

# UNHINGED

guide to the exhibition

# E

English

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Dr. Guislain  
Museum  
Ghent

# BODY AND MIND

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## A

**Anonymous, *By veele zit de kei in 't hooft om dat men in de wind gelooff*, 1720, print.** Nauta Collection, Rotterdam

Cutting the stone is a motif from late medieval literature, in which a quack makes a person believe that he can cure his idiocy by removing a stone from his head. It became a symbol of credulity and foolishness. It was also believed that the extraction of the stone could cure madness. The practice was based on the assumption that an insect, a spider, a fly, or a beetle would crawl up the nostrils to the head during sleep and turn to stone, which caused madness. Travelling quacks were said to have capitalized on this popular belief by supposedly extracting the stone at fairs and markets.

**Anonymous, *Landscape*, 18th century, oil on canvas.** Ghent Archives

Joseph Guislain (1797–1860) saw therapeutic value in painting from nature. It drew the sick person outside and had a healing effect. Guislain himself put together an art collection that included many landscapes, but also still lifes, portraits, and religious scenes. 'In painting, the sick person will prefer the genre of landscapes and seascapes. [...] This distraction naturally leads to another. When the painter makes the slightest progress, he is eager to consult nature; his greatest care and all his enjoyment will soon consist only of the walks he makes in the countryside.'

## B

**Bath therapy, 1st half of the 20th century, photo.** Dr. Guislain Museum

Baths and showers have a beneficial, soothing effect. This centuries-old belief was applied at the beginning of the 20th century by psychiatrists who experimented with the intention, frequency, and duration of water sessions. Restless patients were treated with lukewarm baths for hours, sometimes days. It was said to have positive effects on the mind, sleep, and appetite. Cold and hot shower sessions would calm patients. Ethical objections put an end to hydrotherapies and paved the way for the rediscovery of more active occupational therapy.

**Brain-Cutting Machine by Professor André Dewulf, 20th century.**

Dr. Guislain Museum, Ghent

In the middle of technological evolutions in the field of medical imaging, such as radiology and brains scans, Professor André Dewulf (1903–2000) worked in an attic on his own polytoom for neuroanatomy research at the Sint-Kamillus University Psychiatric Centre in Bierbeek. The device, made of rusty metal and parts that were actually intended for the building industry, allowed him to take fine slices of brain tissue for study under the microscope. Dewulf conducted groundbreaking research into the structure of the hypothalamus with it. Thanks to the insights of contemporary physics, we are now

further advanced in studying the brain. Neurologists can dig deeper and use diverse techniques to undertake more specific research.

## C

**Santiago Ramón y Cajal, drawing of neurons in: *Trabajos del Laboratorio de investigaciones biológicas de la Universidad de Madrid, 1911, Madrid.***

Dr. Guislain Museum, Ghent

According to the father of modern neuroscience Santiago Ramon y Cajal (1852–1934), brain cells were separate units that are in constant contact with one another to transmit information. Until then, it was assumed that the nervous system was a single structure without separate components. The precise and aesthetic drawings from his *Revista trimestral de histología normal y patológica (Quarterly Review of Normal and Pathological Histology)* from 1888 became world-famous and had a major impact on the development of neuroscience. His theory proved to be correct: through electrical signals, brain cells communicate messages to one another and have conversations in our heads.

**Pierre Camper, *Dissertation physique, 1791, Utrecht.*** Dr. Guislain Museum, Ghent

The Dutch doctor Petrus Camper (1722–1789) put the measuring of the face angle on the map. It determined whether a person was closely related to the ape, a primitive culture or to the white European. The facial angle is constructed by connecting imaginary lines in the skull in profile from the root

of the nose and ear canal to the central incisors in the upper jaw and the most protruding part of the forehead. Greek statues had the largest angle, whereas apes had the smallest. Although Camper stressed that this merely had an external significance — useful for drawings — a number of anthropologists and skull measurers drew conclusions.

## D

**Mark De Fraeye, *Mongolia, Male & Female Shaman, 1998, photo.*** De

Fraeye-Verburg Collection. King Baudouin Foundation. Dr. Guislain Museum, Ghent

The shaman, who is believed to have healing powers, is the bridge between two worlds. Certain rituals can bring him or her in contact with ancestors or spirits. These rituals often involve repetitive music and dance allowing the shaman to enter into a trance and into the spirit world. Usually, no one but the shaman knows what the signs mean that the spirits send to this world. Those who suffer a great deal psychologically often make use of such practices. In some cultures, shamanism co-exists with other religious practices.

**Giambattista della Porta, *Della fisionomia di tutto il corpo humano, 1637, Rome.*** Dr. Guislain Museum, Ghent

This reprint of Giambattista della Porta's 1586 standard works contains numerous human-animal comparisons. He returns to Aristotle who considered the head to be the seat of consciousness and the face to be the mirror of the soul. Della Porta's theories show a connection

with contemporary ideas about depilated eyebrows. Straight eyebrows indicate kind-heartedness, sense of humour and hypocrisy. Wide eyes stand for impertinence.

**Denmark, *Headlines*, 1994, black ink on white blotting paper.** Dr. Guislain Museum, Ghent

The mounds of books and knowledge that were left stacked against the walls of his room after studying art history did not bring Denmark (b. 1950) the expected peace. In the 1970s, in reaction to the unmanageable flow of information, he started cutting, folding, pressing and gluing books, newspapers and magazines, which he transformed into sculptures and installations. *Headlines* is a visual statement that can be read in the margins of the archive installations. The work consists of 365 different meticulous prints of his forehead, in black ink on white blotting paper. Twenty-four mental activities were embossed underneath the paper with stamps, such as classifying, deciding, desiring, doubting, fearing, forgetting, knowing and understanding.

**Rembert Dodoens, *Cruydt-Boeck*, 1608, Antwerp.** Dr. Guislain Museum, Ghent

In his *Cruydt-Boeck (Book of Herbs, 1608)*, doctor and botanist Rembert Dodoens (1517 or 1518–1585) attempted to categorise various plants and their ‘potencies’. Dodoens was extremely interested in the medicinal power of for example rosemary and lavender, two ingredients that were used in a recipe for a ‘syrup for disturbances of the mind’. In the centuries that followed, people continued to experiment with herbal

mixtures, also in a psychiatric context. Plants such as valerian and St John’s wort, and calla had been used to treat mental illnesses for centuries. In the mid-twentieth century, reserpine was distilled from the latter for use in medicines like Serpasil, which was prescribed to psychotic and highly strung patients.

**Guillaume Duchenne de Boulogne, *Electrotherapy*, mid–19th century, reproduction.**

The French neurologist Guillaume Duchenne (de Boulogne) (1806–1875) was one of the founders of research into electrical muscle stimulation. He used electricity not only as a therapy, but also as a means of studying the anatomy of the body. His iconic photographs show how he evokes facial expressions in subjects by means of electrical stimulation. For example, he discovered that a spontaneous smile not only utilizes the muscles around the corners of the mouth, but also the muscles around the eyes. This genuine smile is called the Duchenne smile.

## E

***Electroconvulsive therapy device*, undated, metal and wood.**

Dr. Guislain Museum, Ghent

From the 19th century onwards, electricity was used to manipulate the nerves. In the 1930s, electric shocks proved to have a beneficial effect on depression and symptoms of schizophrenia. Electroconvulsive therapy was widely used and is still performed today under anaesthesia. New experimental

therapies were often discovered by chance. Because restless mentally ill patients proved more manageable after a high fever, blood from malaria sufferers was injected in order to artificially induce a fever. Austrian physician Manfred Sakel (1900–1957) noted how schizophrenic patients improved after a coma. Insulin therapy was intended to have a similar effect. A dose of insulin lowered the sugar level and left the patient in a comatose state, after which he was woken up with a sugar solution.

**Experimental psychology, undated, photo.** Dr. Guislain Museum, Ghent

By means of experiments, experimental psychologists study the basic functions of the brain, including sensation and perception, memory, cognition, motivation, emotion... The basis for this branch of psychology was laid in the 19th century, with pioneers such as Wilhelm Wundt and Gustav Fechner. Until then, psychology was a largely theoretical subject, in which all kinds of ideas about the functioning of the human mind and human behaviour were put forward, without being systematically tested in practice.

## F

**Walter Freeman, lobotomy in: *Psychosurgery in the Treatment of Mental Disorders and Intractable Pain*, 1950, Oxford.** Dr. Guislain Museum, Ghent

If psychiatric disorders have their origins in the body, as psychiatrists believed in the first half of the twentieth century, then experimental treatments

directly affecting the body could help. Electroconvulsive therapy is familiar and still used, but lobotomy is now notorious. In lobotomy, connections between the prefrontal cortex of the brain and the brain stem were cut. The technique, frequently applied by American neurologist Walter Freeman (1895–1972), was not without risk. Although depression and anxiety disorders seemed to be cured by it, the patient often lost all emotion and self-awareness.

## G

**Francisco José de Goya y Lucientes, *Yard with Lunatics*, 1793–1794, reproduction.**

Francisco de Goya (1746–1828) made several works showing people with a mental illness. In 1793–1794 he painted *Yard with Lunatics* after a visit to an insane asylum in Zaragoza. The work is a veiled criticism of the treatment of the mentally ill, but also an investigation into what madness exactly is. For example, the faces of the two figures in the foreground show typical expressions of madness. The eyes of the other characters are focused on two men wrestling. He depicts them in a classical pose that conveys strength. By placing them within a dark, walled environment, he poses the question of how a person, who is physically healthy and strong, can still have a weak mind.

## H

**Hippocrates, *Magni Hippocratis medicorum omnium facile principis, opera omnia quae extant, 1657, Geneva.***

Dr. Guislain Museum, Ghent

According to Hippocrates (c. 460-370 BC), the cause of illness was an imbalance in the body's humours. This could be due to behaviour, such as excessive alcohol consumption, or external factors, like the weather. It was important to make the correct diagnosis based on a simple examination, for example by the laying on of hands in case of fever. The physician established the symptoms: hot or cold versus wet or dry. This combination determined which humour was involved and which course of treatment could be pursued. There was no distinction between body and mind. With his biological views on the character of mental illness, he was the first to abandon the explanations that came from the realm of evil higher powers.

## J

**Gerbrandus Jelgersma, *Atlas anatomicum cerebri humani. 168 doorsneden van menschelijke hersenen, 108 licht-drukplaten naar photographische opnamen van praeparaten, 1931, Amsterdam.***

Dr. Guislain Museum, Ghent

Gerbrandus Jelgersma (1859-1942) is known for his research into neuro-anatomy and the famous brain atlas he worked on for 25 years. The anatomy of the brain played an important part in his thinking about conditions such as neu-

rasthenia, hysteria, chorea and epilepsy. He believed at the beginning of his career that every sickness could be traced to a defect in the body, but he later became interested in the 'unconscious mental life' and in Freud's insights into the subconscious. Jelgersma supplemented his neurological and anatomical knowledge with opinions from fields where psychological approaches were applied.

**Viviane Joakim, from the series *Secrets of Souls, 2004-2005, photo.***

Dr. Guislain Museum, Ghent

The sofa is one of the most iconic images from psychotherapy. It has become an essential part of psychoanalytic practice since the 'talking cure' of Sigmund Freud (1856-1939). The talking cure consists of free association in order to penetrate the subconscious. Each patient soon experiences for him- or herself that the condition for free association, the abandonment of all inhibitions when speaking, is not easy. Psychoanalysis was the most important foundation for many forms of counselling in the twentieth century which were increasingly orientated towards the mind and behaviour. In 2004 and 2005 Viviane Joakim photographed the cabinets of psychiatrists, psychologists and psychoanalysts and brought them together in the series *Secrets of Souls*.

## K

**Fritz Kahn, infographic of the human body in: *Het leven van de mens, 1939, Amsterdam.*** Dr. Guislain Museum, Ghent

The German-born Jewish doctor Fritz Kahn (1888–1968) was a pioneer in infographics, a method of conveying information by means of diagrams. He was, in a sense, the forerunner of the popular French animation series *Once Upon a Time ... Life*, which explained the workings of the human body. The *Das Leben des Menschen (Human Life)* books were extremely popular and were translated into several languages. Kahn was able to illustrate complex aspects of how the human body works with drawings that could be understood, but despite this and the popularity of his books, they were still burned on Kristallnacht with piles of books by other Jewish academics and writers. Several editions of his work were published after the war, but not in Germany.

**Mathew Kneebone, from the series *Mechanical Systems Drawing*, 2016, IBM Electrographic and graphite pencil on paper.** Dr. Guislain Museum, Ghent

In the nineteenth century, spiritualists believed in the link between magnetic fields and the ‘life force’. According to them, the human body generated an invisible magnetic field, also known as an aura, which had an effect on the emotional and spiritual state of a person. The *Techbanes* of today believe that an overactive power in their body causes interference to the magnetic field. A walk outside can make a street light fail or cause a car radio to tune to another frequency. The work of Matthew Kneebone (b. 1982) investigates how we relate to technological innovation.

## L

**Albert Londe, *Note sur l'applications de la méthode de M. Roentgen*, in: *Nouvelle Iconographie de la Salpêtrière*, volume 9, 1896, Paris.** Dr. Guislain Museum, Ghent

Until the end of the nineteenth century, the inside of a human body could only be seen by means of an autopsy. When Wilhelm Röntgen (1845–1923) discovered the X-ray in 1895, psychiatrists and neurologists were immediately interested: ‘As soon as the wonderful discovery of Mr. Roentgen was published, we wanted to repeat the foreign scientist’s experiments, which, given the implications in pure physics, must demonstrate applications in medicine and surgery. [...] We will continue with these experiments and hope that we will be able to submit the proof of this to the readers of the *Nouvelle Iconographie de la Salpêtrière* in respect of various subjects with regard to diverse bone lesions, or fractures where we are looking for foreign bodies when it was previously impossible to determine the location.’

