



Abdeslam Ziou Ziou is a graduate in Social Anthropology from the École des Hautes Études en Sciences Sociales de Paris. He is an independent researcher and consultant in the field of arts and culture in Morocco and was Project and Research Coordinator at l'Atelier de l'Observatoire in Casablanca. Abdeslam is interested in how social sciences and artistic practice intersect. In this sense, he is developing an investigation - installation around family archives of an anti-psychiatric experience at the Berrechid hospital in Morocco - *Madness Poetry Resistance(s)*. He was the laureate of the transdisciplinary research project "Houdoud" led by the Fatéma Mernissi Chair (Université Mohammed V et HEM) - Unesco and has recently contributed to the Ultrasanity programme at the Berlin Centre for Contemporary Art SAVVY-Contemporary. Since 2020, he is a laureate of the CAORC/Andrew W. Mellon Fellowship in Modern Art History at CEMAT. He participates in the research and creation program about the Casablanca School carried out by the KW Institute for Contemporary Art, the Sharjah Art Foundation, the Goethe-Institut Marokko and ThinkArt.

Project Title: *Madness/Poetry/ResistanceS*

Abstract:

"In the Land of the Sun and the Hurises, it seems that madness is a poetry"

Berrechid. 1980-1986.

***Madness:** A national psychiatric asylum. 41 ha. 2000 patients. 30 pavilions. European, Jewish and **[indigenous]** workers' pavilions. My father calls it "the sanctuary of madness".

Poetry: Words that arise during monthly meetings between patients and the medical team. Gardens that bloom, bodies that move. Achoura. Then, white washed walls and **[the integration of painting in an asylum space]** **[END]**.

Resistances: Plural. Resistance to the asylum's prison. AND Institutional resistance.

By breaking down two articles written by my father Abdellah Ziou Ziou, a psychiatrist at Berrechid's hospital (1980-1986), I approach an intimate and personal archive of a **[formidable?]** era.