, and that of (non-Western, feminine, savage) irrationality inhabiting the cultural imagery of madness and mental disability. As Aho, Ben-Moshe, & Hilton (2017) assert: "Madness would seem not merely to disrupt such sanctioned ideals but in fact to constitute the definitional 'outside,' the external limit, of the 'studies protocol' itself" (p. 294).

Mad studies is politically aligned with the Mad movement: the activist project which criticized the prevalent models of psychiatric care emerged in the 1960s and 1970s (Menzies, LeFrançois, & Reaume, 2013, p. 3). This movement was referred to "as 'mental patients' liberation,' and later as the c/s/x … movement (in North America) and the 'psychiatric survivor' or 'service user' movement (in the United Kingdom)" (Menzies, LeFrançois, & Reaume, 2013, p. 6). A significant factor in the onset of the Mad movement was the development of anti-psychiatry, a critical theoretical and political movement against psychiatry, which involved such theorists as Franco Basaglia, Foucault, R. D. Laing, and Thomas Szasz. While the political and activist roots of mad studies extend back several decades, the very concept of mad Studies is fairly recent. David Reville (2013), a Mad activist for decades, who has been teaching the history of madness in the School of Disability Studies at Ryerson University in Toronto, recalls that he had "been talking about Mad Studies since … 2010" (p. 171), and had later learned that the scholar Richard Ingram had been using the concept already back in 2008. In comparison with disability studies, mad studies is a new field: According to Wexler (2018), disability studies as a concept has been used at least since 1976.

Aho, Ben-Moshe, & Hilton (2017) compare mad studies to other fields that have emerged around minority identities by concluding that "the 'object' at the core of the emerging discourse of critical mad studies seems to brim with especially unruly, errant, contradictory, and even *perverse potentialities* [emphasis added]" (p. 294). These perverse potentialities refer to the ways mad studies deliberately embraces the knowledge of those who have been regarded as incapable of knowing by both psychiatry and the academia. Liegghio (2013) argues that the very subject position of a mad person is structured around "epistemic violence," in effect, the deprivation of the person's status as a "legitimate knower" (p. 123). Through psychiatrization, the Mad subject becomes an object of epistemic violence.

Even though mad studies does prioritize the perspectives and experiences of mad subjects as its central and defining characteristics, the field has not been constituted exclusively by Mad-identified people. In fact, many of the important contributors of the mad studies are allies, "social critics, revolutionary theorists, and radical professionals who have sought to distance themselves from the essentializing biological determinism of psychiatry" (Menzies, LeFrançois, & Reaume, 2013, p. 2). In addition, there are "negative workers" (Basaglia as cited in Menzies, LeFrançois, & Reaume, 2013, p. 15), psychiatrists and other mental healthcare professionals who use their status and prestige to undermine the epistemic dictatorship of the psy complex in order to get the mad subjects' voices heard.

Mad studies can be seen as broad educational project, "an exercise in critical pedagogy" (Menzies, LeFrançois, & Reaume, 2013, p. 14), that strives to transform understandings of madness, psychiatry, and normalcy. It aims to contribute to the public discourse through the perspective of the psychiatric system survivors, mad people, and activists that question the dominance of psychiatry and its adjacent disciplines and institutions in the production of knowledge about madness. The critical stance towards psychiatry reflects the survivors' experiences of violence within the system, but also the tendency of psychiatry to colonize spaces and conventions spontaneously created by the psychiatric survivors. Le François, Beresford, & Russo (2016) express a concern that mad studies might be appropriated by the "'well-meaning' and 'benevolent' professionals" (p. 3) of the psy complex in the same way it has co-opted other grassroots approaches initiated by the psychiatric survivors, such as peer support.

As a pronouncedly in/disciplinary theoretical approach, mad studies aims to incorporate and sustain a multiplicity of diverse perspectives and voices, refusing to be reduced into a clearly defined programmatic stance (Menzies, LeFrançois, & Reaume, 2013). However, some have expressed an undoubtedly justified concern that as a result of its introduction into the field of mad studies, Mad identity, historically a non-academic activist stance, might "be absorbed into white, middle-class narratives of disability" (Gorman, 2013, p. 269), as has, to a certain extent, been the case with disability identity within disability studies (Bell, 2006). The commitment to centering the perspectives of the psychiatric survivors and mad subjects from various different communities requires an intersectional approach, one that acknowledges that not all mad people are white, and that the psy complex does not treat white and racialized people in an equal way.

2 · 3 · 1 · *Intersections of race and madness*

One of the premises of intersectional feminism is that the co-occurrence of disenfranchised identity categories entail intensified experiences of oppression. In her seminal article, Crenshaw (1989) demonstrates that the "compoundedness" (p. 150) of being a woman and Black entails unique forms of discrimination that had previously been insufficiently recognized by feminism. In a way similar to Crenshaw's (1989) critique of the implicit whiteness of feminism, disability studies has been critiqued for its predominantly white perspective (Bell, 2006). For a significant period of time critical analyses of disability had too often left the question of race insufficiently addressed, which was reflected in the limited amount of scholarship *about* the intersection of disability and racial minority identity and *by* scholars with minority identities. However, the intersections of race and disability have been increasingly investigated by a growing number of scholars over the last two decades.

Historically, different cultural and social structures and mechanisms of racism, ableism, and sanism have been tightly interlaced. For example, disability has been used for justifying oppression of women and different minority groups, but it has also been incorporated into arguments critiquing the prevailing inequality (Baynton, 2001). While those who opposed the advancement of women's rights maintained that women lack the important qualities and capacities required of a citizen——that they are not sufficiently *able*—— the

supporters of the cause maintained that women are just as capable as men precisely because they are *not disabled*. It was the case, then, that both sides ultimately relied on a shared premise that disability as a social category legitimizes the deprivation of citizenship and political agency. Furthermore, in the anti-abolitionist political rhetoric as well as in immigration legislation in the 19th and early 20th century "the issue of ethnicity and disability were so intertwined ... as to be inseparable" (Baynton, 2001, p. 48). Slavery was justified, among other arguments, by the alleged inferior mental capacity of Black people which supposedly rendered them inherently incapable of living in freedom (Baynton, 2001). In addition, immigrants from certain ethnic groups and nationalities were prohibited from entering the United States on the excuse of health deficiencies, while the actuals objectives behind this policy were, in fact, purely racist (Baynton, 2001).

Later, the disability rights movement and disability studies have problematized the use of disability as a justification for the exclusion of women and different minorities——including people with disabilities——from social and political participation. However, although disability studies has theoretically aligned itself with theories promoting social justice, it has been critiqued for an insufficient inclusion of the perspectives of people of color: Christopher Bell (2006) suggested over a decade ago that in order to more accurately reflect the nature of the field, disability studies should be referred to as the "White Disability Studies." Bell's critique remains a pivotal work in the Black disability studies scholarship and has not lost its importance for disability studies in general, but fortunately there have subsequently been attempts at responding to it by examining disability in relation with race and ethnicity, as exemplified, for example, by Bell (2011) himself, as well as the recent endeavors to combine critical race theory and disability studies (e.g., Connor, Ferri, & Annamma, 2015). It is also worth noting that recently scholars in the field have reminded that Bell's (2006) seminal text should not be regarded as, and neither claims to be, the first contribution to Black disability studies (Pickens, 2017; Schalk, 2018).

"DisCrit," or "disability critical race theory" is a new field which has generated an important body of research on race and disability (Annamma, Ferri, & Connor, 2018, p. 47). Initiated by scholars working in special education, DisCrit combines disability studies and critical race theory for exploring the ways ableism and

racism function in tandem in the processes of normalization and oppression occurring in the educational system——which could be called "White supremacist ableism" (Annamma & Morrison, 2018, p. 75). DisCrit offers means for theorizing the structural inequities that manifest in the context of special education practice and theory, which is crucial because "the field … has remained quite resistant to engage in the racialized nature of education and dis/ability in meaningful or sustained ways" (Annamma, Ferri, & Connor, 2018, p. 48). Even though special education was the context in which DisCrit was developed, it has been used widely in a number of different fields and disciplines (Annamma, Ferri, & Connor, 2018).

A recent contribution to the discussion on intersections of race and disability——along with different gender and sexual identities——comes from Andrea Ritchie (2017). She powerfully demonstrates how the efforts to draw attention to police brutality and state-sanctioned violence against African American men——an issue which obviously deserves to be acknowledged——has, at the same time, resulted in erasure of the fact that women of color also experience similar violence in an alarming magnitude. Furthermore, it is evident that in addition to men, the war on drugs and the mass incarceration affect women as well: The "enforcement of drug laws has driven an 800 percent increase in the population of predominantly Black, Indigenous, and Latinx women in US prisons since the 1980s" (Ritchie, 2017, pp. 36–37). Addressing the intersection of race, disability, and gender, Ritchie (2017) notes that "at least half a dozen cases of police shootings of Black women … arose from police interactions with women in actual or perceived mental health crisis" (pp. 116–117), and also reminds that many of the high-profile cases of police brutality during the recent years "have involved people with disabilities, a reality too often erased from media coverage" (pp. 126–127).

Gorman (2013) states that disability studies is still lacking in critical analyses of race and disability, and offers a poignant example for elucidating the problematics related to the connections between academic disability studies and the subjective experiences of disability communicated by people with different racial identities. She recounts how she, while teaching disability studies courses at a university, was occasionally approached by students experiencing mental distress. The ways her students conceptualized their experiences varied significantly according to their race: What white students

identified as "anxiety or depression" was, on the contrary, considered "'just life'" by the students of color (p. 277).

Perhaps in an attempt to avoid the pitfalls of disability studies——articulated in the critique of the whiteness of disability studies (Bell, 2006)——mad studies has from its very early stages called for an incorporation of perspectives that acknowledge the intertwinement of race and madness, and racism and ablesanism, in the forms of oppression and disenfranchisement. Aho, Ben-Moshe, & Hilton, (2017) suggest that "this violent instance of racialized, able-nationalist arrangements of power speaks to the importance of thinking about the co-constitution of race and disability in the longue durée of racial capitalism and liberal modernity" (p. 291). Furthermore, they point out to the inclusion of disability as an intensifying signifier of dangerousness in the stereotypization of racialized people. The strategies for constituting racialized people as dangerous is in concert with the ways disabled and mad people have been deliberately branded dangerous:

> the constructions of pathologization and dangerousness within racial capitalism, the entanglement of white supremacy with processes of both criminalization and disablement (constructing people as other, as deranged, crazy, illogical, unfathomable, scary, inhuman) … lead to segregation and annihilation. (Aho, Ben-Moshe, & Hilton, 2017, p. 293)

In this chapter, the person of myself has introduced the concepts and theories that are central to the analysis presented in the discussion chapter. First, ~~he~~ introduced two central concepts, potentiality and counter-conduct, that have guided ~~his~~ interpretation of the data, and profoundly influenced ~~his~~ attempt at formulating the concept of egress. Second, ~~he~~ delved into literature that contributes to the way the notion of biopolitics is understood and deployed in the articles. Finally, ~~he~~ gave an introduction to mad studies which, in spite of not being explicitly employed in the original research articles, informs the analysis of the articles in chapter four. In the following chapter, the person of myself introduces the three original research articles. The purpose is to provide the reader with an overview of the respective approaches and key arguments of each article before moving on to the discussion, in which the insights presented in the articles are further explored.

3

OVERVIEW OF THE RESEARCH CONTRIBUTION

Here the person of myself offers a brief introduction to the original research articles regarding their mutual objectives and approaches, as well as their more specific perspectives. ~~He~~ introduces the artists whose work are analyzed in each article, and explains the factors that contribute to the selection of the particular artists for each article. In addition, ~~he~~ explicates the differences of emphasis in the ways each article employs the common theoretical foundation in their interpretation, including the manner in which certain concepts are applied in different articles in comparison with each other. Through introducing each article, the person of myself sketches out the development of the notion of egress by explicating how each article, and each artist, contribute to the theorization of egress, and how the articles open up the concept and its theoretical possibilities.

3·1 ARTICLE 1: Egresses: Countering Stereotypes of Blackness and Disability Through Horrorcore and Krip Hop

In Article 1 (Koivisto, 2017), the person of myself explores two rather different forms of rap music: horrorcore and Krip Hop. Horrorcore is a genre of mainstream rap which uses horror fiction elements to create dark and violent images that usually exploit the stereotypes that couple violent and criminal behavior with both African American people and people with psychiatric disabilities. Krip Hop, in turn, refers to music made by members of the Krip Hop Nation, an international activist group formed by the disability activist, poet, and artist Leroy F. Moore. Krip Hop Nation utilizes rap music as an artform for critiquing the ableist tendencies in mainstream hip hop, as well as in the society more generally (Moore, Gray-Garcia, & Thrower, 2016). The two distinct approaches offered by horrorcore and Krip Hop are interpreted against the historical conventions of pathologizing and psychiatrizing Black people. They are juxtaposed with recent media reports indicating that fighting racism through activism seems to jeopardize the mental health of the

activist involved, as reported by several members of the Black Lives Matter movement. The article also introduces some early examples of recorded African American music which exemplify a convention of depicting acts of homicidal and suicidal violence using the first-person form in a way that enables interpreting the acts as responses to systemic violence and racism.

Theoretically, the article builds on two concepts: counter-conduct by Foucault (1997/2004), and Agamben's (1999) potentiality. The concept of egress, which is introduced in Article 1, is significantly informed by these concepts. They provide a basis for delineating an approach to stereotypical cultural imagery that enables subversive investments in this body of representations, while rejecting the stigmatization induced by the imagery.

The article acknowledges that there are substantial differences between horrorcore and Krip Hop——the former is a minor branch of commercial gangsta rap which indulges in violence and misogyny, whereas the latter is a politically oriented activist community committed to critiquing and resisting all kinds of oppression and discrimination. In spite of their differences, the person of myself argues in the article that both approaches can be interpreted as forms of counter-conduct, both egressing certain coercive subject positions and conventions of representation.

3·2 ARTICLE 2: "I Know You Think I'm Crazy": Post-Horrorcore Rap Approaches to Disability, Violence, and Psychotherapy

Article 2 (Koivisto, 2018) continues the investigation on horrorcore, but through reading the work by Tyler, the Creator, which is identified in the article as post-horrorcore. The prefix refers to the way he uses horrorcore strategies of expression and storytelling, but at the same time incorporates elements that contradict these traits, resulting in a sort of parody of horrorcore. In the albums examined in the article, Tyler, the Creator frequently refers to psychiatric disabilities, as well as psychopharmaceuticals and the conventions of psychotherapy. A significant emphasis in the article is placed on the character of Dr TC, the rapper's fictional counselor (who eventually turns out to be his alter ego), and the ways the dialogues between the two characters elucidate cultural notions regarding mental health care. In addition to the ways Tyler, the Creator addresses psychiatric disability in his lyrics, some of his music videos are also analyzed regarding their use

of stereotypical imagery of disability and Blackness. The article sug-gests that Tyler, the Creator's art problematizes cultural depictions of Black masculinity, people with mental disabilities, and madness through amplifying the imagery to the verge of collapse.

Theoretically, Article 2 is founded on the notions of coun-ter-conduct and potentiality, even though they are not explicitly applied as extensively as in the formulation of egress in Article 1. In contrast to the first article, the interpretation is informed by Mitchell & Snyder (2015), especially their work on biopolitics and disability, and particularly their concept "politics of atypicality" (p. 98). The arti-cle also incorporates, to a limited extent, the concept of "homo sacer," as discussed by Agamben (1995/1998) in his theorization of biopolitics.

A contribution of Article 2 to the development of egress resides in the interpretation of the post-horrorcore rap of Tyler, the Creator as an egress from the tradition of horrorcore. This constitutes an additional level or fold in the way egressive gestures can be under-stood. In addition, Article 2 introduces the image of a lobster trap as a metaphor for a representational infrastructure; a space which is easy to enter but difficult to escape. Finally, this image is supplemented by the metaphor of microplastics——small particles of plastic polluting the natural environment which get incorporated into the bodies of marine animals through ingestion and respiration——for discussing the confining representations as something that do not only surround subjects, but also invade them.

3·3 ARTICLE 3: (Live!)
The Post-traumatic Futurities of Black Debility

Article 3 (Koivisto, 2019) moves away from the horrorcore perspec-tives altogether for exploring the cultural imagery of psychiatric disability and Blackness. The focus is on the work by the alternative rapper Pharoahe Monch who employs different strategies for discuss-ing the same issues of violence, racism, disability, and death as the artists featured in Article 1 and Article 2. He does not assume the role of a mentally ill murderer like the horrorcore rapper Bushwick Bill, nor that of the millennial rapper Tyler, the Creator who parodies such role through the post-horrorcore framework. Instead, Pharoahe Monch assumes in his music such diverse fictional roles as that of a futuristic anti-government assassin, an inanimate bullet, and a heroin addict, and through this multiplicity of perspectives carves out a set

of images of the bareness of his Black life and the ways it has collided with structural ableism and racism.

