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Purest form of creation: Art Brut

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Abstract

In many cultures, it has been a long-established practice to apply various domains of art as therapy methods in asylums, prisons and rehabilitation centres in order to help people express themselves and their current circumstances and to aid cure themselves. Hans Prinzhorn's book entitled 'Artistry of the mentally ill', which was published in 1924 in Berlin has been the initial resource for Art Brut, also known as 'raw art'. A French artist, Jean Dubuffet has first used Art Brut as an artistic term in 1945, which has ignited major debates in the artistic milieu. The ultimate goal of these artists was to unveil the works of those with no art education, of mentally ill patients, rejected and marginalised individuals, children and major criminals, in order to question the authenticity of all established approaches to art through the revelation of instinctive expression and the purest form of creation.

Keywords: Art Brut, Jean Dubuffet, raw art, outsider art, primitive art.

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1. Factors gearing Art Brut

Applying art as a therapy method appears as an application means dating back to old times in many societies. It can be defined as a therapy method that helps people better understand and express themselves and facilitate them to enter into the process of healing by using various domains of art including music, painting, literature or drama at asylums, prisons and rehabilitation centres. Despite the history of art therapy goes back to old times, popularisation of it within society corresponds with the modern ages. According to Ozturk, it is a common knowledge that appraisals of artworks created by patients took place following World War II. Art therapy, used especially for healing intense personal traumas experienced after war sporadically, has survived up to the present through different approaches of leading figures in the field towards the concept including Sigmund Freud and Carl Gustav Jung (Ozturk, 2016). Hans Prinzhorn's book, entitled 'Artistry of the mentally ill' (*Bildneri der Grewkranken*) and published in Berlin in 1924, has been the resource for 'Art Brut' art concept, also known as 'raw art'. The fact that works of mentally ill contained serious dramas had created a sensation when this book first emerged (Yuksel, 2000, p. 138). Hans Prinzhorn started this study in 1918 and as a result of an 18-month investigation, he collected 150 works at various hospitals and clinics in Germany, Austria, Switzerland and Italy and he examined some of these works. Art of mentally ill people and Prinzhorn's theories concerning these patients and comparisons between children and primitive cultures are included in this book. Psychiatrists working at mental institutions had conducted similar studies before. The book of Cesar Chambrason titled 'Genius and Insanity' and published in 1864 is an example of these studies. French psychiatrist Paul Menier published a book in 1907 by using the nickname of Marcel Reja to avoid reactions (Yuksel, 2002, p. 16). Getting the attention of the leading figures and contemporaries was a positive gain of the period of the publication of Prinzhorn's book. It is possible to associate this with a more opportune art environment and more appropriate circumstances.

European art environments had been tired of repetitions and were open for innovations and searching for different things by the beginning of the 20th century. Enlightenment generated by Renaissance had expanded the limits and horizon of art and broken taboos. 'What is left unattempted in art'? In fact, many art movements in this period had searched for inspiration in primitivism and outsider art, not owned by it. Interest and leaning towards primitive and naive art had increased. Arts of other societies and even the art of outsiders of the society were wondered about, and new areas to be consumed were searched. In such a period, Prinzhorn's investigations had characteristics to remedy the sensed defects and to offer new inspirations.

2. Primitive art and naive art concepts

Nesting of the concepts in art history and use of them interchangeably have been a common practice in art history. In this context, the cases of the experts of that field were also based on their interpretation manner. Before discussing the Art Brut concept, it will be best to elaborate on primitivism and naive art concepts briefly. These concepts cited together or interchangeably in some resources differ substantially in terms of artistic productions and artists creating them.

Primitivism can be defined briefly as artistic productions created by societies which did not reach a developed cultural level within the western thinking system. Figurines, masks, drawings, ornaments or daily productions of societies including African natives, Eskimos and Polynesian people made for fear-based ceremonial, ritual purposes had made up the fundament of this. Moreover, the concept of primitive art defines the early period folk arts of societies as well. It is confused with folk art at this point. There have been many artists influenced by primitive art in time and continuing their studies. By the end of the 19th century, one of the best-known examples is the settlement of Paul Gauguin in Tahiti, producing art works depicting the life of local people there. Gauguin had emerged in an urban culture, turned into a situation that was difficult to cope with, and he selected a simpler yet more humanistic life style absolutely and had conveyed all the simplicity and warmth of this new life to

