The Art That Doesn’t Know Its Name

Angela Samata
Exploring Outsider Art In USA and Japan
“If it weren’t for painting, I would not live; I couldn’t bear the extra strain of things.”
Winston Churchill, Painting as Pastime (1948)
About the Author

Angela presented the BBC1 BAFTA nominated and winner of the Mind Media Award for Best Factual documentary, ‘Life After Suicide’. The film encouraged discussion and exploration of mental health issues, challenging the stigma of suicide. Describing her own experience and that of her children after her partner took his own life 15 years ago, Angela travelled the length and breadth of the UK talking to others who had experienced the same loss. The documentary was aired as part of the BBC’s Mental Health Season #InTheMind and was watched world-wide by over 5 million viewers.

Angela represents the views of those bereaved by suicide and for 4 years was Chairperson of the Survivors of Bereavement by Suicide, a nationwide charity offering a unique and distinct free service with online, face to face and telephone support to bereaved adults across the UK. Under her Chairpersonship, together with a 10-strong Board and 150 volunteers, the number of support groups trebled, with over 60 free support groups currently across the UK, offering support to over 7,000 people bereaved by suicide each year. Angela has continued to be an Ambassador for the charity. Angela is also an invited attendee of the All Party Parliamentary Group looking at Suicide Prevention in England and Wales.

Angela co-authored the NHS70 Parliamentary Award winning #SeeSaySignpost training, which has to date been accessed online by over 1 million people globally. Her charity work, together with the making of the BBC documentary, was recognised when Angela was named as the Merseyside Woman of the Year 2016 and awarded an Honorary Fellowship by Liverpool John Moores University in 2018.

As an Arts professional for over a decade, Angela led the John Moores Painting Prize at the Walker Art Gallery and continues to work with individual artists and arts organisations, whilst also speaking publicly about mental health issues. Completing her Masters in Art History and Curating in 2016, Angela focused her dissertation on artist Agnes Martin. Often her work in Mental Health and the Arts come together and Angela is currently a trustee of Hospital Rooms, an Arts Council funded charity that transforms in-patient mental health units using contemporary art. In 2018 Angela completed a Churchill Fellowship to the USA and Japan looking at both disciplines which this report explores.
Foreword

The Art That Doesn’t Know It’s Name

On the first night of my Churchill Fellowship travels to New York, I was invited to the premiere of *Eternity Has No Door Of Escape*, a fascinating film by Director Arthur Borgins, which charts the history of Outsider Art. The film was a walk through of most, but not all, of the significant historic moments that have helped to position this genre in the contemporary art world today. The film had a definite European, particularly French, perspective which was both welcome and informative.

After the showing there was a Q & A session with New York based art dealer, curator and author Jane Kallir, Harvard's Raphael Koenig and Arthur Borgins, the film's Director. During this discussion an audience member asked the panel how useful it was to categorise the type of art work shown in the film as ‘Outsider Art’. Taking a deep breath, Raphael Koenig, who chaired the discussion, acknowledged this question as an inevitable part of the Q & A, and referring to it as ‘term warfare’, to which Jane Kallir added; "Well, this discussion has been going on for years and I suppose this is still the art that doesn't know its name.’

Outsider Art has risen through the ranks of the art world from the preserve of a few independent supporters and collectors to the heady heights of having its own auction category at Sotheby’s; holding dedicated annual art fairs in New York and Paris; having a recognised canon of iconic, recognisable artists; and forging its own place in art history, gaining support from art dealers, collectors and curators world-wide. This rise in the visibility of Outsider Art has been heralded by many as very welcome and a long time coming, however its acceptance into the mainstream comes at a price.

My personal and professional interest in this area stems from my work in the arts and mental health for more than fifteen years. As the Head of the John Moores Painting Prize, a national contemporary art award based at the Walker Art Gallery, I first became aware of this genre. It was the vision and drive of Sir John Moores (founder of the Littlewoods empire and a keen amateur painter) to bring the best of British contemporary painting to Liverpool that saw the birth of the John Moores Painting Prize in 1957. The inaugural award was intended as a one-off, but its great success led to it becoming a biennial event. By the early sixties, the exhibition was regarded as the UK’s leading showcase for avant-garde painting.
Despite his great wealth and expanding business empire, Sir John Moores promoted an ethos of inclusivity - opposing a view of the art world as the privileged preserve of the upper classes or those who had the good fortune to attend art school - by omitting the need for the submitting artists to be trained, thus opening the doors to the world of self-taught artists.

Overseeing the submission of three thousand paintings each prize year was a sight to behold. The range of work was breathtaking and a real chance to take the temperature of where British painting was at. The breadth of work was only enhanced by the inclusion of self taught artists able to enter independently and not through a gallery or agent.

This inclusive approach was only heightened by the anonymous judging process, with the jurors often made up of world renowned artists, gallerists, collectors and curators, completely unaware of the submitting artists identity or biography. As each painting was paraded for the jurors scrutiny, it really did have to stand up for itself: the gender, age, name and CV of each artists hidden from their deliberations.

My experience of self taught and Outsider Art was initially through exposure to paintings submitted to the John Moores Painting Prize, continued into an exploration of the works of other artists who lay on the edge of the mainstream. They included Agnes Martin (b.1912) who was the focus of my Art History and Curation Masters dissertation. Martin, a Canadian-born painter with a body of work spanning five decades, has paintings held in Gallery collections around the world, although her diagnosis of schizophrenia was, until recently, very rarely discussed, least of all by Martin herself. Whilst trying to avoid pathologising Martin’s work, my dissertation did touch on the influence this diagnosis may have had on her creative process and practice.

Internationally renowned artist Yayoi Kusama (b.1929) has always been open and honest about her suicidal thoughts and mental health challenges. Kusama’s oeuvre presents a real challenge to the widely accepted definition of Outsider Art. Kusama had little formal art training and has resided voluntarily in a mental health facility in Japan for over a decade. I approached the hospital where Kusama resides, who replied that whilst my research was valuable, they unfortunately could not discuss Kusama or her work. Notably they refer to Kusama as a ‘disabled artist’ although in my original request I did not refer to her in those
terms, but as an Outsider artist. (Appendix 1). Why then is the label of ‘Outsider artist’ resisted by Kusama and those around her?

Receiving the Churchill Fellowship presented the unique opportunity to bring together my arts experience with more than a decade of working in mental health, specifically suicide prevention and postvention. The Fellowship also gave me the chance to place my experience of Outsider Art in an international, global perspective, as I travelled to two distant continents to witness best practice across a range of media: sculpture; textiles; performance; photography and the built environment, bringing the learning back to benefit UK based artists, curators, and practitioners alike.

By bringing knowledge gained and experience from the Travel Fellowship through the dissemination of my findings, I hope these observations and recommendations will be both informative and useful in identifying examples of good practice and ways to improve existing approaches to the curation of Outsider Art in the UK.

The scope of this report will be solely focused on the encounters experienced during my Churchill Fellowship, although the recommendations may have more far reaching applications.
Acknowledgements

Firstly I would like to thank the Winston Churchill Memorial Trust for supporting my project, both financially and practically.

I’d also like to extend my thanks to all the Fellows who have supported me during the application process, held my hand through the panic of waiting between stages and celebrated with me when my project got the go ahead!

Thank you to my referees for believing in my ideas and staking their names and reputations on me!

I think I had underestimated how complicated the planning process would be, especially when travelling to Japan and not speaking a word of Japanese. I could not have completed the research or gained as much knowledge from the Japan leg of my trip without the endless and actually ongoing support of Minako Jackson, Ian Jackson, Chiaki Miura, Ema, Shimita Sharmacharja, of the Wellcome Trust. My research would not have been complete without access to the Health and Social Care Government Department in Japan and I thank the Authorities for granting me an interview. Thank you all.

I would like to thank the artists, curators, gallerists and arts practitioners who gave me access to their studios, their spaces and their knowledge. Your generosity gave me an understanding that I could never have achieved without you. I’m only sorry that I couldn’t include every encounter in this short report. Maybe a book awaits!

Finally, thank you to my family and friends. You know you’re loved when you tell the people closest to you that you’re not going to be around for a couple of months and they ask what you need to follow your dream.

Thank you to all those who have supported me and those who continue to provide me with a platform to share my findings.
Executive summary

Introduction
There is an air of mystery around Outsider Art. Although it is an area of art that is gathering interest and momentum, there are almost as many versions of its history as there are names for this genre. Although there are texts, exhibition catalogues and academic writings about Outsider Art, they are relatively few when compared to other areas of scholarship within the arts. This report is set within that context and aims to provide one person’s experience of a short, but intensive, period of research, exploring five specific questions.

Aims and Objectives of the research
The aim of this research is to look at Outsider Art through a range of different geographical and socio-economic contexts and to learn from international best practice to benefit the artistic community in the UK. Using the five questions set out below, this research aims to:

- look at areas of best practice and to disseminate the learning.
- explore variations in approach in both the USA and Japan.
- provide recommendations for how Outsider Art practice and the mainstream art world can be more closely aligned.

Approach
Through interviews and observations I was able to build on my existing knowledge and experience, to explore the following research questions. Although there may be some overlap, I believe the questions identify key areas for international Outsider Art discourse. The questions posed are:

1. Is the label Outsider Art useful?
2. How is Outsider Art best curated? Should convention mean diagnosis and biographical information is always included on labels and in exhibition interpretation?
3. What are the ethical and moral considerations of exhibiting and selling Outsider Art, especially in a commercial setting, and how are the artist’s expectations and those of the gallery managed?
4. What are the clinical and therapeutic implications of Outsider Art? Is there a tension between the facilitation of Outsider Art and Art Therapy?

5. What are the benefits of aligning Outsider Art more closely with public health services and adult social care? How can this be facilitated?

Findings and Recommendations

The full findings and recommendations can be found on page 56 of this report. The recommendations include:

- The continued use of the term Outsider Art as a springboard for critical discourse, whilst encouraging curators and archivists to review their use of the term within existing collections.

