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主 論 文 の 要 旨

論文題目

A Critical Perspective on Art Brut Within a Deleuzian Context

(ドゥルーズの思想に照らし合わせたアール・ブリュットをめぐる批判的視点)

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論 文 内 容 の 要 旨

In the middle of the 20th century French artist Jean Dubuffet pointed to a kind of artistic creation which was created outside of the art institutions. He called it l'Art Brut (raw art) and defined it as raw, untaught creations of common people for common people. Art Brut was an impulsive, sensuous art which was opposed to the educated art of art intellectuals. According to Dubuffet, the authenticity of this kind of creation was derived from its creators' distance from art culture and culture in general. Yet, creating at such a distance from culture was problematically associated with mental disorders in the Western context. Thus, despite of Dubuffet's rejections, Art Brut was problematical associated with art of madness, namely the creations of people with mental disorders and since its appearance to the present day, over seventy years, it has become the subject of a prolific and controversial literature.

Within this literature Art Brut has been defined variously and its authenticity as a form of artistic creation has been called into question. Art Brut was introduced to the English-speaking

world as Outsider Art and the translation caused a conceptual slippage since it was emphasizing the outsider-ness of the creator rather than the rawness of the creation. Soon a specific art market emerged focusing on the kind of creation in question and within this market which is called Outsider Art market definitions of Art Brut have proliferated in a scratchy manner causing more confusion and controversies around the terms Art Brut and also Outsider Art. At the end of the century Art Brut has gained considerable recognition in a non-Western country: Japan; and it has been problematically perceived within the context of social inclusion for people with mental disorders through artistic creations causing further conceptual slippage and controversies.

This dissertation problematizes the controversial perceptions of Art Brut within a Deleuzian context. Gilles Deleuze is an influential French philosopher whose philosophy comes out as a critique of Western thought that tends to operate within categorical frameworks and tries to define what is undefinable. In order to nourish his critique Deleuze turns his face to the ancient sources of Western thought and also to Eastern thought. Without reading Western and Eastern thoughts as two different categorical entities, he shows their organic relations, connection points and coexistence. Thus, Deleuze's thought does not only make it possible to understand Art Brut without breaking it into categorical definitions, but also provides an original and fertile ground to criticize the different perceptions of Art Brut not only in the West but also in Japan.

Art Brut points to the sensibility of outsiders, namely the feverish impulsive creations of those who are perceived as the outsiders of the society. Yet, outside of the society, is not an ontological place but a social construction. French philosopher Michel Foucault points out how society is defined through the discourses it produces on the outside and the outsider. In this context, according to Foucault, the changing perception of madness and mental disorders goes in parallel with the birth of new societal forms in the West, where Reason comes forward as an organizational principle. Following Foucault's criticism, from a Deleuzian perspective, today, within the capitalistic societies of control the madness is placed in each individual in form of

human sensibility. Several thinkers such as French philosopher Jean-François Lyotard and Italian communication theorist Franco Berardi also point out the oppression upon the human sensibility which turns out to be inefficient and thus left outside within the profit and efficiency oriented capitalist world. Thus, in this dissertation it is suggested to understand the perceptions of Art Brut as sensibility of outsiders within the contemporary world where the sensibility itself has been associated with a contemporary form of madness and has become the outsider of the society. Within such a world, Deleuze, together with his co-writer French psychiatrist and philosopher Félix Guattari, points out the liberating potential of madness, especially of schizophrenia, as a method to change our perception of the contemporary world. In his thinking Art Brut comes out as examples of schizophrenic object that cannot be understood in terms of definite forms but in terms of the way it is produced. The schizophrenic object can only be understood in relation to its process of production. In this sense, schizophrenic object refers to a free creation beyond categorical thinking which tends to ignore the process, and it points to an alternative way of producing which has a liberating potential for all those whose sensibilities are oppressed. Thus, Art Brut's perception as an authentic art form and accordingly the controversial literature looking for a concrete definition of the kind of creation in question spread a cover upon the schizophrenic object breaking it down into definite forms problematically and undermining its unsettling and liberating potential.

