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Thematic Dossier
MENTAL HEALTHCARE PRACTICES
AT THE UNIVERSITY

MENTAL HEALTH, ART AND WRITING: CARTOGRAPHING AN EXPERIENCE

SAÚDE MENTAL, ARTE E ESCRITA: CARTOGRAFANDO UMA TRAVESSIA

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Abstract
Introduction: The text discusses the author's experience, as a multidisciplinary resident in collective mental health, from the Writing Workshop of a Psychosocial Care Center II. It is about sharing the Ateliê as an anti-asylum clinical-political device, analyzing its effects and connectivity in the author's formative process. **Objective:** To empirically and theoretically present the Writing Workshop of a CAPS II as a clinical-institutional device in the field of anti-asylum mental health, of subjective and existential expansion, promoting health and an alternative to the medicalization of life. **Method:** Bibliographies from the field of anti-asylum mental health, intersectional studies, art and writing, written records and copyright images are used. The methodology is cartographic, being a researcher in direct relationship with the living field researched. **Results:** The Atelier is conceived as a space where each participant expresses their uniqueness, exploring the relationship with words, with art and creating possible worlds. The Brazilian Psychiatric Reform and its fight against the asylum and medicalization of life are also discussed, highlighting the importance of forging new symbolic and physical places in society for people who are considered crazy. Furthermore, the text discusses intersectionality and intersectorality in understanding the field of mental health. Art is seen as a device to expand the visibility of human experiences, subjectivities and existing perspectives. **Conclusion:** The art of writing is affirmed as a clinical-political device for expressing difference, rescuing subjects and their potential, as an alternative to the asylum and medicalization of life.

Keywords: Mental Health; Art; Psychosocial Care Centre; Intersectionality; Therapeutic Workshop.

Resumo
Introdução: O texto discute a experiência da autora, enquanto residente multiprofissional em saúde mental coletiva, a partir da Oficina Ateliê de Escrita de um Centro de Atenção Psicossocial II. Trata-se de compartilhar o Ateliê enquanto um dispositivo clínico-político antimanicomial, analisar seus efeitos e conectividades no processo formativo da autora. **Objetivo:** Apresentar empírica e teoricamente a Oficina Ateliê de Escrita de um CAPS II como dispositivo clínico-institucional no campo da saúde mental antimanicomial, de ampliação subjetiva e existencial, promotora de saúde e alternativa à medicalização da vida. **Método:** São utilizadas bibliografias do campo da saúde mental antimanicomial, estudos interseccionais, arte e escrita, registros escritos e imagens autorais. A metodologia é cartográfica, estando a pesquisadora em Relação direta com o campo vivo

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pesquisado. **Resultados:** O Ateliê é concebido como um espaço onde cada participante expressa sua singularidade, explorando a relação com as palavras, com a arte e criando mundos possíveis. Aborda-se também a Reforma Psiquiátrica Brasileira e sua luta contra a manicomialização e medicalização da vida, destacando a importância de forjar novos lugares simbólicos e físicos na sociedade para as pessoas tidas como loucas. Além disso, o texto discute interseccionalidade e intersetorialidade na compreensão do campo da saúde mental. A arte é tida como um dispositivo para ampliar a visibilidade das experiências humanas, subjetividades e perspectivas existentes. **Conclusão:** Afirma-se a arte da escrita como dispositivo clínico-político de expressão da diferença, resgate dos sujeitos e seus potenciais, alternativo à manicomialização e medicalização da vida.

Palavras-chave: Saúde Mental; Arte; Oficina em Saúde Mental; Interseccionalidade; Escrita.

ATELIER AT THE DOCK: PREPARING FOR THE JOURNEY

The twenty years of operation of the Writing Atelier at the Psychosocial Care Center (CAPS) II CAIS MENTAL in Porto Alegre have been written in countless texts, and here is another one. The challenge posed by the sensitive texture of this work concluding the Multiprofessional Residency in Collective Mental Health is to navigate a cartography of the Writing Atelier that goes beyond a mere description of its writings and methodology. More than anything, the aim is to experience its effects as triggers for a series of correlations in my training process. So, not just to present it as a research object, but to share what I experienced through it as a territory.

There is a space for events and the creation of words between the Writing Atelier and the writing of this work, and the cartographic method has made sense to this experience, allowing me to walk along sensitive trails while researching. Therefore, “research is considered a field of experimentation, crossed by the system of sensibility. There is no such thing as an a previously established field or a researcher who is neutral in relation to it” (Zambenedetti & Silva, 2011, p. 45). 457). The body of this writing has been driven and created by the experience of living in this clinical-political space and listening to its reverberations.

The desire that summons me in these lines is the tapping of several meetings that are intertwined in some way with what is experienced in the Writing Atelier, meetings with other services, spaces, territories, professionals, colleagues, theories, ways of thinking. Based on psychoanalysis as an intercessor, the

Workshop operates as a device. This latter concept is an arrangement or machine of elements that trigger certain social, political or subjective effects, made up of various lines of force, enunciation, subjectification, visibility, fractures, always in the process of becoming (Deleuze, 1996).

The Workshop therefore operates as an effective methodological tool for building shared healthcare, building practices and producing interventions from the point of view of the difference. It thus takes customized care as a principle that converges with the proposals of the “Extended Clinic” (Brasil, 2009). The challenge is to listen “beyond what the individual presents as ‘the same’, to what they present as ‘different’, as unique (p.12)”. Likewise, the aim is to build a care plan, together with the person being assisted, through the integration of different areas of knowledge, expanding possibilities and strategies for assisting the health-disease process, considering territorial references and personal pathways (CFP, 2022).

The workshop at CAPS CAIS MENTAL, along with other components of mental health care, is a place for subjective expansion. A certain amount of insubmission to harsh, institutionalizing structures becomes possible in this space, called the “Writing Atelier”. Thus, the listening and the art are arranged as routes to escape from social isolation. The workshop also operates as a space for working through psychological issues, allowing participants to face up to what is emotionally affecting them.

The relevance of this topic also includes its complexity: tracing the existence of clinical-political devices that persist in the construction of care in freedom. Defended by the anti-asylum struggle, care in freedom is a term that is related to the proposal consisting of different health technologies (such as the bond, the techniques of each professional category, working tools and management), a broader perspective in mental health, implemented through services that replace the hospital-centered model and are therefore consistent with the psychiatric reform.

The compass that guides me through this cartography is the “Poetics of Relation”, as presented by Édouard Glissant (2021, p.15). Relation with a capital “R”, to characterize a space where multiplicity and difference can coexist, where

hierarchies and closed meanings are diluted to open up the possibility of creation in the exchange of the encounter. Unlike the colonial logic that operates domination, in Relation we want to find the other, to find ourselves with the other and their worlds.

The multiprofessional health residency is precisely the confluence between teaching and service where various Relations can operate, from the sensitive listening of the resident who navigates the territory, to the emergence of connections marked by the desire circumscribed in the adventure of encounters. In the cartographic method, the researcher is constantly affected and transformed by what she is investigating. Just as the research subject is also transformed in this process. I will focus on this Relation of transformation throughout this report of a living experience.

