

Institutional Psychotherapy: Legacy and Constellations of Francesc Tosquelles
Thursday May 2- Friday May 3, 2024
AFAM, online symposium

DAY 1: THURSDAY MAY 2

11:00 am - 5.30 pm EDT

Institutional Psychotherapy, an intertwined history of psychiatry and politics

Keynote: Unearthing Tosquelles: The Research that Brought up a Figure Semi Buried in History

11:00-12:30 pm

Conversation

Joana Masó, Senior lecturer at Barcelona University, researcher at ADHUC–Research Centre for Theory, Gender and Sexuality and the UNESCO chair, Women, Development and Cultures, Spain, and *Tosquelles* exhibition co-curator

and Carles Guerra, independent curator and researcher, Associate Professor at Universitat Pompeu Fabra, Department of Audiovisual Communication, Spain, founding member of Ateneu Tosquelles (CPS Serveis de Salut Mental), and *Tosquelles* exhibition co-curator

Although largely known in France as one of the leading figures of the so-called institutional psychotherapy movement, Tosquelles was virtually obliterated from 20th century Spanish history. Since 2011 his name slowly reappeared in a political context that placed his contribution in a new wave of anti-authoritarian critique. In spite of his recognition as a psychiatrist, a narrative including several key aspects of his political activism as well as his relevance in the context of Postwar European Avant-Garde was missing from any form of institutional memory. A research across countries, institutions, archives and individuals released a complex figure we are still coming to terms with. In its turn, the museum became the ideal institution to accommodate such an unorthodox narrative compiled through heterogeneous sources. The presentation of *Francesc Tosquelles: Avant-Garde Psychiatry and the Birth of Art Brut* at the American Folk Art Museum is the fourth iteration of an exhibition that has modulated Tosquelles's character through different international perspectives.

Panel 1: Saint-Alban-sur-Limagnole Psychiatric Hospital: A Laboratory of Political Resistance?

1:00pm-3:00pm

Panel discussion

This first panel of the day one tells the story of the Saint-Alban psychiatric hospital in Southern France, where Tosquelles reshaped institutions of therapeutic care from 1940 to the early 1960's after being exiled to France during the Spanish Civil War.

Moderated by **Lewis Gordon, Board of Trustees Distinguished Professor of Philosophy and Global Affairs and Head of Philosophy at UCONN; Honorary President, Global Center for Advanced Studies; and Chairperson of the Awards Committee, Caribbean Philosophical Association.**

Camille Robcis, Professor of French and history at Columbia University

The Political and Psychiatric Formation of Tosquelles

This presentation traces the political and psychiatric formation of Tosquelles, from his student days in Barcelona to his arrival at the Saint-Alban hospital. Camille Robcis examines his activism within the POUM in parallel with his medical training at the Institut Pere Mata in Reus under the mentorship of Emili Mira y López. She then explores his involvement in the Spanish Civil War and his internment in the Septfonds concentration camp in France. These different experiences were fundamental in helping Tosquelles articulate the bases of institutional psychotherapy at Saint-Alban.

Eric Fassin, Professor of sociology at the University of Paris 8 St-Denis, France

War and Amok

“War is a kind of paradise”. For Tosquelles, the Civil War in Spain and the Nazi Occupation in France were not so exceptional. They made explicit a logic that is otherwise implicit, whether in the family or in society. While psychiatrists tend to draw a line between normal people and madmen, for him, this distinction is meaningless. Of course, society’s madness does make people mad. The lesson Frantz Fanon drew from colonial and decolonial contexts resonates with the contemporary question raised by Georges Devereux, a Hungarian Jew driven into exile: how could one not be “sick” in a sick society? Take amok, the cultural form of a murderous madness. Today it resurges in many terrorist acts: political violence meets psychiatry. Amok is that unstable in-between state in which a society, colonial or otherwise, hesitates between naked violence and its denial, in the twilight between war and peace.

