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*'Deconstructing the Archive of Outsider Art,
through Contextualising the Exhibition
"Beyond Reason" February 1997'.*

*Dissertation Submitted in Candidacy for a
B.A. Degree For Printed Textiles.*

By

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INTRODUCTION

I was introduced to 'Outsider Art' when I visited an exhibition called 'Beyond Reason' at the Hayward Gallery in February 1997. I came across the Show by chance. It was situated upstairs above a Howard Hodgkin's retrospective. 'Beyond Reason' is a collection of work from people who worked within various Psychiatric Institutions. The main institution was in Heidelberg under the guidance of Doctor Hans Prinzhorn. The show affected me, and as a result I became very interested in the idea of Institutionalised Art and wanted to find more out about it.

I began my research through researching 'Outsider Art' which I soon found out is a very complex subject. The label included 'art of the insane', art brut, primitive art, and at times women's art. I found the process of this thesis very engaging as many unexpected questions arose which seemed to multiply as the research continued. The initial aim was to find some answers to the questions that entered my head when I walked into the exhibition nearly a year ago. I intended to find out who set up the show and what were the intentions behind its contemporary context. The more I researched it became apparent that the voice of the 'Outsider' or the producers of the work was not recorded. What I found was various interpretations of work from "Experts" from the medical sphere or within the artworld.

Throughout this thesis, I intend to look at the main historical characters involved in 'Outsider Art'. In chapter one, I will map the ideas of Hans Prinzhorn (1886 -1933) through his written work and the collection which he has named, "Beyond Reason". I will also look at Art Brut and map the ideas of the historical character, Jean Dubuffet, who was its main organiser. I feel that his contribution especially since he himself was an artist is invaluable. It offers us an insight into some of the exchanges that have taken place between art and the artworld.

Therefore throughout this thesis, I am going to try and deconstruct the term through historically contextualising 'Outsider Art'. It will be suggested that there is a big overlap with 'Outsider Art' and the notion of 'the other'. Within every othering process there are considerations of power. Thus, I intend to unpack the ideas and ideologies surrounding 'Outsider Art'. This includes chapter two which covers how I felt and what I gained from seeing the show first hand. From this some themes i.e. Jewish identity of the patients and

procedures are identified and questioned. In chapter three, I will give an overview on the contemporary debate around 'Outsider Art'. It involves taking specific articles on 'Outsider Art' and exploring the main themes and debates through relating them to the exhibition. Power, Language and Control are some of the threads which run constantly throughout the three chapters.

In summary this thesis aims to identify and critique specific historic characters, groups and institutions which have gone to construct 'Outsider Art' as other. This ongoing debate can still inform us about the systems of power which prevail within the artworld and which struggle to define what is and isn't art.

CHAPTER ONE

In this chapter, I aim to define 'Outsider Art' and introduce the main people behind it. Thus the chapter will provide a brief history. While hopefully allowing you to begin to understand the initial insights into the discourse of Outsider Art.

'Outsider Art' is a form of art created by individuals who are not part of the mainstream art world. The most common areas associated with 'Outsider Art' are 'Art of the Mentally Ill', and 'Art Brut'. My thesis is mainly focused on 'Art of the Mentally Ill'.

I refer to mainstream art in this thesis as art which is seen to be the main art area or the accepted area. This entailing the art world which is made up of: Museums, Gallery Systems, Artists, Curators and Collections. Thus the trained artist produces certain works which are understood in term of their specific convention within the complex network we call the main stream art world. The latter is also referred to as 'the norm' meaning normal art by Morris (94. p.19). 'Outsider Art can also be seen as a form of art stretching the boundaries of art form "the norm"'. It is frequently referred to as art of the other. Otherness is that which is alien. Difference is of major importance within the context of otherness; sexual class and ethnic. It is something that is distinguishable from the mainstream. Romanticism is often identified with the other. Individualism in the early 18th Century and the sense of alienation caused by the industrial revulation led to the preoccupation with representations of alternative reality. Truth, innerself, fascination with feelings and a belief in a moment of pure, spontaneous creativity.

(Rutherford 1990. p.321).

Outsider art has been a topic of interest since 1882, when the first study was made by Ceasare Lombroso, who published a book called *Genio E Follia* in which he linked creative genius and madness. **(cardinal 96.p13)** From 1882, the discourse of 'Outsider Art' began to emerge in France, Belgium, Italy, Austria and Germany. This period became known by Prinzhorn as the exploration of the unconscious.

Between 1918-1945 a doctor called Hans Prinzhorn(1886 - 1943) began to study psychiatric patients. Prinzhorn led an interesting and varied life. He didn't at first set out to have a career in medicine. He tried his hand at singing. He aborted that idea, however and went into medicine. Between 1919-1921 he worked in the Heidelberg University Psychiatric

Clinic, where he was freed from routine medical duties to devote himself to the collection of an exhibition. He studied art of the insane, mainly schizophrenic patients because he thought they were more productive than other patients.