The Atelier and listening to the experiences lived in other healthcare settings throughout this period of training which, committed to clinical-political know-how, welcome the emergence of insubmissive practices that fight against the asylumization and medicalization of life. This is the formative flow in which I inscribe [myself] in this multi-professional residency conclusion. This way, I share my experiences of the effects of these territories on me and my training process, mapped right here, where Relationship, art and the word state possible compositions, break established logics and promote life towards healthcare. I am building my itineraries here, in Relation with the Atelier.

WHO'S ON BOARD?

It is essential to take the complexity of the people who, singularly constituted, make up the social fabric in which they are inserted as - more or less - in terms of access to civil rights, enjoyment of citizenship and social participation as a premise. Markers such as race, social class, gender identity, sexual orientation and the presence or absence of some kind of disability have been key factors, especially when analysed in an intersectional way, with regard to the violation of rights and the institutionalization of violence.

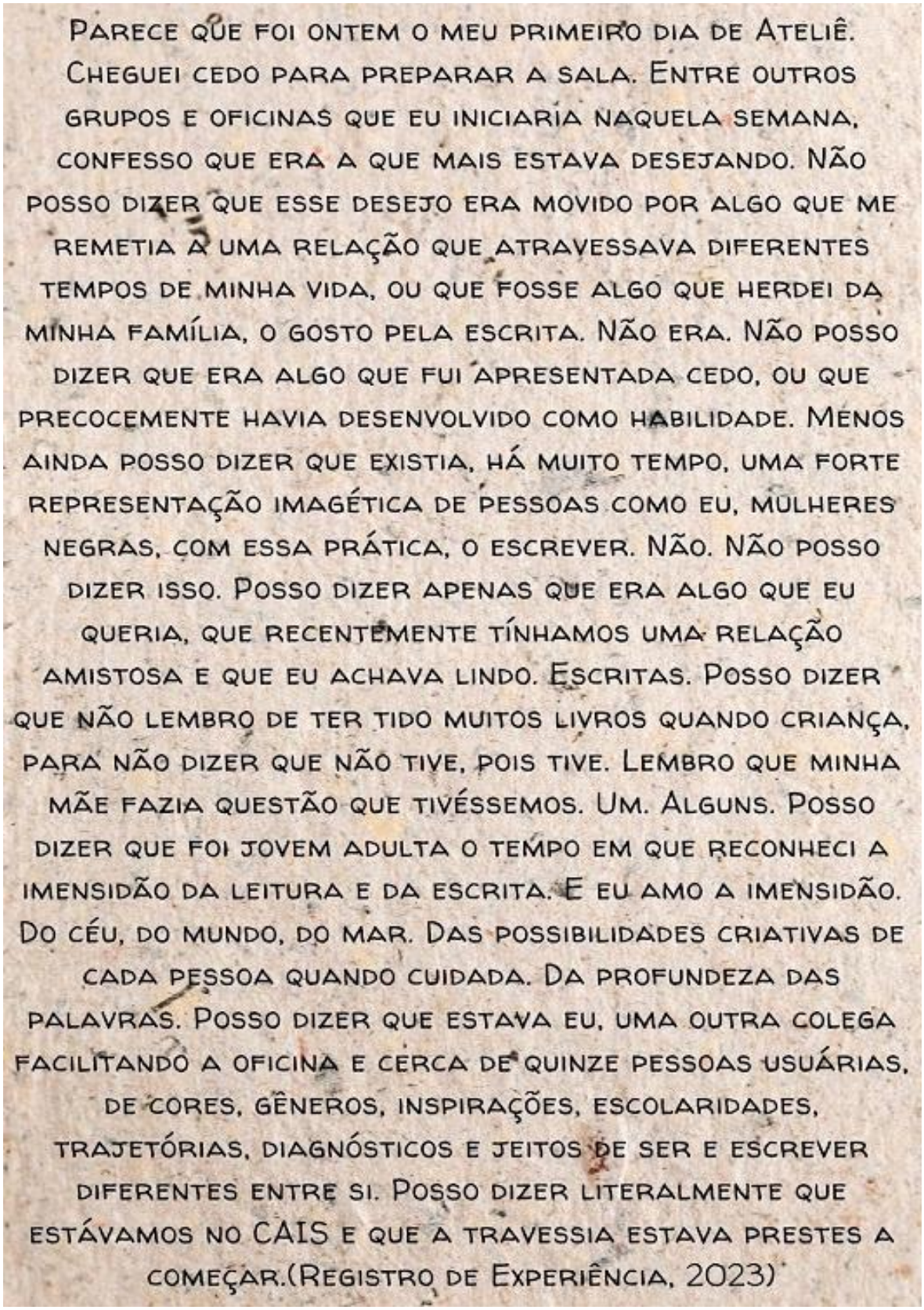

PARECE QUE FOI ONTEM O MEU PRIMEIRO DIA DE ATELIÊ. CHEGUEI CEDO PARA PREPARAR A SALA. ENTRE OUTROS GRUPOS E OFICINAS QUE EU INICIARIA NAQUELA SEMANA, CONFESSO QUE ERA A QUE MAIS ESTAVA DESEJANDO. NÃO POSSO DIZER QUE ESSE DESEJO ERA MOVIDO POR ALGO QUE ME REMETIA A UMA RELAÇÃO QUE ATRAVESSAVA DIFERENTES TEMPOS DE MINHA VIDA, OU QUE FOSSE ALGO QUE HERDEI DA MINHA FAMÍLIA, O GOSTO PELA ESCRITA. NÃO ERA. NÃO POSSO DIZER QUE ERA ALGO QUE FUI APRESENTADA CEDO, OU QUE PRECOCEMENTE HAVIA DESENVOLVIDO COMO HABILIDADE. MENOS AINDA POSSO DIZER QUE EXISTIA, HÁ MUITO TEMPO, UMA FORTE REPRESENTAÇÃO IMAGÉTICA DE PESSOAS COMO EU, MULHERES NEGRAS, COM ESSA PRÁTICA, O ESCREVER. NÃO. NÃO POSSO DIZER ISSO. POSSO DIZER APENAS QUE ERA ALGO QUE EU QUERIA, QUE RECENTEMENTE TÍNHAMOS UMA RELAÇÃO AMISTOSA E QUE EU ACHAVA LINDO. ESCRITAS. POSSO DIZER QUE NÃO LEMBRO DE TER TIDO MUITOS LIVROS QUANDO CRIANÇA, PARA NÃO DIZER QUE NÃO TIVE, POIS TIVE. LEMBRO QUE MINHA MÃE FAZIA QUESTÃO QUE TIVÉSSEMOS. UM. ALGUNS. POSSO DIZER QUE FOI JOVEM ADULTA O TEMPO EM QUE RECONHECI A IMENSIDÃO DA LEITURA E DA ESCRITA. E EU AMO A IMENSIDÃO. DO CÉU, DO MUNDO, DO MAR. DAS POSSIBILIDADES CRIATIVAS DE CADA PESSOA QUANDO CUIDADA. DA PROFUNDEZA DAS PALAVRAS. POSSO DIZER QUE ESTAVA EU, UMA OUTRA COLEGA FACILITANDO A OFICINA E CERCA DE QUINZE PESSOAS USUÁRIAS, DE CORES, GÊNEROS, INSPIRAÇÕES, ESCOLARIDADES, TRAJETÓRIAS, DIAGNÓSTICOS E JEITOS DE SER E ESCREVER DIFERENTES ENTRE SI. POSSO DIZER LITERALMENTE QUE ESTÁVAMOS NO CAIS E QUE A TRAVESSIA ESTAVA PRESTES A COMEÇAR.(REGISTRO DE EXPERIÊNCIA, 2023)

Figure 1: affective records.

