



Cap sur l'école inclusive
en Europe



Best practice The artists' view Section of the module /R

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1 Context/background

Many artists have used exclusion and isolation as subjects of inspiration in different artistic forms. From Jan Breughel in the 16th century, via the Cheval factor in the 19th century and Gaston Chaissac in the 20th century, we discover, depending on their time, the attitude, the opinion, that society adopts towards people considered as strange, invalid, distorted, isolated...

Each work is an identity card of its time in which each artist reflects his emotions, ideas and mentalities of his time.

It is at the same time the expression of the artist's feelings but also the look of his entourage, the public or even our look today, facing with other realities such as rejection, poverty, exclusion.

2 Objectives/aims.

To pose a different glance following a time, a culture, in a social and political climate described by an artist in a painting, a sculpture, an architecture...

Fear of the unknown generates attitudes of rejection, mistrust, malevolence, indifference, ignorance.....
We look away, we move aside, we classify, we exclude...

Deprived for the most part of traditional material because of their poverty or their isolation, these "outsiders" translate with the techniques that characterize them the look of others but also how they lived their life as artists already considered strange, out of the norm.

In several of his paintings Jan Breughel offers a critical reading of society, which he approached to observe and paint with the concern of a cartoonist; from tragic to ironic.

For Ferdinand Cheval, a postman in the countryside, a dreamer, called crazy, foolish, building his fabulous palace for 30 years, without being a bricklayer or an architect, he nevertheless built a construction of stones and pebbles collected with passion in the image of the ideal world he had built for himself.

Gaston Chaissac said about himself: "No doubt my soul is very close to circus artists who, like me, barely know how to write and are only educated by what they have seen".

The authors of the art Naïve, art Brut also called Outsider by the English, are often artists who went to psychiatric institutes, deprived of their names. They are identified by their first name as Aloise, or nicknames like the horse factor, the French traveller... The imagination to build, exist...

Sources:

Breughel the old Views on ED Fabri painting

The Horse Factor in Hauterives in Drôme - Office tourisme Drôme

The world of the arts: Brut art in Lausanne

Gaston Chaissac ED Musées Nationaux France Paris

3 Process of the "Good Practice".

A. Pieter Brueghel the Elder

The Parable of the Blind, is a painting painted on canvas in 1568, one year before his death.

This painting is now in the Capodimonte Museum in Naples, Italy.

The title of the work refers to the parable that Christ addressed to the Pharisees, They are blind people who guide blind people. But if a blind man guides a blind man, they will both fall into the pit. (Mt 15:14; Lk 6:39)

In keeping with medieval tradition, Bruegel chose to depict the blinds as vagrants dressed in rags and begging. The scene, a subtle mixture of ridiculousness and fear, makes the fall inevitable by a gradation of the representation of movements. While the first blind man in this strange procession has already fallen, the second stumbles, the third will stumble, the fourth seems to sense the danger and the last two still have no idea. The gradation of physical postures is accompanied by a gradation of feelings, visible in the physiognomy of faces with cave eyes. In this work, the emotion that emerges is less due to an accumulation of horrible details than to the feeling of inevitable fatality that human misery generates.

Medical discoveries have shown that the precision of the details in the eyes of blind people indicates very precisely the pathologies that affected Bruegel's models: leucoma, atrophy of the eyeballs, after a poorly

treated glaucoma...



B. Ferdinand Cheval dit le Facteur Cheval (1836 -1924)

Ferdinand Cheval was born in Charmes, a small village near Hauterives, Drôme, in France. He belonged to a rather poor peasant family and very early worked with his father. His attendance at school was therefore very limited. Having become an apprentice baker, he went into exile a few years away from his family to find work, before returning to his village, where he became a rural factor. His time, the 19th century, was a time of great misery, when famine and disease wreaked havoc. It is also the time of great revolutions in many fields: The end of the monarchy and the beginnings of the republic, progress in science and medicine, Freud's discoveries about the unconsciousness and dreams, the industrial revolution, the presentation of the first universal exhibitions... A teeming era told and illustrated in the gazettes read a lot at that time and distributed by every rural factor, to which is added the birth of photography and the appearance of the first postcards.

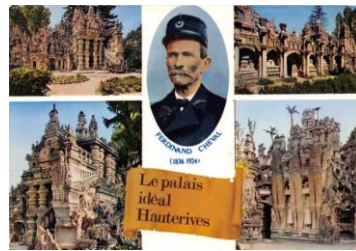
These information supports will open and nourish the imagination of the Facteur Cheval in an extraordinary way.

"What to do while walking perpetually in the same scenery, unless thinking. To distract my thoughts, I built in a dream, a fairy palace..."

My foot had hung a stone that almost made me fall: I wanted to know what it was.

The next day, I went back to the same place; I found even more beautiful ones. I said to myself: since nature wants to make sculpture, I will make masonry and architecture."

In 1969, the Palais Idéal was classified as a historic monument by André Malraux, Minister of Culture, who considered it the only example of naïve art architecture.



C. Gaston Chaissac.

Gaston Chaissac was born in 1910 in Avallon, in a modest family, and from a shoemaker father, who left home very early. Nothing predestined him to become an artist, painter and writer. Of precarious health, without a diploma, he had decided to do his father's job, and was passionate about drawing while dreaming of becoming a writer one day.

Affected by tuberculosis, between 1938 and 1942, he wandered in different sanatoriums, while affirming his aesthetic language through the gouaches and drawings he made during this period.

Animals, plants and humans intermingle in interlocking shapes highlighted by a black outline and in bright, contrasting colours.

His sculptures are characterized by a diversity of supports, such as pebbles, rock fragments, stumps, wooden boards, used brooms, on which he intervenes in painting with a free and spontaneous gesture.

He also maintains a correspondence with Jean DUBUFFET, very close to him in his conception of the "Art Brut", according to a notion which consists in painting out of any cultural or artistic referent, in total rupture with what had been done in painting until then.

"My preferences go from the outset to modern rustic painting. Painter of village, I remain faithful to it. We, rural people of 1946, no longer have the prejudices of yesterday, we have evolved and can without fear make creations of our idea, carefree of what the bourgeois and others will think. In our deserted countryside, nothing interrupts the meditation so necessary before any artistic creation, and we receive only very weak echoes of what we paint from the prestigious cities. As for the less intellectual and healthier life that is ours, it favours the hatching of our creations. Having no need of the drawing and the palette of

others, forgetting the universe and working without any other concern than to progress continuously until



our death, the novelties belong to us, there is only to pick up".



4/ Evaluation of the activity

To seek escape in artistic expression, to give power to the imagination, to express his difference are ways towards the recognition of the value of the artist, as it is for every man.

As an evaluation, ask each student to give a mark on each of the messages perceived in the works presented.

5/ Perspectives

Giving credit to familiar gestures and associating them with the pleasure of collecting everyday objects, allowing dreams, giving free rein to one's personal imagination without value judgments.

All you need to do is visit the Brut Art Museum in Lausanne...