

# The Features of Psychological Projection in Brut Art

**Dalal Hamza Mohammed<sup>a</sup>, Tiswahin Takleef Majeed<sup>b</sup>, Fatima Abdullah Omran<sup>c</sup>,** <sup>a,b,c</sup>College of Fine Arts, University of Babylon, Babylon, Iraq,  
Email: <sup>a</sup>[doctorfatima8@gmail.com](mailto:doctorfatima8@gmail.com), <sup>b</sup>[Tklyft770@gmail.com](mailto:Tklyft770@gmail.com),  
<sup>c</sup>[dalosh590@gmail.com](mailto:dalosh590@gmail.com)

The importance of the research is emphasised on the individual who tries to occupy the psychological thesis related to psychological projection and put it into practice in the artistic aspect. In other words, its importance is manifested in the fact that it examines the relationship between the features of projection as a general psychological phenomenon or condition, applies those features of works of art by artists of the brut, and highlights the nature of projection in psychological and aesthetic studies. The objective of the current research is to reveal the features of psychological projection in brut art. The problem of the current research arose in trying to investigate the psychological projection features of the artists of the brut through their artistic achievements, during the period from 2000 to 2015, in America and Europe. After analysing three models of the paintings of the artists of the brut, which were deliberately selected, a number of conclusions emerged, the most prominent of which were: the features of psychological projection in the art of brut focussed on symbolic performance, especially the childish orientation, as well as the emotional and unconscious treasury, so the forms were characterised by distortion and roughness. In relation to the phenomenon through the employment of the technical aspect, one of the most prominent recommendations was the need to emphasise the impact of the psychological ideas of society in art, especially how to reflect the psychological projections of marginalised artists, such as prisoners and insane asylums in advanced Western societies and communities in the products of those arts.

**Keywords:** *Features, Psychological projection, Brut art.*

## **Introduction**

The individual tries to avoid the tension caused by external and internal stimuli through his search for emotional balance. In other words, his ability to control his various emotions and express them according to his ability to absorb life situations. It includes the entry of the ego into the process of conflict between the ego and the higher ego. This represents the role of the referee and works to choose what can satisfy the needs of the hobby, without harming the orders of the higher ego and social values. Thus, the ego resorts to providing an intermediate solution that satisfies part of their respective desires, and may force him to find a solution to resort to one or more defensive tactics, such as projection.

Not thinking about the undesirable trait actually increases the tendency to see that attribute in others. Thus, the projection occurs as a result of trying to suppress the thinking of the mistakes of the individual. If it is the suppression of thinking or projection, a defence mechanism, the projection is the result of the suppression of thinking and not a way to avoid thinking about the mistakes of the individual. The suppression of thinking makes people more aware of the traits they are trying not to think about, and negatively and positively, that increased access to ideas makes it more likely that people will use these attributes to explain the ambiguous behaviour of others (Messerandino, 2015). That projection is the denial of tendencies and subjective thoughts because of the feelings of guilt and attribution to others, and unwanted feelings, such as aggressiveness or psychological traits of negative value such as stinginess or the unwanted physical qualities that a person possesses are dropped on other people and attributed to them. Patients use projection more than others. In specific cases, however, it can be a useful mechanism to avoid feelings of pain, threats and painful visions of the negative emotions of the personality (Radwan, 2009). In other words, people with difficult social factors and conditions such as the mentally ill, prisoners and marginalised people. The subject of psychological projection is often shown in their artistic products, which formed the so-called art of brut.

Therefore, art according to the brut artists seeks to reduce the burden of loneliness and isolation and activate the process of communication with others between its practitioners and viewers. The time they spend in the process of attracting this art gives rise to channels of communication with the wider circle of their communities. This disturbs the walls of internal isolation and the foreignness surrounding them, by their openness to others and sharing those emotions. Hence, the problem of the current research arose in trying to explore the psychological projection features of the artists of the brut through their artistic achievements.

## **Psychological Projection**

On the one hand, a useful psychological defence trick works to relieve feelings of guilt, anxiety and tension. It is a key factor in many of the wonderful creative works of writers,

poets and painters, and is added to this clinical benefit by dropping in the diagnosis of feelings, needs and unconscious impulses. By the projection approach in the case study, the overuse of it is harmful, if it hurts the human psychologically and socially because it makes one fail to face their defects and shortcomings realistically, if they are content to drop them on others (Sekar, 2013). Projection is a subconscious mechanism that relieves humans from their flaws, contradictions, hateful desires, and repressed fears that one does not recognize and directs it onto other people, things, fate, or misfortune. This is to be self-deprecation, and to alleviate one's feelings of anxiety, shame, inferiority or guilt (Rajah, 1968). According to Carl Young, the projection occurs in two types: a negative projection where man pours his feelings on the scenes of nature, and a positive projection where man pours his feelings into something, i.e. places them. In the first case, there is an identity between the self and the subject, and in the second case, the self is separated from the subject (Wahba, BT).

