

Disability and Art Creation

Pavel Sochor

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The book presents the result of research carried out by the author between 2012 and 2014. The first part contains the theoretical outcomes of multiple domains. The research stems from the interdisciplinary framework of special education, fine arts education and disability studies. Disabled individuals were, are and will be part of the society in all periods and cultures. The subtitle says 'From a Subject to Authorship' and so indicates the intention of the book. The theoretical part describes the results of an interdisciplinary research focused on the role of fine arts in individuals with disabilities. Based on theoretical concepts, it critically analyses the chronology of care, support and education of people with disabilities in the European culture. Emphasis is placed on the two most important components of culture – art and education. The related cultural concept of health impairment focuses on issues shifting the view of disability forwards. Within the cultural phenomenon, disability is perceived and interpreted differently in cultural and social contexts. Thus, disability is topical not only in special education and disability studies but also in fine arts.

The first part defines the paradigm of disability from the perspectives of special education, philosophy and disability studies. Disabled individuals are no longer mere 'subjects' of sociocultural presentations, but they themselves participate in creating permanent values of cultural wealth. The next part refers to solutions depicting disability through the fine arts of recognized artists. We stem from the presumption that the perception of the phenomenon of disability in individual historical periods of European history is reflected in the topics of fine arts of significant artists. Therefore, the depiction of a disability in the works of art refers to the model of cultural perception of the disability. We also analyse the role of fine arts in the cultivation of a disabled individual's personality through educational, recreational and art-therapy activities. Fine arts and their presentation are evaluated based on the interdisciplinary outcomes of art therapy, special fine arts education, art philetics and inclusive fine arts education. The last theoretical part deals with the context of fine arts in individuals with disabilities within the scope of contemporary brut art, outsider art and disability art.

On the basis of the interdisciplinary outcomes so conceived, the action research implemented between 2011 and 2014 is evaluated in the last chapter. The research presents a period of life of a disabled girl who has transformed from a 'passive subject of support' to an 'active creator'. The transformation is monitored on the basis of her artistic outputs and the presented exhibition project 'The World According to Lucie' and so influences her life and the extent of her social inclusion.

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1.

Disability and Art

In the Czech Republic and abroad, the understanding of the category of disability differs within the implemented research. The quality of human life in people with disabilities is dealt with by various scientific disciplines (medical science, special education, psychology, philosophy, sociology, etc.) within which the research is focused on the participation of this group of disabled individuals in our society. There is no uniform definition of the concept of disability either in the Czech Republic or in European countries. However, a deviation from the definition of people with disabilities can be seen. We no longer speak about a disabled individual, but rather about an individual with disability (compare Vítková, 2006; Pančocha, 2013; Vítková in Opatřilová, Vítková et al., 2011).

1.1 DISABILITY FROM INTERDISCIPLINARY PERSPECTIVE

Disability is associated with measures, care and support determined by state policies, which may also be reflected through various forms of medialization, as well as on the art history in Europe in the historical concept of culture (compare Krhutová in Michalík et al., 2011; Krhutová, 2013; Barnes, Mercer, 2003). The comparative analysis of depicting the phenomenon of disability and the concept of care and support in individuals with disabilities require defining the theoretical interdisciplinary solutions in the following chapters. We would like to refer to the most important ones.

From the perspective of special education, the paradigm of disability may be understood more broadly than 'health impairment' as used in the Czech environment. The latter stems from the medical concept of disability, predicting an individual's compromised functionality or participation in the society (Vítková, 2006). While an individual may suffer from a disease, a disorder or a defect, disability is a product of interaction between an individual with a specific problem, disease, disorder or defect and the barriers in the environment or the attitudes encountered by him/her in his/her environment. The term 'health impairment' evokes an association with a disease and strengthens the mostly unjustified inclusion of people with disabilities in the category of 'patients' (Pančocha, 2013).

Another important term is socialization. This interdisciplinary concept is used in various contexts to identify a process through which, in general, an individual attains the ability to live in the respective society. Formerly, the term 'socialization' related to the adaptation of children to the society. At present, it is understood as a comprehensive dynamic process through which an individual with disability goes through his/her entire life (Geist, 1992). According to Monátová (1998), the concept of socialization is defined as the ability of an individual to integrate himself/herself into the society and form positive relationships to education and work. The level of the achieved socialization in disabled people is determined based on whether and to what extent the deficiency has been surpassed.

An indisputably important concept in our theoretical framework is the category of participation. It represents an individual's participation in life situations and social events, which may be accompanied by limitations or obstacles in the implementation of activities and participation in social life. An obstacle to participation constitutes a problem preventing individuals with disabilities from including themselves in various life situations (Vítková, 2004, 2006; Pančocha, 2013). The term 'participation' also includes all spheres of human life, ranging from learning, communication, mobility and self-service to interpersonal relationships and social life. Participation and self-service are concepts frequently used in characterizing the approaches to life situations on the part of individuals with disabilities. A dis-abled individual's participation in various spheres of life is closely related to the issue of rights of disabled individuals (WHO 2013 [online]).

From the perspective of special education, the highest attention is currently paid to mitigating negative effects ensuing from the individual dimension of exclusion, including physical or mental handicap or disease, from the missing education and qualifications, and from the loss of self-confidence and self-respect (Pančocha, 2013). The conceptual apparatus introduced by WHO in 1999 replaced the concepts of impairment, disability and handicap with the new concepts of impairment, activity and participation. The application of WHO's new classification results in multiple options of more independent life for people with disabilities when it comes to extensive social interaction. Therefore, it is necessary to consider the whole context of an individual's living environment. The mutual social interaction is aimed at perspective goals presuming that an individual receiving appropriate care may be able to get over his/her disability (Vítková, 2004, 2006), by which the term 'disability' becomes a relative category that can be understood accurately only depending on the individual's personal, social and ecological resources. For this reason, disability is defined in the social context now (compare Pančocha, 2013; Mühlpachr, 2008).

The international analysis of OECD (1994) defines four paradigms of disability (models). The medical model stems from the biological organic or functional causes, that is, medically focused care. The objectives of this model are surpassing and treating a disability. Special education measures, supporting teaching and various

therapies are carried out in specialized facilities. Integration is interpreted as the acceptance of a disabled individual in a common elementary school after previous exclusion from a special school. This concept does not require changes in the schooling system, but rather in the adaptation of a student to the existing structure. According to a different social pathological model, the causes of integration difficulties are of a social rather than biological nature. In the centre of attention is the issue of socialization and discrimination conditioned by the environment. The disabled are socially maladjusted in this respect and must adapt and normalize themselves by means of special therapy (Vítková, 2006; Bartoňová, 2005).

In case of the environment-based model relating to integrative efforts, it concerns an issue as to how the school should change to help disabled students. By integrating these students in a common school in time, the school adapts itself to the needs of all pupils. This is reflected on the school reform the curricular framework of which provides all students with differentiated offers based on their education needs, requiring both optimal equipment and personnel and a network of special and elementary schools. The vantage of this model lies, particularly, in the extracurricular sphere, that is, the social sphere. Flexible partial integration is considered here as an acceptable compromise (Vítková, 2004; Hájková, 2005).

When it comes to the anthropological model, it does not primarily concern an improvement in the environment, the offer or the equipment, but rather better interpersonal interaction. Moreover, it concerns the fact that disabled individuals should learn not only to handle and live with their disability but also to respect their identity and uniqueness, including their disability. The realistic evaluation of the situation of the handicapped is important. Contrary to the traditional teaching methods, the support and the learning means revealing their own personalities are of importance with emphasis placed on interaction. According to this concept, a reformed education facility respects all students, as well as differentiated offers given by individual needs. The role of a disabled student is strongly influenced by the approach on the part of both teachers and students.

Each country has its very own and multiple concepts of disability and offer of support. Despite this, we can state that a significant paradigm of changes has been found. Disability is less and less frequently considered as an individual's unchangeable state requiring a steady offer of measures and support. Instead, disability is presumed to change based on the purposeful offer of education and social programmes. Disabled people should live, to a certain extent, a normal life. The continuity of special offers corresponds best to the needs. As a result, schools may cover a wide spectrum of students with different abilities and skills. In the past, the diagnosis of a disability used to be a medical rather than a pedagogical issue (Vítková, 2004).

At present, in the professional practise of special education, the medically conceived model of disability is interrelated to the social model, which provides a holistic view of the given issue as reflected in the International Classification

of Functioning, Disability and Health ("ICF"). The ICF includes the assessment prepared by the World Health Organization (WHO). In May 2001, EU states adopted this classification as the basic philosophy and policy of rehabilitating people with disabilities (ICF, 2001; Stucki et al., 2002). The goal of ICF is to create a uniform and standardized descriptive tool for assessing an individual's overall condition. The classification was developed to improve communication amongst the medical domains, the social security system, the research spheres of social policy, and the wider professional public (Pfeiffer, Švestková, 2009).

The definition of disability and its degree is not only a professional but also a political issue. It belongs among the issues raised in the European political scene again and again and more and more urgently. Disability may concern anyone. Anyone can become disabled, for example, as a result of an accident or an illness or can become the one helping the affected family member or another close person. The rights of people with disabilities are becoming an ever increasing part of the EU legislation.

A significant paradigm of disability is the perception of normality in terms of philosophical solutions. The foregoing indicates a close relation to the issue of values and norms, the latter still remaining a philosophical issue for thinkers, scholars and philosophers since the beginning of human existence. Values are products of the human society, developing in social groups and transmitted to their members. At the beginning, an individual does not choose which values the world around him/her should have since he/she is set into the world of values (Blecha, 1998).

Values are the basic criteria of human actions formed by social historical development. From the ethical perspective, values represent the highest principles of an individual's behaviour and cannot be identified with needs. The choice of values by an individual is influenced by his/her family (caregivers) and the society. In compliance with these influences, or maybe in opposition to them, an individual develops specific value-based schemes within the order of his/her priorities (Blecha, 1998; Sokol, 2007). For most of us, normality (being normal) is a completely natural concept of the common language. It is a term that, despite being commonly used on daily basis, is often misunderstood and misused. It is an expression predicated on values, an expression of great importance for both people and the whole society.

As far as the issue of norms is concerned, it can be stated that every social unit has its own norms forming a normative system. Norm is a specific postulate and, thus, is realistically delimited. It meets the condition of targeting and sanctioning (Edelsberger et al., 2000). The objective scientific exploration of normality raises many questions. However, our task is not to scientifically verify value judgments. This requirement is self-contradictory since value judgments are not scientific. Normative judgments may be applied in the sphere of aesthetics, education, mental health, philosophy or policy. They are always generalized and constitute fixed habits of a particular social group. It can be stated that the bearer and establisher

of a norm may be both an individual and the society as such. This shows that all individual and collective units and their individual functions may be the addressees at the same time. Social norms are of quantitative nature. In society, positive norms are perceived as orders and negative norms as prohibitions. A norm is defined by the society as the basis of assessment. According to this idea, norms apply to all members of the society (compare Anzenbacher, 2004; Edelsberger et al., 2000).

The understanding of personality normality and, thus, even the essence of abnormality presumes that such normality is defined. The determination of normality is the basic prerequisite of a diagnosis. The criteria of normality are categorical in essence, that is, cannot be either true or false. The issue of abnormal health (physical, mental) condition is as old as the cultural history of medicine itself. In history, the state of care for individuals with disabilities always took place in relation to the philosophical directions, biological knowledge and the cultural maturity of each individual phase of development of the human society (compare Blecha, 1998; Murphy, 1998). In the context of research, we will focus only on the conventional (normative) concept of normality definable as an artificially determined norm with the help of a conscious (intentional) agreement or a generally accepted tradition.

The category of disability can also be viewed from the perspective of the dynamically unfolding multidisciplinary domain of 'disability studies', which is closely related to culture and to art as a component of culture. Disability studies ('DS') constitute an interdisciplinary and multi-paradigmatic domain integrating scientific knowledge of various disciplines, in particular, history, philosophy, sociology, political sciences, law, economics, anthropology, special education, cultural studies, geography, architecture, psychology, theology, gender studies, communication, media studies, literature, art, and other human and social sciences, in relation to health impairment. Disability studies can also be more generally characterized as a set of scientific domains exploring health impairment from their own perspectives. Thanks to mutual research efforts, these domains create the so-called comprehensive health impairment science (Krhutová, 2013).

The subject of interest of the domain of disability studies is the research of health impairment, primarily, as a cultural, social and political phenomenon. Different from clinical, medical, pedagogical or therapeutic approaches, we focus on how health impairment is defined and presented in the society. In this context, the category of disability is not primarily oriented on an individual with a disability, but rather constitutes a concept the sense and anchorage of which need to be found in social, cultural and political contexts (compare Titzl, 2000; Krhutová, 2013; Barnes, Mercer, 2003, 2010; Albrecht, Seelman, Bury et al., 2000).

Hence, disability studies focus on examining health impairment, primarily, within the meaning of the social, cultural and political phenomenon. In this context, the following three criteria represent the common denominator (Krhutová in Michálik et al., 2011). The first sphere emphasises a departure from defining health impairment

primarily as a pathological state and, concurrently, individuals with disabilities as the so-called subjects of social charity. The second sphere clearly differentiates between 'impairment', that is, impairment within the sense of individual organ or functional damage to physical functions, and 'disability', that is, disability within the sense of loss or limitation of a disabled individual's possibility of participating in common social life on the same level as intact people, and the reason for such loss or limitation are barriers of the given environment. The third sphere is represented by respect for the encountered personal experience associated with health impairment (compare Barnes, Mercer, 2010; Albrecht, Seelman, Bury et al., 2000).

The comprehensiveness of a disabled individual's life situation is defined within the disability studies as a set of individually formed living conditions of a disabled individual, directly affected by the existence of impairment. The social functioning of any individual is influenced by the environment in which he/she lives. Such an environment can be divided into social, physical and informative. The process of shaping attitudes towards disabled people depends on the awareness of the respective health impairment, the historically inherited generation opinions, the approaches absorbed in the family, amongst the peers, in the media, etc. The individual experience of being in contact with a disabled individual is also important. Negative and positive prejudices exist towards people with disabilities. The term 'disability' characterizes an upgraded form of negative approaches and biased attitudes towards disabled people (compare Krhutová, 2013; Kolářová in Kolářová et al., 2012).

Overall, health impairment can be identified as a multi-paradigmatic phenomenon. Due to the high frequency of combinations of the types, degrees and impacts of disabilities, specific problems occur in the sphere of research. Every research is affected by a significant reduction in the form of typologization of the health impairment and its bearers.

1.2 DEPICTION OF DISABILITY THROUGH ART IN HISTORICAL CONTEXT

This chapter focuses on defining the theoretical solutions to depicting the phenomenon of disability in fine arts and art creation. In the individual periods of European history, the phenomenon of disability is reflected in the topics of fine arts of significant European painters (compare Eco, 2007). The cultural concept of disability focuses on topics that shift the view of disability within the sense of a cultural phenomenon rather than on questions as to why disability exists, what is its aetiology, etc. Therefore, the question is how disability is perceived and interpreted in various cultures (compare Foucault, 1999; Snyder, Mitchell, 2006; Kolářová in Kolářová et al., 2012). In professional literature, categories such as abnormality, anomaly, identity, stigma and liminality are associated the most with

the sociocultural concept of disability. In the context of stigmatizing social prejudices, disabled individuals are ascribed various scales of negative characteristics. As a consequence, they are considered as 'handicapped' individuals of whom passivity and dependence on others is expected. The result of the marginalization of disability from intact population is usually the stereotype interpretation of the characteristics, actions or personality features of a disabled individual regardless of the objective reality (compare Krhutová in Michalík et al., 2011; Goffmann, 2003; Jandourek, 2001). The history of art proves that artistic depiction makes use of various forms of depiction. It abstracts phenomena, symbols and metaphors; that is, it transfers the meanings of the phenomena (Gombrich, 1997). Health impairment becomes a grateful topic in many forms, which has been culturally transformed into literary, fine art and film works. In literary and dramatic arts, disabled people were often presented in situation evoking ridicule or contempt.

The depiction of anger or wickedness was, and still is, closely related to various physical deformities. Social attitudes according to which a grievous impairment was viewed as 'God's punishment' or at least as 'something weird and unusual' – abnormal – can be dated back to the past centuries (compare Novosad, 2011; Krhutová in Michalík et al., 2011). It can be stated that visual depiction of health impairment is a source of numerous professional discussions. One of the essential topics of the authors dealing with this perspective in their research is the question why is the interpretation of health impairment in the works of art often of negative nature. The depiction of the stigma of health impairment is dealt with by many authors, such as Albrecht, Seelman, Bury (2000) and Krhutová (2013), in their research studies.

The interpretation of the society's attitudes to disabled people is closely associated with the historical development of the society's relationship to the disabled. These historical aspects were reflected in the stereotypical depiction of disability even in fine arts. By means of comparative analysis, the following text shall focus on the theoretical framework of marginalizing disability in the sociocultural context. The analysis of sources of the issue of care and support of disabled individuals in the historical context is dealt with, in the Czech environment, for example, by Monatová (1998), Valenta and Müller (2013), Kysučan (2009) or Titzl (2000), and, abroad, for example, by Winzer (2002). The authors consensually refer to the prevalent approaches and attitudes to the care for individuals with disabilities and describe the development of societies around the world. These authors submit a chronological view of the care, support and education of individuals with disabilities.

A different approach to exploring this issue was introduced by Hanksová (1948) in the context of research of traditional communities in various parts of the world. She focused on social participation and the status of disabled people rather than on the system of care, support and education. She placed emphasis on the social

structures through which it was possible to explain the extent of participation of disabled individuals in the society. The original five-level version of this typology contained categories characterizing the society's attitude to disabled individuals as a social risk and an economic and social problem and as an attitude tolerating utility, limited participation and liberal approach (Hanksová in Pančocha, 2013). It is important to remind that the stated models do not constitute continual development of the approach to disabled individuals, but rather mingle with, and combine or eliminate, one another in the given sociocultural environment (Pančocha, 2013).

The method of comparative analysis shall define the key aspects of care and support of disabled individuals in compliance with the chronological periods of individual cultural epochs. Regardless of the extent of social exclusion (liquidation of weak individuals in the extreme case), disabled individuals have always been a natural part of European cultures. Probably the first documented phenomenon of a mental disorder in literature is the state of depression described in the medical document, the so-called Ebers Papyrus, dating back to the period around 1900 BC. The same disorder was likely to be suffered by King Saul as says the Old Testament. There we can find a mention of the first 'music therapy intervention' since, according to the Bible, the king suffering from depressions was healed by David playing the lyre (Valenta, Müller, 2013). The ancient community was highly advanced and could afford more sophisticated care for disabled individuals. Nevertheless, even when the given individual survived and became a grown-up, his/her disability was, in most cases, incompatible with the then paragon – 'kalokagathia' (Krhutová, 2013; Valenta, Müller, 2013). The community elaborated a relatively detailed theory of mental disorders (for example, melancholy, mania or delirium) construed by numerous philosophical schools and the biological perspective was considered as the aetiology of disorders.

Hippocrates was the first to presume that mental illness arises from brain disorders. Subsequently, the Stoics and the Epicureans referred, with respect to disability, to the importance of relationships between an individual and the society. The ancient doctor Galen even defined symptomatic psychological disorders and, being the doctor of Mark Aurelius and his feeble-minded son, differentiated between innate and acquired feeble-mindedness (Monatová, 1998; Valenta, Müller, 2007, 2013). The ancient civilization imparted various forms of care, in particular, to people suffering from high degree of mental impairment mostly combined with somatic or sensual impairment. People suffering from mild mental impairment from the perspective of today's diagnosis were not perceived as mentally handicapped in the ancient cultures of the Aegean area. In the centre of attention were handicapped people and 'lunatics' as ensues from the first classification of mental disorders prepared by Hippocrates in the 4th century BC (Černoušek, 1994).

The Middle Age represented a crucial stage from the perspective of the society's relationships towards disabled individuals. The Christian perception of charitable

care for disabled people developed as the Christian philosophy expanded on the European continent. In this sense, Christianity stemmed from the commandment "Love your neighbour as yourself" and from the belief that "human body is a shell for a deathless soul". Thus, people with disabilities became the subjects of interest on the part of the Church (compare Krhutová, 2013; Monatová, 1998). Nevertheless, this epoch held an ambivalent approach to the mentally impaired. 'Crazies and lunatics' were considered, on the one hand, as lucky, as someone 'blessed by God', but, on the other, as 'begotten by the Devil'. Therefore, the early Middle Age followed the knowledge of ancient thinkers and did not consider a mental disorder as an illness at all. The Codex Theodosianus even condemned everything that came from sorcery and declared punishment for all of 'the obsessed', excluding mental disorders from the sphere of medicine and making them the subjects of demonology (Zvolský, 1994). Nevertheless, monastic hospitals were established as refuges for the old, weak and mentally ill people (in 520 in Lyon and, a bit later, in Cologne, Paris, Rome and elsewhere) who were looked after by monks with certain medical training. In the Byzantine Empire (Constantinople, Jerusalem), similar facilities of secular nature were already established a century before (compare Vencovský, 1983; Monatová, 1998).

The first asylum facilities for disabled individuals can be traced back to the Middle Age. In that period, mental disorders were understood as 'demonic possessions', in particular, after the publication of the book 'Malleus Maleficarum', which became a bestseller of the late Middle Age and was published in tens of issues until the 18th century. The witchcraft was also inveighed against by the bulla Summis Desiderantes issued by Innocent VIII (Valenta, Müller, 2007, 2013; Monatová, 1998). They were the church facilities (monasteries, refuges, hospitals, etc.) that played a progressive role in the development of care for disabled people. These institutions associated disabled individuals and intact individuals of various professions. Church institutions of that time focused, in particular, on serving the basic human needs, and held the view that blind, deaf and other severely impaired individuals could not be educated. Despite this, it is presumed that the Middle Age laid the foundations of the later professional and institutional social care and education. A different moment was the spreading of thoughts of the German reformatory theologian Martin Luther in the late Middle Age in European countries. M. Luther (1483–1546) assumed that disability was the 'devil's punishment and stigma' and considered disabled people as inferior individuals who did not deserve a dignified quality of life according to the period standards. For example, he considered the blind as those 'begotten by the Devil' and presumed that an individual with severe visual impairment was paying for the sins of his ancestors. Considering such a concept, it was impossible to include a blind individual in the same group as intact population (Krhutová, 2013; Valenta, Müller, 2007, 2013).

The depiction of the stereotype model of the so-called 'different body' can be chronologically found in the European fine arts, sculpture, photography, etc.,

(Novosad, 2011). Hence, the fine arts depiction of a handicap so documents the creation of the period collective and individual identities of the handicapped, contributing to unequal division of power in the European society (Eco, 2007). Stemming from the interpretation of the works of H. Bosch (1450–1516), as provided by Gombrich (2006) and Pijoan (1980), we can characterize the contents of the works as a show of grotesque shapes of the human body, 'repulsive' shapes of mythical creatures and monsters, the decadent atmosphere of the devil's opium dens and strange beings emerging from the prophetic visions of the Apocalypse. Physical deformities have a symbolic meaning in the pictures, characterizing divergence associated with sins and 'God's punishment'.

Another crucial inspiration for writers and painters was one of the ancient methods of care for individuals suffering from mental, physical or other health impairment (for example, leprosy), known as the so-called 'ship of fools'. The most famous portrayal of such 'ships of fools' is that by the painter H. Bosch.

