

30 October - Afternoon

chairpersons: Sengul, Danielsen

- 17.00- 17.30 Hans Looijen(Haarlem) : 'Leprosy, Black death and madness, the architecture of exclusion' The role of the Dolhuys museum of psychiatry, a modern museum in a very historic building
- 17.30- 18.00 Enver Sengul, Nehir Agirseven (Edirne): From the 500-Year Hospital to the Awarded Museum, Edirne Health Museum
- 18.00- 18.30 Eddie Danielsen and Mia Lejsted (Aarhus): "The Aesthetics of Insanity and the Significance of Beauty".
- 18.30- 19.00 Tatiana Gonçalves (Campinas): Images of Unconscious Museum: The History and Constitution of a Psychopathologic Art Archive

'Leprosy, Black death and madness, the architecture of exclusion' The role of the Dolhuys museum of psychiatry, a modern museum in a very historic building

Hans Looijen

'The Schotersingel complex' through the ages. From leprosy care building for the whole of Holland and Zeeland via madhouse to mental care institute for people in crisis in the late 20th century.

The medieval core of this building is unique in the Netherlands. The oldest part was built in 1319. The last extension was a tea room for patients, added in the late 1930's.

Till 1998 the building served as a special unit for the city Mental Care institute for people with a mental crises.

In 2005 the Dolhuys museum opened its doors as the first Dutch museum on psychiatry in this building. A unique museum in a building with a 500 years history in healthcare, truly this heritage is now coming alive in all senses of the word.

Goal of the museum is to contribute towards destigmatisation, work on integration and to inform the public on the real story of psychiatry.

From The 500-Year Hospital To The Awarded Museum, Edirne Health Museum

Enver Şengül and Nehir Ağirseven

One of the most interesting constructions of history of medicine and psychiatry is located in Edirne, the city on the European border of Turkey. This construction is an Ottoman hospital, which has functioned as a psychiatric hospital for centuries. This hospital, which was built by the Ottoman Sultan, Bayezid II, was a multifunctional hospital in its foundation years. The mentally ill were also treated together with the other patients here without any discrimination.

It is very interesting that mental disorder was accepted as a disease in the 15th century and cured by the humanistic methods in an environment where other types of patients were also treated. During that period in many regions of Europe, the mental patients were tortured and burnt to death as they were thought to be possessed by the Devil.

The hospital of Sultan Bayezid II is located in a big complex which consists of several social, cultural and religious units. Near the hospital there is a medical school, a kind of university of that period. Apart from the health institution, other units, which are mosque, imaret, kitchen, bakery, guesthouse, bath, mill and bridge, are located in this complex.

At the hospital interesting methods were used in the treatment of the patients. Those methods were the sound of music and water, occupational therapy and pleasant smells, which must have been so effective on the psychiatric patients that here gradually became a psychiatric hospital after the second half of the 16th century.

Architecture of the hospital, which is one of the firsts in history among the central and detailed planned hospitals, creates a positive effect on people. Patient rooms look hexagonal-shaped central courtyard. The relaxing tunes of Turkish music were played on certain days



for the patients staying at this hospital, which aimed to serve efficiently with few staff. About 20 types of Turkish musical modes were used in treatment of both physical and psychological diseases.

With the collapse of the Ottoman Empire, Russian and Bulgarian occupations and Balkan Wars, the hospital, having continuously served for 400 years, turned into a neglected place where the mentally ill were isolated.

Trakya University, one of the important universities of the Balkans located in Edirne, restored this hospital, which was left to its fate for almost 100 years, and then converted it into a museum.



The museum consists of two sections, one of which is the hospital where an Ottoman health institution has been designed. The museum takes the visitors on a journey in time with the successful imitation of a 15th century hospital, and the sound of music and water inside. The other section is the Medical School, which trained doctors in the past. The education environment of the 15th century has been designed here.

Although the museum is 12 years old, it has gained many successes in both national and international areas. The most important one is the Council of Europe Museum Prize for the year 2004. In 2007, it was awarded the best presentation in the Best in Heritage & Excellence Club meeting.

