



ХАРКІВСЬКА
ДЕРЖАВНА
АКАДЕМІЯ
ДИЗАЙНУ
І МИСТЕЦТВ

КАФЕДРА
МІЖКУЛЬТУРНОЇ
КОМУНІКАЦІЇ
В КРЕАТИВНИХ
ІНДУСТРІЯХ

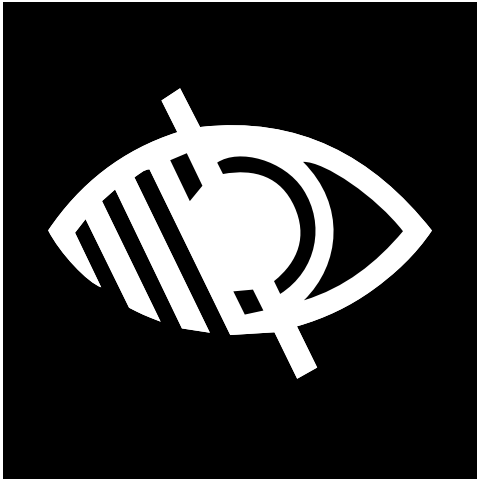
ЮДІН ВЛАДИСЛАВ АНДРІЙОВИЧ

ЛІПЛЕННЯ ЯК АРТТЕРАПЕВТИЧНА МЕТОДИКА: ФОРМОУТВОРЕННЯ ОБ'ЄКТІВ ДЛЯ САМОВИРАЖЕННЯ

Кваліфікаційна робота на здобуття СВО «Магістр»
зі спеціальності 022 Дизайн
ОПП «Арт-терапія та комунікативні практики»

Науковий керівник:
Корнейко Юлія Миколаївна
кандидат педагогічних наук, доцент

2024

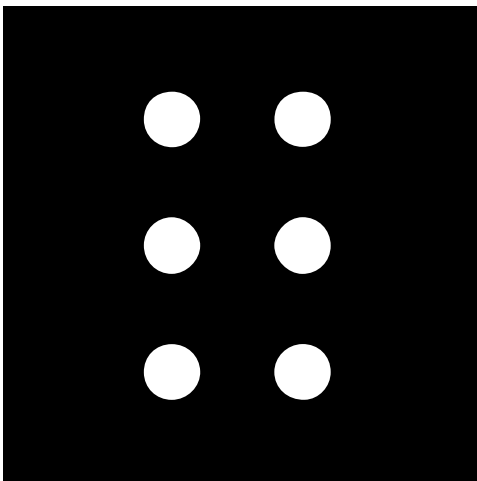


АКТУАЛЬНІСТЬ дослідження зумовлена потребою адаптації арттерапевтичних методик до потреб незрячих та осіб із порушеннями зору



МЕТА визначити особливості використання ліплення як арттерапевтичної методики для самовираження осіб із порушеннями зору

ОБ'ЄКТ процес самовираження осіб із порушеннями зору через творчість



ПРЕДМЕТ використання ліплення як арттерапевтичного інструменту для самовираження осіб із порушеннями зору

UWE HERRMANN

FIGURATIVE SCULPTURE AND CASE MATERIAL

117

STEPHANIE MCMATH

CERAMIC TECHNIQUES AND PROCESSES

65

DAFNA REGEV

ART THERAPY IN A SCHOOL FOR THE BLIND

even folded them up into "parcels" of clay by the end of the session, seemingly for protection and containment.

With Marianne's artwork changing to making tangible and lasting objects, there were more changes to come. The eruptions visible on her "islands" started happening in real life. Several times she showed up for art therapy trembling with fear, being again unable to work. She reported uncontrollable fits of temper hitting out of nowhere, mostly when she was by herself in her room. "Yesterday I vandalized my room," she said. "I threw things about . . . I am scared . . . I cannot control myself and might destroy something or hurt someone . . . I want this to stop . . ." she cried. Taking her anxiety and the fear of her own uncontrollable rage to art therapy meant also that now fresh material could emerge. This was marked by a startling appearance in her artwork—the arrival of a figure that was later to become Medusa.