In comparison with the two earlier articles, the theoretical framework of Article 3 is more firmly structured around theories of biopolitics, with an emphasis on Puar's (2017) work on the topic. Of particular importance is Puar's notion of "debilitation": the strategic production and maintenance of disability on the level of population as a means of control and value extraction (Preface, para. 9). In contrast to Articles 1 and 2, the concepts of counter-conduct and potentiality are not explicitly employed in Article 3. However, the further development of egress in the third article is obviously based on the work done in the previous articles.

All three research articles examine such artworks by different hip hop artists that utilize, in their specific ways, the stereotypical cul-tural imagery that conflate madness, disability, and race with danger, aggression, and violence. Every article elaborates on artists whose work open up unique insights into the common theme. The analysis of each article is based on a common theoretical framework, even though each one emphasizes different aspects, as well as different authors and theorists, and each article provides a new angle or layer to the concept of egress. In the following chapter, the person of myself discusses the significance of the articles for the overall research project; how they address the research questions of the dissertation and what are their implications for the field of art and visual culture education.

4

DISCUSSION

As established in the Introduction, this dissertation aims to initiate a theorization of the concept of egress. Egress refers to strategies of countering representational violence, for example stigmatization and stereotypization, through investments in the very imagery according to which this representational violence operates. This theoretical endeavor calls for an elucidation of the structures and mechanisms involved in the production of representations of a group of people——mad and psychiatrized in the context of this study. The production, perpetuation, and distribution of this imagery is approached in this dissertation as a form of *public pedagogy*. This perspective of public pedagogy offers ways to understand the functioning of representational violence, and makes it possible to theorize how images that seemingly align with this stereotypical imagery could offer potentialities for resistance. Furthermore, the person of myself aims to delineate how identifying these potentialities might contribute to a critical reevaluation of the ideological liaisons between art education and the psy disciplines, a process which the person of myself calls a pedagogy of depsychiatrization. Exploring the possibilities of egress for a pedagogy of depsychiatrization, this chapter delves into the three original research articles regarding their implications for the overall dissertation project and its objectives.

The discussion is organized into three sections. In the first section (4 · 1), the person of myself explicates how the original research articles contribute to the conceptualization of egress. In the second section (4 · 2), he contemplates on the possibilities of egress for the field of art education, especially for advancing a pedagogy of depsychiatrization. In the first two sections, the person of myself supplements and deepens the insights provided by the original articles by introducing perspectives from mad studies which, as discussed in Chapter 2, was not explicitly applied in the original articles. Finally, in the concluding section (4 · 3), he summarizes the most important issues that have surfaced in the discussion, makes some final observations regarding the implications of egress for interrogating art education's conventional approaches to disability, and considers possibilities for future research.

4·1 *Acts of egress*

In this section, the person of myself elaborates on the concept of egress and its different connotations. He starts by presenting examples of egress described in the original research articles, which elucidate the phases of the concept's development, and then proceeds to further theorize the ideas put forward in the articles by complicating the metaphor of egress.

4 · 1 · 1 · *Precursory egresses*

The systematic production and perpetuation of the stereotype of African Americans as violent and dangerous made it possible to justify the Jim Crow conventions of control, segregation, and violence exerted upon the Black population, in an attempt to preserve the power dynamics of the Antebellum South. Prior to Abolition, Black people had frequently been depicted as simple or child-like but harmless and docile, but now the image of a dangerous Black man gained momentum in the white imagination, embodied in the image of the "brute," and later, in the contemporary political rhetorics, the "thug" (Smiley & Fakunle, 2016).

In Article 1, the person of myself discusses an enduring thematic continuity in African American popular music that connects the music of the present moment with the music of the early twentieth century. This theme is that of violence, described through the first-person singular; violence that might appear as "irrational," but which can be read as implicitly aimed at the establishment or, at least, exerted from outside of the establishment. An early example is Mamie Smith's 1920 recording "Crazy Blues" (1995, track 3), written by Perry Bradford (1920). In the song's lyrics, the narrator expresses her desperation over her man leaving her, and contemplates suicide. However, she decides not to kill herself, and shoots a cop instead. The shooting of the cop does not seem to connect with anything in the rest of the song's lyrics, establishing a sort of "crazy" or "irrational" moment. However, Gussow (2002) suggests that the song might implicitly refer to the forms of racist violence to which African Americans were subject to at the time; the woman narrating the song is expressing a fear that her man might have been killed as a result of racist violence. In this reading, the killing of a cop appears as a retaliation towards the racist establishment represented by a police officer. (Gussow, 2002.)

Another 1920s song, "Mad Mama's Blues," performed by Josie Miles (1996) demonstrates even more "irrational" violence as the narrator indulges in fantasies of shooting, burning, and blowing up people and things, and watching "blood running through the streets" (track 10). Here the violence, however, is not directed at any particular character, group, or establishment, such as the law enforcement, but is aimed at everybody and everything without discrimination. The songs by Smith and Miles reflect the stereotype of Black people as pathologically violent, and demonstrate ways to use it as a material for artistic interventions.

Starting from readings of these two songs, Article 1 introduces the objective that informs the subsequent articles as well: How culturally prevalent representations of madness and mental disability intersect with those of race, and how these intersections can be explored through the first-person narrative characteristic to rap music. The act of reappropriating the stereotypical imagery serves as the starting point for theorizing egress, and a passage from the article succinctly expresses the goals of this endeavor:

> Representational egresses can be described as forms of counter-conduct in the sense that they involve assuming and utilising the very tropes of——and seemingly aligning with——mainstream representations. Egress refers to a stance that preserves its potentiality; performing or constituting an egress does not imply a total and absolute escape from a representation but, rather, a stance that is informed by the potentiality to exit. ... I attempt to theorise egress as a way to constitute a relationship between the oppressive discursive structures and the disabled subject, which enables the latter to resist confinement. (Article 1, this volume, p. 114)

In the article, the person of myself consults a dictionary definition of the word, which offers the following meanings "(1) the act of coming or going out; emergence; (2) the right to leave or go out ... (3) a path or opening for going out; an exit"; and as a verb "to go out; emerge" (Egress, 2014). He states that while the importance of the notion is recognized in designing accessible and inclusive physical spaces, it could also be employed as a theoretical concept for illustrating

the mechanics of cultural and representational confinement. For initiating a theoretical approach to egress, the person of myself utilizes two distinct theoretical concepts: counter-conduct by Foucault (1997/2004) and potentiality by Agamben (1999).

For exploring the functioning of egress in performative artistic practice, Article 1 examines two distinct strands of hip hop culture, Krip Hop and horrorcore. These different approaches are discussed by focusing mainly on one representative of each: the Krip Hop duo Kounterclockwise and the horrorcore rapper Bushwick Bill. Prior to proceeding with the analysis, the person of myself observes that disability memoirs and autobiographies are typically written from a white, middle-class perspective,[12] and proposes that it would be important to examine narratives that reflect alternative cultural experiences, such as those of people of color with a working-class background. He argues that inquiring into narratives offered by both Kounterclockwise and Bushwick Bill could contribute to decentering the dominant white experience within disability studies.

Observing the egresses provided by Krip Hop, the person of myself draws attention to the way Krip Hop Nation produces egress through its mere name, which uses the concept of "nation" in a manner that contradicts its most immediate connotations. The etymological roots of "nation" are embedded in Latin "nascere," "to be born" (Agamben, 1995/1998, Part 3, Chap. 2, para 3). "Nation" conventionally refers to a group of people bound together by virtue of having been born to a common geographical and cultural setting, whereas Krip Hop Nation refers to a group of people who might not have common cultural, national, or racial identities, but who nevertheless share the mutual experience of disablement.

The song by Kounterclockwise analyzed in the article (Krip Hop Nation & 5th Battalion, 2012, track 1) accounts an actual incident in which a young man with autism, Reginald Latson, became a victim of police brutality. The song is written in the first-person narrative, even though Latson was not involved in making the song. This poses a certain problematic, which goes unacknowledged in the original article: To what extent it

12 · In the original article the person of myself characterizes this perspective as that of "a white, middle class woman with a college degree" (this volume, p. 112). However, one of the pre-examiners of this dissertation notes that while this statement is otherwise poignant, women are not, in fact, overrepresented as authors in this genre. He stands corrected.

is justifiable to write another person's experience using first-person form, even though the song's authors are disabled themselves, and clearly strive to express solidarity and support towards the victim? At any rate, the person of myself observes in the article that the song egresses the dominant narratives of such incidents, for example news media reports, which tend to be objectifying and distancing.

When proceeding to discuss horrorcore, the person of myself notes that the genre could be considered as antithetic to Krip Hop, which is committed to resisting the conventions in mainstream hip hop of using "disparaging language towards minority groups, such as people with disabilities" (Article 1, this volume, p. 124). However, ~~he~~ argues that horrorcore could be approached with a deliberate refusal to identify its tropes as merely misogynist, homophobic, and ableist, and this approach could be harnessed for expressing resistance to these oppressive stances towards sexuality, gender, and disability. An example of subversive use of images is recognized by the person of myself in Bushwick Bill's egress from "a confining subject position" (Article 1, this volume, p. 123) in the way he views the notion of *gangsta*:

> my definition of a gangsta is not a ruthless dicta-
> tor. ... Okay, to break it down in short: Stephen
> Biko——gangsta; Mandela——gangsta; Malcolm
> X——gangsta; Martin Luther King——gangsta.
> It's like people who go against the grain to make
> things happen for good. (Bushwick Bill as cited
> in Article 1, this volume, p. 123)

The article also identifies other instances of egress provided by Bushwick Bill. Assuming the role of a homicidal gangsta constitutes an egress from stereotypes regarding little persons; his identity as a born-again Christian marks an egress from the status of a horror-core rapper; and referring to passages from the Bible as horrorcore can be regarded as egressing from expectations regarding devout Christians. In the conclusion of the article, the person of myself suggests that egress

> can help to theorise ways in which to respond to
> oppressive discursive structures to evade dichot-
> omies such as acceptance and refusal, obedi-
> ence and defiance, and interior and exterior. It
> can also open up possibilities for creating and

> maintaining a state of not-yet-responding, lin-
> gering on the threshold of an egress. (Article 1,
> this volume, p. 124)

In Article 2, the person of myself proceeds to explore the possibilities of the first-person form in critiquing and complicating cultural perceptions of disability, but emphasizes that instead of considering it as a source of knowledge about the experiences of people with disabilities, ~~he~~ views it as a tool for focusing on the mechanics of narration and representation. Instead of approaching it as a documentary perspective to the lives of people with disabilities, the first-person narrative is regarded as an insight into the constructedness inherent to (self-)representations. Part of this stance towards narration and representation is the criticality towards binary notions, as suggested by Bailey (2011), such as determining whether a representation is good or bad, accurate or inaccurate. Embracing the formulation of representations as confining structures, the person of myself introduces the metaphor of lobster trap, a space which is easy to enter unknowingly, but close to impossible to exit.

The artist discussed in Article 2, Tyler, the Creator, is described as a post-horrorcore rapper. This definition makes a distinction between the music of such artists as Bushwick Bill discussed in Article 1 who participated, along with several other artists, in pioneering the genre of horrorcore as an offshoot of gangsta rap by overdriving its violence and nihilism, and more or less removing the violence from the context of organized crime and drug trade to a self-indulgent, Sadean torture and destruction. Tyler, the Creator's post-horrorcore, on the contrary, uses these same tropes but through a pronouncedly parodic framework. This gesture is identified in the article as an egress from the tradition of horrorcore.

In Article 2, the person of myself describes certain instances in Tyler, the Creator's (2011) song "Radicals" (track 3) as "sites of egress" (this volume, p. 144). The sites consist of contradicting gestures, such as urging the listener to act violently and destructively while immediately cautioning against following these exhortations. Furthermore, the song fluctuates sonically between mellow, quiet passages and loud, violent ones; eventually settling into a relaxed, calm tone for the last several minutes of the song. Finally, the latter part of the song includes a rambling dialogue between Tyler, the Creator and his therapist Dr. TC about the rapper's behavior.

The person of myself suggests that even though Tyler, the Creator quite overtly rejects activist and openly political approaches in rap music, his overall stance embodied in his music, videos, and public persona offers possibilities for critique, and constitute what Mitchell & Snyder (2015) have called "politics of atypicality." One example of this can be found in the way the rapper exploits the traditional image of a nihilistic criminal common in gangsta rap:

> Tyler, the Creator constantly breaks the fourth wall, egressing the role and violently interrupting the performance of a violent, misogynist rapper: "you guys caught me: I'm not a fucking serial killer or rapist, I lied" (Tyler, the Creator, 2011, track 1). In employing the images of a rapist and a murderer, and conflating them with that of a person with psychiatric disability, Tyler, the Creator does not accept and solidify the stereotypical Black man and madman, but on the contrary, condenses the images to the level were [*sic*] their imageness becomes so opaque and brittle that they start to crumble down. (Article 2, this volume, p. 153)

Towards the end of the discussion, Article 2 supplements the metaphor of lobster trap by introducing the element of microplastic as a part of the confining infrastructure. This aims to complicate the image of the subject being trapped inside a cage-like structure by incorporating the capacity of microplastic to pervade the lobster's body through respiration and ingestion; this way stereotypical and stigmatizing imagery also works, by being internalized by subjects who are its targets.

Considering the art of Bushwick Bill (Article 1) and Tyler, the Creator (Article 2) as representatives of a form of anti-ableist and anti-racist political intervention poses a seemingly obvious contradiction: What does the overt misogyny and homophobia present in the lyrics of both of these artists entail for this reading? I suggest that assuming tropes of these ideologies does not prevent egress, but, in fact, can enforce it instead. Regardless of what are Richard Shaws' (Bushwick Bill) and Tyler Okonma's (Tyler, the Creator) views on gender and sexuality, the person of myself chooses to interpret the misogynist and homophobic elements as gestures that parody the

stereotypical Black masculinity. In the interpretive framework suggested by the person of myself, the misogynist, homophobic, and ableist phrases and expressions signify interventions into——or egresses out of——subject positions characterized by misogynist, homophobic, and ableist ideologies.

In Article 3, the person of myself stresses that even though it relies on the metaphor of confinement, egress should not be imagined as a simple movement from an interior to an exterior space clearly divided by some kind of a threshold. Article 3 focuses on the work of Pharoahe Monch, whose approach is markedly different and to the ones demonstrated by the Bushwick Bill and Tyler, the Creator, even though they explore mutual themes. He explores questions of race, disability, violence, and poverty, but without clinging to the image of the monstrous Black man. His self-narration enables insights into the vulnerability of a subject exposed to systemic debilitation that are more latent in Tyler, the Creator, and even more so in Bushwick Bill. One of the key aspects of Pharoahe Monch's egress is the refusal to make essentialist statements regarding the subject positions he explores. He does not offer diagnoses because his work on Black debility does not rely on pathological epistemologies; debility does not appear as an ailment to be treated but a as a constructed mechanism of a racist culture and society.

Article 3 observes how Pharoahe Monch illuminates the structural nature of asthma in the American society, namely the way it disproportionately affects the African American minority through several forms of disenfranchisement. Furthermore, the person of myself explicates how his personal experience of asthma has been coupled up with his experience of psychiatric disabilities. ~~He~~ argues that the intertwining phenomena of inaccessibility of health care and healthy environment aligns with Puar's (2017) notion of debilitation. In the final analysis, the person of myself discusses how Pharoahe Monch's frequent references to suicide serves to elucidate the structural devaluing of Black, disabled, and psychiatrized lives, and also comments on more general mechanisms of oppression in neoliberal society.

An important facet in the analysis presented throughout all three articles is the understanding of the artwork and music analyzed as not mere representations. They are not approached as realistic documents of their authors' lives and experiences. Instead, the intent is

to view them as instruments that help to conceptualize the representations and the stereotypes we have collectively adopted, and undoubtedly keep adopting, regarding minorities, identities, and subjectivities.

4·2 *Towards an art education of egress*

In this section, the person of myself elucidates the pedagogical implications of the dissertation project. First, ~~he~~ argues that art education exhibits confining tendencies regarding disabled and mad subjectivities, and explicates why art education could benefit from approaching representations of people and communities through the concept of egress. Second, ~~he~~ illustrates how the processes of psychiatrization in the wider culture can be understood as a form of public pedagogy, which contributes to the cultural conventions of portraying psychiatrized people.