It is known that there is a reaction to the waves of threat emanating from instincts. It is the experience of anxiety and is a state of extreme emotional discomfort. The ego calls upon multi-defence mechanics to reduce the anxiety, which are internal psychological strategies and not emotional workings to counter the instincts or to re-control the threats that arise from it. These mechanics work to keep unacceptable impulses or ideas out of one's consciousness, where they do not allow them to reach the emotional level, forcing the ego under pressure to take extreme actions so that the ego often feels the danger to the character and its centre. He is concerned and he must work to reduce this anxiety. The methods used by the ego to reduce this anxiety are called the concept of defensive tricks.

In his book "Basics of Mental Health," Abdulaziz al-Qussi notes that it is similar to "the process of projection as it is like dropping a picture from inside a magic lantern on a barrier outside, the image does not belong to the barrier that was dropped on it, but belongs to the lantern" (Al-Qussi, 1952). Therefore, the projection is the tendency of the person to attribute to the outside world the repressed psychological processes that are ignorant of them as their own or to avoid recognising them or to reduce the self-conviction felt according to the school of psychoanalysis, and to drop in this case methods of justification and self-defence.

The term projection is used in psychology and neurophysiology to determine the process in which a neurological or psychological event moves outward. Projection is a common word in many sciences (physics, mathematics, linguistics, neuroscience, etc.) and in psychology, it is defined by Freud as a process in which a person presents characteristics, feelings, desires and positions about himself and throws them at others, and what the person here poses are ignorant things.

There is an important function of projection. It may turn neurotic and moral anxiety into a less dangerous objective anxiety, if the mechanics work to alleviate the suffering of the

unknown source for the person because the mechanics are done in a sensory way. For example, consider a person's socially unacceptable, wrong or unpleasant thoughts. Instead of saying, "I want him to be dropped", state, "he would like me to be" (David, 1999). Projection affects many mental processes such as thinking, inference, emotion and cognition. The projection is a means of alleviating the internal conflict that may be felt by a person, where he or she sees in others those motives that cause his or her anxiety. The reasons that unconsciously lead the individual to resort to this trick are that the individual is subjected to a bad method of education and cruelty in treatment and is not allowed to admit his mistakes, and further, to inflict severe punishment whenever he makes a mistake (Issawi, 1992). Thus, the projection reconciles the demands of the hobby and the realities of the environment in which the person lives.

The projection is the opposite of interjection. If the projection is the output of what is the self, the integration is that the person enters the external qualities and integrates them into it and makes it one of its own components, such as the one who loves his father loves generosity because it is the attributes of his father. In other words, it serves as a representation of the attribute. Meanwhile, projection is an exclusion of the characteristic. In the integration and in-use the person unites with his subject, while in the projection, he masquerades his subject. The projection is common in all people to different degrees. We often attribute the delay in attendance to the congestion of transportation, the poor line to the type of pen, and the failure of projects to plans. "The projection differs from the justification that the justification is a defense and an apology while the projection is an attack, assault and slander" (Spring, 2013).

In 1939, L. K. Frank published an article in the American Journal of Psychology called "The projection methods of personal study". It referred to the relationship between three psychological tests: the test of the breakdown of words, the test of ink spots, and the test of understanding the subject. Frank has shown that these tests are a model for the research of developing and comprehensive personality. Frank believes that the projection tests are one of the most important means in the clinical method in psychology. One of the most important influences to help the development of the projection tests is the Gestalt theory and psychoanalysis. The latter drawing which is the third historical tributary that contributed to the development of projection techniques, instead of the verbal expression used in free breakdown (young) with drawing techniques, especially when analysts deal with children in order to lighten the child's personality (Berko Mazuz).

The Freudians believe that this defensive trick arises from early learning experiences. During the oral phase it distinguishes the ego between edible substances, and those that are the opposite, where the first swallows and rejects the second, and in the same way, the defence of the droplets pronounces threatened experiences as external subjects represent. As part of the surrounding environment, we tend to drop our motives, feelings and inclinations that we don't

want to recognise onto other people and things, so that we see them stuck away from us after we got rid of them by the act of dropping.