- An inclusive, collaborative approach to curating and interpretation of Outsider Art should be adopted.

- Increased inclusion of works of Outsider artists in museum and gallery permanent collections.

- Increased opportunities for direct discourse with Outsider artists through public programming.

- Resisting the infantilisation of Outsider artists, increasing their agency, and avoiding pathologising their work.

- Challenge the presumption that Outsider Art always has a therapeutic element by enabling the artists voice

- The UK should consider the introduction of a Government sponsored nationwide support centre programme for Outsider Artists, as in Japan, including access to professional advice and support.
Introduction

What is Outsider Art?
This question has perplexed many. The criteria and definition seem to be dependent on the role of the individual responding to the question, where they are geographically located and the socio-cultural norms in place at the time of asking.

In terms of this report the term Outsider Art is defined as artwork produced by those who are untrained and facing a mental health or physical health challenge which may or may not require supported care. As such the work may be produced within a supportive environment or an artist working and producing artwork independently.

Definition
'Outsider Art' is a rough translation of the term ‘Art Brut’ first coined by British academic Roger Cardinal in 1972, 'Outsider Art' follows French artist Jean Dubuffet's theory of Art Brut, put forward in 1949, meaning a 'raw art', that was 'uncooked' or isolated from dominant culture and the mainstream art world uncontaminated by culture. Outsider Art has since become an internationally recognised term, commonly used to describe work made by artists who have received little or no tuition but produce work for the sake of creation alone, without an audience in mind, and who are perceived to inhabit the margins of the mainstream.

An alternative definition of Outsider Art proposes that it is ‘pure’ art, uninfluenced by outside stimulus. This view is generally seen as reductive and inappropriate in today's society, filled with multi-sources of information, including access to the internet and social media.

History
Artist Jean Dubuffet is widely accepted as proposing the term “Art Brut’, meaning raw art, ‘uncooked’ by cultural and artistic influences. He is also credited with founding the Art Brut movement. His idealistic approach to aesthetics embraced so called "low art", shunning traditionally accepted standards in favour of what he perceived as beauty. Dubuffet built up a ‘Collection de l'art brut’ over many years, with the collection containing thousands of innovative and powerful expressions of a wide range individuals from a variety of backgrounds, characteristic of its time.
In the early 1970s British art historian Roger Cardinal, in a collection of essays, coined the term “Outsider Art”. Both Cardinal and Dubuffet were primarily identifying artworks produced by marginalised individuals, psychotics, mediums, and eccentrics, which sometimes led to the common misconception that art brut is essentially pathological. In fact, the central characteristic of Outsider Artists is their lack of conditioning by art history and art world trends.

Almost a decade later, Cardinal and gallerist and curator Victor Musgrove organised the first major UK Outsider Art exhibition for the Arts Council of Great Britain at the Hayward Gallery, which included 400 works by 42 artists from France, Switzerland, Germany, Austria, England and the USA.

Following that exhibition in 1979, Musgrove, together with curator Monika Kinley, went on to collect 1153 individual artworks by over 129 artists over a thirty year period. The Musgrave Kinley collection, now held at the Whitworth Art Gallery, Manchester, is now one of the most significant public collections of Outsider Art in the UK.

**Current Situation**

The last decade has witnessed some of the most profound and significant developments in the history of Outsider Art, public access to Outsider Art and patient access to arts-based therapeutic provision. All of this had challenged the traditional passive, patronising approach to Outsider Art and set it in a contemporary context.

**Organisations Representing Outsider Artists**

The collective voice of Outsider Art seems to be growing in strength, especially in the UK. The establishment of organisations such as Outside In, in 2006, a national charity that aims to provide a platform for artists who face significant barriers to the art world due to health, disability, social circumstance or isolation. In 2009 The European Outsider Art Association was established to strengthen the collective voice of Outsider Art across Europe with the aim of improving intercultural cooperation, shared learning and collective dialogue across a Europe-wide network.
The Role of Exhibitions and Curators

Globally there has been an emergence of scholarship, education programs and exhibitions focusing on the work of self-taught artists. During the last two decades, experimental curators and commercial art dealers have staged several hybrid shows combining outsider and mainstream artists. This has lead to increasing recognition in established institutions of all sizes across the world from the American Folk Art Museum, New York, the Brooklyn Museum, the Hayward Gallery, London, The Hermitage, St. Petersburg/Amsterdam, The High Museum of Art, Atlanta, the John Michael Kohler Arts Centre, Sheboygan, Wisconsin, La Maison Rouge, Paris, the Metropolitan Museum of Art and the New Museum of Contemporary Art, New York, to the Museum of Old and New Art, Hobart, Tasmania, The De Young Museum, San Francisco, the Museo Reina Sofia, Madrid, and of course The Encyclopaedic Palace of the World show at the 2013 Venice Biennale.

The most celebrated of these hybrid exhibitions has been the Outliers and American Vanguard Art show which included 280 works by 84 artists presented chronological from 1924 to 2013. First shown in Washington before travelling to Atlanta and Los Angeles, this new look at modernism was hailed a ‘groundbreaking new and inclusive vision of American art’ by the New York Times. Although limited to American work, the exhibition explored the intersections between tight and self taught art in relation to periods of American social, political, and cultural upheaval, challenged or erased traditional hierarchies and probed prevailing assumptions about creativity, artistic practice, and the role of the artist in contemporary culture. Five years in the planning, the exhibition research was meticulous and demonstrates the role of curators like Lynne Cook in championing and reframing Outsider Art within a social, art historical context rather than a separate ‘other’ timeline.

Social Prescribing

Those who have access to arts activity has received a boost in the UK with the wide embrace of Social Prescribing. Currently there are 100 different organisations across the UK using Social Prescribing, which enables GPs, nurses and other primary care professionals to refer people to a range of local, non-clinical services, many of which are arts-based. Many believe that an individual’s health needs are determined primarily by a range of social, economic and environmental factors and should be treated holistically. Social Prescribing aims to support individuals to take greater control of their own health while also encouraging access to a range of activities including the arts.
Most of the models of Social Prescribing include a Link Worker who works alongside people to identify what sources of support and activity might be of interest to the individual. An excellent UK-based example of this medical and arts provision on one site is London’s Bromley by Bow Centre. Established in 1984, the Centre is one of the oldest and most well established examples of Social Prescribing with ‘prescriptions’ currently being made to over 30 organisations.

Evidence of the effectiveness of social prescribing is starting to emerge, echoing the findings of this report. Evaluation studies have pointed to improvements in positive health and well-being outcomes, along with improvements in quality of life and emotional wellbeing, improvements in anxiety levels and feelings about general health and quality of life.
When a prospective funding agency puts a world map in front of you and asks you to put a pin in the places you’d most like to visit, it can feel a bit daunting, especially when you’re researching an expansive topic, but it felt important to visit countries that would offer an alternative perspective to the eurocentric view of Outsider Art that I had thus far been exposed to. Moreover, the opportunity to witness best practice and approaches in the long-established US Outsider Art world as compared to the somewhat more recent embrace by Japanese society could offer a valuable comparison in exploring difference in approach and nuances in the definition of Outsider Art.

**United States of America**

I have often found that in texts addressing approaches to Outsider Art a separate chapter is dedicated to the American approach to both artists and their work. The International Outsider Art Fair, held in New York with over 60 galleries, representing 35 cities from 7 countries, with 10 first-time exhibitors, seemed to offer an obvious, immersive first opportunity to take the temperature of the USA approach to outsider Art. It was also the ideal opportunity to meet curators, artists and gallerists from across the globe under one roof.

The ‘Old Masters’ are omni-present in traditional Art History, They form the foundations of the contemporary art we see today. In my experience, I had always found it difficult to
identify the Old Masters in Outsider Art, and the female equivalents seemed to be non-existent. It was a welcome surprise to find examples of works that can be cited as the foundations of Outsider Art on show at the Outsider Art Fair.

In 1976, the Lanterman Act was amended to establish the right to treatment and rehabilitation services for persons with developmental disabilities. The Lanterman Developmental Disabilities Act, passed in 1977, gave people with developmental disabilities the right to services and supports that enable them to live a more independent and normal life. The Lanterman Act was amended in 1998, which called for an advocacy coordinator to be employed at each of the 21 regional centres of California. I selected San Francisco as one of the research centres so that the implementation of this Californian law could be explored at first hand.

Japan
In early 2013 I visited the ‘Souzou: Outsider Art from Japan’ exhibition at the Wellcome Collection in London. This exhibition brought together more than 300 works for the first major display of Japanese Outsider Art in the UK. Curated by Shamita Sharmacharja, the exhibition reflected the growing acclaim for Outsider Art, while simultaneously questioning assumptions about the category itself.
‘Souzou’ has no direct translation in English but a dual meaning in Japanese. Written one way, it means creation – written another, it means imagination. The 46 artists represented lived in or attended social welfare institutions across Japan, and the exhibition comprised ceramics, textiles, paintings, sculpture and drawings. Rejecting a purely biographical approach, the show was object-led, with a startling array of works offering singular and affecting explorations of culture, memory and creativity.

It was seeing this show that ignited the spark of interest I already had in the evolving Japanese approach to Outsider Art and its creators. After meeting with Wellcome Trust curator Shamita Sharmacharja, I was inspired to take the opportunity to visit Japan to gain a unique and deeper understanding of the source of this creative approach.
**Itinerary**

This report contains a full itinerary detailing the places visited and the meetings that were held. Within the parameters of this report, it is impossible to go into the detail and findings of each of these meetings, but rather the report contains selected case studies that best address the five questions posed.

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Case Study

The Outsider Art Fair and Interview With Becca Hoffman, Director

Housed in the Metropolitan Pavilion, West Street, New York, the 26th edition of the Outsider Art Fair took place over 4 days from the 18 - 21 January 2018.