As it is the only museum designed in that concept in Turkey, it attracts great attention. The number of visitors was approximately 140.000 in 2008.

The Aesthetics of Insanity and the Significance of Beauty

Mia Lejsted and Eddie Danielsen

Participant Institution: Museet, Psychiatric Hospital in Aarhus, Denmark.

Summary: *On a background of the world picture of art in the middle decades of the nineteenth century, we shall discuss the role of art, architecture and aesthetics concerning healing in the staging of the asylum as well as in the contemporary institution”.*

The European Inspiration

A famous Danish painting of the golden age, which also assembles some of the most well-known artists of this period is: “A party of Danish Artists in Rome” from 1837 by Constantin Hansen.

The painting depicts a group of renowned Danish painters of the golden age paying a visit to the architect, Michael Gottlieb Bindsböll in his flat in Via Sistina in Rome.

Later on in the Danish history of psychiatry, Bindsböll will take his place as the architect of the Jutland Asylum which opens in 1852, and the most important asylum architect in Denmark of his era: the middle of the 18th century.

In 1837, however, we find Bindsböll nonchalantly lounging on the floor of his Roman den, dressed in his red Turkish fez as the conspicuous symbol of his recent educational journey to Greece and Turkey where he has been acting out his absorption in the cultural heritage, art and architecture of antiquity.

What is Beauty?

Chronologically, the establishment of the Jutland Asylum in 1852 has a clear correlation with the establishment of a new social order:

A new constitution, constitutional monarchy and representative government, the consolidation of the middle classes results in changes in the cultural life: art finds new ideals, a new sphere of subjects as well as a new segment of cultural consumers.

In the mid 19th century, it is essential to the Danish artist to be aware of “Greatness” in order to perfect your artistic expression and to be appreciated. In effect we experience a quest for antiquity –the artists travel to Rome and Athens to study the perfection of the classical example.

Through contemplating a few works by some of the artists depicted in Constantin Hansen’s group picture from Bindsböll’s flat in Via Sistina, we search for a description of the period in question and examine the ideal of beauty which is present in the art and architecture of the era.

Harald Selmer and the Jutland Asylum

In 1848, the Danish physician Harald Selmer publishes an article in the Danish periodical: “Medical Library”. The title is: “On the Structure of Asylums in Germany and England”.

In his article, Selmer describes his journey through Europe in the winter of 1847-48. He expands on his impressions and thoughts concerning 15 Asylums visited in Germany, Belgium and England/Scotland. These are all part of “his grand tour” or “educational journey” in order to find inspiration for a modern Danish Asylum.

The Asylum in question is “Jutland Asylum” near Aarhus. It opens on September 1st 1852. Harald Selmer is appointed the first leader on the basis of his publication from 1846:

“Common Principles of the Organization of the Lunatic Asylums, as a final Conclusion on the Foundation of Science and Experience, explained to the Public”.

Evidence based design

Does art and architecture have a therapeutic effect?

A contemporary and pronounced trend in the hospital architecture of 2009 is “Evidence-based design”. It emphasizes the importance of beauty of the environment to the healing process of the patient, whether somatic or psychiatric.

In the debate it is argued that the optimum environment may bring down the duration of hospitalization of the patient with 5-10%. These are cool and clear figures which of course raise the attention of politicians, administrators and professionals.

In its own way the building of “Jutland Asylum”, based on extensive studies of European hospital design and relevant literature, represents an 1852-version of “Evidence based architecture” in the field of psychiatry.

Images of Unconscious Museum: The History and Constitution of a Psychopathologic Art Archive

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Emygdio de Barros. Oil painting on paper painting, 07/05/1968, 33 x 48 cm. T-1787-série ateliê – Arquivos Museu de Imagens do Inconsciente

In the year of 1952 the *Images of Unconscious Museum* was created in the city of Rio de Janeiro/ Brazil. This paper aims to discuss how previous events in the 19th Century were related to the constitution and possibility of existence of that Museum.

