Symposium
***Bichos.* Animal Fantasies between Art and Madness**

From the late 1960s onwards, Brazilian artist Lygia Clark (1920–1988) developed a series of unstable and manipulable sculptures that she named *bichos*—'beast', 'animal' or 'critter'. These unconventional objects constituted a turning point in Clark's artistic trajectory as she would progressively move away from the Neo-Concrete Movement, shifting her focus towards the frontier between artistic and clinical practice. Already with the bichos, these abstract but nevertheless organic objects, Clark thought about how the spectators could transform and de-subjectivate themselves, perhaps becoming more than human by interacting with them. Later, convinced that by revitalizing the field of art through psychotherapeutic techniques, Lygia Clark claimed her work as "a state of art, without art", in which both art and clinic could retrieve their critical potential vis-a-vis dominant modes of subjectivation.

A few years later, and in a radically different context, Stella do Patrocínio (1941-1992) incorporated bichos as one of the main and disruptive figures of her unclassifiable falatório, a performative, poetic, violent, critical, and prophetic speech. Do Patrocínio produced her incessant chatter or even diatribe in the psychiatric asylum Colônia Juliano Moreira in Rio de Janeiro, where she spent most of her life. In the midst of a racist, patriarchal, and extremely unequal society, in which psychiatry functioned as a powerful social regulation tool, Do Patrocínio's metamorphosing into a bicho could be read as an act of invention and resistance.

This symposium takes the model and motif of the bicho in the work of Lygia Clark and Stella do Patrocínio as a starting point to explore the current state of intersections between art, gender, and the field of mental health. What is the relationship between madness and racist, gender, and social forms of oppression? How have racialized and queer subjects been constrained to exclusionary forms of psychiatry and art? Which strategies have they created to overturn, criticize or simply survive within such forms? What could be possible connections between the bichos produced by Clark and do Patrocínio? And what can one learn from these disruptive animal figures about resistance and artistic invention?

An ICI Berlin Event in cooperation with the research project
'Madness, Media, Milieus. Reconfiguring the Humanities in Postwar Europe'
(Volkswagen Stiftung/Bauhaus-Universität Weimar)

