

UNHINGED

guide to the exhibition

E

English



Dr. Guislain
Museum
Ghent

instructions

The exhibition *Unhinged* covers five themes:
Body & Mind, Classification, Architecture,
Imagination and Power & Powerlessness.

This guide will accompany you on your visit.
How does it work?

The texts are grouped alphabetically
within each theme.

Search for a text in the guide using the first word
in the description or the person's surname.
You can find these on the placards in the museum.

Note that some of the items
do not have a description.
The items that do have a text are marked with the letter **G**.

Enjoy your visit!

BODY AND MIND

A

Jacques **Aliamet**, after David Teniers de Jonge, *Depart pour le sabat & Arrivée au sabat*, 18th century, engraving.

Nauta Collection, Leiden

Witches fly by night to the witches' Sabbath where they sing hellish songs, do ritual dances and have sexual intercourse with the devil. Witches make harvests fail and induce disease and madness. The figure of the witch is an illustration of medieval magical thinking: the supernatural was used to explain all kinds of phenomena and problems. This attitude towards madness is a step backwards from the beliefs that were prevalent in ancient times. The Greeks and Romans looked for the cause and treatment of illnesses, including mental illnesses, within the body, whereas people in the Middle Ages attributed madness to a spiritual power, an 'evil spirit' that invaded the body from outside. In other words a mad person was 'possessed' rather than ill. That is why no treatment existed in the strictly medical sense: there were only

practices such as exorcism, extraction of the 'stone of madness' and trepanation.

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 these 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 and bed therapy, 1st half of the 20th century, photo.

Dr. Guislain Museum, Ghent

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.

C

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

The Dutch doctor Petrus Camper (1722–1789) put the measurement of the face angle on the map. The facial angle is constructed by connecting imaginary lines on the side-view of the skull: 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. Camper stressed that this merely was of external significance, as a useful technique for drawings, for example. Later, however, Camper's research would be used very differently, and in stark contrast to Camper's intentions. Several anthropologists and craniometrists used the theory of the face angle to give racial theories and racist ideas a pseudo-scientific base, in which they made connections between the width of the angle, and the intelligence or 'bestiality' of the person under scrutiny.

D

Mark De Fraeye, *Mongolia, Male & Female Shaman*, 1998, photo. De Fraeye-Verburg Collection. King Baudouin Foundation. Dr. Guislain Museum, Ghent

In different tribes the shaman is believed to be the bridge between two worlds and to have healing powers. 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 from mental problems 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 work 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 kindness, 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.

E

Electroconvulsive therapy device, undated, metal and wood.

Dr. Guislain Museum, Ghent

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.

Electrotherapy for nerve disease, early 20th century, metal and wood.

Dr. Guislain Museum, Ghent

From the nineteenth century onwards, electrical stimulation was used to manipulate the nerves. Electricity was not only used as a therapeutic tool, but also to study the anatomy of the body. This device, made by Bonnetti, was used to act on the nervous system of patients with conditions such as hysteria, neurasthenia, insomnia, muscle pain and stomach complaints.

F

Walter Freeman, lobotomy in: *Psycho-surgery 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 known 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, still can have a weak mind.

Joseph Guislain, undated, bust in plaster. Dr. Guislain Museum, Ghent

Joseph Guislain (1797–1860) was a pioneer in the reformation of care for the mentally ill, with a focus on hospitalisation, more humane treatment and therapy. Guislain believed that mental illness was not necessarily due to a brain injury, but rather that the cause was just as likely to be linked to moral problems including intense passions such as fear, grief, despair, rage and stress. He also believed that social and cultural factors played a part in the emergence of mental illness. As a proponent of ‘moral therapy’, Guislain followed in the footsteps of his French predecessors, Philippe Pinel (1745–1826) and Jean-Etienne Esquirol (1772–1840). In moral therapy, admission to an institution was seen as therapeutic, because patients were removed from the environment that made them ill. The moral authority of the doctor was essential: his role was to serve as an example to the patient. The therapy combined mental and physical stimulation in the form of music, card games, labour and physical exercise.