**Albert Londe, *Suggestions par les sens dans la période cataleptique du grand hypnose*, in: *Nouvelle Iconographie de la Salpêtrière*, volume 4, 1891, Paris.** Dr. Guislain Museum, Ghent

‘After hypnotising her, we placed a *red glass* in front of her eyes. Great fear immediately appeared on her face. She raised her arms and her eyes, which were staring into the distance, seemed to be witnessing a terrifying scene (Pl. VI, fig. 1). *Blue glass*. — she turns her eyes

heavenwards, raises her hands in the air in a gesture of prayer and, finally, sinks to her knees. (Pl. VI, fig. 2). *Yellow glass* – she frowns, blinks and places her hands like a shade in front of her eyes, as if to protect them from light that is too bright.’

## M

James Tilly Matthews, *The Air Loom*, in: John Haslam, *Illustrations of Madness: Exhibiting a Singular Case of Insanity, and a No Less Remarkable Difference of Medical Opinion: Developing the Nature of Assailment, and the Manner of Working Events; with a Description of the Tortures Experienced by Bomb-Bursting, Lobster-Cracking and Lengthening the Brain. Embellished with a Curious Plate*, 1810, London.

Bethlem Museum of the Mind, Kent

James Tilly Matthews (1770–1815) believed that a device called the Air Loom interfered and controlled his mind and body. The London tea broker was admitted to the Bethlem psychiatric hospital in 1797. Matthews made detailed descriptions and drawings of the device. According to him, the Air Loom was controlled by the ‘Glove Woman’, ‘Sir Archy’, ‘Jack the Schoolmaster’ and the ‘Middleman’: a gang that not only tortured him remotely, but continuously made drawings of what he did. Or how the psychotic man invented alternative ways to name and understand his delusions in order to understand his world.

Hieronymo Mengo, *Flagellum Daemonum Exorcismos Terribiles*, 1587, Venice. Dr. Guislain Museum, Ghent

The Italian Franciscan Hieronymo Mengo, regarded by many as the father of exorcism, wrote *Flagellum daemonum, exorcismos terribiles, potentissimos, et efficaces* (...) in 1587. On the basis of seven exorcisms, he explains how a possessed person can be recognized, which souls are more susceptible to the devil and with which aids an exorcist should go to battle.

Friedrich Anton Mesmer, *Mesmerismus, oder, System der Wechselwirkungen: Theorie und Anwendung des thierischen Magnetismus als die allgemeine Heilkunde zur Erhaltung des Menschen*, 1814, Berlin. Dr. Guislain Museum, Ghent

Franz Anton Mesmer’s (1734–1815) method was very different from the scientific approach of the time and was therefore impossible to prove. He would never cut open a body, concern himself with anatomy or prescribe purging and bloodletting treatments. Drawing on his knowledge of astrology, Mesmer saw a connection between the body and the universe through the magnetic field. By using magnets and metal, he could help the sick to restore that connection. Finding explanations was impossible. His theory was a restoration of magic in a rationalized world.

## P

Phrenological skull, 19th century, bone and ink. Dr. Guislain Museum, Ghent

According to Viennese doctor Franz Joseph Gall (1758–1828), the inner person could be read from the ‘bumps’ on their head. Gall made a chart of the

brain localising these bumps in order to ascertain a person's characteristics. A strongly developed trait was thought to be expressed as a bulge in the skull, whereas less developed traits could not be felt. Gall considered the skulls of geniuses and the mentally ill interesting study material because he thought that they presented the most pronounced characteristics. Phrenology became highly influential in the Western world and employers even used phrenologists to vet candidates for jobs.

**Psychotropic drugs, 2nd half of the 20th century.** Dr. Guislain Museum, Ghent

The first psychotropic drugs were not developed until the 1950s. In psychiatric hospitals, medication such as lithium to balance manic patients, the antidepressant imipramine or the antipsychotic haloperidol (Haldol) appeared. The impact was profound: psychiatry entered a period of 'chemical silence'. How exactly the substances worked was unclear, but there was peace in the hospitals and for patients a life outside the institution became possible again. Although critics pointed to the mere combating of symptoms, the side effects, and the dangers for addiction or tolerance, psychotropic drugs gained more and more ground in the 1960s.

## S

**Scarificators, undated, metal.**

Dr. Guislain Museum, Ghent

In the Middle Ages, bloodletting was used to remove an excess of blood or to 'purify' the 'bad blood' of the mentally

ill. Blood was brought to a specific area on the body by placing heated glass cups on the skin. A 'scarificator' had small blades that made incisions in the skin, which caused the person to bleed. Bloodletting is still performed today. Leeches are used in some medical treatments, for instance.

**Shock therapy, engraving in: Joseph Guislain, *Traité sur l'aliénation mentale et sur les hospices des aliénés, 1876, Amsterdam.*** Dr. Guislain Museum, Ghent

According to Joseph Guislain (1797–1860), causing sudden anxiety could have a positive therapeutic effect. Shock therapies usually involved water: cold showers, a 'shower bath' or a 'surprise bath'. 'The device consists of a small Chinese temple', wrote Guislain, 'in which the interior contains a moveable iron cage whose own weight causes it to sink in water. One leads the mad person into this house: a helper closes the door on the outside while another operates a lever so that the sick person is immersed in the water. Once the treatment has been carried out, the contraption is lifted up again.'

**Statistical Ledger Sint-Jozefhuis, 1851, paper.** Sisters of Charity of Jesus and Mary Heritage Centre, Ghent

Joseph Guislain (1797–1860) believed in a combination of therapeutic remedies, such as bathing and fresh air, but also isolation and medication. A distinction between physical and mental methods was useless according to him, for 'if opium makes the patient sing, is it a remedy for the mind? And if opium lets

the patient sleep, is it a physical remedy?' A statistical ledger from 1851 states how one and a half kilograms of opium was used for the treatment of thirteen patients. Forty grams of purple foxglove were administered as a sedative to a manic patient. The shaved head was rubbed several times with a lard-based balm. Treatments with red cinchona wine, mercury, valerian, iodide, and sulphate of copper or quinine were also common.

**Swallowed objects detected during an X-ray, undated.** Dr. Guislain Museum, Ghent

These objects were located using X-rays. It shows how patients swallowed needles, bottle caps, paperclips, and drawing pins as a form of self-mutilation or as a result of obsessive-compulsive disorder. Radiology offered a very concrete solution in this case. In a broader sense, it was a revolution in medicine. Before the discovery of X-rays in 1895, the inside of the human body could only be viewed by means of autopsy. Radiology made it possible to better analyse the functioning and failure of the brain. CT scanners and MRIs appeared, which captured the nervous system in 3D. In line with scientists such as Franz Joseph Gall (1758-1828), localization of brain function was further explored. Specific areas were linked to pain stimuli or moral decisions.

## T

**Tertiary syphilis, 1930s, wax model.**

Dr. Guislain Museum, Ghent

Dementia paralytica, also known

as general paresis of the insane, is the third stage of untreated syphilis, first described in the nineteenth century. It was prevalent in psychiatry then but the diagnosis is extremely rare today. Symptoms included megalomania, dementia, depression and mental decline. Before the discovery of penicillin, dementia paralytica was treated with pyrotherapy. The symptoms of the disease are depicted on this wax head from the Sint-Norbertusinstituut in Duffel. Wax models were used for medical teaching until the first half of the twentieth century.

**Simon Thomassin, *Le Cholérique, Le Sanguin, Le Flegmatique, Le Melancolique*, 1695, print.**

Dr. Guislain Museum, Ghent

Nowadays we distinguish between how our body feels and how our mind deals with it, but originally there was no duality between body and mind. The universe consisted of four elements (earth, water, air, and fire), the year of four seasons, so the body also had to contain four elements. These elements, the humours, were combined with four characteristics: hot, cold, wet, and dry. These qualities, in turn, corresponded to four personalities or temperaments.

**Trepanned skull, 16th–17th century, bone.** Dr. Guislain Museum, Ghent

Ever since the Neolithic period, trepanation has been used as a treatment for insanity. As the cause of mental illness was thought to be an evil spirit in the head, a hole was drilled in the skull to let the spirit out. Some trepanned

skulls show new cartilage around the edge of the wound. This proves that the person in question lived for a long time after the procedure, even though the options for anaesthesia and disinfection were virtually non-existent. From the 16th century onwards trepanations were done with a trepanation set. It was no longer used to let spirits escape, but to release blood that puts pressure on the brain.

## V

**Arthur Van Gehuchten, *Les maladies nerveuses*, 1920, Leuven.** Dr. Guislain Museum, Ghent

Arthur Van Gehuchten (1861–1914), the first Belgian professor of neurology, illustrated his research with drawings and film. He was a world authority in his field and his work had an influence on the most renowned scientists of his time. One of these was Ramón y Cajal (1852–1934), with whom Van Gehuchten exchanged letters all his life and with whom he also shared an interest in illustrating his research results. Van Gehuchten used pictures of patients with Parkinson's disease, chorea, dystonia and hysteria in his lectures, at conferences and in journals.

## W

**Johann Weyer, *De praestigiis daemonum, & incantationibus ac veneficiis libris sex, postrema editione sexta aucti et recogniti*, 1583, Basel.**

Dr. Guislain Museum, Ghent

At the height of the witch trials,

physician Johann Weyer (1515–1588) wrote a book in which he opposed the conviction and execution of women branded as witches. According to Weyer, the cause of their behaviour could rather be found in illness, old age, or delusion: 'Witches are old women, usually in bad condition and of advanced years, somewhat out of their wits, hard-working poor wretches, in whose fantasy and imagination, when they are overcome with melancholy or are despondent, the devil creeps in and hides himself as a very subtle spirit. The witches have lost their mind due to their old age, due to despair and misery, due to the lack of their imagination, and due to the ointments that make them mad.'

# CLASSIFICATION

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## A

### **Advertisement for psychotropic drugs in *Tijdschrift voor psychiatrie*, 1990s.**

Dr. Guislain Museum, Ghent

After the rise of psychotropic drugs advertising campaigns in medical magazines follow. Although they are aimed at doctors, the message is written more in terms of feelings than scientific explanations. Advertisements for anti-depressants mainly show women; those for antipsychotics usually show men. Depression is female and psychosis male, the illustrations seem to be saying.

## B

### **Christian Boltanski, *Gymnasium Chases*, 1991, photogravure.**

Private collection

Christian Boltanski (1944) is a child of French Jewish parents and was born on the day that Paris was liberated. His work revolves around the memory of the war. Boltanski's installations, often reminiscent of altars, visualize a dark side of history in an almost sacred way. A 1931 class photo of a Jewish secondary school in Vienna regularly reappears. Boltanski enlarged the photo and made cut-outs to portray each student separately. All the students appear together, yet individually: 'The murder of the European Jews was not carried out against an indefinable mass of people, but against individuals.'

**Botanical illustrations from *The Botanical Magazine*, Plants represented in their natural Colours. To which are added, Their Names, Class, Order, Generic and Specific Characters, according to the celebrated Linnaeus, end of the 18th century, London.** Royal Society for Agriculture and Botany, Ghent

Plant species were illustrated and described in detail in *The Botanical Magazine* according to the classification system devised by the Swedish doctor, botanist and zoologist Carolus Linnaeus (1707-1778). His clear division of the plant and animal worlds was inspirational for the first psychiatrists. They wanted to classify illnesses just as plants and animals were arranged in all sorts of categories. The German psychiatrist Emil Kraepelin (1856-1926) collected the symptoms of hundreds of mental illness in a systematic psychiatric inventory. His manual was the precursor of the current DSM (*Diagnostic and Statistical Manual of Mental Disorders*).

### **Sergey Bratkov, *Motiv #1, #2 and #5*, from the series *Kids III*, 2004, photo.**

Galerie Transit, Mechelen

The socially critical series *Kids III* by the Ukrainian photographer Sergey Bratkov (1960) depicts pre-adolescents as anti-heroes in an unforgiving society. The role that they are expected to fulfil is uncertain. The ideal of an innocent childhood has been lost. Are children really as fragile as they are often regarded?

## C

**Claude Cahun, *Self Portait* and *Suzanne Malherbe / Marcel Moore, 1928, reproduction.*** Jersey Heritage Collections

French writer, activist, and photographer Claude Cahun (born Lucy Schwob, 1894–1954) was a pioneer in imagining questions about what would later be called ‘gender’: ‘Masculine, feminine, I can do all that. But neuter — that’s where I feel comfortable.’ In her staged, experimental self-portraits, she changes shape and takes on the role of both male and female characters. With a bald head, dressed as a self-confident boxer or masked on a beach. Above all, she stood for freedom, the right to be gender-neutral or to have melancholic thoughts. Claude Cahun and her life partner Marcel Moore (born Suzanne Malherbe, 1892–1972) made their name gender-free around 1920.

