

Frenzie to Cure / Botandets iver

Maja Hammarén, 2017-2021

Public art project *Frenzie to Cure, Uppsala* (Botandets iver, Uppsala) taking place in 2021, is developed in collaboration with, among others, artist Cecilia Germain (Uppsala) as the continuation of – or the sister project to – collaborative public art project *Frenzie to Cure (Botandets iver)* in Göteborg 2017, by Maja Hammarén together with artists Ioana Cojocariu, Cecilia Germain and Johanna Willenfeldt.

The 2017 project manifested as a participatory day-long bustrip with three walking performative lectures or guided tours by Cojocariu, Germain and Willenfeldt, at sites of previous historical mental- and poverty institutions in Göteborg, through the activities there today: *The Beauty Factory Spa & Gym (Skönhetsfabriken)* at Clarion Post Hotel, *Chalmers School of Entrepreneurship* (where a sign in the glass hallway points students towards the future!), and the coming new residential area of *New Lillhagen* (Nya Lillhagen), being built in the post-asylum area after one of Europe's biggest psychiatric hospitals.



Printed pens produced for *Frenzie to Cure*, Göteborg, 2017.
During the 1800's *Gibraltar institution for poor relief and support (Gibraltar fattigvårds- och försörjningsanstalt)* ordained strengthening work to make sick, weak and other deviants productive members of society.
Today *Chalmers School of Entrepreneurship* is located on the site.

The participants of the Göteborg bus trip in met with a montage between, on the one hand, the narrated stories from the weave of the former institutions – their methods of disciplining and “curing” through work, shortage of food as well as underlying policy – and on the other hand, the environments walked through with their contemporary details of materiality, surfaces, names; traces of language on signs. Participants were offered appropriate refreshments such as green health shots and “flit-kaffe” with student baguette (*diligence coffee*). They took part in exercises such as a quick-fix-workout-for-contemporary-worklife based on forced labour movements from the asylum, and an ACT-meditation on cheap yoga mats. They also filled out a form self-evaluating whether they networked and branded themselves enough in their working life. The bus tour ended with a walk through Hökålla våtmarkspark, a beautiful green wetland reserve park for nesting birds, constructed through *green rehab* of inhabitants of the previous Lillhagen

asylum, where Cecilia Germain in a poetic lecture followed the water from the forced 16 hour calming baths used at the previous asylum, to the pond where birds now swam. The group finally had today's lunch (dagens lunch) in the restaurant that previously served as central kitchen for the former psychiatric institution's thousands of patients and personell.

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Frenzie to Cure in Uppsala will also take on sites with a difficult heritage, as former institutions executing politics dealing with poverty, unemployment and sickness from 1800 onto the 1900's. One site is the former psychiatric hospital of Ulleråker, already in transformation into a new modern residential area of 7000 people. The proud tradition of the academic city of Uppsala also provides *Frenzie to Cure* with an additional institution with an history of measuring, formulating, and drawing boarders: the university, which, by means of scientific language, categorization and classification, played a great part in claiming "knowledge" of whom who deviated and needed to be cured. The Racial biological institute of Uppsala university, with its documenting and measuring abuse of Sami people, is a clear example that we don't yet know how to handle within the project. The ongoing project tries to avoid historical moralism. Rather we see today's politics of work, migration and care through the historical examples of former institutions' imaginative efforts to cure disturbing deviants into productive citizens.



Sign for *New Lillhagen*, postasylum residential area under development, Göteborg 2017. Public art project *Botandets iver/Frenzie to cure* took place as three public live-monuments or participational wandering lectures, on sites for former historical psychiatric and poverty institutions in Göteborg, through the activities there today. One site was Lillhagen, former large-scale psychiatric hospital.

Researcher Hedvig Mårdh, is a dialogue partner in the Uppsala project. Mårdh's research together with Cecilia Rodéhn around the transformation of Ulleråker into “a neighborhood in the middle of life” (“en stadsdel mitt i livet”) looks at how processes of strategic forgetting and selective remembrance take place in transformations of previous sites of asylum into residential area, as they quote Kearns and Joseph, from *The Afterlives of the Psychiatric Asylum*, 2015, asking which cultural heritage is built into the new neighborhood.

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Frenzie to cure (Botandets iver) originally builds on the doctoral thesis of researcher in Social Work, at Göteborg University, Tobias Davidsson, *The rationality of public poor relief. A genealogy of the work strategy under capitalism (Understödetts rationalitet – En genealogisk studie av arbetslinjen under kapitalismen)*. The tour in Göteborg tried to set genealogical readings in motion in its guided walks, by activating two layers of temporalities simultaneously. The audience walked through now-and-then-time in the same present. The project could be said to make self-proclaimed connections or attach itself onto contemporary ethnographical techniques – for organizational studies of moving objects – of *shadowing*. It moved close enough along with activities and organizations to be able to act from within these organizations.

Was the lecture given in the pleasurable environment of *The Beauty Factory* (Skönhetsfabriken) *Spa & Gym* a sales pitch or an event for potential future customers? Was it an ironical lecture on wage labor for a critical art audience? Or a forum for professional reflection directed towards experienced labor working with related areas of health, social work and care? Invitations to the three days of day-long busrides – the full program was given three times – were sent to professionals from fields with experience of the issues at hand in the project, as well as experience as patients and from institutions of social and medical care.

In the project's production – the participatory form of a bus-tour through Göteborg with guided tours with performative elements, on three places for historical institutions for poor relief and mental care – the project played with notions of public and semi-public space, and participation; setting-up mixed-up, ambivalent, impure, as well as more classic forms of participation.

Botandets iver/Frenzie to cure was financed by Kulturrådet/Swedish Arts Council and Göteborg Arts Funding. It was produced by KONSTARBETE KAS, self-organized arts platform which aims to construct a platform for artists' initiatives and collective work, without reproducing hierarchical forms of production. *Botandets iver Uppsala* is produced by Konstarbete, co-financed by Kulturrådet, and initial research is carried out with support from IASPIS.

Contact: Maja Hammarén 0736-550070 maja.hammaren@gmail.com