主論文の要約

論文題目：A Critical Perspective on Art Brut Within a Deleuzian Context

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論文内容の要約：

Art Brut appeared in the 1940s in France indicating a kind of artistic creation and it has become the subject of a prolific literature. Within this literature the 'authentic' Art Brut has been defined variously and often controversially. In the 1980s a specific art market called the Outsider Art market emerged in the West focusing on this kind of creation. This market has been often accused of commercializing Art Brut and, thus, further undermining its already controversial authenticity. In the 1990s Art Brut jumped to Japan and problematically it has been perceived as means of social inclusion rather than art. The increasing controversies on Art Brut gave birth to a new concept called Borderless Art in Japan. This research argues that Art Brut cannot be understood in terms of definite forms. Therefore, it considers Art Brut within the context of Deleuzian philosophy where Art Brut appears not in terms of definite forms but in terms of the way it is produced. This way, the research provides a critical perspective on the perceptions of Art Brut. It is mainly based on a comprehensive study of Deleuzian philosophy focusing on schizophrenic object, the de/re-territorialization process of capitalism and counter-actualization, and textual analysis of the literature on Art Brut. Additionally, in Japan two exhibitions and one art event were held and two exhibitions were observed in order to conduct surveys; qualitative interviews with the key informants and five small case studies on different welfare organizations. It is concluded that whereas

the perceptions of Art Brut as an authentic art form, as market goods or as means of welfare fail to understand it, Borderless Art which came out as a branch of social inclusion reveals potential to perceive Art Brut more adequately within a Deleuzian context.