## D

**Ebergiste *De Deyne, Particularités diverses des oreilles, c. 1930, photo and paper.*** Dr. Guislain Museum, Ghent

French criminologist and police officer Alphonse Bertillon (1853–1914) developed an anthropometric classification system to identify suspects. Carefully recorded body measurements and other physical characteristics — such as the colour of the eyes, hair and skin and the shape of the nose and ears — were collected in files. The method was particularly influential, and inspired Ebergiste De Deyne

(1887–1943), a Ghent-based educationalist, photographer and the head of the Sint-Jozefinstituut, in his research into types of feeble-minded children. In analogy with Bertillon’s categories, he grouped the children on the basis of their external characteristics, such as the shape of their ears, nose or lips.

**Ebergiste *De Deyne, Quelques caractéristiques frontales, photo, c. 1930.*** Dr. Guislain Museum, Ghent

This group portrait shows the facial features of pupils from the Sint-Jozefinstituut in Ghent for ‘*enfants anormaux*’: in contemporary terms, children with a slight mental or physical disability. before the establishment of this institution in 1901 the ‘children’s courtyard’ or children’s section at the Hospice Guislain was the only residential home for feeble-minded children in Belgium. At the turn of the century more and more special institutions designed for children became apparent. Head of the Sint-Jozefinstituut Ebergiste De Deyne (1887–1943) left a rich collection of photographs with portraits, medical images and didactic photographs. The collection gives insight into the view of ‘abnormal children’ at the time. De Deyne studied their physical and mental characteristics and categorised them according to similar features. At the same time he firmly believed in their capabilities. By stimulating the senses, their hidden abilities might be developed further. The focus is not on the disability, but on their potential and the learning process.

**Dieter De Lathauwer, from the series *I Loved My Wife – Killing Children Is Good for the Economy, 2013–2017, installation.*** Artist's collection, Ghent

The organised mass murder by the Nazis of their opponents, those who thought differently and the 'impure' – Jews, homosexuals and gypsies – is a well-known dark chapter of history. What is far less well-known is the murder of people with psychiatric issues or physical disabilities in the period prior to the Holocaust. In September 1939, Aktion T4 led to the systematic and carefully orchestrated transportation and extermination of 73,000 patients from psychiatric institutions to T4 death camps. Family members received standard 'letters of condolence' with an invented cause of death based on medical files. Outside the T4 system, around 200,000 victims died in hospitals of neglect, starvation or poisoning. The subdued photographs of the grounds of Austrian psychiatric hospitals by Dieter De Lathauwer (b. 1978) bear silent witness. The traces of an inhuman history are captured in a bare wall, part of a façade or thick foliage.

**Ovide Decroly, observation and classification of children, early 20th century, film.** Dr. Guislain Museum, Ghent

Belgian neuropsychiatrist, educationalist, and child psychologist Ovide Decroly (1871–1932) studied the mental development of 'normal' and 'maladjusted' children. According to Decroly, each child can discover, learn and evolve at their own pace through observation of other children and the world around

them. All activities, from colouring to gardening, can be encouraging. He designed a series of tests for language, intellect, senses, and spontaneous interests. According to Decroly, the observation was much more important than the test result. Film recordings made it possible to observe the children even more closely. In a test for 'imitation' in children, he divided them into three groups according to their level of development. The 'superior' children were instructed to sneeze. Decroly films how the other children react. Do they mimic or do they remain indifferent?

## E

**Hans Eijkelboom, from the series *Fotonotities, undated, photo.***

Artist's collection, Amsterdam

Inspired by August Sanders' *Antlitz der Zeit (Face of Our Time, 1929)*, Dutch artist and photographer Hans Eijkelboom began his *Fotonotities* in 1992. The street portraits show passers-by who always have one thing in common: a pale fabric jacket, clothes with a leopard print or skull, a bomber jacket, an anorak, etc. In a busy spot, with the camera against his chest and the shutter release in his pocket, Eijkelboom seeks out similarities great and small between individuals in the crowd. Afterwards he groups the photos in grids, stating the date, location and time. Together they form banal and absurd categories that call the uniqueness of the individual into question. At the same time, the failure of categorisation is directly implied.

## G

**Amand Gautier, *Folles de la Salpêtrière. Cour des agitées, 1857, litho.***

Nauta Collection, Rotterdam

At the request of French physician Paul Gachet (1828-1909), painter and lithographer Amand Gautier (1825-1894) made a series of sketches of patients in the Paris Salpêtrière Hospital. This group portrait focuses on the expression and gestures of eight women suffering from megalomania, acute mania, melancholy, dementia, idiocy, hallucination, erotic mania, and paralysis. The image shows how, in the mid-nineteenth century, external features formed the basis of medical analysis.

***Gruppe von schizophrenen Endzuständen, in: Oswald Bumke, *Lehrbuch der Geisteskrankheiten, 1929, Munich.****

Dr. Guislain Museum, Ghent

The caption with this group portrait — *Abb. 145. Gruppe von schizophrenen Endzuständen* (Group in end-stage schizophrenia) — from the textbook by German psychiatrist Oswald Bumke (1877–1950) demonstrates objectification: he describes his subjects not as women but as ‘stages of schizophrenia’, and not as patients but as a disease profile. There are 11 women sitting and standing in a line, centred in the image. The natural light falling into the room casts shadows on their faces and sober clothing. The harmonic composition suggests that it has been staged, testifying to a strong photographic and aesthetic quality. Ten women are looking away, gazing at the floor or their hands,

or have their eyes closed. One woman refuses to avert her gaze, looking straight into the lens. The focus is on the gaze, uneasy rather than scientific or classifying, both for the women in the portrait and the viewer today.

***Guerrilla Girls, *The hysterical Herstory of Hysteria and How it Was Cured, from Ancient Times until Now, 2012, reproduction.**** Guerrilla Girls

Why are women artists underrepresented in museums? Should women avoid the world of art and culture, as various nineteenth-century psychiatrists said they should? The Guerrilla Girls collective has been campaigning against discrimination in the art world with posters, books, postcards and magazines since 1985. The book *The Hysterical Herstory of Hysteria* shows how the female body has been treated, and mistreated, throughout history. With the caricature *Dr. Feelgood*, for example, they make fun of the doctor around 1900 who attempted to treat hysterical symptoms with pelvic floor massage.

## H

**Henry Hering, portraits of patients diagnosed with acute mania, melancholy and dementia, 1850s, facsimile.**

Bethlem Museum of the Mind, Kent

In the mid-nineteenth century, British photographer Henry Hering (1814–1893) made portraits of patients from Bethlem Hospital in London at his photographer’s studio close to the institution. The photographs of Henry Hering were intended as illustrations

for a publication by psychiatrist John Conolly. The behaviour of the 24 year-old seamstress Harriet Jordan (*H.J. Acute Mania*) is described as ‘manic, aggressive and confused’. Together with the photographs of Hugh Diamond, the series of Hering is the first photographic reflection of madness in Victorian England.

**Magnus Hirschfeld, *Geschlechtskunde auf Grund dreißigjähriger Forschung und Erfahrung bearbeitet*, 1930, Stuttgart.** Dr. Guislain Museum, Ghent

German physician and sexologist Magnus Hirschfeld (1868–1935) was a pioneer of the LGBTI emancipation movement. He stood up for the rights of lesbian women (L), gay men (G), bisexuals (B), transgender people (T), and intersex people (I). With his Berlin *Institut für Sexualwissenschaft* (Institute for Sex Research) he tried to change the negative public opinion about ‘different’ sexualities or expressions of gender through numerous publications, lectures, and campaigns. He also worked on the 1919 film *Anders als die Andern* (Different from the Others), an indictment of article 175 of the German penal code that prohibited homosexual relations. Hirschfeld saw homosexuality as an inborn preference and therefore unwittingly reinforced the medical interference that would lead to forced hormone treatment.

**Frans Hogenberg, *De terechtstelling van vier minderbroeders en een augustijnen op de brandstapel en de geseling van drie anderen, allen***

***schuldig bevonden aan sodomie, op de Vrijdagmarkt op 28 juni 1578, 1581–1585, engraving.*** Ghent Archives

Throughout history, homosexuality has been called a sin, then dangerous, then mad. In late Medieval and early modern Europe, homosexuality was filed under sodomy: a collective name for ‘unnatural’ sexual acts like masturbation and bestiality. The gravure shows the public executions at the time of the Ghent sodomy trial in 1578. At the end of the nineteenth century, the German psychiatrist Richard von Krafft-Ebing (1840–1902) included homosexuality in his *Psychopathia Sexualis* (1886), a catalogue of sexual perversions and disorders. Homosexuality was only removed from the DSM (*Diagnostic and Statistical Manual of Mental Disorders*) as late as 1974, not because of greater scientific understanding but under pressure from the gay rights movement which was demanding a place in society.

## I

***Iconographie photographique de la Salpêtrière, volume 2, 1877–1878, Paris.*** Dr. Guislain Museum, Ghent

The photos from the *Iconographie photographique de la Salpêtrière* show patients from the Parisian Hôpital de la Salpêtrière, where Jean-Martin Charcot (1825–1893) conducted research into hysteria in the 1870s. The symptoms of hysteria were always stereotypically depicted as uncontrollable body movements and spastic or paralysed limbs. They included inexplicable pain, anxiety attacks, sleeplessness, sexual dysfunction,

passionate or rude behaviour and wilfulness. Hysteria was a fashionable diagnosis in the nineteenth century and exhibited both the angst and ambition of the age. Women were expected to be passive, malleable and extremely desirable, but at the same time, there was a longing for freedom and a liberation from the sexual mores.

## K

***Katatonikergruppe***, in: Emil Kraepelin, *Psychiatrie. Ein Lehrbuch für Studierende und Ärzte*, 1899, Leipzig.

Dr. Guislain Museum, Ghent

German psychiatrist Emil Kraepelin (1856–1926) writes that the patients in this *Katatonikergruppe* (Group of catatonics) can be put in the desired pose without difficulty. Some are smiling, others are serious, but they keep their own position when they are placed in groups. One is holding up his shoe; another is resting his hand on his head. The wall of the institution is subtly visible in the background. An index has been added below the photograph: the patients were allocated letters referring to the different phases in the diagnostic category. Patient E is completely mentally disabled; A, B and C are in an early stage. Some have experienced a relapse, whereas others are recovering. They are all suffering from catatonia, with ecstatic and theatrical characteristics.

**Theodor Kirchhoff**, *Der Gesichtsausdruck und seine Bahnen beim Gesunden und Kranken, besonders*

*beim Geisteskranken*, 1922, Berlin.

Dr. Guislain Museum, Ghent

The visibility of symptoms played a key role in the early days of psychiatric diagnosis. By means of external characteristics, a person's inner being could be analysed. The theories on diagnostic profiles of the first psychiatrists were illustrated with portraits of patients. In the beginning they used drawings, but they immediately picked up on photography as an 'objective' scientific instrument to use in observations and classifications and to lend legitimacy to diagnostic categories. Photographs refer to typical facial expressions, physical characteristics and postures of mania, melancholy or hysteria. The focus is not so much on the sick patient: the portraits are used to visualise the disease. The individual is moved to the background; the focus is on the diagnosis.

## L

**Johann Caspar Lavater**, *L'art de connaître les hommes par la physionomie*, 1806, Paris. Dr. Guislain Museum, Ghent

Judging people by their external characteristics is something people have always done. An intelligent look in their eyes, a tense mouth, a determined chin – what does the face tell us? According to Swiss theologian and scientist Johann Caspar Lavater (1741–1801), facial expressions were the key to the soul. A straight nose, flat face and healthy appearance constituted the type that united 'all the virtues of prudence in a single person'. A snub nose indicated a musical, poetic and imaginative

character. Lavater's insights, in paperback form, were tested by a wide audience. Today physiognomy is considered a pseudoscience, although we still try to read facial expressions and believe in a relationship between the face and character.

**Cesare Lombroso, *L'homme Criminel: Atlas*, 1895, Paris.** Dr. Guislain Museum, Ghent

The Italian professor of psychiatry Cesare Lombroso (1835–1909) dedicated his career to measuring and classifying criminals. He believed that their behaviour had a hereditary cause, which could be demonstrated, amongst other means, by a hollow in the back of the head, an 'ape-like' characteristic that is normally only seen in a foetus. Other characteristics were deep-set eyes, large eyebrows, a striking nose, hairiness and a receding forehead. 'Born criminals' could not be treated nor punished. The only thing that could protect them and society was a special institution.

**Lucinda Ra, *Wals van de Diagnoses from Het Fioretti project*, 2015, audio.** Collection Lucinda Ra

In 2014 the theatre makers and musicians of the Lucinda Ra collective created a production for children and young people in psychiatric care. For a year they drew, photographed, wrote, pottered about and played music in Fioretti, the young people's department of the Dr. Guislain Psychiatric Centre in Ghent. The thoughts of the young people and theatre makers were expressed in *Wals van de Diagnoses* (Waltz of the Di-

agnoses): a song about the categorisation of psychiatric illnesses and the very long list of diagnoses in the DSM (*Diagnostic and Statistical Manual of Mental Disorders*). The song asks incisive questions about the usefulness of diagnostics. Are there any alternatives for labelling behaviour?

## M

**Gerhard Mall, *Das Gesicht des seelisch Kranken*, 1967, Constance.** Dr. Guislain Museum, Ghent

In 1967 German psychiatrist Gerhard Mall (1909–1983) published *Das Gesicht des seelisch Kranken* (The Faces of the Mentally Ill). More than a hundred razor-sharp black-and-white portraits were accompanied by descriptions of the diagnosis, how the disease and the facial expression progressed. The intention was to show what the doctor sees: things that are usually hidden to the untrained eye. The book is relatively recent, and yet the portraits echo the age-old tradition of physiognomy. Faces reveal disease: 'Prematurely aged. Faded, parchment-coloured skin. Wide open, vigilant eyes. Deep lines of suffering around the corners of the mouth. Diagnosis: chronic schizophrenia.'