his paintings. Aksoy has discussed this issue in his thesis. Disturbances about the cultures had occurred through various perspectives in various eras of art history. However, any artistic interaction, coming into the agenda with the increased interest in life styles that were regarded as primitive in the 20th century and emulating the forms that are the expressions of daily lives of local people in various continents, is referred by the title of primitivism. Considering that there is no single universal truth and valid civilisation standards in any place in the world, the fallacy of this definition surfaces. Characterising the other cultures as 'underdeveloped' or 'primitive' is a truth tried to be believed by the West since it accepts itself as 'civil' (Aksoy, 2015). Nilgun Yuksel, in her study titled 'The Century's Children', purported the following about this issue: 'Primitive Art is a name given to the public art of countries or art of middle ages and arts of primitive tribes or societies. Public art forms a separate area under the name of 'Folk Art' today at the same time and is analysed in a structure different than primitive and naive arts at times based on the traditional structure... Interpretation of primitive art within the 20th century modern art progressed as different from Gauguin's artistic sense. Liberal and passionate designing perception emerging in primitive works had been one of the most vital points of origin for the arts of this age. Picasso had created many of his works, imprinted on the minds of many people with their visual quality, as inspired by African masks. Artists including Brancusi, Giacometti and Klee had been influenced by the examples of primitive art in their works (Yuksel, 2000, p. 30).

The word 'Naive Art' has originated from the word 'nativus', meaning sincere, pure and natural in Latin. It encompasses artistic productions created by individuals who did not receive any academic art education or rejected art education in traditional sense. These persons prefer to paint as a hobby in their spare times and they are even called as 'Sunday Painters' because of these features. They dwell on expansive daily life stages in detail and paint them. They don't follow the accepted cognisances of the era. They don't abstain from trying different techniques and don't stick to perspective rules, real light-shadow effects and the third dimension sensation in their works. Dominance of lively and shiny colours is remarkable. These painters add fantastic images to their works as well. This contrast provides them liberty and independence for developing their own styles and techniques. The most important figure improving visibility of naive art is French artist Henrie Rousseau. Admiration of the portraits and wild forest and exotic vegetation paintings of the artist by the art community had directed attentions to naive art perception and had been effective for the acceptance of this movement by great circles (<https://www.britannica.com/art/naive-art>). Children's paintings have been appraised in naive art field since the beginning of the 20th century. Ethnologist Leonard Adam discussed the arts of children with the primitiveness of adults in this period and indicated that this was a critical turning point. Many artists including Klee, Miro and Kandisky took children's paintings as examples in their works. English critic Herbert Read pointed at the new point that the art faced by saying that 'we have many things we need to learn from children and primitives'.

Primitive art and naive art productions should not be confused with Art Brut. Despite Art Brut is defined as primitivism with one of its aspects, there are sharp defining distinctions between these art concepts. Primitive art operates with a distinct style by adhering to the main theme of the appropriate drawing and accepts specific subjects, rules and values. Furthermore, they present their works to the society and cares for valuing and embracing of them by the society. Themes in Art Brut are designated by the obsessions and inner life of the artist. Art Brut artists create their own techniques and select different materials. They keep their works as like a secret. Perspectives or different perceptions of the third dimension in naive art are not similar to the ones in Art Brut. The case of naives, who did not receive academic education, should not be confused with the uneducation case in Art Brut. Fundamental art principles are seen in the arts of naives. Naives also would like exhibition and admiration of their works. There is no secret production like in Art Brut.

3. Art Brut: purest form of creation

The term of Art Brut was used for the first time by French artist Jean Dubuffet and defines an art sense encompassing the works of the pariahs or individuals, who became outsiders of the society