H

Hippocrates, Tou Megalou Ippokratous panton ton iatron koruphaiou / Magni Hippocratis Coi, medicorum facile

principis, operum omnium, Tomus Secundus, 1662, Genève. Dr. Guislain Museum, Ghent

According to the Greek doctor Hippocrates (c. 460–370 B.C.), illness (including mental illness) was caused by an imbalance in the bodily fluids. His theory, with a focus on biology, was picked up by Julius Caesar (100–44 B.C.) who took it to Rome. At that point the city was a melting pot of mythology, magic and superstition. Two opposing visions of madness emerged in Roman society: a repressive one and a therapeutic one. The first attitude interpreted madness as a way of evading certain social or economic obligations. Thus madness was treated punitively, with incarceration and physical torture. The therapeutic attitude viewed mental illness as a consequence of stress caused by the environment, which could be cured with rest and regularity, music and pleasant company. Attitudes to madness would fluctuate between these two extremes in the centuries that followed.

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 neurasthenia, 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.

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.

L

Gaspard Lavater, *L'Art de connaitre les hommes par la physionomie*, Tome 8, 1807, Paris. Dr. Guislain Museum, Ghent

Nowadays we make a distinction between how our body feels and how our mind copes with these sensations, but originally there was no question of a duality between body and mind. According to the theory of the four humours developed by the Greek doctor Hippocrates (c. 460–370 B.C.), disease was the consequence of an uneven mixture of the four bodily fluids: blood, phlegm, yellow bile and black bile. The correct balance could be restored by means of bloodletting and induced vomiting, but also through singing and music. The Roman doctor Galen of Pergamon (131–211) expanded upon this theory by dividing human beings into four temperaments according to which bodily fluid was dominant: sanguine or optimistic, phlegmatic or resigned, choleric or passionate and melancholic or gloomy. The doctrine of the temperaments has long since been discredited, but we still refer to melancholy as a ‘black mood’ and to stolid or unflappable people as phlegmatic.

M

James Tilly Matthews, 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.

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 a 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 model, 19th century, plaster. 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.

Philippe Pinel, *Nosographie phrasologique, ou la méthode de l’analyse appliquée à la médecine*, 1807, Paris.

Dr. Guislain Museum, Ghent

The early days of institutional psychiatry were still thoroughly pervaded by the doctrine of the four humours. The recommended treatments were very traditional and focused on the body: bloodlettings, cold compresses and blistering, but it was necessary to keep an eye on various organs such as the stomach, intestines and sexual organs as well. The big transformation came with moral treatment, where the influence of the mind became more important. An important

figure was the Frenchman Philippe Pinel (1745–1826), who was a supporter of mesmerism and animal magnetism before his appointment as chief physician at the Hôpital de la Salpêtrière in 1795. He was also no stranger to phrenology. After his appointment, his personal mission changed. Although he described diseases in terms of temperaments and humours in a few of his earliest articles, his attention would gradually shift to the English moral treatment.

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.'

Study of the brain by Professor André Dewulf, 20th century, photo and slice of brain tissue. 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 polytone 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.

Swallowed objects detected during an X-ray, in: Broeder Ulfacius, 'Een operatie van belang te St.-Truiden. Ijzervreterij', *Ziekenverpleging*, nr.167, June 1952. Dr. Guislain Museum, Ghent

Patients swallowed needles, bottle caps, paperclips, and drawing pins as a form of self-mutilation or as a result

of an obsessive-compulsive disorder. Radiology offered a very concrete solution in this case. The objects were located using X-rays. 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.

Trepanation set, 18th century, metal and wood. 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 sixteenth 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, untitled, 1900–1910, film. Dr. Guislain Museum, Ghent

In the twentieth century, psychiatrists and neurologists used film as a medium to illustrate patients' conditions and improve their ability to study them. Arthur Van Gehuchten (1861–1914), the first Belgian professor of neurology and a world authority in his field, was no exception. Neuroscience studies how brain cells continually pass messages to each other using electrical impulses, thus conducting 'conversations' in our heads. A disruption of this process can lead to neurological conditions. We see this in the patients that Van Gehuchten filmed. He used the film material to be able to show his students and colleagues what certain neurological tics look like.

W

Ioannis Wieri, *Opera omnia quorum contenta versa pagina exhibit*, 1660, Amsterdam. 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.'

CLASSIFI CATION

B

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

Galerie Transit, Mechelen

The socially critical series *Kids III* by the Ukrainian photographer Sergey Bratkov (b.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 Portrait*, 1920, 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.

Classification systems, in: Emil Kraepelin, *Psychiatrie. Ein Lehrbuch für Studierende und Ärzte*, 1913, Leipzig.