Prinzhorn and another doctor called Wilmanns joined forces in order to work on the Museum Collection. They sent letters to heads of Psychiatric Institutions asking them to take a note of the production of pictorial art made by the mental patients. This source of production was identified and some of the work was donated to Prinzhorn over a two year span. Between January to April of 1920 some of the pictorial works of the mental patients were published. The work represented both scientific and artistic interest. The work was also exhibited in a 'Museum of Pathological Art' in Heidelberg.

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research. It also provides a brief overview of the methodology used in the study.

2. The second part of the report is a detailed description of the study area. It includes information about the location of the study area, the population of the study area, and the characteristics of the study area. It also discusses the data sources used in the study.

3. The third part of the report is a description of the methodology used in the study. It includes information about the research design, the data collection methods, and the data analysis methods. It also discusses the limitations of the study.

4. The fourth part of the report is a description of the results of the study. It includes information about the findings of the study and the conclusions drawn from the study. It also discusses the implications of the study.

5. The fifth part of the report is a conclusion and a list of references. It includes a summary of the findings of the study and a list of the references used in the study.



Hans Prinzhorn,
8 June 1886 - 14 June 1933.

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1-40

Apparently the bulk of the work was produced by men as women were not as responsive. The reasons behind this are almost impossible to explain due to lack of material available on the matter. However, around 20% of the exhibition 'Beyond Reason' and previous exhibitions Prinzhorn had organised were of women's work. The men seemed more willing to let their imaginations go. In 1924, Prinzhorn left Heidelberg where the staff now spent a lot of their time researching the origins and nature of patients illness and it's relation to art. Apparently it was proposed that all the staff were to write studies on the patients and their artwork. However Prinzhorn insisted on writing the whole body of work himself. He called it "Artistry of the Mentally Ill", it was published in New York in 1922. **(Brand - Classes, 97.p14)**. What does this mean, not only do we hear the voice of the outsiders, we are also denied of medical voices as Prinzhorn dominated the project.

Prinzhorn in my opinion didn't see the work as art but as an experiment. However, he also states that the patients he deals with are very expressive, mysteries and pre-occupied. This tends to refer to the patients rather than the work - mysterious one of the main terms continuously used in reference to 'outsider art'. Wording is very important as it gives us the power to define. It could be suggested that the labelling of the patients says more about the labeller than the labelled.

The work of the mentally ill seemed to go out of the eye of the public from 1926 - 1933. However between 1930 - 33 the Heidelberg show of the mentally ill toured and visited at least 9 German cities **(Claissen 97.p.15)**. There was no movement of the exhibition from Germany until the world had terminated. A lot had been achieved over the previous 50 years. However, this area of research which was initially set up for scientific purposes gradually was applied to art related subjects also inspired and influenced many writers and practitioners. This overlap continues today. The chapter so far has tried to map the origins of the discourse within the medical world. I now wish to explore the art worlds initial interest on the subject. Some of the work found in the exhibition could be also said to belong to 'Art Brut' a category which was introduced since 1930, by an artist called Jean Dubuffet. Dubuffet was born in 1901 in the North of France. I have chosen to talk about Dubuffet because he in my opinion had an important influence on 'Outsider Art'. Which contrasted to Prinzhorn because Dubuffet was primarily an artist and not a medic. After the war Dubuffet started developing and researching the idea of 'Art Burt' an art form which continues on from Prinzhorn's work.

The problem of finance arose before exhibiting. Appeals were made by the two medics to various institutions to continue the work, however only a few donations were made, which apparently paid for a book binder and paste boards for exhibiting. (Cager-Smith 97.p.29). The work was glued onto boards some protective covers were used. However, some text and imagery were lost and no records of dates were made. The artists themselves were not paid with money. A letter of thanks was given and sometimes a small gift of chewing tobacco was also given. 'I am more willing to give them a small gift by way of acknowledgement and encouragement'. (Wilmanns 97' p 10). Already we can see the double standards here, as established artists would not be paid in this way. This points to the power dynamics within the doctor patient relationships. After documenting information and evidence Prinzhorn came up with two main theories from the work produced for exhibition which was mentioned in the catalogue 'Beyond Reason' and also in 'Artistry of the Mentally ill III'.

I. The work produced was not 'Authentic' production. It was insensitive, non-purposive.

Basically Prinzhorn held they did not know what they were doing.

II. Artists also produced pieces when suggestions and rewards were mentioned.

Two main artists were the main emphasis on the exhibition. These were Adolf Wolfi (1864-1930) and Peter Meyer (1872-1930). Interviews were made but unfortunately they were destroyed.

The exhibition in the museum of Pathologic Art also worked as a documentary of the various artists hospitalisation and their reaction to their enforced isolation. Their reaction to confinement can also be speculated through examining their work. Drawing, Styles, Materials and Techniques are surprisingly diverse and innovative. Apparently materials used were used through necessity and imagination as resources were very low. The media used were packing, official papers, newspaper, tissue, toilet paper magazine cartons, envelopes and scrapes of cloth. Some patients had access to notebooks. However, notebooks and canvases were very scarce. The drawing media contained not only conventional equipment like pencils but also idiosyncratic varnishes and vegetable dyes. In addition to drawings, written text, 3D work and wood carving are evident as well as embroideries. (Gisbourne 97. p.18).