> Intersectionality prevents hierarchical or comparative mathematical aphorisms. Instead of adding up identities, it analyzes which structural conditions cross bodies, which positionalities rearrange the subjective meanings of these bodies, because they are experiences shaped by and during the interaction of structures, which are repeatedly colonialist, stabilized by the matrix of oppression, in the form of identity. Identity, for its part, cannot refrain from any of its markings, even if not all of them are contextually explicit (Akotirene, 2020, p. 43).

In sectors such as healthcare, social assistance, education and public security, the implementation of oppressions can be seen quite clearly, directly and indirectly affecting the institutional relationships established. Whether it's the excessive presence or constant absence of certain social groups in public facilities, recidivism, the way they are treated, the very architectural structure and informational materials (semiotics), the quality of the stakes that are made in their guarantees of rights and quality of life.

The principles of universality and equity should be considered as analyzers in the Brazilian Unified Public Health System, respectively related to the right of every resident of the Brazilian territory to access public health services, and for this access to take into account social inequities and injustices, providing specific actions for groups and people at a social disadvantage. Analyzers (Lourau, 2011), because they are elements that, when involved in encounters, can become useful clues for understanding the social and power structure itself.

The term iniquity, in particular, broadens the condition of social disadvantage, since it is referring to what is unjust and to “the denial of equality in the context of the political-ideological superstructure, or as a product inherent to the social structure itself” (Paim & Silva, 2010, p. 113), expands the condition of denial. It can therefore be understood not only in terms of access and circulation within institutions, but also as a denial of the very participation of various groups in the construction of social movements and public policies.

The Brazilian Psychiatric Reform (RPB, acronym in Portuguese) fought (and continues to fight) to overcome the asylum apparatus, its walls and its logics, marked by enclosure, exclusion, violence, pathologization and killing of the experience of human subjectivity in psychological suffering. We need to fight the new forms of asylumization of life. To this end, the main objective of the discursive practices that were born out of the psychiatric reform would be to forge new symbolic and physical places in society for people considered mad and for madness, including them in the process of citizenship (Amarante, 2007; 2021).

THE BOAT LEAVES THE FIRST HARBOR: WHERE DO WE START FROM?

Intellectual productions point out, almost unanimously, that the BPR had its origins in the country, mainly under the influence of the Italian experience. A proposal by Franco Basaglia, together with Franca Ongaro Basaglia and Franco Rotelli, with ethics contrary to segregation and the suffocation of madness in society, which heavily supported the anti-asylum struggle in Brazil and around the world in the 60s. Along with a recent and still expanding Brazilian Unified Public Health System (SUS). It also has a strong origin in the social articulations of the Mental Health Workers' Movement (MTSM in the Portuguese acronym) with the families of people who had experienced long stays in mental institutions/psychiatric hospitals and people who had survived these stays.

However, it was already being designed by mental health workers in the global south. Juliano Moreira, a doctor from Bahia, recognized as “the person responsible for the first Brazilian psychiatric reform” (Santos, 2021, p.43) in the early 20th century, and Frantz Fanon, a doctor from Martinique, fighter in the National Liberation Front (FLN) against colonialism, resident and coordinator of psychiatric hospitals during the 1950s in France and Algeria, both black psychiatrists. Franco Basaglia was even a reader of Frantz Fanon (Franco Basaglia quotes Frantz Fanon in his book The Denied Institution).

Before that, we see the emergence of practices which were very similar to the anti-asylum model during the Brazilian slave system in the Quilombos. These practices are related to the acceptance of insubordination and differences that make up social life, such as the mentally ill person in the face of a society centered on normative reason and the black person in the face of a society of servitude. These would be “territories of suspension and insubordination to Cartesian dualism and the consequent colonial racializations” (Faustino, 2023, p.16-17).

Like history repeating itself, the book Brazilian Holocaust by Daniela Arbex (2013) exposes a number of atrocities suffered by people in psychiatric hospitals and characterizes them as genocide. Humiliation, violence, imprisonment. People arriving at psychiatric hospitals for different reasons, many of them undiagnosed. Pregnant women who would smear feces over their own bodies as the only way to protect their children from the same violence they were subjected to.

Criticizing the idea brought up at the time that these scenes resembled those of Nazi Germany's concentration camps, Passos (2018) and David (2023) relate them to the Brazilian history of invasion, colonization and slavery. For David (2023), both processes, of the asylum and of slavery in society, are not only imagistically related, but they can only exist if one is the product of the other. This is how the asylum has its origins in the dehumanizing logic of black-African slavery.

Collective mental health (Fagundes, 2020) and psychosocial care have been defended as complex social processes (Amarante, 2007; 2021), fundamental in the dispute over conceptions of health and society whose ethical-aesthetic-political commitment is to expand the life and autonomy of those affected by mental suffering and/or disorders. They are, above all, anti-asylum paradigms and trigger reformulations in the know-how that guides the political, citizenship and care structure in this field.

However, visibility for the repetition of the oppressions of the current social model in the bowels of all institutions, as well as in healthcare and mental health, is usually pointed out as an issue by the social groups who are victims of such oppressions.

> How can a country like Brazil, which lived for most of its history under the yoke of slavery; a country in which eugenics played a major role in structuring the psychiatric institutions; a nation in which psychiatric institutions were described by Lima Barreto as a “cemetery of the living”, a country like this, have undertaken fundamental ruptures in the field of healthcare and mental health, as was the case with sanitary and psychiatric reform, despite not having faced head-on, the racism that also structures these fields? (Faustino, 2023, p.13)

If the asylum logic repeats, à la Freud, the colonial logic, how could they not be understood as being intertwined? The notion of a socially despised being (the mentally ill person and the colonized, enslaved person, marked by an incompatibility that needs to be healed, civilized, dominated, exploited); the confinement (in the asylum, in slavery, in non-humanity); stereotypes (organizers of a collective imaginary that agrees with the violence suffered by these social groups); segregation; dehumanization ("becoming the object of psychiatry and ‘modern social progress’); death in life.

Since mental illness is a social, clinical and political phenomenon, it is related to adjustments in people's psychic structure (such as neurosis, psychosis and perversion), nosological and diagnostic classification and, above all, its historical, social and cultural background. For some biomedical psychiatric discourse, mental illness is an organic disease lodged in the individual based on genetic predispositions, related to the classifications of schizophrenia, where the most effective interventions would be psychopharmacological treatment and hospitalization (Costa Junior & Medeiros, 2007).

This discourse aligns with the correspondence to social demands, such as productivity, organization of speech and discourse, ways of thinking and seeing the things around us, shared experiences of sensory perceptions (which classical psychiatry quickly frames as delirium and hallucination), adaptation to spaces and established norms, in other words, the unique way in which the individual presents themselves to the world, which would define in the collective imagination who is or is not affected by mental illness.

The dangers represented by these points of view is the reaffirmation of a Relation with the person considered mentally ill through stigmatization, devaluation, intolerance and exclusion, typical of the asylum model. Given that, supported by the psychiatric apparatus, society reproduces the diagnostic logic of the medicalization of life. Medicalization refers to the process by which social, behavioural or cultural issues are interpreted and treated as medical problems, subject to intervention and management through practices and techniques from the fields of healthcare specialties.