Dr. Guislain Museum, Ghent

The German psychiatrist Emil Kraepelin (1856–1926) brought together his descriptions and observations of hundreds of patients in a systematic psychiatric inventory. Kraepelin drew inspiration from the clear classification of the plant and animal kingdoms by the Swedish doctor, botanist and zoologist Carolus Linnaeus (1707–1778). Just as the plants and animals were classified into various categories, psychiatrists aimed to classify pathologies. Kraepelin’s manual is a forerunner of today’s

DSM (Diagnostic and Statistical Manual of Mental Disorders). Both Kraepelin and the American Psychiatric Association – which compiles the DSM – have published a series of revised versions. Each edition is considerably more extensive than the former.

D

Ebergiste De Deyne, *Principaux caractères de l'oreille*, fig.1, c. 1930, photo. Dr. Guislain Museum, Ghent

Ebergiste De Deyne (1887–1943), a Ghent-based educationalist, photographer and the head of the Sint-Jozef-instituut, was doing research into types of children with learning difficulties. He grouped the children on the basis of their external characteristics, such as the shape of their ears, nose or lips. De Deyne was inspired by the French criminologist and police officer Alphonse Bertillon (1853–1914) and his anthropometric classification system. Bertillon developed a file system in order to analyse suspects by their physical characteristics, such as the colour of the eyes, hair and skin and the shape of the nose and ears.

Ebergiste De Deyne, *Observations se rapportant à la conformation nasale*, c. 1930, photo. 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 gipsies – is a well-known dark chapter of history. What is far less well-known is the murder of people with psychiatric problems 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 excerpt. 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 (b. 1949) 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

Gruppe von schizophrenen Endzuständen, reproduction from: 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 final stages of 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 eleven 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 Guerilla 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. 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 demanded a place in society.

William Hogarth, *The Weighing House*, 19th century, engraving.

Private Collection, Ghent

The frontispiece to John Clubbe's book *Physiognomy* (1763) shows an engraving by the English artist William Hogarth (1697–1764). Just like the book it offers a satirical perspective on contemporary theories about appearance and character traits. The artist mocks the tendency to classify people. The image shows nine men who start to float to a greater or lesser extent (because of a magnet) and are divided accordingly. At the bottom there's a man, described in terms of 'absolute Gravity'. The series ends with the floating man at the top and closest to the magnet, who is described as 'absolute Levity or Stark Fool'.

L

Johann Caspar Lavater, *L'art de connaître les hommes par la physiognomie*, Tome 2 & 4, 1820, 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 paper-back 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 (deuxième édition)*, 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.

M

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. The most extensive section of the records concerns the observation of symptoms during the first three to five days of admission. Guislain also describes his prognosis and the further progress of the condition.

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

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

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.

N

***Nouvelle Iconographie de la Salpêtrière*, volume 4, 1891, Paris.**

Dr. Guislain Museum, Ghent

The photos from the *Nouvelle Iconographie 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.

P

Portraits of patients, in: 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.

Pupils' report 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.'

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 an 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.

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 for its artistic qualities and was valued in psychiatry for the scientific presentation of illness, sick people and symptoms.

ARCHI TECTURE

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-Jozefs-gebouw Caritas as a therapeutic area, Melle, 2019, 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, Stefan Ruiz, Adam Broomberg and Oliver Chanarin, Rene Vallejo Psychiatric Hospital, Camagüey,

Cuba, 2000, dibond print.

Dr. Guislain Museum, Ghent

Colors Magazine shows ‘the rest of the world’. Their photo reports often addressed 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. The photographers Adam Broomberg and Oliver Chanarin journeyed through so-called modern ghettos, including a psychiatric hospital in Cuba.

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.

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

In the ‘reformatory’ in Ruiselede, at-risk youngsters were reeducated 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. Pierre Jacques Dierckx (1854–1947) painted the canteen of the ‘reformatory’. The boys all wear an identical blue shirt as their uniform. Some of them seem to look at us, most of them stare at their plates. Today, there is still a reform school on the same site in Ruiselede.