Jean Khalfa, Trinity Professor in French Studies at Trinity College, Cambridge, UK & Robert Young, Julius Silver Professor of English and Comparative Literature at NYU

Fanon’s Tosquelles and Tosquelles’ Fanon

In this presentation, Robert Young will be enquiring into what Tosquelles meant when he characterized Fanon as suffering from “normopathy,” in the context of an essay on Fanon which Tosquelles himself characterized as having “have said nothing, or almost nothing, about Fanon.” As for Jean Khalfa, he plans to sketch how Fanon, having co-authored several papers with Tosquelles, transposed their model from Saint-Alban to Blida, partly failed, had to reinvent it from an ethnopsychiatric perspective there, and to some degree parted way with him theoretically while in Tunis.

Panel 2: From Disalienating to Decarcerating Mental Illness in the United States

3:30-5:30pm

Panel discussion

This second panel of day one examines the ways in which Tosquelles’s politicized ideas and practices of psychiatry resonates with the search for disability justice in the American context.

Moderated by **Edward Dioguardi, AFAM's Anthony Petullo Foundation Curatorial Fellow and Tosquelles exhibition co-curator**

Martin Summers, Professor of history and Director of Graduate Studies at Boston College
Threading the Therapeutic Needle: Race, Racism, and Psychiatric Treatment at Saint Elizabeths Hospital

Founded in 1855, the federal insane asylum Saint Elizabeths Hospital was one of the first mental hospitals in the American South to have an appreciably racially heterogeneous patient population prior to desegregation efforts in the post-World War II era. On the one hand, Saint Elizabeths psychiatrists affirmed their commitment to their medical professional tenets by providing care for mentally ill African Americans. On the other hand, they conformed to the racist mores of the day, which asserted the fundamental difference and inferiority of Blacks and dictated the separation of the races. They threaded this needle using a therapeutic logic, one that drew on and reinforced dominant cultural ideas about the American racial order. In other words, Saint Elizabeths staff framed racial segregation and a racialized division of therapeutic labor as conducive to the recovery of mental health for both Black and white patients.

The Greene Clinic (Drs. Matthew Oyer and Loren Dent) & Fountain House (Chris Landry)
Constellations: Psychosis and the City

In the wake of several cities implementing policies to expand forced hospitalizations, this presentation will return to the discoveries of institutional psychotherapy and sector psychiatry to imagine the possibilities for a renewed, anti-carceral psychoanalytic treatment of psychosis in the city. Attempting to “work” the concepts and distinction between circuit and circulation – bound or open movement, dead repetition or heterogeneity, and the relative permeability to the introduction of feedback and the possibilities of translation – the presentation aims to honor the inheritance of institutional psychotherapy through extending these concepts from the hospital to the city and from postwar France to the contemporary American scene. After introducing this conceptual foundation, the presenters will describe a new treatment program for psychosis in Brooklyn New York, the Constellation program at the Greene Clinic.

Liat Ben-Moshe, Associate Professor of Criminology, Law and Justice at the University of Illinois at Chicago

Decarcerating Madness: Genealogies of deinstitutionalization and reinstitutionalization

Are asylums behind us? How is racial criminal pathologization used historically and contemporarily to confine, surveil and police? How are (simplistic and often erroneous) narratives of the failure of deinstitutionalization feed into current policies (CARE courts in CA; policing in NY) to incarcerate the “homeless mentally ill”? I argue that deinstitutionalization is the largest decarceration movement and process in US history. Anchoring a disability/mad of color critique leads to understanding its genealogy as (also but not only) a movement for abolition (of psychiatry, of confinement) and desegregation (based on race-ability) and better analysis of the pitfalls of liberal rights models.

DAY 2: FRIDAY MAY 3

11:00 am - 5.30 pm EDT

Institutional Psychotherapy, an intertwined history of psychiatry and culture

Panel 3: Saint-Alban-sur-Limagnole Psychiatric Hospital: A Laboratory for the Arts?

11:00-1:00pm

Panel discussion

This first panel of day two charts the significance of the Saint-Alban Psychiatric Hospital in the production of arts from WWII to the early 1960's, and the framing of post-war modernism.

