

U L T R A S A N I T Y . ON MADNESS, SANITATION, ANTI-PSYCHIATRY AND RESISTANCE

I N V O C A T I O N S 25.01.-26.01.2020

W I T H Ghayath Almadhoun Leo Asemota The Brother Moves On Debbie-Ann Chambers Alessandra Eramo
Dora García Patricia Gherovici Jaswant Gudzer Maleem Habib Hearing Voices Café Frederick W. Hickling
Lukas Hofmann with Mirabella Paidamwoyo Dziruni Scott Hopper Luzek Marny Adrian Quentin Vardi
Elena Veleckaite and Nico Walker Taoufiq Izzediou Eva Kotátková Angela Melitopoulos Jota Mombaça
Dorothee Munyaneza Adjani Okpu-Egbe Elisabeth Tambwe Urban Feral Patrick Vernon

TEAM INVOCATIONS

CURATORS Bonaventure Soh Bejeng Ndikung Elena Agudio

CO-CURATOR Lynhan Balatbat-Helbock

PROJECT TEAM Kelly Krugman Lili Somogyi Abhishek Nilamber

MANAGEMENT Lema Sikod Jörg-Peter Schulze

COMMUNICATION Anna Jäger

SOUND ENGINEER Kay Bennet Kruthoff Rey KM Domurat

LIVE STREAM Boiling Head

GRAPHIC DESIGN Elsa Westreicher Lili Somogyi

U L T R A S A N I T Y . On Madness, Sanitation, Antipsychiatry and Resistance is a S A V V Y Contemporary research, performance and exhibition project in multiple chapters, in collaboration with ifa Gallery Berlin, Association of Neuroesthetics (AoN_Platform for Art and Neuroscience), Picha Lubumbashi and Gnaoua Festival. The project is funded by the TURN Fund of the German Federal Cultural Foundation (Kulturstiftung des Bundes) and the Foundation of Arts Initiative. The work by Lukas Hofmann was commissioned by the Jindřich Chalupecký Society, and supported by the Czech-German Fund for the Future, and the Czech Centre Berlin. Alessandra Eramo's work was commissioned by Deutschlandfunk Kultur, Klangkunst Program, to be broadcast in 2020.

**S A V V Y CONTEMPORARY
THE LABORATORY OF FORM-IDEAS**



SCHEDULE

25.01.2020
AT SAVVY Contemporary Plantagenstraße 31

10:00 Hearing Voices Café

13:00 LUNCH BREAK

AT silent green Kulturquartier (same building)
Gerichtstraße 35.

14:20 SONIC PRELUDE
The Brother Moves On

14:45 INTRODUCTION by the curators

15:00 SOUND PERFORMANCE
Fossilised Frequencies Urban Feral

15:20 CONVERSATION
Adjani Okpu-Egbe & the curators

15:50 PERFORMANCE *Tanz Sediment*
Alessandra Eramo

16:15 POETRY READING *If We Were In a
Virtual World* Ghayath Almadhoun

16:45 BREAK

17:00 SONIC INTERLUDE
The Brother Moves On

17:10 CARTE BLANCHE Leo Asemota

17:40 PERFORMANCE *Abstraction*
Elisabeth Bakambamba Tambwe

18:15 LECTURE *Mad to be Nor-male*
Patricia Gherovici

18:45 BREAK

19:00 PERFORMANCE *Skin Come Leather
Vol. III* Lukas Hofmann with mirabella paidamwoyo
dziruni, Scott Hopper, Luzek Marny, Adrian Quentin
Vardi, Elena Veleckaite, Nico Walker

20:00 SONIC INTERLUDE The Brother
Moves On

20:10 KEYNOTE LECTURE *Owning our
Madness: Contributions of Jamaican Psychiatry to
Decolonizing Global Mental Health*
Frederick W. Hickling

21:00 PERFORMANCE *When They Come*
Dorothee Munyaneza

21:40 READING SESSION *... so, when I'm
gone, I shall be in the air ...* Jota Mombaça

22:15 PERFORMANCE *Trauma Room* The
Brother Moves On

26.01.2020
At SAVVY Contemporary Plantagenstraße 31

10:00–13.30 WORKSHOP *Psychohistoriography*
Frederick W. Hickling, Debbie-Ann Chambers and
Jaswant Guzder

13:30 LUNCH BREAK

14:15 INTRODUCTION by the curators

14:30 PRESENTATION AND FILM
SCREENINGS *Déconnage* Angela
Melitopoulos

15:15 PRESENTATION & RESPONSE
to Angela Melitopoulos *The Deviant Majority*
Dora Garcia

15:45 PRESENTATION *The Mental State and
Well Being of Black Britain: From Emancipation to the
Windrush Scandal* Patrick Vernon

16:15 PRESENTATION & RESPONSE
to Patrick Vernon *Journeys of Art and Healing: Private
Temenos Versus Collective Engagement*
Jaswant Guzder

16:45 BREAK

17:15 PANEL DISCUSSION Patrick
Vernon, Angela Melitopolous, Dora García,
and Debbie-Ann Chambers

18:00 PERFORMANCE *En Alert*
Taoufiq Izeddiou with Maleem Habib

18:30 KEYNOTE LECTURE *Not Our
Masters' Tools: The Collaborative Poetry Making of the
Dream-A-World Cultural Therapy Program*
Debbie-Ann Chambers

19:30 AFTERLUDE Urban Feral

20:00 MUSIC & CONVIVIALITY

CONTRIBUTIONS

25.01.2020

AT SAVVY Contemporary Plantagenstraße 31

10:00 Hearing Voices Café

Since the first Hearing Voices Café in Hamburg in 2014, Dora García has collaborated with different communities, institutions and individuals in the organisation of 8 Hearing Voices Cafés. The hearing voices network, in German Netzwerk Stimmenhören (stimmenhoeren.de) is an international movement that has more to do with civil rights than with therapy, and that in Dora's view, inherits the courage and subversive mood of the antipsychiatric movements of the 70's. As her collaborator Caroline von Taysen says: "the core principles of participation in critical mental health are analogous and applicable to deliberative forms of democracy." For Dora, mental health rights are human rights and there is also a right to discomfort, and a right to delirium.