Specular projection is where the individual finds in the image of the other, the characteristics that he claims to have, and the origin of the projection goes back to the stage of the mirror, which is the stage in which it does not distinguish between the image of the self and the image of the other. This is called narcissism.

Cathartic Projection is where the individual does not give the image of the other, the characteristics that he or she wishes, but the characteristics that he mistakenly believes are not in it or refuses to be in it and wants to get rid of it by transferring to the other.

### ***Historical References to Brut Art***

The contemporary art movement was characterised by many trends, currents and artistic phenomena, including the raw art or art brut, which appeared in 1945 by the French painter and sculptor Jean Dubuffet. Wherein, he denounced the selective nature of official culture, and he developed a new concept of innate art, explaining that it is an automatic art creative rejecting all manifestations of harmony and beauty; an art taken from marginalised individuals and strangers as heroes (Mahdi, BT). The idea was to oppose cultural art as opposed to non-cultural art through suffocation of the prevailing culture. The art, which uses the style of raw, as a collection of works of art brut, was interested in this kind of art during the nineteen-forties while residing in New York. It was perhaps a reaction to the sinking of excessive academies in art, the sediments of World War II, and the discovery of the Lasco Caves in 1940, which is a concept that clearly contradicts the concept of cultural art, the art of museums and intellectuals — as opposed to the concept of brut art; art that calls the soul and not the eye (Cabre, 2013). He sought a new purity in art, which began after the French impressionism and German expressionism. He was lost under the weight of economic and political objectives and began to collect works characterised by spontaneity, "it is an art practiced by the socially marginalized, the mentally retarded, the prisoners, the sick, and all individuals". Those who have been freed from the constraints of culture, and the works carried out within the framework of this art, usually remain outside the classifications of the fields of fine arts and do not put in his calculations the recipient, and do not carry specific goals and objectives. This art does not carry out its works for material or moral purposes and does not require the presence of talent. However, it releases talent in the human return. Other arts condition the presence of talent to be implemented properly, while the art of brut contributes to the release of the talents and preparations inherent in the ordinary human being, and edits in case it is suppressed or hidden within it for many reasons.

Jean Dubuffet believes that the art of brut is a pure and totally raw artistic process for a group of people that does not have an artistic culture, that is re-created at all stages of art, which makes their production representative of their personal impulses exclusively. It is an art that is not subject to the rules and foundations of known art and currents and artistic tendencies prevailing (Sarah, 2015). The art of brut compensates the socially marginalised and puts them in the spotlight after the neglect of society. Furthermore, it keeps them away from the sense of alienation and returns them to the daily movement in social life through the dialogues they open via their art with the recipients (Jean, 2016). In addition, the mentally disabled practice this art. It helps specialists, researchers and doctors to find platforms from which to start to address the many serious aspects of their diseases, that may not fully heal but alleviate their suffering. This applies to the mentally ill and the whimsical, where they find in the art they practice a safe haven for their lives and breathing, for many of the frustrations pressed upon them (Julien, 2015).

Prisoners are tricked into losing their freedom and a sense of slow movement of time, producing windows through which they look at a kind of special freedom and practice through painting a happy experience. The practice of raw art gives prisoners deep feelings of belonging to their society after they feel marginalised. This art has remained since its appearance outside the classification or remained a neglected art, because it contains special laws that come from the past of the individual and his subconscious. It meets, in general, an internal need to express the feelings of anxiety and narrowness of existence to present strange creations that take the spectator to an amazing imaginary world in internal visions. These works have been for years hidden from attention or mockery as the scribbles of patients and crazy delirium that only psychiatrists and some of those who are fond of the product of the unconscious are entitled to see. However, it has found someone who cares and acquires them, and composes a special collection of them, just as the rich compose formations for the great artists (Abadi, 2015).

In 1952, Jean Dubuffet wrote a letter to Dr. Robert Volmat. The psychiatrist Volmat, and in the book “The Art of Psychiatry”, in 1956, he explains with regard to art brut collections: “...the contrast of misrepresentation is an art that cannot be understood (and distinguished) unless it is controversially expressed. It seems to me that artistic creativity is always and in all cases a crazy and satisfying phenomenon, often, when we try to make fun of a painting that we don't like (or doesn't hunt us), are we saying that this painter, whether it's Miro, Dali or Picasso, didn't know how to do it better? Or really the grandeur of this statement is that, despite being a mature, civilized, educated man ... I managed to get rid of all this burden to produce their works, give way to the art of the most authentic, imaginative, and fun” (Cabre, 2013).