Moderated and introduced by **Allison Morehead, Associate Professor of Art History at Queen's University, codirector of Confabulations: Art Practice, Art History, Critical Medical Humanities**

Raphael Koenig, Assistant Professor in French and Francophone Studies at the University of Connecticut

Art Making, Work Therapy, and the Society of Gévaudan: Reframing Artistic Production at Saint-Alban

This talk will situate art-making practices at Saint-Alban within the broader context of the debates conducted within the hospital's wartime discussion group known as the "Society of Gévaudan". These debates covered a wide range of issues, from new theories of mental health to plans for ambitious reforms of psychiatric institutions. Taken as a whole, they allow us to reframe artistic production at Saint-Alban as one of the results of a wide-ranging social experiment. I will argue that notions of communicability, interconnectedness, and empowerment through social and economic exchange played a key role in this endeavor.

Valérie Rousseau, AFAM's Senior Curator of Self-Taught Art & Art Brut and *Tosquelles* exhibition co-curator

Auguste Forestier: Beyond the Confines

Committed to the Saint-Alban psychiatric hospital for forty-four years until his death, Auguste Forestier (1887–1958) showed signs of artistic activity immediately upon his arrival. While his drawings were soon collected by Dr. Maxime Dubuisson, his sculptures found an audience in various circles during the leadership of Francesc Tosquelles, whose tenure started at the beginning of World War II. In 1944, Jean Dubuffet's encounter with the works of Forestier in Paris at Paul Eluard's residence became a catalyst for his conceptualization of art brut, the term he would coin in 1945. This talk will focus on three emblematic "art brut" figures—Forestier, Clément Fraise, Marguerite Sirvins—also patients at Saint-Alban. We will examine their thought processes (captured in various documents) in light of the collective environment of institutional psychotherapy, the shifting status of objects created in psychiatric hospitals, and the divergent initiatives of Tosquelles and Dubuffet in their critiques of mental institutions and the art institution.

Kaira M. Cabañas, Associate Dean of academic programs and publications for the Center for Advanced Study in the Visual Arts (The Center) at the National Gallery of Art

Affective Catalysts: The Brazilian Difference

This presentation revisits how the creative work of Nise da Silveira's psychiatric patients helped forge a model of cultural inclusion that is specific to Brazil-based modernism. Art professionals such as Almir Mavigner and later Marcos Magalhães functioned like "affective catalysts" (Silveira's term) in their collaboration with patients, paving the way for Emygdio de Barros and Fernando Diniz, among others, to be understood as artists and, ultimately, I argue as protagonists of culture in ways that are fundamentally at odds with the romanticizing tenets of art brut and Jean Dubuffet's claims for artistic "outsider" status.

Panel 4: From Occupational Therapy to Disability Art

1:30-3:30pm

Panel discussion

The second session of day two traces reverberations of Tosquelles's institutional psychotherapy in therapeutic, reparative and accessible art programs developed in Europe and the United-States from the 1930's to today.

Moderated by **Emily Watlington, art critic and Senior Editor at *Art in America***

Suzanne Hudson, Professor of art history and fine arts at the University of Southern California in Los Angeles

Crafting Health: On Occupational Therapy in the Long 1930s

Occupational therapy emerged as an allied health profession by World War I, with newly minted reconstruction aides tending to the war-wounded and infirm. Practitioners stressed the therapeutic value of handcrafts and manual work, promoting the idea that such engagement could contribute to rehabilitation and overall well-being. This talk explores the intersection of labor, craft, and the evolution of occupational therapy in the United States in the 1930s and early 1940s—a period when debates around compensation for products made under supervisory conditions and the role of professional artists in spurring templates for use assumed new significance in the clinic, but also the modern museum.

Bárbara Rodríguez Muñoz, Director of Exhibitions and the Collection at Centro Botín, Spain

Safer spaces to engage critically and ethically with health issues

This lecture will address curatorial methodologies to develop critical, accessible and reparative exhibitions dealing with the politics of health and care. The lecture will focus on two projects Bárbara Rodríguez Muñoz developed at Wellcome Collection: *Bedlam: the asylum and beyond* (2016, co-curated with Mike Jay) and *Misheaving Bodies: Jo Spence & Oreet Ashery* (2019). Both projects foregrounded artists and museum objects that amplify lived experiences of health, as well as design strategies to create safer spaces where illness and vulnerability can be exposed to diverse audiences.