As Defined by Dubuffet

“Art Brut is a combination of ideas of ‘Outsider Art’. It is a spontaneous, creative activity of artistically untrained men and women, working alone, outside of any artistic movement or cultural influence motivated by an intense inner need to make images and free from any concern with art”

(Chipp H. Theories of Modern Art.68)

Two criteria are essential in defining Art Brut, intensity of expression and freedom of Cultural Influence (**Trevo 76.p24**). Dubuffet's ideas are still relevant within the contemporary debate as ‘Outsider Art’, has also been described by Roger Cardinal as a personal and intensive way of expressing inner most thoughts and feelings. Dubuffet was concerned with the way the patient maps his/her inner thoughts through art, and find a way of expressing themselves. This is contrasting to Prinzhorn's view, which was from a doctor's point of view, and was more concerned with the patient's mental state rather than their artistic capability. Dubuffet thought their work was a form of therapy.

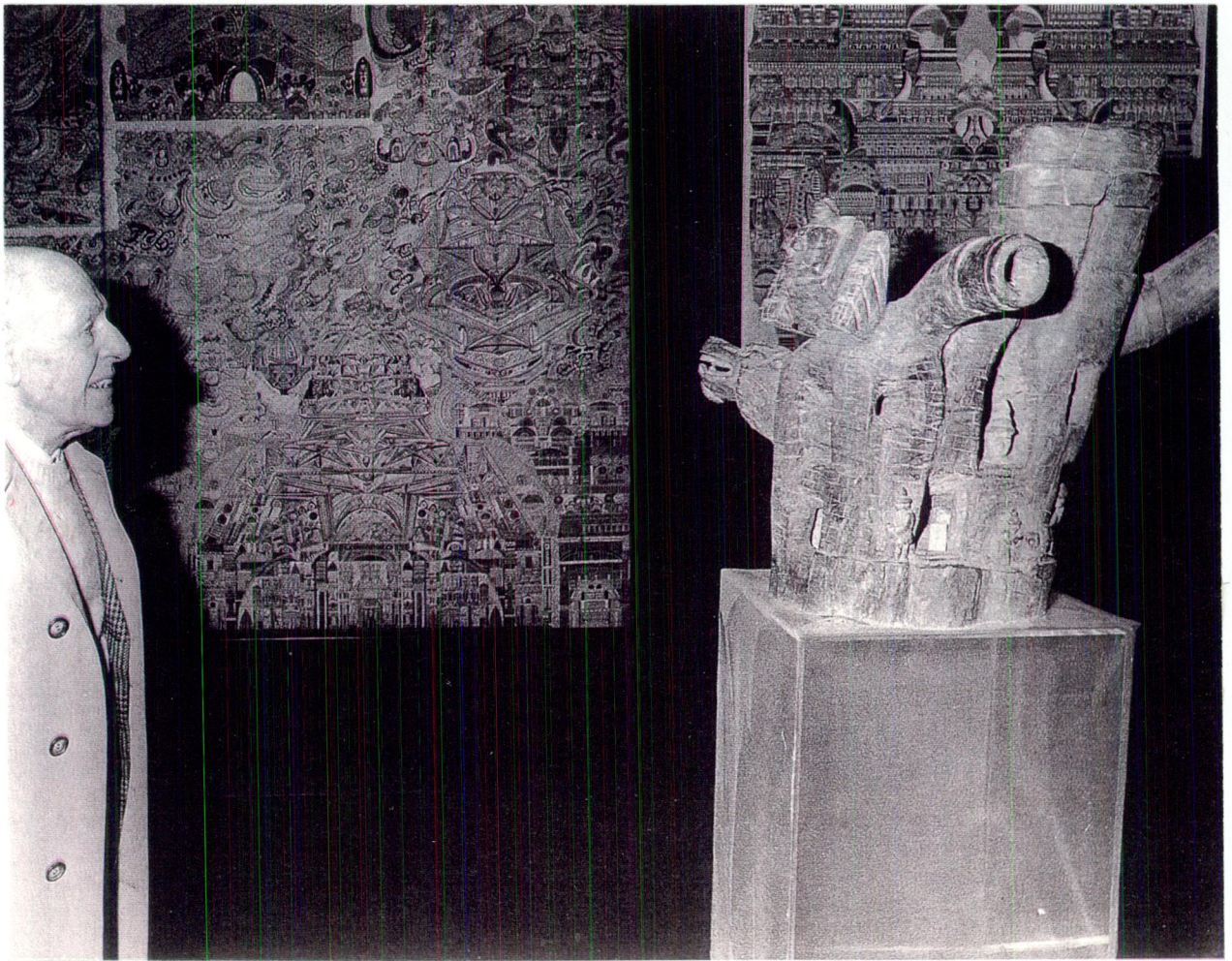
Dubuffet's work became well known after the war. The outsider issue had started to become a topic of interest this was partly due to Prinzhorn's input. Dubuffet appears very clean cut or definite about his beliefs. He holds that people should escape from History and Society. He doesn't see the need for past, future or present. He hates things that have been interested, (i.e.) French Language. He proposes self expression through Vulgar Slang, preferring expression which is chaotic and uninformed but in a structured way. Thus Dubuffet then applied these elements to the art he is interested in (i.e.) Art of the Insane.