Facing Medusa

Marianne showed up for one art therapy session trembling with anger, crying and complaining about not being able to contain herself. As I encouraged her to do some clay work, she took out an entire pack of material and started beating it, reluctantly at first, faster and harder as she went on. Poking into it with her fingers, she created some holes. "What do you think," she asked. "It starts to look like something to me," I replied. "Maybe a face—maybe some other thing." She seemed content with the answer and worked on. "Yes, it is a face . . . an angry face . . . very angry. This is the mouth, and it's going to have something like . . . this!" Sticking her own tongue out, she created a big tongue of clay and placed it in the mouth, then added two teeth. As the session was over, she seemed calmer and more contained, and decided to save the clay face and continue working on it next time (Figures 1 and 2).

Marianne showed a lot of ambivalence about carrying the work further. Over the next couple of sessions she added some more teeth, ears on either side and, after long thought, also some hair, asking me what to do to make the teeth and hair extra sharp. As I explained she asked, "Once this is fired, could someone get stung by it? Yes? I think that's great—like this nobody will get near my dangerous monster!" She then placed an extra tooth on the tongue and called it a "sting of fire," that is dangerous, too. As I pointed out that all the sharply pointed hair grows



Figure 1. The Angry Face.

on the right side, which is the side facing herself, not me, she said, "Yes, that's right. The left side is supposed to look tamed . . . people shall think it's harmless. But then . . . well . . . if they touch it . . . you know what happens . . . in any case nobody should try it. It's supposed to be nasty . . . and scary." When, in the following session, I related the resemblance of the face to the features of the Medusa, Marianne became very excited and wanted to know exactly how the story goes and what this creature is. Right now, it's not the slaying of the Medusa that appealed to her and caught her imagination, but the powers of her nastiness. Hearing that the look of the Medusa is the lethal weapon, her delight was immense. As she is blind herself, she realized that she is safe from the gruesome stare of the monstrous creature and is able to face it, unlike seeing people.

Slowly she made connections; feelings came pouring out and she began to acknowledge how angry she feels about many things. First, she mentioned her ex-classmates, "I'm still very angry, you know. They were exactly like my mother, telling me, "Nothing is ever right for you!" The focus shifted from her classmates to her family and now stories about her divorced mother and father and siblings came up, who



st to develop the concepts of haptic as they related to figurative sculpture presents the haptic mode as its features on the final product (Lowenfeld)

An Art Therapy Approach:
Children who are Blind and Hypersensitive to Touch

Stephanie McMath

A Research Paper
in
The Department
of
Creative Arts Therapies

Presented in Partial Fulfilment of the Requirements
for the Degree of Master of Arts
Concordia University
Montreal, Quebec, Canada

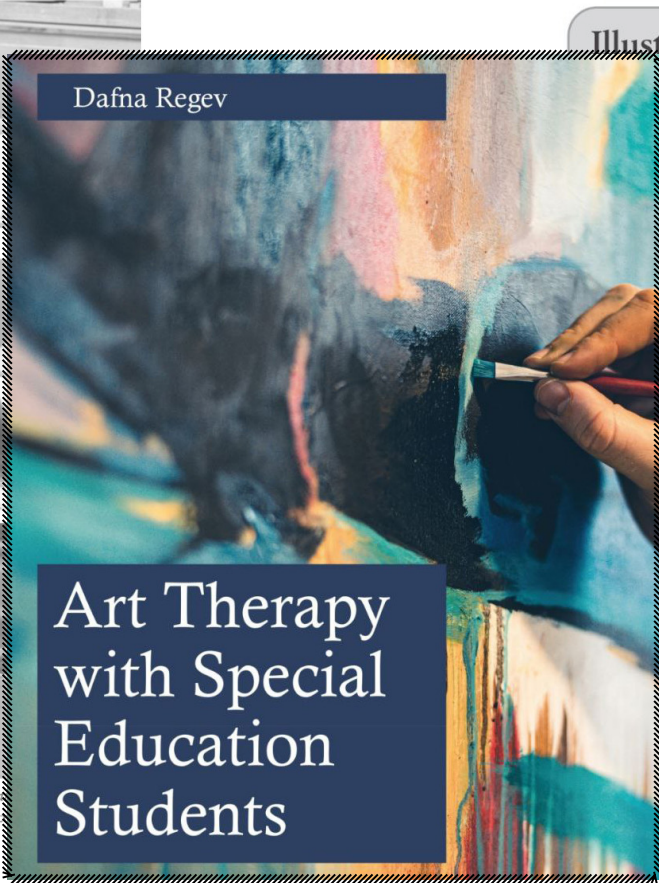
November 2005

Stephanie McMath, 2005



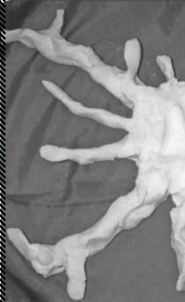
Dafna Regev

Art Therapy
with Special
Education
Students



Illustrated case study
ence

incident for Rena was being
adult forcing her to do this
moment of imploded anger
old and my mother-in-law
ive and was midriff with o
cause it was scratchy on her
other-in-law, father-in-law
Charlie would not wear her
harlie, telling her she was o



ded anger (Artist: Rena, October)

