This article addresses the notion that while the commodification of ‘recovery’ warrants critique, when negotiated in a manner that acknowledges and honours the resistance from which the term originated; it has the potential to enhance people’s personal journeys toward wellbeing. Resistance philosophers Foucault and Deleuze and Guattari co-theorized on a vital form of resistance that builds transversal connections to strengthen the social fabric in response to capitalism and a neoliberal governmentality that deplete society. Fiske’s ripped jeans analogy illuminates the countering power of resistance within capitalism when people creatively choose how to use the commodities on offer. Literature from the rich body of scholarship and research by resistance movements presents the commodification of ‘recovery’ by mental health services as a threat to the social justice imperative of the recovery they champion. All of this is discussed in light of lived experience data from research with artists who live with a diagnosis of schizophrenia. Their stories highlight problems with the commodification of recovery. Friendship is emphasised as an important element in participants’ experiences of productivity and connection within their creative communities.

Monique Dalgleish
I am an English and Drama teacher with a Graduate Diploma in Movement and Dance from the University of Melbourne. My Master in Education thesis ‘Dancing Salsa Rhythms: women’s Latin dance experience in a recreational setting in Santiago, Chile’, illuminated the transformational power of dance. Inspired by my artist/activist brother thirty years on from his diagnosis of schizophrenia I am currently writing my PhD thesis ‘Art, schizophrenia and becoming’, which is an interdisciplinary study between the Faculty of Education and the Melbourne School of Population and Global Health at the University of Melbourne.