

## Introduction

“Art is to release, to arouse in us the layers of feelings  
that make us miss human beauty.”  
(Mieczysław Maliński, *Your Four Faces*)

Art therapy has become one of the most rapidly developing forms of working with a person. We may assume that the reasons for such interest in art therapy include a change in thinking about human beings and the increasingly complex challenges they have never faced before. There is no doubt that the complexity of human existence, along with its uncertainty and changeability, reveals the need to find the meanings that make it possible to rest from everyday life or to receive support in difficult moments. Also, we are becoming more and more aware of the fact that contact with art increases a person’s developmental potential, in terms of both their intellectual resources and their creative abilities. Therefore, we may say that art therapy makes it possible for us to fully experience our own existence and to cope with the challenges of the contemporary world.

We can see a similar mechanism in creative social rehabilitation, which has been under development in Poland by Marek Konopczyński for many years. The author of this concept has carried out numerous initiatives directed to people who used to be socially excluded because of their criminal history. His activities under the

umbrella of creative social rehabilitation include the scientific/artistic experiment called “Scena Coda,” which he performed together with Mariola Daszkiewicz-Konopczyńska, as well as the initiative “Tattoos of Freedom.” Such activities show the importance of artistic and creative acts in the processes that activate identity changes for people who are excluded, lacking freedom or returning to freedom.

Concern for another human being is the determinant of art therapists’ work within the scope of developmental, compensational or social rehabilitation work. They attempt to notice a person in their suffering and loneliness, in searching for the meaning of their own lives and in the fear of exclusion. Such an attitude is particularly important when what is individual gets lost in the mass, technology and depersonalization, and what needs to be protected is the core of humanism, i.e. a creative human individual who creates themselves and their surroundings. In this sense, art therapy determines the horizon of action for passionate people who truly care about others.

The identity of art therapy as a developing form of working with a person and as a scientific discipline determines the direction of considerations taken up by this volume of *Studia Paedagogica Ignati-ana*. Art therapy is rooted in art and in therapy, and it can be understood as therapy through art or art perceived as therapy (Edwards 2004). Art, as the queen of sciences, transfers knowledge to all generations (da Vinci 1913), gives pleasure and becomes the source of development of each human life, making it possible for a person to discover and experience emotions which are not always possible to experience in real life. Art teaches us to speak, see and experience, claiming that what matters is what you see, and not what you are looking at (Henry David Thoreau). In art, what is the best is barely sufficient (Johann Wolfgang Goethe), because art is the most intensive form of individualism ever (Oscar Wilde). Art may speak in its own language as long as there are images that reject and refute the established order, having their magical power as a force of negation (Marcuse 1991: 89). At the same time, we can capture art created in joy and art created in sorrow, which makes it possible for us to notice the difference between psychological health and subjective crisis. Also, the creative act makes it possible to differentiate between artistic and social reality. In this sense, breaking with the social reality, a magical or rational transgression is an important feature of

the most alienating and, at the same time, affirming art (Marcuse 1991: 90). Contact with art in transcendent ecstasy shows a person's greatness by capturing their comprehensive connections with the reality and searching for immanence. Thus, art understood as human language constitutes the speech of existence (Jaspers 1998). At the same time, art makes it possible for us to recognize the paths that lead the subject from the unconscious to the conscious and the other way round—to the same extent to which art doomed to unfulfillment shows the mind torn between ordinary wanting and pure contemplation. Also, we may assume that each person is an artist as long as they become free from their individual will and “transform themselves into a medium through which one truly existing subject enjoys their liberation in appearance” (Bloom 2002: 147).

Obviously, art does not exist without the subject. That is why all subjective compensation needs to influence the form of creativity taken up by the individual (May 1994: 35). We may say that “art creates for us a different reality; it introduces us into a new world—into the world of forms in which a feeling rules from the subjective side. Art makes it possible for us to go outside the circle of our individual life” (Millerówna 1928: 66). Also, in this sense we are to expose the *a priori* forms of sensuality which represent art, beauty and taste, making it possible for us to experience new kinds of “experiences, visibilities, observations and speeches,” and to free them from the connections between social situations and their expressions so that later we can link them with “new, aesthetic forms of consciousness, self-consciousness and social relationships” (Rodziewicz 2017: 21).