11 ПРАКТИЧНИХ ЗАНЯТЬ

«Діалог»

«Геометрія в долонях»

«Іграшка»

«Малюнок у просторі»

«Темпераменти»

«Фактура емоції»

«Маска емоції»

«Метаморфози»

«Пластика смаку»

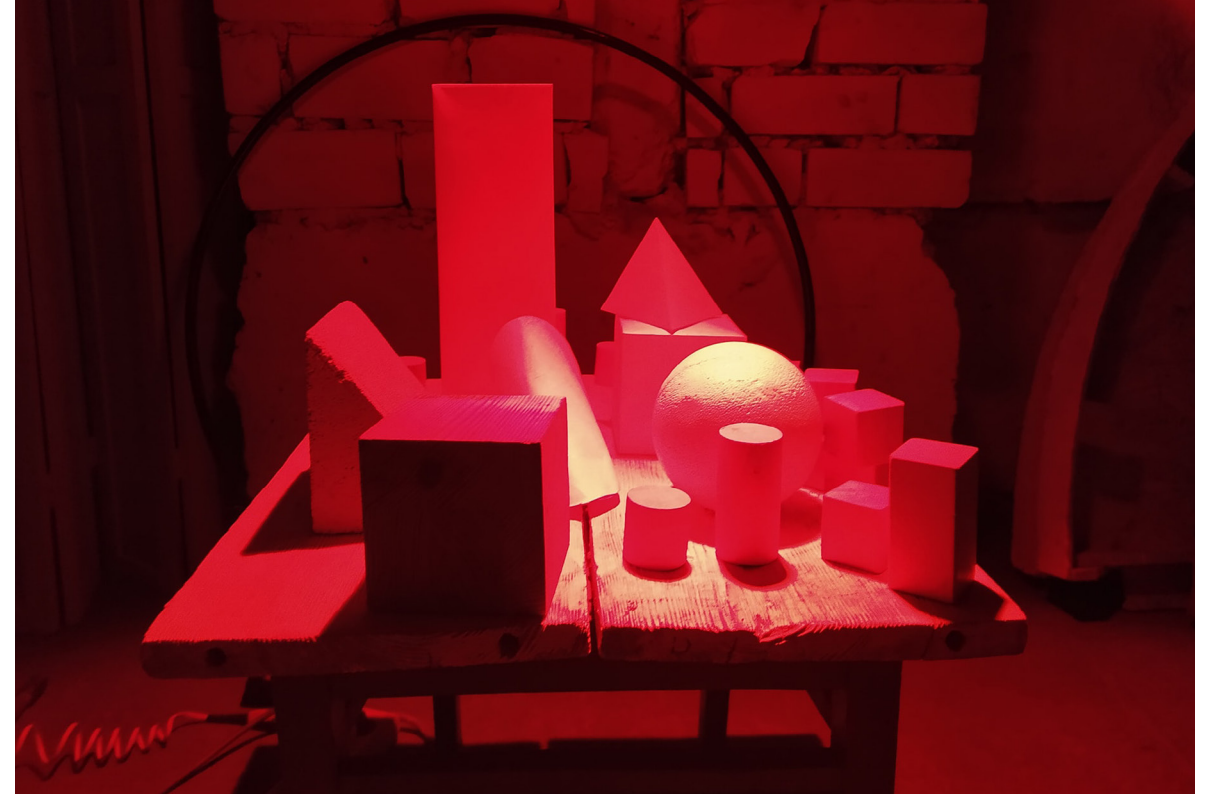
«Пластика кольору»

«Створення персонажу»