4 · 2 · 1 · *Inclusionist art education and the public pedagogy of psychiatrization*

Mitchell & Snyder (2015) use the term "ablenationalism" (p. 35) for referring to the political strategy, utilized by some liberal democracies (especially the United States), of rhetorically exploiting disability rights issues in order to constitute themselves as exceptionally ethical and responsible in comparison with other (usually developing) countries. This helps to obfuscate the government's de facto interests, and to conceal its own shortcomings at complying with international human rights laws. The concept is informed by "homonationalism," coined by Puar (2007) for describing the opportunistic use of the LGBTQ community and its political causes for justifying aggressive politics against countries that allegedly ignore the rights of the gender and sexual minorities. Mitchell & Snyder (2015) explain that in addition to countries striving to appear disability-friendly in the eyes of the world community, ablenationalism can be applied to any institution——such as a corporation, a field of industry, a political party——that uses the political concerns of the disability community for fostering its public image.

A related concept, "inclusionism," refers to "practices of neoliberal disability tolerance" (Mitchell & Snyder, 2015, p. 4): it is a discursive strategy assumed by neoliberal capitalism, as well as institutions operating within it, for creating an impression of inclusiveness and accessibility. For instance, a private company or a governmental

agency might use an image of an employee with a disability or images of customers with disabilities in their public relations and communication in order to create a particular image, regardless of the institution's actual level of commitment to advancing disability justice.

The person of myself would like to argue that art education can be perceived as an ablenationalist institution harboring an inclusionist approach to disability. This is not to claim that the field has completely failed at addressing critical disability issues and the perspectives of people with disabilities——this is not the case, even prior to the introduction of disability studies into the field. However, it is important to acknowledge how art education has justified its existence, in addition to other arguments, through emphasizing its therapeutic and rehabilitative capacities, as well as its inclusiveness towards people with disabilities. This emphasis is greatly influenced by the art educator and scholar Viktor Lowenfeld who worked as a teacher for children with disabilities, and wrote extensively on learners with disabilities. Derby (2012) maintains that Lowenfeld's "legacy left indelible impressions that art can remediate, rehabilitate, and socialize disabled children" (para. 4).

The person of myself explains in the introductory chapter how the concept of access has been employed in art education discourse in a rather superficial manner in order to create an air of social responsibility and egalitarianism; the important concept has been co-opted for ablenationalist politics. *Access* can be used by an institution in an effort to constitute itself disability rights conscious by virtue of merely including the word into its rhetorics. The person of myself argues that when used without necessary discretion and theoretical precision, *access* conjures up an image embodying a particular hierarchy, in which disabled subjects are rendered as outsiders[13] who are kept from entering a certain desirable structure (e.g., art education or the art world), which they can enter only by the way of *access*, something that the non-disabled gatekeepers of the structure can provide. This framework ends up perpetuating the representation of disabled subjects as dependent on the help of nondisabled professionals to enable their participation, and the perceptions of artificial structures as "naturally" inaccessible.

The limited access for disabled subjects is bound up with the lack of inclusion of disability perspectives in curriculum design

13 · Which obviously informs the concept of outsider art.

and art education theory. This is exemplified by the suspicion with which disability studies has been greeted by the field in comparison with the enthusiasm evoked by special education and therapeutic approaches (Koivisto, 2013; Koivisto & Derby, 2017). Even though the presence of disability studies in art education discourse and scholarship has been steadily increasing, its status is nevertheless far from being equal in comparison with these more conventional, medicalized approaches.

As somebody who subjectively experiences the effects of psychiatrization and disablement, the person of myself recognizes a condescending attitude in this arrangement of subjects, structures, and the power relations evoked by the inclusionist rendition of *access*. In an effort to discover alternatives, ~~he~~ proposes exploring egress, which should be perceived not so much as an additional component to this pre-existing framework——such as an emergency exit added to a structure——as an abandonment of the inaccessible framework altogether. We do not need egressible structures, we need structures that do not induce the need to escape, structures that do not confine in the first place.

The process through which we come to know about psychiatric disabilities could be perceived as a one of public pedagogy. Informed by cultural studies and critical pedagogy, public pedagogy research is concerned, on the one hand, with the ways learning occurs outside of the boundaries of the formal educational institutions, but also with exploring possibilities for the field of education to address the influence and impact of public pedagogies in a critical manner (Sandlin, Schultz, & Burdick, 2010). Public pedagogy operates through various cultural sites and objects, including the media, entertainment, advertising, politics, architecture, art——any medium capable of conveying knowledge, values, ideas, and affects.

A substantial body of research has focused on the ways madness and psychiatric disability have been depicted in the media. An early example is the study by Nunnally (1957) which surveys the attitudes of mental health professionals and the general public towards people with "mental illnesses" in comparison with the contemporary media depictions. Some more recent examples include Lawson & Fouts (2004) who explore portrayals of "mental illness" in Disney films——which are almost solely negative——and Wahl (2003) who observes how the majority of news media depictions of

"mental illness" associate it with dangerousness. Since a significant proportion of the representations of madness and "mental illness" reflects the epistemologies and interests of psychiatry and other psy disciplines, and portray mad and psychiatrized people as dangerous——which is the original function of psychiatry——this process could be regarded as a *public pedagogy of psychiatrization*.

The pedagogical dimensions of cultural depictions of mental disabilities have been explored by art education scholars as well. Eisenhauer (2010a) delves into representations of mothers with bipolar disorder, and uses her personal experience to interrogate them. Richardson & Eisenhauer (2014) discuss how the television show *Dr. Phil* functions as a site of pedagogy. They argue that in its framing of mental disability, the show combines "the discourse of the freak show, psychoanalytic couch, and medical theater, [producing] a particular relationship with a viewer that moves beyond entertainment and produces a hybrid pedagogical site conceived as a talking stage" (p. 67).

In addition to illuminating the processes of psychiatrization, the framework of public pedagogy offers ways to explore how music functions in the production and distribution of knowledge. Gershon (2010) suggests that musicians should be regarded as public intellectuals whose work could be recognized as public pedagogy: "whether or not music is intended to educate, it almost always has the potential to do so" (p. 630). Furthermore, Williams (2010) suggests that hip hop in particular can be understood as a site of public pedagogy: "The perception of hip-hop as a form of entertainment with controversial topics and approaches, ignores its potential for resistance and critique" (p. 221). These observations are aligned with the way the rappers are approached in this study.

In this section, the person of myself has explained the pedagogical framework of the discussion. It consists in acknowledging, first, the problematics regarding art education's stance toward disability; and second, the nature of psychiatrization as a form of public pedagogy. In the following section ~~he~~ discusses the possibilities of egress for encountering these problematics.

4 · 2 · 2 · *Implications of egress for art education*
The original research articles do not explicitly participate in conversations taking place in the field of art education, and none of them are published in an art education journal. Article 1 is published

as a chapter in an edited collection on cultural and media studies, whereas Articles 2 and 3 are published in a disability studies journal. Nevertheless, the articles can be employed by art educators and art education scholars due to their investment in questions of art and images, and therefore can help to further develop a pedagogy of depsychiatrization.

All articles tackle the question of representing a group of people as essentially abhorrent and repulsive: dangerous, antisocial, dishonest, unreliable, needy, unproductive. This dissertation is dedicated to examining how these stigmatizing representational processes can be recognized, elucidated, and countered. The stigmatization is approached from the categories of disability and race, but regardless of the specific focus on certain subject positions in this dissertation, its implications might be useful in other contexts. The practice of demonizing people with mental disabilities has been at work for centuries. The recent centuries have also witnessed extensive vilification of groups of people through representational strategies. Such strategies were used, for example, against Jewish people by the Third Reich, and against the Tutsi population by the Hutu-led government of Rwanda. It is perhaps tempting to consider such overt forms of propaganda as obsolete and unsophisticated, to which we are immune. Whether this is the case or not, it is evident that in these historical events which involved extensive propaganda campaigns paving way for genocides, the material that fueled the propaganda consisted of stereotypes, prejudices, and myths that had permeated the dominant culture in complex and profound ways——and in some cases this process had continued for centuries, or even millenia. It is, then, necessary for art education to acknowledge the necropolitical potential in stereotypical and stigmatizing practices of representation, even if they tend to appear as trivial or banal.

Even though the artist discussed in the original research articles draw from the culturally prevalent negative stereotypes associated with psychiatrized people and Black people, the reading put forward by the person of myself implies that what is at stake here is not a complicity. ~~He~~ maintains that incorporating the stereotypical imageries into the artworks does not simply replicate the imageries, but rather points to them, exposes them, and rejects them through parodic strategies. This occurs, for example, in Tyler, the Creator (2009, 2011, 2013), and this occurs in the 1920s recordings by Josie

Miles (1996, track 10) and Mamie Smith (1995, track 3). Through such reading, the artworks appear as egresses. This corresponds to Foucault's (2004/2007) formulation of counter-conduct: The artists assume the stereotypes imposed on them by the dominant culture; they adopt the very images according to which they are expected to behave and act, to conduct themselves. The artists work with the images until they are amplified and saturated beyond recognition, finally becoming incapable of conveying anything more than their imageness.[14] What might appear as complying with the public pedagogy of psychiatrization——such as reproducing the imagery of people with mental disabilities as violent——can, in fact, serve a pedagogy of depsychiatrization.

A crucial task for art education in terms of psychiatrization is to help the students understand the processes of learning by which they come to know what they know about mental disability and people with disabilities. This approach could be extended to other communities and minorities, especially ones of which the students have only second-hand knowledge. Keifer-Boyd, Bastos, Richardson, & Wexler (2018) maintain that including artists with disabilities in art curriculum would engender more complicated insights into disability. They argue that such a shift could be executed through

> the inclusion of artists with disabilities in the curriculum that introduces a body of first-person perspectives that speaks to the experience of the social and cultural realities that construct disabled experience. The inclusion of such perspectives embodies a disruptive potentiality, a qualitative shift, reframing limiting perspectives that contribute to the marginalization of disabled experience. (Keifer-Boyd, Bastos, Richardson, & Wexler, 2018, p. 269)

The art created by, for example, Tyler, the Creator and Pharoahe Monch is well aligned with the objectives put forth in this

14 · The person of myself acknowledges that there is a plethora of theoretical approaches available which could be used for arguing that an image always inevitably communicates more than its imageness. However, ~~he~~ maintains that there are possibilities of resistance that become available only when the stigmatizing imagery is reappropriated, and directed at itself; that using stereotypes and pushing them to their limits can undermine their power.

recommendation. These artists open up perspectives on the complex intersections of race and disability, and as such could be fruitful for the art classroom. Through focusing on the work by such artists, art education could embrace mad studies as a form of critical pedagogy, as suggested by Menzies, LeFrançois, and Reaume (2013): Instead of focusing on the therapeutic or rehabilitative potential of art, art education should be concerned with how disabilities and people with disabilities are represented in art and media——and in art education.

4·3 Conclusion

In Chapter 1, the person of myself presented two questions that guided this research project: *What kind of potentialities of resistance emerge when representations of madness and psychiatric disability are understood as confining structures? What can the disabled or psychiatrized subject do with the representations in order to disrupt the mechanics of confinement?* ~~He~~ will now revisit the questions and discuss what kind of answers the findings in the articles provide.

Regarding the first question, the person of myself has approached representational confinement by introducing the notion of egress. It corresponds to the spatial metaphor of confinement, but also simultaneously strives to problematize it. As a spatial metaphor, egress can help examining the complex ways representations structure our experience of the world and other people, but it also emphasizes that, as presented in Article 2, representational structures are not simple lobster traps, but also similar to microplastic; omnipresent debris we constantly, yet unknowingly, ingest.

The person of myself has preserved a certain ambiguity of egress, sometimes using it for referring to the actions of the subject, sometimes to structural components, objects. ~~He~~ aims to maintain the concept in a state of flexibility, and therefore it cannot be delineated according to a standardized pattern. The intentional ambiguity enables a wider variety of future applications and further development of the concept. In addition, what is crucial in egress is that it cannot be employed without acknowledging the complexity of the material and social circumstances that frame the experience of being confined——which refers to both discursive and physical forms, and the innumerable intermediary forms that fall between these two poles. Consequently, the confining structure and the confined subject cannot be clearly separated.

The question regarding the available courses of action available for the psychiatrized or disabled subject experiencing representational confinement can be addressed by the different strategies demonstrated by the artists. In the discussion, the person of myself points to certain gestures by the artists that ~~he~~ perceives as egressive. For example, ~~he~~ observes in Article 3 how Pharoahe Monch assumes in his music multiple subject positions, but in a fragmentary an ambivalent manner which resists exhaustive identifications. Furthermore, ~~his~~ readings of the work by Bushwick Bill and Tyler, the Creator highlight the way both artists adhere to stigmatizing imageries, but in a treacherous manner that undermines the power the imagery wields.

Given that the tendency of the cultural imagery of madness and people with psychiatric disabilities to emphasize violence, danger, and death goes back at least centuries, it would be naïve to expect that this imagery could be easily altered. However, it might be possible for art education to raise awareness of the constructedness and discursivity of the imagery, to make visible the forces that influence it, and to foster pedagogical approaches that enable egresses. This dissertation strives to offer ways to conceptualize cultural practices of representing people and minorities——with emphasis on psychiatrized and racialized people—— and the violence it involves, in ways that are relevant and beneficial for art and visual culture education. In addition, the person of myself hopes that the concept of egress will be explored by other scholars and educators as well, and one of the reasons ~~he~~ has intentionally avoided strict definitions is to encourage experimentation. It would be especially interesting to see how egress could be used for theorizing the ethics of representing other minorities, identities, and subject positions. Similarly to the concept of egress, the notion of a pedagogy of depsychiatrization is left open-ended for a reason. Instead of designating a structured methodology composed by the person of myself, the concept should be understood as a call for action; an invitation to participate in a discussion on the ways art education could resist the effects of psychiatrization. The person of myself would like to encourage other art educators to imagine how a pedagogy of depsychiatrization could be actualized——especially in ways that acknowledge other forms of sociocultural oppression, and the ways they intersect with the public pedagogy of psychiatrization.

It is obvious that several themes touched upon in this dissertation deserve further studying, such as more complex and

multilayered readings of intersectionalities. In the beginning of this dissertation project, the person of myself was searching for artistic first-person narratives of psychiatric disability to investigate, and chose such artists whose artwork resonated with ~~his~~ own experiences. The fact that the artists thus selected happened to be Black was initially secondary to the objectives. However, it quickly became evident that in the artwork analyzed, Blackness was intertwined with disability and madness in such complex ways that it would have been impossible for the person of myself to observe in a meaningful way one detached from the other. The person of myself has explored the intersection of Blackness, disability, and madness from ~~his~~ perspective of a white, disabled and psychiatrized, cisgender man——which has undoubtedly impacted the interpretation. Furthermore, ~~his~~ future investigations into the themes of this dissertation would undoubtedly benefit from the inclusion of authors beyond the more or less Eurocentric, white, male scholarship employed in the original research contributions, most notably Foucault and Agamben. Utilizing, for example, feminist scholarship on mental disability (e.g., Smith, 1978) would expand the intersectional grasp of ~~his~~ work, and offer ways to tackle questions of gender that were not significantly elaborated on in the articles.

What is at stake in this project on egress is not an inquiry into a set of images regarding their capacity to convey knowledge or reflect the world but, on the contrary, the purpose is to examine their potential to reflect other images and, most importantly, their constructedness. Finally, this focus on representationality instead of the representations and their objects enables a profoundly critical stance towards imageness; one that art education needs in order to embrace egress.

4 · 3 · 1 · *Ecdysis and exuviae*
In this dissertation the person of myself has attempted to theorize the violence embedded in cultural representations regarding madness and psychiatric disabilities by utilizing a spatial metaphor, the confinement into subject positions and identity categories constructed through representational practices. Egress, then, would signify a response to this confinement. However, the person of myself has tried to conceive of the representational structures as so complex and amorphous that it would be impossible to describe them in terms of sharply discernable inside and outside.

As recounted above with reference to Article 2, in order to complicate the spatial arrangement consisting of an interior and an exterior embodied in the image of a lobster trap, the person of myself has introduced the image of microplastic. ~~He~~ would now like to explore the one event in the life of a lobster that most obviously corresponds the metaphor of egress, but which has remained untouched so far. This event is that of ecdysis. Like most arthropods, a lobster must go through several moultings during its lifetime. Its rigid exoskeleton would prevent the animal from growing, and therefore it has to break out of it from within. After moulting, the lobster is extremely vulnerable because its new cuticle is still soft and elastic, providing no protection from predators. The cuticle will harden soon to form the new exoskeleton, but the fleeting moment of vulnerability offers to the subject an insight into the inherent temporality of the exoskeleton.