In the last quarter of the century after Art Brut was presented to the English-speaking world as Outsider Art and especially after the emergence of the Outsider Art market, Outsider Art has quickly become an umbrella term covering all forms of creations made by people who can be considered as outsiders of society from multiple perspectives. On one hand, the prolific definitions of Art Brut within the Outsider Art market point to the liberation of artistic creation from the hegemony of art institutions which problematically claim their authority to define and detect authentic Art Brut works. On the other hand, the commercialization of Art Brut within the

Outsider Art market which reduces the kind of creation in question to a market good undermines its artistic integrity. According to Deleuze, the capitalist ideology dissolves and de-codes the meanings in order to re-code them in terms of the capital. Thus, things and ideas circulate freely within the capitalist market as long as they do not interrupt the flow of the capital. In this dissertation, it is argued that the Outsider Art market positively undermines the authenticity of Art Brut liberating it further from the hegemony of art institutions. Yet, it does so in order to re-code it as a market good undermining the unsettling potential of the schizophrenic object against the capitalist production. Within the market the consumption value of Art Brut works are based on the consumption value of the outsider. Thus, the Outsider Art market necessarily creates new and infinite forms of outsider-ness. Yet, within the Outsider Art market, the expressions of otherness and of the outsider are sterilized by a pleasure-seeking 'othering' gaze. Detached from their socio-political meaning, these works are mystified as products of a curious other and commodified within the market that liquidates their socio-political value.

At the end of the century Art Brut jumped to Japan. Yet, due to the different socio-historical dynamics of the Japanese society and mainly due to the different conceptualization of the outsider in Japan it has perceived differently. In Japanese public opinion, Art Brut is primarily related to art of people with mental disorders and associated with the notion of Able Art. Able Art is a social movement which promotes the creative works of people with mental and manifold disorders in order to help them obtain income and develop higher self-esteem for their social inclusion and wellbeing. In this sense, perception of Art Brut as art of people with mental disorders, more specifically as Able Art, in Japan is problematical for it reduces the schizophrenic object to a definite form as art of people with mental and manifold disorders. Yet, recently, another notion called Borderless Art was born in Japan's welfare system. Borderless Art is represented mainly by a Japanese Art Brut museum called No-Ma Borderless Art Museum. The museum promotes the

artistic creations of both people with and without mental disorders together in order to challenge the public opinion claiming that artistic creativity is conjunctive beyond all artificial dichotomies such as abled/disabled, mentally disordered/normal, and so on. Being an Art Brut museum No-Ma Borderless Art Museum avoids the semantic discussions related to Art Brut and instead of defining the kind of creation in question, it focuses on the transformative potential of the creation both for the creators and for the viewers. In addition, the museum shows a reservation to the entrance of the works in question into commercial circuits. Within this dissertation it is argued that due to the socio-historical and more importantly philosophical differences of its context, Japanese society tends to value Art Brut works in relation to their process of production. Thus, the notion of Borderless Art, although it was born within the social welfare scene, goes beyond the No-Ma Borderless Art Museum and the idea of social inclusion; and points to a re-conceptualization of Art Brut in Japan which provides a more adequate perception of Art Brut within a Deleuzian context.

In conclusion, within its journey over 70 years from France to Japan Art Brut has been perceived differently and often controversially. This dissertation provides a critical perspective on Art Brut and its controversial perceptions mainly as an authentic art form, as a market good and as a means of social inclusion. It is concluded that due to the different context of Japan, the consumption value of Art Brut in Japan is related to its process of production. This way, although Art Brut is problematically associated with Able Art in public opinion, another branch of welfare system, No-Ma Borderless Art Museum, gave way a more adequate perception of Art Brut within a Deleuzian context.