The Outsider Art Fair was founded in New York by Sanford Smith in 1993 and, as the name suggests, the event is dedicated to showcasing the work of Outsider Artists. In 2013 the Fair was purchased by art dealer Andrew Edlin through the company Wide Open Arts. Under Edlin’s leadership, the Fair expanded and held the first overseas edition in Paris in 2013.

The opening night of the Art Fair, featuring 63 exhibitors (see Appendix III) from nine countries including the UK, Korea and Japan, welcomed over 2,500 attendees. Visitors could visit the exhibition stands and view a huge array of works or visit the curated space featuring work by Saya Woolfalk, a contemporary artist responding to the Pasaquan, Eddie Martin Owen’s visionary environment in rural Georgia, USA.
In many ways it was heartening to find that the Outsider Art Fair was as commercially driven as any other contemporary art fair, with deals being done and work being sold. Nothing felt ‘other’ or different and why should it? The premise behind this Fair and the charges for exhibition stands is exactly the same as any other international art fair. The ethos of the Outsider Art Fair became problematic for me when I overheard some of the dealer and buyers conversations: “Has this artist been in hospital?” and ‘Does this artist have a diagnosed mental health issue?’

On the final day of the Fair I noticed an artist had set up a stall on the street outside the entrance to the Fair. I felt compelled to ask why he was outside and not inside the Fair, with his work on a stand. It transpired that the artist, Ross Brodar, had indeed exhibited in the Fair during previous events, however since he had decided that formal representation wasn’t for him, he had been excluded from the Fair. Brodar suggests that only represented artists are shown at their gallerists stalls:

“The Outsider Art world is an insider clique. Outsider is a term used to manipulate the consumer into believing they are buying a piece of art that is outside the realm of contemporary art markets, when in fact the very people selling the work are a bunch of savvy art dealers keeping a tight grip on marketing a small group of self taught and naive artists in order to make money. When an artist such as myself has great success in selling to their clients without being a part of the clique, it upsets the old guard. They don’t want someone with a brain they can’t control or manipulate to be a part of their clique, so once again ‘the Outsider Art world is an insider clique’
Ross Brodar

As a majority of exhibition stand holders are gallerists, it would seem a fair presumption that only artists represented by those gallerists are on show, but the fact that Brodar perceived this to be the case was relevant.
Key Points

1. The Outsider Art Fair offers an important entry point for first time buyers.

2. The Fair offers an opportunity for artists to find representation.

3. Great opportunity to see who is representing the “old masters’ of the Outsider Art World supporting the canon.

4. Some critics report that the Outsider Art Fair is exclusive rather than inclusive.

5. A social media list is circulated at the Fair so that galleries, curators, buyers and artists can connect after or during the Fair.

6. Some feel that treating Outsider Art as mainstream art, even having its specific Art Fair, actually lessens its special status.
Case Study

The Living Museum, Creedmoor Hospital

The Living Museum, New York, has attained legendary status in the Outsider Art world. Sited in a disused dining room, one of 50 buildings that once stood in the 300 acre grounds of Creedmoor hospital, which was once home to 7000 in-patients. The hospital famously offered musicians Lou Reed and Woody Guthrie refuge in their hour of need and now it offers that same oasis of calm to the artists that work in the artist's studios, with just a few hundred in-patient beds now available.

The sense of community that was once fostered at Creedmoor hospital by encouraging patients to grow their own food, attend the on-site cinema and theatre and to collectively look after their physical health in a holistic way by using the swimming pool during their stay, has continued today through Dr. Janos Marton’s work at The Living Museum.

Dr. Marton, while studying at Columbia University's School of the Arts in the 1970’s, met the Polish artist Bolek Greczynski and together they founded The Living Museum in 1983, inspired by Leo Navratil, founder of the Gugging House of Artists, a residential house in which artistically talented patients with mental illness came to live and make art together.

The Living Museum, which Marton describes as ‘a spot in paradise’, opens the studio to day patients of Creedmoor hospital from 10am-12pm and 2pm-4pm Monday to Thursday, supported by a group of dedicated volunteers. Many of the patients, who refer to themselves as ‘artists’, describe the sense of community they experience when attending The Living Museum and the positive power of finding a place they belong. The day is punctuated by studio moments, either eating together, or artists, volunteers and staff stopping at 11am for a tea break. Many day patients have been coming here for over a decade and all described the importance of this space in their recovery, but it's not always plain sailing. One of the most impressive spaces belongs to an artist whose circumstances mean that he has returned to Creedmoor as an in-patient, which as a result means he is unable to use the creative space at the moment. Unlike other spaces, his work isn't packed away to make space for another artist. Instead, it's left exactly as it was the last time he painted there, until his return.
The Living Museum is funded by the Office of General Services in Albany and houses a large ground floor studio space together with a mezzanine exhibition space, with additional studios and an indoor garden area. All the art materials are provided free and there is no fee to use the studio, which offers a safe space for around 100 artists, usually day patients at the hospital, some trained and others self taught, who are free to create and express themselves as they wish.

Entering the space, Dr. Marton's desk is a sprawling collection of cheerful pictures and papers. It's an open space with no door or walls, and individuals are free to approach him with questions or queries, which they frequently do. Opposite his desk is a paper star with pencils and pastel chalks in bowls for artists to use as they wish. One artist is sitting at a nearby table reading one of the many books that are freely accessible. This room leads to the main ground floor space, with smaller studio spaces leading from it. The range of work across the Living Museum is spectacular, both dark and brooding and as light and airy as the legendary indoor garden created by the artists.

Image Caption: Detail from the TV Wall Photo: Alexandra Charitan
The founding principles of The Living Museum have been used to establish similar museums across the globe, with sites as disparate as the Netherlands, Switzerland and Korea. It isn’t just about the art - it’s about the space. People with mental illness have almost no tolerance for stress. They need a safe, stress-free space that provides them with meaning.

When I asked if the Living Museum provides Art Therapy, Dr Marton said: “We’re not doing anything else but turning people into artists. The therapeutic goal is that you change your identity from a mental patient to a mentally ill artist. Our philosophy here is more a practical, pragmatic one - that your practice gives you the identity. And if you think of yourself as a mentally ill artist - as a painter, as a video artist, as a poet - that’s a much more comfortable identity than that of a mental patient, and that’s a huge leap in terms of healing.

“So artwork that is produced in the context of therapy shouldn’t really be exhibited. It should remain a part of the process. But at The Living Museum that does not exist. Here, you publish things, you go out in the open, you use your own name. I encourage people to do that. So it’s not a therapeutic contractual agreement.”
Individual artists such as Drew ‘The Bic Man’ clearly articulate the value of the Studio. Drew had what he calls ‘a regular job’ as a boiler maker, until his depression overwhelmed him and he started to attend Creedmoor hospital. Drew compared the heaviness and the lack of motivation he experienced due to his clinical depression as ‘being up to your neck in mud.’ Drew said: “When I leave here after a good day I feel exhausted, but it's the right type of exhausted.”

Dr. Marton gives me a tour of the upper floor, and as we walk and talk, the word ‘family’ comes up more than once, and I think that's it. The atmosphere here is one of respect, dignity and creativity - some of the best traits of a family.

We view the Garden Room with Billie Holliday's image among the undergrowth, the Battle Ground, which is a series of whole room installations, and the quiet Textile Studio, where an artist sits embroidering, all spaces which bring a feeling of calm creativity, as well as endless possibilities.
Key Points

1. The Living Museum is an excellent example of disused institutional space being repurposed successfully.

2. There is little differentiation between the artwork produced by trained and untrained artists in this setting.

3. There is a deeply held belief that individuals can redefine themselves as ‘artists’ while still recognising their diagnosis and use of medication.

4. Barriers to accessing the studios and materials are removed as much as possible.

5. Artists are encouraged to sell and exhibit work.

6. Through the replication of this model, the responsibility for continuing its work is removed from the Director, future-proofing the model.

7. Artists report a positive increase in their sense of belonging. This may stem from their ability to produce work or from the familiar routine of the studio ie tea at 11am and such together.

8. The Living Museum recognises the challenges faced by artists and, if an in-patient stay is needed, retains a studio space for them, instilling hope, trust and future orientation.
Chapter 2

Chicago
Case Study

Intuit: The Centre For Intuitive and Outsider Art

The Intuit Centre is a not-for-profit organisation founded in 1991 and is located near West Town in Chicago. The Centre is dedicated to ‘celebrate the power of Outsider Art’ presenting the work of self-taught artists who they define as ‘artists who demonstrate little influence from the mainstream art world and who are motivated by their unique personal vision.’

The Intuit Centre Executive Director Debra Kerr heads up a team made up of 10 members of staff including a Senior Manager of Exhibitions and Development, a Chief Curator, a Special Projects Coordinator, a Schools and Youth Programs Coordinator, a Senior Manager of Learning and Engagement, a Registrar, and a Marketing and Communications Manager working alongside 35 volunteers.

The Centre has exhibition space, academic resources library for research by scholars and students, a permanent collection of 1,100 artworks, the Robert A Roth Study Centre and a full and dynamic educational programme. Almost half the Centre’s income is generated through special events such as lectures delivered by artists and curators. Intuit also print their own magazine The Outsider which is in its 25th edition.

Since 2008 the venue also houses a permanent installation that is a re-creation of artist Henry Darger’s studio, which was also his living room. The installation consists of Darger’s possessions including a collection of newspaper clippings, comic books, children’s books, personal documents, fixtures and fittings as well as his paints and brushes.

Henry Darger (1892 - 1973) was a self-taught, reclusive artist based in a one-room apartment in Chicago. During his lifetime, Darger did not share his work and it was only after his death that his landlords discovered a huge body of work including In The Realms Of The Unreal - a 15,145 page work bound into 15 densely typed volumes created over 6 decades. The story of the Vivian Girls is probably the most well known part of the book, following the adventures of seven children, beautifully illustrated by hundreds of watercolours by Darger. A second work of fiction consisting of 10,000 typed pages, Crazy House: Further Adventures in Chicago, was also discovered.