Amanda Cachia, Assistant Professor and Assistant Director of the Masters of Arts in Arts Leadership Graduate Program at the Kathrine G. McGovern College of the Arts at the University of Houston

The Agency of Access: Institutional Critique and Contemporary Disability Art

Based on the title and the topic of Amanda Cachia's forthcoming book (Temple University Press, 2024), this talk argues that the contemporary disabled artists are engaging in institutional critique by developing

artworks that center translation, sensory-expansion, touch, and movement for audiences that offer an experience of “being with” disability. By making inequities in the museum more transparent, artists are demanding agency, voice, empowerment and social justice. On a broader level, the work of contemporary disabled artists also shows how disability art extends and repurposes art historical precedents in directions that compel us to regard the artistic past differently.

Closing Conversation: From a Curse to a Critical Perspective

4:00-5:30 pm

Conversation

W. J. T. Mitchell, Gaylord Donnelley distinguished service professor Emeritus of English, art, history, and cinema at the University of Chicago, and Hannah Zeavin, Assistant Professor of History at the University of California, Berkeley

W. J. T. Mitchell discusses his upcoming publication *Seeing Through Madness* with Hannah Zeavin. The two scholars will present a media theory of madness while exploring the possibilities to learn from mental illness and overcome its stigma.

Speaker Biographies

Liat Ben-Moshe is an interdisciplinary scholar-activist working at the intersection of disability/madness, incarceration/decarceration and abolition. She is the author of *Decarcerating Disability: Deinstitutionalization and Prison Abolition* (University of Minnesota Press 2020) and co-editor of *Disability Incarcerated: Imprisonment and Disability in the United States and Canada* (Palgrave 2014). Dr. Ben-Moshe is an Associate Professor of Criminology, Law and Justice at the University of Illinois at Chicago. For more: <https://www.liatbenmoshe.com/>

Kaira M. Cabañas (PhD, Princeton University) is Associate Dean for Academic Programs and Publications at the Center for Advanced Study in the Visual Arts (the Center) at the National Gallery of Art, Washington, DC. She is the author of multiple volumes, including *Immanent Vitalities: Meaning and Materiality in Modern and Contemporary Art* (2021), which received the Frank Jewett Mather Award from the College Art Association; and *Learning from Madness: Brazilian Modernism and Global Contemporary Art* (2018), which was a finalist for the Modernist Studies Association Book Prize. In 2012 she co-curated and edited the exhibition catalog for *Specters of Artaud: Language and the Arts in the 1950s*, held at the Museo Nacional Centro de Arte Reina Sofia in Madrid. She is currently at work on a book titled *Deviant Art Histories: From Radical Psychiatry to Cultural Citizenship*.

Amanda Cachia has an established career profile as a curator, consultant, writer and art historian who specializes in disability art activism across intersectional axes of difference, including gender, race, and sexuality. She is the tenure-track Assistant Professor and Assistant Director of the Masters of Arts in Arts Leadership Graduate Program at the Kathrine G. McGovern College of the Arts at the University of Houston, where she also serves as Coordinator of the Graduate Certificate in Museum and Gallery Management, and the Graduate Certificate in Arts and Health. She is a 2023 grantee of the Creative Capital | Andy Warhol Foundation Arts Writers Grant for her second monograph, *Hospital Aesthetics: Rescripting Medical Images of Disability*. Her first book, *The Agency of Access: Contemporary Disability Art and Institutional Critique*, is forthcoming with Temple University Press (2024). Cachia is also the editor of *Curating Access: Disability Art Activism and Creative Accommodation* (2022) published by Routledge, which includes over 40 international contributors. She has a PhD in Art History, Theory & Criticism from the University of California San Diego. Cachia has curated approximately 50 exhibitions, many of which have traveled to cities across the USA, England, Australia and Canada. Cachia previously taught art history, visual culture, and curatorial and exhibition studies at Otis College of Art and Design, California Institute of the Arts, California State University Long Beach, California State University San Marcos and San Diego State University.