DORA GARCÍA is an artist, a teacher and occasional curator and writer. She lives in Barcelona and Oslo. She has exhibited her work since end of the 90s, in, among others, Münster Sculpture Projects 2007, dOCUMENTA13 in 2012, and Venice Biennale 2011, 2013 and 2015. She has directed five films, the most recent being *Segunda Vez* (2018), and engaged in collective projects such as The Hearing Voices Café and Rose Hammer. She is currently working on a new film and writing project, titled *Amor Rojo*.

NICOLE HILGERS is 35 years old and lives in Berlin. Nicole has been hearing voices since 2011, but didn't realize at that time that they were voices, she thought that it was the passers-by on the street. At some point the voices became louder and louder and more present and she had to look for help. This is how she got to know about the Netzwerk Stimmenhören e.V. In this self-help group she met like-minded people with whom the exchange of ideas was possible and found a space where these voices were not immediately condemned. Nicole became an active member at NeSt e.V. and is able to pass on the help that has received to others, so that they get a better handling of their voices. She offers individual consultations, information events and helps with the organisation of congresses. Since 2017 Nicole is an active board member at NeSt e.V.. SILKE, together with Rolf Fahrenkrog Petersen, has been leading the dialogue group of the Netzwerk Stimmenhören in Neukölln since the beginning of last year.

AT silent green Kulturquartier (same building) Gerichtstraße 35.

14:20 SONIC PRELUDE The Brother Moves On

Self proclaimed art movement The Brother Moves On is an ever-evolving performance art collective founded by Nkululeko Mthembu and his brother Siyabonga Mthembu. Determined to belie any single definition, the collective's work is often deliberately improvised and unpredictable. Collaboration drives the collective, which strives to undermine the traditional authority of individual artist practice and ownership. Long term members of the collective include Siyabonga Mthembu, Zelizwe Mthembu, Ayanda Zalekile, Simphiwe Tshabalala, Oscar Kgwane, Itani Thalefi, Hlubi Vhakalise, Malcolm Jiyane, Nolan Oswald Dennis and Stuart Cairns, but membership is constantly fluctuating and transient. Various performers, writers, artists, musicians and activists may collaborate at any given time on different projects before moving on. The collective create live performances and installations so that meaning is generated through an experience rather than contained within one object. Fiction, re-enactment and the fantastical are utilized in performances like *The Afterlife of Mr Gold*, which chronicles both the life and afterlife of a supernatural fat cat – and *The Brother Breaks the Bullion* and *The Brother Burns the Bullion* – where real word economics and queer identity are amalgamated into a fable of greed and power. In combining elements of fiction, the supernatural and the fantastical with factual history or recorded "truths" in their installations and performances, The Brother Moves On defamiliarises our experience of both our present and our past. Performative fiction, which drives so much of The Brother Moves On, instigates the altered realities through which the collective critique and comment on the socio-political issues of our own reality.

15:00 SOUND PERFORMANCE *Fossilised Frequencies* Urban Feral

Urban Feral combines imagery, field recordings and fossilised frequencies from post-war Iraq. They layer visual documentation with soundwaves as a way to heal broken paths of lineage and resurrect the ethereal weight of their ancestral heritage. URBAN FERAL Where art has become a saturated market of business and capitalistic artistry, Urban Feral is as an outsider who uses vernacular aesthetics as a subversion of ambition and professional status. Urban Feral plays with the ethereal space of bodiless consciousness; returning art to a spiritual activity where one can access parts of the psyche repressed or marginalised by the socio-political conditions of contemporary life. Layering image,

resonance, field recordings and interviews as a way to heal broken paths of lineage and communicate a diasporic narrative.

15:20 CONVERSATION Adjani Okpu-Egbe & the curators

Insanity has the tendency to take on different meanings depending on one's positionality: from psychiatrist to patient, to family members and communities, all also depending on cultural backgrounds, knowledge, and "exposures" of those directly or indirectly involved in primary or secondary care. Growing up in Cameroon, Adjani witnessed "madness" from various angles with each perception unparalleled to the others. During his invocation conversation, he will narrate a personal experience by reading an excerpt from his autobiography currently in progress.

ADJANI OKPU - EGBE was born in Kumba, Southern Cameroon also known as Ambazonia. He lives and works in London, United Kingdom. Using a crude expressive painterly language that incorporates autobiographical content, Adjani Okpu-Egbe unfolds a wide range of complex themes relating to Archaeology, Feminism, Patriarchy, African History, Pan Africanism, Afrocentricity, the African Diaspora and political activism reflective of and transcending the Southern Cameroons Ambazonian movement to highlight specificities within the realm of the global social justice movement. These are sometimes spiced with direct and indirect senses of humour that give away his interest as a keen observer of people and a social commentator.