The newspapers and books found in Darger’s home served research purposes, but also formed part of his drafting and drawing process, as images would often be enlarged and he
would re-appropriate them by tracing the enlargement and incorporate it into his work. He would also cut and paste images into his watercolours to form collages.

Although the Intuit Centre doesn’t own any original Darger works in its permanent collection, the reconstruction of his studio adds a tantalising dimension to the centre and a reason for many to make a pilgrimage to the centre, encountering other artists whilst there.

A vital arm of the work of Intuit centres on its extensive educational program. There are several educational opportunities to engage:

**1. The Teachers Fellowship Program**

This award-winning professional development programme is open to educators, across all grades, based in Chicago. Throughout the school year, The Fellowship Program supports a cohort of teachers to create an interdisciplinary lesson plan inspired by Outsider Artists. By introducing Outsider Art into their classrooms, Teacher Fellows give their students an opportunity to translate their unique personal visions in new, non-traditional ways.

Programme overview:

- Five Saturday training sessions designed to inform and inspire ideas for a final lesson plan.
- Training sessions include: academic lectures, artist-led workshops, tours of Outsider Art collections, work time and field trips to museums.
- Through these sessions, Teacher Fellows are given the experiences, resources and time to ideate the cross-curricular lesson plans they will implement during Spring.
- During lesson plan implementation, all participating classrooms will visit Intuit for a field trip as well as receive a classroom visit from Intuit education staff.
- The programme culminates in an exhibition of selected student artwork on view at the museum. The opening reception is a celebration with family members, friends and school staff.

**2. Teachers Curriculum**

This programme series gives teachers and educators access to freely available lessons plans eg. Reflecting Personal Style and Revealing Internal Identity.
3. IntuiTeens Internship

Sponsored by private donors, the Illinois Arts Council Agency and the City of Chicago Department of Cultural Affairs & Special Events.
Every Tuesday, Wednesday and Thursday, 1-5 p.m.

The IntuiTeens summer internship offers a unique opportunity to meet teens from across the city, explore creativity and celebrate the power of Outsider Art.
After an immersive look at Outsider Art through field trips and activities, interns represent Intuit across the city and in the museum through leading original art-making workshops. IntuiTeens will be provided guidance and mentorship in arts teaching, museum education, and museum administration. Each year, four selected IntuiTeens will be supported with a stipend for the summer.

The programme enables participants to:
• Grow leadership skills through creating and implementing your own original art-making workshop
• Develop art-making skills and expand your creative practice
• Collaborate with local teens, professional artists and community organisations to explore current issues that affect teen culture
• Receive community service hours or a scholarship stipend for the summer (IntuiTeens cannot earn both payment and community service hours)
• Organise fun events for Intuit’s teen audiences
• Gain hands-on experience in community arts teaching and not-for-profit work

All IntuiTeens help fulfil the museum’s mission to celebrate Outsider Art. However, each IntuiTeen explores what engaging with Outsider Art means on their own terms. No previous arts experience is required.

4. Henry Darger Resource Kit

The Henry Darger Resource Kit for Educators is a free online resource designed to bring Outsider Artist Henry Darger into more classrooms than ever before. Drawing from Intuit’s close association with Darger, the kit investigates his life and works through comprehensive
handouts, flexible grade levels, imaginative cross-disciplinary lesson plans along with other resources.

Through the kit, teachers are invited to explore Outsider Art's power to reach all learners regardless of background, experiences or skill level. Introductory materials include age appropriate texts looking at what Outsider Art is, Henry Darger’s Biography, Intuit’s Henry Darger Room Collection, a synopsis of Darger’s In the Realms of the Unreal and a list of essential questions and educational considerations and Creating Empathy: Connecting Conflict with Resolution as well as practical sessions focusing on Bookbinding Lesson Plans.

5. Robert A Roth Study Centre

The Robert A. Roth Study Centre is a collection based at Intuit with a primary focus on Outsider and contemporary self-taught art. The centre contains an extensive and growing library of books, catalogs, periodicals, slides, photographs, videotapes, and archive materials. As a public resource that complements the educational mission, Intuit’s study centre is open to students and scholars interested in pursuing further research into intuitive, self-taught, and Outsider Art and artists. The catalogue is available online.

Key Points:

1. Intuit demonstrates how one artist’s narrative can be used as a platform for public and educational engagement and as an entry point to the field of Outsider Art

2. Individuals who are not part of an institution or organisation can engage with the Centre and its archive, so maximising engagement and research opportunities.

3. The Henry Darger experience highlights the role played by those who discover unknown bodies of Outsider Art work.

4. Intuit and Centres like it offer an opportunity to house exhibitions and an engagement program alongside a permanent collection in one venue.
Case Study

Interview: John Maloof

Ten years ago writer, photographer and curator, John Maloof brought Vivian Maier to the world's attention when he directed the critically acclaimed Finding Vivian Maier. In the film Maloof describes first finding the initial tantalising photographs of what turned out to be an enormous body of work made up of almost 100,000 images discovered decades after they were first taken by Maier.

A decade on from when he bought the first box of Maier's negatives and ephemera, John Maloof described how he felt about his relationship with Maier and her work, "I feel as if I have a moral responsibility to Vivian and her work and to make sure her work is represented by the best gallery and that we work with the best publisher."
By keeping Maier's body of work together, with the exception of a around 10% of her known output which is now in private hands, Maloof has been able to look at the development over time of Maier's practice;

"Looking at Vivian's work over time, you can see her street photography technique develops from still, composed shots to capturing people in motion in a much quicker, more sophisticated way. You can also see how she became compulsive about taking pictures of particular subjects like taking photographs of newspaper headlines and newspaper stands. This was probably her way of documenting what was important or interesting to her at the time, just like us taking screen shots of things we want to remember on our phones now."

The people who posthumously discover artwork can provide important insights that challenge the mythologising about Outsider Artists. One myth about Vivian Maier is that she never developed any of her photographs in her own life time, “It's just not true.” Maloof reports, “Vivian did develop some of her photographs and she did it herself, although she didn't actually share the pictures with anyone. One of the most remarkable things for me as an artist and photographer is knowing that Vivian carried on her practice for over 50 years with little feedback or encouragement. She did visit other people's exhibitions and was widely read, but she didn't get feedback on her work from other photographers, yet continued her work.”

Maloof also challenges the myth that Outsider Artists working alone show little progression in their work. Maloof describes how also looking at Maier’s work chronologically shows her work becoming more abstract over time as well as moving from black and white to colour photography.

Now, over a decade after discovering Maier, Maloof has launched a gallery space, "I now have a not-for-profit gallery here in Chicago that champions the work of emerging artists. The artists receive 100% of their sales, although it's always nice when they do give some money to the gallery to enable others to show their work too.”

Maloof has subsequently started to take his own photographs, using a black and white Rolleiflex, as Maier did. The complexity and challenges of his new artistic practice serve to bring him an increased appreciation for Maier and her work.
The people who discover these previously unknown bodies of work often experience ethical and a practical burden placed upon them, often unwittingly. Parallels between Henry Darger's landlords, who discovered the world occupied by The Vivian Girls in his one bedroom apartment, and Marian Harris, who bought the pieces of Morton Bartlett's world and pieced his dolls together for the world to see.

Key Points

1. Maloof’s experience highlights how those who discover bodies of unknown Outsider Art work, like Maier, often unwittingly become custodians of their estate.

2. Custodians have responsibility for keeping the portfolio together whilst managing permissions for access to the work.

3. Custodians are chiefly responsible for the narrative and interpretation of the work. This can be a useful tool in challenging the mythologising of Outsider Artists.

4. There are both an ethical and a practical burden placed upon those who discover these previously unknown bodies of work.
Chapter 3
San Francisco
Chapter Three

Case Study: Creative Growth

“Creative Growth sprang from the belief that art is a fundamental human expression and that people are entitled to creative communication.”

Tom di Mare, Director, Creative Growth

You can hear the hive of activity at Creative Growth even before you enter the building. One of the largest and longest established centres of its kind, Creative Growth, Oakland, is a supportive creative studio space open to around 160 adults with a range of developmental, physical, emotional and mental challenges. Many have been attending the Centre for prolonged periods, ensuring support throughout the development of their practice.

The Centre’s team is made up of 13 full and part-time roles in administration and operations and 17 part-time artists and instructors working across a wide-range of mediums. There is also a team of volunteers who support artists and the permanent staff team.

Founded in 1974 by artist educator Florence Ludins-Katz and her husband, psychologist Dr. Elias Katz, Creative Growth was built on the belief that all people are capable of producing works of high artistic merit and that the act of creating can be transformative.

After interviewing Sarah, Gallery Manager, and Matt, Studio Manager, it’s clear that the approach at Creative Growth is very much an artist-led, non-interventionist approach. Instructors often introduce new materials and methods of working, with artists deciding whether to accept the suggested modality or not. Artists learn from one another and choose whether to collaborate or work alone.

An essential part of the approach is to foster and nurture a sense of belonging in both staff and artists at Creative Growth. On entering, it is impossible to differentiate between staff and artists, with a real sense of belonging and ownership in the space.

Aim

After more than four decades, the core aim of Creative Growth remains focused on the artists. All of Creative Growth’s artists have different needs, challenges and talents and are from diverse backgrounds that reflects the racial diversity of the Bay Area. Many languages are spoken at the Centre, with many who are non-verbal. Staff are sure in their belief that
each person who comes to Creative Growth has the potential to be creative. In time, they come to recognise themselves as artists.

Two of the core values of the studio can be demonstrated when looking at the work and practice of one of Creative Growth’s most well known artists, Judith Scott. After first attending the centre, it was almost two years before Scott started to produce any work, illustrating Creative Growth’s belief in working at the artist’s own pace. Secondly, it was Scott’s interaction with visiting artists that stimulated her creativity, illustrating a second core belief that creating the opportunity for artists to be exposed to external practice can provide a rich and vital stimulus for work.