The Greene Clinic is a sliding scale psychotherapy practice based in Fort Greene, Brooklyn. A team of psychologists, social workers, counselors, and psychiatrists provides high-quality mental health care, including individual therapy for adults and children, relationship therapy, group therapy, and psychological assessment.

Loren Dent is a clinical psychologist in private practice, and a co-director of training at the Greene Clinic. Formerly, he was the team leader at a first episode psychosis program. He is an instructor at the Brooklyn Institute for Social Research and the Editor of DIVISION/Review, a psychoanalytic publication of the American Psychological Association. Dr. Dent is also board member of the Foundation for Community Psychoanalysis.

Edward Dioguardi is the Anthony Petullo Foundation Curatorial Fellow at the American Folk Art Museum and a Ph.D. candidate in the Comparative Literature department at New York University. Publications appear in *The Brooklyn Rail*, *e-flux*, and in the *European Journal of Psychoanalysis*, where he now also serves as a peer referee.

Éric Fassin is a professor of sociology and gender studies at Paris 8 University, affiliated with the research center Sophiapol (Paris Nanterre), and a senior member of the Institut Universitaire de France. He works on gender, sexuality, race, and immigration as democratic issues. In 2021, he co-edited (with Salima Amari) *Femmes en rupture de ban*, unpublished interviews with two Algerian women in France by Abdelmalek Sayad (Raisons d'Agir), and (with Caroline Ibos) a collective eBook entitled *Défense et illustration des libertés académiques* (Mediapart). He just published *State Anti-Intellectualism and the Politics of Gender & Race. Illiberal France and Beyond*, CEU Press, Budapest, 2024, and (with Joana Masó) *Elsa von Freytag-Loringhoven, la artista que dio cuerpo a la vanguardia*, Arcadia, Barcelona, 2024. Forthcoming: *La savante et le politique. Pour des sciences sociales critiques* (with Caroline Ibos), Flammarion, Paris.

Fountain House is a mental health *Clubhouse* in New York City, a therapeutic community founded by and for people with serious mental illness, to support one another in recovery, to find and develop strengths, and to live a personally satisfying life.

Carles Guerra is an artist, art critic, independent researcher and curator who has extensively worked in the field of modern and contemporary art, critical pedagogies and museum studies. Last Fall 2023 Guerra was the inaugural visiting professor at the program for Catalan Studies hosted by the Center for European and Mediterranean Studies at NYU Arts & Science (CEMS) in collaboration with the Institut Ramon Llull. His latest research project has dealt with Catalan psychiatrist Francesc Tosquelles, a figure at the crossroad of anti-authoritarian policies, the emergence of Institutional Psychotherapy and the Postwar European cultural avantgarde. Since 2022 he is a founding member of Ateneu Tosquelles (Fundació CPB Serveis de Salut Mental) in Barcelona. Guerra teaches film and museum studies at Universitat Pompeu Fabra. He is currently a member of the Collège de photographie et image animée of the Centre Nationale d'Arts Plastiques CNAP in France. He is former director of La Virreina Centre de la Imatge, Chief Curator of MACBA Contemporary Art Museum of Barcelona and executive director of the Fundació Antoni Tàpies.

Lewis R. Gordon is Board of Trustees Distinguished Professor of Philosophy and Global Affairs and Head of the Department of Philosophy at the University of Connecticut. He is also Honorary President of the Global Center for Advanced Studies and Distinguished Scholar at The Most Honourable PJ Patterson Centre for Africa-Caribbean Advocacy at The University of the West Indies, Mona. He is the author of many books, including, most recently, *Freedom, Justice, and Decolonization* (Routledge, 2021); *Fear of Black Consciousness* (Farrar, Straus and Giroux, 2022); *Black Existentialism and Decolonizing Knowledge: Writings of Lewis R. Gordon* (Bloomsbury, 2023); and “Not Bad for an N—, No?”/ « Pas mal pour un N—, n'est-ce pas? » (Daraja Press, 2023). His accolades include the 2022 Eminent Scholar Award from the International Studies Association.