This implies the expansion of healthcare into fields that were previously considered to be mainly social or common areas of human life, such as simple behaviors, events, cultural multiplicities and/or ways of being. This phenomenon highlights the excesses produced by medicalization and, therefore, the medication abuse (referring specifically to the exaggerated and uncritical use of medicines) in people's lives and its social impacts (Tesser, 2006).

In general terms, as an alternative that responds to the phenomenon of mental illness with care and recognizes its potential, schizoanalysis highlights schizophrenia as a manifestation of the subject's resistance to the oppressive norms and structures of society. It is considered to be a flow of forces towards the

"escape" or "refusal" of the traditional categories that restrict and stifle subjectivity. Deleuze and Guattari (2010) argue that schizophrenia should not be understood as an individual illness, but as a creative and potentially subversive process.

While "the neurotic remains settled in the residual or factitious territorialities of our society and rests them all on Oedipus as the last territoriality that is rebuilt in the therapist's office" (Deleuze & Guattari, 2010, p. 55). 55). The psychotic subject would allow himself to experiment and open up to new possibilities of being, breaking away from fixed and codified territorial structures that limit expression and movement, whatever it may be.

> As for the schizo, with their wobbly step, which never stops migrating, making mistakes, slipping, they go further and further into deterritorialization over their own organless body, to the very end of the decomposition of the socius, and perhaps the schizo's journey is their own way of rediscovering the earth. [...] He mixes all the codes, he is the bearer of the decoded flows of desire (Deleuze & Guattari, 2010, p. 56).

As well as through Freudian and Lacanian psychoanalysis, which, as an alternative way of caring for psychotic individuals, can value positive symptoms without losing sight of negative symptoms. Negative symptoms reflect the loss or reduction of typical functions, such as anhedonia and emotional blunting, while positive symptoms add something to these functions. Examples include delirium and hallucinations. Symptoms are thus considered

> as the healing strategies undertaken by psychotic individuals to free themselves from the dependence linked to foreclosure [foreclosure understood here as the absence of the symbolic operation that introduces the individual into Language and into the sharing of a common Law]. (Guerra, 2004, p.88-89)

In this sense, there is not only a silencing of the symptoms produced by the psychotic individual. The symptom is what expresses something important about the individual and needs to be carefully listened to and not [just] dismissed by medication. This way of accessing "mental illness" aims to "follow the strategies developed by the individuals themselves as a policy of [psychosocial] rehabilitation" (Guerra, 2004, p. 89), valuing it from a position where it is not just an object - of the social structure and classical psychiatry.

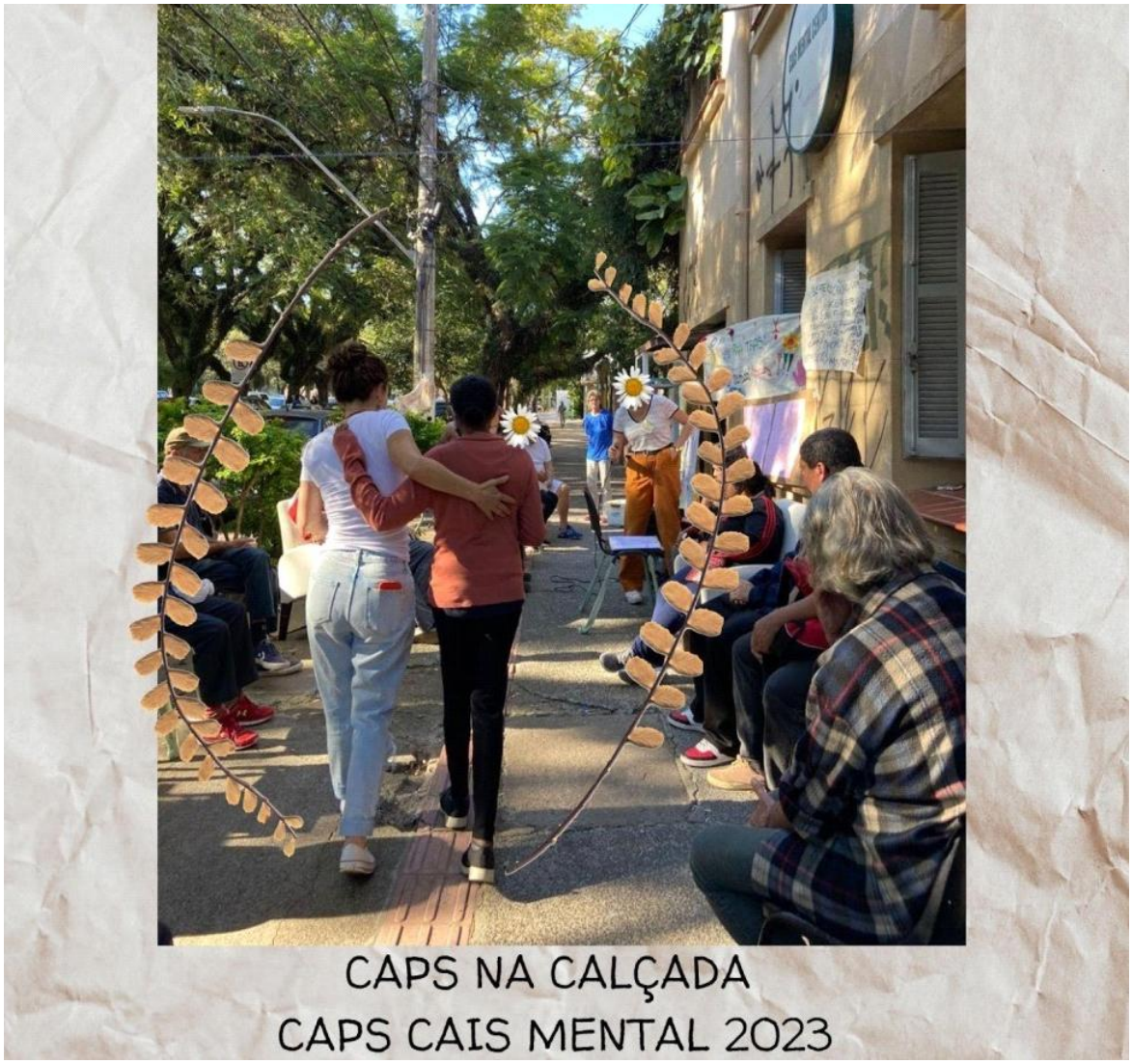


Figure 2: affective records (CAPS on the Sidewalk/ CAPS CAIS MENTAL 2023).

Tracing these theoretical-conceptual, technical-assistance, socio-cultural and even legal-political disputes about mental illness and the direction in which the BPR is heading are fundamental roles of Mental Health and Psychosocial Care and Public Mental Health (Amarante, 2007). This is a complex, broad, multidisciplinary and intersectoral field, plural and opposed to medicalization, as something that exceeds, undermines singularities and silences the individuals and their issues.

The task of defining the field of Mental Health without reducing its possibilities is not easy. Moreover, interventions in this area, whether in terms of intellectual production, management or assistance, require a know-how that is able to highlight the importance of a series of related factors. Health promotion,

prevention and recovery, social determinants of the health-disease process, social inequalities and injustices, access to basic rights, as well as intersectoral services available in the territory, Relation technologies, such as the bond between the person being assisted and the team, etc.