The mathematical formulae that was recurrent in many of his earlier paintings are an automatic scribble that became his distinguishing mark. These math exercises he was repetitively forced to do as a child are now signs of his relationship with his father, who wanted him to abandon his dream of pursuing a career in professional football to instead become an economist or a businessman. The symbols that represented science and logic became a subconscious automatic scrawl, and – perhaps the worst affront in the context of West and non-West relationships – a decorative element. They have now given way to an emphatic use of unique materials suggestive of an artistic philosophical manifesto, perhaps in the near future. Often painting on found materials such as reclaimed doors and bubble wraps, Adjani's layered imagination and experimental curiosity allow him to take these salvaged materials to heart and use them as convincing metaphors. Okpu-Egbe's most noteworthy exhibitions include *Regarding Africa: Contemporary Art and Afro-Futurism* curated by Ruti Direktor at the Tel Aviv Museum of Art, Israel in 2016 and *The Underdog*, a solo presentation at the 2014 edition of the 1-54 African Art Fair in Somerset House London. In 2012, Okpu-Egbe was amongst the artists commissioned nationwide by BBC to interpret the Queens Diamond Jubilee Pageant on the River Thames, making him the first African Artist to officially partake in such an event.

15:50 PERFORMANCE *Tanz Sediment*

Alessandra Eramo

Solo live performance (voice, electronics, field recordings, 25')

Taking inspiration from Tarantella music and dance, in her new work *Tanz Sediment*, Alessandra Eramo explores the freedom that resists in the female voice by creating a trance music ritual, evoking sonic memories like a river sediment. She traces the wild, natural and vulnerable voice, which is not only an instrument, but it is an archaic sonic territory to be disclosed in the modern human body. Focussing on the voice in relation to noise and surroundings, in her live-performance Alessandra Eramo composes an original sound collage through extended vocal techniques and the dynamic use of electronics and field recordings: creating a hypnotic soundscape of abstract sounds, fragmented words, non verbal vocalizing, drones, distorted voice and unknown languages. In reference to sound poetry, her live concert aims to generate a physical and immersive experience, like a spiritual exercise shared with the listeners. Live and recorded female voices meld with the sounds of the frame drum, glossolalia and the text in ancient Greek from the Euripides' tragedy "The Bacchantes", traditional Apulian women work songs, field recordings at a wild park and former deserted industrial area in Berlin. Originally commissioned by Deutschlandfunk Kultur, Klangkunst Program 2020 as radiophonic work, *Tanz Sediment* recently materialised as a multimedia installation presented in the group exhibition *ULTRASANITY* at SAVVY Contemporary.

ALESSANDRA ERAMO is a Berlin-based sound artist, vocalist and composer. She creates performative works and installations using voice, sound, text, field recording, video and drawing, exploring latent acoustic territories of the human voice and noise as socio-political matter. Blurring the line between performance art, experimental music and sound poetry, the essence of her practice is to destabilize the normal expectations of the voice to trace a new sense of beauty in sound and language. Her projects often adopt relational aesthetics and address questions about the body, memory and identity. She was trained in classical singing, piano and music theory since an early age, she studied at the Academy of Fine Arts in Milan and Stuttgart and completed her Masters Degree in Performance Studies at the Faculty of Philosophy at the Ca' Foscari University in Venice. Gaining international recognition for her unconventional vocal performance art, she has performed and exhibited widely at festivals, museums, radio and art institutions such as: Liminaria/Manifesta12 Palermo, BBC Radio 3, Tempo Reale Festival Firenze, Heroines of Sound Festival Berlin, 6th Thessaloniki Biennale of Contemporary Art, Tsunami Festival Chile, Lyd+Litteratur Festival Aarhus, FLUSSI Media Arts Festival Avellino, PACT Zollverein Essen, Transmediale Berlin, Electronic Voice Phenomena/ Liverpool Biennial 2013, Museum Fluxus+ Potsdam, Roulette New York, Auditorium Stockholm, Padiglione

Italia nel Mondo/54th Venice Biennale. Alongside her solo work, she collaborates as singer and performer with many acclaimed composers, choreographers, poets and visual artists including Maria Iorio & Raphaël Cuomo, Zorka Wollny, Brandon LaBelle, Noha Ramadan, Ines Lechleitner, Irena Tomažin, SJ Fowler, Gabriel Dharmoo, Tomomi Adachi, Seiji Morimoto, Steff Weismann, and Marta Zapparoli.

16:15 P O E T R Y R E A D I N G *If We Were In a Virtual World* Ghayath Almadhoun

(...)

The war is over. But the bombs are still falling inside my head.

If we were in a virtual world
I would have cleaned the window overlooking your house with an electronic newspaper
And the plastic rose that I put on my brother's grave would have grown.

The war is over, and the friends who went to the market to buy a fresh death were killed on the way.

If we were in a virtual world
I would have recycled my friends
For I need second-hand friends.

The war is over, and the dead have returned to their families safe and sound, the martyrs have returned to their mothers in one piece, mothers have returned to their houses, houses, streets, mosques, eyes, legs have returned to their owners, fingers have returned to hands, rings to fingers, schools to children, washing lines to balconies, lovers to rooftops, my brother has returned to my mother, and I have returned to Damascus.

(...)

G H A Y A T H A L M A D H O U N is a Palestinian poet born in Damascus who lives in Stockholm since 2008. He writes in Arabic & has published four poetry books, the latest *Adrenalin* published in 2017. His work has been translated into 15 languages. In Sweden, he has two translated books, the latest *Till Damaskus* in collaboration with Swedish poet Marie Silkeberg, with whom he made several poetry films. His poetry has been part of many artist works, for example, the renowned artist Jenny Holzer has projected his poetry in Denmark, USA & Italy as well as the legendary artist Blixa Bargeld has read out loud his poems in Norway and Greece. *Adrenalin*, a translation of his work into English, Action Books 2017, was at SPD Poetry Bestsellers in the US for four months, as well as on 2018 BTBA longlist of Best Translated Book Award. In

2018, his poems were translated into German by Arche Verlag, which was ranked number 1 on the Litprom-Bestenliste Sommer 2018 of best books translated into German. Currently, he is an Artists in Residence at DAAD Artists-in-Berlin Program.