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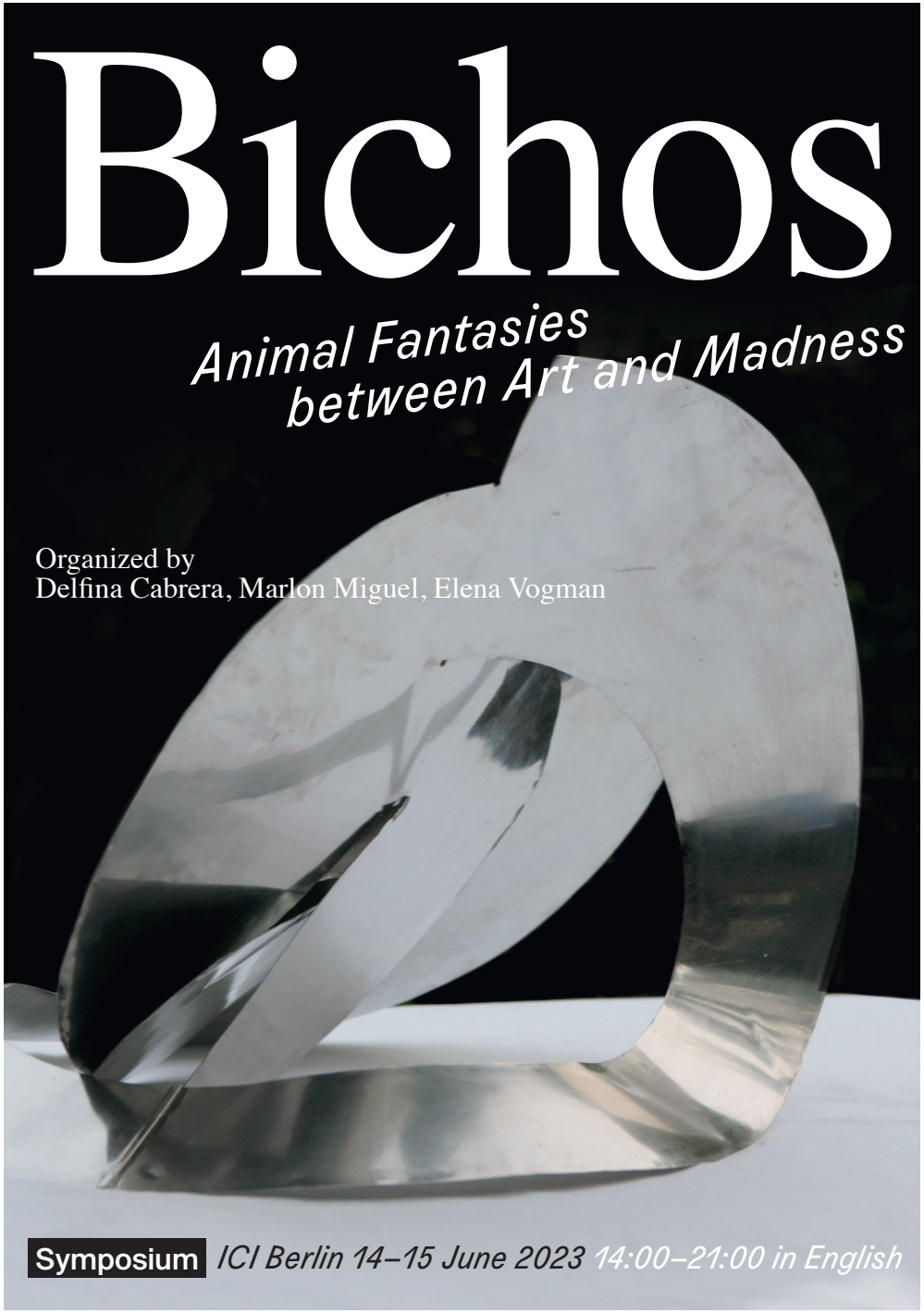

First came the world of the living, then life and death,
after the dead, after the bichos and the animals,
you stay at ease as a bicho and as an animal.

Stella do Patrocínio

PROGRAMME

14 JUNE 2023

14:00	Introduction
14:30–15:45	ART AND MADNESS IN BRAZIL Talk by Tania Rivera (Professor of Arts at Universidade Federal Fluminense, Psychoanalyst, and Curator) followed by a conversation with Delfina Cabrera, Elena Vogman, Marlon Miguel
16:30	Coffee Break
17:00	ON LYGIA CLARK'S BICHOS Workshop with Violett e a. (Artist)
18:00	Coffee Break
18:30–20:30	PANEL I – THE BICHOS, THE HUMAN Claudia Peppel (ICI Berlin) Delfina Cabrera (ICI Berlin/ Universität zu Köln) Iracema Dulley (ICI Berlin) Marlon Miguel (Bauhaus-Universität Weimar/ICI Berlin)

15 JUNE 2023

14:00–16:00	PANEL II – 'ART, A VITAL NECESSITY' Izabela Pucu (Artist, Curator and Independent Researcher) Elena Vogman (Bauhaus-Universität Weimar/ICI Berlin) Chiara Sartor (HU-Berlin)
16:00	Coffee Break
16:30–17:45	PANEL III – METAMORPHOSES Carola Saavedra (Universität zu Köln) Marta Aleksandrowicz (ICI Berlin)
17:45	Coffee Break
19:00	STAGED READING – FALATÓRIO. Stella do Patrocínio´s Chatter With Yvonne Sembene (Performer)
19:30–21:00	STELLA DO PATROCÍNIO'S ARCHIVES Presentation with Carla Guagliardi (Artist) In conversation with Delfina Cabrera, Elena Vogman, Marlon Miguel