There are several facets to the work at Creative Growth with several functions developing over time in response to the changing need of artists.

**Representation and Advocacy**

Creative Growth now represents several artists positioning their work within the contemporary art world. So far three artists from Creative Growth have had their works accepted into permanent collections at international museums and shown in Biennales across the world.

When joining the centre, individuals sign a contract that includes the caveat that any artwork produced at Creative Growth belongs to the Studio. As such, when a buyer purchases work all the proceeds could be retained by Creative Growth, but instead the fee is split with 50% given to the artist and 50% retained by Creative Growth mirroring standard contemporary art commission arrangements.

As well as representing individual artists, Creative Growth also acts as their agent when they are approached by a commercial entity. Recently a number of centre artists worked together with Method Soap on a recent advertising campaign, using images of the artists in their studio working on the designs being displayed on the Method website. Through this collaboration, Method helped to bring Creative Growth to a new audience as well as promoting their own products in a unique and innovative way.

Creative Growth’s artists began to gain attention of the art world in the late 80’s. Current Director Tom di Maria, appointed in 2000 has ensured that this continues. When I visited the Outsider Art Fair in New York, a booth was dedicated to the work of Creative Growth’s artists.
Creative Growth has been invited to present at prestigious conferences and seminars, highlighting particular artists and the Creative Growth model of working with artists.

**Visibility**

While bringing the work of the Centre’s artists to the world’s attention, on a practical level, the windows of the Creative Growth studio face onto the Bay Area street outside, ensuring that the rich, creative and inclusive environment and industrious studio is visible to all.

Individually, the Creative Growth team encourage participants to build a portfolio of work, so increasing their individual visibility.

Artists are also encouraged to engage with external venues and there are organised visits to galleries and museums.

**Collectors and Supporters**

Through a high level of visibility, Creative Growth attracts both national and international collectors, supporters, funders and ambassadors. In a recent publication, musician David Byrne described his attitude to Outsider Art:

‘Is there a difference between contemporary artists and the artists who are referred to as Outsider Artists beyond the connection to the art market and the art world? As far as the quality of the work goes I say no, no difference at all.’

Discussing the role of an artist’s practice Byrne wrote: “When artists make this kind of art it transcends their biographies, they’re not imprisoned by them; we see something of ourselves in them, not just the experiences of that specific artist.” Creating this kind of platform for robust discussion about Outsider Art is another facet of the Centre’s advocacy.

Creative Growth’s 2018-2019 budget anticipates nearly $2.6 million in revenues from art sales, and programme fees (supported by government funds through the Regional Centre of the East Bay) comprise the two primary sources of revenue. Significant contributions from institutional and local government grants, individual funders, and event revenue, as well as licensing fees are also important funding sources.
Programme:

As well as the studio running five-days a week for members, Creative Growth also has a Saturday Youth Art program for high school students and young adults aged 16 to 22 years with developmental disabilities and an interest in the arts. Participants are given an opportunity to explore art as a vocation with the possibility of transitioning into the Creative Growth adult fine arts program.

Every 2 weeks artists select a piece of their own work and present it to their Creative Growth peers and team members. These studio talks offer an opportunity to share stories and process to a receptive audience, so developing presentation and critical skills.

Exhibitions and Events

The publicly accessible exhibition space houses seven shows a year, showcasing the work of the Studio’s artists and the Youth Program.

During my visit, An Other Life, an exhibition of work by artist Nicole Storm was on show. Refreshingly, Nicole had also curated the exhibition, selecting and placing her works, changing the exhibition layout almost daily. The approach to the exhibition text and interpretation could also be held as an example of best practice.
Nicole Storm (b 1967) brings her prolific practice to the gallery with an artist-curated section of the exhibition; her prophetic thoughts and observations, looped into abstractions in her pink and purple washes of paint, are worlds onto their own. At times, there is a sense of the Artist willing fantasy into truth. Californian artist Nicole Storm’s work reads like a forensic record of the artist’s own day-to-day experience. Her thoughts and observations, in a cursive script that loops into abstraction, float amidst ethereal washes of acrylic and watercolour. Vibrant purples, blues, and pinks are common in Nicole’s palette, the colours blending into one another in fluid, grid-like compositions. A prolific creator, Nicole often reaches for whatever material, be it scraps of cardboard or paper grocery bags, is nearby when inspiration strikes.

At the time of the research trip, the studio was busy preparing for the annual Beyond Trend fashion show and fundraising event featuring fashion creations designed and modelled by Creative Growth artists. Over the past 10 years the event has attracted national and international attention and draws both celebrity partners and attendees. These fashion performances and social happenings weave together art, fashion, music, and Pop-Up Shop where guests can take home ‘looks’ direct from the runway. Artists encourage one another in developing specific pieces for each show and delight in participating on the runway and receiving the accolades for their work.

Image Caption: Nicole Storm, Untitled, 2016, Acrylic and masking tape on paper
**Key Points**

1. The aim of the Creative Growth Arts Centre is not to provide art therapy, however, similar to the perception of artists at New Yorks Living Museum, there is a belief that something creative happens at the Centre.

2. The architectural design of the Centre ensures that the door opens onto the street and that windows face the street which promotes public engagement as well as good light in the artist’s studio.

3. Newcomers to the studio are guided by existing members, so leading to a sense of belonging and purpose.

4. Personal empowerment, the agency of the artists and enabling their self-determination is an important element in the studio.

5. Artists are encouraged to curate their own work, often for the first time, in the publicly accessible exhibition space, so enabling a different skill set and a different perspective on the work to develop.

6. Some artists enjoy working collaboratively on pieces - others prefer lone working. Both approaches are accommodated.

7. The Centre successfully acts as Gallery Agent for some artists, ensuring work is promoted, exhibited and sold at market price.

8. As with commercial gallery representation, managing artist’s expectations requires sensitive handling once a degree of success or commercial sale is achieved.

9. Importance of external artists coming into the space introducing new techniques or materials.
Chapter 4
Japan
Case Study

Hirakawa Hospital

Mr Takao, 81, has been running the art school at Tokyo’s Hirakawa Psychiatric Hospital for over 50 years, with one artist having been in attendance since day one. The Atelier, as its twenty artists refer to it, is housed in an open-plan, converted garage in the hospital grounds and is open Tuesday to Thursday and Fridays 9-4.30pm, with the hospital’s director supporting the art school with materials.

As with other studios in Japan, artists present with a range of physical and mental health issues. Working alongside each other enables artists to support each other, finding new roles and confidence through their practice. In the first section of the studio an ex-diplomatic secretary diagnosed with early onset dementia was creating a drawing of herself as a mermaid playing beautiful music on a the flute. She remarked, “No matter how you develop your knowledge, skills or theory, events will still have an effect on you no matter who you are. You need art to develop your inner vitality and to make your life as good as possible!”

When asked about the term Outsider Art she said maybe we should call outside art ‘light from darkness’? You don’t know when you’ll become sick or involved in an accident. “You need art to be like a crutch to lean on so you can cope with things.”

Sitting and working alongside another artist diagnosed with schizophrenia, the artist has discovered a new role that doesn’t rely on her memory skills. Supporting a fellow artist relies on her being present and responding to his need for guidance, which she seems to delight in doing: “We often discriminate against people with mental or physical health challenges, but, actually, it can happen to any one of us at any time. We really do need to address the stigma.”

Image Caption: rehabilitation room with gym and art provision
Mr Takao shows me a rehabilitation room which epitomises the hospital’s holistic approach, as the room houses both gym equipment for physical exercise alongside art materials. Asked if the activity in the studio and the rehabilitation room is art therapy, Mr Takao is non-committal: “Art can repair the disconnect.”

Image caption: Sitting for a life drawing class, Hirakawa Hospital, Tokyo

The tour continues through wards and communal areas, all displaying artwork from the Atelier including stained glass windows designed by a patient who has passed away.

Mr Takao recognises the power and importance of having the studio’s artwork on display, “Families are so happy to see work shown. The work that comes from our studio really touches people. It’s work that everyone can relate to. It’s rare to see such free expression and creativity in Japan. People with psychiatric issues are often shunned by society here.”
Our hospital tour was followed by an extraordinary invitation to sit as a model for the studio artists. Once it was established that this would be a clothed sitting, I took my place. The artists had 20 minutes to complete their portraits in their chosen style and medium and the results were astonishing. As I was leaving the Atelier, after a wonderful afternoon, I was presented with a file. Inside are all thirteen of the beautiful portraits drawn and painted during the sitting, including one of me as a Manga character!

Asked why there aren’t more places with this approach in Japan, Mr Takao said, “We are advanced in technological research, especially within the medical field, but not so much in the world of psychiatry. Yes, things have changed for places like ours in the last 10 years, but I want things to change more.”
Key Points

1. Having artists with both physical and mental health needs working alongside each other, creates an opportunity for collaboration and mutual support, enabling individuals to develop new skills and roles.

2. The rehabilitation room provides a holistic approach to physical and mental health.

3. The visibility of studio is promoted by having artwork on display inside the hospital wards, communal areas and corridors.
Case Study
Mizunoki Art Museum and Residential Atelier

In Kyoto the Mizunoki Art Museum and Residential Atelier is curated by Riko Okuyama, one of an innovative new wave of curators working across Japan. Unusually this enterprise has two centres: a residential setting and a separate public-facing art gallery.

Residential Facility

The Mizunoki residential facility is specifically for 70 adults with disabilities in the city of Kameoka, Kyoto Prefecture. Opened in 1939, it has been a central force in the art brut movement in Japan, and from 1964 an exclusive ‘Art Hour’ with painter Chuichi Nishigaki was offered to selected residents who displayed artistic ‘promise’. There has also been a real drive to bring the artworks produced during the classes to the public’s attention.

