

MAP/HEAD

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The table-top is a place for working or putting things, or even an inconspicuous base for building intensive parallel worlds. While the body is apparently inactive and the scenery (the walls of the room) immutable, the artists/psychiatric patients inhabit their own worlds composed of rules, backdrops and characters that they themselves direct. They construct structured cosmologies (proposing a new world order), complicated linguistic systems (often decipherable only by the author), their own depictions ("documenting" a new identity or new composition of the body), or, on the contrary, embed in their own worlds surprisingly precise depictions of the everyday reality of life on the fringes of society. While the majority of these visions and imaginings remain imprisoned in the head, some of them are remoulded by the artist into the form of a textual, graphic or other record. Such products and proofs of parallel worlds surpass the boundaries of the conventional work of art and fulfil, rather, the role of daily performance, attempts at writing autobiographies that would rectify the sometimes dismal situation of their authors or, alternatively, shed light on the difficulties they encounter.

In the grounds of *Bohnice Laundry* and *Bohnice Psychiatric Hospital*, tableaux will be staged that are derived from selected scenes from the works of Art Brut artists. The tableau is a special format. It leaves its participants transfixed in one place while the world around them is in motion. The players emphasize their roles by their poses or just complete the composition. They defy time and even the natural functioning of their own bodies. Even if they move, they do not leave the restricted area. They define its boundaries by their movements. The tableaux can give the impression of a sort of apparition, a projection of the imagination onto a concrete place. They transform the grounds of the clinic into a huge head that offers a view into its own depths, thus opening up to the spectator in the form of manifested images, figments of the imagination and visions.

While some of the tableaux are more of an intimate nature and show the creator with his invention (*Mesmer, Müller, Forster, Reimann*), others take the form of group scenes in which the players try to evoke specific situations (*Tschirtner*) or simulate an impression of mass panic resulting in a stampede (*Darger*). Some of the tableaux are the result of work aimed at creating objects, props and backdrops (*Deeds, Castle*), others thematize the situation of an individual in an institutional context (*Mohr, Jauffret*). The last group consists of images oriented towards the artist/patients themselves, to their perceptions (and depictions) of their own bodies (*Hofer*), the creation of fictitious partners (*Detzel*) or the illustration of a split mental state (*Doudin*).

The tableaux are created in combination with the exhibition *The Two-Headed Biographer and the Museum of Notions*, but will continue after the exhibition ends and become independent, in order to enter at least partly into the routine of the complex and perhaps into the consciousness of the people who inhabit it.