In 1945, initially in France, Switzerland and then in other countries, he began a systematic search for related products that belonged to the so-called art of brut. By this term, we mean the works by people outside the artistic culture. At this stage, we can observe only some apparent parallelism. Regarding the so-called seiko pathology performed by patients in psychiatric institutions, we should particularly mention the collection of Hans Prins Horn. Horn was a psychiatrist and art historian who in the early nineteen-twenties took the initiative to achieve the drawings of patients and other medical institutions, with the aim of studying these drawings without prejudice. We deal mainly with patients who have not received any kind of training in drawing (Abadi, 2015).

Jean Dubuffet searched for works of brut art in psychiatric hospitals, particularly in Switzerland and France in the autumn of 1948. In November 1949, Rene Drouin exhibited 200 works of art belonging to 60 people, accompanied by a guide entitled: "The Art of Brut is better than cultural arts". It included a text by Dubuffet describing what this art and the works of the exhibition are. They were inspired by the artistic culture, which made them truly express their insides, not like intellectuals governed by the principles and foundations of classical art.

In 1951, the brut group was disintegrated and its works were sent to the house of the painter Alfonso Osorio in Long Island, USA. They remained there for 10 years without any legal or artistic justification. In 1962, Dubuffet bought a private building in Paris with the aim of re-establishing the 'Art of Brut-Bisch' for the new and strong. Thus, resulting in the return of the works of art in this race from art to its native France. He presented the works in an exhibition held at the Palais Beaulieu (Lausanne) in 1976, and this collection included more than fifteen thousand works. Gradually, the spirit began to take root in the art of brut and its number and the works of art they produce, reaching about thirty thousand works in 2001. All achieved with thanks to Dubovet, who is the first pioneer in this field, and it is associated with his name, as the mere mention of his name necessarily calls for the art of brut (Shaheen, 2013). This art does not represent an artistic movement that has a beginning and end, because its creators do not work with the aim of gaining recognition and fame or for the purpose of money, but to vent what is in their heart of worries and concerns and pains.

The creative sensibility of such artists must be seen as something whose "formative energies" are appreciated in the external forms of painting, and the pieces they create can be interpreted as distinctive reports of psychological life, as with many metaphors of images from the inner space. The outer pieces bring us face to face with the initial process of creation. As Jon Thompson asserts, external art (art of brut) expresses more purely the psychological-internal ground of the "Art Insider", and mentions Gauguin, which was considered "primitive" in art as a result of an unspecified transition from the artist's subconscious mind to paper or cloth. It relates it to the ways in which strangers use their artistic activity as a way to form themselves

as full, and sense the subjects. It supports this idea with a universal and innate idea of artistic expression that appears in the creations of both outsiders and insiders. It follows after Chomsky, who assumed a genetically defined primary state of the human visual system that provides a framework for all image-making endeavours.

The talk of "dropping" formative energies in external forms combines the expressive idea that models are the result of a certain causal process, with the expressive idea that they express those energies artistically. In addition, it may look at the expressionists and surrealists who defended that outsider art is more expressive as it offers a new account about how we should start creating artistically expressive works, and the kinds of things we should try to express artistically. The claim, true or not, is that we must act automatically and try to activate various unconscious or irrational resources (Aaron, 2003).

### ***Theoretical Framework Indicators***

The theoretical framework indicators are as follows:

- Projection is defensive, not emotional, and is essentially an image of self-deception, i.e. an exclusion of painful psychological elements from the sense and works to falsify reality.
- The function of projection may turn neurotic and moral anxiety into an objective anxiety that is less dangerous. The projection is a means of alleviating the internal conflict that may be felt by the person if this mechanics work to alleviate a person's suffering.
- Projection is the opposite of interjection. If the projection is the output of the self, then the integration is for the person to enter the external qualities and integrate them into it and make it one of its own components.
- The types of projection are: the mirror projection which finds the individual in the image of the other characteristics that he claims to have; the discharge projection conveys the characteristics that he mistakenly believes is not in it and wants to get rid of them to the other; and the integrative projection gives the person to others feelings and positions that help him to justify his feelings and positions.
- The art of brut is an art practiced by the socially marginalised, mentally disabled, prisoners, the sick, and all the individuals who have been freed from the constraints of culture.
- Art brut, which appeared in 1945 by the French painter and sculptor Jean Dubuffet, denounced the eclectic nature of official culture.
- The importance of the art of brut is that it compensates the socially marginalised and puts them in the spotlight after the neglect of society. It does not put in his calculations the recipient, and does not carry specific goals and objectives. This art does not carry out its works for material or moral purposes and does not require the presence of talent.