***Manische Kranke*, in: Emil Kraepelin, *Psychiatrie. Ein Lehrbuch für Studierende und Ärzte*, 1913, Leipzig.** Dr. Guislain Museum, Ghent

German psychiatrist Emil Kraepelin (1856–1926) used the diagnosis 'manic-depressive' for patients with alter-

nating periods of gloom and overconfidence. The women in this group portrait show the illness ‘in its various colours, from quiet joy and proud self-assurance to exuberance’.

**Medical records Hospice Guislain, mith–19th century, paper.** Dr. Guislain Museum, Ghent

Joseph Guislain (1797–1860) kept substantial medical records in which he noted the details and analysis of the men admitted. A general section contains personal information about the men’s address, age and occupation, stating the reason for closing their file: cure, transfer or death. The most extensive section of the records concerns the observation of symptoms during the first three to five days of admission. The further progress of the condition is described on the right-hand page.

Optimism about that progress died with Guislain, and for many long-term residents of the asylum we read the annual comment ‘idem ibidem’, or ‘condition unchanged’.

**Medical records Sint-Jozefhuis, 1852, paper.** Erfgoedhuis Zusters van Liefde JM, Gent

The symptoms of ‘women’s diseases’ often concerns the body, sexuality and the emotions. In patient registers of female mental patients at the Sint-Jozefhuis in Ghent, Joseph Guislain wrote down symptoms such as excited, sad, fearful, despairing and jealous, or erotic thoughts and extravagant behaviour. The menstrual cycle was to be monitored closely, because it could provoke

a ‘*manie érotique*’ or ‘*passion hystérique*’. What is striking is the way Guislain described patients’ progress: works all day, makes her bed, tidies her room, starts talking about her children, goes to church, takes care of her appearance. In other words, psychiatric health was connected to conforming to expected roles. When the patient assumed her conventional female tasks again, recovery was in sight.

## P

**Pupils’ reports from the Sint-Jozef Institute, 1930, paper.** Dr. Guislain Museum, Ghent

Concern for agitated children, without self-control and with lack of concentration is not a recent phenomenon. At the beginning of the twentieth century there was no question of ADHD; people spoke of a ‘moral deficiency’ in children, ‘instability’ and ‘nervousness’. Psychiatrists and educationalists complained about the negative influence of stimuli, the pressure of ‘modern society’ and ‘mental overload’ as the cause of an explosion in nervous disorders. In pupils’ reports from the Medisch Pedagogisch Instituut Sint-Jozef in Ghent a few boys were described as constantly nervous. A report from 1930 labels the ten-year-old Jacques as suffering from *nervosité extrême*. He is generally disruptive, makes silly comments, bursts out laughing at nothing and is easily distracted: ‘He pays attention to whatever stimulates his senses. He ignores all rules and orders to satisfy those impulses.’

## R

**Re-education pathway of Henri in youth detention centres (COG Mol, ROG Ruiselede, and ROG Mol), 1930s, observation notes.** State Archives

Antwerp-Beveren, State Archives Bruges

In August 1933, Henri ended up in the Central Observation Institution in Mol, a psychopedagogical institution for neglected and delinquent boys. They were observed and diagnosed by a scientific team of doctors, psychiatrists, educators, and psychologists. The institution illustrates the growing medical interest in deviant behaviour in children, which was increasingly labelled as a disorder. Henri was tested in terms of behaviour, emotions, health, knowledge, and character. He was described as a 'self-willed, undisciplined boy', 'weak-nerved', and 'feeling nothing'. On the basis of the concluding observation report, the juvenile court decided to transfer him to the State Reform School in Ruiselede five months later. The documents show the paper trail that Henri left behind during his long trajectory through the child welfare system.

**Jasper Rigole, *Le système des objets*, ongoing, installation.**

Artist's Collection, Ghent

Jasper Rigole (1980) collects, archives and categorizes. His ever-growing collection of lost/found objects, amateur film recordings, photographs of flea markets, and everyday ego documents always form the basis of his work, which consists of installations, films, and media art. The categories he uses

are carefully chosen with quasi-scientific precision and intuitively determined at the same time. Rigole and his daughter made the arrangement in this cabinet in his studio. A seemingly banal classification that translates the human urge to organize and shows how everyone's view of reality is different.

## S

***Schizophrenie. Ratloser Gesichtsausdruck*, in: Oswald Bumke, *Lehrbuch der Geisteskrankheiten*, 1929, Munich.**

Dr. Guislain Museum, Ghent

The way photography has been used throughout the history of psychiatry often bears echoes of 'visual violence' towards patients. This is not only because of the physical restraints that are explicitly present in some photos, but also 'in the sense of a classification: the individual caught in the power of the institution' (Regener, 2010). In Oswald Bumke's (1877–1950) *Lehrbuch der Geisteskrankheiten* or 'Textbook of mental illnesses' (1929), various harrowing photographs, such as this one of an anonymous woman, are referred to dispassionately as '*Ill. 115. Schizophrenie. Ratloser Gesichtsausdruck*': schizophrenia, expression of helplessness. The caption reduces the woman to a symptomatic facial expression. Psychiatry's objectivising gaze contrasts with the personal tragedy that can be read from her face.

## T

### **'Tempérament hystéro-érotique' as a label at the Bruges State Reform School, 1920s, lock of hair and paper.**

State Archives Bruges

Although hysteria is seen as a 19th-century phenomenon, the term 'hystéro-érotique' appears in files from the Bruges State Reform School for 'unruly' girls at the beginning of the 20th century. Sexuality became more and more interwoven with insights from the medical and psychiatric discourse. 'Erotic thoughts' could provoke a crisis, called hysteria, or moral insanity. Lesbian 'special friendships' were seen as morally depraved, sickening, and perverse. The love notes and locks of hair that the girls exchanged were at odds with the prevailing conventional ideals about the expression of emotions, gender, and sexuality.

## V

### **Jan Hendrik van den Berg, herbarium, 1922–2012, dried plants and paper.**

Dr. Guislain Museum, Ghent

Dutch psychiatrist, neurologist and writer Jan Hendrik van den Berg (1914–2012) became well known for his 'metabolics'. Van den Berg grouped disparate phenomena that occur simultaneously and investigated how they were connected. In an idiosyncratic manner, he ordered thinking on medicine, psychology, mathematics, biology, spirituality and culture to expose the evolution of human attitudes. How did people think in specific periods? And what did they *know*?

Besides his great interest in the history of science, Van den Berg also had a unbridled passion for plants. He had been working on a particular, carefully composed herbarium since childhood. He continued to extend, classify and reclassify the collection of plants for 90 years. It demonstrates Van den Berg's penchant for structure: he collected, named and categorised to gain insight into our existence.

### **C.E. van Koetsveld, *Het idiotisme en de idioten-school. Een eerste proeve op een nieuw veld van geneeskundige opvoeding en christelijke philanthropie*, 1856, Schoonhoven.**

Dr. Guislain Museum, Ghent

Cornelis Eliza van Koetsveld (1807–1893), the founder of the 'School of Idiots' in The Hague, identified three forms of idiocy: 'born mad', 'simple' and 'idiot'. The drawings at the top show discrepancies in the shape of the skull. Van Koetsveld compares the average facial angle of the average European (80–85 degrees) to that of his pupils (68–70 degrees) and that of an orangutan (50 degrees). The illustration below shows 'serious idiocy', with 'a physical build that is so deficient or already degenerated that all hope of recovery must be given up'. In the high chair is a thirty year-old male with severe learning disabilities and whose 'hideous hydrocephaly is not half striking enough to the eye in our picture'.

### **Wilhelm von Kaulbach, *Das Narrenhaus*, 1834, engraving by C.H. Merz.**

Dr. Guislain Museum, Ghent

Moved by a visit to a mental hospital in Düsseldorf, German artist Wilhelm von Kaulbach (1805–1874) encapsulated his impressions in a drawing. The engraving shows patients in what appears to be the garden of an institution. The attributes they have with them refer to their illness: the megalomaniac's crown, the crazy mother with her child made of branches, the religious fanatic with the cross, the mad genius and his books, and so on. *Das Narrenhaus* became famous at the time for its artistic qualities and was valued in psychiatry for the scientific presentation of illness, sick people and symptoms.

# ARCHITECTURE

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## A

**Archipl Architecten, St. Vincent de Paul, Centre d'accueil et des soins des malades mentaux, Yamoussoukro, Côte d'Ivoire, 2000-2004, photo Reinhart Cosaert and scale model.**

Architects' collection, Ghent

The construction in 2002 of an institution in Yamoussoukro, Côte d'Ivoire, marked the beginning of psychiatric care in the region. The architect Patrick Lefebure had to convince the persons responsible that it had to be a building that matched African culture, because they desired an archetypical, large, neo-gothic, western-looking institution. The architectural bureau integrated local elements into the design of the institution and worked closely with local residents. The geographical insertion of the site on the outskirts of the city is reminiscent of how institutions like Dr. Guislain's asylum in Ghent in 1857 were placed.

**architecten de vylder vinck taillieu, Redevelopment of the Sint-Jozefsgedebouw Caritas as a therapeutic area, Melle, 2016, scale model.**

Architects' collection, Ghent

The former Sint-Jozef building at the heart of the Caritas (now Karus) psychiatric centre in Melle was about to be demolished, but gradually it became clear that the budget could be used for another purpose. The architectural firm de vylder vinck taillieu had the floors

broken open, the plaster removed from the walls as well as the roofing tiles in order to create a 'utopian ruin'. It is a place where the old rationality is questioned through decline and coincidence, where the contrast between 'inside' and 'outside' is questioned, and where imagination and audacity encourage people to meet each other and rediscover themselves.

## C

**Colors Magazine, Adam Broomberg and Oliver Chanarin, Rene Vallejo Psychiatric Hospital, Cuba, 2001-2002, no. 47.**

*Colors Magazine* shows 'the rest of the world'. Their photo reports often touch on controversial subjects. In 2002, *Colors* devoted an entire issue to the topic of madness. Patients from Cuba to the United States and Albania tell their stories and photographers make portraits. The photographs paint a penetrating picture of life in psychiatric institutions and show the differences between cultures and regimes. Mario's self-portrait is a photo from Adam Broomberg and Oliver Chanarin's *Ghetto* series. The photographers journeyed through so-called modern ghettos, including a psychiatric hospital in Cuba. Some of the inhabitants looked straight into the lens, a few smiled, others stared. Mario turned his back to the camera and pressed the shutter release.

**Claudio Cricca, from the series  
*Faceless*, 1998–2007, photo.**

Dr. Guislain Museum, Ghent

In 1998 Claudio Cricca (b. 1968) began his project *Faceless*, for which he went to take photographs in five Italian penitentiary units. Although they are hospitals, the focus here is on security rather than care. For many, this is their final destination. As the faces of the inmates are made almost unrecognisable, the surroundings become all the more visible. Bars, high walls, cold corridors: *Faceless* is a condemnation of inhuman living conditions. 'It's easy to take a photo', Cricca claims, 'but taking a photo right in someone's face is difficult. As for taking a photo right in the face of someone who is suffering ... that is contrary to human nature.'

## D

**Michiel De Cleene,  
*GDDS#27032015*, 2015, photo.**

Dr. Guislain Museum, Ghent

Until the early nineteenth century, the mentally ill in Ghent were locked up in the medieval crypt of the Castle of Gerard the Devil. The intention was to remove from society turbulent, dangerous or non-functional people — the insane, but also criminals, epileptics, addicts, the work-shy and those who had dementia. There was no question of care or therapy, and living conditions were atrocious. Ghent-based photographer Michiel De Cleene (b. 1988) was commissioned by the Dr. Guislain Museum to photograph the crypt.

**Ebergiste De Deyne, leisure activities  
and teaching outside the walls of  
the Medisch-Pedagogisch Instituut  
Sint-Jozef, c. 1930, photo.** Dr. Guislain

Museum, Ghent

The photo collection of the Medisch-Pedagogisch Instituut Sint-Jozef contains a whole series of photos of activities with children outside the walls of the institution. The outdoor environment was seen as extremely stimulating, healthy, and instructive. The pupils were photographed while picking apples, on a boat, during a walk or a lesson in the open air.

**Pierre Jacques Dierckx, *Refuge des  
enfants abandonnés à Ruysselede*,  
c. 1915, oil on canvas.** Flemish Community  
Collection, De Zande, Ruiselede

Pierre Jacques Dierckx (1854–1947) mainly painted realistic scenes. His canvases often capture a particular moment. Here we see the canteen of the approved school for 'abandoned' boys in Ruiselede. They all wear an identical blue shirt as their uniform. Some of the boys seem to look at us, most of them stare at their plates. A Sister of Charity supervises. The nuns were active in the school from 1858 to 1998. There is still a reform school on the same site in Ruiselede.

## G

**George Theunis *Home holiday camp,  
Oostduinkerke*, 1935–1987, photo.**

Kind & Gezin, Brussels

After the First World War, the *Nationaal Werk voor Kinderwelzijn* (NWK) began setting up holiday camps

for 'weak children' at the Belgian coast. The aim was to fortify 'nervous and pale' children with fresh sea air, good hygiene and varied meals rich in calories. Designed by the Brussels-based architect Maurice Haeck, the Georges Theunis Home camp in Oostduinkerke (1935–1987) was a model institution that featured every architectural and educational innovation. Some children only stayed there in summer, while others lived there for longer periods.