Figure 1: Hieronymus Bosch, detail of *The Temptation of St. Anthony*, 1495–1501
© Dorling Kindersley Limited, London 1994. (Beckettová, Wrightová, 1998, p. 72) ►





Figure 2: Hieronymus Bosch, part of *The Garden of Earthly Delights*, 1503–1504
© Salvat Editores, s. a., Barcelona 1970. (Pijoan, 1980, p. 267)

Figure 3: Hieronymus Bosch, *The Ship of Fools*, 1485–1491
© Tandem Verlag GmbH, Potsdam 2005. (Stukenbrock, Töpfer, 2008, p. 99)



Contemporary literature describes that the ships were sailing from one city to another and were taking on fools expelled by the municipal council beyond the walls of the city (see the detail of the picture 'Ship of Fools' by H. Bosch, 1490–1500). Some fools sailed on the rivers of Rhineland to Belgium and Gheel, others against the current of the Rhine to Jura and Besancon. The ships obviously cruised the waters of ancient Europe not only to help the city halls get rid of their 'inconvenient load' for good but also to serve as the means of transport to therapeutic destinations, that is, pilgrimage places where the miracle of curing was believed to come true. The therapeutic preventive moment was likely to function there the other way around. It is believed that the act of expelling 'fools' from the territory of cities was a symbolic ritual through which honourable burghers 'purified' themselves from the threat of faith similar to that suffered by their unfortunate co-citizens (Valenta, Müller, 2007, 2013). This 'pilgrimage of fools towards curing' is also associated with the creation of a remarkable and freely organized community of mentally ill people in the Belgium village Gheel close to Antwerp (founded in the 13th century). This place, which used to be a place of pilgrimage, became a 'holy country'. In the context of religious perception, the handicapped were to live there to see the release from their suffering. The messages about the functioning of this community in Gheel, where four fifths of inhabitants were considered as 'fools' (the mentally ill) enjoying the same freedom as other people, date back to the 18th century (compare Foucault, 1999; Monatová, 1998).

In the periods of humanism and renaissance, the intact population's view representing the idea of recognition of, and respect for, the value of every human life prevailed. Endeavours to achieve targeted education in disabled individuals existed. From our national perspective, the period of renaissance is associated with the name of one of the most significant humanists, J. A. Comenius, who defended in his works, among other things, the need for educating children regardless of the type and the degree of their handicap.

In the period of renaissance in Europe, the view of a human changed compared to the ancient thinking. A human's physiognomy raised interest in both its healthy and ill forms. First autopsies took place and new-age scientific medicine started to develop. Guild communalities, already built on secular foundations, were institutionally the new elements of care for those in need (Monatová, 1998).

Figure 4: Pieter Bruegel the Elder, *The Blind Leading the Blind*, 1568
© Giunti Editore S.p.A, Firenze – Milano 2007. (Bianco, 2010, p. 147)



The painting 'Parable of the Blind' dates back to 1568 and can be found in Napoli in Museo Nazionale di Copodimonte. The author of the painting is Pieter Bruegel, the Elder (1525/1530–1569). The topic of the painting is closely related to the phenomenon of visual impairment and the way of life of the blind in the period of renaissance in the Netherlands. As the name indicates, the topic of the painting is the parable of the blind. The parable is a fine arts metaphor and an allegoric picture portraying the popular saying "If a blind individual leads another blind, they both will fall into a pit". The epilogue of the event would probably say as follows: "All hopes are dashed. The humankind themselves have chosen to be destroyed" (compare Bianco, 2010).

The depicted moment is a journey of the blind through an open up to an idyllic countryside in the Netherlands. At a different semantic level, the work represents a scenic allegory making use of impersonal stereotypical perception of blindness. Alongside the action line (parable), the contents of the painting are portraying the documentary dimension of the depicted impairment. Thanks to his sense for detail, the author naturalistically draws through the figures of blind men. He even provides us with a visual portrayal of the substitution aids (white sticks, clothing, etc.). The painting is an example of depicting the charitable model of care for disabled individuals, showing their typical features. To present blindness, the author uses several stereotypical sets of depiction, such as the stereotype of an 'inept and poor (or, possibly, blindness pretending) beggar', intending to evoke compassion and emotion. The 'comic' stereotype is characterized by a jocular situation depicting a man orientating badly in space, looking for something, falling down, etc., as a consequence of his visual impairment (compare Novosad, 2011; Krhutová, 2011).

Pictures 5 and 6: Pieter Bruegel the Elder,
detail of *The Blind Leading the Blind*, 1568
© Giunti Editore S.p.A, Firenze - Milano 2007.
(Bianco, 2010, p. 147, 148) ▶



In the renaissance period, depiction of fine arts persisted in the form such as the topic of a 'ship of fools' or the phenomenon of the 'praise of folly' (a literary work written by Erasmus of Rotterdam) persisted. The ship of fools is an allegoric concept frequently used in arts and western literature. The allegory shows a ship with passengers with characteristic features, such as frivolity, insanity, hazarding with life, gluttony, falseness, and ignorance to where the ship (their life) is heading. The depicted topic of a 'ship of fools' stems from a satirical poem (1494) by Sebastian Brant, which became famous due to the painting of the same name. Brant's epical poem speaks about a fleet – a 'ship of fools' – sailing from Basel to the paradise of fools – Narragonia.

Figure 7: Sebastian Brandt, Ship of Fools (Narrenschiff), 1549
(wikimedia.org, 2006)



The Great French Revolution and its turning document, the Declaration of Human Rights of 1793, arrived with the development of a new model of society and modern understanding of human rights. Innovative changes to access to the mentally ill, associated with the name of the founder of the modern psychiatry F. Pinel, were made. To completely understand the meaning of the turning approach to mentally ill people and its subsiding connotation in the present times, it is necessary to look back at the previous periods. The period of the 'ship of fools' expired and was replaced with the age of 'tower of fools'; mentally ill individuals were placed in hospitals, prisons and asylums. The quality of life of mentally ill people in the period of the French Revolution was not easy. At the French Convention, F. Pinel managed to slowly replace repression with treatment predicated on moral action, a part of which was the administration of 'natural drugs' (for example, ergotherapy or garden therapy in the today's terminology). The established experience of such a hospital showed that it was an efficient means of medical intervention. However, F. Pinel was not only the 'revolutionary of the practise' but also dealt with theory, within which he associated the medical biological approach to disabled individuals with the psychosocial view (compare Monatová, 1998; Valenta, Müller, 2013).

The period of renaissance and humanism was followed by the stage of altruistic segregation attitudes. The Enlightenment period in which these attitudes prevailed was associated with higher attention paid to specific types of impairment. The care for disabled individuals is sophisticatedly aimed at satisfying higher human needs. In the partial spheres of special education care, it concerns, in particular, the establishment of institutions and facilities for individuals suffering from sensory impairment (visual and hearing impairment). Moreover, the foundations of segregated education, which was highly specialized and focused on the individual groups of disabled individuals, were laid.

The rehabilitation concept is typical for the period of the 19th–20th century and associated the medical interventions of education and nurture. The goal was to achieve rehabilitation (recovery). People who were not able to sufficiently rehabilitate were institutionally segregated (Monatová, 1998). Except for the events of liquidation of disabled people by Hitler's Germany, the period until the first half of the twentieth century can be characterized as paternalistic. In relation to the movement for human rights of the disabled 'Independent Living', progress in the status of disabled people in the society could be seen. By the influence of political activities of disabled people and other democratic and civil initiatives, the original perception of disabled people as passive subjects of care of others turned into an attitude according to which disabled individuals are subjects of human rights and significant individualities of social life (Krhutová in Michalík et al., 2011; Krhutová, 2013).

Figure 8: William Hogarth, Scene in a Madhouse, from *A Rake's Progress* 1735
© The Trustees of the British Museum 1878. (britishmuseum.org, 2014)



2.

Fine Arts in Education and Therapy

This chapter introduces a comparative analysis of the outcomes of fine arts and art creation in education and therapy. The works of art of a disabled individual constitute a process of aesthetical cultivation of personality in education nurturing activities and art therapy. In relation to this intention, it is necessary to define the interdisciplinary terminological solutions in the sphere of arts, special education, art therapy and fine arts education.

2.1 EDUCATION AND THERAPY IN SPECIAL EDUCATION

The cultivation of a disabled individual in the form of education nurturing activities or art therapy is closely related to the economic and political development of the individual parts of Europe. The level of education of the society has always been a significant factor in cultural development and economic prosperity. The following text deals with certain aspects of chronological events which enabled to include disabled individuals in the main education stream and provide them with appropriate education and the possibility of applying themselves in the society. The growing quality of education changed the society's attitude to disabled individuals, stemming from the local conditions of European regions. Therefore, we are able to map the 'transformation' of a disabled individual from a passive subject of interventions to an individual (author) actively participating in the society.

The key persona from the historical perspective of the turning concepts of pedagogical interventions was the renaissance humanist J. A. Comenius. In his period, he was the most significant supporter of changes in the education of disabled pupils. He himself considered disabled pupils as educable. In his *Great Didactic*, Comenius dealt with some kind of first special education typology of pupils. Out of the six groups by Comenius, we have found interesting the fourth and the fifth groups accompanied by the author's description and methodological instructions of how to proceed in the education. From the perspective of the today's terminology, the fourth group included a category of pupils with mild mental impairment whose education needed to be slow, illustrative, strongly motivational, and reduced and towards whom an individual special education approach needed

to be held. J. A. Comenius described these pupils as *"yielding and, concurrently, as those who want to learn, but whose education is lengthy and heavy-footed. Such pupils are able to follow the footsteps of those before them. To allow them to do so, we must go down to their weakness by charging them with nothing difficult, not exacting anything from them violently, being lenient, helping them, and encouraging them kindly not to lose faith"* (Valenta, Müller, 2003, pp. 23–24). The fifth group included pupils suffering from severe mental impairment of more like the 'torpid type', whose education was very difficult, in particular, when the impairment was combined with a behavioural disorder (Monatová, 1998). J. A. Comenius diagnosed that these individuals were the so-called "dull, lukewarm and sluggish". Only when they were not 'refractory' was it possible to rehabilitate them, but patience and skills were needed to achieve this. To the education of mentally impaired pupils, he applied pedagogical principles, in particular, the principles of individual approach, reasonableness, graphicness and specificity, which are functional even today (Monatová, 1998; Valenta, Müller, 2013). By placing a pupil rather than schoolwork in the centre of the teacher's attention, he outpaced the development of pedagogical thinking and got closer to the pedocentric opinions of the reformatory educators of the twentieth century.

In the next period of development of the care for disabled individuals, it is possible to highlight the contribution of the so-called Orthophrenic Institute as the first independent facility for the feeble-minded in Paris (1833). The founder of psychopedics and systematic care for the feeble-minded in Europe and the United States of America was Dr. Eduard Sequin who opened the first school for feeble-minded individuals in Paris. In his professional practise, he elaborated a system of educating feeble-minded individuals. Although he and Itard supported the mechanistic model of education (teaching an activity comes before teaching thinking and teaching thinking precedes the practising of determination), his system became a model and an inspiration for many of his followers in Europe and overseas. Schools for the feeble-minded were established and emphasised, alongside the teaching of trivia, the development of self-service and occupational and aesthetics education (Monatová, 1998).

The further development of care for disabled individuals is frequently associated with the names of the reformatory educators or their predecessors. It can even be said that alternative education was based on the works of these 'special educators'. O. Decroly initiated in Belgium the establishment of diagnostic classes for feeble-minded pupils and elaborated a system of sensory motor exercises for them. His comprehensive approach to developing sensory motor activity surpassed the mechanistic concept by Itard, Sequin, Montessori, and other great personas of special education. M. Montessori worked with mentally impaired pupils of the Orthophrenic School and used the knowledge to conceive pre-school education of children. The Dalton Plan by H. Parkhurst was created for the needs of a New York school for the so-called 'crippled children'. Doctor C. W. Washburn conceived the Winnet System

on the basis of the knowledge of a psychology clinic for 'deviant pupils' in a Winnet school. The author of the Jenaplan, P. Peterson, had promoted the inclusion of disabled pupils half a century before it became the current task of the education system of advanced states. The theorist of Waldorf education, R. Steiner, is one of the founders of medical education and even of the global Camphill Movement, which was unfolded based on his legacy (Monatová, 1998; Valenta, Müller, 2013).

The following part summarizes certain important aspects of the historical development of the perception of disabled individuals and their education in the Czech countries. In 1863, the Home Right Act was adopted. It concerned, in essence, the first legislation dealing with actual care of a 'deviant' individual and stipulating the disabled's right to social help. In practise, the legislation contributed to the development of provincial institutes for mentally, physically and sensually impaired individuals. An adverse impact on severely physically and mentally impaired children was caused by the 1869 General Schools Act that excluded them from education. In the centre of attention of the Austrian Hungarian society was the education of sensory impaired children. In 1888, the Assembly adopted the principles of organization of teaching the so-called 'fully non-sensory' (blind and deaf-mute) children. Only the 1905 School Teaching Rules allowed, with the consent of provincial school offices, establishing special auxiliary and supporting classes that could be attended (alongside sensory impaired children) by less gifted children in order to prevent the inhabitants from, in the then professional terminology, becoming so-called 'mentally stunted' (Valenta, Müller, 2003).

In Austria Hungary, the constitutional order at the turn of the nineteenth and the twentieth centuries was a federal, clerical or, possibly, private matter managed by doctors, teachers or Sisters of Charity. The state started establishing institutes only later. One of the first psychopedics professionals in our territory was K. S. Amerling (1807–1884). This doctor, a natural scientist and pedagogical reformer, established the first gratuitous institute for feeble-minded individuals in the whole Austrian Hungarian monarchy – Ernestinum (1871). Amerling pressed for his clients receiving basic education, engaged in manual and agricultural works, with strict daily routine and practising self-service and hygiene (Monatová, 1998).

Another great persona associated with the Ernestinum and the care for the feeble-minded in our territory was the doctor, scientist and 'special educator' K. Herfort (1871–1940). In the institute, Hefort encouraged an individual approach to the inmates, deepened their education (including physical and work education), and introduced case history stemming from scientific diagnostic methods, both medical and special education. He became a leading persona of public enlightenment (the chairman of the Association for Care of Feeble-minded Individuals) and a persona of professional calibre (the founder of the Czech paedopsychiatry and the co-founder of our first professional journal *Deviant Youths*). As an educator and an university professor, he encouraged cooperation between a doctor and

an educator and was engaged in educating auxiliary school teachers in the sphere of paedopathology (at that time a scientific discipline dealing with physical, sensory and mental 'deviations' in teenagers). The founder of our special education was J. Zeman, a close co-worker of Dr. Herfort (Monatová, 1998; Valenta, Müller, 2013).

Another significant persona that influenced the quality of education and nurturing of disabled individuals was the philosopher, psychologist and educator F. Čáda, who co-founded the Pedagogical Institute in Prague in 1910. Alongside paedopathology, the so-called paedology was one of the scientific disciplines no longer existing today. It was a comprehensive children science comprising children biology (paedobiology), children psychology (paedopsychology) and children sociology (paedosociology). The Pedagogical Institute cooperated, in particular, with 'special' schools and developed professional, particularly, diagnostic, prophylactic, publication and enlightenment activities. Those who were instrumental in unfolding special education after the Second World War were M. Sovák and F. Kábele (Valenta, Müller, 2007).

After 1989, special education was influenced by the scientific, publication and pedagogical activities, in particular, of L. Ludvíková, M. Vítková, J. Jesenský, Š. Vašek, J. Kysučan, M. Černá, I. Švarcová, B. Stejskal, S. Langer, L. Edelsberger, M. Teplá, L. Květoňová and others. Democratic changes in the society after November 1989 were also reflected in the Czech special education. The change of policy was associated with the emergence of high number of non-state entities looking after mentally impaired individuals, that is, schools, care centres, etc. Auxiliary schools were established and the education in them was extended for two more years in the spirit of European standards. The preparatory grades of auxiliary schools were established and these schools were attached to the institutes, by which the 'myth' of non-educability of individuals placed in the homes for health impaired people was practically surpassed (Monatová, 1998). Various civil associations contributing to the quality of life of the health impaired (subsidized accommodation or employment, protected workshops, assistance and respite services, etc.) emerged.

In the last few years, efforts have been made at defining the paradigm of the sphere of special education from a new perspective. In traditional special education interventions in the sphere of education and nurturing, the use of a contextually broader term 'therapy' in the general sense of the word has been on the rise (social therapy). In practise, the education service has been extended by therapeutic formative procedures. These procedures constitute the expressive forms of psychotherapy represented by art therapy in the narrower sense of the word (or by art philetics), music therapy, bibliotherapy, dance and movement therapy, or drama therapy. These forms of intervention are also applicable to those pupils, adults and seniors suffering from severe forms of impairment (Valenta, Müller, 2013).

The social care services that are provided in the Czech Republic today help the individuals discover their physical and psychological self-sufficiency and participate in the society's common life as much as possible. Where their participation is

impossible due to their health condition, the social services offer them a dignified environment and treatment. Social therapeutic workshops, as a type of social service, are attended by people with compromised self-sufficiency. Their purpose is long-term support in improving these individuals' work habits and skills by means of social work therapy. The newer term 'social rehabilitation' is a set of specific activities aimed at achieving independency, self-sufficiency and self-reliance. The individuals' specific abilities and skills are unfolded by strengthening their habits and practising with them, in an alternative way, the common activities requisite for living an independent life by utilizing the preserved abilities, potentials and competencies (Monatová, 1998; Vítková, 2004, 2006; Valenta, Müller, 2013).

2.2 EDUCATION THROUGH ARTS

An impaired individual's story can easily be characterized as development from a passive subject of depiction to targeted aesthetic cultivation of personality by means of various forms of art applied in creating new aesthetic values. A crucial factor has become education that encourages work and crafts (applied arts) and continuous education of impaired individuals, regardless of the grade of their impairment, even when they are grown-ups.

The mentioned term 'education' can be defined in several ways. From the broader perspective, it concerns a controlled process of an individual's intentional 'socialization'. In the narrower sense, it concerns the quality with which an educator (that is, the one who educates or nurtures) directly and intentionally influences (shapes) the personality of one or more individuals in a specific limited time and in compliance with the set education goals and with the help of certain education means and methods.

The optimal development of an impaired individual's personality should be that complying with his/her given individual dispositions through which he/she stimulates his/her own endeavour to acquire certain abilities, skills, knowledge, attitudes, opinions, persuasions and behavioural patterns (Průcha et al., 2013).

The more complex geneses and transformations of the place and the function of arts in education and nurturing stem from the presumption that the education has a socialization role (Slavík, 1997). The support of knowledge of the process of fine arts in disabled individuals is also part of the socialization element. The relations between art and education were considered by the so-called movement for socialization of art (known as arts education). This movement had a significant influence on the education and nurturing in Czechoslovak schools at the beginning of the twentieth century. However, the international roots date back to the previous century and are associated with theorists such as J. Ruskin and V. Morris. J. Ruskin stood at the very forefront of a romantic movement for aesthetic education in the

second half of the 19th century. The concept by J. Ruskin spoke about the so-called 'utopian aesthetic programme'. According to Ruskin, the origin of art lies in instinct. He emphasized the careful and detailed observation of nature, distinguishing 'relative values of the subject'. In his opinion, these values helped understand phenomena in their natural regularities. An artist should perceive ordinary phenomena as symbols of hidden things and as an analogy to God's principle (David, 2008).

As far as aesthetic education is concerned, Ruskin had a strong influence on L. Švarc, J. V. Klíma and other theorists of the Czech aesthetic education. On our territory, Ruskin's thoughts were followed by F. X. Šalda. Together with Ruskin, Šalda rejected that arts be separated from the conditions under which a work had been created. He strived for its resurrection through an aesthetical reform of national life. The first formulations of the aesthetic education programme still followed the revivalist concept of the process of socialization of art – the so-called integral taste education. This direction was to shape the basic national aesthetic education. The idealistic pathos of liberal humanism rearing the society towards beauty and nobility resulted, in the Czech environment, in a specific aesthetic education programme by O. Hostinský. He affected in the development of aesthetic education and characterized the essence of a taste as artistic education on the part of the family, the school and life itself, forming one big consistent whole. Thus, the contribution of the socialization of art to the Czech society was mentioned for the first time by O. Hostinský in his public lectures at the Czech University (1900–1902). He also published a turning study titled 'About the Socialization of Art', which came out for the first time in 1902 and in which O. Hostinský defined the concept as follows: *"The endeavour to socialize art, that is, to make it available to the wider social public, is closely related to the endeavour to popularize science which precedes and prepares it"* (Hostinský, Schneiderová, 1986, p. 96). Moreover, he elaborated on the idea that *"what we are striving for is, in particular, to increase the quality of life by an artistic experience that is available without difference to anyone that is able to notice and perceive it"* (Hostinský, Schneiderová, 1986, p. 98). It can be deduced from the O. Hostinský's thoughts stated above that in the today's theory of fine arts and fine arts education, we can characterize the concept of socialization of art as a 'mediation' of, or an 'access' to, art.

Furthermore, it is necessary to draw attention to the person of O. Chlup and the positivistic thought of F. Čáda. The stated movement of 'arts education' not only focused on general questions but also strived to develop the teaching aids and the methods of working with a work of art. This fact was extended by B. Markolous in his reformatory concept and by H. Read in his books *Education through Art* (1967), *Icon and Idea* (1955), and *Art and Industry* (1934) and in his paper *Destiny of Modern Art* (1964). H. Read declared: *"...an artist's activity has always been, if consequently artistic, the artist's attempt at clearing his/her consciousness that is the volition basis of an act of art and excludes any superiority of sensibility arts"* (Read, 1967, p. 394).

Within UNESCO, a new international organization for education through fine arts – the International Society for Education through Art (INSEA) – was established in 1963. The preamble of INSEA's 2009 Constitution and Rules speaks, among other things, about categories of creativity and education through art (INSEA [online]). The category of creativity in art is defined as an elementary need common to all people and art being one of the highest forms of expression and communication. The term 'education through art' is a natural means of learning at all levels of development of an individual's personality and a disabled individual's personality. The objective is the cultivation of the intellectual, emotional and social development of a personality. The paradigm of fine arts education in the world has recorded a transformation from the concept of craftsmanship to the concept of creativity and communication resonating, for example, in art therapy directions. The variability of the form of visualising textual information has become a significant alternative communication channel for the community of disabled individuals and a notional communication bridge to the majority society. Therefore, a new meaning in alternative and augmentative communication is ascribed to the symbol, the ritual, and the structure of information that may facilitate the mediation of a disabled individual's experience in different sociocultural environment. For example, visualisation is a key factor of the successful process of life-long learning, for example, in individuals suffering from autism spectrum disorder. The function of an aesthetic environment in fine arts has become a new tool in cultivating a disabled individual's personality. The roots of such changes can be found in the manifestoes of modernistic fine arts (Slavík, 1997, 2001).

The modernistic artists disputed or rejected practically all traditional rules (norms) of depiction and creation. The cult of individual originality and authenticity of the works of art was newly established. The subsequent international development of fine arts education towards creativity and uniqueness of students' personal expression corresponded to a broader cultural context evoked by the then modern art. Within this concept, every individual was believed to be able to perceive and experience objective reality as an aesthetically enriched ability to create products of an aesthetic quality. It can be deduced from this that creativity is recognized even by the disabled and should be intensively developed throughout these individuals' entire lives in the context of their abilities and skills (Sochor in Pančocha, Vítková, 2013).

The contemporary popularization of art for the wider public is significantly influenced by the research studies of E. H. Gombrich. His original approach to art lay not only in the endeavour to limit arbitrariness in its interpretation but also in searching for relations among the history of art, shape psychology and other related domains. Among the key works include publications such as *Art Story* (1992) and *Art and Illusion* (1985). These publications of essential importance are devoted to the issue of the limit of artistic depiction, deliberations about the depictive side of fine arts, and the historical development aspects of fine arts.

From the theory of fine arts and fine arts education, the publications of I. Zhoř and his book 'Looking For the Shape' of 1969 or 'Transformations of Contemporary Art' of 1992 from the Czech environment cannot be forgotten. The texts 'Visit Amongst Pictures' by I. Zhoř were published under the names of his friends L. Ochrymčuk, J. Tichý and J. Hadlač in 1973. Essential publications in the 60s were those by J. Uždil and J. Brožek who dealt with the issue of problematic interpretation and mediation of fine arts from the perspective of the theory of fine arts education. In the context of comprehensiveness, Uždil's work seems to be one of the most elaborated systems of aesthetic education on the Czech territory. Significant are his publications 'Fine Arts Expression and Education' (1974), 'Lines, Squiggles, Figures and Cars' (1974), and 'Between Art and Education' (1988).