17:10 C A R T E B L A N C H E Leo Asemota
L E O A S E M O T A was born in Benin City, Nigeria. He has places of residence in London, England and in his birthplace Benin City, Nigeria.

17:40 P E R F O R M A N C E *Abstraction*
Elisabeth Bakambamba Tambwe
Forced by the surrounding society, the individual develops its identity at birth. Name, surname, identity-forming assets all come from the individual's history, its social background and its relationships within each. This totality forms the universal framework of the individual's imposed identity. Just like a caterpillar that wraps itself into its cocoon, a new, grotesque form appears – a reinvented, abstract and confused body that allows us to project our own interpretations onto it. Costume Design by Goran Bugarcic with Stefan Rohrlé
E L I S A B E T H B A K A M B A M B A
T A M B W E is a choreographer, performer and visual artist based in Vienna, Austria. Born in Kinshasa (DRC), she grew up in France where she studied Fine Arts. In 1998, she obtained her Master degree in Plastic Arts with honors for her work of sculpture at the Tourcoing School of the Arts (FR). As a performer she was collaborating a.o. with Robyn Orlin, Serge-Aimé Coulibaly, Graciane Finzi, Faustin Linyekula and Monika Gintersdorfer / La Fleur. Her reflection in Fine Arts is based on organic architecture and her choreographic work is essentially oriented towards the sensitive and fragile dimension of the body. At the center of her work lies the critique of the concept of normality that she considers tyrannical and degrading.

Her latest works have been shown a.o. in Tanzquartier Wien donaufestival Krems, Wiener Festwochen, Künstlerhaus Wien, Afro_Vibes Festival Amsterdam and brut Wien. Tambwe also is the founder of the underground art space Chateau Rouge and the interdisciplinary format Salon Souterrain.

18:15 L E C T U R E *Mad to be Nor-male*
Patricia Gherovici
Patricia Gherovici argues for the depathologization of non-normative expressions of sexuality and gender. For psychoanalysis, sexual difference is neither sex nor gender, and sanity is neither normality nor transgression. What we can learn from trans expressions is how to redefine all of these concepts.
P A T R I C I A G H E R O V I C I is a psychoanalyst and analytic supervisor. She is co-founder and director of the Philadelphia Lacan Group and Associate Faculty, Psychoanalytic Studies Minor, University of Pennsylvania (PSYS), Honorary Member at IPTAR the Institute for Psychoanalytic Training and Research in New York City, and Founding Member of Das Unbehagen. Her books

include *The Puerto Rican Syndrome* (Other Press: 2003) winner of the Gradiva Award and the Boyer Prize, *Please Select Your Gender: From the Invention of Hysteria to the Democratizing of Transgenderism* (Routledge: 2010) and *Transgender Psychoanalysis: A Lacanian Perspective on Sexual Difference* (Routledge: 2017). She has published two edited volumes (both with Manya Steinkoler) *Lacan On Madness: Madness Yes You Can't* (Routledge: 2015) and *Lacan, Psychoanalysis and Comedy* (Cambridge University Press: 2016). Most recently, she published a collection (with Chris Christian) *Psychoanalysis in the Barrios: Race, Class, and the Unconscious* (Routledge: 2019)

19:00 P E R F O R M A N C E *Skin Come Leather Vol. III*
Lukas Hofmann with mirabella paidamwoyo dziruni, Scott Hopper, Luzek Marny, Adrian Quentin Vardi, Elena Veleckaite, Nico Walker
Allergy, eczema, itches and scratches as our hyperactive immune systems throw a fit. Porous skin bordering between ourselves and the world, its cells spreading and turning to dust. In an allergic reaction, a self-deterrent, over-protective body chooses to consume itself. It sends out histamines in an effort to cope with itself and responds xenophobically to the environment around it. Skin is a permeable border and such failures of a hypersensitive immune system can be freely transposed onto wider societal issues.

The term allergy, which was only scientifically described in the early 20th century, comes from the Greek *allos*, meaning different, and *ergia*, energy. A number of studies support the so-called hygienic hypothesis, according to which we have constructed our late-capitalist urban environment as overly hygienic, clean and sanitary. Too clean for life to work in it. Skin has become an autobiographical theme for Lukas Hofmann, himself suffering from a dry eczematous skin condition.

The performance examines allergy as a process of self-sabotage, dry peeled skin as a motor of restorative power. It constitutes a loose allegory of biological xenophobia but also individual – but widespread – forms of anxiety. The theme of body cell replacement offers scope for exploring alternatives to such sentiments. Dust, which the artist's own skin produces an extraordinary amount of is read by Hofmann largely a signifier of self-destruction and self-renewal, the body being able to exchange almost all its cells in 7–15 years, all its upper skin layer in about 3 weeks. The name of the final chapter of Hofmann's series. *Skin Come Leather Vol. III* finds source in the liminal occurrence when an animal creature undergoes a rather rudimentary process of having fat and hairs removed, being stored in salt, undergoing chrome treatment rendering its skin blue, then being re-colored and given its "natural" look. The skin at that time becomes an elastic commodity, skin to leather. During the performance, vials of Water of Life and Water of Death will be in use. According to Slavic mythology trickling all the way down into modern TV fairy tales,

which Hofmann grew up with in the post-communist Czech Republic, these liquids were to bring back the dead to life and heal wounds, respectively. Using tinctures developed in cooperation with a perfumier, Hofmann's group of actants opens and closes wounds inflicted by the contemporary condition.
S T Y L I N G Nico Walker