In the first half of the twentieth century in Brazil, as all over the world, emerge the questions related to the origins of the expression, the importance of dreams, and the theoretical discussions in relation to the uncontrolled unconscious. Those discussions changed, and progressively stress on the question of the subjectivism of the individuals, looking with another eyes, or another *glasses*, the persons, the maladies and the insane. The inmates are defined to be the ones without reason, and for that called special attention once they had non constructed and developed restrictions to the expression of the instincts, what allows them to access the inside world deeper than the ones that *normally* lived

in society. Under this new conception they were the ones that potentially could access and express the internal and subjective inner movements.

Because of that change, publications emerge and if we have Max Simon, Rogues de Fursac, Hans Prinzhorn, Marcel Reja, Morgenthaler and Jean Dubuffet, we have in Brazil

Ulisses Pernambucano, Silvio Moura, Osório Cesar and Mario Pedrosa that developed and discussed those questions.

As a consequence of that change several initiatives started to be developed and the insane, as well as his productions, started to be apprehend in a different manner.

In some cases the work of that group were understood as elements that support diagnosis thesis and procedures; but new theories started to discuss the possibility of consider

those works in its formal and expressive structures. Under the scientific view those images were seen as alternative possibilities of treatment, and due to this some Ateliers of Art were implemented in psychiatric Hospitals.

In Brazil several Ateliers were implemented in different Psychiatric Hospitals:

Hospital of Tamarineira/ Pernambuco in 20s; Psychiatric Hospital of Pedro II/ Rio de Janeiro in 1946, Psychiatric Hospital of Juquery/ São Paulo in 1949 and the Colônia Juliano Moreira/ Jacarepaguá. Although that production demands the constitution of archives, only one Museum was created in the 50s and others just in 80s when those collections were almost completely lost.

That paper aims to discuss the social and cultural events that precede the constitution of one of those Brazilian Museums, the *Images on Unconscious Museum* inaugurated in 1952 in Rio de Janeiro. In Museum received the production of the inmates from the Psychiatric Hospital Pedro II in *Engenho de Dentro*. More precisely that paper will discuss some elements involved in the constitution of the Museum stressing how preliminary events were fundamental to its creation, as:

- The valorization of new forms of therapy;
- The relation of Mario Pedrosa with the libertarian defense of the expression made by Leon Trotsky and André Breton in their Manifest in Mexico;
- The relation between the Brazilian modernism and the valorization of the unconscious, expression and the pure form;
- The consequences that three expositions, in which were exposed the works of the inmates, provoked in the Brazilian art criticism, psychiatrists and society;
- The labels *Art Virgin* in relation to *Art Brut*

The discussion of the valorization of new forms of therapy will be investigated in the work developed by four Brazilian psychiatrists what result in a new possibility to approach the inmate as individual and not as a type or as proofs of a scientific theories. The relation of Mario Pedrosa with the defense of the expression will show how

the expression could be seen and understood as a libertarian activity, even when not engaged to a political ideology. That expression changed from an inoculate field to a place where exists the exercise of the individuality, the transgressor exercise of being particular and different.

The relation between the Brazilian modernism and the valorization of the unconscious was responsible to increase the evaluation of those works. The arguments consider that once the inmate is excluded from the society, his expressive possibilities are even higher, because he don't have to respond to the society rules and expectations and even

because his pathology allows him to contact his subjectivity without the intermediation of the reason.

The three expositions realized before the constitution of the Museum provoke intense debates between critics, doctors and the society, amplifying the possible forms of apprehension of these works.

Finally the similarities between the Art Virgin, a label created by Pedrosa, and the Art Brut, a label created by Dubuffet, evidence that the movement of valorization of the works of art made by inmates in different countries, revealed the beginning of criticism in relation to the concept of madness.

From the implementation of an Atelier in 1946 resulted several depicting, drawings, constructions and sculptures. From the discussions about the art of the insane, the first pathological idea related to them, was amplified. New forms of apprehension emerged based both in alternative therapeutic procedures as well as in the intrinsic aesthetic value of the works. After that change, the works could finally be studied and appreciated.

All of those preceding changes were fundamental to the implementation of the Images of the Unconscious Museum in 1952