## **Methodology**

### ***Research Methodology***

The researchers adopted the descriptive approach as the method of analysing the content to be used in the analysis of the research sample models, and in line with the goal of the research.

### ***Research Community***

The current research community consists of a collection of works of art for brut drawings carried out by a group of socially marginalised artists, such as psychiatric patients and prisoners, during the period from 2000–2015, in America and Europe. They were identified by the study of the subject of the current research, which was investigated on the site Electronic\*. A sample of 30 works was selected, to the extent that covers the research objective.

### ***Sample Research***

To achieve the goal of research and the representation of the research community, the sample was selected intentionally and the number of three works only were chosen, i.e. 10 per cent of the society according to the following justifications:

1. The choice of the most visible works of psychological drop in the art of brut.
2. The diversity of the topics implemented in these works.

### ***Research Tool***

In order to achieve the goal of the research and detection of the psychological projection of the art of brut, the researchers relied on the indicators of the theoretical framework.

### *Analysis*

**Figure 1.** Artist: Antonio Rosino De Lima; Title: *Bebado*; Date: No Date; Dimension: 58×46 m



Antonio Rosino de Lima, better known as ARL (1926–1998), was born in Alexandria, a small town in north-eastern Brazil. The ARL family, who were a very modest family, began to work at a very young age, where wooden bodies and bird cages were made with his five brothers. He married and became the father of five children. At the age of 30, he left his pregnant wife and family to find work in São Paulo, where he met Soledad, who would be his companion for the next forty years. He discovered photography and painting in 1961, thanks to a two-month course. For a few years he earned his livelihood by voting at weddings and birthdays.

In this painting, the artist used abstraction to paint the human form in a primitive way, closer to the overlap between the artistic lines and the written lines. He used the rule of blue colour with red and black identification as a kind of discharge projection. The process of using colours was achieved in a way that projected psychologically towards the emotional charge to remove the state of anxiety and conflict suffered by the artist. It was achieved with some effect, since his style is considered to be close to drawings of children and the mentally ill, giving the recipient the sincere impression that a strange and terrifying logic controls his drawing. The scene that we are trying to read here is a reflection of the state of rhythm (by

repeating the lines, eyes and facial features, sugars, writings) that the artist tries hard to express and reveal the usefulness of this stacking away from isolation and introversion. Thus, the truth that he feels within him towards things. It is likely to present the form in that dramatic way and chooses that coarse technique and overlapping of intermittent colour lines that rise from the expressive ability of colour and clear design energy, in the methods of processing and organisation. Further, it breaks the horizon of expectation, by diversifying the ways of subtracting the meaning of communication and harmony with the vision of the bond between expression and abstraction.

When he found himself destitute, he set up a house. It was an unhealthy little cottage without light, in Favela Tris Marias in Campinas. He lived there until his death, despite being diagnosed with schizophrenia and diabetes. However, ARL painted every day. His passion for this medium was born out of his interest in photography, and he kept at home all kinds of pictures from newspapers, magazines or bottles that he reproduced in paint. Meanwhile, a large part of his work was devoted to animals. ARL also produced pictures of unknown people or unknown personalities, especially those of politicians. The artist used the images stored inside him to create his pictorial form away from the realism of the forms or to approach it to establish an esoteric relationship with the psychological dimensions between the medium of expression (colours, problems, lines, relationships), and between the act of expression, which is the final form that expresses its internal or external projections in the same case. He used several types of techniques that he sometimes explained on the back of his paintings: pencil, dry ink pen, paper, etc. ARL also worked directly on images and topography, which is reinforced by paint, ink or a highlighting tool.

This work is unique to direct automatic performance and in a primitive and childish spirit, which inhibits any mental authority. It tends towards the irrational projection and the desire loaded with the immediate emotions of the unusual image of the person. It achieves this in the watering of any standards or pre-standards, through which the ideas circulating move to a level of overlapping images of the features of the face for creative peculiarities, through the contrast and the open meaning without specificity. It is the attempt to construct more open frameworks on the structure of the painting, which is full of more expressive values within the broad concept of the nature of art. This includes the tension and sharpness that appear to be on the features of the painting. The face, also appearing on the body, is what distinguishes this painting's psychological effect, where there is emotional violence. The artist created a suffocating atmosphere that is angry. Therefore, the colours of the space that are reflected on the face and the clothes of the person, gave the colour relations between blue and dark red, a charged emotion. With fear, anger and aggression, the colours were mixed heavily and with a serrated brush, and the texture seemed harsh. This work was purely psychological, and in a way, that causes a severe visual and/or psychological crisis.