In 1945, Dubuffet started collecting material from ‘Art of the Insane’ and in 1947 opened a small exhibition in Paris which attracted quite a lot of interest. It included artists like Michael Tapis. In 1949, over 200 new pieces were sent to him for an exhibition at the Gallery down in Paris. However it wasn't successful partly due to lack of funding. Ten years later over a thousand items from outsider artists had been collected by Dubuffet, including over 50 major artists. I find it quite amazing that a major artist wished to be included in the Art Brut of the ‘Outsider Art’ category. Was it perceived as being cool to be connected and involved even though it was regarded outside of mainstream. A four storied building was taken over to store the work. According to Dubuffet the work of art was taken seriously by the artists who produced them and prepared them with much care. His own work is mainly based around

human figures, and the pieces could be read as unskilled. His work is a mixture of vulgarity and subtle purpose fullness (**Cardinal 72 . p35**)

In 1945, Dubuffet also began to write his theories down. He wrote that an important change was taking place not only in art but in other fields. There was to be complete liquidation and humanism. He thought that the so called primate people over the last 50 years had contributed to this change.

Savagery is one of Dubuffets main focus points. He also believes and uses words like instinct, passion, mood, violence and madness. Words which come up quite a lot within the 'Outsider Art', archive. He thinks the occidental meaning native to the western world is moving future and future away from daily life. This society according to Dubuffet was becoming more alienated. He aimed for an art which would provide an immediate connection with daily life. Therefore he proposed an art that would be very sincere and an expression of our 'Real' life and moods.



Jean Dubuffet
1901-1984

1. The first part of the paper is devoted to the study of the properties of the function $f(x)$ defined by the equation

$$f(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$.

2. In the second part, we consider the function $F(x)$ defined by the equation

$$F(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $F(x)$ is a continuous function on \mathbb{R} .

3. In the third part, we consider the function $G(x)$ defined by the equation

$$G(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $G(x)$ is a continuous function on \mathbb{R} .

4. In the fourth part, we consider the function $H(x)$ defined by the equation

$$H(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $H(x)$ is a continuous function on \mathbb{R} .

5. In the fifth part, we consider the function $I(x)$ defined by the equation

$$I(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $I(x)$ is a continuous function on \mathbb{R} .

6. In the sixth part, we consider the function $J(x)$ defined by the equation

$$J(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $J(x)$ is a continuous function on \mathbb{R} .

7. In the seventh part, we consider the function $K(x)$ defined by the equation

$$K(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $K(x)$ is a continuous function on \mathbb{R} .

8. In the eighth part, we consider the function $L(x)$ defined by the equation

$$L(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $L(x)$ is a continuous function on \mathbb{R} .

9. In the ninth part, we consider the function $M(x)$ defined by the equation

$$M(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $M(x)$ is a continuous function on \mathbb{R} .

10. In the tenth part, we consider the function $N(x)$ defined by the equation

$$N(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $N(x)$ is a continuous function on \mathbb{R} .

11. In the eleventh part, we consider the function $O(x)$ defined by the equation

$$O(x) = \int_0^x \frac{1}{1+t^2} dt$$

for $x \in \mathbb{R}$. We show that $O(x)$ is a continuous function on \mathbb{R} .

In a speech written by Prinzhorn about Dubuffet on 'Anti-Cultural Positions', of 1951. He puts forward Dubuffet's points which include his preferences for the more spiritual attitudes of primitive peoples.

Point one, states that the western man is very different from that of the rest of humanity. The western man/woman cannot be identified with or compared with elements such as wind, trees and rivers. On the other hand the primitive man loves and admires trees and rivers and has a great pleasure to be like them. He has a very strong sense of continuity of all things especially between man and the world.

Point two, included that occidental culture has great respect for occidental ideas. However primitive man thinks that ideas or rational thought are a weak link within realms of communication and expression.

Point three, involves analysis. Occidental man is very fond of analysis. He/she thinks that everything can be known by dismantling or cutting things in half. However primitive man thinks that you shouldn't remove things from their surroundings or you lose part of the object. For example, a tree in a forest.

Point four, Concentrates on language. Speech is more of a concrete way of communicating than the written word. Therefore, occidental man disagrees with Dubuffet in that a facial expression, a cough or a sound of communication can be more effective than the written or spoken word.

Point five, Beauty, occidental man believes that there is beautiful and ugly objects. Dubuffet however thinks that beauty is no-where. He thinks beauty is an ingenious invention.

Dubuffet finds painting a way of making signs, a non verbal language an instrument of knowledge and expression. The work from his collection has been included within the histories of 'Modern Art'.