L U K A S H O F M A N N studies at the Academy of Fine Arts in Prague (Studio of Intermedia Work III / Tomas Vanek School). He participated in a study program at the Academy of Arts, Architecture and Design in Prague (Sculpture Studio), at the Korean National University of Arts in Seoul and at M.I Gallery in Berlin. He participated in a residency program at Nisyros, Greece organized by the Prague-based platform Are and is currently a resident of Residency Unlimited, New York. Also known as Saliva, he expresses himself primarily through performance and "social" sculptures that often speak in a dialect of the fashion and creative industry. In his situations, he creates curated communities of actors and environments in which he induces a focused atmosphere and egalitarian dynamic. In this way, he communicates a whole range of most current emotions: apathy as well as potentiality of feeling, disappointment and hope. He regularly participates in collective exhibitions and art events in the Czech Republic and internationally; he has presented his work e.g. in the Schinkel Pavillon in Berlin, the National Gallery of Denmark in Copenhagen, Moderna Museet in Stockholm and PLATO Gallery in Ostrava; during Manifesta 11, he performed at Cabaret Voltaire in Zurich. In 2018, he received the Jindrich Chalupecky Award, the most prominent Czech award for visual artists.

20:10 K E Y N O T E L E C T U R E *Owning our Madness: Contributions of Jamaican Psychiatry to Decolonizing Global Mental Health*
Frederick W. Hickling
The contentious debate on evidence-based Global Mental Health care is challenged by the primary mental health program of Jamaica. Political independence in 1962 ushered in the postcolonial Jamaican government and the deinstitutionalization of the country's only mental hospital along with a plethora of mental health public policy innovations. The training locally of mental health professionals catalyzed institutional change. The mental health challenge for descendants of African people enslaved in Jamaica is to reverse the psychological impact of 500 years of European racism and colonial oppression and create a blueprint for the decolonization of GMH. The core innovations were the gradual downsizing and dismantling of the colonial mental hospital and the establishment of a novel community mental health initiative. The successful management of acute psychosis in open medical wards of general hospitals and a Diversion at the Point of Arrest Programme (DAPA) resulted in the reduction of stigma and the assimilation of mental health care into medicine in Jamaica. Successful decentralization has

led to unmasking underlying social psychopathology and the subsequent development of primary prevention therapeutic programs based on psychohistoriographic cultural therapy and the Dream-A-World Cultural Therapy interventions. The Jamaican experience suggests that diversity in GMH must be approached not simply as a demographic fact but with postcolonial strategies that counter the historical legacy of structural violence.

FREDERICK W. HICKLING CD, BSC (Anat.), MBBS, DM, FRCPsych (UK), FRSM, DLFAPA is a poet, playwright, dramaturgist, medical practitioner and psychiatrist educated at the University of the West Indies (UWI), Mona; BSc in Anatomy St. Thomas' Hospital Medical School, University of London; residency in psychiatry at UWI and the University of Edinburgh. Pioneered psychohistoriographic cultural therapy in Jamaica in the 1970's; established a private psychiatric research and clinical service in Kingston in the 1980s, and in the 1990s helped to shape policy for African Caribbean Mental Health at North Birmingham Mental Health Services, UK. Head, Section of Psychiatry, UWI Mona, from 2000 to 2006, and Executive Director of the UWI Caribbean Institute of Mental Health and Substance Abuse (CARIMENSA). Appointed Professor Emeritus of Psychiatry, UWI in 2011. Elected a Distinguished Life Fellow of the American Psychiatric Association in 2011, Fellow of the Royal College of Psychiatrists UK in 2011, receiving the Order of Distinction (Commander) by the Government of Jamaica in 2012. Married to social psychologist Hilary Robertson-Hickling PhD, he has four children Deborah, Daniella, Akindele and Chinua.

21:00 PERFORMANCE *When They Come* Dorothée Munyaneza

Iyo bije
Ndiruka

When they come

I run

Ndiruka nkakanguka ndi mu bitaro
I run and wake up at the hospital

Bitwerwa n'ibitekerezo
Thinking too much

Kuva napfakara
Since I became a widow

I run

Ndiruka

Sunflowers don't grow there anymore
Flowers don't grow there any more
Where are the bees now
Where are the bees

Gisasu cyanjye
Bomb belt of mine
I wear her around my waist

Like a bomb

Mwizirakaho
I tie her tightly around my waist

Nta uwundi umushaka
No one else wants her

So I wear her like a bomb belt
Sometimes she blows up inside

One day she will tear my insides apart

Iyo bije
Ndiruka

When they come

I run

I used to sleep outside
Sometimes I would wake up in someone's bed
I gave birth three times like that
When it happened I couldn't run

Now I have a home

Ariko

Iyo bije ndiruka
run

But

When they come I

DOROTHÉE MUNYANEZA is Rwandan and British, and lives in Marseille. Dorothée Munyaneza is a multi-disciplinary artist and employs music, text and movement to deal with rupture as a dynamic force. Dorothée Munyaneza draws from reality seizing body and memory to create a space of resonance for those on the margin and to reveal the scars of History. Dorothée Munyaneza sings since her childhood. She trained at the Jonas Foundation in London. She studied music and social sciences in Canterbury, where she became certain that music is pivotal in her work. She composed and sang part of the soundtrack for the film Hotel Rwanda and she took part on the AfroCelt Sound System's Anatomic album. In 2006, she met François Verret and entered the contemporary dance scene.