alienation within the style of individual expression. The world of beginning is seen through wide patches of thick dye in orange with oil, using automatic expression and abstraction in order to go out to cover the feeling of inferiority. It creates a conflict between the realism of the subject and the irrationality of form to escape the reality that the artist is at a painful concern, and that's what he has worked on. The artist, during his imprisonment, and in addition to being greatly influenced by the drawings and spontaneity of children, carries in these drawings structural processors with reduced distortion and distortion of form to remove a state of anxiety and conflict. For example, in the dark external identification of forms and the deletion or addition of some parts. The artist shows a strong emotion through the moving, passive colour strokes and sharp, broken lines that express his inner world is charged with a deep inner sense and psychological pain, reflected in one way or another in this painting. The artist was able to employ the power of the passion of the line and colour, and their connotations by intensifying sources. Furthermore, in many psychological projections, the artist has tried to express through the colour spaces without prior planning on the surface of the paper. However, the direct method of drawing is better in giving him a direct expressive energy, away from the mental pattern and approaching the concept of spontaneity, investing the effectiveness of unconscious referrals that appear suddenly during the drawing process.

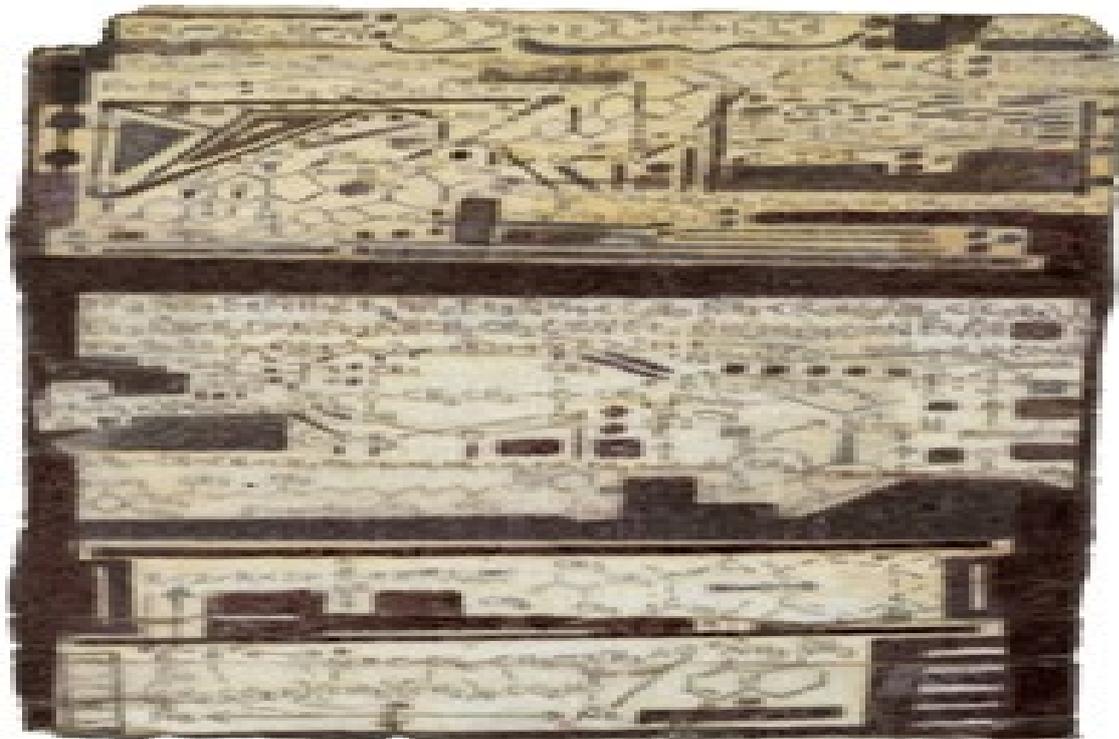
This work carries psychological projections through the state of the formal distortion of the limbs in a geometric style. This is achieved because the artist treated the building by distortion, in order to explain to the recipient, the disorder and anxiety through the surface of ideas. Furthermore, containing the work in the form of letters spread over the form and the ground, we see has united with its ideas by embodiment, a situation with an abstract expression that carries with it distortion in order to connect the ego to the state of satisfaction through deception, camouflage and absolute freedom, in the embodiment of the idea and by any means. By acting according to individual tendencies that break the hierarchy of mental patterns and systems, and suffer from the problem of belonging to the era by drawing forms marginalized like this animal form, as a kind of projection of the mirrors, it calls for the release of the individual from the factors of inhibition, whether physical, mental or political. Therefore, the artistic project is no longer based on an aesthetic activity that can be reduced from the fever of thoughts and human pain.