Like the lobster's exoskeleton, cultural imageries surround our bodies and our subjectivities. They structure our existence by designating boundaries between subjects, but they also inhibit our movements and growth. And being organic, they are part of us, our bodies, and not artificial like the lobster trap and the microplastic. Perhaps our subjectivity-cuticles, too, remain soft and elastic for a moment, immediately after moulting. Furthermore, the remains of the exoskeleton, the exuviae, do not simply vanish, but occupy a certain spatial and visual location, functioning as a monument of the instance of moulting, a hollow contour of a boundary that once was.

Like the countless moultings the lobster experiences, egress is also perpetual. This means that once a certain space of confinement is egressed, the subject finds itself inside of a yet another structure which envelops the previous one. Consequently, abandoning the confining spaces of images, identities, and subject positions entail entrance into another space of signification.

This image of perpetual egress, which takes place in relation to the cuticle that is part of the subject, produced by the subject itself, and eventually destroyed from within by the growing subject, could be employed in art education for delineating modalities of imageness; the complexities of the interchanges and interconnectedness of subjectivities and images that mutually produce and consume each other.

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Egresses

Countering Stereotypes of Blackness and Disability Through Horrorcore and Krip Hop

"I Know You Think I'm Crazy"

Post-Horrorcore Rap Approaches to Disability, Violence, and Psychotherapy

ABSTRACT · Cultural representations of Black people as well as people with mental disabilities have historically been derogatory and dehumanizing. Even though the erroneousness and injuriousness of this representational vilification has been increasingly addressed and acknowledged, the power the imagery possesses seems almost indestructible: the stereotypes and myths about blackness and madness live on persistently in our everyday language, in entertainment, media, and other cultural texts. In the face of its seeming indestructibility, alternative ways can be established for encountering the imagery in ways that employ the inertia of its power. This paper explores first-person representations of mental disability as potential egresses from hegemonic representations of psychiatric disability. Recently some disability studies scholars have explored the relationship between disability and rap music and my work contributes to the discussion by examining the work by the rapper Tyler, the Creator. His first three albums are framed as meetings between the artist and his fictional therapist, who is portrayed by the artist himself. This

dialogue/monologue brings forth multiple subject positions that frequently overlap and even collide. Operating on the threshold between performance and representation, and between the autobiographical and the fictional, Tyler, the Creator's œuvre challenges stereotypical representations of both Black men and people with psychiatric disabilities.

Introduction

> We're always crossing this frontier we carry. The smuggler who crosses is the border, its contents pouring out. Invasion out from the outside continues. (Moten, 2008, pp. 201–202.)

The myriad of ways in which disability has been addressed in and through music has been of interest for many disability studies scholars. McKay (2013), for example, examines mainly American and British popular music from the 1930s through the 2000s regarding the presence of disability as a theme in the lyrics, as a (simulated or genuine) performative gesture, or as a corporeal experience and embodiment of an artist informing his/her art. Dunn (2016) analyzes the ways in which music in Hitchcock films functions as a narrative element which reflects or underlines the characters' disabilities in addition to the ways they are constructed through the cinematography and the dialogue. Rowden (2009) focuses on a group of musicians which, in spite of its relatively small size, has vastly influenced the North American (and Western) popular music: Black musicians with vision impairments. Some scholars have concentrated specifically on the relationship between rap music and disability. Adelman (2005), for example, makes a case for the relevance of examining hip hop and disability in tandem, and theorizes the intersection of hip hop and disability activism through an analysis of a Ludacris song and its music video. Porco (2014), in turn, considers the significance of speech impairments as not only a tolerated, but even simulated and

sought-after artistic and stylistic device in rap music. Bailey (2011), addressing representations of disability and blackness in hip hop music, argues that critiques based on dichotomies such as good-bad, or accurate-inaccurate, are insufficient for grasping the complexity of these representations. She maintains that it would be more beneficial to approach them in ways that more profoundly acknowledge the complexity of representational practices, for example by exploring the potential of resistance that resides in the reappropriation of ableist words (Bailey, 2011).

This article aligns with Bailey's suggestion by examining hip hop representations of disability and blackness without an intention to evaluate their accuracy or truthfulness, but to focus on their potential to disrupt binary readings: It explores first-person narratives of mental disability as potential egresses from hegemonic representations of psychiatric disability and psychotherapy. However, I do not attempt to make a case for or against the use of first-person narratives as a way to induce knowledge regarding experience of embodied disability. Instead, I explore how the first-person presentations, regardless of their degree of authenticity, may provide ways to understand the representational machinery involved in producing images of disability. This stance is also illustrated by Siebers (2008) as he suggests that "[i]dentities, narratives, and experiences based on disability … represent locations and forms of embodiment from which the dominant ideologies of society become visible and open to criticism" (p. 14).

I have previously written about the notion of egress in the context of horrorcore rap and Krip Hop (Koivisto, 2017). I suggested that the pivotal concept of access within disability rights movements and disability studies needs to be paired up with the concept egress. Egress is evidently an important concept in architecture and urban planning, since designing ingressible infrastructures would endanger the lives of people with disabilities in cases of emergency evacuations. In addition to the use of the concept within architecture, I argue that egress can be important in the context of cultural and representational structures. Denoting an exit, or the act of exiting, egress helps to counterbalance the tendency of the notion of access to emphasize inward movement and entrances. This can help to problematize and complicate the disabled subject's relation to various cultural sites and structures. In my analysis of Krip Hop and horrorcore rap, in

which I introduced egress as a theoretical instrument, I formulate the concept after Foucault's (2004) "counter-conduct" and on Agamben's (1999) interpretation of "potentiality." Through these notions I aim to theorize strategies for encountering confining and demonizing cultural representations of disability in ways that could extend beyond the binary notions of resistance and submission, or rejection and acceptance (Koivisto, 2017).

If we take seriously the formulation of representations as sites of confinement (e.g. Eisenhauer, 2009), we need strategies of egress that function on the level of representations and images. Price (2011) uses the concept infrastructure to refer to the discursive, social, and cultural formations that surround us and structure our experience and conception of the world. What kind of infrastructures provide an access, but not an egress? Lobster traps. They provide an easy way in, but not an exit. Given that the objective of the lobster trap is to keep the animal contained, it is left for the trapped crustacean to find its way out.

In this paper, I explore ways of problematizing hegemonic representations of psychiatric disability by focusing on the work by the rapper and hip hop producer Tyler, the Creator. His first three albums are framed as meetings between the artist and his fictional therapist portrayed by the artist himself, Dr. TC. This dialogue/monologue, the conflation of the artist-subject with the therapist-subject, illuminates different subject positions, including that of a patient, a therapist, a rapper, a teenager, and a Black male, among others. Mitchell and Snyder (2015) introduce the notion of "antinormative novels of embodiment" in reference to novels they find capable of resisting stereotypical ways of representing disability, and, at least as importantly, normalcy. They explicate that "antinormative novels of embodiment employ radical potential of disability for unseating traditional understandings of normalcy as subject integrity, cognitive coherency, and typical functionality" (p. 182). In concert with Mitchell and Snyder's concept, I consider Tyler, the Creator's songs that I find fruitful for challenging ideologies of normalcy the "antinormative songs of embodiment." The notion of antinormative novel of embodiment is intertwined with that of "capacities of incapacity." Capacities of incapacity refer to the potential of disabilities to produce knowledge and insights that become possible only on account of disability, and only from the embodied

experience of disability. Mitchell and Snyder explain that "[w]hile disability and impairment have been subject to imprisoning cultural concepts of inferiority, neomaterialisms reactivate the materiality of any form of differential embodiment as a potentially active, agential, and adaptive site of species innovation" (Mitchell & Snyder, 2015, p. 183). "Capacities of incapacity" are closely aligned with "the politics of atypicality," which refers to critical representational strategies that can function to disrupt the power of hegemonic imageries and representations (Mitchell & Snyder, 2015). In effect, disability, which by definition signifies the absence or lack of capacity, possesses potential precisely through this lack; as a lack and an absence it embodies agential potentiality.

Before elaborating on the ways the artist has approached imageries of disability, I will provide a reading of a chain of events regarding the publication of video advertisements directed by Tyler, the Creator for the soft drink brand Mountain Dew. The ads were almost immediately removed from circulation by PepsiCo after the company had received feedback accusing the campaign of misogyny and racism (Cubarrubia, 2013). The Mountain Dew ads and Tyler, the Creator's responses to the public discussion they sparked resonate with the way he addresses disability in his music. It is my position that operating on the blurry boundaries between performance and representation, and autobiographical and fictional narration, his work elucidates the collision of psychotherapeutic and educational discourses with a singular subject whose being defies the discursive: a subject that emerges in artistic expression, appears and vanishes by artistic expression, and is plural and discordant.

A Goat of Color

In 2013, Tyler, the Creator was hired to direct video ads for Mountain Dew.[1] He created three separate 30–60-second videos, which make up a chronological narrative, while each still functioning independently. When viewed in a chronological order, the storyline unfolds in the following way. The first ad takes place in a generic restaurant, where a seemingly Asian American woman and an African American man are dining together. The man points out to his companion that there is a goat sitting on another table. Glancing at the animal surreptitiously, the couple seems puzzled and slightly amused. There

indeed is a live goat sitting alone on a table, while all the other customers and staff are humans. The goat speaks in a human voice, and seems agitated and aggressive. A waitress offers the goat a bottle of Mountain Dew, which he drinks. The animal clearly enjoys the beverage, and after emptying the bottle, attacks the waitress with its hooves, yelling "Gimme more, I want it!" The waitress falls down on the floor and the ad ends with the goat leaping off from the table, taunting "You never gonna catch me!"

The second video begins with an image of a police car parked on the side of a road. A police officer is sitting in the car, air drumming to an uptempo rock or metal music playing on the radio. A car passes by, and the police car follows it with the sirens on. Both cars pull over and the police officer, an African American man, steps out of the police car. The video cuts to a point-of-view shot of the driver, whose vision is blurred, and seems nervous about the situation. A cut to the outside, the policeman knocks on the darkened window, which is then rolled down, and we see that the driver is the goat from the restaurant. The officer asks for the license and registration, to which the goat replies: "I don't have anything, any drugs! I know my rights!" The officer looks in the trunk, and finds out that it is filled with bottles of Mountain Dew. In the meantime, the goat has exited the vehicle in an attempt to flee, and the video, again, ends with the goat yelling "You never gonna catch me!"

The third and final part video starts with a shot of a police lineup, which consists of five young African American men, and the goat (whose name is revealed to be Felicia, in spite of its distinctly male voice). A police detective and the waitress from the first video are standing behind the glass, looking at the suspects. The waitress is obviously injured, wearing a cervical collar, a hand cast, and crutches, and seems distressed about the situation. The detective (a white middle-aged man) says "Alright, ma'am, we got them all lined up. Nail this little sucker!" The woman hears the goat's voice despite the glass separating them. The goat speaks to her in a threatening way: "You should've gave me some more. I'm nasty." The woman, intimidated, says to the detective: "I don't think I can do this!" The detective says, in a reassuring manner "It's easy! Just point to him." The goat whispers to the woman "You better not snitch on a player!" The waitress cries "No!" to which the detective responds "He's wearing the do-rag!" (in fact, three of the men in the lineup are wearing do-rag, whereas the goat is not). The

goat continues to threaten the waitress: "Snitches get stitches, fool." The detective: "Come on! It's the one with the four legs!" The woman cries "I can't do this," and heads out of the room frantically yelling "No! No! No!" The detective takes a sip of a Mountain Dew bottle and says "She's not going to do it." (Hayes, 2016.)

Mountain Dew quickly removed the ads from circulation after being widely criticized of "perpetuation of racial stereotypes and a downplaying of violence against women" (Cubarrubia, 2013). Especially the police lineup scene was described "grim and tone-deaf" (Battan, 2013). A notable comment was offered by the scholar and author Boyce Watkins (2013b), who described the ad as "arguably the most racist commercial in history." Regarding the men in the police-lineup video, Watkins writes that

> in the world of Mountain Dew, every single sus-
> pect is black. Not just regular black people, but
> the kinds of ratchety negroes you might find
> in the middle of any hip-hop minstrel show:
> Gold teeth, "mean mugging," sun glasses wear-
> ing, white-t sportin [sic], hard core n*ggaz [sic]
> ready to "get into some ol gangsta sh*t [sic]."
> (Watkins, 2013b, para 2.)

Watkins' analysis demonstrates how interpreting the video becomes difficult when examined out of the context of the other two videos. For example, he deduces that the woman has been sexually assaulted by the "demonic negro goat" (Watkins, 2013b, para 5). This interpre-tation would be impossible if the video had been analyzed along with the other two. Furthermore, one could argue that instead of exploit-ing the stereotype of young Black men as criminals, the police lineup video poignantly critiques the law enforcement system for its racism. The video seems to suggest that the investigators would form a lineup of individuals from this very demographic even in the absurd case of the suspect being a goat. Tyler, the Creator responded to Watkin's accusation in an interview by Billboard.

> I guess [Boyce Watkins] found it racist because
> [he saw] I was portraying stereotypes, which is
> ridiculous because, one, all of those dudes [in
> the line-up] are my friends. Two, they're all basi-
> cally in their own clothes. (Escobedo Shepherd,
> 2013, para 9.)

The artist claims that the casting for the police lineup scene could not be considered perpetuating racial stereotypes, because the actors were cast nor dressed to produce a specific impression; instead they were his friends——Tyler, the Creator explicates in the interview that he generally prefers to cast his friends in his music videos——, and they are "basically" wearing their own clothes (Escobedo Shepherd, 2013). Furthermore, Tyler, the Creator expressed disappointment over the failure of Watkins and PepsiCo to acknowledge his explicit and intentional attempts at challenging the stereotypical media imagery of African American men. He asks that if

> it's so racist and feeding into stereotypes, why in
> the first commercial ... is there a black male with
> his Asian wife? In the second commercial, it's
> a black male with a professional job as a police
> officer listening to hardcore rock music——
> which supposedly the stereotype is that black
> people don't listen to that. The stereotypes are
> what I'm confused on, no one was even thinking
> about that. (Escobedo Shepherd, 2013, para 10)

The debate went on in Twitter. A few days after his initials comments regarding Tyler, the Creator Watkins published a conciliatory tweet, stating that he "studied your music, I have an altered perspective. Still could do without the ad, but I think you were well-intended" (Watkins, 2013a). Tyler, the Creator, however, continues to comment on the discussion and controversy sparked by the Mountain Dew ad in his song "Buffalo" (Tyler, the Creator, 2015, track 2), and its accompanied music video, which also includes the song "Find Your Wings" from the same album (track 5). The lyrics of "Buffalo" refer to the issue explic-itly, for example in the line "That boy T nuts, surprised his thoughts isn't chafing/Fuck them crackers up at Mountain Dew, them niggas is racist" and "dear Boyce Watkins, why you mad? It's the slave in me/ It's facts boy, I'm back like Rosa Parks' least favorite seat" (Tyler, the Creator, 2015, track 2). Buffalo also further refers to recent events that have impacted the public discourse about racism in the United States:

> Well can't somebody bring the camera out so I can
>   film me?
> T a great director, nigga's vision must be blurry
> Boy I get them epic shots like jaywalking in Missouri
> (Tyler, the Creator, 2015, track 2)

The passage apparently refers to the 2014 shooting of Michael Brown in Ferguson, Missouri by a white police officer Darren Wilson. In addition, "Buffalo" includes a passage that comments on stereotypes of Black masculinity and the actual economic inequity between White Americans and ethnic minorities: "Eenie, meenie, miney, mo, nigger nigger on the wall/Rap bars, jail bars, die or shoot a basketball" (Tyler, the Creator, 2015, track 2). The more or less tongue-in-cheek remark on an important figure in the Civil Rights Movement (being "back like Rosa Parks' least favorite seat"), and deliberately addressing Watkins by the word 'boy,' which resonates with the history of White Americans calling adult Black men boys as a demeaning gesture, imply that Tyler, the Creator refuses to embrace the tradition of the past generations of Civil Rights activists.