The uttered thoughts about the socialization of arts in the 90s are distinctively extended by the group of authors of P. Šamšula through the publication 'Fine Arts Guide', volumes 1–4 (between 1994 and 2000). Numerous fine arts reading-books titled as 'Picture Gallery in the Head' form a comprehensive system interconnecting the aesthetic fine arts stimuli of a natural environment and an individual's internal and external worlds and the spheres of fine arts and culture. New forms of access to art are described by R. Horáček in his professional book 'Gallery Animation, Art Mediation' (1998). He states there the following definition: *"...the term 'mediation of art' refers not only to the work of professional lecturers in galleries and museums directly in front of the exhibits but also to the activity of disclosing art in the media and in schools, exhibitions, trade fairs, and other activities. Hence, new and new forms of socialization of art enabling contact between art and the public and between artists and spectators are unfolding in any geographically or historically given community of people"* (Horáček, 1998, pp. 15–16). He refers to the fact that alongside the artists and the curators of exhibitions themselves, even the importance of fine arts educators is on the rise. The extending circle of those actively interested in mediating arts is supported by the dynamic development of socialization of art. *"The intermediary reproduction should fulfil two basic tasks: to hand information and to initiate the need for meeting the original"* (Horáček, 1998, p. 55). R. Horáček (1998) considers fine arts, in particular, as a distinctive type of communication with its specific communication features. The author supposes that it concerns one of the possibilities of how to approach and interpret art creation and how to try to develop the ability to perceive works of art. He states that in many aspects, these activities are ambiguous. One of the serious contradictory circumstances is the fact that with their focus and mission, gallery animations constitute a specific social activity, while the perception of works of art is rather an individual process. Although he defines animations as group work with clear influence of the animator, the formation of an opinion about art is considered by him as a matter of individuality. R. Horáček (1998) refers to a problem as to whether the moment of observing a work of art or the internal memory and the picture retained by the observer upon viewing is crucial to the observer's experience.

For the defence of animations, he states that they have developed mainly to help create and preserve the internal experience of a fine arts work.

The foregoing offers solutions mediating art for disabled individuals who, if institutionalized, are more isolated (social exclusion) from cultural events, which is the reason why they come suffering from cultural deprivation (compare Valenta in Michalík, Valenta, Lečbych et al., 2012) more and more. Individuals with special educational needs should be provided with the support of an interdisciplinary team, which should consist at best of a gallery educator, students' personal assistants, a special educator, and, possibly, a curator helping them enter the world of art. To meet these objectives, an optimal concept of support of disabled individuals in the gallery environment is required to be employed in the future.

At present, the issue of socialization of art is dealt with by the university professor J. Slavík. In his research, he focuses on the theory of symbolization and social mediation of contents in arts education. His significant publications include, for example, 'From an Expression to a Dialogue in Education – Art Philetics' (1997) or 'Art of Experience, Experience of Art I: Art Philetics Theory and Practise' (2001). The monograph 'Art of Experience, Experience of Art II: Art Philetics Theory and Practise' (2004) has been created by him together with P. Wawrosz (2004). The most current long-term research relating to this issue has been implemented by the Department of Fine Arts of the Pedagogical Faculty of Masaryk University and includes works by H. Stehlíková-Babyrádová titled 'Fine Arts Workshop' (2006), 'Pictures of Stories, Stories of Pictures' (2012) and 'Spontaneous Art' (2010).

2.3 CURRENT TRENDS IN FINE ARTS EDUCATION

It is obvious that the existence of health impairment represents a certain risk of disadvantage in relation to other members of the society, which, as a consequence, may indicate a high risk of social exclusion. Health impaired individuals (for example, with autism or combined impairment), in whom many forms of direct or indirect discrimination persist, are jeopardized the most (Pančocha, 2013). With regard to the surpassed medical model, the paradigm of the social model of disability, within which it is no longer possible to perceive disabled individuals as someone who must be cured, re-nurtured and educated to be able to enter the society in limited cases, is encouraged in inclusive education. The reaction to such change in perception within the education and nurturing is a shift towards a strategy of lifelong inclusive education and the support of creating inclusive environment in the society (Vítková, 2006; Vítková in Bartoňová, Vítková et al., 2010).

This change in the models of impairment is reflected by the international approaches in the fine arts education of disabled individuals. Are changes in the attitudes to disabled individuals reflected in fine arts? Since time immemorial,

the human society has been accompanied by the endeavour to help disabled individuals improve their health condition or 'pathological' (or undesirable) thinking, emotions and behaviour. These treatment efforts stem from the medical model of disability closely related to the role of 'an ill individual'. Individuals with certain health condition or certain characteristics are considered as unfit and are released from fulfilling certain social obligations because they are 'ill' and can be 'cured' only if they undergo doctor-prescribed procedures. With regard to the origin of these thoughts in medicine, the model is strongly focused on the sphere of therapy (for example, art therapy), treatment and prevention. Therefore, impairment is categorized, in particular, according to the particular cause (for example, cerebral palsy, multiple sclerosis, etc.) and focuses much less on the degree of impairment or the social barriers. However, this leads to the persuasion that the individual rather than external factors of the environment need to be changed.

The medical model implicitly presumes that impairment constitutes a 'negative deviation' from the norm and an individual characteristic, and develops on the physiological basis as a consequence of damage or illness. This model is also typical of the periods when some doctors started to seriously deal with fine arts exhibitions of their clients, considering them as sources of valuable information in psychotherapy (for example, the neurologist S. Freud and his co-workers formed the psychoanalysis). Scientific interest in the 'healing' (therapeutic) power of art was a medical (psychotherapeutic) domain. Subsequently, when psychotherapy stopped insisting only on the psychoanalytical interpretation of a client's work (and recognized the importance of the process of fine arts), expressive therapy, later known as art therapy and making use of a wide spectrum of the fine arts language as an artistic means of communication, developed significantly (Sochor, Pančocha, 2013).

An alternative view to the issue of fine arts in disabled individuals is held by the so-called social model of disability within which the ability to participate in social events and fulfilling social roles, including the role of an artist, depends on whether the respective environments are accessible (barrier-free). The limitation of active participation is not the consequence of an illness, a defect or a disorder, but rather of the organization of the social environment. Within this concept, the cavalier view of the fine arts activity of health impaired individuals has turned into a view considering such activity as a peculiar artistic activity demonstrated by self-representation in the galleries of contemporary arts (for example, Gugging artists and others) (Gugging [online]).

Within its transformation after 1989, the Czech fine arts education pays attention to the therapeutic formative role of art, stemming from the international application of art therapy and fine arts education. In the Czech Republic, four main streams of thoughts, from which the fine arts procedures were derived, came to develop (Slavík, Hazuková, Šamšula et al., 1998).

The art centric concept of fine arts education stems from the presumption that art belongs among the basic components that shape people and the civilization. Every cultural community must be interested in its educational appreciation. The concept relies, in particular, on the knowledge of arts science and aesthetics. The principal task is to evoke interest, while the education activity aims at developing the ability to 'read' the values and significances of an artistic communication and at looking for individual opinion.

The video centric concept reflects on the previous concept in certain sense. However, the principal emphasis is placed on the process of perception of fine arts, the development of which leads to the so-called visual literacy constituting the realization of the cultural prism formed on the basis of artistic exhibitions since the beginning of the civilization. A leading role is played by the method of arranging the visual form, whether within the meaning of the quality of a work of art or as a general means of development of the quality of visual perception (Vančát, 2000).

The gnoseocentric concept presumes that a fine art is no longer the centre of attention; concentration is on children's common day experience. The procedures focus on searching for fine arts communication oriented on the exploration of the world and the child's positions in it. This concept is not aimed at understanding art. Art becomes a unique means of expression for dealing with the reality (Slavík, 1997; Slavík, Wawrosz, 2004).

The animocentric concept also perceives art and fine arts works as a cognition process. However, the individual himself/herself is the subject of examination. The principal goal is to develop an experience associated with examining an individual's own psychological space. The contents and sense are bestowed to the artistic form on the basis of the personal intimate experience of involvement in existential life situations. The animocentric concept shows, in particular, a strong relation to the psychological means and is closely related to a more broadly conceived art therapy. The nature of the animocentric approach brings the need for considering the therapeutic aspects that necessarily appear in the endeavour to formulate a model of fine arts education respecting individuality. The dynamics of personality development is conditioned by the concomitant and introspective fine arts leadership of the educator. This concept has resulted in a new art philetics programme formulated by the educator, J. Slavík. There are no doubts about the common outcomes of art philetics and art therapy and, thus, it is appropriate to elaborate on this relationship further in the text below (Slavík, 1997, 2001).

The stated concepts of fine arts education in the Czech Republic are closely related to the aspects of fine arts expression (visual, acoustic or haptic). The education methods stemming from the artistic forms of creative art and imagination allow mediating their importance, qualities and values by interpreting the experience. The term 'importance' means the functional characteristic of an

expression representing an idea (anchored in the language). The term 'quality' means characteristics recognized by sensory perception and applied in fine arts (for example, the type of a shape composition or the type of colour). The term 'value' is understood as a specific general characteristic expressed by fine arts and conditioned by the approach adopted and the choice made (for example, ethical or aesthetical values). The shaping of fine arts is specifically supported by the individualized cooperation of intra-psychological structures and the nature of the functional physical apparatus (Slavík, 1997, 2001).

A natural means of developing an individual's abilities is the expression of a complex network of relationships amongst the mentioned worlds through fine arts activity. In their article titled 'Education Process Research and Theory – A Blind Stain of Fine Arts Education' (2008), J. Slavík and M. Fulková ponder on the 'education paradox' in fine arts education. In fine arts education, they see contradiction between the categories 'normativity' and 'innovation' (originality). For fine arts education, a student's fine arts activity is a multifunctional learning tool leading to aesthetic cultivation and the creation of authentic attitudes. For the theory and research in the sphere of fine arts education, the categories 'creativity', 'art' and 'visuality' are of central importance (Fulková, Slavík in Horáček, Zálešák et al., 2008).

The latest inclusive strategy in lifelong education is to facilitate more independent life of disabled individuals under an extensive society-wide interaction – social inclusion. Inclusion means not only formal inclusion in a community or an organization but also acceptance on the part of other members of the group. It requires turning the resigned approach into realizing that every individual is different (divergence). These thoughts presume the acceptance of a health impaired individual's living environment and its specifics in the society (Vítková, 2006; Vítková in Opatřilová, Vítková et al., 2011; Pančocha, 2013). The mutual social inter-action and cooperation supported by disabled individuals' cultural activities (fine arts on the basis of artistic forms) should be aimed at achieving the society's inclusive objectives, by which the concept of impairment becomes a relative category that can be accurately understood, in particular, depending on the personnel, social and ecological resources (compare Vítková, 2006; Sochor, Pančocha, 2013; Sochor in Pančocha, Vítková et al., 2013).

2.3.1 ART PHILETICS

Art philetics is a specific concept of fine arts education applied in the Czech Republic after 1989. Until then, in the era of the so-called uniform school, the Czech fine arts education could only have a single official state programme binding on all schools. However, several concepts were developed within this programme even at that time. Already at the very beginning of the 90s, the Czech fine arts education

applied, alongside other concepts, a concept emphasising personal reflective communication accompanied by fine arts expression. The priorities of the concept were the respect for pupils' individuality and the endeavour to provide them with as many opportunities to freely express themselves as possible – whether with the help of fine arts means or the accompanying dialogue. In English speaking countries, this approach is referred to as 'student-centred' or 'child-centred', that is, an approach focused on the pupil or, more precisely, on the child (Slavík, 1997).

A rarity in the Czech development of fine arts when it comes to the student-centred concept was the pervasion of strong tendencies in the sphere of art therapy. Art therapy developed in the Czech Republic and in Slovakia at the beginning of the 50s of the 20th century, but had no state support or publicity. At the beginning of the 90s, the influence of art therapy in fine arts education spread quickly thanks to the keen interest on the part of Czech pedagogical faculties. However, experience showed that an ill-conceived assumption of art therapeutic methods and techniques was not suitable for all schools. It was necessary to understand in depth as to which sides of art therapy were beneficial for fine arts education and which, conversely, were likely to cause conflict of competencies between psychotherapy, including art therapy, and education. Thus, the supporters of art therapy, being fine arts teachers, were made to mull over the method of their own pedagogical work and try to reflect it in practise. For the stated concept, it was necessary to introduce a name around which the practical and theoretical interests could be centred (Slavík, 2001; Slavík, Wawrosz, 2004). The study by L. Breslerová in 1994, in which the author defined the so-called 'phyletic' concept of fine arts education and focused on the parallel development of pupils' intellectual and emotional dispositions, was of significant influence. The term was derived from the ancient Greek word basis 'fil' associated with concepts such as love or friendship and with the ideological legacy of Philétos of Kou. This artist, thinker and educator interconnected two typical sides of the phyletic approach: the artistic creative approach and meditative reflection. The term 'art philetics', which was introduced in the Czech Republic by the article published by J. Slavík in 1994, was created by connecting the prefix 'art' and the 'phyletic' concept of education (Art Philetics [online]).

The theoretical outcomes of the today's art philetics focus, in particular, on the issues of parallel development and interconnection of students' intellectual and emotional potentials. The basis is the interconnection of fine arts with their reflection through a dialogue between pupils. Going down this road, art philetics has attained the so-called post-structuralistic concept of fine arts education. Its goal is to bring pupils to understanding fine arts on the basis of their personal experiences and so prevent the interpretation from being narrowed into a single interpretation framework applied to pupils from the perspective of a teacher. The matter of fact is that the pupils or students themselves can actively search for their own distinctive position of interpretation and can compare their opinions amongst

one another. In the context of general education, the concept of art philetics is closely related to the so-called pedagogical constructivism. It concerns a theory branched into several streams, emphasising in the teaching not only the active role of an individual but also the need for considering the individual's personal dispositions and experience, as well the essential importance of the individual's communication with other people in the process of learning (Slavík, 1997, 2001).

The conceptual outcome of art philetics pays special attention to pupils' personal experience and emphasises on reflective dialogue relating to fine arts expression. Reflective dialogue should trigger creative thinking and should lead to deeper cognizance of fine arts. During the dialogue, the pupils 'construct' new knowledge through active overlapping of individual personal perspectives. In the theory of pedagogical constructivism, this confrontation of various types of individual experiences and approaches is called the 'socio-cognitive conflict'. The stated approach stems from the persuasion that the difference amongst individual experiences of various people is a crucial outcome for fine arts education to be efficient (Slavík, 2001; Slavík, Wawrosz, 2004).

In its pedagogical procedures, art philetics relies on the well-known fact that fine arts provide pupils with the opportunity to express their unique personal experience, knowledge, wishes, emotions, etc. It ensues from this that fine arts has great cognitive potential that is worth utilising and processing to be benefit of the pupils. The dialogue unfolding around the expressional manifestations and motivated by them brings numerous possibilities of reflective cognizance and thinking. It is up to the teacher to encourage pupils to participate in the dialogue and incorporate them in the wider cultural and cognitive relations. The reflection in art philetics develops a student's personality and his/her experience and, concurrently, should make use of the chance of turning to the 'great' art in its various cultural and social relations. Therefore, reflection in art philetics focuses on two main interconnected objectives: the individual's self-cognizance in the given sociocultural situation and the understanding of art as a richly differentiated symbolic space in which human life is multilaterally reflected (Slavík, 1997, 2001).

An outcome for the theory and practise of art philetics is the artistic experience of fine arts or fine arts perception. The reflective dialogue following the experience asks questions about fine arts: "What am I feeling? What is it? What does it belong to? What sense does it make? What does it mean to me?" The path to answers to these and similar questions is unique and unrepeatable in every individual. Everyone can see one and the same thing differently. For this reason, everyone walks away with unique personal reminiscences from jointly encountered situations. Answers to these questions can be understood similarly by various people. It means that although we are different in many respects, there still are certain sides of our lives that are generally valid and, thus, we reach an agreement on them although our

opinions may differ. A content that is social and mutually understandable is called a 'concept' in art philetics (in relation to the theory of pedagogical constructivism) (Slavík, 1997; Slavík, Wawrosz, 2004).

Everyone encounters concepts in his/her life. For this reason, concepts are crucial topics for a dialogue. We all know what is love or, conversely, hatred. We can understand without major difficulties, for example, even distant cultural manifestations expressing the same. Every epoch, every culture, every human group, as well as every individual deals with the concepts in his/her own way, but, despite this, with a certain level of similarity. After all, we all are people and, thus, have a lot in common. A concept hidden in the memory of each individual is called – in compliance with the theories of pedagogical constructivism – 'pre-concept' or also 'spontaneous concept'. Pre-concept includes both the intellectual knowledge of a certain phenomenon and the unique experience and feelings related to such phenomenon. The pre-concept of every person is individual. Individual people differ in their pre-concepts from one another. Everyone has somewhat different experience and a different idea of what is good, bad, love, etc. Similarly, the perception of one and the same concept differs in various epochs or amongst various nations. However, despite this, all people agree on the concepts and understand one another because they have their own personal pre-concepts of the world. Hence, in art philetics, the word 'concept' refers to the permanent existential contents of human life in a similar sense as the 'archetype' by C. G. Jung. Since the origination of art, concepts have been recurring as 'perpetual topics'. This is evidenced in people continuously looking for the forms through which they could re-express the concepts and cope with them. Art philetics would like to teach its pupils to overcome useless difficulties ensuing from contradictions between unconscious and conscious and between intellectual and emotional sides of being. In this respect, a role is played by the psychosocial positive prevention against feelings of non-anchorage, loss of identity or being emotionally parched (Slavík, 2001, 1997).

According to its theoretical framework, art philetics rests on the persuasion that every artistic expression is a 'social binder' (a bond between an individual and the general culture of a human community). There are numerous principles in art philetics practise that are useful in preparing, leading and judging subsequent art philetics activities. They are defined by placing emphasis on the authenticity and individuality of a work of fine arts and mutual enrichment. Furthermore, it is related to strengthened sensitivity towards discovering differences and mutual relations. The principle of generalization of an individual experience (shift from individual experience to the cognizance of culture) emphasises experience and focuses on the relations of various forms of fine arts (Slavík, 1997).

The previous chapter clearly indicates that the issue of art therapy competencies in the pedagogical environment cannot be solved by the mere adaptation of original

'clinical' procedures to pedagogical practise. If therapy is a matter of necessity in the education nurturing process, it is necessary to consider the qualifications of teachers/therapists and the possibilities of their education (Slavík, 2001; Slavík, Wawrosz, 2004).

2.3.2 SPECIAL ARTS EDUCATION

In the Czech environment, the concept of special fine arts education used to be associated with the paradigm of impairment reflecting on the former medical model of disability. The anthropological model of disability in special fine arts education accentuates the trend of integrating disabled individuals into the society. The goal is to implement fine arts education in special schooling system or social care services with respect to the target group of disabled individuals, supporting their society-wide integration.

According to the previous concept by Z. Zicha (1981), special arts education ("SAE") focuses on understanding the uniqueness of fine arts and the expression and sense of fine arts education for the development of a child's personality with regard to the specific needs of pupils with special educational needs in a special school. The special arts education so defined deals with the development, typology and diagnostic possibilities of children's fine arts expression. It focuses on the fine arts expression of disabled pupils and individuals in the context of former models of disability. In the Czech Republic, the existence of this education approach is recognized by the special education system, with the institutionalized environment being subject to the transformation of social services. Today, this theoretical concept is strongly influenced by the dynamic development of art therapy.

With regard to the formative therapeutic effect in a disabled individual, the means of special fine arts education are described within the basic spheres. These include the formative therapeutic environment and the basic fine arts techniques (two-dimension – a drawing and a painting, three-dimension – tactile modelling). Fine arts in the context of basic education is built and developed on the basis of elements spontaneously appearing in the children's manifestation. Thus, in the later periods of life of disabled individuals, the development of a drawing reflects on the disproportions between their chronological and mental age. A key factor is the severity of the impairment (in particular, mental impairment).

For SAE, the basic components of fine arts expression in disabled individuals are, as conceived by Hrouzek (2006) and Zicha (1981), the figure and space in mutual relationship. The category of a figure includes all subjects on the relationships of whom it is possible to build space by means of fine arts. SAE prefers expressions that are based on depicting the human body (figure). The spatial correlation supported by colour is a completely superior principle.

The category of a figure in special arts education includes the already mentioned depiction of the human body. A metaphor of the expression is mental representation of the so-called 'Me', the fine arts expression of which refers to the nature of self-experience within a whole and in relation to individual body parts. In disabled individuals, the so-called emotional 'me' is a summary of the interaction of personal internal (physical) and external (emotional) factors conditioned by the aetiology of the impairment. Therefore, fine arts expression significantly reflects on the state of the mind of a person (cognitive emotional components). It is important to point out that the younger a disabled child is (significant retardation in case of mental impairment), the more characteristics of 'me' are ascribed to other figures and, initially, even to things and space (the so-called projective identification) within the entire fine arts expression. Gradually, there is a certain difference and it is possible to differentiate between the representation of 'me' and other components. The dynamics of this process is fatally dependent on the development of cognitive functions and speech of mentally impaired individuals. These characteristics are generally true in working with two- and three- dimension techniques (Hrouzek, 2006; Zicha, 1981; Sochor, 2009).

Within fine arts, space can be created only on the basis of relationships between things and the colour composition. From the perspective of the therapeutic formative effect, this spatial correlation is the basic factor referring to the nature of the dynamical relation 'me' – environment (influenced by the art therapy model). It is necessary to constantly consider the depiction tendencies of the individual development phases for the contents and the forms of special fine arts education to respect the general pedagogical principles. At the beginning, space is built mainly from the perspective of an individual's highly individualized and emotionally selective perspective. Later (depending on the optimum state of the ontogenesis of a disabled individual's psyche), the earmarking of two depictive types described by Lowenfeld (1967) is significant. Within visual depictive tendencies, the spatial correlation is further organized in the sense of the linear perspective and rather corresponds to the objective perspective in which the correlation between depicted subjects/things is achieved mainly by means of a colourful composition and corresponds to the subjective (activity-based) experience (Hrouzek, 2006).

The colour component is the main bearer of emotional contents and the means allowing balancing the composition of spatial relationships at the same time (both in the intentions of the individuality and the whole). Within fine arts, the method of utilising them significantly changes during the ontogenesis. From the initial preference based on emotional selectiveness through scheming and conceptualization (based on visual experience), the development of using a colour is organized and individualized more between the ninth and the twelfth year of age (in case of optimum development of cognitive components). From this time on,

visual and haptic tendencies can be seen. Special fine arts education may serve as a framework within several phases in close compliance with art therapy and the art-philletics procedures (compare Slavík, 2001; Hrouzek, 2006).

The auto-educative level of fine arts management makes use of fine arts expression. The goal is to correct the pathological schemes of depiction that are not sufficiently developed or fixed as a consequence of a disorder or impairment and to replace them with new functional components of fine arts expression. An optimum scheme is such that is not rigid and provides the potential of further development. The process of verifying and re-creating schemes takes place at the level of a fine arts metaphor. Fine arts management brings the risk of undesirable corrections on the part of the educator. For a spontaneous fine arts expression to retain its auto-educative nature, the correction must respect or stimulate the nature of the process of developing, and the authenticity of, fine arts expression. Within SAE, a tiered system of correction (pedagogical management), the goal of which is to limit the authenticity of an expression as least as possible, is used. It is presumed that a functional correction is incorporated in an authentic expression. The basic corrective functions are the so-called active resistance, visual and haptic kinesthetic of the presence, and direct participation in an artefact. Active resistance presumes a change of roles in the interaction of a client (individual) and a special fine arts educator. The goal of SAE is to delegate the role of a 'fine arts expert' to a disabled individual by the special fine arts educator playing the role of an active questioner and leading the individual towards an optimum fine arts solution through suitably selected questions (compare Hrouzek, 2006; Zicha, 1981).