The Psychosocial Care Centers (CAPS in the Portuguese acronym) are an essential part of this complex process. They are the main tools for replacing the hospital-centered model of mental health care in the anti-asylum logic. CAPS provide intensive, semi-intensive and non-intensive treatment. Through different types of mental healthcare - such as one-to-one care with a multidisciplinary team, groups and workshops, crisis management, home visits, and with important community-based actions and dialog with the territory - they aim to assist people suffering from severe and persistent mental disorders (Ministério da Saúde, 2002).

AFFLUENT I: ART AS AN ANTI-ASYLUM TERRITORY

In the beginning it was the verb.
It was only afterwards that the delirium of the verb came.
The delirium of the verb was at the beginning, where the
child says: I hear the color of the birds.
The child doesn't know that the verb “to hear” doesn't work
for color, but for sound.
So if the child changes the function of a verb, he
becomes delusional.
And so.
In poetry, which is the voice of a poet, which is the voice of making
births -
The verb has to be delusional.
Manoel de Barros

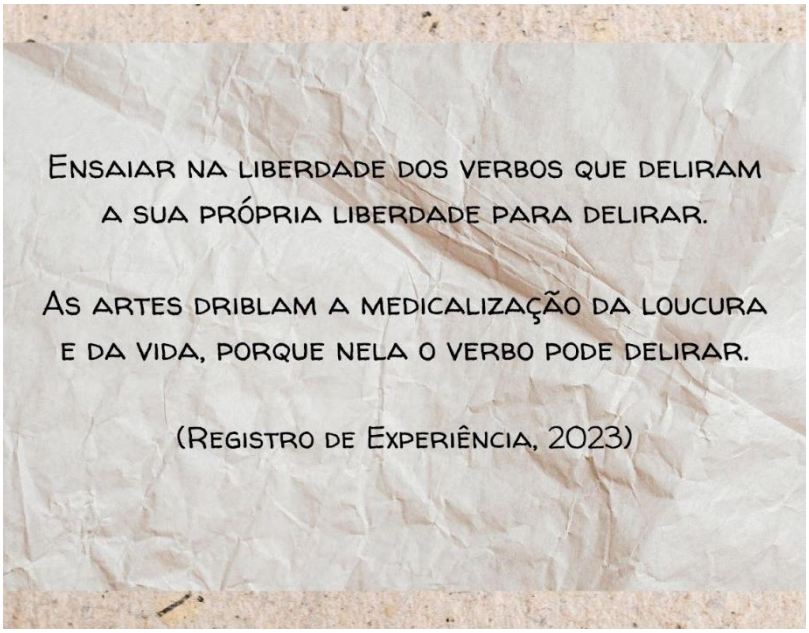


Figure 3: affective records.

Weaving Relations between mental illness, the field of mental health and art is nothing new. There are several possible ways. What matters most to this paper is understanding art as a tool for increasing visibility of what makes us individuals - our issues, concerns, sensorialities and perspectives - our representations and claims on the world(s). In other words, things that concern our processes of subjectification, subjections and agency.

The idea of the aesthetics of existence converges with this, where living itself can be seen as a work of art (Foucault, 1985). Therefore, every human being is capable of being an artist and in the processes of life, self-care and reflection on the Relation established with the world, the arrangements of the work are produced, the colors, tones, sounds, flavors, positions and positioning, sensations that it awakens in those who live and those who are affected by their existence. Living is, above all, an ethical-aesthetic-political experience, as it is in constant connectivity and imbrication with the arrangements of these categories.

Affection, creativity and the inventive transgression that emerges from art and living, breaking with or tensioning what has been established, indicate good paths. At this point, it matches the phenomenon of mental illness, because the verb that becomes delusional in art doesn't need to be captured by diagnostic codes and manuals, it can simply exist and communicate what it desires. Art, unlike certain

thoughts in the field of science, would therefore be a way of producing a world that is open to deviation, to new affectations and possible sensitivities; it does not control the subtleties and complexities of the unique (Costa, 2016).

Transgression, an important element of art (Souza, 2017), can break the medicalizing boundaries of the collective imagination that classifies who is and isn't mentally ill. Since the canvas doesn't have the same meaning for everyone, what is socially instituted can be shattered; people, animals and objects are embodied in performances. The standardization of things opens up space for inventiveness and the time of the encounter is singular. The experience of expressing something through multiple and unpredictable forms of language is widespread.

Therefore, “although arts and sciences are both concrete actions, our relations with the world, they would be two distinct and singular ways of producing knowledge, distinct and singular ways of producing our world and ourselves” (Costa, 2016, p. 8). 8). Could art be a place where the verb can rightfully delusional without medicalizing intervention? If so, then it becomes a field of dispute for the anti-asylum paradigm, and when operated within the Relation, it becomes a tool for caring for and rescuing the individual as they wish to present themselves to the world.

> We need to affirm the Relation, and this doesn't mean becoming rooted in a kind of single language, or that we are fighting for an absolute truth, the damage done by the conquerers and the discoverers is enough. In the Relation we don't want to discover the other, who in turn doesn't want to be unveiled or discovered either... What matters to us is the Relation (Sant'anna Junior, 2023, p. 37).

Thus, when art is in Relation with the individual, with groups and with life itself, it breaks with the established status quo, becoming a stage for the expansion of existential performances, making true eruptions of artistic language from what was previously difficult to communicate. The individual's encounters with their issues and subjectivities, as well as with the social fabric which, in Relação, is intertwined, entangled and created in spaces of identification and even disidentification, utterance, agency and existence, typical of the exercise of self-reflection, displacement of meanings and groupality.

SARAU ATELIÊ DAS ESCRITAS PRODUZIDO A PARTIR DA OFICINA
LOCAL: SOLAR DOS CÂMARA/ JANEIRO DE 2024

Figure 4: affective records.

AFFLUENT II: WRITING AS A CLINICAL-POLITICAL DEVICE

A challenge: leave the position of explaining the other in order to live and listen to the Relation with the other

"Corra Pro Abraço" Program is a government policy in the state of Bahia that works with vulnerable populations and homeless people in an intersectoral way, and that's where I carried out my elective internship in Salvador. The methodology guiding the meetings at the Maria Lúcia Pereira Harm Reduction Reference Center's Writing and Reading Workshop is based on the idea that before you learn to read and write words, you need to learn to read the world.

Therefore, not being able to read or write is not a hindrance to taking part in this activity; quite the opposite, it's a way of valuing what is expressed all the time in everyday life and creates texts, such as images, gestures, colors and attitudes. I'll share with you an experience from this workshop, where there was a joint activity with the same service's Photography Workshop:

* Together, groups from the Writing and Reading workshop and the Photography workshop take photos of the people they are assisting in different poses, with different props and in different settings to create the images;
* The facilitator explains that images are texts, that it is important to read the world, people and ideas, which in Bahia could be accurately translated inlocal language as “pegar a visão”;
* The photos are uploaded to a computer and screened in the room where the Writing Workshop takes place, and the group collectively thinks up captions for the photos;
* The last step is to write texts for the captioned images with the participation of everyone present.