**Peter Granser, *Gruppe auf einen Hügel 01, 02, 03 and 04*, from the series *J'ai perdu ma tête*, 2009, photo.**

Dr. Guislain Museum, Ghent

In the series *J'ai perdu ma tête* (I have lost my head), photographer Peter Granser (b. 1971) enters almost invisibly in the secure unit of the Centre Hospitalier Spécialisé de Navarre in Évreux. With a gentle hand and human respect, he reveals the inner world of an institution that remains closed to outsiders. Thanks to his characteristic use of colour, the psychiatric centre is not left shrouded in shadows. The often oppressive architecture is nowhere to be seen; it is only in subtle details that the institution is present as a daily environment for the residents of a secure unit. In this way, Granser manages to portray the socialisation of care in a subjective and respectful manner.

## J

**Viviane Joakim, *Le turban rouge, Le fil, Couvertures, Les deux amies, La femme enfant, La gamelle*, from the series**

***Dousha Balit, 2004–2005, photo.***

Artist's collection. Dr. Guislain Museum, Ghent

For three successive summers, Belgian photographer Viviane Joakim visited a dilapidated psychiatric hospital in Smila, Ukraine. The subject of the series is not so much the appalling living conditions she encountered there; the images are not simply a condemnation. Joakim uses her photography to try and restore the residents' identity. The title *Dousha Balit – The Soul Suffers*, after a melancholic Eastern European song – does not make any explicit reference to psychiatry. Joakim shows the women in bright colours, in all their dignity and beauty.

## K

**Franz Joseph Kleber, site plan of the Regensburg Institution, Karthaus-Prüll, 1906–1909, inv. no. 4506, reproduction.**

Prinzhorn Collection, Heidelberg University Hospital

This plan of the Karthaus-Prüll psychiatric clinic near Regensburg shows how the artist wanted to depict the institution and its surroundings as completely as possible. To show more than just a floor plan, a number of façade views were added, as if the buildings were folded open. In this way, the institution plan not only provides a view of the layout, but also of the appearance and atmosphere of the architecture. The change of perspective makes the plan difficult to read, made even more difficult by the made-up elements it contains. For example, there are double

walls made of stone and rubber and four gates with bars and towers, which close off the entire institution from the outside world, but which, in reality, were never there.

## O

### **Occupational therapy Hospice Guislain, 1887, photo.** Dr. Guislain Museum, Ghent

This series of photographs of life in Dr. Guislain's asylum in 1887 was intended to illustrate the exemplary care of the ill in Ghent. At the same time, the photographs depict the architecture of the Hospice Guislain. The location, deliberately chosen in what was countryside at the time, along with the curved gallery, decorative balconies and highly wrought balustrades, were all intended to serve the same therapeutic purpose: to create an atmosphere of calm, freedom and safety. The group portraits of patients are formal, staged portraits, surrounded by decorative frames and text that emphasise, among other things, the importance of occupational therapy at the Hospice Guislain. Calming, simple and repetitive crafts were supposed to help the patients recover their mental balance.

## P

### **Postcards of youth institutions, 20th century.** Dr. Guislain Museum, Ghent

From the beginning of the twentieth century, series of postcards were made of youth institutions such as orphanages, sanatoriums, preventoriums, national reform schools and holiday camps.

This was a limited way for children to keep in touch with their families. The postcards show indoor or outdoor views of the building and demonstrate the belief in the healing power of the institution. It is striking how uniform the images are: architectural features are promoted in the form of clean, functional bathrooms, kitchens, dining rooms and dormitories. The emphasis on care and the education or reform of children at risk is highly visible: the focus is on discipline, regularity, hygiene and fresh open air.

## R

### **Rasphuis, 20th century, scale model.**

IVA Historische Huizen Gent, Gravensteen, GG-M-3

Het Gentse Rasphuis, a prison, was an octagonal building with a wing for each type of criminal. The shape is reminiscent of a panopticon, an architectural design that allowed prisoners to be controlled, guarded and disciplined. Prisoners had to shave, or 'rasp', exotic wood. The shavings were used to dye textiles. Working conditions were far from ideal. The Rasphuis was closed in 1935 and demolished two years later.

### **Ruiselede State Reform School, 1960s, film.** State Archives Bruges

In the State Reform School in Ruiselede, at-risk youngsters were re-educated to become 'useful citizens'. For a long time, the 'insane hopeless cases' also ended up here. It was a tight schedule with days filled with sports, games, farming and manual labour.

Clips from a ‘promotional film’ show the workshops for manual labour, the large refectory, and lots of outdoor space. This document offers a glimpse behind the walls of the ‘reformatory’.

## S

**Stereographic cards of the Hospice Guislain, c. 1860.** Dr. Guislain Museum, Ghent

In about 1860, a series of stereographs were made of the newly opened Hospice Guislain (1857). These are the oldest known images of Dr. Guislain’s asylum: they mainly show the architecture, which was well suited to the long shutter speeds of early photography. Looking at the images in a stereoscope reveals a three-dimensional image. The plants and trees in the courtyard are still young, the fields freshly planted. Here and there, residents of the hospital can be seen.

## V

**Reinier van Arkel, stone from the façade of Zinnelooshuis ’s Hertogenbosch, 1686, sandstone (replica).** Dr. Guislain Museum, Ghent

From the fifteenth century onwards, the insane were housed in shelters or ‘madhouses’, often privately run. Reinier van Arkel had the first Zinnelooshuis (literally, ‘senseless house’) in the Netherlands built for ‘senseless people’ in 1442. As the handcuffs on the stone from the façade show, it was more about locking them up than providing care. Three mad people stick their heads out

of the ‘mad cell’. The other figures are demonstrating insanity, such as the man on the left who is biting his own arm. Whether the ‘Great Lock-Up’ over the next few centuries really happened is uncertain. What is certain is that inappropriate behaviour – in the broad sense – by the mentally ill, the poor and the work-shy was shunned.

**Henri Van den Eede, model of Sint-Kamillus, 1937–1940, wood carving.** UPC Sint-Kamillus, Bierbeek

In the late 1930s, Henri Van den Eede began carving a wooden model of the Sint-Kamillus psychiatric institution in Bierbeek to a scale of 1:100. Van den Eede was a patient there who was not allowed to handle sharp objects. He carefully pared away the wood with a blunt potato knife. He checked the accuracy of his carving against the blueprints, and if no plans were available, he made his own measurements of the building. The time spent on repair work on the windows and the manufacture of wooden clogs during the war years meant he was never able to fully complete his model.

# IMAGINATION

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## B

**Roger Ballen, *Threat, Ascension, Ritual, Bereaved, Deathbed, Place of the Eyeballs, Eye to Eye, Ensnared, Caged, Consolation, Homage*, from the series *Asylum of the Birds*, 2005–2013, photo.**

Artist's collection, Johannesburg.

Dr. Guislain Museum, Ghent

Roger Ballen (1950) made portraits of marginalised white people in the isolated rural areas of South Africa in the 1980s and 1990s. Stage-managing his work became more prominent at the start of this century. By moulding reality into 'installations', the absurd and alienation were given free rein. Series such as *Shadow Chamber* (2005), *Boarding House* (2009) and *Asylum of the Birds* (2014) can be regarded as metaphors for the soul and are full of recurring elements such as animals, broken objects, organised chaos and body parts. Drawings also play an important role and seem to have an effect on the living protagonists in the photo. His photos must, he says, be able to transform people and let them discover places in the soul that have never been visited before.

**Zoe Beloff, *Charming Augustine*, 2005, film, 2D version.** Zoe Beloff.

Dr. Guislain Museum, Ghent

Past and present meet in the work of artist Zoe Beloff, who was born in Scotland in 1958 and lives in New York. The human psyche is often a source of

inspiration. For *Charming Augustine* she was inspired by the photos of Augustine, a psychiatric patient at the Hôpital de la Salpêtrière who was a renowned 'hysteric'. The story of her life gets entwined with the birth of the medium of film. Photographers at the Hôpital de la Salpêtrière experimented with chronophotography by quickly taking successive pictures in order to capture movement. It was hoped that this would allow doctors to penetrate more deeply into the mind of the patient. By employing stereoscopy, the predecessor of 3D, in this work, Beloff investigates what film may have looked like, had it been invented in the 1880s. *Charming Augustine* intriguingly combines both histories.

**Arthur Borgnis, *Eternity has no Door of Escape*, 2017, film.** Arthur Borgnis

In contrast to Jean Dubuffet, who created the term art brut as a separate category, Hans Prinzhorn was not anti-cultural and did not want the work to be excluded from the art world. He even tried to have it exhibited in fine art galleries. In his introduction, he wrote that he did not want to use the word 'art', because a value judgement is intrinsic to it: the distinction between 'art' and 'non-art'. Instead of drawing new boundaries, he wanted to demolish walls. Prinzhorn chose *Bildnerlei* as an alternative for the term, and wrote that, above all, the work showed similarities with contemporary art, an art that, 'in its

search for intuition and inspiration, consciously strives for psychiatric attitudes that can be found in schizophrenia’.

**Koen Broucke, *Liszt-Broucke, Our Travelling Circus Life II, 2004, acrylic on paper.*** Dr. Guislain Museum, Ghent

The psychiatrist Hahneman is a fictional character who has compiled work by equally fictional patient-artists. He is convinced that contemporary art is sick and that artists are seriously disturbed. The work of Koen Broucke (b. 1965) treads a fine line between fact and fiction in which his characters are actually light-hearted self-portraits. Each of his characters has his or her own biography, idiosyncrasies and longings. It gives Broucke the opportunity to explore art in every possible direction.

**Julien Bryan, *Entartete Kunst, 1937, film.*** Accessed at US Holocaust Memorial Museum, courtesy of Library of Congress

In 1937 Hitler opened the *Große Deutsche Kunstausstellung* and the exhibition *Entartete Kunst* in Munich just a day apart from each other. The first presented traditional art which the Nazis regarded as representative of their new world while the second presented modern art including expressionist, cubist and Dadaist work. There was even a brochure in which the works were labelled as either blasphemous, anarchist, Marxist, pornographic or even as ‘negro art’. The travelling exhibition received three million visitors. In Munich it even received five times as many as for the *Große Deutsche*

*Kunstausstellung*. The exhibition was revised to include other works including some from the Prinzhorn Collection. Similarities in form were meant to demonstrate the degenerate nature of modern art.

**Oswald Bumke, *Lehrbuch der Geisteskrankheiten, 1929, Munich.***

Dr. Guislain Museum, Ghent

‘Because of inappropriate isolation in a cell, the patient has torn a sheet and made a fantastic piece of clothing from the strips.’

**Robert Burton, *The Anatomy of Melancholy, 1652, London.*** Dr. Guislain Museum, Ghent

In 1621 Robert Burton (1577–1640) published his masterwork *The Anatomy of Melancholy*, in which he brought together two thousand years of medical knowledge from ancient Greece to the seventeenth century. *The Anatomy of Melancholy* was a standard work about the causes of, and remedies and treatments for, melancholy. Melancholy was considered an imbalance of the humours with an excess of black bile. The symptoms were despondency, depression and inactivity. Burton suffered from melancholy himself and hoped that writing would help him. From the third edition in 1628 onwards, a title plate was included in which the various forms of melancholy were depicted in characteristic ways, but also the causes of melancholy, such as jealousy and loneliness, and the herbs that were supposed to alleviate the symptoms.

## C

**Peter Cuyvers, untitled, undated, coloured pencil on paper.**

Speelhoven Collection, Tienen and Diest.  
Dr. Guislain Museum, Ghent

Creative therapy was introduced in the 1940s as a new form of occupational therapy. It also had a therapeutic effect because drawing and painting were believed to make unhealthy thoughts visible. The idea was that one would then be able to understand the illness better. In the 1960s the diagnostic function was abandoned and visual creativity took on the form of non-verbal psychotherapy. Artists started working in psychiatric hospitals with patients and set up studios, as Vincent Halfants did in the psychiatric hospitals in Tienen and Diest from 1969. The Speelhoven Collection, which Halfants gathered as an archivist and curator, was donated to the Dr. Guislain Museum in 2018. Jan Hoet (1936–2014) recognised the importance of the collection by including work in the *Open Mind* exhibition at the Museum of Contemporary Art in Ghent in 1989.

## D

**Henry Darger, 200 Wound Guards, recto verso, c. 1950–1969, watercolour and pencil on paper.** Collection Jan De Nul NV

Henry Darger was four years old when his mother died. He ended up in an institution for feeble-minded children, from which he ran away at the age of seventeen. In the early twenties he worked as a janitor in a hospital.

After his death his landlord discovered a saga that was more than 15,000 pages long: *The Story of the Vivian Girls in What is Known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm, caused by the Child Slave Rebellion*. In it he described the cruel persecution of the virtuous and immortal Vivian girls by the evil Glandelinians. In the end, Captain Henry Darger saves the girls. Even though the story and the accompanying illustrations show how he tries to protect these little girls, we also learn how he exposes them to a great number of atrocities.

**Ebergiste De Deyne, untitled, 1920–1930, photo.** Dr. Guislain Museum, Ghent

The generic scenes by brother, educationalist and photographer Ebergiste De Deyne (1887–1943) demonstrate how pupils from the Sint-Jozefinstituut in Ghent were supposed to behave in certain situations. The didactic photos depicted everyday activities like polishing shoes, grinding coffee and reading the newspaper, but also professions and the husband-wife relationship in the family context. They are extremely posed and arranged in the tiniest detail.