After winning widespread acclaim, the work started to attract significant awards, bringing in much needed funds to support the purchase of art materials. Once akin to a traditional, Victorian institution, a sign that things are changing is that lunch times are no longer regimented. Rather than eating within strict meal times which all must observe or be denied food, residents now eat at a time that suits them, in a setting of their own choosing. Regular art classes are offered in recognition of the need to not just meet residents’ basic needs but also to provide an opportunities for personal enrichment and artistic development. In the course of teaching the classes, Nishigaki became aware of the power of the works the residents had created, and included them in various exhibitions.

Nishigaki continued to teach at the facility, and in 1993 the creations of a group of residents were brought together in an exhibition at the Setagaya Art Museum, entitled “Parallel Visions: Modern Artists and Outsider Art.” The artists earned national recognition and fame, and the following year 32 works by six individuals became a permanent part of the “Collection de L’Art Brut Lausanne” in Switzerland. In this way, a small group of Mizunoki residents suddenly became part of a much larger world. During 1990 several international curators visited the Atelier to take inspiration from the work and approached adopted there.
The Archive

The residential facility has undergone refurbishment including a new museum-standard archive facility that can house the 20,000 pieces of work. The works are currently being catalogued in an additional space which houses a new photographic studio so an accessible digital archive is also being created that charts the history of the facility and its Atelier.

The original archive was just a cupboard with no environmental controls, accessed by a ladder up to a high door etc… so just a cupboard really. Paintings melted and actually froze and already challenging conditions for conservation (due to canvases being made at the Atelier) were made worse.

Asked about why the archive is important, Curator Riko Okuyama said, “Through the archive we can shape and own our history and we can start to analyse where we’ve been and where we are going. Past Directors have sometimes kept our history in their heads. Now it will be accessible to all and useful to researchers and artists.” Okuyama ponders with how the archive sits within the wider Outsider Art canon. The main rub comes from the fact that selected residents were offered formal art training by their tutor over several years, decades in some cases. Through their training Okuyama feels that this may detach the works from the internationally accepted criteria.

Art Gallery

Opened in 2012, the Mizunoki Art Gallery is a museum devoted to Art Brut designed by Kumiko Inui, a renowned architect who won acclaim at the International Architecture Exhibition, Venice Biennale 2012.

The current exhibition has been created by four contemporary artists who have been commissioned to respond to the residential archive. Working across photography, sound, paint and video each artists was invited to visit the archive and meet some of the artists that have contributed to it and create work in response. For the first time residential staff were also encouraged to select work from the archive to display, several choosing to show the back of the works rather than the front as the artists had signed and written inscriptions usually hidden from view.
Okuyama reports that the resident’s families rarely show interest in the artwork created. A young boy with autism uses his left over paint to decorate everything...including the staff cars and the trees. At the residential unit I met artist Sodayu Fukumura - who made a business card for me.

Mizunoki embarked on a new project in 2007, called the Nantan Area Art Project. Once a year, an exhibition involving collaboration between artists with and without disabilities is organised. It is an opportunity for self-expression and dialogue that brings together members of the local community.

Image Caption: Riko Okuyama, art director at the Mizunoki Art Museum.

Before its opening, the museum’s art director, Riko Okuyama, explained more about the new museum’s role: “Since we are the ones in closest contact with the Mizunoki artists, we wanted to convey to the public the beauty of the artists’ lives and creativity. We have been invigorated by the example of their work and lives. Art lovers look forward with anticipation to the latest artistic endeavours of the Mizunoki residents, who have been trailblazers in Japan’s art brut movement.”
**Key Points**

1. Importance of collating an archive and keeping the works in good state-of-the-art conditions.

2. Important to have the gallery public facing and accessible, close to the train station.

3. One person overseeing both residential unit and Gallery ensure continuity and consistent aims and approach across sites and projects.

4. Giving staff members a curatorial role ensures their engagement and promotes a sense of cohesion and inclusivity. This can also lead to a greater understanding of the artist’s process and increased valuing of their practice.

5. Current art director more progressive than previous director, who selected and trained artists, overcoming doubt about how the Mizunoki archive fit into the wider Outsider Art canon.
Outsider Art Advice Centres (Incl information from Government Meeting)

Minuma Social Services Corporation founded the Kobo-Syu Ateliers in 2002 on the principle of "building facilities that accept all who wish to come," Each of the Kobo-Syu Ateliers houses a gallery and cafe alongside open-plan studios, providing space for 120 artists in the 10 ateliers found across Japan. The Ateliers welcome all adults with a range of disabilities.

“Founded with the intention of providing a place that is "open to the outside" and brings people together to create new social and historical value, the institution has supported people facing various hardships.”

Minuma Social Services Corporation

What sets the Kobo-Syu Ateliers apart from many others is its participation in a Government-led scheme spearheaded by the Ministry for Health, Labour and Welfare in Tokyo to provide advice and support centres for artists.

The Ministry for Health, Labour and Welfare provided an outline of the aims of the scheme. Currently there are 27 Government sanctioned ‘support centres’ for Outsider Artists. Each of the centres provide artists and their supporters, either family or care-workers, with advice that can advance the practice of each artist. Regular open access advice clinics are held at each centre with specialists in Japanese copyright law, which help artist’s retain authorship of their work; curators to advise on displaying artworks and placing work into exhibitions; and other arts professionals who can advise on publicising work and, as an example, how to enter art competitions and prizes. All of the advice offered is free and is provided to advance the practice of each artists.

It is hoped that there will be more of these regular clinics established across Japan, although the Ministry reported that some Ateliers are reluctant to join the Government scheme, preferring to retain their independence.
The role of the Ministry for Health, Labour and Welfare in supporting the development of advice and support centres in Ateliers across Japan is indicative of the changing level of governmental backing for Art Brut. Japan’s President Abe housed an exhibition of works by a range of artists at his offices in Tokyo in 2013. Primarily to celebrate artist Sawada’s inclusion in the Venice Biennale, the exhibition was extensive and was launched with an event at which President Abe spent time with Outsider Artists, even purchasing a portrait of himself from an artist.

This very public embrace of Outsider Art in Japan was a real public signal of a change in attitudes. [http://www.artbrut.jp/e_news/2013/05/000030.html](http://www.artbrut.jp/e_news/2013/05/000030.html) Also in 2013, the Olympic Committee announced that Tokyo would host the 2020 Games, alongside the Paralympics and associated Cultural Olympiad Program and the Beyond 2020 which focuses on Japan’s Olympic legacy. In the words of the Organising Committee, the aim of the Tokyo 2020 Cultural Olympiad is to, “enrich the culture of every region of Japan, encouraging the youth of the nation to participate in the various programs in the build-up toward the Tokyo 2020 Games, and to pass on the culture of Japan and the world to the future ahead of 2020 by promoting their participation and inspiring their creativity.”

**Key Points**

1. The role of free advice and support centres to Outsider Artists is invaluable as they provide free access to professional services that can assist and advance the artists’ practice.

2. As with many art providers, each support centre must balance the restriction and expectation associated with Government support together with the freedom and challenges of remaining independent.

3. Public prime-ministerial support for Outsider Art has helped the repositioning of intrinsic value and social attitude towards time spent in the creation of artwork as equal to that of physical manual work.

4. Including Outsider Art within the Cultural Olympiad Program 2020 will further promote the genre and put Japan’s artists on a national and International stage.
Findings and Recommendations
“The boundaries of insider and outsider shift depending on who is affixing the labels”

Lyle Rexer

I have structured this findings and recommendations section in response to the five research questions, drawing from the key points noted at the end of each case study.

**Research Q1. Is the label Outsider Art useful?**

Each interviewee was asked for their thoughts about the term ‘Outsider Art’ and its application. The responses ranged from a complete rejection of the term to a welcoming of the label, especially by some artists who report using the term gave them a sense of belonging and provided a gateway to discussing their work further. Art dealers seemed to find it the most useful term, as one gallerist commented at the Outsider Art Fair that it often led to increased sales.

A senior member of the Outsider Art Fair organising team reported feeling uncomfortable with the term, however for want of a suitable alternative confirmed that the Fair would continue to use it, indicating that it was the use of the term Outsider Art that set the event apart from other mainstream contemporary Art Fairs.

However, to others, ‘the Outsider Art world is an insider clique’, as artist Ross Brodar commented. In order to exhibit at the Outsider Art Fair, artists must be represented, and as he preferred to remain an independent artist, he was unable to show his work within, so displayed his work on the pavement outside.

As well as the impact on individual artists, the use of the term Outsider Art has implications for the art history of the genre itself. Though controversial, it serves as a label for categorisation under which works can be aligned. An example of this might be artist’s works such as Henry Darger, which are given context within the Outsider Art canon by being labelled as such. The archive at the Mizunoki Museum is also given its rightful place within the genre by using the label, and the Advice Centres in Japan such as Kobo-syu are also
accessible to the artists that need them because of the label. Without the term or label Outsider Art the examples given would be in danger of being marginalised, given less of a platform or exposure than they are now afforded, or have less access to ateliers and support.

**Recommendations**

The continued use of the term Outsider Art as a springboard for critical discourse, with the aim of establishing an alternative label, agreed by consensus.

To encourage curators and archivists to follow the example set by the Musgrave Kinley Collection at the Whitworth Gallery, by revisiting their permanent Outsider Art collection and asking artists if they are still content for their work to be listed under the term Outsider Art.

**Research Q2. How is Outsider Art best curated? Should convention mean diagnosis and biographical information is always included on labels and in exhibition interpretation?**

The best practice witnessed during my research trip was echoed in both USA and Japan. These examples saw artists and those working closely with them, not necessarily in a curatorial capacity, involved in the decision making and the drafting of the exhibition narrative. The best example observed was at Creative Growth in San Francisco, where artist Nicola Storm worked alongside curators to select and display her exhibition, the artist also contributing to the interpretive texts accompanying her work.