In his room, Giovanni Bosco spent hours drawing on pieces of cardboard, arranging sober and economic shapes, such as essential parts of the human or animal body, including the heart, arm, leg, and lungs. Sometimes, it was also accompanied by bones and muscles, with an innate sense of composition. It was also accompanied by disjointed inscriptions, numbers and letters, where the author specifically mentions his identity and year of birth, as well as the names of Italian cities or Sicilian villages, as he writes lyrics from Napoleon songs by Mario Mirola that he knows by heart and that he sometimes sings aloud during work. However, the necessity that motivates him and pushes him to bypass the closed camera of support on the

walls of the small room where he sleeps, eats, drinks, smokes, sings and paints, is in the streets of Castella Mari del Golfo, where he resides. He marked his passing with oil paintings on the walls of the city, as compensation for him as a socially marginalised artist. It placed him in the spotlight after the neglect of society, and the psychological projections in the works of art that expressed in formative terms, the state of existential anxiety and alienation and expressed the hustle of life with the hustle of forms. It provided solutions of creativity through the contrast of the dal with the meaning, which we see from the above, that the scene and its content represents a new value pattern that lives on the variables of the era. In addition to its short-term interests and partial narratives that are interrupted from the system of value-building spiritual and morality, which falls into the great narratives and concerns in life. Contemporarily speaking, we feel a state of nihilism and existential anxiety that has become monopoly, sex, market policies, supply, demand, etc., and emergency topics that threaten the life of the individual, making him live on the margins, questioning all the foundations and mental norms governing reality.

It is a message of human protest against the dictatorship and injustice of all kinds following his imprisonment. It is a publicity of politics, authoritarianism and false slogans; the resistance of this man and this bullying is a letter of liberation and a human discourse approaching its civilised existence.

**Figure 3.** Artist: Melvin Way; Title: Kenmore; Date: 2012; Material: Hair-tip pen over a paper covered with duct tape; Dimension: 17.5×10.3 cm; Possession: USA.



Melvin Way (1954–) was born in the United States in Ruffin County, South Carolina. When he was a child, he grew up between his hometown and Brooklyn, New York. It was there that he graduated from high school and began studying at the Institute of Professional Arts in New York. He worked for a time as a mechanic and also played in various musical groups. Mental disorders and drug abuse led to his gradual marginalisation; he interrupts his training and finds himself homeless for a while, then lives in a house before settling in a protected apartment.

In the nineteen-eighties, his work was discovered during an art workshop organised by a centre for the homeless in New York. Melvin Way's work was created on pieces of paper and torn papers, using a transparent ribbon to protect certain designs or when he wanted to add new, small, and often double-sided inscriptions. Random, sometimes cut words, repetitive mathematical or chemical formulas, and graphic markers were generally drawn using a blue or black dry ink pen. These mysterious messages, which the author understands only, seem to have magical and shared powers, for this artist was a competitor and an opponent to the world, not a conveyor. Alternatively, emulating in any way, it expresses an underlying essence in the same thing as a psychological goal in itself, adopting the agitation that precedes the structural form of the structural result. Thus, attempting to eliminate the intervals between the inside and the outside through the relationship between his inner emotion and his sense of it being an expression of reality on the outer.

The artist developed a challenging example, an aesthetic awareness and an anti-art. In each case, he had different methods and experiences with materials, means, expressive media, and marginal objects of industrial and natural materials in abstract formations, in the current work. They were not without their simplicity of the surprising, due to the unexpected use of these materials. He provided an alternative image of existing relationships in reality according to the social need and through another awareness related to the psychological dimension of art. Thus, the artist refers us to social imbalance, where he embodies through his psychological projections a deeper, more complex and freely expressing society and his social or pure self. It leads him to overcome the restrictions that were social norms or common traditions. Therefore, his work has the ability to respond to social and psychological problems. Furthermore, the thing that makes the artist possess a subjective specificity in the presentation of his psychological subject, emanates through the expression of internal necessities and human existential situations that are very sensitive and strange with automatic treatments that destroy and undermine the external structures of the central names of the mind. In addition, rebuilding disjointed structures after they are formulated to have a stylistic vision of an abstract character. This is related to the thesis of postmodern thought, by undermining the forms of reality and dismantling its elements and then re-installing it with new artistic visions. It is based on the perspective of the tendency towards free play in forms and not standing at all that is detailed and partial, and based on what is different. This is what

has become the geometric alchemy. The chemical equations in his drawings, in the autism of ideas and subjects, act as a kind of marginalisation, which expresses more purely the inner psychological ground.