willingly, originating from their outpouring. Jean Dubuffet used the term 'Art Brut' in 1945 to describe the private art of lonely people, who did not receive any art education, who were isolated from society and produced works beyond all accepted artistic realities, and enabled this term to enter into art literature. Art Brut characterises art productions of mentally ill people, criminals, addicts and individuals isolated from society and in some cases mentally disabled people who go on by trying to hide them from everyone (Lombardi, 2013). English art historian Roger Cardinal defined the concept of Outsider Art in 1972 as the Anglo-Saxon (English) equivalent of the art concept of Art Brut. Art Brut or Outsider Art is not an art style, fashion or art movement. It defines an artistic production, independent from other art movements and creating itself on its own. It is formed beyond any artistic traditions accepted in art history (Demirel, 2015). Studies of two psychiatrists conducted on the works of mentally ill patients by the beginning of the 20th century influenced the art world substantially. Hans Prinzhorn's book titled 'Paintings of Mentally Ill People', exhibiting the 5,000 piece-collection of arts of the patients, was published in 1922 and turned out to be the holy book of Paris Surrealists, and it mesmerised artists including Paul Klee, Alfred Cubin and Max Ernst. Jean Dubuffet, challenging the art sense of Bourgeoisie, had found what he was searching for in the art of marginalised people in 1940s. Individualism, total independence, infinite liberty and authenticity at the extreme point had been influential for him coming up with the art concept of Art Brut and accepting this as the only real art. He devoted his next 40 years, when his works earned great respect of art community, to investigate, collect and exhibit the works of mentally ill patients, prisoners and spiritual medium (Celen, 2003, p. 56). He visited many mental institutions in Switzerland and had the chance to view drawings of schizophrenic patients, especially hospitalised in these hospitals. He was impressed by the originality of the paintings. He studied with psychiatrists and patients. His inspirations originating from these are distinct in his own works. He started to collect and archive works at mental institutions. The works he collected make up the major collection of Collection de l'Art Brut Museum at Lausanne City of Switzerland. The first figures remarkable among the hundreds of artists are Aloise, Adolf Wolfli, Heinrich Anton Muller, Hernandez, Gironelle, Tripier and Forestier. Considering these paintings, extraordinary originality and creation power are striking. He characterises these works, unlike defined as 'crazy people's works' by the society, as the outpourings of individuals living independently and at extreme points beyond any social and cultural structuring and limitations (Lombardi, 2013, p. 9). Introduction of the concept of Art Brut by Jean Dubuffet in art literature ignited a great discussion in art community. He had been the person defending this utmost by putting forward the things created by uneducated people living away from the society in front of art senses accepted by the society, educated artistis and art movements as a 'real and essential art'. In 1948, Dubuffet, Breton and Tapie announced the manifesto of 'Art Brut' and officialised this as an art concept. Jean Dubuffet himself had written the manifesto of Art Brut. The purpose of these artists was to reveal the products of people who did not receive art education, mentally ill patients even lacking any legal capacity, individuals marginalised by the society, children, disabled persons and even criminals who committed a serious offense and to exhibit the sincere, original outpouring and the purest form of the creator and to question the reality of the entire current art senses.

Art Brut productions oppose the products of earned culture and social acceptance enforcements. Each individual develops his/her own style, material and technique. Artistic outpouring is essential in their products. Personal differences come into prominence. An artistic production learned and developed personally without receiving any education is essential. These studies differ from any previous or current movements. They are marginalised because of this. They also oppose the cultural art in a sense. Extraordinary paintings, drawings, figures, ornaments, inscriptions, stitches and engravings are remarkable. These persons discover their own iconographies and generate their own techniques. Material richness and technical infinity make their work special. Since the majority of the persons who are deserted, lack any belonging sense, uneducated, ill, lead a traumatic life or are unstable, spiritual medium and criminals come from poverty, they work with simple materials or waste material in general. They put them together and come up with genius, extraordinary setups. These persons are skilful and at the same time, they exhibit skills with artistic creativity. The most prominent feature of these individuals is that they don't wish to exhibit what they make. These

persons make their art products quietly, in secrecy and alone away from the comments of the society and judgements of other people. Spectator means judgement and they avoid this and produce by taking refuge in their inner world (Peiry, 2013, p. 17).