All these steps included dialog, reflection, welcoming ideas and the affections that arose. There was also a strong sense of belonging and identification, given that the collective was made up of men and women, all black (although this was not a criterion), who had already experienced homelessness and made harmful use of alcohol and/or other drugs. They really engaged in it, allowing themselves to experience every image and word produced.

Typical expressions in Salvadoran vocabulary such as: “tá batendo aí, véi?”(Is it hiiting?), and “tá batendo certo, sim!”(Yes, it's hitting hard!") in response, reaffirmed the feeling of cohesion, and the verb “bater” (hit), which with regard to the use of some substances is linked to the fact that the “psychoactive effect is hitting”, was used towards ideas. Saying “ tá baterendo certo”(it's hitting hard) meant confirming that the idea was making sense. As well as “não deixe isso apertar sua mente” (don't let it squeeze your mind) which, in a polysemic way, could refer to an abusive use of some substance or to other problems in life that end up causing the “squeezing of the mind”.

In one of the photos, there was a young, gay man whose body recalled elements of art and dance. I had already met him at Headquarters, so I understood when the group expressed that there was no better person for that photo. It was an image of his face, half covered by a small hand fan made up of three R$ 2 bills. The light blue of the notes contrasted with the black of his skin, and there was a smile and a look of confidence, mystery and seduction. His scars were his make up, the marks of time spent on the street, at the mercy of any and all negligence and

violence. His gaze, although he was masterfully staging the performance, still bore the trace of exhaustion.

The text created by the group talked about the day they received “Bolsa Família” (income transference governement program), bringing in elements such as the vanity that money produces (written in the form of the hand fan), the scarcity in these people's lives and how it squeezed their minds, perhaps more than the use of substances. Considering a previous discussion we had about being in Black Awareness Month (November in Brazil), the following caption was suggested: “the wealth of our people, we just don't have the money”. The activity encouraged the group to think about many things, including the impact of the Bolsa Família Program on their lives and realities. The ideas hit hard and the chosen caption was: The face of wealth.

Another photo showed one of the people we assist receiving flowers from another. Some people read it as a couple, others as a mother and her son. Some people brought up issues related to forgiveness, mistakes, sorrows and second chances. Others produced a narrative that valued the unusual fact that a black woman was receiving flowers. The workshop leader, a person who had also experienced homelessness, facilitated the discussion in an insightful way. He sensed that the group wanted and needed to talk about the two forms of bonding, so two captions and two texts were created, one with the photo depicting a couple and the other with the photo depicting a mother and her son.

Captions, texts, comments, everything seemed to cross our bodies and lives, which, described in large letters and projected on the wall, served as a device for many affections. When talking about the importance of that space (and the Corra pro Abraço Program) in his life, one participant said that he drank a lot and didn't share any ideas. The workshop didn't fail to achieve its objective though; it was also the stage for experimentation with letters, phonemes and how to write the words that collectively came up. The ideas hit hard and seemed to relieve the squeezed minds (and lives) that were there.

For Conceição Evaristo (2016), writing is a way of bleeding and sewing life together with iron threads. Pen, thread, needle, body, act, gesture, manuality, creativity and, most of all, intention. Sewing life, or rather lives, by writing down what has been lived. Narrative production, whether through orality, writing or art, is still one of the most powerful tools for individuals in the world, especially those who

have been shackled to the subaltern category produced by colonial modernity. By being able to self-narrate, we become what Grada Kilomba described as the authors and authorities of our own history.

Making art with words would mean appropriating the condition of individual by narrating what is lived, felt and desired from within, with their voice, their words and their intentionality. Rescuing the artistic element of transgression and the subjective, singular nature of each individual. As in (Silva, 2017, p. 17), narrativity is the condition of possibility for the production of meaning in human experience, both on an individual and collective level. 17). It is through the production of new narratives that mental health clinics can help people find escapes to health, life and well-being, as well as in art.

> Words and language not only have power, but are power itself. This power is a driving tool for changing perspectives, lines of thought and fixed paths. It is through the word/language that it is possible to order something. The word is always a command word, precisely because it puts us in a certain position. (Costa et al. 2024, p. 144)

If in Spivak (2023) the question “can the subaltern speak?” raises the post-colonial discussion about the complexities of representation and agency of subaltern groups, problematizing the difficulties they face in being heard and analyzing the role of language and power in social and political plots, criticizing the tendency to silence these groups. This writing appropriates this discursive basis to question whether “can the mentally ill write?”

And if the madman can write, who reads him and thus anchors his existence somewhere possible? In order not to take this writing as something fetishized in the field of psycho-specialisms (psychiatry, psychology and psychoanalysis, a re-updating of the medicalization of life in the field of mental health): with what intention is the mad person read? These tensions are not intended to prevent us from welcoming the contributions of the knowledge of psychology, psychoanalysis and mental health about their Relation with writing, but are rather a warning that this knowledge should not define the Relation between mental illness and writing in a suppressive way, in other words, as the opposite of art. What matters is the composition, Relation, expansion of the clinic (or Extended Clinic).

Ademiel de Sant'Anna Júnior (2023), in his proposals for a “clinic in writing” (p. 37), thinks about Relação from multiple lines of composition. 37), thinks of the Relationship from multiple lines of composition. The author argues that writing should be done through free association (Freudian), without squeezing the mind in relation to the norm (grammatical, social, colonial and of domination), making thought flow and daring to live other positionalities by nourishing one's own creation. The norm does not allow chaos, equivocation, the delusional verb, the difference. According to the author, it is the norm that has been erasing the Poetics of Relation for centuries.

> I have a feeling that every clinical practitioner, even if they don't want to, ends up becoming a poet sooner or later. Otherwise, it would be possible to say that every poet is a potential clinician, to the extent that by perceiving the lapses of the word, they will create, in Relation, new modalities of language and the language of the territory they inhabit, recreating worlds that have been interrupted by the discourses of consciousness. (Sant'anna Junior, 2022, p. 37)

The Writing of the Self (Foucault, 1992) as a self-care tool, is an exercise in taking care of the self, which enables individuals to get to know themselves with a view to freedom and, consequently, the care of others. Because of its very individual dimension, produced in a one-to-one Relation, it is important to think about the specific features that each encounter with writing can bring about.

> Thus, by working with writing that is close to what Foucault calls the Writing of the Self, we aim to transform truth into ethos, in other words, we seek to bring about changes in actions. Writing is the device that leads us to think about our practices. In displacing the individual in relation to what they are as a result of thinking, the writing and reading become elements of a “self-care”. (Barboza et al, 2017, p. 316)

The authors add

> Writing triggers a process of attention in us. What happens? What paths does it take? How does it touch us? What relationship is established? What impression does it leave? Writing is recording, it is embodying what is experienced in the universe of sensations. While we write, we pause, without freezing; rather, it is the moment in which the body expands in the instant - the instant in which it stops to perceive itself, in which it breathes, opens up, allows itself to exist, not trying to be this or that (idem).

In both neurosis and psychosis, writing can be part of the individual's different ways of caring, calling into question or simply allowing symptoms to

emerge. Reaffirming symptoms as responses built by the individual to deal with suffering and discomfort. In the case of psychosis, symptoms are often disruptive and disturbing, intrusive and even persecutory, which requires creative ways of relieving and reconnecting with the social fabric.