Direct participation in an artefact (a work of fine arts) represents a correction lying in the direct intervention in the artefact at the moment of the process getting stuck at the static point. It is associated with the requirement for respecting an individual's development level (consideration being given to his/her age and the depth and extent of his/her impairment). No elements of the development stages of fine arts expression higher than those commensurate to the individual's mental age should be implemented in the artefact (this moment is significant, in particular, in working with mentally impaired children and individuals). Even if a disabled individual has reached the age that may be associated with a certain element, but his/her actual fine arts expression is retarded, it is necessary to first handle the actual phase of his/her fine arts expression and gradually incorporate elements of the following phase. In a situation when the regress of fine arts development constitutes a slump by several stages, it is necessary to lead the individual through all development phases gradually (Zicha, 1981).

The regularities of the ontogenesis of a spontaneous fine arts expression and the overall level of sensory motor and cognitive emotional development are also determined by the possibilities of utilizing the individual fine arts techniques, which are, in this respect, fully subordinated to the therapeutic education goal

and the ongoing process. Although the fine arts management is focused on the meaningfulness of fine arts and on the balance of the created artefacts, these principles cannot be confused with craftsman or aesthetic perfection. The fine arts technique and technology and the pedagogical management need to be modified to enable 'basic expression' without suppressing an individual's imagination, spontaneity and creativity in the context of the degree, depth and combination of his/her impairment (Hrouzek, 2006; Zicha, 1981).

Stadlerová (2013), Stehlíková-Babyrádová (2006, 2010, 2011) and Novotná (2008) refer to the broader concept of special fine arts education outside traditional education programmes of special schools. Another group of authors innovatively dealing with the topic of special fine arts education is Kamenický, Strakošová et al. (2013). They present a broader application of the social therapeutic concept of health impaired pupils and individuals and people with disability. The implementation is possible within social therapeutic workshops, residential facilities and institutionalized care. Between 2006 and 2008, an interdisciplinary research in the sphere of special fine arts education and art therapy was implemented by P. Sochor (2009) in an environment of institutionalized care for individuals suffering from mental and combined impairment. P. Sochor (2012, 2013) has also published important studies focused on art in education and therapy.

An example of a successful several years' applied research is the significant project 'Special Arts Education'. The project is aimed at innovating study programmes of the Department of Art of the Faculty of Education of Masaryk University (DA [online]). Within the development of interdisciplinary relationships with the Department of Special Education, the Department of Social Education and the Department of Psychology of the Pedagogical Faculty of the Masaryk University, the project provides the students with the opportunity to increase their qualifications and competencies in the sphere of working with socially vulnerable groups. The successful implementation of the project is conditioned by the development of cooperation between the Pedagogical Faculty of Masaryk University and partner institutions.

The special fine arts exhibitional and educational project 'Creative Help' (2010–2013) was followed and supplemented by the educational programme 'Special Arts Education'. The partners of the project were the Refugee Facilities Administration of the Ministry of Interior of the Czech Republic, Nové Zámky – social services provider, the Diagnostic Institute for the Youths, Veslařská, in Brno, the Museum of Romani Culture in Brno, and the Home for Seniors Podpěrova, p.o. in Brno. A technological background enabling the utilization of new media was established. The students could participate in theory courses in all partner institutions. Based on the obtained knowledge, cooperation with these clients of these institutions was developed through creative workshops. Reflective seminars reacting to the course of the individual activities took place under the professional

supervision of a psychologist, a special educator and a didactics specialist. Within the creative workshops, the students of the Department of Art (DA) were trying to draw inspiration from contemporary art and from their own works. Shared creativity, empathy and communication skills are the bases for developing the new study programme 'Special Arts Education' and other social projects of the Department of Art of the Faculty of Education of Masaryk University.

All outputs are regularly documented and evaluated and new study materials are prepared based on them (DA [online]). The project is presented to the public at exhibitions and professional conferences. The mentioned exhibition project contributes to discussion on the transformations of contemporary art not only in the Czech Republic. One of the possible interpretations of the phenomena within the fine arts workshops held in various types of institutions can be described as an aesthetic communication of the contents impossible to be communicated otherwise and be reflected in the artefact. Art is a living proof of a dialogue between an individual and his/her internal and external environment capable of preserving what has been realized and experienced. According to J. Zeleiová (2007), art is the basic exhibition of human activity, thinking, enthusiasm, reflection, intuition and logic. Therefore, art is an optimum space for updating human dispositions and for self-realization. The development of fine arts experience under the supervision of a fine arts educator may stimulate a disabled individual's zest for further self-realization through artistic forms.

2.3.3 INCLUSIVE TRENDS IN FINE ARTS EDUCATION

Inclusive education strategies work with the regularities of psychological development and the process of human learning. Efficient learning helping to fully develop each pupil's potential with regard to his/her abilities and skills is supported by optimum conditions (Vítková in Bartoňová, Vítková et al., 2013). The theoretical concepts of modern and postmodern art styles, brut art, outsider art and disability art share the phenomenon of divergence and the sociocultural model of disability. Thus, they can be the facilitators of inclusive approaches in the society. A disabled individual is a creator of new social values. Inclusive fine arts education of disabled individuals, relying on artistic forms and approaches in education, follows the education formative approaches oriented on the authenticity, creativity and individuality of an individual in a community. In the sphere of artistic forms, the disability becomes a relevant aspect of fine arts education of persons with disabilities (for example, brut art, outsider art, disability art, etc.). Through the forms of fine arts symbolic language, inclusive fine arts education becomes a prerequisite of the cooperative, reflective, creative and experience-based concept of education for everyone without difference in the common environment (Sochor in Procházková, Pančocha et al., 2012).

The solutions to art and fine arts education reflected in the inclusion at school can be seen in the spontaneity of the different interpretation of an individual's identity through authentic fine arts education. Art may become an important method of examining the identity and self-realization of a pupil with special educational needs in an inclusive school. Moreover, it may become a positive factor in the development of interpersonal friendly relationships. The diversity of fine arts expressions helps to differentiate amongst individual pupils and define their own self-realization. Hence, it strengthens the need for perceiving civil and human rights resonating in the search for self-determination of a teenager. Any pupil may be an exceptional author of his/her artefact, with an overlap into aesthetic up to artistic qualities, and may be an asset for the group of pupils and students in his/her inclusive school (Sochor in Slepíčková, Pančocha et al., 2013).

Inclusive didactics is developed by schools and other education institutions respecting and supporting heterogeneity in general and pupils with special educational needs. This process, which is reflected in real situations, requires teachers to interlink, to the maximum extent possible, general education and special education in their teaching strategies while respecting the particular differences at the same time. The process accepts special needs or current performance in the process of learning (Leeber, 2006). The barriers to this inclusive process are the segregating attitudes of the society towards individuals with disability. These attitudes are reflected in the education environment, which does not accept new research knowledge in the sphere of teaching and learning. Despite this, the admission of pupils with special educational needs to Czech schools of the main education stream has allowed clarifying the deficiencies persisting in school practise in the sphere of traditional forms of teaching and learning and in the sphere of goals and contents of teaching. An essential knowledge in relation to this issue ensued from the research conducted by M. Vítková between 2007 and 2013.

Subsequently, we will focus on defining the theoretical framework of inclusive fine arts education stemming from the general principles of inclusive education. An inspirational research is the international research in the sphere of inclusive fine arts education, on which the pedagogical strategies applied in the concept of 'culturally inclusive visual arts education' and referred to by Smith (2012) have unfolded. Smith refers to the fact that cultural pluralism and diversity associated with pedagogical practise can be viewed from more angles. While some theorists describe modernistic concepts supporting pluralism and diversity (compare Boughton, Mason, 1999; Chalmers, 1996), others promote post-modern concepts, such as 'social reconstructionist multiculturalism' and 'teaching visual culture' (Ballengee-Morris, Stuhr, 2001; Duncum, 2005; Freedman, Stuhr, 2004). *"The latter emphasise difference rather than celebrating pluralism and challenge the dominant power and knowledge structures that tend to create sociocultural inequities. Other authors draw attention to the impact of inter/cross-culturalism, inter-transnationalism,*

globalization and hybridization" (see Boughton, Mason, 1999 in Smith, 2010, p. 63). *"Many considered that a critical approach to policy and pedagogy in visual arts education, and an ethic that gives priority to equity and democracy as primary social objectives, was a way forward for active engagement of social responsibility and cultural inclusion"* (Smith, 2010, p. 63).

For completeness of the terminological definition, see the following definition of integrated fine arts education, which differs from that of inclusive fine arts education: *"Integrated arts education is a pedagogy in which arts is deeply embedded within the core of interdisciplinary learning and that affirms the indispensability of arts as a core curriculum subject and, concurrently, a catalyst to learn other subjects"* (Integrated Arts Education [online]). The most frequently cited theoretical outcomes in the sphere of fine arts education (integrated arts education) are those of J. Dewey (2009) and M. Greene (1991). Similar definition is also: *"Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process that connects an art form and another subject area and meets the evolving objectives in both"* (The John F. Kennedy Center for the Performing Arts [online]).

Another important professional source on which inclusive fine arts education is predicated is the international document 'Inclusion Index' (DEE [online]). The document characterizes the inclusive approaches applicable to pupils in the main education stream at primary and secondary schools. The application of these approaches (arts socialization) is also of increasing importance for education facilities (for example, museums, galleries, open studios) curating cultural education and animator programmes, fine arts workshops and studios for all individuals without discrimination (with and without disability) and in all periods of their lives (Sochor in Slepíčková, Pančocha et al., 2013). Finally, the prerequisites of the inclusive didactics of fine arts education shall be summarized.

- ▶ Inclusive fine arts education shows respect for the diversity of pupils. Students participate in planning the education activities and selecting the teaching activities and styles. The experience attained outside school is also used during the classes. In particular, the activities and forms at which anyone can excel (for example, various fine arts techniques, arts mediation, animation programmes, etc.) are encouraged. Therefore, diversity of individuals is not viewed as a barrier to an experience in the class, the community or the society.
- ▶ The process of inclusive fine arts education is available to everyone without discrimination. Inclusive education reflects on the differences in all individuals' knowledge and pace of work. All available sources of information are used with regard to the limited communication ability of individuals.
- ▶ Inclusive fine arts education develops the understanding of diversity through the interpretation and use of various forms of communication in fine arts education.

- ▶ The performance of every pupil is supported by self-evaluation and evaluation of the process of inclusive fine arts education and its products (artefacts).
- ▶ Discipline in the class, studio or fine arts workshop is based on mutual respect and on the observance of mutually created rules respecting the individuality of all.
- ▶ Fine arts educators are planning, teaching and reflecting their work in cooperation with professional artists.
- ▶ Teachers, pedagogical assistants and personal assistants are interested in supporting teaching in the sphere of inclusive fine arts education and in active participation of all pupils.
- ▶ Differences among students is used as a source of inspiration in teaching and learning, leading to mutual enrichment of their fine arts exhibitions and to perceiving fine arts exhibitions of all.
- ▶ Along with their assistants and pupils with special educational needs, teachers support and develop active learning of every student (through methods, forms and environment specifics).

All students are actively engaged in their own learning. The principle of this is to strengthen their personal responsibility for such learning. By means of fine arts projects, the students learn to process social topics at their own pace and to present the results of their work in various environments. The pupils participate in all forms of teaching, depending on their abilities, skills and talent. Through independent work, teachers teach their students to ask for help if they need it. During the classes, pupils participate by working in groups and cooperate with one another. Each pupil has his/her mentor (compare Vítková in Pipeková, Vítková et al., 2014; Vítková in Bartoňová, Vítková et al., 2013; Havel, 2014).

2.3.4 ART THERAPY

The theoretical basis of art therapy constitutes a borderline discipline comprising of knowledge in the sphere of art theory and history, psychotherapy, psychology, psychiatry and fine arts education. The idea of using fine arts production or art creation in therapy emerged at the turn of the nineteenth and the twentieth century when the interest in fine arts production of schizophrenics got to the front. Until the 20s of the 20th century, artistic work of mentally impaired people was generally considered as a curiosity. Art therapy as a special therapeutic method was singled out in the 20s and 30s of the 20th century.

The term 'art therapy' was first used in literature by the American therapist M. Naumburg in 1947. The outcome of her therapeutic focus was psychoanalytical.

Psychoanalysis or psychodynamic attitudes in general can be found in most of the original art therapy approaches. According to these outcomes, art therapy may be classified in relation to the method of using fine arts activities. In essence, all approaches can be divided into receptive and productive. The basic outcome of the pioneer of art therapy M. Naumburg (1947) is the presumption that the art therapy process is based on cognizance. The most fundamental thoughts and feelings of an individual derived unconsciously can be expressed better in pictures rather than in words. *"The philosophy of art therapy stems from the persuasion that each individual, whether or not artistically educated, has the latent capacity to transfer his/her internal conflict into visual shapes"* (Naumburg in Šicková-Fabrici, 2002, p. 26). These can then be used as initiating points for further verbal communication. Interventions applied within the receptive approaches focus on the passive perception of a particular work of art. From the general therapy perspective, the effect of a work of art on the basis of perception (empathy) is speculative. However, it is possible to expect an individual's transcendent experience having its own meaning. Provided that this process is accompanied by verbal superstructure or interpretation, the work of art can be considered as art-psychotherapeutic. The productive approaches include all those requiring the client's participation regardless of whether their effect is directly associated with participation in the creative process or whether they use the created artefacts only for verbalization or interpretation within the meaning of art psychotherapy (compare Šicková-Fabrici, 2002; Jebavá, 1997).

Art therapy began to be recognized scientifically at the beginning of the 40s of the twentieth century. The professional art therapy education at university level was instituted in the United States in the 60s and in Europe in the late 80s of the 20th century (Šicková-Fabrici, 2002; Slavík, 1997). Since the beginning, the issue of definitions of art therapy has been accompanied by hope for, and trust in, its effect on the one hand and by condemnation for being a fashionable phenomenon on the other. Significant is also the noticeable framework of anchorage, ranging from the precisely built, usually psychoanalytically oriented, systems up to the 'work oriented' forms or purely 'cultural recreational therapies', as stated by Joanidis: *"...in the intentions of this broader concept, art therapy is ascribed the nature of supplementary treatment"* (Joanidis, 1973, p. 29). We consider as important the concept of definition of art therapy and its relation to psychotherapeutic directions and fine arts education. All attempts at submitting a uniform definition of art therapy are tied to the circumstances of its position as an independent domain. The original tendencies can be divided into two ideological streams with different views of the position of art in the curative process. These streams are called as Art Therapy and Art Psychotherapy, that is, fine arts as the treatment and fine arts psychotherapy. In essence, these two concepts foreshadow the main streams of contemporary art therapy and border a wide range of concepts of art therapy approaches. Nevertheless, the term 'art therapy' is an umbrella term in the Anglo-American environment. In this respect, Naumburg

(1947) argues that the term 'art therapy' can be included in the concept of art psychotherapy as a psychoanalytical outcome. Similar attempts can be seen even in the Czech environment where, however, the range of artistic means attributable to the concept of art therapy fluctuates. Alongside the prevalent tendency to reduce the term 'art therapy' only to means of fine arts, attempts are being made at leaving this term open, similar to the term 'Kunsttherapien' stated in the German literature (Šicková-Fabrici, 2002; Jebavá, 1997; Slavík, 1997).

According to Šicková-Fabrici (2002), three simultaneous main streams exist in art therapy. These mainstreams presume that creativity is an important source of art and therapy. The first mainstream accentuates the diagnostic options of art therapy and the interpretation of fine arts products. This form of art therapy is conceived clinically, in the psychoanalytical sense, and concerns thorough analytical work with the client's personality structure. The second mainstream, finding its therapeutic sense in fine arts production as such, even without interpretation and diagnosis, is also called as 'Art for Therapy'. It concerns the utilization of art without the requirement for interpretation or analysis. Fine arts reflection does not, on the one hand, ignore a client's personality and his/her experiencing, but, on the other, is aimed at generalizing rather than analysing the knowledge and the relations in the cultural context (similar to art-philistics and spiritual or sensual education). The third integrative or eclectic mainstream stems from the theoretical presumptions of all stated directions and is strongly oriented to the client's individual and specific characteristics and his/her potential.

The outcomes of interpretation directions in art therapy find their theoretical basis in the dynamic psychology of S. Freud, C. G. Jung and A. Adler. The concept of non-interpretation streams can be found in phenomenology, shape psychology, the humanistic psychology of C. R. Rogers, and the existential analytical approach of V. Frankl. Some authors mention the fourth humanistic direction in art therapy, emphasising dealing with life situations through the creative process and stemming from humanistic psychology. Through fine arts, a client may explore his/her inner world together with his/her art therapist, may work with his/her dreams and fantasies and, therefore, may look for the basic goals of his/her life (compare Kratochvíl, 1995; Slavík, 1997).

The theoretical approach of the Rožnov interpretation art therapy in the Czech environment stems from fine arts imagination in compliance with psychoanalysis. This art therapy stream considers fantasy processed in the form of an attempt at a particular method of illustration as creative and, in particular, adaptive in client fine arts production. Through various levels of distortion of the illustrated fact, an artefact with these parameters reflects in itself the tension between objective and psychological reality, between the requirement for reality and its (fine arts) reflection, and between intention and (fine arts) implementation. The Rožnov concept views art therapy as a specific psychotherapeutic procedure extending the classical model

'therapist-client' by the client's picture to which it ascribes several functions. The created environment is a space for verbal and non-verbal communication (fine arts symbolic) and an outcome for art therapeutic judgments (analyses) of the current state of the client's psyche. Concurrently, it provides material for interpretation conditioned by the joint efforts of an art therapist and the client (Kyzour [online]).

Symbolic contents can be depicted in the place of their manifestation, that is, in the pre-consciousness, with which the speech of the picture is associated. The visualization process enables the demonstration of reminiscences, fantasies and imaginations through an artefact. The artefact becomes a space reflecting symbolized contents and, subsequently, transferring them into communicable form. This 'adaptation process' is a sphere of interest of the already mentioned activity component of art therapy. In a picture, the dialogue takes place at several levels. The first level is the communication between an individual's psychological personality layers. We suppose that behind the attempt at a realistic and specific depiction there is the objective state of consciousness interlinked with the surrounding environment through stimuli from all sensory receptors. The result of the fine arts therapy activity can be interpreted as a consequence of suppressed and unconscious tendencies generated on the basis of life experience or out of fine arts craftsman ignorance (for example, the choice and mixing of colours, drawing of persons, etc.) (compare Hrouzek, 2006; Jebavá, 1997).

The second level of communication takes place between a client and an art therapist within a controlled fine arts process. The client processes his/her idea of the assigned topic through his/her fine arts expression (for example, fairy tales, myths, etc.) and the art therapist intervenes in the picture, if needed, through his/her methodological fine arts instructions the aim of which is to help the client formulate and cultivate his/her idea rather than ruining it. By means of his methodological intervention in the client's unfinished artefact, the art therapist is able to influence the fine arts solution and its final appearance. The goal of the methodological intervention is to arrive at an artefact with a balanced composition and colour, which is realistic, best inclusive and figurative. The methodological remarks usually relate to the proportional balancing of figures, the composition, the incorporation of golden section, the colourfulness in the sense of complementary colours, the proportion between a colour stain and a painting, the hardness of contours, etc. The art therapist is constantly aware that his/her methodological fine arts interventions are not the goal but rather the means of achieving a shift in the client's fine arts expression (Hrouzek, 2006).

The analysis of an artefact focuses on the fine arts speech as a possible form of symbolic depiction of an idea. The art therapist monitors the intention and the choice of the used expression means and analyses how the client is processing his/her idea through fine arts. At this level, the artefact is understood as a parable of the client's – author's existence and the level at which his/her existence in the world is

promoted. Based on this process, the art therapist considers the distance between the client's perception of subjective and the objective reality. The interpretation of the artefact (for example, thematic watercolours and collages) and fantasies (dreams) focuses on the contents of the communication, that is, on the depicted (visualized) idea. The origination of a picture is, similar to a dream, a product of mental dynamics and an expression of the tension between the creator's (internal) psychological layers. We can speak about the basic interpretational paradigm. The interpretation in psychotherapy (art therapy) focuses on turning the unconscious into conscious and suppressed into accepted. However, it would be autotelic if it did not lead to the client's reflection and to identifying the expression of symbolism in his/her life situations (Hrouzek, 2006; Slavík, 1997). In the context of the Rožnov interpretation of art therapy, the development of a view is a process of understanding motives by realizing the meaning of symbolism in an individual's behaviour. It concerns not only the interpretation of the intellectual insight presuming self-realization (ability to understand, name and control the aspects of an individual's personality from which he/she wishes to dissociate himself/herself in case of threat) but also the emotional insight shown through experiencing mental dynamics and internal conflict. The Rožnov interpretation of art therapy rejects those art therapy concepts perceiving the discipline as purely experience-based and as giving up on interpreting it as a process of self-realization.

The following definition of art therapy accentuates the means of fine arts expression in compliance with the Anglo-American model. Hence, in these intentions, it is possible to introduce the following definitions of art therapy as stated in professional literature. Joanidis (1973) presumes a broader concept analogous to that stated in the German literature: *"...we understand art therapy as therapy in the narrower sense of the word where fine arts activities, including various graphical, painting and modelling techniques, are the prevalent expression means. Art therapy is applied as the basic therapeutic form focused on a therapist's intentional and purposeful action. As such, it can in no way defy the laws applicable to all types of psychotherapy. Similar to all other types of psychotherapy, even art therapy, should it stem from the broadest definition, constitutes a correction of the disordered activity of the body through psychological means. The main psychological means are those elements immanent to fine arts production"* (Joanidis, 1973, p. 29).

According to Hanuš *"...art therapy is a special form of psychotherapy. It is an organized and targeted process implemented individually or in a group and guided and directed by a special educator – an art therapist. In addition to therapeutic purposes, art therapy may be applied in the medical pedagogical process as means of education and social integration"* (Hanuš in Šicková-Fabrici, 2002, p. 31).

The submitted definitions create an unambiguous relation between art therapy and psychotherapy. Therefore, when it comes to application outside the sphere of clinical psychotherapy, the issue of competencies of art therapy intervention and its

theoretical framework arises. Šicková-Fabrice (2002) and Joanidis (1973) presume the usability of art therapy in the sphere of special education care. It is necessary to distinguish between psychotherapy making use of art techniques and art therapy. While in psychotherapy, art techniques are employed purposefully and separately, usually with the aim to obtaining material for processing a particular topic, art therapy relates to the utilization of a full-fledged channel for communication and introspection. The non-verbal creative activity serves here for opening and processing topics (Slavík, 2000).

Other definitions and classifications of art therapy are predicated on individual theoretical streams. Art therapy approaches can be divided into creative, integrative, activity-based, projective, and sublimation (compare Kratochvíl, 1995; Slavík, 1997).

Creative art therapy presumes that every individual has latent creative forces that need to be broken free to strengthen self-realization. In specific art therapy applications, principal emphasis is placed on an individual's own creative activity. Thus, fine arts production becomes one of the ways of freeing the already stated latent creative forces. The outcomes of creative art therapy can be found in Rogers (1961), Maslow (2007) and Lowenfeld (1967). One of the basic theoretical knowledge recognized by this art therapy stream are the characteristics and regularities of creativity formulated by Lowenfeld (1967). The central position of this approach is held by self-realization: *"... an individual's behaviour is controlled by a single force, being the attempt at realizing his/her personality. Such self-realization may develop only in conflict with a fact evoking shock and fear. Fear is neutralized by the avoidance of difficulties and their creative overcoming. Such overcoming makes the individual believe in his/her own value"* (Goldstein in Joanidis, 1973, p. 31). Therefore, the basic feature of creative art therapy is trust in an individual's creative nature and his/her ability to mobilize the latent potential to make his/her own compact personality grow.