Suzanne Hudson received her Ph.D. from Princeton University and is currently Professor of Art History and Fine Arts at the University of Southern California. She is an art historian and critic who writes on modern and contemporary art. Her research spans the nineteenth through the twenty-first centuries with special emphasis on the history, theory, and conventions of painting within art schools and alternative pedagogical institutions, which include spaces of care work and medical and psychological services. She is co-founder of the Contemporary Art Think Tank and the Society of Contemporary Art Historians, an affiliate society of the College Art Association. She is a recent member of the Editorial Board of *CAA.Reviews* and the Advisory Board of the *Archives of American Art Journal*. Hudson's work has been supported by the Center for Advanced Study in the Visual Arts (CASVA), Creative Capital | The Warhol Foundation for the Visual Arts, and the Dedalus Foundation, among others. A regular contributor to *Artforum* since 2004, she also has written numerous essays for international exhibition catalogs and artist monographs. She is the author of books including *Robert Ryman: Used Paint* (MIT Press, 2009; 2011), *Agnes Martin: Night Sea* (Afterall/MIT Press, 2017), and *Contemporary Painting* (Thames & Hudson in the World of Art series, 2021), and is the co-editor of *Contemporary Art: 1989–Present* (Wiley-Blackwell, 2013) and *Modernism, Art, Therapy* (forthcoming, Yale University Press). Supported by a New Directions Fellowship from the Andrew W. Mellon Foundation, she is pursuing research into

the practical applications of art making for her book, *Better for the Making: Art, Therapy, Process*, a study of the therapeutic origins of process within American modernism.

Jean Khalfa is Professor in French Studies at Trinity College (Cambridge) and specialises in the history of philosophy, modern literature, aesthetics and anthropology. He has published many studies of Frantz Fanon's thought and copublished with Robert JC Young an edition of Fanon's collected unpublished literary, psychiatric and political writings, *Alienation and Freedom* (2018). He is currently working on books on Wifredo Lam's artist's books and on Fanon's *The Wretched of the Earth*.

Raphael Koenig is Assistant Professor of French and Comparative Literature at the University of Connecticut. He has held the Leonard A. Lauder Fellowship in Modern Art at the Metropolitan Museum of Art (2019-20), and received his Ph.D. in Comparative Literature from Harvard University in 2018. Raphael's research focuses on the interplay between mental health and artistic production, especially with regard to the reception history of works produced in psychiatric institutions in France and Germany. His recent publications include *Portals: The Visionary Architecture of Paul Goesch* (Yale University Press - Clark Art Institute, 2023), co-authored with Robert Wiesenberger, and the edited volume *Art Brut: An Unclassifiable Object?* (Bordeaux University Press, 2021).

Christopher Landry is a psychiatrist at Fountain House. He trained at Columbia University for medical school and Psychiatry residency. He serves as a Public Psychiatry Fellow at Columbia University and the New York State Psychiatric Institute.

Joana Masó is a literary critic whose work focuses on the crossover between literature, art, and philosophy. She is a senior lecturer at Barcelona University, and the UNESCO chair, Women, Development and Cultures. She has curated exhibitions and published books on art, literature and philosophy, like H el ene Cixous's essays in *Poetry in Painting. Writings on Contemporary Arts and Aesthetics* (Edinburgh UP, 2012) and Jacques Derrida's, *Thinking out of sight. Writings on the Arts of the Visible* (The University of Chicago Press, 2021). Since 2017, she has coordinated the research project "The forgotten legacy of Fran ois Tosquelles", and she has published *Tosquelles. Curing the Institutions* (Semiotext(e) and Divided, 2025).