As is obvious from Prinzhorn's synopsis of Dubuffet's points both men admired and used each other's work. However, there are differences for example within their notions of culture. Prinzhorn held that Schizophrenics were overtly sensitive to what goes on in the outside world. However, they don't feel compelled to achieve that which is culturally accepted. Jean Dubuffet rejected what he called cultural art, seeing it as nothing more than 'half - baked' studies. According to the catalogue 'Beyond Reason'. Therefore, Prinzhorn accepted the category of the cultural norm.

However, in both cases both Prinzhorn and Dubuffet refer to the inner mind. A person who is trained in art is not seen to have a way of expressing their 'True' innermost selves through their work. This in my opinion is stereotyping artists and non artists and their work.

Both men strived to achieve an understanding and appreciation for outsiders however, differing in some ways.

CHAPTER TWO

'Beyond Reason' Exhibition and Curators

In February of 1997' while on the train to London, I decided what exhibitions to view. Howard Hodgkin's in the Hayward Gallery was one that I felt couldn't be missed as it tied in with my own studio work. I remember being very excited because Hodgkin's is considered an important artist within the British Art Cannon due to his aesthetic innovations. There was a lot of media publicity around the Hodgkin's Exhibition, so I expected the other exhibition in the gallery 'Beyond Reason' to not be very engaging in comparison to Hodgkin's Exhibition.

My first reaction was of surprise. It was very much in an open plan format with large bold paintings. I was a little disappointed. I wandered upstairs to 'Beyond Reason' expecting to find a small and uninteresting show. However, I found a space filled with art work and people. I couldn't see a lot of the work because of the clusters of people around each piece. The space was quite large but, was very busy. As the sub-units were all in close proximity. It was a completely different atmosphere to downstairs. By far more energetic and alive. In comparison to the more standard gallery layout of the Hodgkin's show. The layout was very similar to one you would see in a museum, as the work was exhibited within glass cases. The individual pieces like notebooks (etc.) as well as the wall pieces were sealed in.

It could be proposed that the cases worked as a barrier between the viewer and the objects. The Hodgkin's work in comparison was very open. The pieces were just hanging on the wall with no restrictions of how close you could get to the physical object. The work in 'Beyond Reason' exhibition seemed to be more precious than Hodgkin's work. The work being older and thus it had to be preserved. However, by following the Museum conventions display the meaning of the pieces were changed or altered. It could be suggested that these boxes represented the confinement of the institutionalised patient who was kept away from the public. The cases were also reminiscent of the art worlds treatment of 'Outsider Art' boxing and labelling them inside and simultaneously outside the art world.

The viewers seemed amazed at what they were seeing. Most people visiting the show spent a few minutes at each image trying to dissect it. The available leaflet gave a quick synopsis of the exhibition, the historical background and a brief definition of outsider art, barely touching on the complexity of the subject.

'Beyond Reason' was a mixed media exhibition which included drawing, text, sculpture and embroidery. Museum cases were filled with notebooks from cover to cover of script and drawings. Every inch of every page had some sort of drawings that ranged from abstract representations to technical drawings of everyday objects like bicycles. It could be possible that the artists drew items which were not available to them (i.e.) bicycles or other types of equipment as they were institutionalised. Thus trying to visualise the way they work.

Many of the pieces dealt with historical events for example persecutions and stories around World War 1. The exhibition as a whole was powerful and at times humorous.

I have just given an account of my immediate reaction to the show. I now want to offer some historical background in order to contextualise its origins in a more personal and in-depth manner. The work was produced and collected since the 1900's. This collection also coincided with World War 1 and some of World War II. The Prinzhorn collection, 'Beyond Reason', is a body of work from a Schizophrenic Hospital. The patients were all from German speaking countries. The material was produced in roughly a 40 year span.

It is obvious by the images produced that the World War I had an influence on the patients. Hitler's reign may have influenced a lot of the pieces as many of the images are based on Hitler and the Nazi regime. Many of the Outsiders were Jews placed in the hospital by Germans. In 1933 Wilmanns head of the Heidelberg Clinic was dismissed for insulting Hitler and Carl Schneider was made director of the 'Nazi Mental' patient extermination programme. (Smith-Martin 97. p18).