She collaborated with artists and artisans such as Nan Goldin, Robyn Orlin, Bruce Clarke, Stéphanie Coudert, Maud Le Pladec, Seb Martel, Ben Lamar Gay, Rachid Ouramdane and Alain Buffard. Dorothée Munyaneza ventured between dance, poetry and experimental music with Alain Mahé, Jean-François Pavros and Ko Murobushi. In 2013, Dorothée Munyaneza created her artistic company, Cie Kadidi and premiered her first choreographic piece Samedi Détente in November 2014. In July 2017 at Festival d'Avignon, Dorothée Munyaneza sang her second full length work Unwanted. She is currently preparing Mailles set for October 2020 at Charleroi Danse Biennale. Dorothée Munyaneza is artist associate at Théâtre de la Ville in Paris.

21:40 READING SESSION ... so, when I'm gone, I shall be in the air ... Jota Mombaça

This is a poem about death and disappearance, and it is also a philosophical consideration of infinity. This is a song about a community of ghosts, and it is also a statement about Jota hearing voices. This is a picture of a shattered glass ceiling, and it is also an affirmation of nothing. It is a word on wordlessness, and it is also a letter to Bob Kaufman and to whom it may concern. J O T A M O M B A C A is a writer, performance artist and researcher, a non-binary bicha, born and raised in the northeast of Brazil, who writes, performs and investigates on the relations between monstrosity and humanity, kuir studies, de-colonial turns, political intersectionality, anti-colonial justice, redistribution of violence, visionary fictions, the end of the world and tensions among ethics, aesthetics, art and politics in the knowledge productions of the global south-of-the-south.

22:15 PERFORMANCE Trauma Room

The Brother Moves On

Trauma Room is a spatial and sonic environment developed in conjunction with *A New Myth*, The Brother Moves On's album from 2013. *Trauma Room* borrows its name from emergency medical care facilities which deal with the most extreme injuries. In their reworking of this idea, the trauma room becomes a place for sonic and spatial collective care, performing acts of rebuilding and repairing the social body through exploring the dimensions of a new myth. *Trauma room* consists of a musical node "the band", a visual node "the notations", and a psychic node "the audience". "The band" is an iteration of 'the brother moves on', "the notations" are videographic, consisting of a video collage of projected onto the wall, and a live drawing annotating the walls of the space in response to "the band", "the audience" are an active collective encouraged to occupy the space according to their own desires, there is no prescribed seating or place for the audience watch from.

26.01.2020

At SAVVY Contemporary Plantagenstraße 31

10:00–13:30 WORKSHOP Psychohistoriography
Frederick W. Hickling, Debbie-Ann Chambers and Jaswant Guzder

Psychohistoriography is a therapeutic technique, developed in Jamaica (Hickling, 1989), that combines historiography – the analysis of the philosophy of history through recorded documents – with the oral tradition of verbal anecdotes in the context of large group psychotherapy dynamics. A PCT workshop typically has five stages: (1) psycho-historiographic large group analysis; (2) creating the scripts; (3) staging; (4) performance; and (5) evaluation. PCT uses the process of psychohistoriographic analysis that aims to identify key historical events that affect members of a group and to label these in terms of poles or tensions experienced by individuals in the group.

FREDERICK HICKLING see 25.01.2020
20:10

DEBBIE-ANN CHAMBERS, PhD, is a Counselling Psychologist who works as the Head of the University Counselling Service. She is also Consultant Psychologist to the Caribbean Institute of Mental Health and Substance Abuse (CARIMENSA) and Part-Time Lecturer in the Loss, Grief and Trauma Management Programme in the Faculty of Medical Sciences.

Debbie-Ann received her doctorate from Columbia University where she focused on community mental health and participatory action research in communities of poverty; she is currently a trainee in poetry therapy with the International Academy for Poetry Therapy.

Debbie-Ann's main interests are on the impact of collective, historical and complex traumas on individuals and communities and on the use of cultural therapies to promote decolonization and individual and collective healing and liberation.

JASWANT GUZDER is an artist, psychiatrist, psychoanalyst and professor of psychiatry at McGill University. Her psychiatry career has included clinical, research and academic work as head of child psychiatry, director of childhood day hospital services, and founding co-director of the cultural consultation service at McGill University and the Jewish General Hospital with global health work in war regions. A therapist who uses drawing as an additional lens and a filter between her patients and herself, Jaswant subverts the canonical trope of the "outsider" artist with her artistic practice. Threads embedded in her diaspora identity and migration have been seminal to both her art and psychiatry career, with a commitment to advocacy for marginal populations and interest in resilience of families and children. Since 2005, she has been working in Jamaica in collaboration with Dr. Frederick W. Hickling on the "Dream a World" resilience promotion project in schools using an arts based approach. She continues to support projects in India and Nepal with a focus on community engagement and building

infrastructure of child mental health. Her recent art residency and exhibition at Museo della Mente as well as a long career training art therapists and working with the Teesri Duniya Theatre company for more than 20 years underline the intersections of arts and healing, human rights advocacy as encounters that have profoundly influenced her work integrating arts and healing.