W. J. T. Mitchell was Gaylord Donnelley Distinguished Service Professor in the Departments of English and Art History at the University of Chicago, where he worked for forty-five years. His scholarship explores histories and theories of media, literature, and visual art from the eighteenth century onward. It also probes relationships between visual and verbal representations in culture, politics, and iconology. Mitchell has written or edited seventeen books many of them translated into dozens of languages, including Russian, Arabic, and Chinese along with all the major European languages. Among his best-known books are *What Do Pictures Want? Essays on the Lives and Loves of Images* (2005), *Seeing through Race* (2012), *Picture Theory* (1994), and *Iconology: Image, Text, Ideology* (1986). Most recently he published *Mental Traveler: A Journey through Schizophrenia* (2020), and he contributed to the catalogue for the National Gallery of Art's exhibition *The Double: Identity and Difference in Art since 1900* (2022). His book, *Metapictures: A Cloud Atlas of Images*, was published in a bilingual English/Chinese edition in 2023. In 2024, he received the Lifetime Achievement Award from the Modern

Language Association for literary criticism, and the Lifetime Achievement Award from the College Art Association for writing about art. Mitchell was editor in chief of the influential interdisciplinary journal *Critical Inquiry* from 1978-2020. He earned his doctorate at Johns Hopkins University in 1968. In 2002 he was a Berlin Prize Fellow at the American Academy in Berlin. The University of Chicago acknowledged his leadership in the classroom with its 2003 Faculty Award for Excellence in Graduate Teaching.

Allison Morehead is an Associate Professor in the Department of Art History and Art Conservation at Queen's University, Canada. In 2017, Dr. Morehead published their book, *Nature's Experiments and the Search for Symbolist Form*, which considered symbolist practice in light of French scientific and philosophical currents, including the histories of the psy-sciences and collecting they first explored in a 2011 article on Dr. Auguste Marie's so-called "Musée de la folie." Morehead is currently working on two major projects: first, an exhibition, *Edvard Munch and the Medicalization of Modern Life*, which juxtaposes the art of Munch with objects from the history of medicine and includes details about Munch's connections with the fin-de-siècle circle of "avant-garde" psychiatrists including Marie, Marcel Réja, Édouard Toulouse, and Nicholae Vaschide; second, a co-edited volume (with Fiona Johnstone and Imogen Wiltshire), entitled *Art and the Critical Medical Humanities*, which will appear in Bloomsbury's Critical Interventions in the Medical and Health Humanities series. These two projects, which will come to fruition in 2025–26, have been supported by the Social Sciences and Humanities Research Council of Canada, the Wellcome Trust, the Center for Advanced Study in the Visual Arts, and the Munch Museum, Oslo.

Camille Robcis is Professor of French and History at Columbia University. She specializes in Modern European History with an emphasis on gender and sexuality, France, and intellectual, cultural, and legal history. She is the author of *The Law of Kinship: Anthropology, Psychoanalysis, and the Family in France* (Cornell, 2013) and of *Disalienation: Politics, Philosophy, and Radical Psychiatry in Postwar France* (Chicago, 2021). She is currently working on a new project tentatively titled *The War on Gender*. She has received fellowships from the Penn Humanities Forum, LAPA (Princeton Law and Public Affairs), the National Endowment for the Humanities, the Institute for Advanced Study, the Russell Sage Foundation, and the John Simon Guggenheim Foundation.

Bárbara Rodríguez Muñoz is a curator and researcher. Since 2021, she is director of exhibitions and the collection at Centro Botín, Santander, Spain, where she has curated exhibitions of artists such as *Ellen Gallagher, Roni Horn, Eva Fàbregas, Shilpa Gupta and Silvia Bächli*. From 2014 until 2022, she was curator at Wellcome Collection, London, where she developed an artistic programme on the politics of health and ecology including *Bedlam* (2016, co-curated with Mike Jay) *Jo Spence and Oreet Ashery: Misbehaving Bodies* (2019 –20) and *Rooted Beings* (in collaboration with La Casa Encendida). Most recently, she co-curated *YOYI! Care, Repair, Heal* at Gropius Bau, Berlin (2022-23) with Brook Andrew, Kader Attia with Giscard Bouchotte, Natasha Ginwala, Stephanie Rosenthal and SERAFINE1369. Bárbara is guest editor of *HEALTH: Documents of Contemporary Art* co/published by the MIT Press and Whitechapel Gallery and *CONCRETA 19 On Deep Time*. She has written for Afterall, Art Agenda, Concreta, Les Laboratoires d'Aubervilliers, Gwangju Biennale, MARG and Mousse Publishing. She has been guest lecturer at Goldsmiths, London College of Communication and Central St Martins. She holds a Master in Curating Contemporary Art from the Royal College of Art, London.