Art Brut should not be viewed as an art movement. The distinct difference of Art Brut from all other art movements is the production methodology rather than the creating artist. According to Celen, 'Art Brut' is not the art of persons who are members of the art community and at the same time, it is not the art of 'marginalised persons or mentally ill patients'. The uniqueness of it is not the persons who make them but its artistic quality, making the confusion of it with other arts absolutely impossible; and its protection from any type of convention and contamination. It is interesting that such type of artworks are made by marginalised persons. Maybe perhaps only these people have the courage to produce such works. It may be actually because only they can be protected from any social, cultural, ideological and economic norms, standards, rules and concerns that could enter into any brain (Celen, 2003, p. 57). In Art Brut, artist hides himself/herself and do not want to be recognised and known and prefer to produce in secrecy. This requirement for production in isolation is not included in any other movement. Artist wants to be admired, appreciated and applauded because of the nature of his/her work. Some artists approach more didactically and want to give a lesson and draw attention. Admiration or not admiration of their work is not their problem. They don't produce to receive good reviews. They don't have an educational background. They only produce. Their aim is to produce impulsively and without any limitations. The only reality they know is to produce constantly through the only single way where they can express themselves. They can exist by producing and creating. Great patience and workmanship are dominant in the majority of the produced works. Self-developed and matured workmanship is remarkable. Art Brut artists reflect their fears, fixations, secrets and secret world in their artworks. Sometimes, hallucinations and delusions are involved. Outpouring and transfers in Art Brut are so real as to be terrifying. Emotions in Art Brut works are pure, pristine and sheer. They are not set up and designed for a long time. They are full of genuine joy and originality. Therefore, they are sensed as raw and coarse. The essence of the creator is his/her most pristine case. Dubuffet had opposed all art movements formed by cultural and academic structuring with his admiration for the reality of this outpouring and become a fiery defender of Art Brut. According to Aksoy, 'Opposing Western culture and Western art tradition have been expressed in Jean Dubuffet as gravitation towards an alternative reality and the creation of 'Art Brut' concept rather than as an escape. In Dubuffet's thinking, we find the awareness about how the sense of reality has become superficial and standardised by the culture created by people with their own hands. This approach of his is clear in his own paintings as well' (Aksoy, 2015). According to Celen, on the other hand, raw-crude art is actually the starting point of art. It is the core and source of art. In this context, Art Brut has always existed throughout history. But, it had been pushed aside, chased and tended to almost diminish in some cultures over time as the people became civilised and culture emerged and developed and art became institutionalised, and rules were set for the concepts including 'aesthetic' and 'art'. 'Art Brut is a raw art' because it is not processed by the culture, is uncooked and hard to digest since it is at its most untamed and unpressured state and it is very intense... It comes from the inner of its creator directly and outpoured without any technique, aesthetic refining and without going through any censor and retouching. A creation is with the purest state of its creator. A spontaneous energy flows from the spirit to the material. With the metaphor of Debuffet, if the 'cultural art' is a marble-made ornamental egg, 'Art Brut' is a real egg (Celen, 2003, p. 56).

4. Comprehending Art Brut by striking examples

Following 'Collection de l'Art Brut' Museum founded under the leadership of Jean Dubuffet in the Lausanne City of Switzerland, numerous Art Brut museums started to be opened and private collections started to be gathered and exhibited in many geographical locations in the world. Though Dubuffet had aspired to Art Brut to get attention, the thing that he did not approve and did not match up with this art sense was its use for the purpose of advertisement and commercial sales and emptying of the concept. Art Brut has not been paid attention by only art fields but also by many fields

including medicine, psychiatry, psychology and sociology and art history. A large literature on this issue has been generated through research up until today. Art Brut is still maintaining its character as an exciting subject, remaining a mystery. Theses, articles, books are published and documentaries are prepared on the issue, permanent and temporary exhibits are held, rich collections are gathered and new museums are established in various places in the world. Dramatic and tragic life stories lie behind the exciting artworks of Art Brut artists most of the time. Dwelling briefly on life stories and artworks of Art Brut artists who produce with different techniques and understanding in various parts of the world will support reinforcing the subject better.

