

Contents

1. Introduction	7
1.1 Definitions, Research Context and Issues of Concern	8
1.2 Current State of Research in the Field	12
1.3 Contributions, Aims and Significance of Study	16
1.4 Chapter Overview and Structure of Thesis	19
2. Methodology and Research Design	21
2.1 Part I: Selective Media Review and Critical Discourse Analysis	21
2.2 Part II: Participant Observations, Problem-Centred Interviews, Grounded Theory	23
2.3 Ethical Considerations, Access to the Field and Limitations	28
2.4 Roles, Background and Position of Researcher	31
3. Theoretical Contextualisation of 'Outsider Art' in Cultural Anthropology	33
3.1 Epistemology of Othering in the Social Sciences	33
3.2 The Discursive Production of 'Outsider Art/ists' in Art History	37
3.3 The Social Field of 'Outsider Art' and Forms of Capital in Art Worlds	39
3.4 Stigmatisation and Co-Related Myths of 'Outsider Art'	41
3.5 Agency, Intersectionality and Transcendence of Binaries	45
4. Historical Readings and Discursive Genealogies of 'Outsider Art'	49
4.1 Precursor I: Psychiatric Institutions, Enlightened Ideas and Romanticism	50
4.2 Precursor II: Avant-Garde Movements and Appropriations of the 'Other'	57
4.3 The 'Insane' Artist as Master: The Legacies and Contributions of Hans Prinzhorn and Walter Morgenthaler	66
4.4 'Degenerate Art' and the Fate of the 'Art of the Insane' in Germany until 1945	74
4.5 'Insanity' as an Ideological Tool of Cultural Politics and Resistance	77
4.6 Jean Dubuffet and the Establishment of 'Art Brut'	85
4.7 Pondering the Existence of 'Madness': Anti-Psychiatry, Art Therapy and 'Art Brut' Institutionalised	93

4.8	Internationalisation of 'Art Brut': Roger Cardinal's 'Outsider Art'	102
4.9	Commodification, Global Art Markets and Rising Popularity	110
5.	Contemporary Discourses and Media Representations of 'Outsider Art' in the UK	117
5.1	The Framing of 'Outsider Art/ists' in Contemporary British Media	117
5.2	Negotiating Difference in Large-Scale 'Outsider Art' Exhibitions	124
5.3	Participatory Ethics and Small-Scale 'Outsider Art' Exhibitions	133
5.4	Participation, Self-Representation and Visibility of the Artist's Voice	139
6.	Introducing the Individual Behind the 'Outsider'	147
6.1	Crosschecking Mediated Myths	148
6.2	Mainstream Art Education and the Re-Creation of the 'Outsider'	155
6.3	Identification with 'Outsider Art' and Self-Labelling Practice	178
6.4	Recognition as 'Outsider Artists' and Ethical Consequences of Affiliation	204
6.5	Agency, Strategies and Self-Management	233
7.	Conclusion	243
	References	267
	Media Sample Listed by Source	287
	List of Figures	297
	Acknowledgments	301