Integrative art therapy is related to the concept of creativity. The basic potential of creativity is accompanied by the presumption that creativity is a unifying (integrating) factor of an individual's personality. This approach is supported by the opinion that *"... an individual's nature is aesthetic and it is in human nature to perceive the surrounding environment through an intrinsic aesthetic prism"* (Joanidis, 1973, p. 32). A significant role is played by the process of an individual's own production, within which, as presumed by this stream, the creator is fully integrated and all components of his/her personality are engaged in his/her production. This art therapy approach is associated, in particular, with H. Read's ideas described in his publication 'Education through Art' (1967). Three constitutive forces of an individual, being emotionality, imagination and thinking, are comprehensively developed within the aesthetic reflection. Similar to creative art therapy, this approach is currently applied not only in clinical practise but also in the sphere of education.

The significant aspects of fine arts activity within activity-based art therapy are those relying on the presumption that human health is conditioned by a prolific

and meaningful production. Fine arts production becomes one of the important components of the art therapy process within which disordered reactions to environment stimuli are attenuated and healthy reactions are evoked. In the mentally ill, fine arts production may significantly contribute to preventing hospitalisation and various forms of deprivation. The therapeutic intervention of such type is rather a matter of ergotherapy.

The basic presumption of projective art therapy is that every individual has the latent capability of reflecting his/her own characteristic features in an observable output within a therapeutic process. The reflection/projection takes place regardless of the individual's fine arts skills (Joanidis, 1973; Šicková-Fabrici, 2002; Slavík 1997). The classical psychoanalysis considers projection as one of the defence mechanisms applied in psychotherapy. From the general psychological perspective, projection is a mechanism forming the anthropomorphological nature of an individual's own view of the external facts. Things and phenomena are ascribed personality qualities, feelings, stances and tendencies. Therefore, projection is not only tied to the internal conflict presumed by the psychoanalysis but also reflects on the personality as a whole. In both cases, during psychotherapy (art therapy) the projection is perceived as a symbolic communication in the form of fine arts (Freud, 1994). Based on this, the process of creation and the fine arts artefact are used within both the diagnosis and the therapy.

Similar to the case of projection techniques, the professional anchorage of sublimation art therapy models can be found in psychodynamic theories (psychotherapy). The starting point is the already mentioned sublimation process formulated by Freud as the basic ego-shaping mechanism. The art therapy concept so focused presumes that significant difficulties in the dynamics of personality develop due to 'blockage' of the sublimation channels. Therefore, in compliance with S. Freud, the sublimation process is considered as natural. The aim of the art therapy efforts in the form of fine arts is to re-open the blocked channels of an individual's psychological structures (Jebavá, 1997). In this respect, in particular, the process of creation is significant. Conditions favourably influencing the process of creation should be prepared by an art therapist. In the art therapy process, the revelation of unconscious contents takes place inside the 'transference' of the relationship between a patient and the art therapist. An art therapist does not usually interpret an individual's spontaneous products, but rather supports the individual in revealing the meaning of his/her own production. If the individual does not understand his/her symbolic production at the outset, the technique of free associations is used and shall bring the individual (client) to re-finding the moods and the circumstances that have led to such an expression and, possibly, help him/her reveal his/her inner meanings (Joanidis, 1973; Šicková-Fabrici, 2002).

So far, we have introduced the width of the concepts and streams in art therapy (Art as Therapy and Art Psychotherapy). The category common to both these

streams is the already mentioned central category of creativity that may be defined more deeply. Creativity is a complex phenomenon stemming from more sources. The creativity conceived within humanistic psychological streams (Art as Therapy) works with the presumption that latent creative forces are intrinsic to every individual. Hence, creativity is conceived as a basic human need. From the outset, creativity unfolds on the basis of an individual's cognitive emotional development. In this context, it is more precise to define the elements or the components of creativity rather than defining creativity itself (Hrouzek, 2006; Šicková-Fabrics, 2002).

The elements of creativity apply in the context of fine arts production and, according to Zicha (1981), decisively condition the quality of every conduct and determine the beneficial emotional development of personality through continuing experience. According to Uždil (2002), the creative process elements include flexibility, fluency, sensitivity and originality.

Flexibility is the ability to adapt to a new situation quickly. Fluency is the ability not to close prematurely discovered possibilities and ways and to let the continuous association of ideas and imaginations (of symbolic and conceptual nature) flow. Sensitivity represents the perceptiveness of an individual's own experience, that is, his/her experience towards himself/herself and those around him/her. Originality means the readiness to think contrary to the norm or the usage associated with the ongoing phenomenon. In essence, the ability to rearrange and shape is working with the results of an original behaviour. The process of abstraction, synthesis and organization characterizes the dynamics of psychological functions. Organization presumes the ability to create 'new psychological structures' (Kulka, 2008). Hence, the creativity so conceived represents the ability to efficiently control and integrate all cognitive and emotional personality components in relation to an individual's reaction environment (Piaget, Inhelderová, 2001).

Creativity recognized by the psychodynamic streams of Art Psychotherapy is relatively complicated. From the beginning of the classic psychoanalytical theory, all creative activities were linked by S. Freud to the process of sublimation. Within the process of fine arts production, Freud also revealed the same mechanisms as in the so-called dream work. The imaginative fine arts activity is perceived as an analogy to a dream. The contents of dreams are manifest and are remembered and narrated. The so-called latent contents are revealed by interpretation. The latent contents fill the sense of a dream formulated by Freud as 'realization of wishes'. He supposed that after revealing the latent meaning of a dream it would become obvious that the wish had been expressed by the dream as already realized. Freud considered this mechanism as another significant way of protecting ego from anxiety (Freud, 1994). Based on these presumptions, it is possible to liken fine arts expression to dream work and formulate creativity in the concept of classical psychoanalysis. Within this concept, creativity is closely related to the process of sublimation. Furthermore, it is possible to presume that mechanisms analogous to dream work, that is, the

primary processes of removal and condensation, participate in its development (Kratochvíl, 2002). The basic difference compared to the interaction theories is, in essence, the 'primary processual', that is, the 'unconscious' nature of creativity. This fact is significant, in particular, in terms of individual art therapy approaches. The later interpretations of psychoanalytical theory presume that the initial creativity, which is based on the early tendency to look for pleasant and avoid unpleasant stimuli, is intrinsic to an individual. The concept of basic mechanisms at the level of primary and secondary processes does not change much (Hrouzek, 2006).

Similar to creativity, imagination, as a component of the psyche, has a lot in common with an individual's inner world. It is a mediator between the material (physical) world and the spiritual world. An individual's ideas reflect his/her current emotional state and problems. The term 'imagination' is inseparably tied to the process of maturing of personality and its involvement in the society's culture (culturalization). Unlike psychoanalytical work with passive dream material, C. G. Jung introduced a method of 'active imagination'. A pleasant dream is subject to symbolic interpretation. Active imagination instigates perception and development of the unconscious material while the individual is awake. Alongside the fantasy-based activity when imaginations and processes are accompanied by a conscious ego, the method of interfering with the imagination material is applied. The entire process is driven by the endeavour to preserve as much material obtained in the sphere of self-realization as possible. The basic feature of active imagination is continual work with unconscious material (Jung, 1993). It means that the persons and the things appearing in imaginations do not fade away after the fantasy has ended, but the human psyche may return to such imaginations, may enter them or let be guided by them at any time and, in the long term, may elaborate on all possible associations. During his examinations, Jung noticed in his clients a lot of alchemical picture series. The utilization of a picture-based expression (for example, in the form of mandalas created by patients) is not the only method, but best illustrates the psychological process (Šicková-Fabrici, 2002).

In conclusion, it can be summarized that psyche components such as imagination and fantasy constitute a great potential for art therapy. Imaginations reflect on an individual's creative abilities, fears and desires. Through his/her imagination, an individual may revert to some situations of his/her life, may re-experience them and process them under the supervision of an art therapist and may reflect them in fine arts. Alongside intelligence, imagination is an individual's basic ability. Every individual's imagination is different. The aspect of development is also important. The children's fantasy is rich, which, from the perspective of development, often results in an inaccurate differentiation between the subjective and objective worlds. We know from history that painters often practised their imagination. Controlled imagination is sometimes referred to as visualization the strategies of which are identical with controlled imagination. Visualization is applied not only in therapy but also in diagnosis.

3.

Disabled Author as a Creator

Disabled individuals are not mere 'subjects' of sociocultural presentations but themselves produce the same and participate in creating the cultural wealth. Amongst impaired persons known worldwide, there are many of those who have enriched the European society in various artistic spheres. The evidence of this is the tale of art history interpreted by the authors who have created it. The already stated concept of culture within disability studies tends to understand the term 'culture' more narrowly. The culture of disabled individuals is strongly associated with artistic spheres. The theoretical frameworks and the outcomes are considered from the perspective of comparative analysis.

3.1 DISABILITY AS AN INSPIRATIONAL DIVERGENCE

This chapter is devoted to the necessary theoretical definition of the chronological development of fine arts produced by disabled authors. The paradigm of art history and the model of the sociocultural concept of disability can be associated with the artistic production line relating, at the beginning, to artefacts referred to as 'primitive art'. The phenomenon of primitivism and of its artistic application in art history of the twentieth century gave rise to the issue of the potential of fine arts produced by individuals with disability (initially with mental disorders) (compare Mikš, 2008; Gombrich, 1985; Sochor in Procházková, Sochor et al., 2013). The realization of 'primitivism' as a source of inspiration for European culture was crucial to the change in attitudes to individuals with disability as authors of authentic art works. For the purposes of this professional text, we are first going to stem from the broader interpretation framework of the artistic forms.

The African or Oceanic art, folk production, or children's and disabled individuals' works, frequently referred to as 'primitive', have numerous common characteristics capable of addressing the spectator regardless of whether it concerns the already mentioned intensive expressiveness, structural clarity or straightforward simplicity. However, according to Gombrich (1985), they necessarily lack the most essential elements of interpreting contemporary art, that is, 'conscious primitivism', also referred to as a value-based or an aesthetic attitude. We can identify the common

element of artistic streams preferring primitivism in their production with the Nazarists and the Pre-raphaelists (J. L. David's radical pupils). Then, the artistic movements 'art brut' and 'CoBrA' emerged. According to Mikš (2008), despite the different artistic outcomes and ideological attitudes, all these streams had one thing in common – they appreciated the principle of 'regression'. It can be stated that the more the artists were aware of how to appeal to human senses and how to deceive them, the more they mobilized their defence mechanisms against such flattery and deception. All significant progress in the illustration skills led to some artists starting to long for reduced skilfulness and increased simplicity and directness.

Casting back at history, we can see that one of those who looked for alternative criteria to evaluate these 'primitive' creators was the poet, writer, theorist and scientist J. W. Goethe (1749–1832). According to Goethe, art was initially creative rather than beautiful and was considered by him as real, more real than 'fine arts', since creativity was the essence. He claimed that it was nonsensical to identify an individual with an instinct for beauty. People have an instinct for creation. Such human creativity was said to have appeared as soon as its existence was ensured. Goethe's visionary observation of the superiority of spontaneous production, emotions and feelings over construed beauty foresaw, to a significant extent, the course of discussions in the periods to come (Sochor in Procházková, Pančocha et al., 2012).

The emancipation and the respect for works produced by disabled individuals were first instigated by several professional artists at the turn of the 19th and the 20th century (for example, P. Klee, J. Dubuffet, and others). At the beginning, the element of primitivism in fine arts and the different forms of depicting experience and personal intimacy of an individual with 'disability' (as conceived according to the today's medical and social models) attracted the interest of only a narrow group of people from different domains. Artists began to be interested in the works produced by mentally ill patients placed in psychiatric institutions as the new sources of inspiration for their own production. Already in 1912, the Swiss modern painter, graphic artist and illustrator P. Klee (1879–1940) wrote about the need for reforming art in the professional journal *Die Alpben*. He drew attention to the reformatory importance of works produced by the mentally ill and to the need for re-defining beauty stemming from ancient paragons and contemporary norms (Pijoan, 2000; Mikš, 2008; Sochor in Procházková, Pančocha et al., 2012).

Another significant artist of the 20th century interested in the potential of fine arts expression of the disabled was J. Dubuffet. He started to take interest in the works produced by mentally ill artists in the 40s of the twentieth century and, similar to H. Prinzhorn (a psychiatrist), collected for years, together with his friends artists, works produced by patients in psychiatric institutions. For the works of art produced by mentally ill patients, which became essential sources of inspiration for his own production, J. Dubuffet introduced, after the Second World War, the term *l'Art Brut* (the so-called raw art). In 1948, he gave rise to *Compagne de l'Art*

Brut representing an informal association of artists at the edge of the official culture (compare Pijoan, 2000; Křepela, 2010; Nádvořníková, 2008). Alongside the collector activity, the exhibition activity was developed by this community. With his opinion preferring art brut to the then official art, J. Dubuffet (1949) rejected the mainstream of the then art. He referred to the fact that, for example, old flaked walls with spots, cracks and paintings allowed the spectator's fantasy to see various figural and abstract pictures. This form of fine arts was called by J. Dubuffet as 'raw art', that is art free of aesthetic clichés and canons of social normality. A characteristic feature of his works was the application of thick colours applied in several layers and often mixed with other materials (plaster, sand, etc.). Into this strongly impasto background, he engraved graffiti by which he expressed the poetry of various, in particular, geological structures. He was acclaimed for his 'anti-cultural' concept of artistic production rejecting the contemporary canon of official art of museums and galleries. In the concept of 'raw art', J. Dubuffet included artefacts created by 'untrained' persons. In his comments, he drew attention to the fact that disabled authors' works of art embodied pure and original artistic acts. In each phase of the process, such an act was an authentic production of its author and the result of his/her own motives. The artistic production so perceived manifested an original invention stemming from the specifics of every individual's perception and experiencing (compare Mikš, 2008; Gombrich, 1997; Pijoan, 2000). The most systematic formulations of his opinions about the role of art were expressed by him in his last book 'Suffocating Culture' (1968), being a summary of thoughts about the western culture as a whole.

A significant persona known in artistic circles for his interest in new forms of art was the German psychotherapist, philosopher and art historian P. Prinzhorn (1886–1933). According to the period acclaims, his 'Book of Art of the Mentally Ill: A Contribution to the Psychology and Psychopathology of Illustration' was very popular with artists and art lovers. Between 1919 and 1921, H. Prinzhorn worked as an assistant in the psychological clinic of a university in Heidelberg where he was charged with extending and analysing the local collection of works of fine arts produced by psychiatric patients. During his work in the clinic, he extended the collection by more than 5,000 exemplars. Although he was not the first doctor systematically dealing with artistic works of psychiatric patients (works relating to this topic emerged already at the end of the nineteenth century), the contribution of his approach lay in the fact that instead of using the works of mentally ill individuals for diagnostic purposes, he dealt with examining why mentally ill people and, in particular, modern artists were interested in their works from the aesthetic perspective. According to H. Prinzhorn, mentally ill patients' works of art express many of the characteristics surviving, in latent or rudimentary form, in anyone of us and immediately connecting us with the world of imagination. This concept supported the protest of artists against the doctrine of the past

generations. According to H. Prinzhorn, the best artists of their times were P. Klee, V. Kandinskij, P. Picasso, H. Matisse, and P. Gauguin who was the first one to discover the value of primitivism in art for the western culture (compare Gombrich, 1997; Pijoan, 2000; Mikš, 2008).

3.2 AUTHORS WITH DISABILITIES IN CONTEMPORARY ART OF THE WESTERN CULTURE

As already stated above, the theoretical framework of the sociocultural model of disability refers to the contemporary turning of the paradigm of disability from the subject of support and care into an active participant in the society, that is, an author. The implementation of this socialization process is reflected in events representing the birth of a disabled author as a creator of social values initially reflected in the culture.

This story began to come true at the end of the 50s of the last century through Leo Navrátil who enabled his patients in the Austrian neurological clinic Maria Gugging the systematic fine arts creation of artefacts. At the beginning, his intention was to pursue diagnostic goals. In his ward, L. Navrátil already recognized artistic talent in some of his patients and decided to work with them intensively by means of psychotherapy. Subsequently, he started to explore more comprehensively the potential relationship between mental illnesses and art. Through the offer of creative fine arts production, he tried to provide his patients with a method of expressing themselves. His book 'Schizophrenia and Art' of 1965 allured many Vienna artists to Gugging. The first exhibition of the artists of Gugging was held in Vienna in 1970 (Novotná, 2008; Sochor, Pančocha, 2013).

Based on his knowledge, L. Navrátil decided, at the beginning of the 80s of the 20th century, to establish a unique Centre for Art and Psychotherapy for talented patients suffering from psychiatric disorders. The today's House of Artists, managed by J. Feilacher, serves the artists as their home, studio and gallery and, at the same time, a place for mutual communication. Their works have so far been presented at more than two hundred exhibitions all over the world. In 1990, the artists from Gugging were awarded the prize of Oskar Kokoschka for their contribution to contemporary art. The actual symbol is the House of Artists, the front façade of which was decorated by local authors already in 1983. The internationally recognized artists such as J. Fischer and others chose the figure of archetypal Eva as their fine arts topic. In his minimalistic way, the artist O. Tschirtner depicted birds. F. Kamlander contributed through his dynamic depiction of various animals, A. Walla authentically interpreted the images of divine figures, and J. Garber filled the remaining part of the blank space with the sky and an airplane, clouds and stars. The patients themselves participate in the operation of the museum together with

professional workers. Its mere opening to the world and the targeted intervention in, and elimination of, imaginary and actual borders between the mentally ill and the so-called normal people have attained a new humanistic perspective. This symbiosis of creative enthusiasm, accompanied by the high professionalism of the clinic, and participation in operating the museum has offered creative fine artists renewed self-confidence and quality of life. They create cultural values within which it is possible to successfully interlink the economic imperatives of the present times and authentic creative activity. The exhibition titled 'Blug – Four Decades of Gugging Art' was opened on 28th June 2006 within the symposium 'Gugging's Art in the International Context'. The exhibition comprised 650 paintings, drawings and objects by the most important artistic personas from Gugging, such as J. Hauser, A. Walla, O. Tschirtner, J. Fischer, J. Garber, J. Kernbeis, and J. Korec (Gugging [online]).

The today's international fine arts scene of non-professional fine artists is reflected in the dynamic development of the society and the initiatives of disabled individuals. We can no longer speak about uniformity of art brut from the perspective of artistic criticism and operation of art. Similar to symbolism or surrealism, the characteristics of the artistic style 'art brut' are not subordinated to the style-based unity predicated on a unified fine art expression. We stem from a simple presumption that the type of art originating from the need for expressing internally hidden feelings or out of personal motives of non-professional authors still exists (Raw Vision Magazine, 2013). With the passage of time, the definition of the art categories 'spontaneous art', 'outsider art' and 'disability art' has evolved from the original artistic style 'art brut'. The international artistic terminology uses both the term 'art brut' and the term 'outsider art'. We will deal with the specifics of disability art and the criteria of its emergence more in the following chapter.

In 1972, R. Cardinal created an English synonym of the term 'art brut' and named art produced outside the borders of the official mainstream as 'outsider art'. It is often associated with attributes such as intuitive, visionary, folk, naïve, etc. At present, the term 'outsider art' refers to a more general name of the works of art produced by non-professional authors staying off the main streams of social life and creating out of their urgent internal need for expressing themselves through fine arts rather than for the purpose of attaining the social status of a contemporary artist. We speak about a method of an original artistic expression, preferring the author's independency and authenticity and avoiding social confrontation and the arts market. Today, the original and somewhat specific term 'art brut' is often used in relation to the fine arts of authors placed in psychiatric institutions and the people with mental illnesses (compare Mikš, 2008; Nádvořníková, 2008; Novotná, 2008; Babyřádová in Babyřádová, Křepela et al., 2010). This art may be summarily called as intuitive, spontaneous, and without the primary intention of being presented.

In postmodern tendencies, the opinion prevails that no artistic artefact without the author's comment (interpretation) exists as a work of art: *"However, this does not*

mean that the idea is dead. A work, should it be an artistic artefact, must exist on its own" (Babyrádová in Babyrádová, Křepela et al., 2010, p. 10). M. Kläger (2011) ascribes psychological and social meanings to the production by mentally ill authors. Fine arts expressions represent, particularly, the motive of everyday topics and are typical of the intimate perception of their world and the world of intact people. In this context, it is important to refer to the words of M. Duchamp who significantly contributed to shifting the criteria of art: *"Art is what we consider it as, regardless of whether such a view is held by the author or the recipient"* (Duchamp, cited by Zemánková in Stehlíková-Babyrádová et al., 2011, p. 60).

A significant aspect in considering the position of the production by mentally disabled authors is the nature of such production. According to T. Zemánková (2011), professional artists work with references to the environment around them. Part of their production is the process of post-rationalization within which they set their works in the defined context of fiction or reality. Mentally disabled authors are not always able to ideologically formulate their artistic intention. Despite this, they are able to experience the process of their production as artists without disability. This premise is the reason for continuing discussions about the justification of considering the production of mentally disabled people as artistic in the context of contemporary art. The difficulties in the post-rationalization process and the submission of comments on the work of art may be associated with the limited communication ability of disabled authors (for example, autistic individuals). A significant argument for examining the importance of artefacts of individuals with disability (in particular, mental disability) to the society is also the presence of works produced by disabled individuals in galleries. There we can find works of famous mentally disabled authors (for example, J. Hofer, Ch. Eder, and others). The attitude of contemporary art toward the production by mentally disabled people is still ambiguous.

The art brut style production is typical of drawing inspiration from the most internal and unconscious depths of human psyche (within the meaning of individual and collective contents). The works are not created by their authors for the primary purpose of being evaluated by art historians and art theorists. In the Czech Republic, art brut is represented the most through the production of the so-called medium authors, psychotics and solitaires (Nádvorníková, 2008). These authors are characteristic of being able to independently reflect cultural influences in their works, which are comprehensible only in the context of multicultural specifics and the isolated intimate world of the respective author. The original criteria by J. Dubuffet for inclusion in the art brut collection were the high level of expressiveness, liberation from cultural influences, work in isolation, and the desire to create purely out of a personal internal motive (Art Brut [online]).

In the present worldwide artistic interpretation, the terms 'art brut' and 'outsider art' are often confused and no uniform definition exists. The significant

Czech teacher and theorist M. Valenta (2005) states that in the broader context, the term 'art brut' may also comprise the already stated naivety, initially associated with outsider art. The matter of fact is that if we wanted to be terminologically thorough, we would consider as art brut only the collection of Dubuffet in Lausanne. The other collections kept by many cultural centres and galleries, including other works of mentally ill or mentally impaired individuals, should belong under the contemporary term 'outsider art'.

3.3 DISABILITY ART

The central issues of disability are the possibilities of creating a new language, visual means and defining aesthetics. Hence, they concern only the means enabling the formulation and representation of a divergence in manner such that they do not strengthen the ideology of normality and the visions of incapability (Kolářová in Kolářová et al., 2012). Disability may be perceived through the concept of disability art, representing an essential contribution to the current society-wide discussion from the perspectives of the mainstream, alterity, social exclusion and inclusion, or equality and inequality of life chances. We speak about the permanent exploration and testing of a new fine arts language, expression means and aesthetic norms to depict divergence in the sociocultural environment (DOX [online]).

Disability art is characterized by Kolářová (2012, 2014) as a stream of artistic portrayal the significant defining characteristic of which is critical confrontation (usually by means of an irony, a spoof, a bricolage and other deconstruction techniques and strategies) of the normative prescriptions of normality. Another feature is characterized by the endeavour to depict experience based on confrontation with normality. The perspective of this artistic stream lies in the conceptualization of disability as an alterity and divergence produced by the society. Disability art historically stems and exists in close relation to the community of the disabled.

What are the other characteristics of the dynamically unfolding international concept of disability art? The international concept of disability art can be defined as follows: *"Disability art is an area of art where the context of the art takes on disability as its theme. Disability art is about exploring the conceptual ideas and physical realities of what is to be disabled or the concepts relating to the word"* (Disability Art [online]). Disability art is a concept different from the portrayal of 'disability in arts'. Disability art is, in particular, active participation or representation of the works of art of disabled individuals and not only art containing the theme of disability.