Through the psychological sense of historical changes, the tragic feeling that drives the artist to capture scenes and situations and carry them out with a deliberate hidden sympathy emphasises the tragic sense that reveals the monitoring and refutation of psychological projections. The artist's observation of these changes is generated to record a position that is at its core. In an attempt to create the psychological atmosphere of the artwork and present it as a model of alienation, is an idea aimed at overthrowing the power of art and its claims of superiority and elevation to adopt imagination and absence of the authority of the mind. It experiments with the vulgar and marginalised, and the silly component is the most influential on the viewer. It expresses the manifestations of the social crisis in the West, and finds ways to draw attention to the disintegration of intellectual structures and traditional institutions. Conceptual practices like this, critical and cynical in their dealings with aesthetic institutions, are two extremes that are the basis of expression in the work and are reflected in them. The emotional and psychological relationships that the artist has worked to highlight through multiplication and repetition are in the shapes distributed in each individual block. They attempt to find a space of interaction and emotional sympathy in the recipient, through what the artist wants to reveal via the opposing blocks of colour and form, noting the absence of a relationship. The bond between the two blocks is in terms of the structure of the panel, as there can be two separate works if we try to separate each block individually.

The artist resorted to the practice of the greatest psychological projection by adopting the intellectual and plastic marginalised. The current work belongs to an abstract formal structure, manifested in the events of self-adaptation through the transient and daily, with an unconscious automaticity in expression as a kind of integrative projection. The expressionism of the work has been associated with the repercussions of contemporary life, and to return this to the rationality, systems and approaches of ideologies that have been confirmed in the nullity, the irrational (unconscious) alternative, nihilism, disassembly and non-standard. Thus, the rebalancing and adaptation of the ego.

## Conclusions

1. The psychological projection features in the art of brut focussed on spontaneous and symbolic performance, especially the childish and primitive orientation, as well as the emotional and unconscious treasury. Thus, the forms were characterised by distortion and apparent roughness through the employment of the technical aspect in them.
2. The self-expression is the most important part of the semantics of the paintings of the protégés, according to the mechanism of the functioning of the features of psychological

projection in the artistic achievement. The emotion and expressive aspect played a prominent role in the forms and artistic contents to reach the emotional state that manifests in the overall effect of the idea.

3. The out-of-the-ordinary form is a formula for the continuous expression of the artist's subjective data through the formation of psychological features, as the drawings of the brut have a pure intent that suggests a trend towards a particular purpose or purpose with psychological dimensions aimed at the painter.
4. The psychological projection features of the modern protégés have a clear effect in emphasising that the psychological aspect of the artist is inseparable from the social, cultural and political aspects. It is represented by the images transmitted from the emotional and unconscious treasury of human and social events, and through the mixing of writing with image text in art forms.
5. The drawings of the research sample were characterised by a rebellious attitude towards the prevailing concepts of world culture, manifested in the attempt of events of balance and adaptation using the features of psychological projection with its roles of mirror, discharge, integration and freedom from the old formal traditions.
6. The artists of the brut are not obliged to apply aesthetic and philosophical theories, but their art is a way of escaping from the painful reality to a world dominated by the primitive, marginalised and unconscious. It uses trivial and vulgar material, which draws the attention of the viewer for its normality and its satire, and surprisingly, sarcasm and ugliness, in terms of the colours, shapes and themes.
7. The trick of psychological projection suffered by the Western man, especially in the art of brut, was an attempt to get rid of failure by dropping it on others. By hiding and convincing through unfamiliar forms, the contemporary culture makes all things — including the human being — be bound by the character of this world, which is dominated by doubt, vulgarity and anxiety. The chaos of instincts in the culture of globalisation, undermine the judgments of reason and order, and sever the link with history, with all its paths and values and the absence of aesthetic and artistic standards.
8. The features of psychological projection appeared in the artwork through shorthand and distortion, as well as in the various structural treatments. Wherein, the daily narratives are partially forgettable and soluble, and the real-time event dominated the artist's productions, as complied and directed by the rapid rhythm of contemporary life.

## **Recommendations**

1. The need to emphasise the impact of society's psychological ideas on art, especially how the psychological projections of marginalised artists, such as prisoners and mental health patients in developed Western societies and communities, are reflected in the productions of those arts.



2. The need to encourage the movement of scientific research to study the reality, materials and techniques of the art of brut and the impact of contemporary psychological trends in the United States and European societies on these arts.

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