**Jan De Maesschalck, Untitled, 2007, acrylic and acrylic medium on paper.**

Dr. Guislain Museum, Ghent. Courtesy of Zeno X Gallery, Antwerp

In 1921 the psychiatrist Walter Morgenthaler (1882–1965) wrote a monograph on the work of one of his patients, Adolf Wölfli (1864–1930), *Ein Geisteskranker als Künstler* (A

Mental Patient as Artist). Wölfli began to draw in the psychiatric hospital in Waldau when he was 35. The result was a Gesamtkunstwerk of about 25,000 pages, consisting of drawings, text and musical compositions.

In *Untitled*, Jan De Maesschalck (b. 1958) confronts the cover of Morgen-thaler's book with an iconic photo of Wölfli in his cell. He also looks to existing images for inspiration in other pieces. He selects, fragments and interprets them, creating new, often melancholic tableaux.

**Eric De Volder, untitled, undated, pencil on paper.** Archives of Eric De Volder - Tania Desmet. Dr. Guislain Museum, Ghent

Theatre director Eric De Volder (1946–2010) recorded his dreams in sketches and always dated and described them. The subconscious played an important role in his work. De Volder used 'the dance of the shadow of the subconscious' during his creative process and described his dreams as follows: 'Just as the sun throws a shadow in front of me and that shadow moves when I move, I imagine that my subconscious also throws a shadow.' De Volder's view is inspired by a quotation from Carl Gustav Jung, who defined the subconscious as 'everything in the future that prepares itself in me and of which I will only become conscious in the future'.

**Ronny Delrue, Karel, 2001, ink on paper.** Artist's collection, Ghent

In 2001 Jan Hoet invited twenty artists in Geel to interact with psychiatric patients. Ronny Delrue was one of

those artists. He met and drew portraits of different people, including Karel, who inspired him to draw more portraits. Delrue took Karel as a subject again for Hoet's exhibition *Middle Gate* in 2013. The portraits from 2001 do not attempt to depict 'the other', but the other in ourselves. They shift between appearing and disappearing, concealment and exposure. They confront us with man, who becomes all the more recognisable because he is unrecognisable.

**Katharina Detzel, untitled (photo of Katharina Detzel with self-made male rag doll), 1914, inv. no. 2713a.** Prinzhorn Collection, University Hospital Heidelberg

Katharina Detzel (1872–1941) resisted the hierarchical structure in the psychiatric hospital of Klängenmünster in which patients were oppressed and subjected to inhuman punishments. She used her imagination to express her need for freedom. She made keys from wood and a human figure with wings, for example. In addition to the many small dolls she made from dough, she also made this life-size male doll from sacks and straw.

**Jean Dubuffet, L'art brut préféré aux arts culturels, 1949, Paris.**

Dr. Guislain Museum, Ghent

Jean Dubuffet (1901–1985) travelled in July 1945 to various psychiatric hospitals in Switzerland, where he saw the work of Adolf Wölfli. After his return, he wrote a letter to the painter René Auberjonois in which he used the term art brut for the first time. This was the beginning of a collection that was housed in

Lausanne as the Collection de l'Art Brut in 1976. Art brut was strictly defined, and the biography of the artist and his or her unfamiliarity with the art world played an important role. He was looking for another, authentic, primitive art on which he could take a clear position: art brut against *art culturel*. By maintaining such a sharp distinction, however, these works were confined to a restrictive term and anxiously excluded from the established art world.

**Albrecht Dürer, *Melencolia I*, undated, engraving.** Nauta Collection, Rotterdam

*Homo melancholicus* – the vulnerable genius – was immortalised in an iconic way in 1514 by Albrecht Dürer (1471–1528). The composition is dominated by an androgynous figure with wings in the typical melancholic pose. She is wearing a garland of water plants to avoid dehydration, because her nature is cold and dry. Attached to her belt are keys and a purse, references to Saturn, the god of the earth. The unused tools on the ground also refer to him. Dürer depicts the modern artist in *Melencolia I*, who is not only a craftsman but someone who undertakes intellectual work. Theory and physical rest are both parts of the artistic practice.

## E

**Max Ernst, *Loplop présente*, 1931, collage, frottage, gouache and pencil on paper.** Galerie Ronny Van de Velde, Antwerp

Prinzhorn's *Bildnerei der Geisteskranken* (1922) attracted a great deal of interest from expressionist and surreal-

ist artists. They saw an authenticity and power of imagination in the work that wasn't reflected in the established art world. Max Ernst bought the book in 1922 as a present for Paul Eluard. While studying in Bonn in 1910–1914, Ernst attended lectures about psychiatry and visited psychiatric hospitals. The form of various examples of his work can be linked to the works of art found in the Prinzhorn Collection, but, in particular, he developed special techniques such as frottage and collage in order to set foot in this 'no man's land'.

**Max Ernst, *Une semaine de bonté*, 1934, collage novel, Editions Jeanne Bucher, Paris.** Galerie Ronny Van de Velde, Antwerp

Max Ernst (1891–1976) made several collage novels, the most famous of which is *Une semaine de bonté* (A Week of Kindness) from 1934. He combined illustrations from Victorian novels, encyclopaedias, scientific journals, natural history magazines, mail order catalogues, and other books.

## F

**Johann Fischer, *Die Vollmicherzeugungungen*, 1992, pencil and colour pencil on paper.** De Stadshof Collection Foundation. Dr. Guislain Museum, Ghent

Johann Fischer (1919–2008) began his artistic career when he was admitted to the psychiatric institution in Gugging, near Vienna. He made some drawings in pencil inspired by his daily life: farm scenes, plants, animals, etc. His work evolved: not only did he use more and

more colour, but the compositions grew more complex. The narrative became more important. The text that is written around and between the figures refers to what can be seen, but also reflects Fischer's view of religion and society.

**Christian Fogarolli, *The Value of Absence*, 2019, installation.**

Dr. Guislain Museum, Ghent

Italian artist Christian Fogarolli (1983) is building an intriguing oeuvre of installations that revolve around psychiatry and madness. For the Museum Dr. Guislain, he created new work that focuses on the connections between the work of pioneer Joseph Guislain (1797–1860) and the ideas of Italian psychiatrist and reformer Franco Basaglia (1924–1980). The installation, which consists of the structure of a house covered with mirrors, is a symbol for the head. Inside are scientific texts by both psychiatrists and authentic labels from the Franco Basaglia Archives in Gorizia. *The Value of Absence* symbolizes that which exists but cannot be touched. It creates a continuous line between past, present, and future.

## G

**Madge Gill, untitled, undated, Indian ink on paper.** De Stadhof Collection

Foundation. Dr. Guislain Museum, Ghent

Guided by the spirit Myrnerest, Madge Gill (1882–1962) drew her mysterious female figures all night long. It always seems to be the same woman, but it is anyone's guess who she is: herself, her mother, aunt or unborn daughter.

Gill's interest and belief in spiritualism was encouraged by her aunt and was the mainspring of her artistic creation. She regarded Myrnerest as her spiritual guide and inspiration, but the spirit was also a burden because of its compulsiveness. Most of Gill's work consisted of black-and-white drawings, from the size of a postcard up to canvases several metres high. She produced an enormous oeuvre, which was only made public after her death.

**J.J. Grandville, *Premier rêve. Crime et expiation in: Le magasin pittoresque*, 1847.** Galerie Ronny Van de Velde, Antwerp

The French caricaturist J.J. Grandville (pseudonym of Jean Ignace Isidore Gérard, 1803–1847) was one of the most important illustrators of his time and a forerunner of surrealism. In the first half of the nineteenth century he provided the illustrations for *Gulliver's Travels* and *Robinson Crusoe* and his caricatures made him famous. His most noteworthy work was *Un autre monde (Another World, 1844)* in which he created an imaginary world in which he scrutinized his times. In one of his last drawings, *Crime et expiation (Crime and Atonement)*, which was published after his death in *Le magasin pittoresque*, he illustrated the mechanism of the dream in which metamorphosis plays a role.

## H

**Anton Heyboer, zonder titel, undated, chalk on paper.** Private collection.

Dr. Guislain Museum, Ghent

The artistic career of Anton

Heyboer (1924-2005) started after a traumatising period of imprisonment in a labour camp during the Second World War. His pieces are more than art. He created an idiosyncratic universe, based on an invented philosophical symbolism. His work fits into a larger system to bring order to life and humankind and to allow Heyboer to find his place in the world again. The artist lived an unconventional life with five women in which the desire for freedom was key. He is known for his quickly made sketches and etches with scribbly lines. He chose to create larger paintings later in his career when he began to fully experiment with colour for the first time.

**William Hogarth, *Chaos of the Brain*, from the series *The Rake's Progress*, 1795–1800, engraving by Thomas Cook.**

Donation Ronny & Jessy Van de Velde, Antwerp. Dr. Guislain Museum, Ghent

One of the most famous depictions of the insane in the eighteenth century is the last of the eight engravings of *A Rake's Progress* made by William Hogarth (1697–1764) in 1735. The series illustrates the eight stages of the ruin of Tom Rakewell, a young man who leads a loose and immoral life. He ends up in Bethlem Hospital, better known as Bedlam. Rakewell is depicted in the foreground, surrounded by eight insane men. The engraving shows that Hogarth was aware of the most important psychiatric symptoms of his time. He depicts Tom's fellow inmates in a characteristic way, with identifiable diagnoses. Although he employs a recognisable visual language, he tells a personal story.

## I

***Iconographie photographique de la Salpêtrière*, volume 2, 1877–1878, Paris.** Dr. Guislain Museum, Ghent

These photos of Augustine were taken at the Hôpital de la Salpêtrière in Paris and published in the *Iconographie photographique de la Salpêtrière*, which appeared from 1877 to 1880. This young woman was hospitalized in 1875 at the age of 15. There was a history of abuse. She eventually escaped the asylum, dressed as a man. Augustine was often photographed and staged, not only because of her appearance, but also because her symptoms presented themselves in clear and definite acts. The artists of her time were inspired by the theatricality she exhibited during the various phases of a hysterical attack.

## J

**Asgar Jorn, untitled, 1958, mixed media on canvas.** The Phoebus Foundation, Antwerp

The CoBrA movement existed from 1948 to 1951 and was founded by artists from Denmark, Belgium, and the Netherlands. They did not want to be guided by their intellect, but strived for a free, spontaneous way of working. Fantasy would once again be the main focus. They found inspiration in children's drawings and the work of psychiatric patients, but also in naive art, non-Western art, or even in their own handwriting. They experimented with materials, techniques, and forms of expression and dreamed of a new society in which art was there for everyone,

but could also be made by anyone. Asger Jorn (1914–1973) was one of the founders of CoBrA. For many of his works, he drew inspiration from his son's drawings and paintings.

## K

**Justinus Kerner, *Kleksographien*, Stuttgart, Leipzig, Berlin and Vienna, 1890.** Dr. Guislain Museum, Ghent.

When the German poet and doctor Justinus Kerner (1786–1862) spilt some ink on paper by accident, he suddenly saw interesting shapes in the blots. This inspired his book *Kleksographien*, in which he illustrated his poems with ink blots. By the end of the nineteenth century, psychologists were also taking an interest in these random shapes, including Alfred Binet, who suggested that the interpretation of the ink spots could say something about the 'involuntary imagination'. It was, of course, Hermann Rorschach who gave his name to the test in 1921. The Rorschach test is an example of a projection test, which assumes that what a client sees in specific images says something about him.

**Klaas Koopmans, 'Gerritsen' met *curieuze hoofdtoi*, 1959, pencil and watercolour on paper.** Stichting Klaas Koopmans. Dr. Guislain Museum, Ghent

Like other members of the Frisian artists' collective Yn 'e Line, Klaas Koopmans (1920–2005) painted mainly landscapes and people around him in an expressionist style. His institutional drawings are also conspicuous. He made them during his admission to several

hospitals. He did it secretly, because drawing and painting were forbidden during three of his four admissions as they were not considered therapeutic. He depicted his fellow patients with found materials. The portraits inspired him. They also helped him to deal with being in the institutions.

## L

**les ballets C de la B / Alain Platel, excerpt from: *Sophie Fiennes, VSPRS show and tell*, 2007, film.**

Choreographer Alain Platel of the dance company les ballets C de la B had his dancers watch Arthur Van Ge-huchten's films for the production *vsprs* (2006). He was looking for the tension between the subconscious and the super-conscious, between uncontrolled movement and the classical rules of choreography. Platel also focused on the body language of the subconscious, spasms, convulsions and ticks for other performances. The spectrum of movement varied from blinking or frowning, jerking limbs and movements to falling over or a *silly walk*.

**Marie Lieb, untitled (photo of the floor of the room), 1894, photo inv. no. 1771/1.** Prinzhorn Collection, University Hospital Heidelberg

Two photos were taken in the psychiatric hospital in Heidelberg in 1894. The name Marie Lieb was stated on both of them. One of the photos was published in *Atlas und Grundriss der Psychiatrie* (1902) by Wilhelm Weygandt (1870–1939), the assistant of Emil Kraepelin

(1856–1926). The caption reads: ‘Patterns of figures, made of pieces of bedclothes, spread out on the floor of her room by a manic woman.’ Women often tore their hospital clothes and sheets into pieces in order to make new clothes out of them and other things. Marie Lieb (1844–unknown) may have regarded this piece as a strategy in order to reverse the balance of power.