The official music video of "Buffalo," directed by Tyler, the Creator under his alias Wolf Haley, adds even more layers and inversions to the debate on his alleged racism. The video was first published with another song, "Find Your Wings," which follows immediately after "Buffalo", but without a logical narrative transition. (Supreme Wolf Gang, 2015.) The video for "Buffalo" starts with a closeup image of a mouth synched to the song's vocals. The camera cuts to a wider shot of Tyler, the Creator, with his skin painted in white, followed by a full shot which reveals that the artist is hanging on a rope tied to a tree branch, as if having been hanged, while rapping to the song's lyrics. His only clothes are bright blue boxers. We see an angry mob of Black people approaching the artist, waving improvised weapons such as pitchforks and baseball bats. The tree branch breaks, allowing Tyler, the Creator to remove the noose from his neck and escape the crowd. He does not appear to be too much intimidated by the situation, but starts to stagger away from the mob. He stops to pick up a pair of blue jeans from the ground and puts them on. He also finds a white t-shirt, which has a logo in the front, consisting of a Celtic cross in rainbow colors, encircled by the text "Golf pride, world wide," with "Golf" referring to Golf Wang, an anagram Wolf Gang, which is abbreviated from Odd Future Wolf Gang Kill Them All (OFWGKTA), a collective founded by Tyler, the Creator and his friends. The logo is clearly stylized after that of the white nationalist website Stormfront, which includes a Celtic cross in black and white with the motto "white pride, world wide."

Tyler, the Creator lights a cigarette, and keeps staggering away from the mob. Suddenly he reaches a speaker's podium. He gets behind it, continuing to rap. He wipes his face with a cloth, "cleansing" the white paint off. In fact, instead of the paint actually being removed, there is now an oval-shaped area of black paint covering his face. As if as a result of this blackening up, the once angry crowd is now sitting on chairs, soundly listening to the rapper.

The video is then abruptly cut along with the audio, in a manner reminiscent of changing a channel on an analog television receiver, or operating a video tape recorder, and ends up with a shot of Tyler, the Creator in a completely different setting. He appears to be in a television studio, receiving applause from the studio audience. The video resolution evokes an appearance of analog video technology, and the setting resembles that of a television music program from the 1970s. Tyler, the Creator does not wear body paint this time. Instead, he is wearing a simple, bright turquoise sweater and an afro wig, and a polite smile. The host says "I mean, this is a blessing and an honor we have the Mr. Tyler, the Creator here," to which the artist responds "No, man, thank you for having me. It is an honor to seed and share my beautiful vibes with all these beautiful Black people, and just, dance" (Supreme Wolf Gang, 2015.) The song itself is a downtempo, low-key neo soul song with synthesizers and vibraphones, which does not include rapping. It features lyrics that hardly have any content or depth beyond what is evident in the title. Sung by Tyler, the Creator and the singer Kali Uchins the lyrics include the phrase "Find your wings" repeated several times, and other phrases such as "Supposed to fly and take control cause you're the pilot," and "Don't let your wings go to waste/The sky is your home, be free" (Tyler, the Creator, 2015, track 5).

The pairing of the two disparate songs, and their equally disparate music videos, highlights the contradictory demands Tyler, the Creator is exposed to as a Black artist. In the "Buffalo" video, the artist, in white body paint, performs aggressively and insults the legacy of the Civil Rights Movement, and as a whole can be rightfully regarded as disrespectful of the racist violence African Americans have historically been exposed to. The group of angry Black people, who become instantly pacified as the rapper wipes off his white face, could be read as a demeaning caricature of the Black community. In "Find Your Wings," on the other hand, Tyler, the Creator turns

into a modest, soft-spoken entertainer who merely wants to play for his "beautiful Black people, and dance". The kitschy feel-good lyrics are decidedly apolitical——albeit, perhaps, the ending line sung by Uchins, the imperative "Be free" (Tyler, the Creator, 2015, track 5).

The stylistic reference that "Find Your Wings" video makes to media presentation of Black entertainers in the past serves a particular purpose. Rowden (2009) suggests in his discussion on the significance of young Stevie Wonder in American popular culture, and in the cultural landscape in general, suggests that his appeal for the White audience might have reflected extramusical concerns and anxieties.

> For a culture having to adjust to a rising tide of black militancy, what could be cuter and more reassuring than a perpetually smiling little blind black child? At a moment when black men like Martin Luther King Jr. and Malcolm X were legitimizing new and more intimidating modes of black masculinity as components of public culture, this renaming ... as 'Little Stevie Wonder' (both 'little' and 'wonder') served to position him as a black male who had been thoroughly vetted before being brought before the public's gaze. (Rowden, 2009, p. 110.)

In the "Find Your Wings" video Tyler, the Creator channels a certain image of a Black entertainer from the pre-hip hop era, stripped of the aggression of the one he displays on "Buffalo." The two videos, set in succession in this particular order, function as a response to the complex expectations he encounters as an artist: Making art, creating images, sounds, and music in the way he desires, and practicing an exceptional artistic liberty as a director of advertisement videos for a major consumer brand, gets condemned by a high-profile African American social commentator and public intellectual. These conversations regarding and stemming from Tyler, the Creator's music and the Mountain Dew advertisement campaign, exemplify how a given text including imagery of different ethnicities can be interpreted in contradictory ways. Even though Tyler, the Creator has been involved in debates over racism, his abundant and frequently problematic references to disability and people with disabilities has been largely overlooked——which perhaps speaks loudly of the general

lack of acknowledgement of disability as a critical social issue, and people with disabilities a cultural minority. In the following section I will move on to analyze the ways Tyler, the Creator has employed both visual and verbal cultural imagery of disability.

Madness Beyond Horrorcore

Tyler, the Creator's work has been criticized for racism, misogyny, and homophobia, and one could rightfully describe it as ableist. In the following section I, first, elaborate on the ableist language and imagery in his work, and second, I aim to demonstrate how, while appearing as ableist, his work could provide alternative readings that might prove useful in critiquing ableist cultures and ideologies.

In order to situate Tyler, the Creator's work in the context of rap music and to exemplify the ways he utilizes the tradition of the art form——that is, how it egresses the tradition——I will provide a brief description of horrorcore, a form of rap music in which his work is strongly embedded, but from which he explicitly distances himself. Horrorcore is a genre of rap music often regarded as a subgenre or a branch of gangsta rap. While gangsta rap draws from the violent aspects of inner city life, and offers critical insights and social commentary——for example by critiquing the structural racism in American law enforcement and criminal justice system——horrorcore is more focused on violence and death in ways that are similar to that of horror cinema and literature, often embracing supernatural elements and other narrative devices that are typical in horror fiction. The pathological and the limits of normalcy are pivotal coordinates according to which horrorcore functions. The violence and the homicidal desires that horrorcore rappers frequently perform and represent are embedded in the deep cultural imagery regarding the proximity of insanity and violence. Horrorcore violence emerges mainly outside of the context of organized crime, street gangs, and drug trade that dictates the occurrence and reasons for violence in gangsta rap.

A prominent figure in horrorcore rap, Brotha Lynch Hung, has taken up the violent imagery of previous horrorcore artists and groups such as the Geto Boys, and meticulously worked to surpass his predecessors' lyrics in terms of brutality and offensiveness. "Return of the Baby Killa" from his second album Season of da Siccness draws together many forms of violence, such as rape, murder,

and cannibalism (Brotha Lynch Hung, 1995, track 6). The song opens with a scene of simultaneously shooting a pregnant woman and her unborn baby.

> You better pray
> When you see me put that nine up in that pussy, ho
> Cock it back slow
> Rock it back and forth, wait for the nut,
>   then let my trigger go
> BOOM!
> Pussy-guts all over the room
> ...
> Put six in the clip, put it up that clit
> And watch them baby's brains
> Drip out that fetus
> Bleed, it's that nigga that kill 'em
> I'll fill 'em all full for that sick reason
> (Brotha Lynch Hung, 1995, track 6)

Brotha Lynch Hung proceeds to explicate how he murders human beings in order to eat them, and particularly to feed them to his son. This is conveyed in the second verse "As I creep, picture every human that I see/Slabs of human meat 'cause my kids gotta eat" and "So catch me now before I do my next crime/My kids' gotta eat, somebody's baby's on the line"; as well as in the song's chorus "Guess what daddy's bringing home for supper?/Nigga, nuts and guts and slabs of human meat, motherfucker/Now eat! Cause daddy's working hard for you" (Brotha Lynch Hung, 1995, track 6).

Tyler, the Creator evidently employs certain horrorcore tropes in his work——some of which are not too different from Brotha Lynch Hung's style——but he has clearly stated that his music is not horrorcore. When in Tyler, the Creator's second album (2011), Dr. TC compliments his debut album, he answers "What you think I recorded it for?/To have a bunch of critics call my shit a bunch of horrorcore?" (track 1), and on another song he states that "We don't fucking make horrorcore, you fucking idiots/Listen deeper than the music before you put it in a box" (track 9). Furthermore, songs that incorporate horrorcore imagery often introduce elements that immediately undermine the song's ostensible horrorcoreness. The song "Radicals" exemplifies this maneuver. The song opens with a "random disclaimer" addressing the listener: "Don't do anything

that I say in this song, okay? It's fucking fiction. If anything happens, don't fucking blame me, White America. Fuck Bill O'Reilly!" (Tyler, the Creator, 2011, track 3). The song itself starts off with an aggressive and loud beat, over which the artist raps about things that have been considered dangerous in rap music since the instances of moral panic evoked by gangsta rap in the early 90s. He urges "kids" to "kill people, burn shit, fuck school," while defaming the police: "Fuck cops, I'm a fucking rockstar/Rebel and defiance make my motherfucking cock hard" (Tyler, the Creator, 2011, track 3). However, each verse is followed by a section with a more mellow and quiet, drumless sections, with only a tranquil, horn-like synthesizer over which Tyler, the Creator speaks, rather than raps, in a more low-key tone. In these passages the rapper seems to advise the listener, and perhaps the same "kids" he urges in the chorus to "kill people, burn shit, fuck school":

> Odd Future Wolf Gang. We came together 'cause
> we ain't had nobody else. But you, you just might be
> one of us. Are you? ... They want us to, go to their
> schools and be fuckin miserable at their fucking
> college, studying that bullshit. Fuck that. Do what
> the fucking makes you happy.
> (Tyler, the Creator, 2011, track 3)

In the last one of these passages Tyler, the Creator even explicitly advises the listener to ignore the message he has been repeating in the louder and more aggressive verses and choruses:

> I'm not, saying, just to go out and do some stupid
> shit, commit crimes. All I'm trying to tell you is, do
> what the fuck you want. Stand for what the fuck you
> believe in and don't let nobody tell you you can't do
> what the fuck you want. I'm a fucking unicorn——
> the fuck to anybody who say I'm not.
> (Tyler, the Creator, 2011, track 3)

At this point the synthesizer on the background continues but drums are introduced, and the rapper chants three times, still in a relatively calm, relaxed tone:

> Fuck your tradition, fuck your positions
> Fuck your religion, fuck your decisions
> They're not mine, you gotta let 'em go
> We can be ourselves, but you gotta let us know
> (Tyler, the Creator, 2011, track 3)

For the duration of the last repetition the beat is muted, and once the a cappella rendition of the verse ends, a new instrumental background is introduced. The new background marks the beginning of the last segment of the song, and maintains the mellow mood of the previous beat. The phrase "you got to let them go" is repeated on the background throughout the remainder of the song. The last two minutes of the song consists of a dialogue between Dr. TC and Tyler, the Creator, in which the therapist reproaches the rapper for the immature attitude he has displayed throughout the first part of the song.

> Dr. TC: You gotta let these shits go, man. It's not
>   making sense to you right now but, all these
>   little dreams you got, they're not shit. All this
>   rebellion. All this crazy shit you got, saying
>   this shit. Getting too old for this shit, man, you
>   gotta grow out of it. Growing up, your dreams
>   are getting bigger. You gotta look at reality,
>   understand that shit so you don't get caught.
>   I'm just being real.
> Tyler, the Creator: Nigga, fuck you!
> Dr. TC: I'm just tryin' to help you, man. Trust me.
> Tyler, the Creator: Look, I mature day after day,
>   nigga.
> Dr. TC: For real?
> Tyler, the Creator: You don't know shit, you're a
>   fucking therapist.
> Dr. TC: Whatever, nigga.
> (Tyler, the Creator, 2011, track 3.)

"Radicals" offers several sites of egress. Already the disclaimer that opens the song affects the immediate interpretation of it. Tyler, the Creator announces that the song is fiction, and urges the listener, and, more specifically, "White America," not to commit the actions described in the song. The verses and the chorus as such seem to express, and promote, hostility and aggression towards authorities and institutions such as the school system and the police. These segments are, however, constantly interrupted by the placid, spoken-word passages, which undermine or contradict the message conveyed in the rap-sections. This structure in itself would be sufficient for disrupting the violent and "radical" aspirations within the song, but the effect is even further reinforced by prolonged outro section, which includes

an almost two-minute long wandering dialogue between Dr. TC and Tyler, the Creator. The dialogue underlines the ambiguity of the song through a discontinuous talk by the therapist, who ridicules and belittles the rapper's juvenile attitude. The moping rapper does not seem eager to engage in a conversation, and dismisses the therapist's insights by succinctly stating "you don't know shit, you're a fucking therapist" (Tyler, the Creator, 2011, track 3).

The song, therefore, destabilizes itself through the fragmentary sonic and lyrical structure, and the rambling dialogue between Tyler, the Creator and Dr. TC. In a manner similar to the antinormative novels of embodiment, "Radicals," by its lyrical and structural discontinuity, defies "traditional understandings of normalcy as subject integrity, cognitive coherency, and typical functionality" (Mitchell & Snyder, 2015, p. 182). Even though the horrorcore artists of the 1990s often strive to portray psychopathological violence, they nevertheless fail to disrupt subject integrity and cognitive coherency on the level of their medium.

While Tyler, the Creator exploits formal and structural qualities of his music for conveying incoherent subjectivity, he also refers to mental illness explicitly in his lyrics: "fucked up in [the] mental" (Tyler, the Creator, 2009, track 1); "half my mental belongs in a cage" (Tyler, the Creator, 2009, track 6); "Am I crazy? Maybe/ But fucked up is how I been lately" (Tyler, the Creator, 2009, track 12); "I'm fucked in the head, I lost my mind with my virginity" (Tyler, the Creator, 2011, track 1); and "They say I'm nutty" (Tyler, the Creator, 2015, track 11). Tyler, the Creator implies having experience of certain forms of mental disabilities. ADD (attention deficit disorder) is mentioned in several songs, but it remains unclear whether he has actual first-hand experience of the condition or not. In the song "Odd Toddlers" from Bastard, he says that "I suffer from ADHD/I should win a fucking award for being me" (Tyler, the Creator, 2009, track 3), while later on in the album, in "Parade" he denies having ADD (Tyler, the Creator, 2009, track 7). On the second album, again in a dialogue with Dr. TC, he says "Who doesn't have ADD? Well, I don't!" (Tyler, the Creator, 2011, track 1). Despite the plethora of direct references to psychiatric disabilities throughout the albums, probably the most intriguing perspectives on disability emerge from the dialogue between Tyler, the Creator and Dr. TC.

"I got these cracker doctors saying 'Yeah, Bob, this nigger's sick'"

Dr. TC appears first on the opening track of Tyler, the Creator's debut album Bastard (2009). The song lays down the elements of disability and therapy that keep resurfacing throughout the first three albums. However, instead of taking up the hip hop trope of referring to oneself as psychiatrically disabled as form of bragging ("I'm the illest," "I rhyme sick," "[I'm] sicker than your average," etc.), Tyler, the Creator incorporates the theme of mental illness in more complex and nuanced ways. For the rapper of the late 1980s and early 1990s, "crazy" represented a mode of being and performing that could be characterized as aggressive, fearless, extreme——a sort of a vigorous and belligerent craziness of a pre-psychiatric lunatic. In Tyler, the Creator's work craziness——although sometimes reflecting this version of the previous generations of rappers——is more postmodern and post-Prozac; languid and static, always falling into the melancholy of impotentiality, and reduced to mere consumption of medication and endless and aimless psychotherapy. Dr. TC, who, at least initially, appears to be a therapist of some kind, addresses the artist as a patient, positioning the song into a framework of therapy, and of education. Dr. TC is portrayed by Tyler, the Creator, with the pitch of his voice artificially lowered. This is an often-used method in horror cinema for signifying an evil presence within a character, as heard, for example, in the Exorcist (Blatty & Friedkin, 1973) and the Evil Dead (Tapert & Raimi, 1981). While in such narratives the low, gravelly voice is typically reserved for villains and monsters, Dr. TC is mainly a benevolent character, often trying to encourage and comfort Tyler, the Creator.

> Well, Tyler hi, I'm Dr. TC, and um, I'm guessing
> that your teacher sent you here to talk 'cause
> you were misbehaving. Um, it's gonna be three
> sessions, today, tomorrow, Wednesday so just tell me
> something about yourself. Well look, if you don't
> talk, I mean these sessions are going to go slower
> (Tyler, the Creator, 2009, track 1).