14:30 PRESENTATION AND FILM SCREENINGS *Déconnage* Angela Melitopoulos

Déconnage is the extension of an installation called *Assemblages*, with an archival and video work about the Catalan psychiatrist and member of the Resistance, Francois Tosquelles. It takes the form of an interlinked archival survey: the philosopher Elisabeth von Samsonow (Vienna) and the psychiatrist Jean-Claude Polack (Paris) are shown a video of an interview with Tosquelles; the viewer watches them listening to Tosquelles and using the pause button to interrupt his narrative to comment, taking up his ideas and elaborating on them. *Déconnage* interlinks the the moment the interview with Tosquelles was recorded (1985) with the contemporary perspective on his ideas (2011) through a side-by-side montage of the three interviews (Samsonow, Tosquelles, Polack). The setting resembles a virtual philosophical-psychokanayitic session. Beneath the viewing panel of the video projection, an archive table holds a selection of books by Tosquelles as well as writings associated with his thinking that are central to the history of institutional psychoanalysis.

ANGELA MELITOPOULOS is based in Berlin and realizes experimental video-essays, installations, documentaries and sound pieces and since 1985. She studied Fine Arts at the Art Academy in Duesseldorf with Nam June Paik. Her work focuses on mnemopolitics, time, geography and collective memory in relation to electronic/digital media and documentation. She foregrounds the invention of new formats with multi-screen works, performance, expanded cinema and video essays that are philosophically grounded. Within her research projects she works on collaborative geopolitical projects, organizes international seminars and creates activist media projects. Her installation *Assemblages*, co-realized with the philosopher Maurizio Lazzarato, initiated a series of debates around Félix Guattari's notions of the role of *machnic animism* in our subjectivity. Angela Melitopoulos holds a Ph.D. in Visual Cultures at Goldsmiths University in London. She is teaching as a professor in the Media School of the Royal Danish Academy of Fines Arts in Copenhagen. Her videos and installations were awarded and exhibited in many international festivals, exhibitions and museums. Her last project *Crossings* was shown at documenta 14.

15:15 PRESENTATION & RESPONSE to Angela Melitopoulos *The Deviant Majority* Dora Garcia

The Deviant Majority is the title of a book (La maggioranza deviante, 1971) by Franco Basaglia (1924–1980), and a film of the same name that Dora García produced in 2010. Franco Basaglia was an Italian psychiatrist who preferred to see himself inside the movement "psiquiatria democrática" (democratic psychiatry) than within the misnomer antipsychiatry (he used to say: "I am a psychiatrist, how could I be an antipsychiatrist?"). Franco Basaglia managed to do what his more radical colleagues in the UK (RD Laing, Cooper) and in Germany (SPK) did not: to dismantle psychiatric hospitals and to end with the concept of social dangerousness, a stigmatising terminology that could be applied to mental malaise, "irregular" sexuality, "asocial" behaviour, and anything that did not fit into the square mould of the good bourgeois citizen. In this talk, Dora García will tell the story of her encounter with the ex-Psychiatric hospital in Trieste, San Giovanni, the friends and collaborators of Basaglia, and their surprising connections with radical politics. Or how psychiatry has almost nothing to do with medicine and everything to do with politics.

DORA GARCÍA see 25.01.2020 10:00

15:45 PRESENTATION *The Mental State and Well Being of Black Britain: From Emancipation to the Windrush Scandal* Patrick Vernon

In April 2018, the Windrush Scandal became a major news story with political impact. People of the Windrush Generation were threatened with deportation or were refused entry to Britain after coming back from holiday. This has had a profound effect on the mental health and wellbeing of many involved in the scandal and it is a further example of structural racism which exposes important questions of identity, citizenship and mental well-being for the Black British community.

Patrick Vernon will explore key mental health and social policy issues facing the Black community and will review the historic development of mental health policy and services and the impact of these on Black experience. He will look at issues of over-representation, misdiagnosis and contemporary trends in psychosis and will assess the proposed recommendations to Mental Health Act under the recent review by Sir Simon Wesley. He will examine the Windrush Scandal and the hostile environment and its impact on the mental well-being and identity of the Black community. The presentation provides an opportunity for debate within the Black community on the legacy of enslavement which influence personal and family relationships, and cultural identity. Vernon will also explore The NKyinkym project report (Africa Centred Ireland and IDPAD Coalition UK) on Afrophobia and structural racism. Afrophobia is also adopted as part of the UN Decade of African Descent (2015–2024). The question investigates mental health services and policing in Britain, recognising the stigma, stereotypes

and misunderstandings which present black people as “mad, bad and dangerous” while also discussing the ongoing [mis]representations in the mental health system.

PATRICK VERNON is an Associate Director for Connected Communities for the Centre for Ageing Better. He is Former non-executive director of Camden and Islington Mental Health Foundation Trust and was also the Health Partnership Coordinator for National Housing Federation. He is the former director of Afiya Trust, a committee member of Healthwatch England and a committee member of NHS England Equality Diversity Council. Bro Patrick was director of Brent Health Action Zone and regional director for MIND. He is a former member of the Labour and the Coalition Government Ministerial Advisory for Mental Health. He was the former director of Black Thrive, a mental-health multi-agency project tackling mental health in the London Borough of Lambeth. He was appointed in 2019 as Independent Adviser on Equality and Diversity for Lambeth Council looking at issues of structural racism and the workforce. He has challenged much about the history and impact of the Windrush scandal and analysed these dynamics within the over representation of Black people in mental health.