Disability authors can be characterized as follows: *"Disability art does not require the maker of the art to be disabled (see Disability Arts in the Disability Arts Movement for the exception) nor does art made by a disabled person automatically*

become disability art just because it was a disabled person that made it. An example of disability art by a non-disabled person is Alison Lapper Pregnant (2005) from Marc Quinn. It is disability art because of its context, as he reveals the concept of the work intended to be 'the ultimate statement about disability' " (Disability Art [online]).

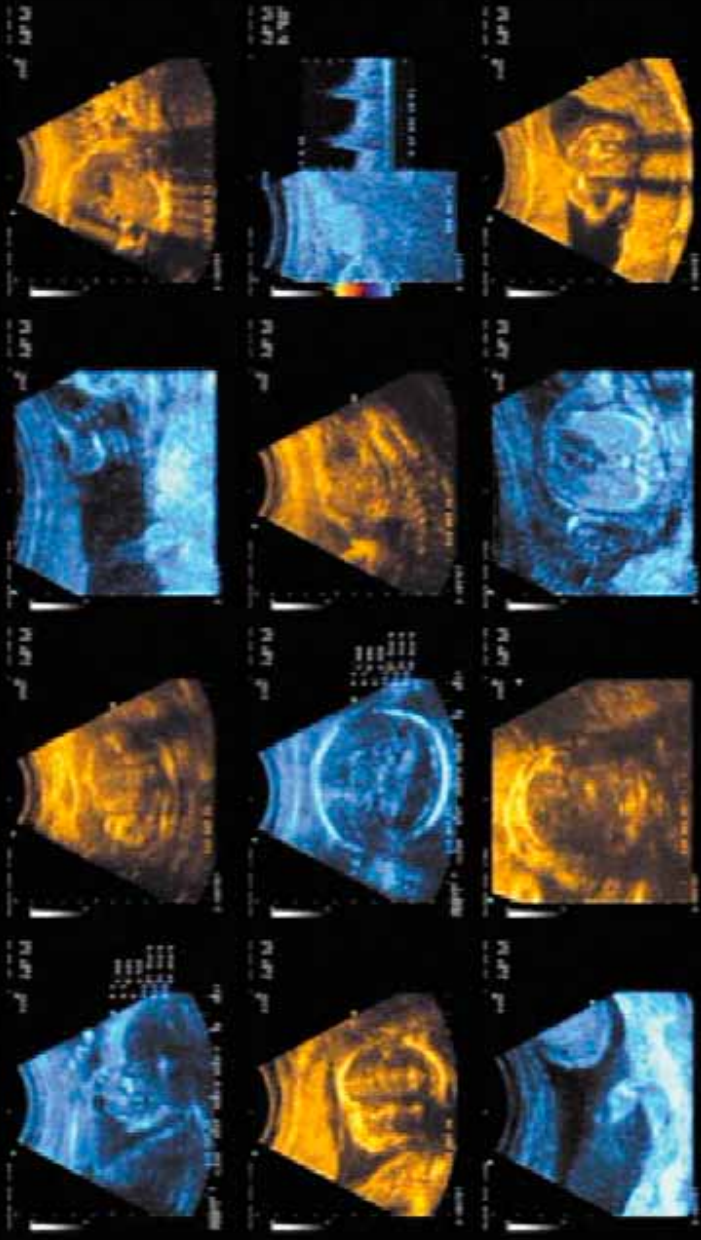
▼
Figure 9: Marc Quinn, Alison Lapper Pregnant, 2005



An example of disability art by a disabled person: *Effective, Defective, Creative* (2000), Yinka Shonibare shows photos of fetuses from women deemed to be at risk of delivering a defective baby, therefore looking at the relationship of defectiveness and disability. The work '*Effective, Defective, Creative*' investigates the ethical boundaries of the unfolding medicine. An example of this is the artist Y. Shonibar who persuaded pregnant women expecting to have a disabled child to provide him with ultrasonography images to be used in his artistic work. With its contents, the work of art was portrayed in three phases. The first phase was identified as 'effective', the second as 'defective' and the third phase, the artistic forms of which combined the previous ones, as 'creative'.

▼
Figure 10: Yinka Shonibare, Effective, Defective, Creative, 2000

creative



An example of fine arts of a disabled individual, which cannot be referred to as disability art, is the work 'Dorothea' (1995). *"Chuck Close relates to his strict adherence to the self-imposed rules that have guided his art, and formal analysis and methodological reconfiguration of the human face, therefore, conceptually has nothing to do with disability – therefore it is not disability art"* (Chuck Close [online]).

Figure 11: Chuck Close, Dorothea, 1995



The foregoing implies that works of art in the sphere of disability arts are able to mediate a different form of insight into the functioning of social structures than professional discussions controlled by expert and administrative interpretations. Therefore, art may surprise the observers and untraditionally address them. It allows stepping outside the rational interaction with the depicted disability topic and often requires emotional responses, by which it may encourage the professional public to discuss the social norm, normality and the mechanisms in promoting inclusion.

A significant cultural project is the recent introduction to disability at the artistic scene of the Czech Republic. A turning exhibition project has been presented in the gallery 'Centre of Contemporary Art DOX' titled 'Disabled by Normality' (DOX [online]). The works of art and the historical material presented at the exhibition consider alterity and disability not only as having the nature of diagnostic statistic procedures or categories on the scale of social security but, in particular, as the forms and the results of sociocultural relationships and phenomena. The individual thematic sections of the exhibition have mapped the main cultural interpretations participating in the production and management of disability and have thematised the forms of resistance towards the forms of handicap (DOX [online]).

In the curator concept of an exhibition project, the term 'disability' presumes a certain socially set, codified and institutionalized idea of what is 'normal'. It is obvious that the terms 'disability' and 'normality' influence the fulfilment of the main principles of a modern democratic society. Similar to these principles, the terms 'disability' and 'normality' do not exist outside history either. They are the results of historically and culturally shared processes. The exhibition stated above presents artistic works of domestic and foreign authors, created through various media and techniques, including interactive projects and new technologies that not only represent significant help in relation to various types of disability but also disrupts the introduced ideas of the normality of body and intellect (Kolářová, 2014). The exhibition presents the works by handicapped artists and artists working in the communities of the disabled and in the context of the so-called 'crip culture'. Furthermore, the represented works also include outpost of those authors, whose impose certain limitations by themselves. These works are aimed at problematizing the view of a 'normal', 'functional' body by means of various artistic forms (DOX [online]). The exhibition has brought to surface, for example, the following artists: Pauline Boudry, Renate Lorenz, Jennifer Crupi, Martin Heřman Fryš, Štěpán Lipovský, Tomáš Nosil, Lucie Špačková, and others. The authors of the concept of the exhibition are Jaroslav Anděl and Kateřina Kolářová.

Figure 12: Bart Hess in collaboration with HeyHeyHey, *Mutants*, 2011, digital print, video.
© Bart Hess



Figure 13: *Pauline Boudry, Renate Lorenz, N.O.Body, 2008, HD Video 16mm, 15min.*
© Pauline Boudry, Renate Lorenz.



4.

Lucie – Final Report on Action Research

Within our action research, the problem of the practise and the goal of changes were defined. The theoretical terminological outcomes of the research have already been described in the previous chapters. The research was implemented between 2011 and 2014 and is described by the final research report. The research design proposed by us can be characterized as an educator's intentional intervention in the functioning of Lucie's real world and as a detailed examination of the effects of such intervention containing art therapy and education formative elements. The action research examines Lucie's socialization through her artistic production from the interdisciplinary perspective.

4.1 RESEARCH PROJECT

Difficulties in socialization can be influenced by the development of the strengths of an individual suffering from autism spectrum disorder (ASD) through the works of fine arts and their presentation to the intact population. Self-reflection, self-confidence and self-presentation may also be developed through the process of inclusive education under the supervision of a lecturer qualified as a special and fine arts educator. At present, the issue of the quality of education and of the application of individuals with ASD and mentally impaired individuals on the labour market is receiving increased attention in the Czech Republic. The key contribution to this can be attributed, alongside the experts, particularly, to the parents who continue to step up their requirements for inclusive approaches in education.

The parents of children with ASD are the frequent initiators of civil events aimed at integrating these children into the main education stream. Repeated requirements are raised by them to support inclusive education and eliminate social exclusion in the south Moravian region. At present, no follow-up education specializing in the specific needs of students with ASD is available in Brno for pupils who have completed primary education. For this reason, the parents want to develop their children's strengths (abilities and skills) and eliminate the stigmatization ensuing even from special education (schools for children with mild mental disability; school for children with moderate and severe mental disability) in the intact society.

Lucie

The ethical code of the research meets the following criteria. To involve Lucie in the research, informed consent of the legal guardians (both parents) was obtained on 10 December 2008. Prior to the research, Lucie was familiarised with the course and the parameters of the research, both orally and in writing. Despite this, the internal rules of implementation of the research were set for Lucie to ensure her full understanding. The rule that the lecturer would not prevent Lucie from terminating her participation in the fine arts workshop lessons if she decided to do so was accepted. The researcher was also allowed to take photos for presentation purposes of the research. The obtained data so became part of the author's private archive. The decision to prematurely terminate the stay in the workshop can be exemplified by the situation when Lucie arrived at the fine arts workshop considerably upset (March 2011). The lecturer decided to calm her down by means of a dialogue and the subsequent singing of her favourite songs. However, twenty minutes later Lucie declared: *"...I am through, I am going home, I don't want to do fine arts, let's finish!"* Subsequently, the lecturer called her parents and waited with Lucie until they arrived. In saying goodbye, Lucie uttered as follows: *"You see? I'm not good today."*

As far as the characteristics of the living environment are concerned, it can be stated that Lucie lives with her parents partly in the city and partly in the country. At the end of the research, Lucie was 21 years old. With the support of the curators, the parents and volunteers, she held numerous exhibitions in galleries, and in the cultural environment and community of the disabled. Together with her parents and experts, she tried to propagate the sociocultural model of disability. The family has long been cooperating with professionals in the sphere of arts and special education. 'Lucie's life story was made public by the documentary of October 2013 and the documentary of the Czech television (public czech television broadcaster *Česká televize*) in the programme *A Key (Klíč)* of December 2014. Lucie was engaged in the research between 2011–2014.

During childhood and at teenage age, Lucie was provided with support and intervention in special education practise rather from the perspective of the medical model of disability. Since her childhood, her parents have been asking themselves a lot of questions in relation to their daughter's future.

"Since she was little, we have been dealing not only with the current problems but also about her future. We have been pondering on whether she can learn something useful and can manage practical skills as common children."

(Conversation with the mother, 2012)

At first, the parents decided to integrate Lucie into a local kindergarten. Postponement of school attendance then followed. Later, Lucie was admitted to a special school which she attended for nearly three years. According to

the parents, it was a difficult period for the family. Lucie started to copy negative exhibitions of her classmates' behaviour. In the end, integration into a common school with pedagogical assistance proved to be the only optimum way for Lucie. She completed her primary education in June 2010. After completing primary school, they found out that there was no follow-up education for their daughter, which would develop the achieved positive results.

"We were confronted with the question – what's next? A practical school would have reverted Lucie to the undesirable social manifestations she had been trying to gradually get rid of for several years after leaving the special school. The gained experiences were gradually being lost, but she managed to remember them well and they are ready to appear and practically prevent her stay amongst her peers of not only the intact population of students. No classical secondary school came up that would take into account her mental impairment. There are no suitable study fields for our daughter in our region with regard to her impairment. At that time, the possibilities were limited – either a daily or weekly care centre imparting social services to people with mental and combined mental impairment or stay at home with parents. There was nothing left but taking the situation into our own hands."

(Conversation with the mother, 2011)

The author of this publication met with Lucie's mother regularly from 2009. Her parents were desperately searching for any recreational activity for their daughter. Several appointments were made with the aim to considering Lucie's interest in fine arts education. It was possible to formulate the presumption that painting and drawing could strengthen Lucie's communication through a fine arts activity or the development of her motor activity and craftsman skills. At the outset, the therapeutic formative level of her fine arts activity was monitored based on the presumption of Lucie's independent creative potential. On the basis of the parents' communication and the related observation, it was ascertained that the relationship to fine arts aesthetic expression had not been sufficiently unfolded during the mandatory school attendance. The key factor was the unsuitable pedagogical approach on the part of the fine arts education teachers, which did not correspond to the needs of pupils with ASD.

"When instructed, Lucie was not able to draw a house as the other kids did. Therefore, her imagination in fine arts education was not developed due to the attitude that it was not appropriate for children with ASD. She drew several pictures on an A4 sheet, but it was a marginal issue only"

(Conversation with the mother, 2012)

It ensues from the aforementioned that the competencies that should be attained within fine arts education were probably not developed appropriately. At the time

of completion of the mandatory school attendance, her parents dealt with the question as to where their daughter could go to carry out the planned activities. Lucie attended a course for parents titled 'Individual-focused Planning'. Thanks to the gradual steps accompanying the course, the parents were able to obtain an idea of Lucie's relationships. The following key questions were identified: *"Who is Lucie's close person and who is important from her perspective? Who is aware, in some way, of her life and who can help her in certain situations and how?"* Having named and sorted the relationships, Lucie and her created her profile, that is, her strengths and weaknesses and the sphere where Lucie cannot do without help.

Since its beginning, the fine arts workshop has been an important factor developing Lucie's personality. A new communication table facilitating the understanding of Lucie's reactions and the prevention of undesirable (non-functional) behaviour was elaborated for Lucie. The table continues to be supplemented and updated. This methodology and its impact on Lucie's education and nurturing are commented by the parents as follows:

"A very simple matter that facilitates the understanding of Lucie's reactions and helps prevent those that are undesirable. It is continuously supplemented and updated. New situations and new solutions to the original ones are on the increase because Lucie is still developing and moving forward".

(Conversation with the mother, 2014)

Upon agreement with the parents, regular fine arts workshop attendance was included in the recreational activities already in 2009. Subsequently, in the school year 2010/2011, the music school and cultural education centre Bandista opened an individual fine arts therapy course at the premises of the University of Technology in Kraví hora in Brno. The course was not accredited by the Ministry of Education, Youth and Sports. The classes took place individually, without personal assistance and in the presence of the author of this text. Thus, Kraví hora was included in the topics of an individual composition of the picture. The original education programme of the course stemmed from the research implemented between 2007 and 2009 in the social care home for mentally disabled individuals (Sochor, 2009). At the beginning of the education course (according to Lucie 'doing the fine arts'), the education programme was newly modified to meet the needs of individuals with ASD.

In 2011, based on the created artefacts, it was decided that a blog (World According to Lucie [online]) documenting Lucie's 'doing the fine arts' in the fine arts workshop and informing about the dates and the course and exhibitions and previews would be developed. This period can be included in the pre-research phase where the education model was conceived. The stated blog shows that there were five separate and three collective exhibitions between 2010 and 2013. Lucie

participated in competitions and in the international Internet exhibitions of works of autistic authors and donated two pictures to a charity auction. Some of her pictures were sold at a corporate event of a real estate agency that became Lucie's patron. Selected pictures were bought by individuals or organizations. The money so obtained allowed Lucie to continue the structured arts education programme (SAEP). In 2013, the parents evaluated that period as follows:

"It all helped Lucie strengthen her relationships in the society and realize her strengths and abilities and motivated her towards further activities. All this was positively reflected in her overall well-being. Even thanks to this, Lucie did excellent at the-so-far biggest family event, being her sister's wedding in the autumn of 2013."

The characteristics of Lucie's significant personality features at the beginning of the research were as follows. Autism did not allow Lucie to perceive the world around her as the majority society did. Her perception, imagination and social communication stemming from the type of her impairment were permanently disordered. Lucie suffered from atypical autism: *"It means that Lucie is very communicative, but in a way different from what we are used to experiencing in her intact peers"* (Interview with the mother, 2014). The atypical autism was shown in Lucie as increased communication activity, mechanical memorizing of entire passages from films, and the repeating of echolalic sentences and words. Thinking often clung to marginal details insignificant to her surroundings. Her speech was typical of sentences and phrases outside the anticipated context of a conversation.

"...She would like to adapt the surroundings to her ideas. It is her method of communication to achieve goals. She takes over, copies and identifies herself with extreme exhibitions."

(Interview with the mother and the father, 2012)

Lucie's behaviour during the workshop was accompanied by occasional mood swings and anxiety, usually stemming from anxious states and failed social interactions in the past. The research refers to these situations as manifestations of non-functional behaviour with regard to the goals set in education. She experienced recurring difficulties in concentrating over longer periods and in perceiving the continuity of time and the chronology of events. The exhibitions stated above evoked changes in Lucie's psyche and, subsequently, blocked the efficiency of the education process, with various level of intensity.

4.2 RESEARCH METHODOLOGY

The research focused on revealing the relations of fine arts production of the author and her self-presentation, with impact on her social inclusion. The research took place in the classes of the Pedagogical Faculty of Masaryk University in Brno. The dynamics of behavioural changes and the method of communication in the fine arts workshop on the basis of structured fine arts education programme were continuously analysed and assessed. Concurrently, the manner in which public presentation of self-made products (pictures) influenced the development of Lucie's self-confidence, self-reflection and communication was monitored. The research stemmed from the general presumption that the experience-based and therapeutic effect of fine arts education influenced experiencing and behaviour in various social situations (Slavík, 2001; Šicková-Fabrici, 2002).

On the basis of SAE, we could observe how Lucie was influenced by the projective and, subsequently, initiation functions of pictures. The research took place between 2011 and 2014. The fine arts workshop was planned for 2–3 hours a week. The duration period and the frequency continuously changed depending on Lucie's health condition and the organization parameters of the workshop. The frequency of exhibitions and previews was influenced by the possibilities to implement the exhibition plan of the project 'World According to Lucie'. The plan of exhibitions was updated every three months.

Research Action Plan

Date	Activity	Monitoring	Duration	Evaluation	Comments
From 02 February 2011 to 02 May 2011	Identification of research goals and methodologies		3 months		Lecturer I**
From 02 May 2011 to 01 May 2012	SAEP* - individual education Project 'World According to Lucie'	Video study Observation Pedagogical diary Interviews	13 months Number of exhibitions: 9	Fine arts procedures and techniques Themes of pictures Reflection through behaviour and communication Exhibition concept	Lecturer I Regular evaluation
From 01 May 2012 to 01 May 2013	SAEP Project 'World According to Lucie'	Video study Pedagogical diary Observation Interviews	12 months Number of exhibitions: 3	Fine arts procedures and techniques Themes of pictures Reflection through behaviour and communication Exhibition concept	Lecturer I Regular evaluation
From 01 May 2013 to 01 October 2014	SAEP Project 'World According to Lucie'	Video study Pedagogical diary Observation Interviews	17 months Number of exhibitions: 7	Fine arts procedures and techniques Themes of pictures Reflection through behaviour and communication Exhibition concept	Lecturer II*** Regular evaluation
From 01 August 2014 to 15 October 2014	Final research report		2 months		

Table 1: Research Plan

* SAEP - Structured Fine Arts Education Programme

** Lecturer I - a researcher playing the role of a fine arts workshop lecturer

*** Lecturer II - another fine arts workshop lecturer

Research Goals

The goal of the research was to examine the support of socialization of a disabled individual through fine arts production and its presentation. The principal research issue and partial research questions were set for the purposes of qualitative examination. The implemented analyses focused on achieving the set goals.

The research concentrated on fine arts production affecting communication and negative behavioural stereotypes in the process of socialization. Lucie's self-reflection, creativity and self-experience was examined on the basis of expressive and reflective fine arts activity and experiencing on the basis of the presentation of pictures. The prepared action plan of the research contained the process of fine arts production based on SAEP parallel to the presentation through the exhibition project 'World According to Lucie'.

Principal Research Issue

How can an individualized structured fine arts education programme influence the socialization of Lucie as an individual suffering from autism spectrum disorder?

Partial Research Questions

1. How can Lucie's self-experience and self-evaluation be understood through self-reflection in a fine arts workshop?
2. How can the dynamics of Lucie's behaviour be influenced in the fine arts workshop by means of individual SAEP components?
3. What is Lucie's verbal communication in the self-reflection of pictures?
4. How can the changes in Lucie's creativity be described on the basis of SAEP?
5. How can the production interlinked with the exhibition project 'World According to Lucie' support the changes in Lucie's self-reflection and social inclusion?

Data Collection Methods and Techniques

The pedagogical action research method, which can be considered as qualitative, practical, participation-based and reflective and focused on social change, was selected (Reason, Bradbury, 2002). The choice was practical as it focused on the practise of fine arts education (nurturing) in the specific contexts we wanted to improve (Janík, 2003). The action research was participation-based because it was implemented by a team. Goldstein (2000) and Johnston (1994) showed that the cooperation offered by researchers working in universities in participation relationships with teachers came to prevail even in the pedagogical action research. The methodology of the research stemmed from the fact that the idea of reflection had been known since it became an essential element of artistic and design production. The outcomes of the research for inclusive education are described by Moore and Armstrong (2004). To determine the structure of the process of reflection during the action research, we stemmed from the Schön's division

(1983) into 'reflection in action (activity)', that is, reflection during a continuous and immediate process in which teachers are engaged, and 'activity reflection', that is, reflection following an activity or a series of events.

The conceptual framework of the research stems from Elliot's methodology described in his work 'By Action Research Towards Changes in Education' (1991). In compliance with the author, we consider action research as a process comprising a spiral of self-reflection in cycles, each of which includes observation, reflection, planning, action and evaluation. Emphasis is placed on monitoring an action (fine arts production in the fine arts workshop environment and self-presentation in the sociocultural environment) in manner such that evidence of the quality of the action can be obtained. In our research, we used Elliot's conceptualization of activities (1991), including the planning, implementation and monitoring of the cycles of the action research. We stemmed from the research referring to the fact that the support of inclusive approaches in the society was possible through fine arts education (compare Kellman, 2001).

The research partially deals with interpreting the selected cross-section set of Lucie's works of fine arts since even the goals of the research are aimed at critical analysis of Lucie's self-reflection through her fine arts production and presentation. The method of analysing the products of an activity was used. With regard to the generally proven projective and initiation function of a painting, Lucie's reflective comments on the contents of individual paintings are stated. The supplementary interpretation of the components of the paintings is imported from J. Slavík (1994) and is aimed at the artistic evaluation of a fine arts expression from the perspective of research in the sphere of art theory. The goal of such methodology is not to empirically evaluate the categories of production of a painting in the context of contemporary art. The methodology uses the basic categories of integrity, intensity and complexity of a fine arts work (product), including subcategories evaluated on a bipolar scale. The category of integrity (orderliness) of a work of fine arts comprises the following criteria: composition and format supported by technology, colourfulness, modelling and drawing-like elements. The intensity (effect) is described by the subcategories 'expression' and 'originality'. The effect is also supported by the already mentioned colourfulness, drawing elements, and modelling. The contextual criterion includes the complexity of a work of fine arts.

Kellman (2001), Kolářová (2014) and Goodley (2011) refer to the objective fact that, in the past, production by disabled individuals became an efficient tool of social inclusion. These authors' production is an accepted part of art history. The possible examination of the categories of Lucie's production would have to be evaluated based on another research methodology. The chosen design of the action research is not aimed at analysing the criteria of Lucie's production in the context of contemporary art.

The data collection techniques were chosen on the basis of the goals of both phases of the action research. In compliance with Elliot (1991), Mertler (2012), and Armstrong and Moore (2004), we opened the process of recognizing the terrain by the process of explaining, describing and analysing real life situations that we were trying to improve. The validity of the research was supported by applying the triangulation of sources according to the stated model.

