

Statement of Intent

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Through painting and video I intend to take a look at schizophrenia within the postmodern logos. The word "Schizophrenia" is a word that I grew up fearing due to stigmas presented by social culture. "Mental asylum," "nervous breakdown," "demonic," "strait jacket," "electroshock therapy" and "lobotomy," were all words frightening and sad. Unfortunately, bad events are sometimes done by someone with the clinical mental disorder of Schizophrenia. As one who has been diagnosed Bipolar, and sometimes Schizoaffective, I continually face a word that is used to describe not just a mental disorder but the postmodern culture as well. I intend to navigate from my clinical diagnosis with its uncertain and compromised reality into an understanding of the social processes of postmodern schizophrenia. A more personal and positive understanding may rise and unfold.

The societal processes of schizophrenia within postmodernism are written about by influential critics, for and against. Fredric Jameson with his Marxist and Modernist background, and Jean Baudrillard with his "simulacra" show great concern and maybe even disdain for the schizophrenic in postmodern culture. Fredric Jameson's definitions of schizophrenia take a lonely, confused, and unreal view of life into postmodernism. Other postmodern critics and philosophers as Jean Francois Lyotard, Gilles Deleuze and Felix Guattari embrace the schizophrenic nature of postmodernism with its freedom of thought and refusal of "Oedipalization". Schizophrenia from both sides needs to be understood and this includes knowing the differences and similarities between clinical schizophrenia and the social processes of postmodern schizophrenia. Simply put, I aim to understand my fears and positive leanings in this field better.

How do I as bipolar/schizoaffective "intend" to focus on "one" cohesive body of work? Simply, it may not be possible. I do know my paintings and video will show schizophrenic tendencies. These include, "the interruption of language in the continuity of time", the personal fragmentation and disorientation of polarizing styles, "in the moment living", and a struggle/ease with finding an individual identity. "In the moment painting" will be coupled with the siftings and shifting found through my personal archive of work. This archival work, in particular, encompasses the cathartic theme of a time when I was most ill. A severity of intensity unfortunately landed me in jail for a relatively short but confusing time. Yet, this theme, collided with current and dissimilar pockets of interest, will yield many fascinating questions. This may help me to know the schizophrenic "ceaseless connections" of Gilles Deleuze and Felix Guattari. Through the "ceaseless" connections, current criteria and boundaries at different levels exist. They will be needed to make authentic art, art of quality that is somehow of benefit to this earth.