4.1. Adolf Wolfli

The figure, perhaps the most important resource of Art Brut studies in this field, is Adolf Wolfli. Wolfli, born in Switzerland in 1864, had fit in many things in his lonely life spent in poverty. He was the youngest of seven children of an alcoholic father and washerwomen. Life had already started dramatically enough for a child who became both fatherless and motherless after the age of eight. He had lived for some time with various foster parents, who abused him physically and mentally. He managed to graduate from secondary school in this way. He started to work under a wealthy farmer and fell in love with his daughter. His love was unanswered and he was humiliated and discharged from the farm and he joined the army. After returning from the army, he worked in unqualified jobs isolated from the society such as in grave digger job. This made him more antisocial, aggressive and vicious. He started to get punishments for molesting young, minor girls during this period. He was imprisoned for 2 years for molesting a 5-year-old girl and then he was released. Finally, he was arrested for molesting a 3-year-old girl and hospitalised at Waldau Mental Institution in Bern with the schizophrenia diagnosis for the rest of his life. During his first few years at the hospital, he displayed behaviours with paranoia, hallucinations and violence and he was punished with solitary confinement frequently. He started to paint in 1899 and this caused a visible calming effect on him (<https://www.britannica.com/biography/Adolf-Wolfli>). Wolfli started to generate an imaginary life story in the 1990s. In addition to a life story where he depicted himself as an imaginary war hero in his book of 25,000 pages, there were some strange words and numbers, such as 'Brida.16. Cherer: 1. Crummah 16 Chehr: 1 Striga', and interest calculations of his imaginary fortune, and hundreds of musical notes of his own compositions. He used to write his compositions on a piece of paper and sometimes made it like a trumpet and played his own compositions. When Wolfli passed away, he left behind nearly 1,600 illustrations, 1,500 collages and 900 paintings. When he could not confine himself in notebooks, he painted the walls of his room at Waldau. Today, these drawings still honour the memory of Wolfli in that room (Yuksel, 2000). In Wolfli's works, painting, music, literature, philosophy and geography have intertwined. When he worked on his writings, he was able to produce with a mindset, obtaining graphical inferences and reaching musical notes from there. His collages, cutting-adding relieves and illustrations could contain musical notes at the same time. His many works consisted of fantastic architectural components, perfect geometrical figures, German writings and city maps. His pictural compositions and the figures he used to look like they were made by master hands. The life of this man, who constantly seemed restless and insecure and chewed tobacco and nibbled pencils to relax, filled with countless crimes, delusions, hallucinations and works had ended in a mental institution and his life has been a mystery for many people but it is almost like a high sea to be searched for the world of art (Figure 1).

4.2. Shinichi Sawada

The artist was born in Shiga, a rural region of Japan, in 1982. He was diagnosed with autism and speech disorder at a young age and he spent his childhood with learning disability problems at special education centres. He was allowed to work in simple jobs at the pastry section of a local hospital. He was introduced to clay in 2001 with the observations and directing of a professor there. He started to produce unbelievable figures with clay at the corner of a small workshop (Peiry, 2013, p. 110).

He shaped clay like a ritual calmly with his characteristic, long, thin fingers and produced imaginary heroes and magical, fabulous figures constantly. It is common knowledge that the majority of his figures are half-devil and half-human representations and he produces totems with many faces. It is not known where he gets these ideas from. It is known that he produces without stop instinctly. He can create clay statues of many meters of height in a short time like 4–5 days. Sawada's works are included in the collections of the museums of 'Art Brut du Japon' and 'Collection de l'Art Brut Lozan' (Figure 2) (<https://www.outsiderartmuseum.nl/en/kunstenaars/shinichi-sawada/>).

4.3. Emile Ratier

He was born in a farmer family in Soturac, an agricultural region in Southwest France, in 1894. He had learned some agricultural and carpentry activities from his family until he was 14 years of old. The young man left the farm in 1914 to go to the battle-front at Verdun Battle. Ratier got wounded during the war and became hospitalised. He started to lose his sight slowly. He then became a prisoner and was imprisoned in Paris as a prisoner of war for a while. He depicted Eiffel Tower, which he saw in Paris and was impressed with immensely, and Arch of Triumph in his wooden statues frequently later on. When he returned to his family farm at the end of the war, he worked as a lumber trader. He was losing his sight rapidly and this caused very serious psychological disturbances for him. Withdrawal started with deep depression and delusions. Starting from 1960, Ratier lost his sight completely (https://www.artbrut.ch/en_GB/author/ratier-emile). Ratier had been interested in making statue-like structures with a mobile, revolving centre and mobile kinetic figurative statues since he started to process trees for the first time. Mobile mechanisms revolving around their own axes had mesmerised him such as swing rides, merry-go-round and mills. Other subjects that influenced him included war tools, human and animal figures, and any type of vehicles and carriage devices. He built large, wooden kinetic statues with mobile parts of 2 m-height similar to Eiffel Tower and Arch of Triumph. Losing his sight had brought along loneliness in his life. As his sight diminished, he had focused on working with elm, which was the material he knew about the best. He built mobile statues vitalised with cranks, mills and other resonance mechanisms (Peiry, 2013). How could he manage to build statues operating so impeccably and working like a clock with his blind eyes? Ratier was following the sounds. As he lost his sight, he had found the solution of reinforcing his hearing skill. He used small sound sources such as bicycle bells in his statues. Some squeaks and rattles had guided him. Ratier, with no education, was able to find his home, where he lived alone, and his workshop located in a rural area by means of small bells connected to ropes and wires. Following his death in 1984, numerous kinetic wooden statues were found in his place. Some of these statues are located in the Art Brut Museum in Losanne (Figure 3).