F

Floor plan of the Hospice Guislain, Joseph Guislain & Adolphe Pauli, *Établissement pour 350 hommes aliénés. Plan du rez-de-chaussée & Plan du 1er étage, c. 1850, paper.*

Dr. Guislain Museum, Ghent

Joseph Guislain (1797–1860), the first Belgian psychiatrist, was the son of an architect and the designer of this former psychiatric hospital. He was convinced that architecture should contribute to curing his patients by creating an atmosphere of calm, freedom and safety. The mentally ill were housed in old, dilapidated buildings until far into the nineteenth century. It was not until 1857 that they were admitted to Dr. Guislain's hospital, the first institution in Belgium built especially for the purpose. The green surroundings were intended to have a therapeutic, calming effect. The galleries around the courtyards allowed the patients to take walks even in bad weather. The building is only two storeys high to let the sunlight in. Any sense of being locked up was to be avoided, so Guislain designed decorative trellises for the windows that incorporated iron bars as an alternative to barred windows. The original Hospice Guislain is still largely intact: note the windows in this room, which was formerly used as a dormitory. The hospital moved to a new building on this site in the 1990s, and the old building is now used as a museum.

G

Peter Granser, *Gruppe auf einen Hügel 01, 02, 03, 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.

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.

L

Life in the Hospice Guislain, c. 1860 and 1887, stereographic card and 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 institutions, 20th century.

Dr. Guislain Museum, Ghent

From the beginning of the twentieth century, series of postcards were made of youth and other institutions such as orphanages, sanatoriums, preventoriums, national reform schools and holiday camps. This was a limited way for 'weak', 'nervous' and 'pale' 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-367

The Ghent 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.

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, scale 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

B

Roger Ballen, *Appearances, Banner, Bride, Boarding House, Crawling Man, Crouched, Head inside Shirt, Man with Back to Viewer, One Arm Goose, Prowling, Squawk, 1998-2013, photo.*

Donation by the artist. Dr. Guislain Museum, Ghent

Roger Ballen (b. 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, Boarding House* and *Asylum of the Birds* 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 excerpt. 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'. In 1937 the Nazi regime included works from the Prinzhorn Collection in the German travelling exhibition *Entartete Kunst*, in which they were presented next to expressionist, cubist and Dadaist work. Similarities in form were meant to demonstrate the degenerate nature of modern art.

Brass Band Association and Theatre Association Hospice Guislain, 1930s, 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 produces fast, light and pleasant stimuli. The most

suitable are, for example, marches, the waltz, folk dancing and other music pieces of the same nature.'

Koen Broucke, *De Megalomaan, Liszt-Broucke, Our Travelling Circus Life I & V*, 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.

C

Compagnie de l'art brut, *L'art brut 5, 6, 7, 8*, 1965–1966, 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.

D

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 Wölfl (1864–1930), *Ein Geisteskranker als Künstler* (A Mental Patient as an Artist). Wölfl 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 Morgenthaler's book with an iconic photo of Wölfl 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, Hugo, 2001*, mixed media. 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 and Hugo, who inspired him to draw more portraits. The portraits 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, *photo of Katharina Detzel with self-made male rag doll, 1914*, inv. no. 2713a, reproduction.

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.

F

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

Dr. Guislain Museum, Ghent

Italian artist Christian Fogaroli (b.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. It symbolizes that which exists but cannot be touched. *The Value of Absence* creates a continuous line between past, present, and future.

H

Anton Heyboer, *zonder titel*, 1984, paint and pastel crayon 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 quick 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 *A 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, reproductions.** 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.

K

Justinus Kerner, *Kleksographien*, 1890, Stuttgart, Leipzig, Berlin and Vienna. 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, untitled, 1959, pastel crayon, watercolour, coloured pencil and ballpoint pen on paper. Foundation 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

Jean Leclercq, Untitled, 2015, mixed media on paper. La “S” Grand Atelier. Dr. Guislain Museum, Ghent

Jean Leclercq (1951) draws scenes from popular comic books. He does this in his own personal way, completely ignoring the rules of the comic. He himself never reads comic books, he only collects them in order to get to work. He starts from a specific image that he later on completely abandons. He doesn’t copy, but makes his very own interpretation, in which backgrounds are left out and characters sometimes disappear in the corners of the page. The pieces have no narrative and the speech bubbles don’t help the reader. Each piece stands on its own.

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

Choreographer Alain Patel (b.1956) of the dance company les ballets C de la B had his dancers watch Arthur Van Gehuchten's (1861–1914) films for the production *vsprs* (2006). This Belgian neurologist began filming his patients systematically at the start of the 20th century. Patel was looking for the tension between the subconscious and the superconscious, between uncontrolled movement and the classical rules of choreography. Patel 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, photo of the floor of the room, 1894, photo inv. no. 1771/1, reproduction. 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 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, acrylic on canvas. 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.