## M

**Marc Maet, *Schilderende zot, nog een schilderij voor 40-jarigen*, 1995, acryl op doek.** Dr. Guislain Museum, Ghent

In the 1980s, the art of painting experienced a revival as a reaction to conceptual art. Marc Maet (1955–2000) always resolutely chose the art of painting and combined abstract and figurative elements. He experimented with felt, polyester, and printing techniques, but always within the canvas. He had a keen interest in philosophy, psychology, psychoanalysis, and alchemy. But also language fascinated him. Ambiguities, the literal meaning of words, and the interplay with French expressions are recurring elements in his work.

**Make-a-Picture-Story, 1952, test.**

Dr. Guislain Museum, Ghent

The Make-a-Picture-Story Test (MAPS) was developed in 1947 as a variation on the Thematic Apperception Test (TAT), a projective test that can be used in personality research, as an addition to questionnaires and interviews. The test is sometimes used in a therapeutic setting to reveal issues that are difficult

to discuss. The test evokes a theatre, with 22 backgrounds and 67 figures, with which the patient can create a scene. Backgrounds include a living room, a street, a dream, a bridge, a forest, and a cave. The figures have different facial expressions, poses and are fully or half-dressed.

**Alphone Mucha, *Théâtre de la Renaissance, Sarah Bernhardt, La Samaritaine*, 1897, poster.** Letterenhuis, Antwerpen

Jean-Martin Charcot (1825–1893), a doctor specialised in hysteria at the Hôpital de la Salpêtrière in Paris, gave lectures twice a week. He presented cases of hysteria in an amphitheatre that could accommodate 400 spectators. The audience did not only consist of medical practitioners, but also of writers, actors and the *beau monde*. One of the spectators was Sarah Bernhardt (1844–1923), whose performances were inspired by the hysterical movements. Sigmund Freud (1856–1939) was, in his own words, ‘enthralled’ when he saw her in the play *Théodora* by Victorien Sardou in 1885. Bernhardt was a star who had studied that other star, Augustine, very carefully. Augustine, in turn, was soon called the ‘Sarah Bernhardt of the Salpêtrière’.

## N

**Leo Navratil, *Schizophrenie und Kunst. Ein Beitrag zur Psychologie des Gestaltens*, 1965, Munich.**

Dr. Guislain Museum, Ghent

Psychiatrist Leo Navratil (1921–2006) started using drawing tests for his patients in the Maria Gugging psychiatric hospital near Vienna in 1954. He gave

them the instruction to draw a human figure in pencil on a piece of paper the size of a postcard. He quickly realised the quality of many of the works and started a form of creative therapy. A number of patients drew his particular attention, including Johann Hauser, August Walla and Oswald Tschirtner. In the late 1960s Jean Dubuffet confirmed that the work of these artists was, indeed, art brut. In 1981 Navratil set up the Centre for Art and Psychotherapy in a pavilion that had become free and where patients could live and work. Psychiatrist and artist Johann Feilacher succeeded Navratil in 1986 and changed the name of the centre to 'Haus der Künstler', the House of the Artists.

## P

**Painting Studio, Military exercises and Brass band association Hospice Guislain, 1887, photo.** Dr. Guislain

Museum, Ghent

Joseph Guislain expressed some ideas about aesthetics and mental illness in *Traité sur l'aliénation et sur les hospices des aliénés* (1826). Although the act of creation can be beneficial, a patient must never 'really' occupy himself with art. A difficult creative process would only trouble his fragile mind even more. A certain aptitude is also necessary. He allowed his patients to paint, but preferably in the open air because the beauty of nature would distract them from their illness. Music could also play a role, but only that which 'is played with a limited number of instruments and which produce fast,

light and pleasant stimuli. The most suitable are, for example, marches, the waltz, folk dancing and other music pieces of the same nature.'

**Hans Prinzhorn, *Bildnerei der Geisteskranken*, 1922, Berlin.** Dr. Guislain

Museum, Ghent

The book that gave the art of psychiatric patients a forum for the first time was *Bildnerei der Geisteskranken (Artistry of the Mentally Ill)* (1922) by Hans Prinzhorn (1886–1933). The German psychiatrist and art critic was recruited by the psychiatric hospital in Heidelberg in 1919 to expand the existing small collection of works by psychiatric patients and to write about them. He wrote to the directors of hospitals in various countries in search for original work that had been created spontaneously. He collected almost 5,000 pieces from more than 400 patients. He also advised the hospital boards to provide patients who wanted to draw with the necessary materials. His letter also explained that the intention was to allow some of the work to be exhibited in a museum.

## R

**Heinrich Reisenbauer, *Pakete*, 1990, crayon on paper.** De Stadshof Collection

Foundation. Dr. Guislain Museum, Ghent

In his search for order, Heinrich Reisenbauer (1938) created repetitive pieces with everyday objects and sometimes people as subjects. Whether it is apples, matches or trumpets, they are always set on paper in neat rows or

columns. They are always similar, but never identical. His signature is written neatly under his work. For a long time, Reisenbauer only made small drawings in pencil, but since he overcame his fear of the finality of felt-tip pen and lines of paint, he dared to create pieces on large canvasses.

**Jasper Rigole, *In Search of a Place on the Art Market, I Decided to Become a Painter. Part 1: Early Drawings 1983–1985, 2008, eight drawings on paper and video.*** Artist's collection, Ghent

According to psychoanalyst Melanie Klein, free association cannot be used with children under a certain age and so a play situation was used. The child could then establish contact with the therapist by using objects and drawing materials. Drawing became an important means of communication. In 2008 Jasper Rigole (b. 1980) decided to submit a collection of his own childhood drawings to a psychologist specialising in the subject. He did not tell her that they were his own drawings. The psychologist came to her conclusions, including that the drawings were made by a boy, and that the often sombre and atypical colours could indicate a mild depression. Another possibility was that he was colour-blind.

**Félicien Rops, *La tentation de Saint Antoine, 1887, etching by François Courboin, inv. G E0839.*** Musée Félicien Rops, Province de Namur

Sigmund Freud (1856–1939) wrote in *Der Wahn und die Träume in W. Jensens 'Gradiva'* (1907) that artists

could be interesting allies whose testimony deserved a lot of attention because they have insight into matters 'in heaven and earth'. According to Freud, *La tentation de Saint Antoine* by Félicien Rops (1833–1898) illustrated his theory about repression. What distinguishes the work from other depictions of St Anthony is that the sin — the woman — appears on the cross in the same pose as Christ, while 'other painters, who did not possess such penetrating psychological insight', always depicted the sin in a provocative pose next to the Saviour. According to Freud, Rops would have been aware of the fact that that which is repressed (sexuality) will always resurface in that which does the repressing (religion).

## S

**Harald Szeemann, *Documenta 5, 1972.*** Kunstenbibliotheek Gent - Hogeschool Gent

Swiss curator Harald Szeemann (1933-2005) strived for a total art, a *Museum of Obsessions*, where art and life were intertwined and where the process became more important than the product. He brought together outsider artists and mainstream artists, and combined their works with documentary material and objects, but also with folk art, for example. He used the title of Hans Prinzhorn's book (*Artistry of the Mentally Ill*) as the name of one of the sections of his *Documenta 5* in Kassel, which included a reconstruction of Adolf Wölfli's cell. Szeemann also used the term 'individual mythologies'

for artists who did not follow a particular style or artistic trend, but created their own mythology.

## T

### **Tower of Eben-Ezer, 2005, scale model.**

Bozar, Brussels. Dr. Guislain Museum, Ghent

Between 1948 and 1963, Robert Garcet (1912–2001), a stonemason, worked with family and friends on a tower that was 20 metres high. The tower of Eben-Ezer, built in Eben-Emael in the north of Liège after the Second World War, is a symbol for peace and against all forms of violence. The name refers to the place where, according to the Bible, Samuel erected a stone to commemorate the victory of the Israelites over the Philistines in 1038 BC. Garcet also undertook geological, paleontological and archaeological research, and formulated theories about the origin of humankind.

His pacifist message attracted many guests and the tower can still be visited today.

### **Oswald Tschirtner, *Eine Sardinienbüchse*, 1971, ink and gouache on paper.**

De Stadshof Collection Foundation.

Dr. Guislain Museum, Ghent

The work of Oswald Tschirtner (1920–2007), who began to draw in the 1960s, is conspicuous because of its simplicity. His figures consist of a head and two arms and legs. They mostly look to the left and are stripped of any clothes and characteristics that could distinguish them from each other. Even the haircut is the same. Tschirtner writes the title of

his work at the top, and it is often as minimalist as his style. Besides people, he drew *Ein Buch*, *Eine Banane*, *Ein Hut*, *Eine Windmühle* and even *Ein Punkt* (a book, a banana, a hat, a windmill and even a dot). Occasionally he fills his contours in with pure colours, applied with the same sensitivity. Although his subjects have been reduced to their essence, we see what is undeniably his essence, suddenly allowing us to see things in a different way.

## V

### **Arthur Van Gehuchten, untitled, 1900–1910, film.** Dr. Guislain Museum, Ghent

Belgian neurologist Arthur Van Gehuchten (1861–1914) began filming his patients systematically at the start of the twentieth century. He made short films of one to two minutes which he used to illustrate his lessons and lectures. Van Gehuchten was a world authority in neuroanatomy and was the first professor of neurology at a Belgian university. His films demonstrate a diverse range of cinematography. He used various camera angles, close-ups to capture certain reflex reactions and long shots to demonstrate patients' postures and ways of walking.

## W

### **August Walla, *Christus wird vom Satan versucht*, undated, crayon on paper.**

De Stadshof Collection Foundation.

Dr. Guislain Museum, Ghent

August Walla's (1936–2001) drawings are larded with symbols and

words. The hammer and sickle and the swastika are motifs that refer to the occupation of Vienna by the Soviet and Nazi regimes during his childhood. Walla's work invokes its own mythology full of angels, gods and demons. He added self-made words to his drawings as well. He mixed German with other languages — sometimes understandable, sometimes not. These words occupy a prominent place in his work. Walla expresses his thoughts with an arsenal of materials, on paper and walls in clay, chalk, paint or felt-tip pen, in a variety of colours and forms, sometimes monumental, sometimes so small that it can fit in one's hand.

**Adolf Wölfli, *Selbstdarstellung*,  
c. 1915–1930, colour pencil and pencil  
on paper.** Private collection. Dr. Guislain  
Museum, Ghent

Adolf Wölfli's (1864–1930) life work is made up of different parts. His imaginary autobiography is told in the 3000 page *Von der Wiege bis zum Graab* (From the cradle to the grave, 1908–1912). He transforms his terrible youth into a fantasy in which Doufi travels the world with his family, friends and the Swiss hunting and countryside association. 752 illustrations include fictional maps, palaces, cellars, churches, kings, queens and talking plants. In the second part he rediscovers the cosmos, calling it *Skt. Adolf-Riesen-Schöpfung* (St. Adolf-Giant-Creation). He also crowns himself Skt. Adolf II. His drawings are inhabited by figures with eye masks surrounded by musical notes, text fragments and brightly coloured ornaments.

# POWER AND POWERLESSNESS

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## A

**Anonymous, untitled, early 20th century, pencil on paper.** De Stadshof Collection Foundation. Dr. Guislain Museum, Ghent

Doctor and director J.H. Plokker (1907–1976) was a pioneer in the attention he paid to work in the visual arts by psychiatric patients. His book *Geschonden beeld. Beeldende expressie bij schizofrenen* (Damaged picture. Visual expression in the schizophrenic) (1962) discusses four remarkable drawings by an anonymous patient. Plokker detects a ‘quasi-profundity that only conceals emptiness’. Besides strange figures and mysterious sayings, the works also depict striking power relationships and figures of authority, such as a doctor and a judge. Opposite an imposing judge is a group of seated figures with conspicuous external features, such as hair in the shape of a claw or a nose drawn as a bird.

**Anti-psychiatry, 1960s and 1970s, documentary material.** Dr. Guislain Museum, Ghent

Psychiatry was shaken up in the sixties by the anti-psychiatry movement. Anti-psychiatrists didn’t search the brain for the cause of mental illness, but looked at unhealthy social relations. The authority of the all-knowing psychiatrist was called into question. Anti-psychiatry provided new insights and experimented with therapeutic communities as an

alternative for the classic psychiatric institution, which was regarded as an instrument for social control. Most experiments were fairly radical and ultimately failed, but anti-psychiatry did help shape the contemporary treatment of mental illness by looking further than what was purely medical.

**Pierre Aveline, after Cornelis Visscher, La folie, 1737, engraving.** Nauta Collection, Rotterdam

This striking engraving, made by French engraver Pierre Aveline (1656–1722), shows a grinning, blonde, androgynous figure, clothed in an animal skin, holding a cap with feathers and bells in his left hand and a mask in his right hand, behind his back. The boy is looking directly into the eyes of the viewer. The inscription beneath the engraving reads: ‘Madness. How many curious faces, eager to see me, will no longer need a mirror once they see me!’ The fool holds up a figurative mirror to the viewer and reveals, from his particular position, a critical truth about everyone higher up the ladder.