4.4. Nek Chand

He was born in Berian Kalan, a village in Pakistan, in 1924. When he was in his 20s, he migrated to India with his family following the division of the country. He had settled there with the position of road supervisor at Chandigarh Public Works Department in order to join the urban transformation and development plan in 1950. Chandigarh is a deserted region at the north of India. Allegedly, many kingdoms lived there in old times and this place is regarded as holy. Chand had believed that this location was a region where gods used to live at the foothills of Himalayas. Nek Chand had a visual dream affecting him deeply, inspiring and pushing him to build a large, divine habitat. This dream of his enabled him to think, design and generate a rare creation in the world by thinking both like an architect and city planner. Chand had a routine day job. This job had involved working as a road worker for a recently founded modern city. He had a secret kept from everyone at nights. He was creating a hidden village for himself in complete secrecy and illegally. He built this village that he called the Kingdom of Gods and Goddesses after he got out of work secretly in 7 years himself by putting effort for years. He had collected hundreds of stones, which he thought had a holy spirit and he gathered them (Peiry, 2013, p. 92). 'Nek Chand collected metal parts, scraps, broken colourful

loops, worn shoes, burn ampuls, worn out tires, decomposed bicycle parts and waste construction materials and managed to take advantage of any object he could find, thanks to his unlimited imagination. He used thousands of glass pieces, feathers, casting wastes and broken ceramic in his figures. He shaped the mosaics that he applied in large areas by using not only broken potteries and tiles but also the entirety of ceramics coming out of bathrooms' (Sevim & Agatekin, 2012, p. 97) Chand put together the hoops he collected and made human and animal statues. After he completed the figures, he placed them side by side on layers of terraces he built on the soil. This statue village that Nek Chand built in 7 years and continued to build even further had been uncovered by chance in 1975. The people who saw it could not believe their eyes. The State decided to nationalise and support what Chand had built and provided opportunities for the assistance to work and live there as long as they want by putting them on salary. There are bridges, hiking paths, hills, superficial cascades, minarets, towers and shrines and more than 2,500 statues within this fantastic village taken under protection today. Chandigarh Rock Garden is a touristic site visited most after Taj Mahal in India (<http://nekchand.com/about-nek-chand>) (Figure 4).

4.5. Clement Fraise

He was born in a poor farmer family of 14 children in Lozere Village of France in 1901. He had spent his first years of youth as a shepherd by his family without receiving almost no education. He had attempted arson several times before. When he was 24 years old, he put his family's farm and all of their savings on the fire. This incident caused him to be hospitalised at St. Alban mental institution for many years because of arson. He did not easy going there. He was punished with solitary confinement because of his aggressive and insubordinate conducts and he was prisoned in a narrow wooden cell of 2 m by 3 m dimensions during 1930–1931. He was not allowed to leave there other than for his private needs. Fraise had found a hobby to occupy himself in this cell for 2 years; he scraped wooden panel walls by using the handle of his spoon and decorated them with relief works. The hospital confiscated the hand tool that he made from spoon handle. Therefore, he built a tool for himself by the wire of the urinal that he used as a toilet and continued to scrape by using this. Fraise had found a way to continue scraping the wooden panel patiently with a new invention in case of any intervention of the hospital. According to Fraise, 20 vertical wooden panels represented the teeth, fingers and toes of humans' topdown. He had made low and high relieves in places drawn just like on an esquisse. They contained negative and positive flower portraits (Figure 5) (https://www.artbrut.ch/en_GB/author/fraise-clement). The artwork with the appearance of a monumental relief statue is one of the most interesting works at Art Brut Museum in Losanne with its repetitive abstract and concrete motives. The fact that he had managed to produce this two-dimensional depth despite receiving no education is astonishing. Fraise, following his discharge from the mental institution in 1945, worked in some jobs by the farm such as stone masonry (Peiry, 2013).