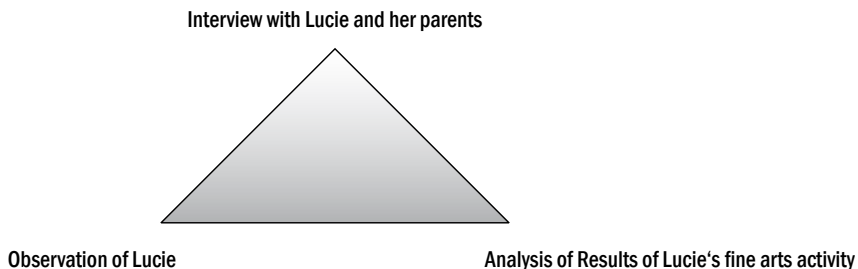


Diagram 1: Model of triangulation of data from three sources

The research methodology made use of research methods such as participated observation, structured interview, analysis of the activity-related documents (the selected set of paintings), a video study from the fine arts workshop, and the pedagogical diary. For the purpose of obtaining data on Lucie's long-term behaviour and experiencing outside the time spent in the fine arts workshops and at exhibitions, the interview method was applied.

One of the tools supporting practises in the systematic reflection of education situations is the video. In general, it can be said that video studies enable and support multiperspectivity and the building of a shared language for describing, analysing and evaluating the observed phenomena and their mutual relationships. Professional literature describes various procedures and methods of using video within the action research, see, for example, Brophy (2004), Welzel and Stadler (2005). In the Czech Republic, it concerns, in particular, the research of groups of authors, for example, Janík and Minaříková et al. (2011), Janík, Slavík, Najvar et al. (2011). The methodological discussions about the use of video within research usually stems from the analysis of the contributions of the video to the research process and from the evaluation of problems pursuant to use of the video method. The made video records have been backed up.

The first step in the video record comprised processing of its transcript. Transcription means re-writing the sound component of a video record by means of certain transcription system. Verbal communication, non-verbal communication, and functional and non-functional behaviour within SAEP were transcribed. The next step lay in coding. Coding means the systematic recording and categorization of the phenomena observed on a video record. The predominant part of the analyses focused on 'event sample' rather than on 'time sample'. The goal was to build deeper understanding of the examined processes through the search for relations amongst the examined aspects. Video records enable permanent depiction of the dynamic and complex phenomena, which may substantially facilitate the evaluation of SAEP.

Action Research Model

The action research was implemented in regular thematic education cycles. It is a type of participative and reflective research in the sphere of fine arts and special education practise. The action research usually took place once a week in a class adapted to meet the fine arts workshop needs at the Institute of Inclusive Education Research of the Pedagogical Faculty of Masaryk University. The form of Lucie's education was individual. The researcher presents both the implementer of the research and the practising lecturer. The action research stems from the model by Coghlan and Brannick (2001), reflecting on the model by Elliot (1991). For the needs of our research, the model was partially modified.

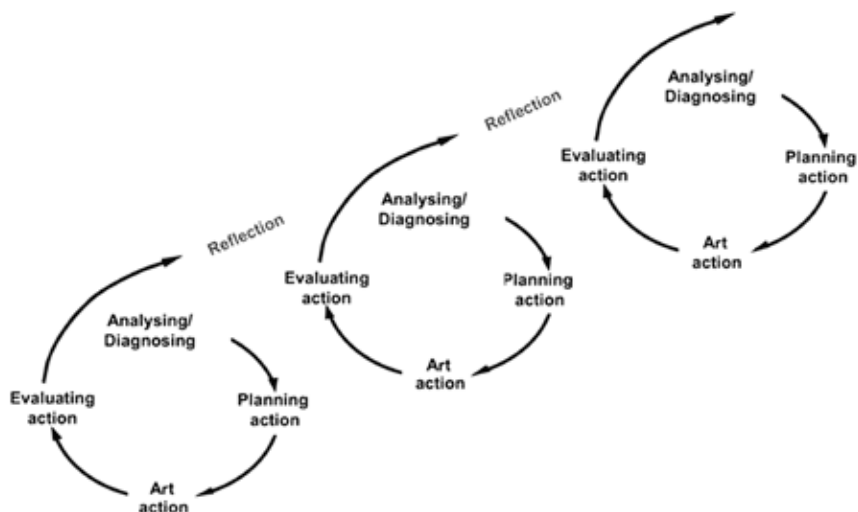


Diagram 2: Proposed Action Research Model in Individuals with ASD

Comparison of the models:	
Model Coghlan and Brannick (2001)	Model Elliot (1991)
Analysing - Diagnostic	Observation / Reflection
Planning action	Planning
Taking action	Action
Evaluating action	Evaluation

Table 2: Comparison of Action Research Models

The structured fine arts education programme (SAEP) is construed to help improve the dynamics of the process of fine arts production and the development of self-reflection stemming from the psychosomatic dispositions of an individual with ASD. It derives from the research by Gilroy (2011), Case and Dalley (1990) Art Therapy approach, and the humanistic concept by C. R. Rogers. SAEP respects the principle of inclusive didactics (concept of the sociocultural model of disability) and takes over part of the education forms from special fine arts education and art-philetics.

SAEP constitutes a comprehensive education concept of a fine arts workshop for mentally impaired people and people with ASD. The structure of the programme is made up of four compact phases. The ideological phase sets the initial topic based on a student's empirics. The conceptualization of the production contains a theme and the selected fine arts procedure. Then follow the fine arts action and, eventually, the reflective dialogue emphasising the utilization of the projective function of a painting and, possibly, of the system supporting the impaired communication ability (augmentative and alternative communication). SAEP contains the following theoretical aspects:

- ▶ It stems from the 'animo-centric' concept of fine arts education, perceiving arts and fine arts expression as a cognitive process, but the subject of examination is the individual himself/herself.
- ▶ We place emphasis on the personal reflective communication accompanying the fine arts expression. Its priority was respect for students' individuality and the endeavour to provide them with as many opportunities as possible to freely express themselves.
- ▶ The controlled imagination takes place through visualisation. The visualisation strategies are the same as those of controlled imagination and are used for art therapy purposes and special education diagnosis.
- ▶ It stems from the 'unconscious nature of creativity'. This fact is significant, in particular, in terms of the individual art therapy procedures originating from the interpretation of the psychoanalysis theory that assumes that the initial creativity developed on the basis of the early tendency to search for pleasant stimuli and avoid those that are unpleasant is intrinsic to an individual.

SAEP focuses on influencing behavioural exhibitions and self-experience as a consequence of weak social interaction in individuals with ASD. We strive to improve fine arts skills and develop the fine arts expression, imagination, aesthetics and cultivation of personality through the self-presentation of works of art in the society. The goal of SAEP is to support inclusion.

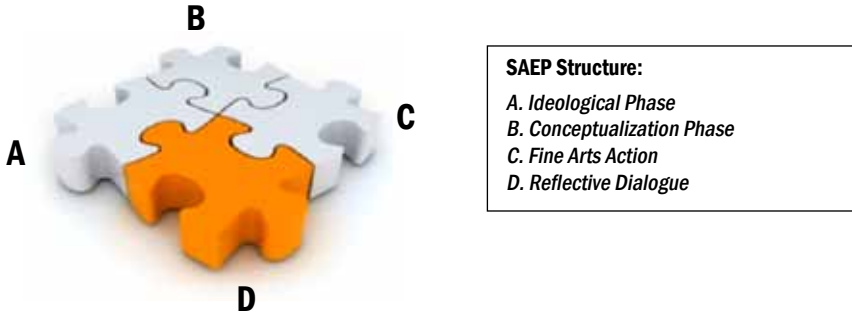


Diagram 3: Model of Structured Fine Arts Education Programme (SAEP)

A key category is communication in the education process of SAEP on the basis of the specifics of autism spectrum disorders. The lecturer shall open a topic, the fine arts procedures and technologies and shall assist in the fine arts activities. The goal is to delegate the role of a 'fine arts expert' to a disabled individual by the lecturer who, in turn, plays the role of an active questioner and taking the individual with ASD towards an optimum fine arts solution through suitably selected questions (stimuli). It is important to respect the authentic fine arts expression and attitudes supported by reflective dialogues. Participation in a work of fine arts represents a correction in the form of direct intervention in an artefact when the process gets stuck at a static point. The model shown below is a symbolic expression of cooperation on the principle of partnership between a lecturer and a student with ASD in a fine arts workshop. According to the communication model, the lecturer evaluates the SAEP components based on the table stated below.



Diagram 4: Communication Model (student with ASD - mentor/lecturer)

SAEP Components Evaluation	
Implementation of visualisation	In themes and time sequence
	By means of visual fine arts forms
	Imaginations
Implementation of individualisation	In the typology of a theme
	In the form of individual education
Implementation of structuring	Modification of the workshop environment (workspace)
	Picture composition
	Technology of the working procedure
	Teaching procedures

Table 3: SAEP Components Evaluation

4.3 RESEARCH RESULTS

We continuously evaluated the fine arts procedures and methods of the individual SAEP phases that could have a significant impact on Lucie's perception and experience through fine arts reflection. Based on such continuous evaluation, we developed procedures leading to the attainment of new skills and the development of Lucie's existing abilities.

The research proved the key importance of the personality of the lecturer teaching SAEP. An essential attribute was the lecturer's professionalism meeting the criteria such as professional knowledge of special education (specialization in ASD), fine arts education, the implementation of the lecturer's own fine arts production, high level of empathy, the ability to improvise, and experience in the support of an individual with ASD. The notes on the course of the action research (see the Communication Model Scheme) were continuously recorded in the pedagogical diary. The efficiency of, and the obstacles to, the education process were critically assessed. Subsequently, an appropriate measure for their removal was adopted. The improvement in Lucie's results was influenced by the interventions carried out by the lecturer. Successful interventions comprised structured questioning, dialogue during the production, dialogue on the created paintings, assistance with the preparation of aids, teaching of new fine arts technologies, the conceptualization of fine arts intentions, correction through art therapy elements, modification of an environment, and the ensuring of the organizational course of the workshop. In the course of time, it was proven that for Lucie it was indispensable to build an empathic partnership with the lecturer, who is a significant factor of optimum transfer within the learning process.

4.3.1 CRITICAL ANALYSIS AND REFLECTION OF IDEOLOGICAL PHASE

The ideological phase was represented by the search for introductory topics on the basis of Lucie's own experience. New situations in the search for topics gradually imposed requirements on special education support. This support also included the important phase of arriving at the Pedagogical Faculty of Masaryk University where the individual fine arts workshop was held, bringing to light several new and often unplanned social interactions that were gradually and purposefully coped by Lucie. This marked the coming true of Lucie's much talked about dream: "*When will I go to university same as Katka (her sister)?*" she often asked. The ability to cope with social interactions in the new environment of a university full of unknown people influenced the successful participation in sociocultural events associated with Lucie's exhibitions. The successful social interactions comprised the giving of the hand, the introduction, conversation with the teachers in the workplace, etc. Her arrival at the classroom (fine arts workshop) was most frequently associated with strengthening functional behaviour. It meant, for example, the hanging her outer layers on a coat-stand, placing the snack and her drink on the table, etc. Complications in communication and in the introductory rituals appeared if Lucie arrived at the workshop upset (for example, due to the intensive noise from halls full of students, an out-of-order lift, etc.). In such situations, the lecturer had to choose a strategy according in which he waited quietly until she calmed down and offered her to go through her favourite books, the already painted pictures, the games on her mobile phone or student exercise books (writing, reading, etc.). Another ritual was the preparation of aids. Fine arts aids were always kept in the same place (storage, cabinet). Then the task of preparing the material for painting or drawing (paper, canvas) followed. Lucie did well in these rituals and was able to stick to them throughout the research.

The introductory interview (having an analytical diagnostic function) comprised the lecturer's initial intervention associated with continuous special education diagnosis. Targeted questioning focused on discovering a set of pleasant reminiscences from everyday events (family, success, etc.). The lecturer was informed in advance about Lucie's experiences and behaviour and about her current health condition outside the workshop and had a battery of motivational and diagnostic questions prepared.

At first, the communication channel between the lecturer and the parents were based on electronic correspondence. Gradual increase in this information during the research led the lecturer to creating a depository of data on Lucie. At the parents' recommendation, a communication table was introduced and partially modified to ensure more accurate monitoring. The communication table contained a list of the yet recorded non-functional behaviour (switching off the lights, deviation from the

assigned fine arts techniques, repetitive speaking, stereotype assembly and disassembly of appliances, etc.) and the interventions to moderate it.

The workshop environment was gradually tailored to Lucie's required parameters. Even the arrangement of the workshop environment was important, for example, an unsuitable noisy data projector which Lucie commented by saying: *"...Turn it off, quickly!"*

4.3.2 CRITICAL ANALYSIS AND REFLECTION OF CONCEPTUALIZATION PHASE

The conceptualization of production comprised the selection of topics and fine arts procedures. This phase is typical of Lucie's statement: *"Let's not keep digressing from the topic!"* Lucie used this statement ritually even outside SAEP. In her family, the statement caught on even in other situations of inattention and anxiety. The lecturer's basic strategy was to encourage Lucie to suggest the topics of the first phase herself and to defend them. By asking questions, the lecturer tried to evoke a framework of topics that were subsequently reflected in the composition of the picture. The SAEP strategy was to diagnose long-term topics important for strengthening social interaction and imagination. The list of 'everyday' topics corresponded to the paintings exhibited within the project 'World According to Lucie'.

The SAEP strategy was to diagnose and analyse the topics dealt with in the long term and evoking the stress experience of the part and, in case of Lucie's refusal, not to work with them for some time because they could cause undesirable mental states reflected in the reluctance to create and cooperate with the lecturer on other paintings. An important component was motivation in the backdrop of the positive topics dealt with in the long term. The goal of SAEP was to repeatedly replace, through pedagogical interventions, non-functional topics with new topics associated by Lucie with positive experiences and skills (for example, from previews, music therapy and other recreational activities). Thanks to this, Lucie was given the opportunity to express her world. Through fine arts, she came to acquire another means for communicating her perception of the reality (pain, joy, worries, etc.) and the contents and meaning of her verbalized expression were more understandable.

"By the fine arts processing of 'it cannot do without time' topics, we managed to open taboo topics that were completely unavailable to us and Lucie was burdened and stressed even more."

(Conversation with the parents, 2012)

"We can see slow but permanent change in Lucie's behaviour. She has calmed down, shares her emotions and is more self-confident and determined to push her opinions through."

(Conversation with the parents, 2013)

The following topics were gradually evaluated as functional: future plans, favourite friends and people, family members, assistants, previews and other cultural events, and pets. The stated topics were reflected, in particular, in the creation of pictures titled 'Numbers', 'Memories, dedications at dawn', 'Time', 'Wedding', etc. The following topics remained non-functional and hard to process throughout the research: 'it cannot do without time', conflicts with schoolmates from the school period, hospitalization, employment, etc. These topics were reflected in the contents of paintings such as 'Fears', 'Anger and Peace', 'Nostalgia', 'Maniac', 'Captive', etc.

4.3.3 CRITICAL ANALYSIS AND REFLECTION OF FINE ARTS ACTION

The fine arts action phase presumed the selection of the format and the preparation of material, the selection of the composition, colours and drawing aids, the observance of technological procedures, and the portrayal of the topic. SAEP did not primarily contain any music and dancing component (reproduced, passive). The characteristic feature of euphoric behaviour associated with Lucie's fine arts expressiveness was her own singing accompanied by movement. The mutually controlled conversations between the lecture and Lucie were motivational and relaxation.

The fine arts activity gradually and successfully tore away from the persisting non-functional behavioural manifestations such as unease and anxiety. This situation was resolved by an appropriate correction on the part of the lecturer, lying in the call for stopping work and having a rest, a dialogue over cheerful experiences, the singing of Lucie's texts, and sound rhythmization. The combination of these interventions resulted in the short-term duration of her non-functional behaviour or the lower frequency of occurrence of such behaviour in the fine arts workshop. The cause of such behaviour was predominantly the consequence of the negative experience with which Lucie attended the workshop. The dialogues between the lecturer and Lucie enabled more precise conceptualization of the production, the strengthening of creative thinking, and verification of knowledge. The following questions proved successful: *"What happens if you mix these two colours? Is it possible to re-draw this colour? Is the background sufficiently dry? What background will appear if we start carving on this layer?"*

During the research, Lucie learnt drawing, painting and height print. For the drawing, pencils, markers, wax crayons, ballpoints and natural charcoals were used. The drawing proved successful in the long term as an immediate tool for portraying Lucie's thoughts that were confusing and hard to understand (at semantic level) in her spoken speech. The lecturer's strategy lay in asking the question: *"Lucie, I don't understand what you're saying. Draw it for me."* Lucie was encouraged to depict the topic of a conversation or stories as follows: *"Lucie, what were we talking about? Draw it for me to have a better idea. I don't know the figures in your story, draw them. You are talking about peace. How shall I imagine it? Does any picture depict it yet? Who creates it?"* It happened many times that Lucie re-drew the already drawn picture without a word or comments. In her later reflections, she stated: *"I had to do it, just had to...you know?"*

The painting was preferred by Lucie as a suitable tool of authentic reflection on emotions and expressions. Lucie first preferred painting to drawing by reason of faster completion of the picture surface. *"I am done. It is ready. Take it away ...it will do..."* This behaviour referred to the need for pondering on Lucie's problems in orientating in space and interpersonal relationships (the quality of the composition of the picture and the deployment of individual components serve for diagnostic purposes). The teaching strategy lying in the gradual re-covering of the layers of a painting or a drawing and the creation of the individual structures of the composition of the picture was applied. Subsequent drawings with the use of this combined technique had the function of repeated initiation – re-finding the shape, objects and figures that had been covered. The combination of drawing and painting proved efficient and gradually allowed Lucie to improve the quality of her fine arts craftsmanship skills, imagination and fine arts expression. SAEP managed to eliminate the stereotype non-productive activity, difficulties in paying attention, and the complicated perception of the structure of space and time.

The typology of the used colours and their interpretation by Lucie was as follows:

- ▶ *Blue* – peace, relaxation, satisfaction
- ▶ *Yellow* – cheerfulness, joy
- ▶ *Black* – fear
- ▶ *Green* – nostalgia

During the action research, we examined the difficulties in transposing the anticipated contents onto a picture. The contents of the picture stemmed from the relationship between the perception of the real environment in which Lucie lives and the subjective perception of the environment depicted on the canvas. The pictures portrayed fictitious events stemming from Lucie's real experience (present, past and future). Lucie's pictures created a new virtual space reflecting on

the specifics of perception and experiencing. She wanted to have people important to her around her all the time. Her pictures also often portrayed herself and her closest persons having their ritualized position in the picture and being part of the story, the 'director and author' of which was Lucie.

How were the weakened spheres of autism spectrum disorder developed within the action research? The imagination component was successfully supported along with the development of creativity and authenticity by means of ritualizing the production. The social interaction component was initiated on the basis of a long dialogue through the process of production and the subsequent medialization of an artefact through the exhibition project 'World According to Lucie'. The communication component was stimulated through conversation on the paintings and a partner dialogue supported by symbolic (visualized) expression.

4.3.4 CRITICAL ANALYSIS AND REFLECTIVE DIALOGUE

The reflective dialogue phase comprised components including dialogues on the finished paintings and conversations about the experience in creating, stemming from the projective function of paintings. Throughout the research, we were interested in how Lucie perceived the pictures she took home. She did not speak much about this and her comments were usually plain and indefinite.

"When she started to draw and the paintings were rolled up, she was happy she had drawn something, but a big shift for her was when she got from you the two of her paintings framed... Another milestone was the first exhibition when she saw the paintings in a large room and people around them and being interested in them ... Lately, she's been more and more interested in everything about what happens to her pictures. For example, when a photographer arrived to pick them up to use them for his catalogue, she immediately started her favourite activity, dashed to put on her shoes, got dressed and wanted to know who took them, where and in what car ... Sometimes she feels like talking about them, about some of them, mostly about those expressing positive experiences, for example, rest, sister's wedding, doing the fine arts, etc."

(Conversation with the parents, 2013)

In this sphere, the research related to the key question as to how it was possible to further develop, in particular, the emotional understanding on which Lucie could build the process of conceptualization of her production. It ensued from the taken records that during the research, Lucie continually reflected her feelings, moods, joys, wishes, fears, visions, and the strength of the relationships with her family, the people she had met in Brno, at the camp in Sasov, at the cottage in Náměšť, and at the previews and the doctor's in her paintings. This long-term reflective dialogue

between Lucie and the teacher on her paintings in the workshop allowed realizing more the significance of the stated events and their impact on her life.

With the help of SAEP interventions, the researcher and another participating lecturer gradually succeeded in eliminating stereotype fine arts activity, difficulties in concentrating on the assigned task for a long time, chaotic work, confusion in an unknown environment, and time relations. The quality of Lucie's self-experience, self-reflection and creativity gradually improved and such improvement had a positive impact on her socialization.

"Fine arts help her relax and provide her with space for expressing herself. Thanks to the exhibitions and attention of visitors, she experiences self-realization ... She has also found that thanks to the pictures to which she herself gives names, she can communicate with us better ... Doing fine arts – as she herself calls this activity – has helped her to find her place in life."

(Conversation with the parents, 2014)

The consequences of the development of these components related to the gradual facilitation of the process of learning. Lucie's paintings evidenced the projection and initiation phase that had a positive impact on her communication and social interaction. Projective function was documented through a selective set of pictures created chronologically in the course of the action research. According to the names, they concerned the paintings 'Number One, Number Two, Number Three and Number Five', 'Fears', 'Anger and Peace', 'Memories, dedications at dawn', and 'Time and Wedding'. The paintings will be described according to the analytical procedure by J. Slavík (1997) who chooses the interpretation of works containing the following components:

- ▶ Orderliness (composition, format, technique, colour, drawing-like elements and modelling).
- ▶ Effect (expression, originality).
- ▶ Complexity (contents).

Examples of meta-language in Lucie's art work – Intellectual constructs expressed symbolically in images and the written words



Detail: Lucie sitting on medical chair with monitor



Detail: Lucie with bride



Detail: Written fragment of an interview



Detail: Lucie's signature on a painting



Detail: Lucie's atelier security code



Detail: Written fragment - Fear

Figure 14: Symbols in paintings



Figure 15: Lucie Němcová, *Number One, Number Two, Number Three and Number Five*, 2011 ▼



- ▶ Orderliness (composition, format, technique, colour, drawing-like elements and modelling).

It concerns a composition of numbers and mathematical symbols on the background of the favourite silver colour. To the question as to why the author had chosen blue, she answered: "... blue is good, that's a fact. It's simply a colour I like, that's a fact." As the technique, distemper on a paper cardboard (50×65 cm) was used.

- ▶ Effect (expression, originality).
- ▶ The impasto contrasts with the hardness of the carved numbers. Code numbers protrude from the background. The silver painting on a blue background gives an earthy expression. The picture shows elements of creativity, originality and authenticity.
- ▶ Complexity (contents).

The topic of the picture is the closing and locking of a house in Kraví hora, equipped with an alarm. This alarm spontaneously went off several times during the fine arts activities. For Lucie, it was a strong experience to which she long reverted. It was the type of a spontaneous situation evoking curiosity in her in the future rather than fear of the unpleasant sound of the alarm. Lucie interpreted the contents of the picture as follows: *"There were numerical codes, do you know where? The alarm rang something like huuuuuuu. I will tell you one thing. The load colour has nothing to do with me. And I must learn. There are numbers 0, 1, 4, 20. Everything indicates that it is monitored by the state. There is a government and a local authority. In the end, teacher Winkler says this: 'Sorry, Government, she is doing the fine arts here and doesn't have time'".*

Figure 16: Lucie Němcová, *Fears*, 2011



- ▶ Orderliness (composition, format, technique, colour, drawing-like elements and modelling).

The composition of the picture forms a disorganized trajectory of the fragments of the colours and the words of the painting. A dominant element of the painting is the rhythmical placement of word phrases next to the word 'fear'. The plain white background does not sufficiently model space. It co-exists next to three shapeless expressive spots in which figural motives of close persons with whom Lucie feels safe are carved. Hence, the picture expresses fears, insecurity and difficulty in coping with them. The organization of the picture elements seems haphazard. The author used the combined technique of drawing and painting. She chose the distemper, a marker and the pencil for the cardboard paper (60×70 cm).

- ▶ Effect (expression, originality).
- ▶ The mosaic composition of objects, figures, words and hidden colours seem haphazard and shaky. The expression drive of the picture corresponds to the name 'Fears'.
- ▶ Complexity (contents).