Some pieces required more accompanying information about the medium, creative process, inspiration for the piece or biographical information about the artist, but in other cases this information was seen as irrelevant. The best examples of interpretation prioritised the formal qualities of the work over the often irrelevant biographical details about the artist, although there were cases where the narrative behind the work was essential to a deeper understanding of the intention behind the piece.

However, providing detailed information about works can elicit problematic responses, especially from individual collectors. At the Outsider Art Fair in New York, buyers were overheard expressing a desire to acquire work only if the artist had been completely self-taught or indeed resident in a mental health facility at the time the work was created.
The curatorial narrative associated with a body of work is sometimes discovered posthumously and the interpretation is left to those who become custodians of the work. This can fall to an individual eg. John Maloof, or an institution such as the Intuit Centre in Chicago. The custodians then have the responsibility to either keep the portfolio of works together or to disperse them, controlling access and interpretation of the works that continue to be held. The Intuit Centre has built a major education and engagement programme around the works of Henry Darger as a conduit to their wider collection of Outsider Artists.

The curatorial choices about where to exhibit Outsider Art can have a significant impact on raising the profile of the genre. Hirakowa Hospital in Japan displays artists work inside the hospital wards, communal areas and corridors, whilst artists at Creative Growth may exhibit in the publicly accessible exhibition space.

**Recommendations**

Museums and galleries should be encouraged to programme and curate more exhibitions reflecting a wide range of styles from both taught and self-taught artists.

An inclusive, collaborative approach to curating and writing interpretation of Outsider Art work should be adopted, lead to a greater understanding of the artist's process and increased valuing of their practice as exemplified by the Mizunoki Museum.

The distinction between Fine Art and Outsider Art on the basis of the artist's education and training is unwarranted and should be avoided.

How Outsider Art exhibitions are curated and exhibited has an influence on their place in art history. It is important that the curatorial decision making is carried out collaboratively with a wide range of voices. This approach will ensure that the history of Outsider Art does not fall prey to a traditional, homogenous, single-lens interpretation.

The most effective way to breakdown some of the stigma often associated with Outsider Art is to include more Outsider Art in permanent collections and to curate exhibitions incorporating Outsider Art work together with mainstream contemporary pieces with no interpretative distinction given. This was exemplified in the Outliers and American Vanguard Art exhibition at the National Gallery of Art (Washington D.C., 2018) which integrated iconic traditional and non-traditional artwork side by side, exposing gallery goers to a selection of work. Without appropriate interpretation much of the work viewed during the research trip could have been categorised as Fine Art.
Research Q3. What are the ethical and moral considerations of exhibiting and selling Outsider Art, especially in a commercial setting, and how are the artist’s expectations and those of the gallery managed?

Managing expectations in a commercial arena is always challenging and in the world of Outsider Art this is no different. Exciting as it may be, selling one artwork does not make a successful, independent income. Studios that encouraged the artists’ agency seemed to manage expectations better as artists are often reported feeling in control of their work, how it was shown, when it was shown and who it was ultimately sold to. The Advice Centres in Japan provide free access to professional advice that assists the artists’ practice, actively encouraging them to exhibit, enter art prizes, and to accurately price and sell their work.

Initially focusing solely on commercial settings, the research uncovered a new approach to selling Outsider artwork, with the setting i.e. day care or art studio acting as agent for the artist, with a commercial arrangement in place allowing the sale commission to be reinvested in the setting e.g. The Living Museum. Some settings did report that managing artist’s expectations once a work had sold could be challenging, especially if other sales did not follow. Once acting as agents, some reported that artists had received commissions which meant deadlines and discussions around fees, leading to unwelcome pressure on the artists to produce work. It was also reported that successful commercial partnerships had been established due to the agent/artist arrangement, exemplified by the Outsider Art Fair and Creative Growth.

Although initially uncomfortable with studios and day care settings acting as commercial agents for artists, this did seem to be a positive way to advance the artist’s practice and to promote a sense of agency and control. Henry Darger’s life as an artist may have been very different if he had been a studio member of one of the venues visited in Chicago. Although Darger died undiscovered and penniless, one of his paintings recently sold at Christies Auction House for $500,000.

Whilst witnessing many instances of empowerment, there was also evidence of the infantilisation of Outsider Artists and the pathologising of their work. This reductive approach needs to be challenged at every turn.
Recommendations

When Outsider Art exhibitions are programmed, associated engagement events should also be scheduled, giving the public opportunities to interact with artists directly.

It is important to resist the infantilisation of Outsider artists and pathologising their work. Direct dialogue with the artist themselves often addresses this. The best ethical practice is demonstrated when artists agency is promoted, and the artist plays an active role in the curation, exhibition and sale of their works. This approach should be embedded in curatorial practice.

Research Q4. What are the clinical and therapeutic implications of Outsider Art? Is there a tension between the facilitation of Outsider Art and Art Therapy?

Though the therapeutic benefits of art therapy are well evidenced, there is inadequate research into the therapeutic value of Outsider Art. During the research trip, I found a blurring of the boundaries between art therapy and Outsider Art, as a number artists reported positive therapeutic benefits of their Outsider Art practice.

The equivalency between manual work and creative practice has recently been recognised by the President of Japan. Outsider Art practice is now acknowledged as a legitimate form of creativity, making it more acceptable for people to enjoy the therapeutic benefits of Outsider Art practice, instead of undertaking it in a covert fashion.

It is often assumed, based on traditional criteria associated with Outsider artists, who may face mental or physical health challenges, that all art practice associated with that individual has a therapeutic element.

However, from observations in the Living Museum and in Hirakawa Hospital, this is not always the case. The motivations that compel Outsider artists to produce work are often the same as many other artists. Whilst Outsider artists described their artistic practice as therapeutic, this rarely falls into the remit of clinical art therapy. Dr. Marton at the Living Museum believes that works created in the context of therapy should not be exhibited, but rather artists are encouraged to publish works as artists without therapeutic association.
An unexpected finding from this research came Hirakawa Hospital, Japan. Artists with diverse physical and mental health needs were encouraged to use the communal studio space. In doing this I observed new relationships being formed with artists collaborating and complementing the skills and needs of each other. In this way many reported finding a new role in the studio and gaining confidence in their own practice. This approach was not for everyone and the best studio spaces, at Creative Growth, I visited offered a range of spaces where artists had the option to work communally or alone.

Visiting not-for-profit art studios for artists with developmental, mental, and physical disabilities in both USA and Japan offered an opportunity for insight into the therapeutic values of such facilities. Not only did these venues offer an opportunity for the individual to engage with a range of materials, they also offered areas for collaborative working. The studios played a significant role in increasing public interest in the artistic capabilities and achievements of people with disabilities, providing a professional studio environment for artistic development, gallery exhibition and representation. Unfortunately in some instances low-skilled, repetitive tasks were observed as having a higher value than artistic output.

**Recommendations**

Challenge the presumption that Outsider Art always has a therapeutic element by enabling the artists voice: discussing the narrative behind the work.

Co-designing studio spaces with the artists that are going to use them, so that personal, communal and public exhibition spaces can be incorporated, encouraging a sense of ownership and belonging.

**Research Q5. What are the benefits of aligning Outsider Art more closely with public health services and adult social care? How can this be facilitated?**

A single example of best practice in this area stood out from the research. Although there may be global examples of a close alignment between public health services and the arts, including the current focus in the UK on Social Prescribing, the outstanding example of best practice was witnessed in Japan.

The 27 Government funded advice centres offering free support to artists across Japan was the best example of a close, sustainable commitment to accessible and supported arts. The
advice given focused on many aspects of art practice including how to sell work, how to market yourself as an artist and how to successfully apply to art prizes and how to exhibit work.

Through Social Prescribing, there now appears to be a closer alignment between the arts and health. There are several examples of excellent UK based initiatives that have created an open and welcoming, non-structured or loosely structured space of acceptance, acknowledgment and embrace of Outsider Art. Exploring the Japanese approach to Government sponsored public health services, focusing on art, may offer an insight into how this relationship between arts and public health can be strengthened.

**Recommendation**

Working together with established Outsider Art organisations, a close examination of the possibility of Government supported advice and support centres in the UK should be commissioned. In the UK, need to ensure grant funding is received without compromising their independence and autonomy.

As in the Japanese model, support centres offering practical advice, should be sited within existing Outsider Art provision ensuring accessibility by the community of artists the support is designed for.
Dissemination Plan

Although an academic exercise, the main aim of this research project was to witness best practice and to bring that learning back to those who may find it useful. To that end, the dissemination plan ensures that a range of audiences will have access to these findings. The dissemination include but is not limited to the activities outlined in the table below.