Dr. TC states that Tyler, the Creator was sent to talk with him because he had been "misbehaving," which subtly echoes Foucault's

(2006) assertion that psychiatry was founded on the pathologization of crime and criminalization of the pathological, and also to the historically ambivalent distinction between treatment and punishment (Foucault, 2003). Tyler, the Creator's response to Dr. TC is accompanied by a monotonous piano melody:

> This is what the devil plays before he goes to sleep
> Some food for thought, this food for death, go ahead and
>   fucking eat
> My father's dead, well I don't know, we'll never
>   fucking meet
> I cut my wrists and play piano cause I'm so depressed
> (Tyler, the Creator, 2009, track 1).

In the same song, he also refers to his group OFWGKTA as "Odd Future is children that's fucked up in their mental" and states that "demons running inside my head, telling me evil thoughts" (Tyler, the Creator, 2009, track 1). The first verse also introduces the theme of the absence of his father in his life, which is revisited several times throughout the album. Although this experience is probably genuinely autobiographical, it also functions as a emblematic element of therapy and the psychoanalytic tradition. In addition, it makes as a reference to the myth of the absent African American father perpetuated in various cultural representations.[2] The repetitive allusion of his traumatic relationship with his father starts to gain a comical quality, and in the context of psychotherapy, resonates with the cultural legacy of psychoanalysis and its emphasis on the importance of the nuclear family for the formation and development of the subject.

The character of Dr. TC illustrates what Mitchell and Snyder (2015) call "controlling professions" (p. 41). Controlling professions refer to such professions that participate in regulating disability and normalcy, and which exerts a great deal of power in judging who is disabled and who is not, and who is entitled to what accommodations. Those who practice the controlling professions are "certified in middle-class professional training disciplines such as physical therapy, social work, occupational therapy, speech therapy, special education, psychology, and psychiatry." (p. 41.) Despite of Dr. TC's benevolent appearance he is, in fact, a monster; monster as an enactor of the violence of normalization through practicing a controlling profession, and, on the other hand, a monster regarding the

gradual decay the of coherence of his identity throughout the course of the albums, which eventually results in the collapse of the borders between the subjectivities of the characters.

Garland-Thomson (2005) notes that the phrases "monster" and "to demonstrate'" share the shared etymological origin. Both derive from Latin monstrum, which means "divine omen, portent, sign" (Monster, n.d.), therefore referring to acts of making something visible: showing, displaying, and signifying. In his work on biopolitics Agamben (1998) introduces the peculiar concept homo sacer, sacred man, which originated in the ancient Roman law. Homo sacer is a person who can be killed but not sacrificed, an outlaw body that can be killed at will without legal consequences, a body positioned "outside both human and divine law" (Part 2, Chapter 1, para 7). Agamben draws a connection between the Roman homo sacer and the Medieval werewolf. Wolf-man is used in the Anglo-Saxon and Germanic tradition to designate the bandit, a person banned from the city; one who does not belong to the city, but neither to the forest. The werewolf is a being that is both human and animal, but neither fully human nor fully animal. (Agamben, 1998.) Tyler, the Creator's character Wolf Haley taps into the image of wolf-man, the ancient outlaw from the outside of the human community. In addition, wolf-man, the monster, resonates with the racist representational traditions of presenting Black people as subhuman, and therefore unfit for belonging in the political and the social sphere. Tyler, the Creator (2011) employs the monstrous qualities attributed to both Black people and people with mental disabilities in "Yonkers" (track 2). The song has an accompanying music video which reinforces and extends the disability reference present in the lyrics.

The video starts with an image of Tyler, the Creator sitting still on a barstool. His chin rests on his left fist, while the right hand is placed on his hip. He is positioned sideways, and he is almost completely covered in shadows, forming a black silhouette against the plain white background. The camera makes small mechanical movements, and the focus shifts abruptly. Tyler the Creator remains still until the vocals start, at the moment which he turns towards the camera, now elucidated. (OFWGKTA, 2011.)

> I'm a fucking walking paradox——no I'm not
> Threesomes with a fucking triceratops, Reptar
> Rapping as I'm mocking deaf rock stars

> ...
> Here's the number to my therapist
> Tell him all your problems, he's fuckin awesome
>   with listening
> (Tyler the Creator, 2011, track 2.)

During the first verse, Tyler the Creator is lip-synching the vocals, but at one point he suddenly stops, disrupting the lip synchronization. In the middle of the verse, a cockroach appears on his hand. He observes the insect, constantly turning his hand in order to keep maintain his gaze at the animal as it crawls around. Immediately after the verse ends, he eats the cockroach, which is followed by nausea: He stands up, turns sideways, and vomits, now appearing again as a black silhouette. After the refrain he casually sits back on the stool just in time to deliver the second verse. The lip synchronization is inconsistent also in the second verse, as the rapper occasionally turns on his chair to spit out the remainders of the vomit from his mouth.

> Jesus called, he said he's sick of the disses
> I told him to quit bitching, this isn't a fucking hotline
> For a fucking shrink, sheesh, I already got mine
> And he's not fucking working, I think I'm wasting my
>   damn time
>
> ...
> This ain't no V Tech shit or Columbine
> But after bowling, I went home for some damn
>   Adventure Time
> (What'd you do?) I slipped myself some pink Zannies
> And danced around the house in all-over print panties
> (Tyler the Creator, 2011, track 2.)

At this point, the rapper throws his shirt, which he has removed during the first part of the second verse, at the camera, which is followed by a cut to another shot; now closer to the rapper's face. Followed by the cut, his eyes have turned black, covering the most of the sclera. Toward the end of the verse his nose starts to bleed. He notices it, and seems baffled. A noose descends from the ceiling, which Tyler the Creator places around his neck without hesitation. He pauses to spit one last time before standing up on the stool and kicking it down. This leaves him hanging, which is followed by a brief moment of twitching. The video ends with a shot of his feet dangling above the knocked-down stool.

"Yonkers" is ripe with references to psychiatric disabilities and mental health care. The first explicit verbal reference appears on the end of the first verse: "Here's the number to my therapist/Tell him all your problems, he's fuckin awesome with listening" (Tyler the Creator, 2011, track 2). However, in the video, the visual cues referring to psychiatric disabilities and psychiatric care are present from the very beginning, and remain present throughout the video. Firstly, the camera movement which conveys a vague impression of disorder. The picture is unstable: The camera moves constantly, but in a way that cannot be mistaken for the instability characteristic of hand-held camera. The movement seems mechanic, unnatural. In addition, the focus is shifting all the time in terms of the depth of field.

As well as the motion of the camera, the movement of Tyler, the Creator himself alludes to certain images regarding cognition. In the beginning, he poses in a posture that is reminiscent of that of the "Thinker" by Rodin, although not identical. Sitting perfectly still and sideways to the camera, with his chin resting on his fist, the image reflects for a brief moment the qualities the sculpture embodies: solitude (independence), reason, determination, and dedication to the labor of thought. This image is then substituted by a different kind of appearance, as the rapper turns towards the camera, simultaneously becoming lit, and starts to rap. He looks at the camera at first, but soon changes his attention to his right hand, which he uses to make a kind of blah-blah gesture, forming a snapping mouth or a beak out of his fingers and thumb. This gesture continues the theme enunciated in the first line "I'm a fucking walking paradox——no I'm not," hinting that the rapper is ridiculing his own discourse as he raps.

The lyrics refer to mental disability in several instances. Tyler, the Creator refers to the school shootings in Columbine High School and Virginia Tech, both of which were followed by discussion regarding the relationship between psychiatric disabilities and violent behavior. Furthermore, he refers to "Zannies," or Xanax, a brand of alprazolam, a benzodiazepine anxiolytic. Therapy, and especially his therapist, is explicitly mentioned in the first and the second verse. In both instances Tyler, the Creator expresses dissatisfaction towards the therapist or "shrink" who, according to him is "not fucking working, I think I'm wasting my damn time" (Tyler the Creator, 2011, track 2). After several dialogues that take place in course of the albums Bastard

and Goblin, in the very end of the latter, Dr. TC reveals that he is, in fact, none other than Tyler, the Creator:

> Tyler, the Creator: [N]obody gave a fuck
> Dr. TC: Someone gave a fuck, Tyler
> And uhh... the person that gave a fuck was me
> See, you're not, going crazy
> It's me, I'm your best friend, Tyler
> I know everything, I know everything about you
> You've been helping yourself this whole time
> Your friends, they're just figments of your
> imagination
> Dr. TC, see Tyler, I'm your conscience
> I'm Tron Cat, I'm Ace, I'm Wolf Haley
> I'm...
> Tyler, the Creator: Me
> (Tyler, the Creator, 2011, track 15.)

This constitutes a pivotal moment, an aporia which destabilizes the subjectivities of the different characters that have appeared throughout the two albums. They intertwine in an unpreceded way, and on the other hand disintegrate, decompose. The voice of Dr. TC, which is in fact Tyler, the Creator's (which in turn is obviously the rap name of a musician and producer named Tyler Okonma), states that his friends are "just figments of [his] imagination" (Tyler, the Creator, 2011, track 15). This statement contradicts the fact that throughout the album Tyler, the Creator addresses his real friends and fellow artists from the OFWGKTA, many of which also appear on several songs on the albums. The fictional voice of Dr. TC claims that Tyler, the Creator's friends do not exist, and in the same instance disavows himself as a singular subject separate from Tyler, the Creator. In addition, the complexity of this statement is further complicated by the ambiguity regarding the relationship between an artist as a singular embodied subject and the role he/she performs that applies to rap music in general. After the revelation Dr. TC loses the dramatic dynamics he possessed throughout the first two albums. In the third and final album of the trilogy Dr. TC is present, but he does not have an equally significant role anymore (Tyler, the Creator, 2013).

The retirement of Dr. TC coincided the controversy around the Mountain Dew campaign in an interesting way. The third and last album to feature Dr. TC, Wolf, was published on April 2, 2013,

and the final part of the series of the Mountain Dew ads, the one with the police lineup, came out on April 24 (the first and second ads were released on March 20 and April 8, respectively). On April 30, Boyce Watkins published a comment on the ad, calling it the "arguably most racist commercial in history" (Watkins, 2013b), and the video was removed from circulation by Mountain Dew on May 1 (Tata, 2013). Interestingly, it seems that as soon as Tyler, the Creator had abandoned Dr. TC, a real-life doctor, Dr. Boyce Watkins (Watkins apparently prefers to be addressed using the prefix), emerges and takes up the role of an elder masculine figure from the African American community who tells the artist what he can and cannot do and say.

Conclusion

Tyler, the Creator's work does not critique in any conventional sense; he clearly distances himself from the traditional critical or "socially conscious" hip hop. He expresses his admiration towards artists who are not actively participating in discourses of social issues, while denouncing artist that have been acclaimed for their commitment to discussing topical social and political questions. For example, in the opening track of the Goblin (2011) Tyler, the Creator says that he is

> Getting co-signs from rappers that I don't even like
>
> …
>
> Fuck that, these niggas ain't fuckin with me
> cause I don't listen to the Immortal-of-Tech-of-the-nique
> and all this underground bullshit that's never gonna peak
> On the Billboard Top 20 and Jam of the Week
> I'd rather listen to Badu and Pusha-the-T
> and some Waka Flocka Flame instead of that real hip
>   hop that's bull-of-the-shit
> (Tyler, the Creator, 2011, track 1)

Tyler, the Creator insinuates that he has been approached by Immortal Technique, a critically acclaimed Peruvian-born rapper and activist based in New York, who is known for his strong socialist and Marxist political views and critical lyrics. Many young artists might be flattered by such attention, but Tyler, the Creator dismisses Immortal Technique and other so called conscious rapper as "underground bullshit," and, sneeringly, "the real hip hop." (Tyler, the Creator, 2011, track 1.)

By expressing open contempt of underground "real hip hop" and more specifically an established and critically acclaimed artist known for his critique on capitalism, systemic racism, and contemporary colonialism, Tyler, the Creator distances himself from activist hip hop, at least from its most openly political forms. He deliberately posits himself as an artist who strives to create music that is popular and profitable. In this light, his work could be identified as openly refusing to provide any critical insights. However, I suggest that this kind of overt disavowal of a certain tradition of social critique within hip hop culture can be recognized not as a simple negation of criticality, but on the other hand, as an egressive movement, or an alternative approach to what it means to be a subversive rapper without embracing the critical tradition of liberal leftist hip hop artists. Mitchell and Snyder explain in their description of "politics of atypicality" that "atypicality collects expressions of difference so diffuse, idiosyncratic, and nonreplicable that no generic figure of disability may achieve representative status" (Mitchell & Snyder, 2015, p. 98). I argue that Tyler, the Creator's work can be considered "politics of atypicality," regardless of his intentions, or the amount of his first-hand experience of disability, or lack thereof.

Tyler, the Creator constantly breaks the fourth wall, egressing the role and violently interrupting the performance of a violent, misogynist rapper: "you guys caught me: I'm not a fucking serial killer or rapist, I lied" (Tyler, the Creator, 2011, track 1). In employing the images of a rapist and a murderer, and conflating them with that of a person with psychiatric disability, Tyler, the Creator does not accept and solidify the stereotypical Black man and madman, but on the contrary, condenses the images to the level were their imageness becomes so opaque and brittle that they start to crumble down.

Finally, I'd like to revisit the image of the lobster trap. As a metaphor, it is obviously insufficient for grasping the subject (with a disability) and the incarcerating infrastructure of the cultural and the social, and the complex ontology of the relationship——the liaison, the break, even complicity——between the two. Obviously, the mechanics of objectification carried out by means of cultural representations is too multifaceted and nuanced to be reduced to an encounter between a lobster and a lobster trap. However, we can try another metaphor that might reflect more poignantly the nature of this intertwinement. We can keep the lobster if we want (and I

do want, because I happen to like lobsters), but substitute the trap for something else: plastic microfiber. Like many other marine animals, lobsters ingest microplastic, which accumulates in their bodies (Murray & Cowie, 2011). The microplastic dwelling in the oceans are components of an infrastructure; an artificial construction. In addition to the infrastructures that surround us, there are infrastructures that can enter us, permeate us, access us. And remain in us. This image means that what is at stake in egress, is not merely the (subject's) movement out (of representational infrastructures), but also the subject's act of disgorging the infrastructure that has invaded it; that the subject had already consumed.

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Endnotes

1 · Even though the original videos were removed by PepsiCo soon after their release, copies made by individual users can still be found (e.g. Hayes, 2016).

2 · Research indicates that the image is indeed a mere myth: African American fathers are not more absent from their children's lives in comparison with those from the other ethnic groups (Jones & Mosher, 2013).

(Live!)

The Post-traumatic Futurities of Black Debility

ABSTRACT · This article investigates the possibilities of artistic and performative strategies for elucidating forms of systemic violence targeted at racialized and disabled bodies. The analysis focuses on the album PTSD: Post traumatic stress disorder by the New York rapper Pharoahe Monch, delving into the ways in which it explores the intersections of Blackness and disability. The album's lyrics range from a critique of the structural racism in contemporary American society to subjective, embodied experiences of clinical depression, anxiety, and chronic asthma——and their complex entanglement. Informed by Jasbir Puar's formulation of 'debility' this article examines how Pharoahe Monch's album, as an expression and a performance of a singular life, helps to conceptualize the effects of the cultural and representational apparatuses that participate in marginalizing, devaluing, endangering, and annihilating Black and disabled lives.

And they say I'm insane
Because I see the remains of the whips and chains
——Pharoahe Monch (2011, track 6)

Introduction

Recent studies expose problematic imbrications of psychiatric disability and race in the population-level mechanics of state-sanctioned violence in the United States. One study argues that police killings of unarmed Black citizens have a devastating impact on the mental health of the African American population in general (Bor, Venkataramani, Williams, & Tsai, 2018, p. 1). This impact is not limited to those who have witnessed such violence first-hand, but extends to those who have only been exposed to media coverage or other second-hand accounts of such killings (Bor et al., 2018, p. 1). Another study indicates that people with psychiatric diagnoses are significantly overrepresented in fatal police shootings (Saleh, Appelbaum, Liu, Scott Stroup, & Wall, 2018). In 2015, the researchers found that while only 4.2 percent of the general US population carries a diagnosis of "serious mental illness," a startling twenty-three percent of those killed by police in the United States were seriously mentally ill (Saleh et al, 2018, p. 114). Furthermore, the study shows that being Black with a mental illness predicted the highest risk of getting killed by the police.[1] This data demonstrates the urgency and magnitude of able-sanist and racist violence, demonstrating the need to explore how cultural perceptions of disability and madness contribute to state-sanctioned killing and injuring of racialized disabled people.