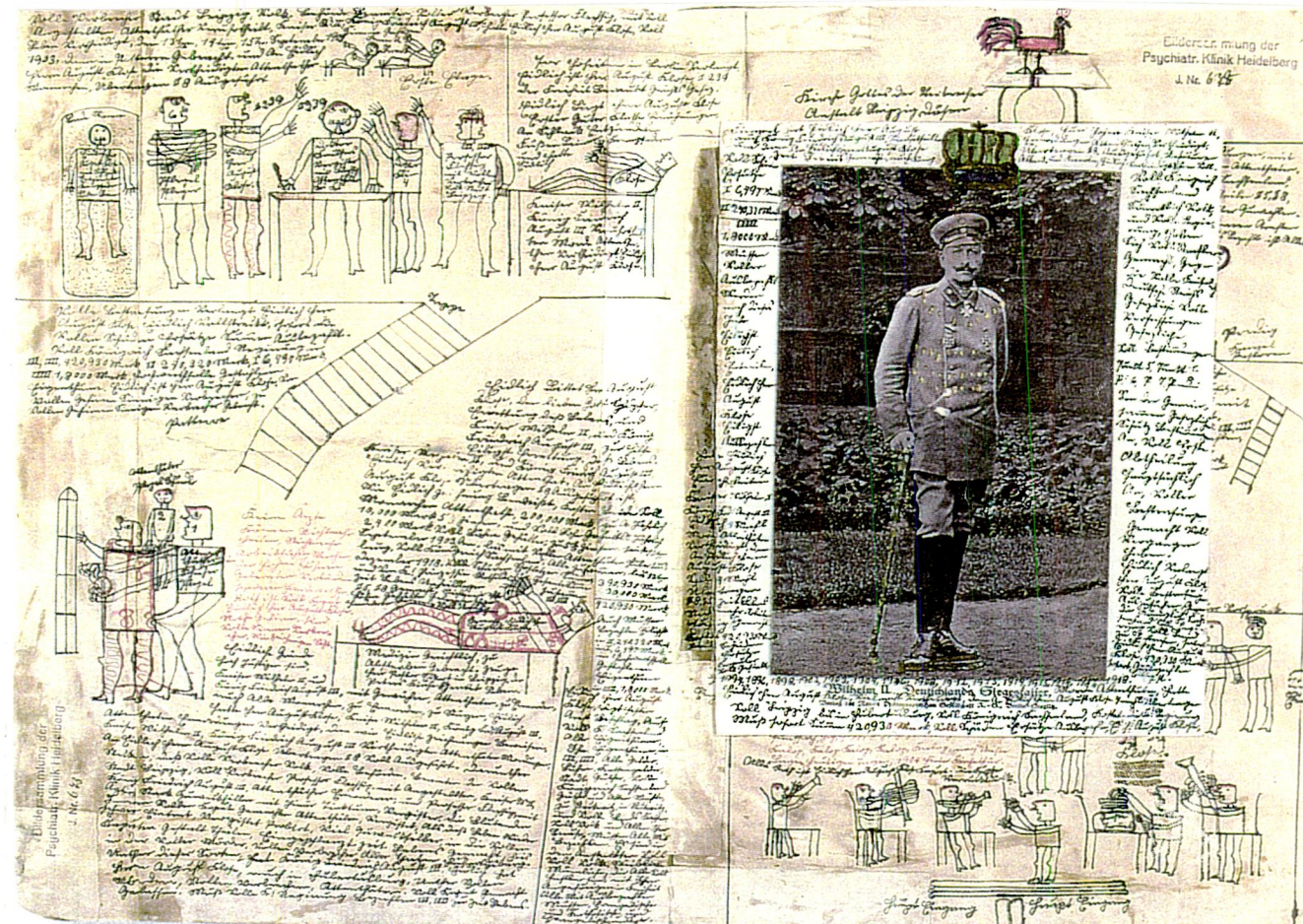


Figure 1:
Klose Johann August - 1862



Figure 1, is by August Johann Klose (1862-1942.) It is an interesting piece containing illustration type drawings of the institution and its daily duties. In addition, we can see an image of Hitler with a crown drawn. It is difficult to read these pieces without more information in the outsider tendencies. However, there is a clean link in this image between the institution and heads of the Nazi party.

Some interesting medical texts were found outside the collection from Heidelberg and placed within the Prinzhorn collection. According to the exhibition catalogue. The patients files apparently included occupation and social origin. Therefore, this impresses a meaning and structure on their work. Apparently according to Prinzhorn 512 cases of Outsider Art were recorded in 1949 however, there are only 435 to date. This documentation and files have been lost or destroyed along the way.

Inge Fadi began work on the Prinzhorn collection over 25 years ago. She is a doctor working with psychotic patients and has a great deal of experience in the art field. While she began work on the exhibition she came up against many questions that needed to be addressed. The files being one of them. This archival lack meant she couldn't locate central people or places. She like many other curators have gaps left in the art narrative.

As well as national identity, gender and sexuality were also explored within the exhibition pieces. It is very difficult to analyse the images however, as we do not know their contents of production. This information is scarce throughout the outsider archive. We can only access what the experts thought of them.

However, female bodies in particular were represented many images were drawn of women with their genitalia exposed. (see fig. 2). It is done by a patient at the Heidelberg clinic under the guidance of Prinzhorn in 1913. It shows a female like figure partly clothed showing her genitalia. It's artist is a man called Paul Kunze. It is also difficult to surmise the level of influence that Prinzhorn had on the production of these pieces.



Figure 2:
Paul Kunze.

The male figure was also explored thus, it would be a generalisation to assume that the images of the female body were made representations which sexually objectified the body. One of the first images that struck me when I went to see the exhibition was a life size stuffed male figure (**see fig 3**). It was placed at the top of the stairs so it was immediately striking as the viewer ascended. I don't know what the curator policy was in this instance. But the figure was a very threatening starting point to the exhibition. The figure was naked and wearing a pair of round glasses. It had a full beard which was long and wirey. It was made by a woman called Katharina Dretael in 1940. She was a seamstress and later became a masseuse. She was diagnosed to be a manic- depressive, insanity, dementia paranoia.