However, we should not forget that art, which is the result of imagination, inspires a subject to creativity to the degree that it can be the result of subjective crises. Ritual and art, which are derived from it, may work in a mimetic manner, resulting in an outbreak of a spontaneous crisis. In such a situation, the subject will be entangled in anamorphic illusions between looking and seeing, in mimetic representations between adaptation and creation or in a symbolic immersion between speaking and silence. Thus, art therapy makes it possible to experience one's own subjectivity and to release identity changes.

This issue of the quarterly *Studia Paedagogica Ignatiana* is, for the first time, dedicated to art therapy and creative rehabilitation. Also, it

is being published under special circumstances. On the one hand, it summarizes a few years of work of the Jesuit University Ignatianum in Krakow, the European Consortium for Arts Therapies Education (ECArTE) and the *Kajros* Association of Polish Art Therapists. Also, it is connected with the inauguration of art therapy as a new specialization of studies at the Faculty of Education of the Jesuit University Ignatianum. Unfortunately, it is also related to our parting with the forerunner of art therapy in Poland, Wita Szulc, who died unexpectedly on 11 October 2021. The unique relationship between Wita Szulc and the Jesuit University Ignatianum, as well as her friendship with many authors published in this issue, gave rise to the development of art therapy in Poland. It is also noteworthy that Wita Szulc died on the day when the first lecture for art therapy students was given. Thus, it is her article, entitled *Does Art Therapy Need a Theory? Considerations on Terminology, Models and Paradigms of Art Therapy*, which opens this special issue of our journal. This article may be perceived as a testament to the much-missed art therapist, in which the author unequivocally demands the professionalization of art therapy and rejects the trivialisation of its assumptions. She also emphasizes the need to critically approach the available and promoted sources of knowledge about the theory of art therapy.

The second article is dedicated to the concept of creative social rehabilitation presented by its author, Marek Konopczyński. The reader is presented with the assumptions of this concept and learns about social rehabilitation influences that result from the creative activity of a subject. Another author who contributed to this issue is Malcolm Ross, a British art therapist who, in the article entitled *The Touch of Intelligence*, describes practice and reflection in the area of artistic education and art therapy, indicating that the value of art for development is connected with self-expression and, first of all, with the unique presence of art. Then, in the article *Art Therapy Workshop as an Offer for a Young Educator*, Anita Stefańska presents some issues related to preparing for the work of an educator. She discusses topics connected with increasing educators' competences by analyzing problems "from within." Beata Bigaj-Zwonek takes us into the dimension of art as therapy. In her article, *The Creative Process in the Words of Polish Artists Active After WWII*, she discusses the way in which artists perceive selected aspects of the creative

process. Another article which leads the reader through the intricacies of practice is *Healing the Presence in Arts Therapy* by Jolanta Gisman-Stoch. She introduces the problem of understanding health and art, which justifies the role of art in therapeutic processes. In the text *Using Eye-tracking Technology as an "Art Medium" and a Tool of Clinical Intervention in Art Therapy of a Child with Multiple Disabilities*, Aneta Kochanowicz shows the directions of art therapy development, presenting art as *art medium* and as a tool of clinical intervention in art therapy for a child with multiple disabilities. In the article *Family Art Therapy: Towards Possible Applications of an Underestimated Form of Art Therapy*, Edyta Nieduziak discusses various ways of applying art therapy when working with families within the developing trend of family art therapy. In the last text of this section, Andrzej Paweł Bieś presents the academic profile of Professor Wita Szulc, a researcher to whom the Polish art therapy owes a lot, who passed away on October 11, 2021.

In the Miscellanea section, Eliza Kaja Gładkowska presents the possibilities of education and art therapy in the text *Education and Therapy Through Art in the Reality of a Post-Pandemic School*. This issue of the journal ends with a review of the book by Sławomir Chrost *Antropologia pedagogiczna w perspektywie personalizmu teistycznego* [Pedagogical Anthropology in the Perspective of Theistic Personalism], written by Maciej Jemioł.

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