

P R O V I S I O N A L T I T L E

A STUDY OF AFFINITY PHENOMENA BETWEEN HALLUCINATORY EXPERIENCES
INHERENT IN SCHIZOPHRENIA
THROUGH VISUAL HALLUCINATIONS AND FACE AND BODY ILLUSIONS
AND LATE 19TH - EARLY 20TH CENTURY MODERN ART IMAGERY
IN NORWAY, AUSTRIA AND GERMANY

ABSTRACT

Over the course of time that psychiatry exists, it was recognized that delusional ideas and hallucinations like no other clinical entities are a mirror of the historical epoch and the social environment. During the period of fin-de-siècle alongside with the public's apparent interest in mysticism, a departure from reality and withdrawal into itself, art became a series of free experiments in the construction of a new libertarian order. Artists suffered a collective preoccupation with decay, suffering and death. New techniques, which were simultaneously self-expressive and socially disruptive parade themselves one after the other. At this historical moment, art was cleared of a function of providing illusions to prettify life and became ugly in a true Dionysian Nietzschean way, who envisioned ugliness as a process of artistic liberation. Modern art sought essential meaning of revolution in liberation of a subjectivity, seething with revolt and spontaneous creativity. The same creative forces of given period gave rise to the development of new philosophical thought introducing processism in philosophy (Whitehead «process and reality», Wittgenstein «Tractatus logico-philosophicus», Max «Analysis of feelings», Schopenhauer «World as Will and Representation»), laid the foundation for a rise of psychiatry (Emil Kraepelin, Eugen Bleuler, Carl Jung) and the birth of psychoanalysis (Sigmund Freud) with its fashion for private asylums and general aspiration for interpretation of dreams. Asylums in-vogue, «l'iconographie photographique de la Salpêtrière» discussed in intellectual circles and mentally ill observations being showcased to public in summary prerequisites popularization of mentally ill aesthetics and stirred up a mass fascination with products of schizophrenic mind, art (Hanz Prinzhorn Collection of the L'art brut) and patients themselves. Body and soul of a human being were both dissected in becoming common autopsy practice from one side and in the cabinets of psychoanalysts from the other.

Revealing itself as an avant-garde of of common psyche demand, Modern art imagery started to manifest gradually increasing semblance with l'art brut and naive art, drifting towards parallelism between hallucinatory imagery of the delusional patient and artistic imagery of the time.

this work diverge from norm by arguing the existence of evolutionarily ancient mechanisms of delusional thinking being equal to artistic-creative thinking of given period. In other words, hypothesizing that this affinity takes place not in state of psyche but rather in a common pool of visionary, the existence of alternative realm where instincts and unconscious complexes, the universal prototypes of the collective unconscious - the archetypes (Jung) or cognitive structures (U. Neisser), play a role in shaping the plans for both hallucination and artistic imagination. Thus, parallel reality which nourishes creativity along with the images for schizophrenic delirium visionary.

This thesis investigates semblances of general nonrandom nature between schizophrenic perception of face and body including visual hallucinations (VH) and face and body illusions (FBIs) with figure and face depiction in modern art imagery during fin-de-siècle. The main goals are to grope correspondence, structure, analyze and prove existence of these parallels.