16:00 PRESENTATION & RESPONSE to Patrick Vernon *Journeys of Art and Healing: Private Temenos Versus Collective Engagement* Jaswant Guzder

As a therapist with an art practice, the liminal spaces of art-making offer and evoke a continuous realignment of reflections on healing and process. Art practice often engages the body, psyche and the spirit at the same time, embedded implicitly or explicitly in our wider collective space and ancestral legacies. Since the time of Asclepius and the dream temple, to post Freudian psychiatry, we grapple with defining wider variabilities of healing. Anthropology and social sciences expanded our understanding of ritual healing and our cultural imagination. In recent years, we witness the emergence of visual arts and healing intersection in the form of Jung’s *Red Book*, Nise de Silveira’s *Museum of the Unconscious*, Charlotte Salomon’s *Leben? Oder Theater?*, art Brut collections, the Sebaldian novel, or even the children’s poetry “Render me Visible” from the Dream a World Jamaican project. These works reposition the possibilities evoked in healing within an art process. Engagement with young children relies essentially on play and transitional spaces. Sensation, imagery, music or theatre for adults had been ritually cleared from the consulting room to be replaced by the “neutral” screen, the medical model and analytic contract. Only in the 1970’s did the delusion of “neutrality” become a primary point of challenge from Fanon and Said, situating efforts to decolonize the mind and to attempt to decolone therapeutic work. Dr. Hickling’s psycho-historiography workshops of the Garden Theatre within a Kingston mental asylum or the “Madness Hotel” of Dr. Vitor Pordeus in Brazil which like

Boal’s Theater of the Oppressed have danced between private worlds and used poesis and embodied theatre process.

Can the arts engage with cultural genocidal wounds in a post-slavery society like Jamaica, and respond to the diaspora quandries of massive migration? Increasingly, the mental health agenda of our times include debates on cost or economics, on diagnosis vs distress and psychosocial suffering, on medicalizing psychic pain: but can the discourse include social suffering, wellbeing, community, resilience and possibly play or poesis? Indeed, the arts offer transitional spaces and liminal encounters, stimulating our private movements across our personal and collective geographies.

JASWANT GUZDER see 26.01.2020 10:00

18:00 PERFORMANCE *En Alert*

Taoufiq Izzediou with Maleem Habib
Taoufiq Izzediou’s new creation is rooted in the memory of a Sufi ceremony which he attended at the age of five – his first contact with spirituality, but also with dance. What traces has this experience left in his body and in his practice as an artist? Izzediou transposes spirituality into movement and sound, this attraction to the divine that allows the soul to blossom as well as the explosion of the being, wisdom as well as violence.

An impressive, powerful dancer, he collaborates with two musicians and also throws his voice, sung and spoken, into the battle. Committed with all his being, he abandons himself, resists, takes action, “in a state of vigilant anxiety”. The body *On Alert*.

TAOUFIQ IZEDDIU is a choreographer, educator, founder and artistic director of the International Dance Festival Contemporary “On Marche”, he has a state diploma in dance (CNDC Paris 2007). Born in Marrakech, Taoufiq Izzediou studied architecture and practiced boxing and theater before turning to dance. It is in his hometown that Taoufiq Izzediou discovered a passion for contemporary dance after training in classical and jazz classes given at the French Institute of Marrakesh in the early 1990s. The meeting with Bernardo Montet will be decisive as it brings him to the professional scene as early as 1997. During the following years, they will share their questions about origin and identity. Parallel to his career as a professional dancer, in particular at the Centre Chorégraphique National de Tours, Taoufiq Izzediou signed his first choreography in 2000. In 2003, after the success of the group play *Fina Kenti*, he had the idea of founding the company Anania, the first contemporary dance company in Morocco. Concerned about transmission and pedagogy, he sets up the first dance training course contemporary, *Al Mokhtabar I*, (the Laboratory) between 2003 and 2005, from which will emerge several dancers from the company Anania and *Al Mokhtabar II*, initiated from 2012 to 2015. *Al Mokhtabar III* between 2015 and 2017. In 2007, he obtained his state diploma in contemporary dance in France. Since then between Morocco and Europe,

he creates works that explore the tensions between tradition and modernity. After *Heart Without a Body*, *CSC Clandestines*, *Deserts Desires*, *Aataba*, *Aaléef*, he signs in 2013 *Rev’Illusion*, on play since 2016, his 13th creation which is currently on tour. Taoufiq’s choreographies have been performed in Africa, the Middle East, Europe, Asia, and in the most prestigious events and venues in Latin America and North America such as: *Danse Afrique Danse*, *Montpellier Danse*, *Charleroi Danse*, *Rencontres Chorégraphiques Internationales de Seine-St-Denis*, the *CND of Paris* and *Tanzquartier Vienna*, *Transamériques* in Canada.

18:30 KEYNOTE LECTURE *Not Our Masters’ Tools: The Collaborative Poetry Making of the Dream-A-World Cultural Therapy Program* Debbie-Ann Chambers

Children of the inner-cities in Jamaica face a myriad of problems created by a long legacy of colonialism and structural violence on the island. Communities and schools are challenged to resist the structural violence, give voice to children, and thus overcome these problems because of a dominant narrative that inner-city children are nothing more than “bad behaving pickneys” that must be “seen and not heard”. This lecture argues that collaborating with children to create and perform poetry, in spaces that challenge old colonial hierarchical structures, negates the prevailing narrative. Thus, creating a space for healing for both the children and the communities that attend to them. For this paper, the poems of children created in the Dream-A-World Cultural Therapy Program will be presented. Dream-A World Cultural Therapy is an anti-colonial, resiliency program developed by Professor Frederick Hickling. The content analysis of the children’s poems and songs will reveal to workshop participants that inner-city children desire freedom from violence and poverty, desire to be acknowledged as valuable, and are capable of critical consciousness. Recommendations are made for persons interested in using collaborative poetry making as a tool for resistance and de-colonization.

DEBBIE-ANN CHAMBERS see 26.01.2020 10:00

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