Figure 1. A drawing of Adolf Wolfli (<https://tr.pinterest.com/pin/361true>)

Figure 2. A baked soil work by Shinichi Sawada (<https://www.outsiderartmuseum.nl/en/kunstenars/shinichi-sawada/>)

Figure 3. A mobile wooden statue by Emile Ratier (Collection de l'Art Brut, sf.105)

Figure 4. View of Chandigarh Rock Garden (<http://www.theindiapost.com/wp-content/uploads/2011/04/Rock-garden.jpg>)

Figure 5. Wooden panels made by Clement Fraise at the mental institution (Collection de l'Art Brut, sf.53)

5. Art Brut in Turkey

Art Brut is neither an art movement nor a stylish fashion or discipline. Art Brut defines an uncategorised art production differing from any previous discipline with its produced works and methodology. This makes it not only superior but also a different one. An unconsumed novel subject and a new and different area to be investigated and worked on draws the attention of everyone who is interested in that area. This new and different subject draws the attention of people who work in the fields of medicine, sociology, psychology and art in Turkey like in the entire world. This innovation, introduced to the entire world from France by Jean Dubuffet in 1945, has been recognised relatively recently in Turkey considering the 73-year-old of its history in Europe. Despite their number is not high, articles, book chapters, theses and printed papers on Art Brut published in Turkish have been accessed. There is not an Art Brut Museum in Turkey yet.

Ahmet Gogus Art Gallery at Hacettepe University hosted the first Art Brut exhibition held in Turkey in 2008. Neurology specialist Prof. Dr. Turhan Demirel, living in Germany, visited Ankara as a guest of Hacettepe University and gave a seminar and shared his knowledge and background about Art Brut art. He held an exhibition with selected works of his personal art collection that he had been collecting for 15 years. Demirel purported that he was introduced to Art Brut by chance 15 years ago with a great interest and this coincidence had been the first spark for him. After that date, his interest in Art Brut has increased gradually and collecting these paintings has become a passion for him. He started to become interested in artworks and artists closely and as a result, he owns a collection of 450 pieces, consisting of patterns, paintings and three-dimensional works. He emphasised that this passion of his that started as a hobby in addition to medicine has aided him to achieve life balance (Aygun, 2008). In the year 2010, the exhibition titled 'Anatomia Metamorphosis', containing the works of three Art Brut artists of three different origins, was held along with a screening titled 'the Red Sky' that discussed the concept of Art Brut in a long film for the first time at Istanbul FCC (French Cultural Center). Despite the works seem different from each other in the first sight, the three art projects are interconnected with common concerns; body transformation, separation and change (Guncel, 2010). In 2007, an exhibition was held in Istanbul where the artist Mehmet Guleryuz acted as a curator. Inner worlds of schizophrenic patients were reflected on canvas in the exhibition. One hundred paintings, selected from hundreds of paintings made for rehabilitation purpose, were exhibited for 1 month at Taksim Tarik Zafer Tunaya Exhibition Hall and programmes raising public awareness about schizophrenia disorder were organised. This exhibition, with a social responsibility aspect, had drawn attention considerably (Horosan, 2007).

6. Conclusion

Art Brut had always existed actually but it was a production compressed, pushed and marginalised in society and it was never able to find a name for itself. While human beings, who regarded the age of art almost as equivalent to the age of humanity, had been searching the aesthetic, beauty and the controlled and defined things with their artistic outpouring and attempting to reach them always, they always tried to hide and conceal the raw, crude and brut ones originating from the core. On the other hand, as the marginalised individuals get lonely by getting distant from social and cultural life and turning inward have kept revealing their naked hearts with the preoccupation of only 'doing it', without the preoccupation of 'making art'. In any material they find, to any material they find, in any way and in any technique. Not in a learned way, but instinctly. Not with the rules but as if breaking and messing up the rules. This act and production, which they only kept doing without knowing what they are doing and why they are doing it, have become their vital gains. These people survived by means of creating and took refuge in only the things that originated from their core in order to survive. Jean Dubuffet had placed the productions of theirs, called 'nonsense' by the society, in the very centre of art environments, museums and galleria and had called them the 'essence of art' and written a manifesto and gave them a name: Art Brut. In addition to being a novel field, a new subject to be investigated and consumed, Art Brut absolutely tumbles all known values in the issues of

character, identity, feature and essence of art. What the skill is and who owns it is a trick now. Art Brut, which entered into our life 73 years ago with great obscurity, has been a surpassing resource for many researchers in the fields of science and art.

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