<table>
<thead>
<tr>
<th>Activity Organisation</th>
<th>Audience</th>
<th>Aim</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Winston Churchill Fellowship Report</td>
<td>All</td>
<td>To ensure findings are freely available to all</td>
<td>Complete</td>
</tr>
<tr>
<td>Mental Health Foundation</td>
<td>To be discussed</td>
<td>To be arranged</td>
<td>Meeting with Iris Elliot 4th September 2017</td>
</tr>
<tr>
<td>ENGAGE Conference</td>
<td>Educational Practitioners</td>
<td>To introduce up-to-date research into the forthcoming exhibition</td>
<td></td>
</tr>
<tr>
<td>Bluecoat Bluerooms Group</td>
<td></td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>The Whitworth Art Gallery-co-curating exhibition, giving lectures, hosting panel discussions with other arts professionals and specialists.</td>
<td>Academics/Gallery Visitors</td>
<td>To introduce up-to-date research into the forthcoming exhibition</td>
<td>Attended several meetings and now working with Curator Holly Grainger to incorporate my findings into the Outsider Art exhibition 2019</td>
</tr>
<tr>
<td>Conference Sharon McDonnell</td>
<td>Clinicians and non-clinicians interested in Mental Health</td>
<td>To introduce the audience to Outsider Art and explore the ethical complications associated with it</td>
<td>Presentation slot established at Sharon McDonnell's 2018 conference</td>
</tr>
<tr>
<td>National Museums Liverpool-delivering public talks identifying Outsider ART</td>
<td>General Public</td>
<td>To highlight works of art in the permanent collection</td>
<td>Email agreement-needs follow-up meeting</td>
</tr>
<tr>
<td>Organization</td>
<td>Role and Group</td>
<td>Objective</td>
<td>Next Steps</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>------------------------------------------------------</td>
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</tr>
<tr>
<td>Institute Of Recovery, Cork</td>
<td>Clinicians and non clinicians attending the Recovery College</td>
<td>To inform the College’s use of art as therapy using a non-interventionist approach</td>
<td>Initial meeting with Dr Martin Lawlor will be followed up with a further visit to Cork in September 2017</td>
</tr>
<tr>
<td>MIND</td>
<td>Artists-lead service users group</td>
<td>Use travel findings to inform ethical framework for working with the group</td>
<td>Initial meeting with Paul Falmer. Follow up needed with Arts Group Co-ordinator</td>
</tr>
<tr>
<td>Crisis – charity for the homeless</td>
<td>Service users group</td>
<td>To mentor potential WCMT applicants</td>
<td>Initial meeting with Annie MacLean held. Follow-up meeting to be arranged after her return from maternity leave.</td>
</tr>
</tbody>
</table>
Abbreviations Glossary

For the purposes of the this report, I will be referring to the artwork discussed as Outsider Art. As referenced in the report introduction, this is a current area of debate. All entries in this glossary have been drawn from Raw Vision (https://rawvision.com/about/what-is-outsider-art)

Art Brut
Jean Dubuffet's original term for the works that he collected and revered; later adopted by the Collection de l'Art Brut at Lausanne. Art Brut means 'Raw Art'. Raw because it is 'uncooked' or 'unadulterated' by culture. Raw because it is creation in its most direct and uninhibited form. Not only were the works unique and original but their creators were seen to exist outside established culture and society. The purest of Art Brut creators would not consider themselves artists, nor would they even feel that they were producing art at all. Art Brut is visual creation at its purest - a spontaneous psychic flow from brain to surface.

Self-Taught Art
A popular term in the United States which avoids the stigmas that some feel are attached to the Outsider Art definition. Many American artists are already pushed to the outer limits of society as a result of prejudice and feel this term offers more dignity.

Day Care Provision
An adult daycare centre is typically a non-residential facility that supports the health, nutritional, social, and daily living needs of adults in a professionally staffed, group setting. These facilities provide adults with transitional care and short-term rehabilitation following hospital discharge. The daily activities may be centred around arts and creative provision.

In-Patient Care
During an inpatient stay a setting, usually a hospital, provides treatment for physical or mental health issues, usually for less than 30 days. A person admitted to an inpatient setting might be in the acute phase of a mental illness and need support around the clock.
三浦千晃さま
お手紙を拝見しました。障害当事者の芸術活動支援をしておられる由、すばらしいことと存じます。
イギリスからアウトサイダーアートの視察に来られる方をご紹介いただき、ありがとうございます。このような活動も大変貴重なものと存じます。

ただ、ここで草間弥生さんについて、そういった文脈でのインタビューをとのご希望ですが、私たちがその仲介のようなことは、おそらくできないと思います。草間さんは病気をお持ちであるというようなことは、すでにマスコミで公表しておられません。またどこかの病院におられるという情報も公開されていません。
アウトサイダーアートとか障害者が芸術活動をするという意味合いの打診は、おそらく受けられないと思います。少なくとも病院がそういった医療以外のことで、患者さんの個人的な活動に介入することはできないと思います。

草間さんは現代美術の領域で世界的に有名ですが、そこに障害者であるかどうかという記述は一切ないと存じます。
草間さんは別に事務局も個人の美術館をお持ちです。そちらにコンタクトされる場合には、私どもは関わりません。
どうかご理解いただければ幸いです。

敬具

[署名]
加藤進昌
公益財団法人神経研究所晴和病院　理事長
Dear Ms. Chiaki Miura

I have read your letter.

It is wonderful to learn that you are engaging in artistic support for persons with disabilities.

Thank you for introducing us to a researcher of outsider art from the UK coming over to Japan. I believe research activities of this kind to be highly valuable.

She (Angela) wishes to interview us concerning Ms. Yayoi Kusama in this context, however, I am afraid we are unable to mediate in this regard.

Ms. Kusama has never made public in any media the fact that she has illness nor that she resides in a certain hospital.

It is unlikely that we can accommodate such a request for an interview with the implication of outsider art or persons with disabilities engaging in artistic activities.

In any case, we as a hospital are not in the position to intervene in patients' personal activities which are beyond our medical practice.

Ms. Kusama is world-renowned in the realm of contemporary art, however, I do not think there is any statement whether or not she is a disabled person.

Ms. Kusama has her own office and her private art gallery.

Even if you do contact them, we are unable to be involved in this matter.

We appreciate your understanding.

Chair of Seiwa Hospital Neuropsychiatric Research Institute

Nobumasa Kato
2019 ParaArt TOKYO International Exchange Exhibition

Summary

**Date**  February 1 - 5, 2019

**Venue**  Toshima Centre Square, Ikebukuro, Toshima Ward Office

**Organised**  Public interest foundation Japan Charity Association

ParaArt has more than 30 years of history. In 1986, we, Nippon Charity Kyokai, opened the ParaArt School & organised the ParaArt Exhibition to help promote artistic activities among individuals & groups of people with disabilities.

That was the first such cultural activities initiated in Japan. Since then, many aspiring artists have participated in ParaArt School & ParaArt Exhibitions.

Nippon Charity Kyokai is a Public Interest Incorporated Foundation serving Japanese society since 1966.

In 2009, the first international ParaArt Exhibition was held in Tokyo with artworks from 16 countries & regions. Since then, the total number of about 700 artworks from all over the world were exhibited in Tokyo through four international ParaArt Exhibitions.

As Tokyo Olympic Paralympic Games are coming in 2020, we are planning to host a major international exhibition, 2020 international ParaArt TOKYO to celebrate the games.
### Appendix III

**Outsider Art Fair 2018 Exhibitors List**

<table>
<thead>
<tr>
<th>Exhibitor</th>
<th>Location</th>
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<tbody>
<tr>
<td>Almost Art Project</td>
<td>Beijing, China</td>
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<tr>
<td>Peg Alston Fine Arts</td>
<td>New York, NY</td>
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<tr>
<td>American Primitive Gallery</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Antillean</td>
<td>New York, NY</td>
</tr>
<tr>
<td>James Barron Art</td>
<td>Kent, CT</td>
</tr>
<tr>
<td>Henry Boxer Gallery</td>
<td>Richmond, UK</td>
</tr>
<tr>
<td>Norman Brosterman</td>
<td>East Hampton, NY</td>
</tr>
<tr>
<td>Chris Byrne</td>
<td>Dallas, TX</td>
</tr>
<tr>
<td>Cathouse Proper</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Cavin-Morris Gallery</td>
<td>New York, NY</td>
</tr>
<tr>
<td>J Compton Gallery</td>
<td>Wimberly, TX</td>
</tr>
<tr>
<td>Creative Growth Art Center</td>
<td>Oakland, CA</td>
</tr>
<tr>
<td>Creativity Explored</td>
<td>San Francisco, CA</td>
</tr>
<tr>
<td>Center for Creative Works</td>
<td>Wynnewood, PA</td>
</tr>
<tr>
<td>Andrew Edlin Gallery</td>
<td>New York, NY</td>
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<tr>
<td>Donald Ellis Gallery</td>
<td>New York, NY</td>
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<tr>
<td>Esperanza Projects</td>
<td>Oxnard, CA</td>
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<tr>
<td>First Street Gallery</td>
<td>Claremont, CA</td>
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<tr>
<td>Fleisher/Ollman Gallery</td>
<td>Philadelphia, PA</td>
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<tr>
<td>Fountain House Gallery</td>
<td>New York, NY</td>
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<tr>
<td>Fred Giampietro Gallery</td>
<td>New Haven, CT</td>
</tr>
<tr>
<td>Joshua Lowenfels Works of Art</td>
<td>New York</td>
</tr>
<tr>
<td>Gilley's Gallery</td>
<td>Baton Rouge, LA</td>
</tr>
<tr>
<td>God's Love We Deliver</td>
<td>New York, NY</td>
</tr>
<tr>
<td>galerie gugging nina katschnig</td>
<td>Maria Gugging, Austria</td>
</tr>
<tr>
<td>Carl Hammer Gallery</td>
<td>Chicago, IL</td>
</tr>
<tr>
<td>Marion Harris</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Hill Gallery</td>
<td>Birmingham, MI</td>
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<tr>
<td>Hirschl &amp; Adler</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Rebecca Hossack Art Gallery</td>
<td>London, UK</td>
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<tr>
<td>Humbaba Fine Art</td>
<td>New York, NY</td>
</tr>
<tr>
<td>Indigo Arts Gallery</td>
<td>Philadelphia, PA</td>
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<tr>
<td>Intuit: The Center for Intuitive and Outsider Art</td>
<td>Chicago, IL</td>
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<tr>
<td>Just Folk Summerland</td>
<td>CA</td>
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<tr>
<td>Yukiko Koide Presents</td>
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Appendix IV

Front Cover
(detail) Work by artist Ishihara Hiroko, Tensa Art Atelier, Tokyo

Chapter 1 (pg 21)
Author’s image New York skyline

Chapter 2 (pg 31)
Author’s image Henry Darger’s studio, Intuit Centre, Chicago

Chapter 3 (pg 39)
Detail of Untitled, Nicole Storm

Chapter 4 (pg 46)
Author’s Image of Yayoi Kusama Pumpkin

Findings and Recommendations
Author’s image taken at The Living Museum

Back Cover
Author’s image of Manga portrait by artist Yamaya Maya