In this article, I explore how the rapper Pharoahe Monch articulates through the first-person singular the precarity of his two-fold subject position——a Black person with psychiatric disabilities——in a way that both responds to and resists intersectional violence. In the analysis, I address forms of this violence by utilizing Puar's (2017) notion of "debilitation." "Debilitation" refers to the systematic production of disability, the exposure of individuals from certain populations to the risk of disablement through limiting their access to adequate health care, housing, nutrition, and income.

Acknowledging the enormity of able-racist systemic violence, this article participates in the discussion on the forms of

oppression based on disability and race that has been going on within the field of disability studies (e.g. Erevelles & Minear, 2010; Ritchie, 2017; Schalk, 2018) as well as within Mad studies (e.g. Aho, Ben-Moshe, & Hilton, 2017; Gorman, 2013). The objective of the article is to explore how art can help to foster deeper understanding on the subjective consequences of this intersectional violence which also reverberates with those who are not directly impacted by it.

In my analysis of Pharoahe Monch's work, I respond to Schalk's (2018) call for recognizing fiction as a valuable source of insight into urgent material questions related to disability. However, whereas the works analyzed by Schalk (2018) are those of speculative fiction, the art of Pharoahe Monch is both fictional and autobiographic at the same time, incorporating, for example, science fiction tropes and futuristic scenarios to accounts of personal life experiences. Through this merging of fictional and documentary approaches, Monch's art functions as a form of what I call representational "*egress*," a way for disabled subjects to position themselves in relation to oppressive cultural apparatuses of representation and stereotyping (Koivisto, 2017; 2018). With egress, I aim to sketch out resistant forms of being in relation with oppressive cultural and representational infrastructures. Artists like Monch make use of, and not simply escape from, deeply-embedded cultural images——such as those that render the mad subject as inherently violent——that serve as sites, or instruments, of confinement (Eisenhauer, 2009; Price, 2011).

Egress is a strategy that recognizes representational infrastructures as too complex to be reduced to sharply-cut realms of the interior and the exterior. It is an attempt to perceive confinement into subject positions as equally restricting as confinement by structural barriers, and a way to understand how the material and economic forms of disenfranchisement are coupled up with forms representational confinement. Some possible responses to the functioning of this complex infrastructural arrangement can be found in rap music.

Rap and Disability

Rap music, historically an African American art form, has been recognized by some disability studies scholars as a site for theorizing disability. For example, Adelman (2005) demonstrates how a rap song can be interpreted as a form of disability activism by offering

a close reading of a song and music video by Ludacris. Porco (2014) explores the prevalent tradition in rap music of incorporating, and even simulating, speech impairments as an artistic strategy. Bailey (2011) discusses how what appear to be mere ableist tropes in hip hop could offer opportunities for subversive interpretations that function as a resistance against ableism. The approach offered by Bailey (2011) has influenced my own research, and also informs the analysis presented in this article.

I have previously studied the work of the activist and artist collective Krip Hop Nation (Koivisto, 2017), as well as horrorcore and post-horrorcore rappers, especially Bushwick Bill (Koivisto, 2017) and Tyler, the Creator (Koivisto, 2018) regarding their use of first-person narration of psychiatric disability. Bushwick Bill and Tyler, the Creator employ stereotypes of people with psychiatric disabilities as prone to violent and antisocial behavior, and one could argue that these types of representations contribute to the perpetuation of the stereotypes. My interpretation, however, suggests that these artists make use of the *egress*, by exploiting the stigmatizing imagery to deconstruct and harness its power, ultimately deflecting it against itself (Koivisto, 2017; 2018). In a sense both Bushwick Bill and Tyler, the Creator employ the cultural imagery of violence associated with madness and Blackness in a self-destructive manner, as if in an effort to exhaust the imagery through amplifying itself to and beyond its limits.

In contrast to my previous work, the artist discussed here is one who mainly rejects the modes of *egress* demonstrated by horrorcore and post-horrorcore rap. The approach offered by Pharoahe Monch does not employ the horror imagery of Blackness and madness, although he does not abandon the theme of violence altogether. As an egressor he does not resort to the monstrous stereotypes used by his colleagues drawing from the horrorcore tradition, but explicitly exposes his singular life in its vulnerability and fragility, and draws attention to the monstrosity of systemic racism and ableism instead. He egresses the image of the dangerous Black man, but, as an artist, lingers in the vicinity of the cultural substratum from which it emerges. This article explores how the representational interventions offered by Pharoahe Monch provide egresses by complicating the dichotomy of being in and being out of representational structures, especially subject positions and identities.

Several disability studies scholars, including Moya Bailey (2011), Theri A. Pickens (2017), and Sami Schalk (2018), have made important contributions to the discussion on race and disability. Bailey (2011) and Pickens (2017), as well as Terry Rowden (2009) have all made important observations regarding the connections between disability and Black culture and music. Schalk (2018) does not investigate music, but her work offers important insights for my analysis, as she demonstrates the theoretical potential of fictional representations of experiences of disability and disablement. Even though the tradition of disability autobiographies and forms of life writing have been central in disability studies and disability art, speculative fiction can, even when dealing with purely fictional disabilities, provide ways to conceptualize experiences of real, material experiences of disability and ableism (Schalk, 2018).

In the following sections, I provide a reading of Pharoahe Monch's work regarding the ways in which it relates to the objective of this article, which is to deepen understanding on the ways in which art can be employed for elucidating the subjective experiences of being exposed to the threat of systemic violence based on processes of racialization, psychiatrization, and disablement. The emphasis is on his most recent albums, which are most extensively engaged in questions of disability in relation to race, and consequently delve into the themes of racism and ableism.

Pharoahe Monch

Pharoahe Monch (Troy Jamerson) has addressed questions of disability through autobiographical accounts on his recent albums, especially on *PTSD: Post Traumatic Stress Disorder* (2014), and to some extent on *W.A.R. (We Are Renegades)* (2011).[2] These albums share a thematic consistency: a futuristic, science fiction -influenced framework through which contemporary societal problems are observed. Already on Pharoahe Monch's first two solo albums (1999, 2007), he exhibits a certain criticality towards the dominant culture and mainstream rap, and cherishes a faith in the capabilities of the art form for creating complex insights to social problems and inequities. Therefore, a certain future-oriented approach has been present throughout his career. An example of this kind of futuristic quality can be found already in a verse by eighteen-year-old Pharoahe

Monch: "From concentrations camps I escape with my sanity/In 2010 every man will be/Subject to global warming/Formless oval, millions of locusts swarming" (Organized Konfusion, 1991, track 4). This futuristic trait extends to the *W.A.R.* (2011) and *PTSD* (2014) albums, recorded two decades later. In the former, Pharoahe Monch (2011) unfolds the story of how "in 2013, the World Government placed sanctions against free-thinking individuals in order to force people to adhere to one way of life" (track 11). *W.A.R.* is, then, a dystopian depiction of a global totalitarian regime.

In *W.A.R.* Pharoahe Monch occasionally refers to himself as '13.' The name obviously refers to a 2007 science fiction novel *Black Man* by the British author Richard Morgan.[3] In the novel set a century after the present day "[t]he 13s are genetically engineered alpha males, designed to fight the century's last conflicts" ("Black Man (aka Thirteen)," n.d.). Once the conflicts are over, the violent 13s are relocated in a Mars colony, as they turn out to be incapable of living in the now peaceful society due to their inherently aggressive character. However, one of them manages to return to Earth where he starts murdering its citizens. The main character, Carl Marsalis, a 13 himself——and Black——is assigned to eliminate the renegade 13. ("Black Man (aka Thirteen)," n.d.) The character 13 is more or less present throughout *W.A.R.* and *PTSD*, and even though the resemblance of Pharoahe Monch's 13 to Morgan's character is rather vague, the mere reference calls upon questions of genetic manipulation, forced migration, eugenics, and slavery.

The exact nature of the war discussed in *W.A.R.* remains rather ambiguous throughout the album, but it evokes multiple connotations. In addition to the several wars——in the conventional sense of the word——that the United States has engaged in during the twentieth and twentieth-first centuries, the metaphor of war has been employed in political rhetoric for referring to its domestic policies unrelated to military operations per se (Agamben, 2003/2005, Chapter 1.7). Notable examples include War on Poverty, War on Crime, War on Drugs, and War on Gangs. Pharoahe Monch's *W.A.R.* does not focus on any particular war, but manages to invoke the several ways these wars have been entangled with Black lives and deaths. Furthermore, his use of the concept of war resonates with Sontag's (1978) analysis of the metaphorical use of war for referring to illness; she explicates how the medical discourse of the nineteenth

century viewed illnesses as "invad[ing]" and "infiltrat[ing]" (p. 66) enemies that needed to be defeated by medicine. In the twentieth century, on the other hand, this objective was taken up by the whole society. The political rhetoric has preserved this practice of framing diseases as enemies to be defeated on the level of population, a mindset which Sontag (1989) considers characteristic to capitalism.

In addition to this tradition of using war as a metaphor in rhetoric on extramilitary political endeavors, *W.A.R.* refers to the fictional futuristic event unfolding through the course of the album, in which the World Government ruthlessly suppresses any attempt by its citizens to question the status quo. Styled as an acronym, *W.A.R.* is also a defiant assertion, "We Are Renegades," again referring to the novel *Thirteen* in which a renegade 13 attacks the society that had first created him, and eventually discarded him as useless.

The way Pharoahe Monch deploys the concept of "war" resonates with the contemporary forms of debilitation, and the systematic exposure of Black Americans to state-sanctioned violence. The multitude of meanings offered by his approach become available precisely because his war is a fictional one. This strategy supports Schalk's (2018) observation that speculative fiction can be used for discussing relevant issues in contemporary society.

The theme of disability is present already in *W.A.R.* (2011), but Pharoahe Monch discusses it more extensively throughout *PTSD* (2014), starting with the album's name. The album begins with a short intro track which consists in a passage spoken by a synthetic human voice, the artificiality of which is further underlined by occasional mechanical disturbances in the enunciation:

> Hello. Welcome to Recollection. If you are experiencing anxiety, depression, panic attacks, insomnia, or excessive stress——well, we here at Recollection can help you. Over the years we've developed a unique technology that allows us to extract traumatic experiences from your memory, restoring healthy life. Our treatments are painless and non-invasive.
> (Pharoahe Monch, 2014, track 1)

In spite of its brevity, the intro efficiently and explicitly positions the album in the thematic framework of disability ("anxiety, depression, panic attacks, insomnia") and that of treatment and rehabilitation ("our treatments are painless and non-invasive"). The questions of

disability are also taken up in the next track, first song of the *PTSD*, "Time²." The song establishes a connection between economic precarity, criminal behavior, and psychiatric disability, but refuses to arrange them in a neat narrative form with intelligible causalities. Pharoahe Monch——or the character he is portraying——explicates how he struggles to maintain a job:

> I'm trying to utilize my time to shine here
> I understand we only have limited time here
> Dudes on my line trying to sell me a timeshare
> That'll be me with a nine losing my mind in
>   Time Square
> Like, "Is this how you wanna treat me? You know what
>   this business was before you
> hired me? A piece of shit! Everybody on the floor right
>   now!"
> [A sound of a weapon being loaded]
> "Everybody get the fuck down!"
> (Pharoahe Monch, 2014, track 2)

After a chorus, which seems like a prayer——"Lord, lord, lord... Help me cleanse my sins/Help me lift this spell"——the narrator continues, now in a discontinuous, stuttering manner:

> La-la-la-last ye-ye-year they hired me
> And this-s-s-s we-we-we-we-week the-the-they fired me
> And I g-g-g-got all these b-b-b-bills to pay
> And what the f-f-f-f-fu-f-f-fuck am I supposed to say
> T-t-t-t-to my wife, she's p-p-p-p-pregnant
> And if the kid does not go to college his life's irrelevant
> (Pharoahe Monch, 2014, track 2)

Stutter has often been used in rap music as a deliberate artistic device (McKay, 2013, p. 81). It signifies simultaneously a disruption of discourse, and an intensification of the rhythmicity of the vocal delivery. Pharoahe Monch uses stutter here to convey anxiety and insecurity, which creates a contrast between the conduct he describes in the previous verse. Towards the end of the first verse, he conjures the image of a gun-wielding angry Black man——a staple character in gangsta rap——but in the second verse he egresses this identity in order to assume that of a responsible, loving father, who is terrified that his unemployment will result in his unborn child's life becoming "irrelevant."

In the following lines, Pharoahe Monch accounts for the lack of possibilities for coping economically without a job, and being Black man, he is always in danger of becoming perceived as a criminal——which ultimately increases the risk of being exposed to violence. As Schalk (2018) reminds us, "[n]umerous incidents of police violence have been justified through claims of police officers fearing for their own lives, even when the person who was injured or murdered was handcuffed, restrained, outnumbered, and/or significantly smaller than the police officer(s) involved" (Introduction, Section 3, para. 21). If one is going to be treated as a criminal anyway, why not just seek job opportunities in the drug trade?

> And my-my-my melanin-n-n-n makes me a felon
> And-nd I just wanna take this fuckin' c-c-crack and sell it
> To the planet
> (Pharoahe Monch, 2014, track 2)

This contemplation on the precarious future of his family and himself is followed by a self-diagnosis, including reference to the anxiolytic Xanax, which, like all benzodiazepines, is widely misused and highly addictive drug that easily becomes counterproductive in therapeutic use, especially if the use is prolonged. Through referring to both Xanax and crack cocaine within a window of seconds, Pharoahe Monch, in a sense, juxtaposes the two, calling attention to the arbitrariness with which some psychoactive substances become determined as medicines and others as narcotics——a distinction which plays a role in the mass-incarceration of Black men.

> Panic, I'm a manic-depressive mechanic that manages to
>   frantically do damage
> To his brain with Xanax
> (Pharoahe Monch, 2014, track 2)

Shortly afterwards, Pharoahe Monch mentions another brand of medicine that is used in the treatment of depression, anxiety, and obsessive-compulsive disorder:

> Is this illusion optic?
> Perhaps it's just a chemical reaction with my Zoloft
>   and acidophilus
> (Pharoahe Monch, 2014, track 2)

Zoloft is a brand name for sertraline, a selective serotonin reuptake inhibitor, and acidophilus is a bacteria that occurs naturally in human gastrointestinal tract. With this "chemical reaction"

Pharoahe Monch refers to the so-called gut-brain axis, the interaction between the gut flora and the brain, the role of which has been lately recognized as a potentially significant factor in the development of depression (Huang, Wang, & Hu, 2016). This simple line effectively destabilizes, or egresses, the perception of psychiatric disabilities as consequences of social and psychological factors, which has been the dominant perspective in the song's lyrics up to this moment.

The closing lines of the last verse of "Time?" allude to anxiety attack as well as to asthma, a condition which Pharoahe Monch has had since early childhood. As will be discussed later, interviews with the artist reveal that his asthma is tightly interwoven with his experiences of psychiatric disabilities. In the final lines of the song his vocal delivery conflates with syntax; he speeds up his rapping as if actually running out of oxygen in a simulation of an asthma attack: "My tolerance is volatile and it feels like I'm losing oxygen!" (Pharoahe Monch, 2014, track 2).

The next song, "Losing My Mind," continues the discussion on psychiatric disability and self-destructive behavior. In a recurring line Pharoahe Monch (2014) laconically states "I spin/ The cylinder on my revolver/I spin, the cylinder" (track 3). The inaccessibility of healthcare for anyone living in economic precarity is highlighted in the following lines: "No Medicaid, no medication/ Thinking you're better off dead/Instead should have been dedicated to education" (track 3). The more specific issue of Black people's limited access to mental health care is explicitly addressed in the passage "my family customs were not accustomed to dealing with mental health/It was more or less an issue for white families with wealth" (track 3). The disparity Pharoahe Monch observes between his family and the "white families with wealth" regarding access to psychiatric care exemplifies an effect of debilitation, the systematic exclusion of certain groups of people from healthcare services (Puar, 2017).

In addition to frequent references to different disabilities and diseases, Pharoahe Monch mentions several pharmaceutical drugs throughout *PTSD* (2014). These include Zoloft and Xanax (track 2), Maalox and Mylanta (track 12), Prozac (track 3), Vicodin (track 13), Epinephrine and Albuterol (track 11), and Ortho Tri-Cyclen (track 11). Furthermore, one track on *PTSD* is fashioned as an advertisement for a fictional asthma medication Zerithromycin Pluralis (track 10). This meticulous naming of medication reflects the biopolitical

thematics of the album, and corresponds to what Puar (2017) calls "capacity," a concept which complicates the disability/ability binary and offers more nuanced ways of thinking ability in neoliberalism. Individuals, even the ones who have succeeded at meeting the prevailing requirements of productivity, are not simply able as opposed to disabled, but always not as capable as possible. No matter how healthy one is, there is always space for improvement. One is never fully capable, but merely possessing a certain level of capacity which is subject to perishing, depending on how hard the individual is willing to work to maintain or, preferably, enhance it. (Puar, 2017, p. 82.)