Shneidman, *M.A.P.S. Make A Picture Story*, 1952, wood, paper and ink.

Donation Vrij CLB, Ghent. Museum Dr. Guislain, Ghent

The Make A Picture Story Test (M.A.P.S.) is a psychological test that is used when researching personality traits. Furthermore, the test can be used in therapeutic settings in order to name and describe things that are hard to talk about. The patient can create scenes in different settings, such as a living room, a street, a dream, a forest or a cave. The characters have different facial expressions, poses, and are half or fully dressed.

N

Leo Navratil, *Die Künstler aus Gugging, 1983, Vienna.* 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.

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 exerted power.

P

Hans Prinzhorn, *Bildneri der Geisteskranken, 1923, Berlin.*

Dr. Guislain Museum, Ghent

The book that gave the art of psychiatric patients a forum for the first time was *Bildneri 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. *Bildneri der Geisteskranken* attracted a great deal of interest from expressionist and surrealist artists. They saw an authenticity and power of imagination in the work that wasn’t reflected in the established art world.

R

Jasper Rigole, *In Search of a Place on the Art Market, I Decided to Become a Painter. Part 1: Early Drawings*

1983–1985, 2008, drawing on paper and video. Artist's collection, Ghent

According to psychoanalyst Melanie Klein, free association cannot be used with children under a certain age.

That is why 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.

André Robillard, *FUSIL. RUSSE RAPIDE 2265 KALATCHIKOV C.C.C.P.*, 2006, mixed media. Dr. Guislain Museum, Ghent.

André Robillard (1931) began making guns from found and recycled materials at the age of 33. He did this in order to 'kill the misery'. He also creates sputniks, airplanes and animals. In addition, he makes drawings in pencil and felt-tip pen. Jean Dubuffet got to know his work through Robillard's psychiatrist, Jean Renard. Dubuffet recognized in him a true art brut artist. His work was exhibited in the first exhibition of the Collection de l'Art Brut in Lausanne, where Dubuffet's collection was housed from 1976 onwards.

S

Schizophrenie, reproduction from: 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.'

Harald Szeemann, *Documenta 5*, 1972.

Collection M HKA / Collection of the Flemish Community

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 (*Bildernei der Geisteskranken*) 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

Henri-Simon Thomassin, after Domenico Fetti, *La Melancolie*, 1740, engraving. Dr. Guislain Museum, Ghent

This engraving by Henri-Simon Thomassin (1687-1741) after Domenico

Fetti's *La Melancolie* is an allegorical work in which a woman symbolizes melancholy. Melancholy was considered an imbalance of the humours with an excess of black bile. The symptoms were despondency, depression and inactivity. In this work, the woman sits down, contemplating, while bowing over a skull that symbolizes mortality. In this somber setting different objects can be seen: pencils and a pallet, referring to the art of painting, a book and equipment such as a telescope and an astrolabe, referring to science.

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.

W

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 POWER LESSNESS

A

Anti-psychiatry, 1960s and 1970s, books. 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.

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 excerpt. 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, any-

mous 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.

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.

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. 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*, 1961, 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. Dr. Guislain Museum, Ghent

In the 1960s Franco Basaglia (1924–1980), 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, 1970s, 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

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.

K

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 (b.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* #7, 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. 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 Werfft

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.

R

Register of means of coercion, *Établissement d'aliénés de Ziekeren (St.-Trond), Registre des séquestrations cellulaires, de punition ou de contrainte, 1891–1893.* Dr. Guislain Museum, Ghent

Means of coercion are present

throughout the history of psychiatry. It is a complex and problematic topic. To put patients in solitary confinement, or to have them wear a straightjacket, are measures that can be taken in order to ensure the safety of the patient, his or her fellow patients, or the caretakers. During the second half of the 19th century those means of coercion were also considered to have therapeutic value. But they were and still are contested. They demonstrate an imbalance of power in which the freedom of the patient is severely restricted. In this register the means of coercion, used on patients in the psychiatric institution of Ziekeren in Sint-Truiden in the 1890s, were written down – the type of coercion, the frequency, and the reason for using it.

S

Shackles from the Castle of Gerard the Devil, 19th century, metal, leather and wood. Dr. Guislain Museum, Ghent

In 1815 Peter Joseph Triest (1760–1836) 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.

V

Jean Vigo, *Zéro de Conduite*, 1933, film excerpt.

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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