ДІАЛОГ

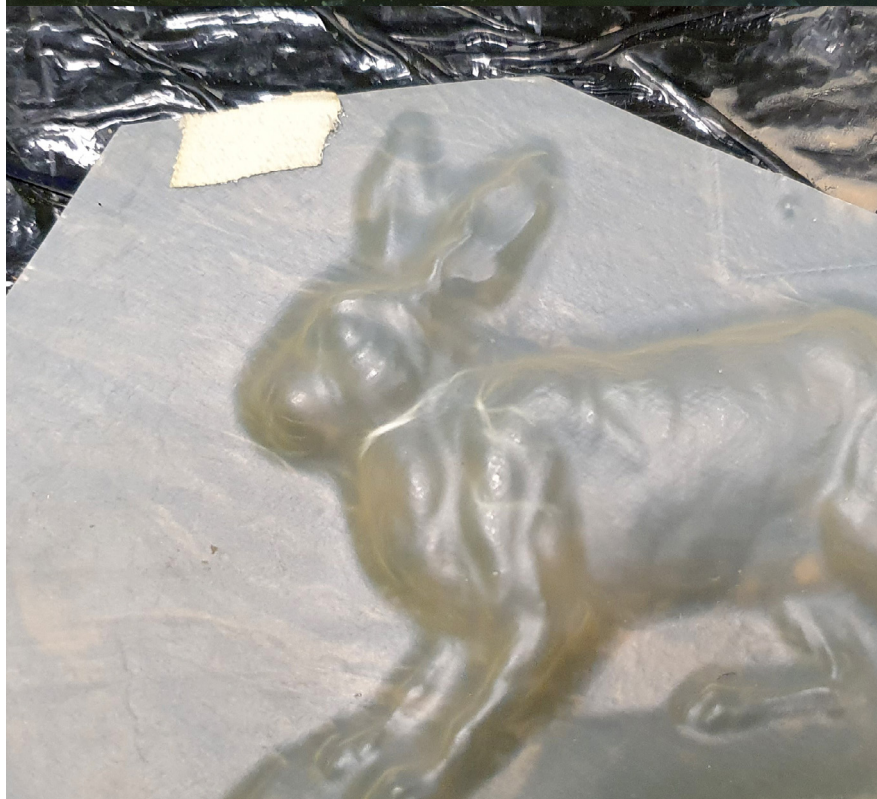




ГЕОМЕТРІЯ В ДОЛОНЯХ

ІГРАШКА



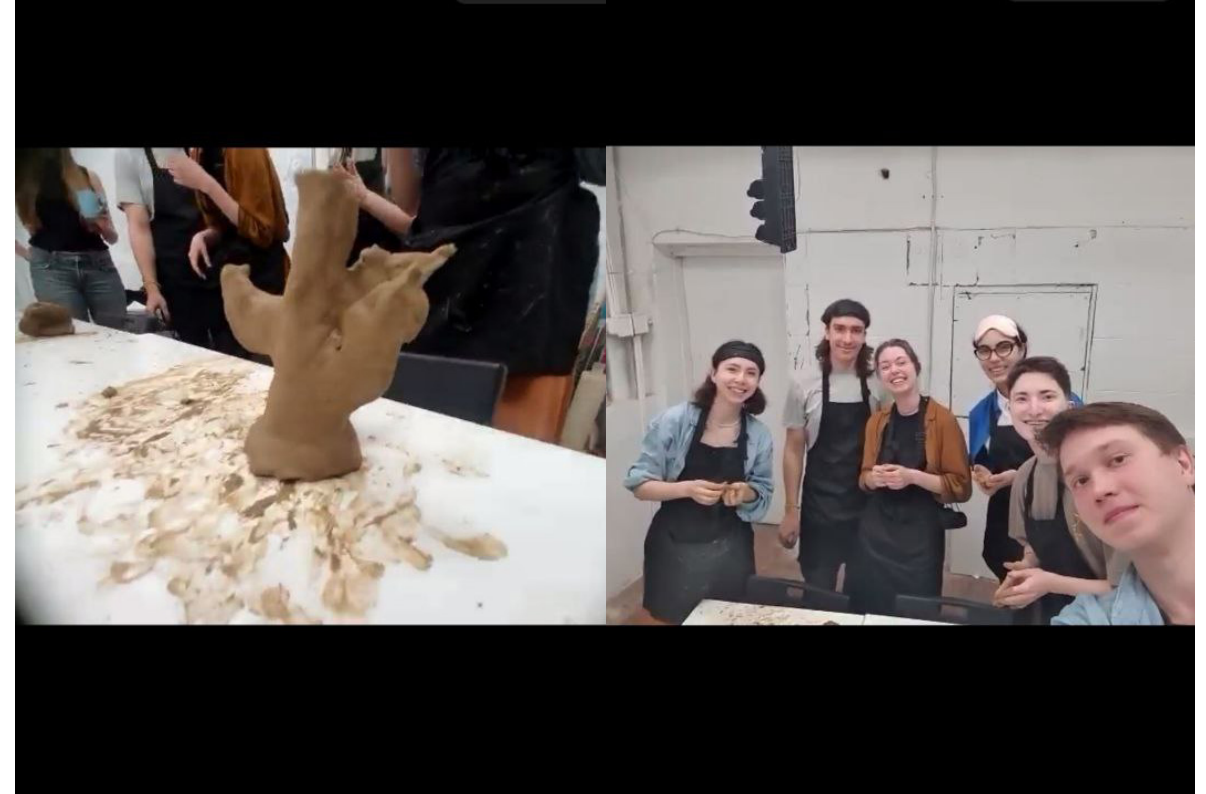


МАЛЮНОК У ПРОСТОРИ

ТЕМПЕРАМЕНТИ



ФАКТУРА ЕМОЦІЇ



МАСКА ЕМОЦІЇ



ΜΕΤΑΜΟΡΦΟΖΙ





ПЛАСТИКА СМАКУ

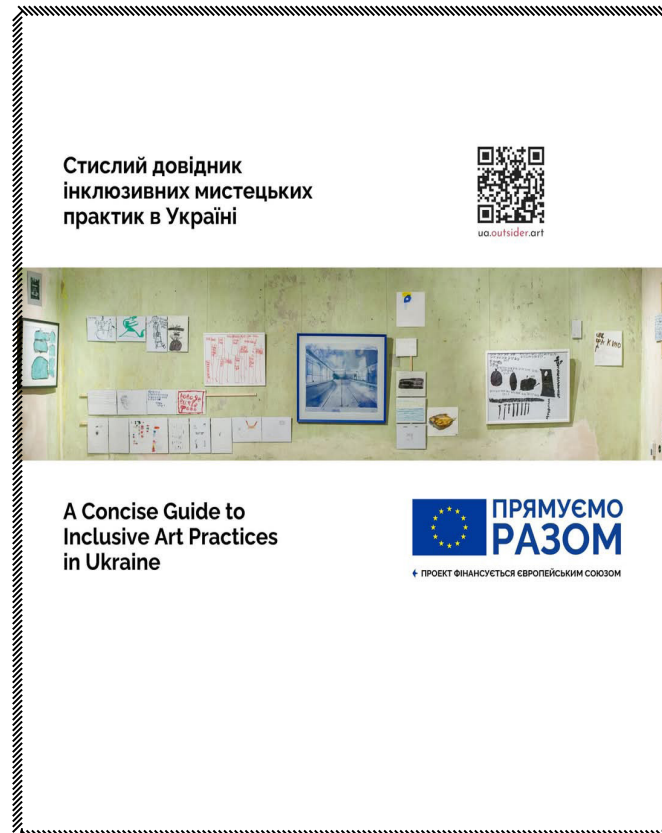
ПЛАСТИКА КОЛЬОРУ



СТВОРЕННЯ ПЕРСОНАЖА



СТИСЛИЙ ДОВІДНИК ІНКЛЮЗИВНИХ МИСТЕЦЬКИХ ПРАКТИК



публікації

2023

ДИЗАЙН ХХІ СТОЛІТТЯ УКРАЇНСЬКА МОДЕЛЬ ДИЗАЙНУ



2024

ІНКЛЮЗИВНІ МИСТЕЦЬКІ ПРАКТИКИ В УКРАЇНІ



2024



арттерапія для осіб із порушеннями зору
СПРИЯЄ розвитку соціальних, емоційних
і когнітивних навичок, покращуючи
адаптацію та **САМОВИРАЖЕННЯ**
ліплення як методика через роботу
з глиною **РОЗВИВАЄ** сенсорне
сприйняття, моторику, просторові
УЯВЛЕННЯ та знижує емоційну напругу.
розроблена методика адаптована для
осіб із порушеннями зору, **ВКЛЮЧАЄ**
поступове ознайомлення, розвиток
уяви, креативного **МИСЛЕННЯ** та
створення безпечного простору.
практичне застосування ліплення
ПІДВИЩУЄ самооцінку, стабілізує
емоції, розвиває самостійність
і соціальну **АДАПТАЦІЮ**



ДЯКУЮ ЗА УВАГУ!