Figure 3:
Katharina Dateal 1940.

When I left the exhibition I felt overwhelmed by its strength. The work seemed to tell a story or a collection of stories. These artists were untrained but it seemed they did have their own and not specifying artistic influence to work from (i.e.) experiments based on native identity on gender and sexuality.

As I started my research and the answers to these questions were increasingly obscure by the authoritative voices of the 'Outsider Archive'. It seemed like the glass boxes which contained the pieces were almost symbolic to the archival shield placed over the voice of 'The Outsiders'.

'Beyond Reason', has travelled and been exhibited since 1912, Fadi states in the catalogue that, 'To do justice to the works of art requires knowledge derived from personal experience of art, it involves empathy compassion and familiarity with existence of alternative reading'. (Fadi , 97. p30)

The contemporary curators found the Prinzhorn collection in the 1970's in a cupboard. It was filled with folders stuffed together. Their case history stuck in a crucial untaught manner. Inge Fadi the curator of 'Beyond Reason' defines the Prinzhorn collection as an Art Brut, collection. Which I think is quite interesting because I think Art Brut is more respected by the Art Canon and she was seeking recognition from the mainstream.

Prinzhorn patients were schizophrenic patients constantly searching for a way out of their mystical way of thinking. Whereas Art Brut artists do not develop this way. They follow an inner necessity but when they find some sort of solution meaning a place of rest for their inner minds. Their world is a matter of life or death.

CHAPTER 3.

In this chapter I will map out specific articles which are centred around the outsider art debate. We will see how the issue of labelling and power still continue to be rewarded today.

The first article is written by Randall Morris, entitled Self Taught Ethnic Regarding Culture (94.p16-21). In this article Morris holds, that by defining or labelling self taught artists also known as ‘Outsiders’. We are defining the people rather than the art they make. Morris carried out some quantitative research through requesting some so called ‘Outsiders Artists’ to complete and return a questionnaire. He found that outsiders don’t actually call their work art. The point was also mentioned by Cardinal (72.p30-38). He thinks western culture has only one category of ‘Art’ and limits itself by discussing those we do not fit into specific classifications.

Morris writes that it is time that ‘art Speak’ was re-imagined rather than fitting art works into pre-conceived categories. We saw through the ideas of Prinzhorn and Dubuffet that outsiders were seen to be more open to free expression. However such Romanticism (especially by Dubuffet) can also be looked in a different or negative way. As the art world technically is influenced and respected as part of a freer art world.

Morris suggests that the category of ‘outsider art’ acts as a transmitter for various cultures fusing them all together to create alternate worlds. This hybrid ostracised by the mainstream raw materials from their societies to push and explore the borders of mainstream art and society in general.

Morris writing on the subject of trained artists who are seen to have a better market advantage to trained artists. There is a greater chance that they don’t get exploited by buyers. The untrained artist then is economically vulnerable. We saw this in the collection of the ‘Beyond Reason’ show artists were offered small rewards like chewing tobacco, etc. One of the author’s main points is therefore that outsider art has become centred around economic exploitation.

He also makes the point that art has always been a part of society, covering many different types of art forms. However there should be no distinctions on how we value or judge these pieces, not skin colour, mental state or economic background. The art world creates distinctions and places its own concerns as central but to the outsiders, we are the

outsiders. The author views the mainstream as dominating and invading all the ways of life imposing their categories upon practises and processes. This is linked then to the economic concern as buyers of art don't see it in their interest to educate themselves on other of different types of art.

“ The Outsiders are almost denoted unfit to be thought of as subjects or individuals. Thus are artists who are called insane by a society that never bothered to learn the true rates these people play and therefore has deemed them unfit or unsuitable to be created like whole human beings.” **(Morris 94.p18)**

Morris therefore writes that outsider artists have been victimised and they have even stooped to put labels on their own work. Thus, they are degrading and covering the standards of their own practice. So they internalise their own oppression. The labels such as “ Paranoid Schizophrenic Deteriorated, ” were placed on the work on some of the artists institutionalised. The labelling managed to exclude their work from that of the mainstream system.

I think Morris made some valuable criticism especially about branding and being excluded from mainstream art. Morris pushed for redefinition's of what the art of culture means. This push for a re-imagining of a series of the art world systematic interventions on the exclusionary tactics of fine art from different groups and political movements, black arts, women art, gay and lesbian art.

Another informative article on the contemporary outsider debate was written by Tom Patterson and is based around a festival which was a Folk Art Festival held in 1994 in America. This article dissects the subject starting with words ‘ Outsider Art’.

Patterson writes that the label ‘Outsiders’ should be dropped because there is no such thing as insider or outsider art, therefore he is negotiating the folk festivals claim to special purity. Patterson uses the works of Howard Finster, who apparently is one of the biggest names in the field of contemporary outsiders. Patterson points to the double standard that exists in the art world regarding artists such as Finster as we never hear of insider of outsider Presidents, Mechanics (etc). Therefore he states that pre-determined categories are not very useful to explore culture. The point is quite similar to one Morris made earlier.