The obligation faced by individuals to make investments in their health in order to stay competitive in the labor market is illustrated by the care with which the different medications are listed, usually referred to by their trade names, as if to emphasize their status as consumer goods. This medical and consumerist tendency and urge to enhance one's life pharmaceutically, characteristic to the biopolitical neoliberalism, is contrasted by Pharoahe Monch's meticulous suicidal fantasies and death wishes scattered throughout the album.

Tomorrow is never

Suicide is present in the lyrics throughout the album, for example in "Losing My Mind" (Pharoahe Monch, 2014, track 3) as well as in the album cover, which features an image of a person wearing a gas mask and holding some kind of futuristic handgun to his head. A song located near the end of the album, "Post Traumatic Stress Disorder," depicts Pharoahe Monch in an effort to commit suicide, which gets interrupted by a mysterious voice:

> Seen death twice, it's ugly motherfucker, man
> But you conversate with him when you suffering
> He said: "Let go of the pain, you'll never rock the mic
>   again
> Your choice——slug to the brain or 20 Vicodin"
> I kinda likened it to Ortho Tri-Cyclen
> Disturbing the natural cycles of life and it's trifling
> Fuck what you heard, less money more problems
> Four years removed from the game with no album
> I put the gun to my brain, but first I wrote a note
>   to explain

> Put the Luger in my head, and these are the words
>   that I said
> "Sure as kingdoms rise the same kingdoms will
>   surely fall"
> "And wash away like memories, as if they weren't
>   there at all"
> "Like broken limbs of trees that's lost its leaves to
>   winter's wind"
> "Spring will come again"
> "Live!"
> "Live!"
> "Live!"
> "Live!"
> (Pharoahe Monch, 2014, track 13)

In the beginning of the verse, Pharoahe Monch recounts "conversating" with death as something you do when you are suffering. Death then assures him that his career as a rapper is over and that the only choice left is that between a pistol and a drug overdose. Pharoahe Monch obviously chooses the former and writes suicide letter, but stops the attempt upon hearing the words of consolation unexpectedly coming from his own lips. The second verse recounts the preparation for yet another suicide attempt:

> Tomorrow is never
> Hope is abolished
> Mind and soul have little to no unity
> Life threw a brick through my window of opportunity
> My immune system lacked diplomatic immunity
> When asthma attacks the Black community
> Where do you go from there?
> Long walk, short pier
> Thought I knew all it was just to know of the ledge[4]
> Till I glanced down at all ten toes on the ledge
> Before I heard what sounded to me like a pledge
> Emerged from the darkness, and this is what it said
> "Do not despair, breathe, fight"
> "For there is more life to live, believe"
> "More insight to share, retrieve"
> "Must dare to be illustrious"
> "Exhale, hold, inhale, receive and"

"Live!"
"Live!"
"Live!"
"Live!"
(Pharoahe Monch, 2014, track 13)

Again, the voice appears, but this time it emerges "from the darkness" instead of coming out of Pharoahe Monch's own lips. It once again solaces him, repeatedly urging him to "live." One could perceive the song as an overcoming narrative; the protagonist beats depression and chooses to live. However, there is another kind of reading available. The different voices heard throughout the song function as an illustration of the dynamics of biopolitics. The first two voices heard in the first verse of the song are easily identifiable as belonging to Pharoahe Monch and to a personification of death, respectively, but the identity of the third one is not disclosed, and is only referred to as "voice." First it unexpectedly comes out of Pharoahe Monch himself, but abruptly and unexpectedly, as if distinct from his subject, and in the second instance it does not emanate from any corporeal entity whatsoever, only "emerg[ing] from the darkness." The voice asserts that Pharoahe Monch must "live" and that he "must dare to be illustrious" (Pharoahe Monch, 2014, track 13). It is, in a way, an antithesis of the suicidal persuasions put forward by death in the first verse; one could make an interpretation that it is the voice of life as opposed to the voice of death. However, I would like to suggest that instead of signifying a vitalistic or animistic incarnation of life as a benevolent cosmic energy, the voice is, in fact, an embodiment of the great ethos of neoliberal biopolitics: One has to stop feeling sorry for oneself and make one's life an enterprise.

To make oneself, or one's life, an enterprise for oneself is what Foucault (2004/2008) recognizes as the requirement for all citizens in neoliberal societies (p. 225). Foucault (2004/2008) states that establishing "the enterprise [as] the universally generalized social model" was executed by "the reconstruction of a set of what could be called 'warm' moral and cultural values which are presented precisely as antithetical to the 'cold' mechanism of competition" (p. 242). Pharoahe Monch's constant references to suicide should be understood against this framework. An additional angle to this interpretation is offered by the notion of "slow death." Puar uses the concept of "slow death" by Lauren Berlant (2007) to elucidate

the profitability of disability and illness as individuals are burdened by the expenses of their medical care, and even though not engaging in production and consumption as active citizens, they still have a function in the economy as long as they, biologically, live. Furthermore, Puar notes that when considered in the context of slow death, suicide starts to signify not merely a termination of life, but an escape from slow death, a death that is already irreversibly taking place (Puar, 2017, p. 11). The voice talking Pharoahe Monch out of committing suicide is not, then, doing it out of care or compassion, but merely because death would remove him, his body, from the economic circulation.

The stance Pharoahe Monch assumes in the song is egressive in its deliberate ambiguity, as it does not offer a definite closure for the narrative. It does not clearly indicate whether he ends up committing suicide, or whether he obeys the "voice" instead, and keeps living——whatever it means in biopolitical neoliberalism. The song merely ends with the "voice" repeating its imperative, "live!," to which Pharoahe Monch ultimately refuses to respond in any way.

The encounter between Pharoahe Monch, death, and the entity which could be identified either as embodying life or neoliberalism, is paired up with an insight addressing a larger social framework when he states that "asthma attacks the Black community" (Pharoahe Monch, 2014, track 13). This obviously alludes to the well-documented disproportionality of the occurrence of asthma between African American and white populations (Centers for Disease Control and Prevention, 2017). In 2016 the asthma mortality in the African American population was two times higher in comparison with white Americans (Centers for Disease Control and Prevention, 2018). This reflects the wider socio-economic disparities between the populations, since professional healthcare continues to be less accessible to Black people (Chen, Vargas-Bustamante, Mortensen, & Ortega, 2016; Copeland, 2007). Furthermore, Black people are generally more extensively exposed to environmental factors, such as poor housing conditions, which have a role in the development of asthma (Pacheco et al., 2014). Even though Pharoahe Monch (2014) recounts his personal experience of asthma, he also underlines the structural, debilitating, nature of the illness: asthma does not operate simply through attacks within singular bodies, but it "*attacks* the Black community" (track 13).

Puar (2017) explores race, ethnicity, nationality, and disability, and their connections with different forms of systemic violence. She interrogates the notion of disability, its emphasis on the European and North American disability rights movements and identity politics, and introduces the concepts 'debility' and 'capacity' for problematizing the rather binary formulation of different forms of embodiment. Regarding the distinction between disability and debility, Puar (2017) notes that the latter "foregrounds the slow wearing down of populations instead of the event of becoming disabled" (Preface, para. 8). Debility also emphasises the corporeal nature of disability; the way disability is embodied and negotiated in social and cultural settings outside the sphere of liberal disability politics of the developed societies (Puar, 2017). Debility points to the biopolitical function of disability, the incapacitation of particular populations, and to their gradual process of becoming disabled through disproportionately distributed access to nutrition, medical infrastructure, and healthcare between the Global North and the Global South, as well as within individual societies and regimes. The image of asthma attacking the Black community poignantly reflects Puar's (2017) description of debilitation.

As an individual victim of the population-level asthma attack, Pharoahe Monch experienced two near-death experiences as a child. These close encounters with death due to severe asthma attacks recur over and over again in his lyrics: "seen death twice" (Pharoahe Monch, 2014, track 13); "a lung disease … almost took my life twice (Pharoahe Monch, 2011, track 13). Pharoahe Monch rejoices in surviving his asthma, but also acknowledges his survival from another danger he has been exposed to as a Black man: "Doubled my expectancy, can you believe it?/Look, no bullet wounds, not paraplegic" (Pharoahe Monch, 2011, track 13). Here Pharoahe Monch refers to the probability of death or injury induced by gun violence faced by African American men: 22 percent of spinal cord injury patients are Black, and violence is the third leading cause of such disabilities (National Spinal Cord Injury Statistical Center, 2016).

Whereas asthma has been present in Pharoahe Monch's life since early childhood, it appears that his experience of depression and anxiety are much more recent and, rather ironically, directly influenced by the medication that had been prescribed for his asthma.

In a 2014 interview Pharoahe Monch explicates how the album PTSD was informed by his experience of depression (djvlad, 2014). He accounts how he had been unable to identify the experience as a mental health condition, and how he came to understand it only after his dentist happened to notice that the combination of medication he had been taking for his chronic asthma was likely to induce symptoms similar to those of anxiety and mood disorders (djvlad, 2014). It is possible, then, that his psychiatric disability would not have occurred had he not been consuming the particular combination of asthma medication. Therefore, Pharoahe Monch experienced artificially produced mood and anxiety disorders which remained unrecognized by the same institutions and healthcare professionals that provided treatment for his asthma.

The accounts of illnesses, disabilities, and treatment scattered throughout Pharoahe Monch's albums combine to create an image of the network connecting biopolitical apparatuses and singular bodies. The laconic statement "no Medicaid, no medication" illustrates succinctly the population-level inaccessibility to healthcare, which is another function of debilitation. On the eponymous track on *W.A.R.* Pharoahe Monch uses three lines to poignantly illustrate mass incarceration and the consequences of the privatization of prisons: "They wanna turn the globe into a prison/And being sick is better than being dead/Cause when you're sick and in bed, you're indebted to meds" (Pharoahe Monch, 2011, track 4). This passage also aligns with the notion of slow death by depicting the ways individuals who otherwise would not be productive members of the society can contribute to the economy, since "personal debt incurred through medical expenses is the number one reason for filing for bankruptcy" (Puar, 2017, p. 1). When Pharoahe Monch (2011) talks about the "system not designed for you to achieve" (track 13), he effectively talks about the same phenomenon Ervelles and Minear address when they explicate how

> individuals located perilously at the interstices of race, class, gender, and disability are constituted as non-citizens and (no) bodies by the very social institutions (legal, educational, and rehabilitational) that are designed to protect, nurture, and empower them. (Erevelles & Minear, 2010, pp. 128–129)

Conclusion

In the beginning of the *PTSD*, the Recollection Facility is introduced as an institution which is supposed to treat and rehabilitate, to restore a "healthy life" (Pharoahe Monch, 2014, track 1). The objective of the facility, however, is dramatically, yet inexplicably, altered in the course of the album. The voice from the Recollection Facility can be heard for the last time towards the end of the album:

> I'm sorry Pharoahe Monch, 13 Alpha, 13,
> Renegade 13, or whatever you would like to
> be referred to as of this moment, but during
> your hibernation period here at Recollection,
> ten years have passed. It is now the year
> 2024, and by government law 001666, we are
> sentencing you to life imprisonment for the
> violation of the World Freethinking Agreement.
> (Pharoahe Monch, 2014, track 15)

In its final appearance on the album the voice of the Recollection Facility announces that during Pharoahe Monch's rehabilitation, or "hibernation period," governmental and legislative changes have resulted in him becoming a criminal through violating "the World Freethinking Agreement" (Pharoahe Monch, 2014, track 15). This plot twist efficiently addresses the issues that Foucault (1999/2003; 2003/2006) observed in his analysis of the formation of psychiatric and disciplinary institutions: the ideological and organizational kinship between psychiatric institutions and correctional facilities, the asylum and the prison, and the processes through which pathological behavior fluidly transforms into criminal, and vice versa.

The final announcement by the Recollection Facility comes back to the question of confinement. Pharoahe Monch's art provides instances of *egress* from the confining, invasive, and consuming infrastructure of representation through distributing fragmentary views on representations of disability, debility, race, and institutions of care. Often, these glances are contradictory, drawing attention to the incompatibility of different conceptions regarding such complex phenomena. For example, he makes an observation that madness emerges from the psychological pressure imposed on singular bodies by social structures, only to destabilize it by noting that perhaps it is, after all, the result of arbitrary, unpredicted organic processes based

on the interaction of an individual's gut flora and an antidepressant. He goes through the images and ideas in a pace that renders it impossible to linger on any given perspective, to arrive at a conclusion.

Pickens (2017) states that "histories of disability and blackness caution us against the stable narrativizing of ideas and people ..., warning that we elide the important details, nuances, and complexities at our own peril" (p. 96). I argue that through the amalgamation of fiction and autobiography, Pharoahe Monch's art offers egresses from essentializing conceptions regarding disability and Black identities. Its combination of fictional and autobiographical expression, coupled with an analysis regarding the relationship between the subject and the apparatuses of care and control to which it is connected insofar as it is lives, exemplifies the potential of art at preserving nuances and complexities of the lived experience. Pharoahe Monch evinces that art informed by disability experience can open up unique ways for theorizing disability, even——or, perhaps, *especially*—— when the narrative is overtly fictional. As stated earlier, the analysis put forth in this article aims to address Schalk's (2018) important proposal for disability studies to explore fiction for theorizing and conceptualizing in the most nuanced way possible the material realities of disability and the mechanisms of debilitation characteristic to the neoliberal society. Acknowledging that the autobiographical can be considered as not mutually exclusive with the fictional, I have utilized rap music, and Pharoahe Monch in particular, in an exploration on the potential of art for fostering complex understandings about disabled, psychiatrized, and racialized subjectivities and processes of subjectification.

Pharoahe Monch's work resists the urge to *know* in any exhaustive way what disability is, what madness is, what does being Black and disabled mean——and he fires these different ideas and insights at the listener until he loses breath. Instead of merely providing an explanatory description of the social conditions under discussion, his work points to the connections, and disconnections, of relations of forces that induce death and suffering and life and hope; his work illustrates an oscillation between vantages of his body that almost died due to asthma and suicide, and the Black community, the African American people who have been, and continue to be, debilitated by policies embedded in a cultural legacy of racism and ableism.

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Endnotes

1 · The death rate per million for the demographic categories of Blacks with mental illness, non-Hispanic whites with mental illness, and Hispanics with mental illness were 25.62, 19.60, and 17.90, respectively; and for the same demographic groups with no mental illness, respectively, 6.19, 1.99, and 3.05 (Saleh et al., 2018, p. 112).

2 · Before his solo career, between 1991 and 1997, Pharoahe Monch had already published three albums with Organized Konfusion, a critically acclaimed underground duo consisting of himself and a fellow-rapper Prince Poetry (Lawrence Baskerville). In spite of their critical stance toward social injustice as well as of what they perceived as the decadence of the mainstream hip hop, Organized Konfusion albums lacked references to disability beyond the occasional use of words 'ill' and 'illness' as a reference to the exceptional skill and artistry the rappers claimed to display in their music and songwriting, which is a rather common rhetorical device in rap (Koivisto, 2017). Pharoahe Monch's first two solo albums, *Internal Affairs* from 1999 and *Desire from* 2007, are very similar in that regard: They do not address disability beyond such passages as the one where he claims to have "rhymes sicker than Lyme disease and gangrene" (Pharoahe Monch, 1999, track 9).

3 · The novel was published in the United States under the name *Thirteen*.

4 · A reference to the song "Know the Ledge" by Eric B. and Rakim (1991). A wordplay of the word "knowledge," the phrase signifies the narrator's——ultimately futile——attempt to survive his life as an inner-city drug dealer: "Living life too close to the edge/Hoping that I know the ledge" (track 2).

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How can we challenge the stigmatizing cultural representations of psychiatrized people as violent and dangerous? This article-based doctoral dissertation suggests that a viable option is to embrace the stereotypes—— so tightly that they end up bursting into pieces. Examining the work by three rappers, the dissertation delineates a resistant approach, that of *egress*, which encompasses the various strategies used by the artists to undermine the representational pathologization and demonization of disabled people. *Egress* offers ways for art education to confront the inherent constructedness of psychiatric disability, to advance a *pedagogy of depsychiatrization.*

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