The picture is an intimate testimony reflecting on Lucie's experience. It indicates uncertainty and the dynamics of the emotional component of the author's personality, stemming, among other things, from the specifics of her impairment. Lucie has experienced many situations evoking concerns and anxiety in her. These are the borderline positions of her self-experience. The complexity of her being was, and is, accompanied by fears of various levels of intensity. *"I'm afraid, I'm really afraid of what will happen. Do you understand? What's next? Are we going to learn?"* The therapeutic component is confirmed by Lucie's endeavour to overcome these fears through her own art creation.

Figure 17: Lucie Němcová, *Anger and Peace*, 2012



- ▶ Orderliness (composition, format, technique, colour, drawing-like elements and modelling).

A dominant element of the colourful composition is the contrast of light and dark tints. The colourful places are separated by a dominant diagonal structuring space. Blue symbolises peace. The blue space shows level-headed brush moves. The dark tints created after a headless mixing of colours represent irritation and anger experienced by the author even during her production. Therefore, the series of figures and figural motives is placed amongst the tints of anger and peace in the centre of the painting. The author used the combined technique of a marker, distemper and a pencil on a canvas background (50×40 cm).

- ▶ Effect (expression, originality).
- ▶ The picture represents the author's original deliberation over the processes of her personal experience, searching for personal limits and the understanding of her divergence. The picture shows typical expressive colours and symbols.
- ▶ Complexity (contents).

The contents of the picture correspond to its name. It is a symbolic testimony of intimate experiences associated with coping with everyday situations. The figures are interrelated to the events evoking the feeling of calmness, but also fear and anxiety in the author. It concerns an insight to the author's reminiscences from the medical and school environments.

Figure 18: Lucie Němcová, *Memories, dedications at dawn*, 2013



- ▶ Orderliness (composition, format, technique, colour, drawing-like elements and modelling).

The author applied the combined technique of drawing and painting and used the distemper, a marker and a pencil on a canvas (40×50 cm). The composition is built by means of spatial relationships of the individual parts on a yellow background. The drawings of figures next to the snippets of texts and letters that have already been forgotten symbolically protrude from the yellow background. The written texts are rather of calligraphic nature. The composition has the scheme of a figure on the background built. The painting has the nature of a drawing. Its background is filled with monochrome yellow colour as a metaphor of a dawn and a new day.

- ▶ Effect (expression, originality).
- ▶ The picture uniquely depicts death and reconciliation. It is of a meditation nature, provoking the observer and makes him look for the relations and think.
- ▶ Complexity (contents).
- ▶ The theme of this picture is a reminiscence of the author's deceased grandma. In her memories transferred onto a canvas, Lucie goes back to see her grandma in hospital and stands next to her. In the background, there are family members with the help of whom Lucie tries to cope with the loss and take a stand. *"When will I go there again? When will I caress my grandma again?"* However, at the end of her work on the picture, there is an apparent turn in her words and she reconciles to the situation. *"Everything takes place so fast! My mum said that we would go to Prague again, but only after it stops, after everything stops. We will run again. And will be under stress again and will break down. And there's the learning again. That's how it is."*

Figure 19: Lucie Němcová, *Time*, 2014



- ▶ Orderliness (composition, format, technique, colour, drawing-like elements and modelling).

The composition of the picture is made up by a mosaic of overlapping and interrelated elements. The abstract colourful areas contrast with the particular nature of numerical objects on a loud red background. The author subconsciously combines the sharpness of the lines of the numbers that fascinate her with vigorous brush moves, abstractly drawing through earthy colours. The author used a combined technique and chose acryl and a marker on a canvas (60×50 cm).

- ▶ Effect (expression, originality).
- ▶ The picture depicts a rich fantasy working with individual metaphors of time and related events, the meanings of which are hidden at first sight. The picture originally interprets the author's personal perception of time. Lucie says: *"There's no need for time!"*
- ▶ Complexity (contents).
- ▶ The understanding of the dynamics of time in clear line with the past and the present is difficult for the author. Abstract measurement of time according to numerical values is also confusing and, logically, stressful for her. The topic of time is directly and indirectly reflected in most of the author's pictures. She considers it as information applied to real situations that are subjectively insignificant for her. *"We must not miss it! Hurry! We have no time ... and what's there going to be tomorrow? Why isn't it now? Don't I want it?"* A typical time meter, which Lucie does not like, has become part of the painting. She does not need a watch. She claims that 'it goes well without time'. The ringed sequence of digits represents a watch as the symbol of time.

Figure 20: Lucie Němcová, *Wedding*, 2014



- ▶ Orderliness (composition, format, technique, colour, drawing-like elements and modelling).

The central composition is formed by space the areas of which are layered. The composition model of a figure and the background are preserved. The dominant colours are the contrasts of shades of blue and white. The symbolism of the white colour is traditionally associated with the colour of a bride, being Lucie's sister. Blue is a traditional colour of peace and internal well-being and is associated with the wedding reception. The author's comments are: *"Blue is good, that's it."* In the centre we can see several figural motives of the wedding guests. The picture proves good command of the painting and an original solution to space describing a wedding reception.

- ▶ Effect (expression, originality).
- ▶ The picture represents one of the highly original abstract paintings. It shows a high level of creativity and imagination of the author in relation to the already created pictures. In creating this picture, the author was thinking of her sister's wedding and was re-experiencing the pleasant moments. *"When will it be again? When will Hana be getting married again?"* She commented on and processed her work cheerfully. The picture is the subject interpretation of the experienced event.
- ▶ Complexity (contents).
- ▶ The topic of this picture is the portrayal of the wedding day where Lucie was an important person. It was a strong emotional experience for her. She managed to behave appropriately and was sincerely happy about it. At the wedding, she met a lot of new people and found herself in new situations ensuing from the wedding custom.

4.3.5 EXHIBITIONS AND INTERPRETATIONS

The research focuses on answering the questions of the action research, aimed at understanding the meaning of the interconnectedness of fine arts and the author's presentation in the context of social inclusion. A significant research took place between 2011 and 2014. It inquired into the issue of the consequences of presenting the results of fine arts in the society through the exhibition project 'World According to Lucie' established on the basis of special education. The research also deals with comparing the changes in Lucie's behaviour and experiencing during her presentation at cultural events.

The research is not aimed at interpreting the artistic criteria of contemporary art in relation to Lucie's production and judging the criteria of the artistic nature of Lucie's production. The methodology of this research does not enable objective definition and evaluation. Nevertheless, it refers to a considerable potential of the related examinations to examine artistic production and processing of art of disabled individuals in further interdisciplinary relations. The action research focuses only on the changes in Lucie's self-reflection and social interactions. We monitored the changes that occurred as a consequence of the public presentation of Lucie's pictures. We supposed a significant influence at the level of social inclusion of Lucie and her family.

"Finally, we gave it a try and found that it was a good idea. In fact, it was the first time Lucie experienced positive reaction from more people at the same time. It was not about what she couldn't do, what she was slow at, what she should train to be successful... Suddenly she experienced that they took her as she was. It must have been a great relief for her!"

(Conversation with the parents, 2012)

The project 'World According to Lucie' includes a series of exhibitions also presented on the author's blog. During the action research, the blog proved to be an efficient tool for promoting the author on social networks. With its focus, it essentially supported Lucie's self-reflection and allowed her, in particular, to participate in a new form of virtual communication and social inclusion. The curator of the exhibitions was the author of the research, who was informed about the beginnings of Lucie's production and the specifics of her perception. The success of the exhibition project was evidenced not only by the number of exhibitions but also by the social credit of their partners from private and academic spheres. The exhibitions were implemented with the help of volunteers and family members. The community of health impaired individuals and, concurrently, the wider public were invited to the exhibitions. Information was distributed through printed invitation cards and electronic invitation through social networks. The previews were first

attended by people interested in the issue of disability. In the last series of the exhibitions, the circle of visitors and supporters of the project 'World According to Lucie' considerably broadened. Nineteen exhibitions were implemented during the research.

During the research, the issues leading to innovating and curating exhibitions promoting Lucie's social inclusion as much as possible were raised. The exhibition curator repeatedly asked the question about the nature of individual exhibitions within the project 'World According to Lucie'. He arrived at the conclusion that those exhibition projects that were available to all people without discrimination could be considered as inclusive. If they need it, disabled individuals are provided with support, care and assistance. The key elements of the exhibitions are barrier-free access, availability of information, the nature of the visitors to the exhibitions, the interest of the professional public, and funds. They concern cultural events promoting the author's originality and authenticity and his/her divergence without discrimination. In contemporary art, authors with divergence are represented by art brut, outsider art and disability art.

We can consider as an inclusive project to which Lucie was invited the collective exhibition of Mirek Kaufman titled 'View Angle' (June-January 2013) in Kinsky Gallery, Kostelec nad Orlicí. The interest in the social exhibition ensued from Lucie's long-term presentation in the form of exhibitions and promotion. The exhibition project 'World According to Lucie' showed the possibility of promoting the concept of social inclusion in the sociocultural environment in the Czech Republic. M. Kaufman wrote as follows about the concept of the exhibition: *"Everyone may draw here what he/she wants to ... This element is associated with the presence of children's and senior paintings in another part of the exhibition which indicates the freedom of creative expression without limitation, which was the main motive that made me introduce some other authors as guests. Their works are often surprising due to freedom of expression and the used means. It is essential to view the exhibition so conceived from the position of a sensitive spectator and as an attempt at a creative game exceeding the limits of the given genre, offering various angles of view as indicated by the name of the whole exhibition"* (Catalogue [online]).

Lucie also participated in an exhibition that was part of the accompanying programme within the 4th International Conference in relation to the project 'Let's Do it Together II'. The conference was organized by Anna Šabatová, ombudsman, at the premises of the Faculty of Regional Development and International Studies of the MZLU in Brno from 18 to 19 September 2014. The supporting topics of the conference were the possibilities and risks and the hidden potential of individuals with ASD with respect to their application on the labour market. The accompanying exhibition of the conference 'World According to Lucie – You Know It' constituted the curator's project in which Lucie's work and SAEP were presented as the possible

models of pre-professional preparation for individuals with ASD. The exhibition and the creation of Lucie's works of fine arts contributed to the professional discussion on the handover of experience from the inclusion of individuals with ASD from Ireland, Spain and the Czech Republic.

Another example of social inclusion is the Lucie's invitation card (2013) relating to the 6th International Art Exhibition for People with Autism held by Autismo Burgos on the occasion of the 10th international congress Autism Europe in Budapest. The exhibition presented more than 200 works of registered authors from eighteen countries. The picture 'Anger and Peace' was entered in a competition. The 'winners' were selected by public voting and Lucie was in 6th place with her picture. The call for voting was spread through social networks and received considerable response (Autismo Burgos [online]). The voting provided Lucie with feedback as to the amount of friends on a social network. Five thousand people from all around the world voted for Lucie in a virtual gallery on the Internet. Twenty one thousand votes were casted in the competition between April and September 2013. Since the exhibitions, the number of Lucie's friends and supporters has grown considerably, which helped Lucie with social inclusion based on the quality of everyday situations and interactions not only in Brno.

At the end of the research, we asked the parents a question as to which exhibitions were crucial for Lucie and why?

"The crucial exhibition was definitely the first one at which we could try what it meant for Lucie and us. And then onwards every other exhibition was a new experience, a new environment, with new atmosphere and encounters. The exhibition at the Charles University was also experienced by her very strongly. She thinks about it quite often... She even wanted to participate in the dealings about another exhibition in 2015, which shall take place at the premises of the Municipal Theatre in Brno."

(Conversation with the mother, 2014)

Did you imagine that Lucie or her story would influence or inspire other parents?

"It was one of the ideas that reconciled me to the notion of holding an exhibition at the beginning. It was a possibility to encourage other parents to support their children in their strengths, but these strengths must first be revealed. Yes, I am glad. A mother of a boy with Asperger Syndrome, who also has artistic talent, was inspired by us and the boy will have his own web and exhibition."

(Conversation with the parents, 2014)

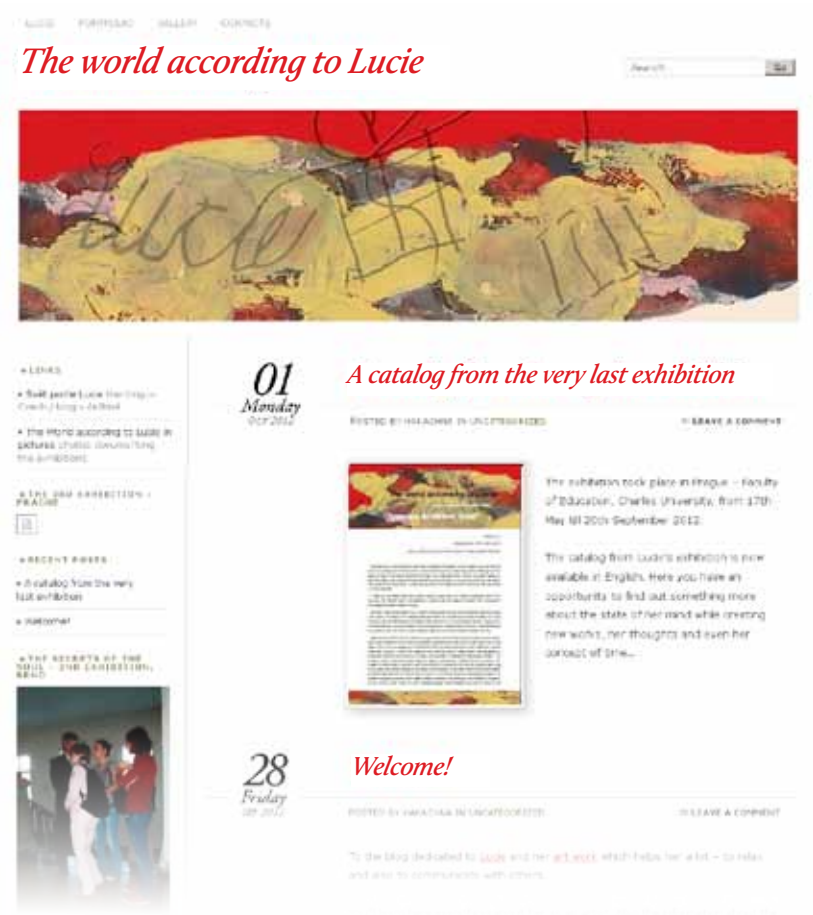


Figure 21: World According to Lucie, blog, 2014

An example of the positive medial depiction of Lucie and her disability is the documentary 'Up to the Sky' by the director Tereza Vlčková. The film lasts 65 minutes and was made in the Czech Republic in 2013. It portrays a teenage girl, Lucie, suffering from autism spectrum disorder. While Lucie plunges into her own world of fine arts and singing, her family is trying, oftentimes with great personal efforts, to find a place in our society for someone whose living needs and habits defy, on the one hand, the major society but, on the other, are natural and normal. Through Lucie's story, the documentary also mediates a general view to the issue of autistic individuals in the Czech Republic and reveals the fact that the current

social services imparted to this target group are insufficient. The documentary is another possible interpretation of fine arts and the success of the exhibition project 'World According to Lucie'. Thus, the film production is an example of successful presentation of the sociocultural model of disability and a possible tool for social inclusion in the society. Alongside the communities of health impaired individuals, the film has been seen by university students and the wider public. We asked Lucie's parents why the film 'Up to the Sky!' was made and how it was perceived from the perspective of the presentation of disability in the form of a film:

"...Everything started with the idea to make a short documentary about how the paintings were made. The author of the documentary 'Up to the Sky!' co-participated in organizing the first exhibition of the project 'World According to Lucie' at the premises of the Faculty of Social Studies of Masaryk University. She also met Lucie during her other exhibitions. When she was looking for the topic of her graduate's film, it occurred to her to depict Lucie's world and his transformations through a film... We were pleasantly surprised by the interest in the first night on the part of students and the wider public."

(Conversation with the parents, 2013)



Figure 22: *Up to the Sky!*, T. Vičková, 2013, film

A view of an individual with disability is also mediated by a documentary made by Česká televize at the end of 2014. Lucie was given the opportunity to influence the script of the shooting. The form and level of her presentation was influenced by her willingness to lead a conversation and adapt to the script. Lucie agreed with the director's script and the proposed form of presenting the production and the conversations on her pictures. Within the research, it can be stated that Lucie does not act as a passive subject of depiction, but, as we could see in the examples of historical paintings, actively participates in forming her medialization. She independently determines the forms of depicting her life with disability.



Figure 23: *Life according to Toník and Lucie*, TV documentary series *Klíč*, Česká televize, 2014

4.4 RESEARCH CONCLUSIONS

The author of the research is aware that the interpretation of data is influenced by the level of her subjectivity. Nevertheless, the proposed design of the research tries to eliminate such fact on the basis of the chosen methodology. The ambition of the research was to answer the research questions asked by us and to provide a fresh view of the examined issue. We also wanted to contribute to the interdisciplinary discussion on this topic.

The submitted conclusions describe the successful partial processes of Lucie's socialization in the society through her own production in a fine arts workshop on the basis of a structured fine arts education programme and its presentation. The development of Lucie's social inclusion was also positively influenced by the changes in her self-reflection and self-experiencing and in the development of her skills in her fine arts expression and its interpretation. Lucie's emotional understanding and self-reflection was unfolded, on which she and her lecturer could jointly build the further conceptualization of their production. Lucie calmed down considerably in sharing her emotions. As a result of the higher success rate and Lucie's growing self-confidence, she showed courage in promoting her opinions and defending them before others through not only pictures.

The first partial research question related to the understanding of Lucie's self-experience and self-evaluation through fine arts reflection in a fine arts workshop. Thanks to the paintings and the process of creation, Lucie 'found herself'

in life situations and in her family. The long-term observation of Lucie within SAEP and the cultural activities showed that Lucie started to orientate better in interpersonal relationships. She was able to talk about them more. The topics of interpersonal relationships were dominant throughout the research and constitute a strong feature of her production even today. By the influence of her own fine arts production implemented in a fine arts workshop, Lucie started to realize her existence, herself, her strengths and her abilities more. She mitigated the extreme testing of her personal limits. The conversations on her paintings allowed her and her family to understand the former reasons of Lucie's behaviour.

The comprehensive influence of the SAEP components gave rise to long-term changes in Lucie's behaviour. The SAEP structure originated from the aetiology of disability stemming, in an autistic individual, from the difficulties in understanding social situations correctly. The failure to cope with these situations resulted in anxiety, which was successfully handled through the production of fine arts works. The re-initiation of these events and the endeavour to explain or describe them led to reducing the tension and bettering the learning process more in quality. The non-functional behaviour typical, in particular, of emotional exhibitions and emotional instability, apathy to work, inattention and absent-mindedness was caused by education problems that were reflected in the ability to observe the task assigned by the lecturer or the work and fine arts technological procedures. SAEP enabled limiting and eliminating these situations and the continuation of the production. However, the key factor was the role of the lecturer and his considerable empathy, self-discipline and patience. The controlled change in the persons of lecturers in the half of the research excluded that the motivation towards production would be influenced by the relationship of dependency on the lecturer and would stem from the internal need for creating out of personal motives. The location and the equipment of the workshop were changed during the research. Again, no dependency on the specific environment was recorded.

How could Lucie's communication be described on the basis of the artefacts? The answer to this question can be related to the SAEP phases. The search for topics and the subsequent process of conceptualizing Lucie's intention was dependent on the need to create. In case of Lucie, the long-term support of her pictures proved itself to be an efficient tool of reflection of her psyche. She found out that thanks to the pictures to which she herself gave the names, she could communicate better with the people around her. Another meaning of her pictures was found at the level of the support of the process of social inclusion. Lucie came to reflect on the created pictures as records of the reality experienced by her. Therefore, the contents of a picture became the initiator of her verbal communication and helped open the previously tabooed topics.

Another research question related to the understanding of the development of creativity associated with Lucie's authentic work within SAEP. The research

showed that on the basis of SAEP, it was possible to efficiently develop creativity and authenticity in the fine arts production. The presumption that SAEP stems from the principles of fine arts production respecting the specific perception of individuals with ASD was confirmed. The reflection by means of the components of structuring, visualization, individualization and conceptualization proved to be an efficient strategy enabling the development of authenticity and creativity. These two components were appreciated by the professionals and the non-professional public as part of Lucie's fine arts expression (sale of paintings, exhibition at the Department of Art Education of the Faculty of Education of Masaryk University and Charles University).

The next partial research question related to the changes in the potential of Lucie's fine arts production to be an efficient facilitator of social inclusion. It ensued from the research that social interaction (reflective dialogues about the paintings at the previews, dialogues concerning the paintings, conversation about the motivation to create, attendance in the fine arts workshop through the inclusive environment of a university, etc.) and the method of depicting the admitted disability were efficient facilitators in Lucie's social inclusion. The exhibition project 'World According to Lucie' enabled the presentation of the sociocultural model of disability in the society. Based on the research, it can be assumed that an author's fine arts production is perceived in individuals with ASD as a positive difference.

The outcomes for the purposes of interdisciplinary practise can be summarized as follows. The structured fine arts education programme stems from the principles of fine arts production respecting the specific perception of individuals suffering from autism spectrum disorder. The reflection by means of structuring, visualization, individualization and conceptualization proved to be an efficient strategy for developing Lucie's personality. Based on the structured fine arts education programme, an individual iconography (numbers, patterns, word phrases, objects, figures, etc.) facilitating communication with the parents, teachers and friends was developed. The suitable utilization of the projective function of a picture, the self-reflection and the application of optimum drawing techniques constituted a substantial turn in Lucie's fine arts expression. As a result of Lucie's positive reflection of her own production, her anxiety was reduced in the long term and her self-confidence and the forming of her opinions were strengthened. Her motivation and long-term interest in being taught to write and read by other teachers with the use of her pictures as a didactic teaching aid were strengthened. This fact was reflected in the long-term change in her attitudes and the perception of her identity as an individual with atypical autism.

The fundamental topic of the submitted monograph is support of the socialization of an individual with disability through fine arts production and its presentation. In the theoretical and practical part, it is possible to notice a significant line describing the transformation of a disabled individual from a 'passive subject of support' to an 'active creator'. The monograph analyses the aspects of fine arts production, with due consideration given to the medical and the social models of disability from the interdisciplinary perspective. The author stems from her scientific research activity, the analysis of the Czech and foreign professional literature, study stays, international conferences and the pedagogical practise in relation to mentally impaired individuals or individuals with autism spectrum disorder.

The division into four chapters stems from the author's intention to present the interdisciplinary outcomes, pick the discussed topics, analyse their elaborateness and indicate the possible solutions which, however, require an interdisciplinary approach. The considered cultural model of disability focused on the issues of depicting disability in arts in broader interdisciplinary relations. Hence, the disability was characterized, in particular, in the sense of a cultural phenomenon.

The current trends in fine arts education characterize both the common and the different outcomes. The overlap of interventions in disabled individuals through art philetics, special fine arts education, inclusive fine arts education and art therapy is a positive factor of the development of the mentioned domains. The theoretical part of the paper is ended by a critical analysis of the limits of the disabled individual as a creator of art. It concerns a currently discussed interdisciplinary topic accompanied by critical evaluation. In the three chapters, the author introduced the basic outcomes relating to the acceptance of disability as an inspirational divergence reflected on the success achieved by disabled individuals in contemporary art of the western culture. Disability art is a sphere where the stated aspects relating to the inclusion efforts in the society overlap.

The empirical part of the paper describes the qualitative action research. The methodology used the research methods of a participated observation, a structured interview, analysis of the activity-related documents (the selected set of pictures), video studies and a pedagogical diary. The research referred to the significance of fine arts education and cultural social activities initiated by a disabled individual. The reflection of the author's fine arts production by means of structuring, visualization, individualization and conceptualization proved to be an efficient strategy in developing personality and supporting socialization. The fine arts production based on the structured fine arts education programme helped develop emotional understanding and self-reflection. As results from this monograph, the research can be also perceived as a contribution to the practise and as a topic for further research focused on the sphere of the sociocultural perception of the model of disability.

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