## B

**Bart Baele, The Angel of Death Dissecting the Artist, 2006, oil on canvas.** Dr. Guislain Museum, Ghent

Words like *la clinique* (the clinic), *docteur mental* (mental doctor), *suicide*,

*médecin* (doctor) can often be found in the work of Bart Baele (b.1969). His paintings, drawings and photos allow the viewer to enter a world in which pain and suffering are tangible. Images of blood, fire and wounded bodies are combined with religious symbols, hearts and African motifs. The artist gave himself the title *docteur mental*. He stands behind the altar like an angelic priest, the chalice and the cross in front of him: the power of the psychiatrist as a judge who decides on the life of the patient.

## D

**Steven De Batselier and Passage 144, undated, film.** Dr. Guislain Museum, Ghent

Leuven-based criminologist and psychologist Steven De Batselier (1932–2007) was well known as a trouble-maker. He repeatedly clashed with authority figures. He set up Passage 144, a small-scale residential community for psychiatric patients that sought to offer an alternative to hierarchical, anonymous psychiatric hospitals. De Batselier criticised conventional psychiatry and questioned treatments such as electric shock therapy. His work was very much inspired by the Scottish psychiatrist Ronald Laing and the Dutch psychiatrist Kees Trimbos.

**Herman Derive, untitled, undated, blood on paper.** OPZ Geel

Herman Derive (1899–1957) was a boarder in Geel. He made various drawings, sometimes in his own blood, that have a mysterious language of their own. He called them *Des extraïts* (sic)

*de la Sainte Ecriture* – extracts from sacred writing. Derive was critical of the Geel home-based care system, as Geel doctor Frits Sano noted: ‘Herman Derive claims that hosts are not paid enough for what they have to give the sick people who board with them. He wanders the streets asking for money. He gives the people who give him money a homemade token depicting the Communist hammer and sickle.’

**Tim Dirven, from the series *Gheja*, 2001, photo.** Dr. Guislain Museum, Ghent

In the series *Gheja* (2003), the photographer Tim Dirven (b.1968) illustrates the poor state of healthcare and psychiatric support in Eastern Europe. The pictures are a report of his second visit to the institute in the middle of Romania. The living conditions there were harrowing. Dirven approached the situation with utmost respect, allowing him to discover serenity and hope amongst the residents. He managed to establish a unique contact with the patients, for whom faith played a very important role.

**Disciplinary record and clandestine notes from the Bruges State Reform School, 1920s and 1930s, paper.**

State Archives Bruges

In 1927, the State Reform School for ‘misbehaving’ or ‘unruly’ girls was housed in the buildings of an old women’s prison in Bruges. The cells were converted into small rooms, the bars were replaced. The disciplinary record with lists of imposed punishments and the reasons for punishment

shows everyday forms of resistance, such as breaking windows or furniture in the rooms, provocative behaviour, singing seditious songs, theft, and escape attempts. A common reason for punishment were the '*billets clandestins*', notes that were exchanged in secret. The girls wrote on every scrap of paper they could get their hands on. They wrote about their emotions, their desires, and plans for the future. Sanctions were the punishment cell, a shower or a ration of bread and water.

**Karel Frans Drenthe, untitled, 2nd half of the 20th century, Indian ink on paper.**

Dr. Guislain Museum, Ghent

The work of Dutch author and artist Karel Frans Drenthe (1921–unknown) is a ruthless critique of the power structures in the 'care of the insane' that he experienced as a patient. It can be seen as an early expression of the anti-psychiatric wave. His cartoon-like works are bursting with gallows humour, sometimes literally, as in the cross-section of the psychiatric cemetery with three coffins under every anonymous gravestone. Drenthe warned viewers about the possible reactions to his work: 'May I impress upon you most urgently to remain ABSOLUTELY immune to the so-called pertinent claims of physicians who declare that the restraints I have drawn are old-fashioned and medieval. Don't be deceived. Even if professors get involved. They will collectively attempt to prevent publication, through thick and thin. The restraints are contemporary and IN GENERAL USE.'

## F

**Michel Foucault, *Histoire de la folie à l'âge classique*, 1964, Paris.**

Dr. Guislain Museum, Ghent

With *Folie et déraison* (1961), later also published as *Histoire de la folie à l'âge classique*, Michel Foucault (1926–1984) wrote one of the most influential works about the history of psychiatry. Even though his opinions were questioned, his work about the connection between knowledge and power remains important in discussions and reflections. His history of madness offers a critical view on the self-proclaimed progress of psychiatry. He reveals the power dynamics and argues that the exclusion of the mentally ill can be seen as an important aspect of how western society operates.

## G

**Gianni Berengo Gardin, from the series *Morire di classe*, 1968–1969, photo-gravure.**

In the 1960s Franco Basaglia, the director of the Gorizia mental hospital in Italy, began reforming his institution. He removed the fences and walls around the building, introduced meetings with patients, and pleaded in favour of more humane care. He was among the founders of anti-psychiatry, a movement that saw patients not as passive but as active individuals. In 1978 he succeeded in getting Law 180 passed, with the aim of having all the psychiatric hospitals in Italy closed down. It was a process that would take 20 years. A book that made

an important contribution to that movement was *Morire di classe* by Carla Cerati (1926–2016) and Gianni Berengo Gardin (b.1930), whom Basaglia asked to photograph life in Gorizia and other Italian psychiatric hospitals in 1968.

**Gekkenkrant, 1977, year 3, paper.**

Vereniging Canon Sociaal Werk, Amsterdam.  
Dr. Guislain Museum, Ghent

The *Gekkenkrant* (1973–1981) presented itself as a critical newspaper ‘for and by crazy people’ and functioned as a creative practice with a strong sense of the homemade. The paper became a milestone on the journey towards greater empowerment and participation of patients in the organisation of (institutional) psychiatry. It contained a huge variety of contributions: some heart-breaking, others carnivalesque and yet others experimental, like that of PyQuRus, the nom de plume of engineer P. Kuperus. He communicated in a language of his own invention. Dutch critic Jacq Vogelaar wrote about these texts: ‘By appropriating or embodying a language — or obscuring it: stealing what once belonged to them or has been denied them — a language emerges (a linguistic world of their own) within language.’

## H

**Hand restraints, 19th century, leather.**

Dr. Guislain Museum, Ghent

In 1815 Peter Joseph Triest and his Brothers of Charity freed the male mental patients at the Castle of Gerard the Devil in Ghent from their shackles. This was a first step towards a more

humane treatment and supervision of people who had been rejected by society until then. In the Hospice Guislain (1857), Joseph Guislain (1797–1860) used equipment worthier of human beings, made of softer materials, such as leather belts to restrain patients, hand restraints and cage beds padded with cushions. Restraints are still used today, such as the isolation room and sedative medication.

**Hanging chair used in prenatal psychodynamics, undated, rattan.**

Dr. Guislain Museum, Ghent

In prenatal psychodynamics the birth trauma is seen as the basis of psychoses. The therapy was used in Passage 144, a small-scale therapeutic community, set up by Steven De Batselier (1932–2007). Residents were rocked in a hanging chair like babies in their mother’s womb.

**David Horvitz, Sad, Depressed, People, 2012 (2019), wall paper.** Courtesy the artist & ChertLüdde, Berlin

In the series *Sad, Depressed, People*, Canadian artist David Horvitz (b. 1982) collects images from online databases that appear when these search terms are entered. What is striking is the recurrent pose with the hands covering the head. On the one hand, they have a clear connotation. On the other, they are empty signifiers testifying to a certain superficiality because they can be used in various contexts. The work offers a critical perspective on the distribution and commercialisation of images such as those connected to mental health.

**Wolfgang Hueber, *Du Schwein*, 1988, pencil and paint on canvas.**

De Stadshof Collection Foundation.

Dr. Guislain Museum, Ghent

German artist Wolfgang Hueber (1950–2008) lived permanently in a psychiatric hospital from 1985 onwards. He made quick sketches of figures and tools, then coloured them in. He used ordinary metal tools that he took apart, melted down and turned into stylised weapons, often pistols or knives. Hueber classified images into three categories: true, really true and lying images. *Du Schwein*, a painting that depicts a doctor trying to hurt a patient, belongs to the category of true images.

**Jozef Hutse, untitled, 2nd half of the 20th century, photo,** St-Jan Baptist

Psychiatric Centre in Zelzate

Jozef Hutse was a patient at the Sint-Jan Baptist psychiatric hospital in Zelzate from 1964 to 1994. For thirty years he took photos of the institution's surroundings and his weekly trips to Ghent. He particularly liked to photograph complete strangers who happened to cross his path. Hutse maintained a precise record of where and when each picture was taken, to which he also added remarks.

## K

***Kindergevangenis*, 1975, film.**

Centrum voor Info en Actie vzw, jeugdclub tien twen Ninove, Toneelboetiek Gent, Werkgroep Bijzondere Jeugdzorg

The film *Kindergevangenis (Children's Prison)* from 1975, based on true

facts, is an indictment of the malpractices in child and youth care institutions. In a medical-pedagogical institute, children are kept in harsh conditions. The educators work hard and are understaffed. Still, the director has complete confidence in her pedagogical approach. When a child runs off and is caught and shot by the police a little later, there is an uprising. Inflamed by a performance by Vuile Mong en zijn Vieze Gasten, the children and the educators turn against the institution's regime.

**Klaas Koppe, from the series about the conference *Strategie van de kleinschaligheid* in Leuven, including Steven De Batselier and Ronald Laing, 1981, photo.** Artist's collection

In September 1981, Dutch photographer Klaas Koppe (1948) attended the conference *Strategie van de kleinschaligheid* (Scaling-down strategy) in Leuven. Critical psychiatrists from around the world, such as Ronald Laing, Kees Trimbos, Félix Guattari, Steven De Batselier, David Cooper, Vincenzo Caretti, came together with the aim of mapping out the future of the anti-psychiatric movement. General political stances on psychiatry were discussed, but also new forms of therapy were presented, such as prenatal deep-sea-diving therapy. It was a tumultuous conference. Attending patients had their say, whether they were asked or not, and although patient participation was at the heart of anti-psychiatric thinking, intervention was ultimately required. The overly large scale of the conference led to revolt, large groups left the auditorium

on several occasions. In hindsight, the conference presented a picture of the final days of a revolutionary movement.

## L

### **Letter, 1983, reproduction.**

Ludo Serrien archive, Werkgroep  
Bijzondere Jeugdzorg (1972–1985)

In December 1983, a boy wrote a candid letter to a lawyer. He was staying in a children's home and expressed the harsh conditions there: 'if you can't sleep, they hit you till you do', 'if you send a letter they wait until there are no deliveries', 'So, Lawyer, they do it for free!'

In the 1970s and 1980s, scandals led to increasing protests. Belief in the institution crumbled. The Special Youth-Welfare Working Group, led by Ludo Serrien and Jos Goossens, wrote a horrifying black book: a condemnation of a sick youth-welfare policy. It set off a new debate on aid for young people in institutions, children's rights and the development of Flemish social work.

## M

### **Eric Manigaud, *Klinikum Weilmünster #6, 2010, pencil and graphite on paper.***

Artist's collection, Saint-Etienne. Courtesy  
Gallery FIFTY ONE.

French artist Eric Manigaud (b. 1971) is known for his hyperrealistic pencil drawings inspired by existing historical images. The photos from the Weilmünster albums, an early twentieth century collection of portraits of patients from the Weilmünster clinic in Germany,

were intended as an inventory of disease profiles. Today we mainly feel a tension between the scientific gaze and the patient's visible suffering. Two hands restrain a young woman. The patient's mouth is fixed and she stares into the distance. The photographed subject is subordinated to the recording gaze of the photographer, but her emotions cannot be eliminated. Fear, anger or despair appear in various portraits. What is emotion or resistance and what is a disease profile?

### **Hugo Minnen, from the series**

#### ***Een gelaat van Geel, 1978–1980, photo.***

AGB Cultuur Geel, Cultural Centre de Werft

Between 1978 and 1980, Hugo Minnen (b. 1938) photographed the unique, world-famous family-based care system in Geel. Psychiatric patients were housed in host families, a centuries-old tradition that formed an alternative, as it were, to the psychiatric institution. The current trend that focuses on 'care in the community' seems to have had a forerunner in the Geel tradition, although the number of boarders in Geel has fallen sharply, and that was already happening at the time of Minnen's series. Minnen photographed the boarders in their domestic settings, often with attention to poignant details.

## N

### **Notes written by a patient, found between wooden beams in the Guislain hospital, 1960s, pencil and ink on paper.**

Dr. Guislain Museum, Ghent

These small, folded pieces of paper

(cigar bands and chocolate bar wrappers) were found in the cracks and splits of the wooden beams in one of the dormitories of the Guislain asylum. Various messages are written on the back of the papers in the same handwriting, but the name of the author is absent. We can only guess what was meant by sentences like 'honestly everything comes out', 'tell [or telling] the truth' and 'brains brains brains'. They say both nothing and a great deal. The back of the chocolate wrapper does not reveal the rules that determined what could be said, but it does make tangible that nonetheless those rules were there and that they had power.

## V

### **Jean Vigo, *Zéro de Conduite*, 1933, film**

With *Zéro de Conduite* (Zero for Conduct), French avant-garde film maker Jean Vigo (1905–1934) made an anarchist film about a group of children who rebelled against the tyrannical practices in a boarding school. Strict codes of conduct apply and a 'zero for conduct' has serious consequences. The scene shows the schoolboys on the eve of the revolt: pillows are thrown across the dormitory and they are having a parade. In a poetic way, Vigo depicts socially critical reflections on pedagogical systems. The anti-authoritarian message caused the film to be banned in France for some time.

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