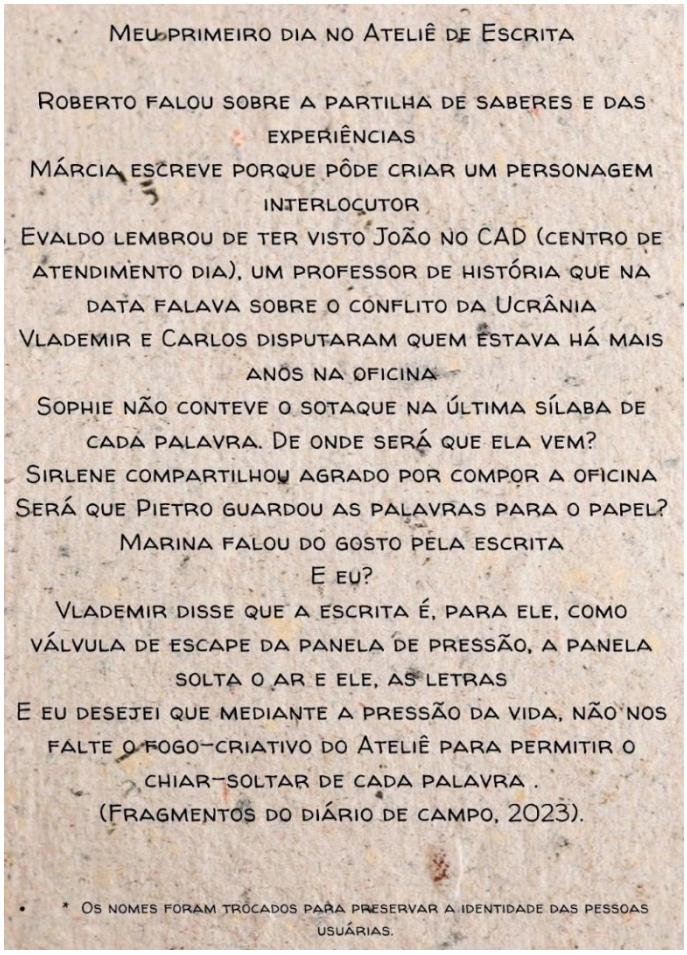
It can be said that writing, in terms of its content and its materiality, plays a role in emptying and dispatching what in Lacanian theory would be an excess of jouissance experienced by the psychotic individual. Where, on the one hand, in neurosis, the unconscious is structured as a language, in psychosis, writing can carry out the task of organizing the individual's structuring by redistributing this self-oriented libidinal overflow. Since this self-centered excess sustains the rupture between the psychotic individual and the world, which, combined with the social stigma of mental illness, strengthens isolation and weakens social bonds (Freitas & Bastos, 2019).

The perspective of what happens on the inside in writing (which is fundamentally the relationship and connectivity of what happens on the outside), aligned with the social function that can be understood through writing and reading worlds. It is based on this imbrication that we arrived, together, at the CAPS CAIS MENTAL Writing Atelier, not as the destination of this writing, but as the trigger for a constant and always unfinished flow, where we can no longer understand where this plot began and where it will end.

IN THE WATERS OF THE WRITING ATELIER

CAPS CAIS MENTAL's Writing Atelier Workshop has been established since 2002 and was founded by psychoanalyst Ester Trevisan. Although it has undergone some changes, the workshop's methodology has been structurally preserved. The workshop is held on Wednesday mornings, for one and a half hours, with a maximum of fifteen participants and two staff members, it takes places at CAPS facilities and occasionally on visits to art exhibitions, book fairs and other venues in the surrounding area. It takes place in the multipurpose room where the desks are arranged in a circle; people also sat around a table in another moment.

There are books, cards with written words, pictures, clipboards, sheets of paper, pencils and pens on another table. There is a cupboard exclusive to the workshop where these materials and each participant's folders are kept. The first thirty minutes of the activity are dedicated to writing, the theme is free and the text can be brought from home or be one that was stored in the folder, if the inspiration came at another time. Afterwards, we make brief announcement about the week at CAPS. Then, each participant reads, if they wish, and the group discusses what the writing has brought up.


MEU PRIMEIRO DIA NO ATELIÊ DE ESCRITA

ROBERTO FALOU SOBRE A PARTILHA DE SABERES E DAS EXPERIÊNCIAS
MÁRCIA ESCREVE PORQUE PÔDE CRIAR UM PERSONAGEM INTERLOCUTOR
EVALDO LEMBROU DE TER VISTO JOÃO NO CAD (CENTRO DE ATENDIMENTO DIA), UM PROFESSOR DE HISTÓRIA QUE NA DATA FALAVA SOBRE O CONFLITO DA UCRÂNIA
VLADEMIR E CARLOS DISPUTARAM QUEM ESTAVA HÁ MAIS ANOS NA OFICINA
SOPHIE NÃO CONTEVE O SOTAQUE NA ÚLTIMA SÍLABA DE CADA PALAVRA. DE ONDE SERÁ QUE ELA VEM?
SIRLENE COMPARTILHOU AGRADO POR COMPOR A OFICINA
SERÁ QUE PIETRO GUARDOU AS PALAVRAS PARA O PAPEL?
MARINA FALOU DO GOSTO PELA ESCRITA
E EU?
VLADEMIR DISSE QUE A ESCRITA É, PARA ELE, COMO VÁLVULA DE ESCAPE DA PANELA DE PRESSÃO, A PANELA SOLTA O AR E ELE, AS LETRAS
E EU DESEJEI QUE MEDIANTE A PRESSÃO DA VIDA, NÃO NOS FALTE O FOGO-CRIATIVO DO ATELIÊ PARA PERMITIR O CHIAR-SOLTAR DE CADA PALAVRA .
(FRAGMENTOS DO DIÁRIO DE CAMPO, 2023).

* OS NOMES FORAM TROCADOS PARA PRESERVAR A IDENTIDADE DAS PESSOAS USUÁRIAS.

Figure 5: affective records.

Silence is crucial during the writing process. When sharing, everyone is invited to speak. At the end, the texts go into the folders and are placed alongside the many others previously produced, the materials are put away and the people are free to go. At this point, sometimes someone brings something they

couldn't or didn't want to bring to the group, taking advantage of the facilitators' presence and listening. Participants in the workshop are appointed based on the Singular Therapeutic Project (PTS, in Portuguese acronym) drawn up by the reference therapists (TR, in Portuguese acronym) and the person being assisted.

I've come to think of the workshop as a personal museum of the life of each participant. A museum of ordinary lives, of small events. An aesthetic territory where the Relation with words would create, rescue and make so many possible worlds happen. Each person would imprint their unique way of presenting themselves to the world in their writing. People who were more inflexible and perfectionist wrote long texts, stitching together sentence after sentence, point after point, meaning after meaning; nothing was left open. There was no room for misunderstanding. In these cases, there was no room for the unexpected, the powerless and the out-of-control to cause any anguish.

Even so, they welcomed the difference (or the Relation) of texts that were open-ended, interrupted, that went through different subjects and didn't have to follow an order of beginning-development-conclusion. I often found it difficult, perhaps due to the very rigidity of neurosis, to make contributions to these writings, although I was fascinated by their volatile creative power. These texts made us all step into this terrain of art and mental illness as a generalized experience of expressing elements in different languages.