He writes that this contemporary group of outsiders are trying to justify their work as the purist art form. However he questions this and how it can be if , “Economically. Geographically and Educationally they are isolate from society and have little or no knowledge of contemporary mainstream trends”. (Patterson 94. P22).

I don't actually agree with Patterson here as, in my view, a piece of art does not solely rely on artistic trends but also on the individual and how they relate to broader socio-economic concern. No one is completely isolated from society. So I don't see why outsiders are or in the case 'Art of the Insane' has to be categorised because of their lack of engagement with the mainstream art.

Barbara Blomick has apparently also studied the term 'Outsider Art'. She believes none of us are 'Self taught', we learn from a variety of other people in our lives and from experiences, which teachers have no control over. The article suggest that the organisers of folk festival 1994, don't really care what label is placed on those artists and their work, as long as it sets them apart from artists whose work is academically informed or conspicuously intellectual in context. There is a big difference however. They both dispute the category. Morris because it exploits and Patterson because it gives reacting pursuits a justification for there rejection of the Artworld.

The American folk festival 1994 is presented to the reader as the last "Self taught exhibition. However in my opinion, we don't know if Folk feast', was artists claiming to be outsiders in order to be associated with 'Pure Art' or whether they were actually outside of Society and 'Real Outsiders'.

Patterson terms such groups as "Bandwagon Reactionaries" which is the name of the article, which refer to a group of people who thrive on hype and never really do anything, revealing an uninformed inhospitality towards other kinds of current work. I think there is two side to this situation and think they are very closed off and building a defensive cover around their clique. Patterson criticises the organisers. He shoves that it is a falsity to suggest the artists of substance who lack academic degrees are a disappearing class. On the other hand participants of folk festival think they are positively representing 'Outsider Art', by showing their work. It is an introduction to people especially younger artists whose artists styles and cultural backgrounds challenge prevailing stereotypes.

However, it might be an ill informed use of 'Outsiders Arts', history. The article does refer to the participants of 'folk fest', as safe, polite and charming. However, it is not clear as to whether this is the festival or the work he is talking about.

However, it might be an ill informed use of 'Outsiders Arts', history. The article does refer to the participants of 'folk fest', as safe, polite and charming. However, it is not clear as to whether this is the festival or the work he is talking about.

The author concludes with the notion that one day outsider and insider art may merge or interact within the walls of a museum or gallery. However some might persist in treating the area as a special domain of artistic production.

I think that this last point is very interesting because when I visited the exhibition 'Beyond Reason', the British painter Howard Hodgkin's, was exhibiting in the same Gallery, downstairs. I think at first 'Beyond Reason' was treated as special domain by the Gallery viewers. This could be explored by the format at exhibiting which was very different to the Hodgkin's shows. So by bringing the exhibition into a Gallery it changed its meaning but so did its audience perception about art.

Through mapping these two articles we have reached the view of two different authors. It is hard to give an evaluation as there is no documentation on the artists themselves and their own intentions. Therefore, for example I do not know if folk festival 1994 was a group of folk artists who appointed themselves as outsiders in order to isolate themselves from society. So as to produce a form of art which could claim to be pure. This black spot is crucial to this hypothesis as we have seen historically the voice of 'The Outsiders' has been rarely recorded and therefore, the debate is still left to the critics, theorists, medics and historians to negotiate. This contemporary debate is in tune with the running threads with the themes of power, language and financial gain. 'As the Experts' continue to define and categorise.

CONCLUSION

The initial aim of this thesis was to explore the category of 'outside art'. However, the archive only offers the experts opinions. As the opinions of the artists themselves are not recorded. This leaves many gaps or silences in the Outsider story. Art Brut, Primitive Art, Child Art and sometimes Women's Art all come under this heading of 'Outsider Art'. Along with my focus which was 'Art of the Insane'. Even Prinzhorn and Dubuffet seen and dealt with different sides of the story. Mainly because Prinzhorn was a doctor and Dubuffet was an artist. Both casting different lights on the subject. My focus is 'beyond reason' and its two main historical influences Dubuffet and Prinzhorn offered both medical and artistic voices on the category of Outsider Art.

"Outsider" Art is a complex and contradicting area which has been under analysis by doctors, art historians and artists since the 1880's. During my research I have come across many definitions and categories of madness which change overtime. Therefore, madness seems to be historically and socially constructed and is not offered as an essential category but is historically contingent. I have come across a vocabulary or a range of words which are continuously mobilised to define the Outsiders. Ironically, this language comes from people outside that circle trying to contextualise the work of the insane. Thus placing the Outsider in as the mysterious other, says more about those who are defining rather than those who are original. When something is named it becomes more secure more fixed. It could be speculated that various doctors and scientists were threatened by the 'Outsiders, and their art. Therefore, by hiding it away by categorising the work could be seen as an effort to dominate and exert institutional control over it.

The work of the Prinzhorn collection has provided us with many questions. This partly due to the archival silences. We can only make our own judgement in reference to what the experts have told us.

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