Valérie Rousseau, Ph.D., is Curatorial Chair for Exhibitions & Senior Curator at the American Folk Art Museum, New York. She overviewed critically acclaimed exhibitions, notably *Willem van Genk: Mind Traffic* (2014), *When the Curtain Never Comes Down* (AAMC award, 2015), *Art Brut in America: The Incursion of Jean Dubuffet* (2015), *Photo|Brut* (2021), *Morris Hirshfield Rediscovered* (2022), as well as projects on the legacy of Francesc Tosquelles, the concomitance of psychiatric and artistic avant-gardes (FACE Foundation Curatorial Fellowship “Étant Donnés,” 2019), neurodiversity (IMLS, 2023–2025), art brut literature, art environments, and artists like William Edmondson, Eugen Gabritschevsky, and Madalena Santos Reinbolt. She authored *Bill Taylor* (FILAF award, 2018), “Regarder par les failles de ce monde: Intersections de l’art brut et de l’art populaire” (*Les cahiers du Musée national d’art moderne*, 2024), and guest edited the issue “The Fate of Self-Taught Art” (*The Brooklyn Rail*, 2018).

Martin Summers is Professor of History and African and African Diaspora Studies at Boston College. He is the author of *Manliness and Its Discontents: The Black Middle Class and the Transformation of Masculinity, 1900 – 1930* (2004) and the coeditor of *Prekarious Prescriptions: Contested Histories of Race and Health in North America* (2014). His most recent book, *Madness in the City of Magnificent Intentions: A History of Race and Mental Illness in the Nation’s Capital* (2019), received the Cheiron Society’s prize for outstanding monograph in the history of behavioral and social sciences. Summers is currently at work on a book, *Inner City Blues: African American Mental Health and the “Urban Crisis” in Twentieth-Century Chicago*, which examines how social scientists, psychiatrists and psychiatric social workers, government officials, and community activists understood the relationship between urbanization and mental illness and consequently sought to address the mental health care needs of African Americans in so-called ghettos.

Dr. **Matthew Oyer** is a licensed psychologist and psychoanalyst. He is a Co-Director at the Greene Clinic, Assistant Clinical Professor at the Icahn School of Medicine, and Adjunct Supervising Faculty in the clinical psychology doctoral program at City College. He completed his doctoral training at the City University of New York and his doctoral internship at New York Psychoanalytic Society and Institute (NYPSI) and Mount Sinai Medical Center. With a small group of others, Dr. Oyer created and implemented a program of independent psychoanalytic training through which he continues to pursue lifelong formation. He has experience working in a wide range of settings, from inpatient psychiatric units and intensive hospital-based outpatient programs, to therapeutic communities, to substance abuse treatment facilities, to university counseling centers and outpatient mental health clinics. Dr. Oyer is a board member of the Foundation for Community Psychoanalysis and is on the editorial board of the *European Journal of Psychoanalysis*.

Emily Watlington is a critic, curator, and senior editor at *Art in America*. Her writing often focuses on disability culture, but also those places where art and science meet. She is a Fulbright scholar with a master’s degree from MIT—in the history, theory, and criticism of architecture and art. In 2020, she received the Theorist Award from C/O Berlin, and in 2018, the Vera List Writing Prize for Visual Art. When she is able to step away from New York, where her life revolves around reading, writing, and seeing art, she is curious about surfing, foraging mushrooms, deserts, and animal liberation.

Robert J. C. Young is Julius Silver Professor of English and Comparative Literature at New York University. He is the author of *White Mythologies: Writing History and the West* (Routledge, 1990), *Colonial Desire: Hybridity in Culture, Theory and Race* (Routledge, 1995), and *Postcolonialism: An Historical Introduction* (Blackwell, 2001). With Jean Khalfa, he is the co-editor of Frantz Fanon's psychiatric, political, and dramatic writings titled *Alienation and Freedom* (Bloomsbury, 2018). His book *Fanon Questions* is forthcoming. He is the editor of *Interventions: International Journal of Postcolonial Studies*.

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