At the Atelier, the real, the objective and the subjective, fiction and reality, the ordinary and the extraordinary coexisted. Not for any other reason than the very fact that these elements are inseparable, not opposites, but rather necessary for each other to exist. So the everyday could be considered as such because the event would arise and create something different from it. What was objective had all along been polished by the subjectivity of all the individuals who passed through it and inscribed something in it. Fiction would come about because reality didn't express the desire, the synaesthesia, the confluence of so many possible worlds.

I remember a text that claimed that every time the antidepressant wore off it was more possible to feel the freshness of the morning, on that same day there was a piece of writing where the dream was mistaken for a delirium. There was a fusion between dream and delirium and if we had anticipated that, beyond the Relation,

we would have been able to focus on the symptom-content rather than on the content that produces text and expression. As I've mapped so far, the important thing was sharing, bonding and following up the unique ways that each participant developed to deal with their discomfort, suffering and symptoms.

I once heard someone who had lived in isolation for most of her life, only having had contact with her recently deceased mother, reading her text in which every sentence began with “the place of women” and then slipped into the patriarchal discourse that oppressed her. The paradox was the nexus of the communication of her suffering outside her writings, stating that “a woman's place is in the kitchen, at home, looking after the children, waiting for her husband”. She, however, did not play this role. When I finished reading it, I tried to picture what was going through the listener's head while the word was still gathering saliva in someone's mouth.

I fantasized the reaction of a feminist participant. Through her knowledge of life, she taught me the meaning of relation with a capital R. She asked the author something like: “do you do all this?”, to which the writer replied - no. Then she replied, “So you're not a woman?!” and the discussion took a different turn, navigating the smooth path of realization. The meeting challenged us, much of the time, to operate in difference, building a space that acknowledged the complexities of each individual.

We participants, due to the vast experience of so many Wednesdays, knew how each text would arrive (its style), but the content was always a surprise, especially how it would come out? We didn't know either. Not even the participant-facilitators, who were dulled by excessive technique and academic training, dared to anticipate this. The forms, the strength of the words, the tones and silences of each person, or rather, that each person chose to perform, are indecipherable. For me, the Workshop continued as a laboratory of diverse experimentation, improbable combinations and overwhelming affections. Its “Atelier” style provided a space for creating and valuing the strengths of seeing and living in my and everyone else's world. All opinions were as welcome as they were contradictory, even those that militant ears heard painfully, the prejudices and stigmas - from whom? From which sides?

Content was not dissolved without due attention in Relation, nor did it clash in a harsh and infertile friction. They were taken as serious subjects, engaging in dialogues that enabled critical and sensitive paths. The Atelier was also a space for sharing knowledge, no matter what your level of education, everyone there knew something, about life, about some or various realities. We followed a writer who presented herself in a “hostile way towards the team”, crafting laboriously delicate writings, combining scientific information with a literary tone about “ladybugs made of clay”. A poetic of tenderness was claimed.

The John Clay, a species with domineering behavior towards its female partners, even locks them in the nest when it suspects another bird in the relationship. The story of John Clay, Iron and Silva repeats itself. In her account of her life, the writer-bird prefers not to remain in this relation (opposed to the Relation), in this nest. - Run away little bird... - now happy to follow the discussion that her writing has sparked in the group. Since then, she has been sitting at every Workshop meeting, as long as she wants... The workshop continued with a discussion about bird species and their habits.

Expressing ourselves is a way of producing freedom and reminding ourselves of our place of ingenuity, wisdom and value. Not because we produce in the logic of capitalist productivity, but because we create a body, even if it's made up of letters, for what until then had been trapped inside, in the field of incomprehension, multiplying anguish, drying up fertile lands of creativity within us. Transforming anguish, suffering, loneliness, abandonment, happiness and love into artistic expressions builds an (aesthetic) way of facing the (a)diversity of experiences that life throws at us. Therefore, different paths are traveled, expanding existential territories, questions and creative responses to the challenges of living, contrary to fixation, repetition, the enclosure of senses and meanings and, therefore, contrary to the triumph of illness.

I remember a story about a person who arrived at a flea market and exchanged his soul for a book, but without a soul, reading the book was no fun. So he went back to the store and came out with a pair of sunglasses so that, even without a soul, he could read the book on the beach. Or a piece of writing in which a physics calculation about calorie burning being equivalent to energy consumption

was presented in such a way as to make it clear that, even when away from work, the so-called crazy people had some, or some, daily tasks, even if they were hampered by the use of medication. How do you get out of bed, think, interact, go to CAPS, to the market or to church(?).

Even when the writings painfully brought with them the feeling of not fitting into the world that is presented to them on a daily basis, when the contents were crossed by different experiences (delusions and hallucinations for classical psychiatry), always in dialogue with a world that stigmatizes mental illness, it was important to maintain the place of Relation, welcoming whatever came as it came. Putting aside the desire to see something different.

There are many writings that have stayed with me to this day, all of them have touched me. It was on the last day of the Atelier that I thanked the opportunity provided by the Workshop, through each artist-writer, to become more intelligent, sensitive and creative. Can the Writing Atelier be understood as a clinical-institutional device for enrolling individuals affected by mental suffering and disorders in the rescue of themselves and their value, their history and their relationship with the world through writing?

One day a writer wrote a tongue twister and made the whole group repeat it three times. It was a rainy Wednesday, with lightning and thunder, and it was only after that that the group cracked a smile and followed the activity in a lighter and more relaxed way. Each person was a writer, with their own style, with their own words, which were borrowed, returned and exchanged in the Atelier circle, becoming our words.

The writings spoke of love, mourning, spirituality, forgiveness, family, abandonment, sex, fear, music, nature, authors, politics, artists, religion, soap operas, animals, objects, cities, states and countries. We authorized ourselves worlds in Relation. Saying something, to feel something, to stop feeling something.

A black, young, migrant woman who always managed to engage in a cross-sectional conversation with different contemporary issues. She could start by talking about the blue sky, but she wove, plotted and sewed the threads of precious discussions, always with a social and political link. She once told me that even though she attended several social movements, had higher education at a public

institution and experienced the reality of three different countries (on three different continents), she believed that the answers to such serious social issues experienced globally were to be found at CAPS CAIS MENTAL, and she was proud to be a patient there. An important part.

She was proud to be a user of that area. Far from a delusion of grandeur, it was in the simple and subtle smallness of the Relations that took place there where she placed her hope. A territory of bonding, care and affection. So many obstacles. However, it was a territory that faced up to the challenge of acceptance, of respect, of differences and of insubmission. As a reader of the artist-writers at CAPS, I agreed with her from the first time I heard her say that. And, despite all the criticism that was running through me, I felt the same way: - The answers that open up more questions are to be found in the listening that takes place in this CAIS, CAPS and so many other devices... - Every piece of writing made me want to live more, from Relations, care and promotion of mental health. Every word was full of affection and art.

Every Wednesday I would learn for the first time words I used to know. Every Wednesday I would see new meanings for words I already knew for the second, third or fourth time. Every Wednesday I would see people wringing out their pain, while letters dripped down and shaped something, which might not objectively change what they had experienced, but it opened up space for something to emerge, even if it was a face-to-face meeting with the wound. Mothers who could write-talk-cry together about the death of their child, suicide or suicided [?].

I would conclude that making art, creating words and, consequently, allowing the delirium of the verb and of individuals are anti-asylum ways of living, promoting new affect and existential possibilities, making up different realities, both collective and individual.

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