

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

**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 Khalifa** 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 Hélène 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 François 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, Berlín (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 Gabritschewsky, and Madalena Santos Reinbolt. She authored *Bill Traylor* (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). In 2022, she participated in the seminar “Showing/Searching: art brut and its archival impulse” of the Bibliothèque Kandinsky Summer University (Centre Pompidou, Paris).

**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 *Precarious 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*.

**Hannah Zeavin** is a scholar, writer, and editor whose work centers on the history of human sciences (psychoanalysis, psychology, and psychiatry), the history of technology and media, feminist science and technology studies, and media theory. Zeavin is an Assistant Professor of History (Science / North America) in the Department of History and The Berkeley Center for New Media at UC Berkeley. Zeavin's first book, *The Distance Cure: A History of Teletherapy* is now out from MIT Press and *Mother Media: Technology in the American Family* (MIT Press, expected 2024). Other academic work has appeared in *differences: A Journal of Feminist Studies*, *Technology and Culture*, *American Imago*, *Media, Culture, & Society*, *The Journal of Cinema and*

*Media Studies*, and elsewhere. In 2021, Zeavin co-founded The Psychosocial Foundation and is the Founding Editor of Parapraxis, a new magazine for psychoanalysis. She also serves as an Associate Editor for Psychoanalysis & History, an Editorial Associate for The Journal of the American Psychoanalytic Association, on the editorial board of Television and New Media, and a series editor of Palgrave's Studies in the Psychosocial. Essays and criticism have appeared in *Bookforum*, *Dissent*, *The Guardian*, *Harper's Magazine*, *n+1*, *The New York Review of Books*, *The New Yorker*, and elsewhere.