

**ART THERAPY SCHOOLS: WORLD EXPERIENCE, THEORETICAL BASIS AND
DEVELOPMENT DIRECTIONS**

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Abstract: This article studies the art therapy schools that have emerged worldwide — British, American, Dutch, German, Russian and other national schools — on the basis of a comparative analysis. The theoretical foundations, methodological features, founders and current status of each school are considered. The article analyzes the history of the emergence of art therapy schools, their psychotherapeutic and pedagogical functions, as well as the need and prospects for the formation of a national art therapy school in Uzbekistan. The study is intended for specialists in the field of psychology, psychotherapy and private pedagogy, master's and doctoral students.

Keywords: art therapy, art therapy schools, British school, American school, Russian school, psychotherapy, creative therapy, national school, psychological support.

Introduction

Art therapy was formed in the 20th century as an independent psychotherapeutic direction, and today it is an officially recognized field of practice in more than 60 countries around the world. An important feature of the development of this field is that in different countries there are unique national schools. These schools differ from each other not only in the art tools used, but also in their theoretical foundations, educational programs, and certification requirements.

The study of art therapy schools is also of great scientific importance: each school is a holistic paradigm that combines theory, practice and research methodology. This article examines the specific features of British, American, Dutch, German and Russian schools on the basis of a comparative analysis. Interest in the field of art therapy in Uzbekistan has increased significantly in recent years. However, the formation of a local art therapy school is still at an early stage, and there is a need to study foreign experience and adapt it to the national context. This article claims to make a small contribution to meeting this need. The following methods were used in the study: comparative and analytical study of foreign and domestic scientific literature, tracing the historical development of art therapy schools, studying and systematizing program documents of various schools, textbooks and materials of professional organizations.

The main sources used were official documents of the British Association of Art Therapists (BAAT), the American Art Therapy Association (AATA), the Deutsche Gesellschaft für Kunsttherapie (DGKtP) and other international organizations, as well as monographs by Malchiodi (2011), Waller (1991), Kopytyn (2010), Rubin (2010) and other leading experts. The formation of art therapy as an independent field dates back to the 1940s. In 1942, the British

artist and art trainer Adrian Hill observed the healing effect of creative activity in the treatment of tuberculosis and first used the term "art therapy". Almost simultaneously, in the USA, Margaret Naumburg began to systematically use art as the main tool of psychoanalytic therapy.

Thus, almost simultaneously, two schools emerged based on two different theoretical approaches: the first is the British school, which sees art as a means of creative activity and personal growth; the second is the American school, which uses art as a means of psychodiagnosis and therapy through psychoanalytic symbolism. This difference still determines the methodological difference between these two schools. The main representatives of the British school: Adrian Hill (founder), Edward Adamson, Irene Champernowne, Diana Waller. The theoretical basis is psychoanalysis (Melanie Klein, Donald Winnicott) and humanistic psychology. Winnicott's theory of the "transitional object" served as the main theoretical framework for British art therapists in explaining the creative process as a therapeutic field. According to the British school, the creative process is more important than the result. Instead of judging the child or patient or client for whether their drawing is "good" or "bad", the therapist actively participates in the creative process, observes the client and creates a safe, non-judgmental environment for him. This approach is called "art as therapy". In 1964, the first professional association of art therapists was formed in Britain, and in 1981 the British Association of Art Therapists (BAAT) received official status. Today, an MA degree is required to become an art therapist in Britain, and the profession is officially regulated by the Health Professions Council (HCPC).

There are two main directions in the American school. The first is the direction of "art psychotherapy" (psychotherapy through art), founded by Margaret Naumburg. In this approach, the creative product is the basis for psychoanalytic interpretation, and the therapeutic relationship and verbal interpretation are the main tools. The second is the direction of "art as therapy" by Edith Kramer, in which the creative process itself is seen as a therapeutic force and the mechanism of sublimation takes a central place. Founded in 1969, the AATA today has more than 5,000 members and sets professional standards, educational programs and ethical rules. The Art Therapy Credentials Board (ATCB) certifies art therapists: there are ATR (Art Therapist Registered) and ATR-BC (Board Certified) degrees. In the USA, more than 30 universities have art therapy programs at the master's level. Among the methodological contributions of the American school to art therapy, the following stand out: projective diagnostic methods (House-Tree-Person, Kinetic Family Drawing), group art therapy formats, cognitive-behavioral art therapy (CBAT), and trauma-focused art therapy (TIAT).

In Germany, art therapy developed under the name "Kunsttherapie". A distinctive feature of this school is that it is based on Rudolf Steiner's anthroposophy and Goethe's color theory. The approach developed by Valentina Ermakova and Karl König sees art as a method of treating the triad of human body-soul-spirit.

In Germany, art therapy has developed in three main directions: anthroposophical art therapy (based on Steiner), analytical art therapy (based on Jung), and systemic art therapy. The Deutsche Gesellschaft für Kunsttherapie (DGKtP) was founded in 1978 and sets professional standards. The German school made a significant contribution to the development of the use of color for therapeutic purposes, in particular the method of "color therapy". The Dutch school is based on the traditions of "wakttherapie" (activity therapy) and "beeldende forming" (visual formation). A distinctive feature of this school is the widespread use of art therapy in the field of rehabilitation and education. In the Netherlands, art therapy is widely used in psychiatric

institutions, as well as in social care centers, rehabilitation centers for the disabled, and special education institutions.

The Dutch school has made significant methodological contributions to the field of group art therapy and community art therapy. The Nederlandse Vereniging voor Beeldende Therapie (NVBT) acts as a professional organization and actively participates in the process of standardization at the European level.

In Russia, art therapy began to develop as an independent field in the early 1990s, after the collapse of the Soviet Union. Alexander Kopytyn is recognized as one of the founders of art therapy in Russia: his "Osnovy art-terapii" (1999) and many subsequent works created the main theoretical basis in Russian. The Russian Art Therapy Association (RATA) was founded in 1997. The uniqueness of the Russian school lies in the fact that it combines psychoanalysis, Vygotsky's cultural-historical theory and the traditions of Russian classical art. Vygotsky's concept of art as a means of psychological catharsis and social experience is an important theoretical basis for Russian art therapists. In addition, drama therapy based on the Stanislavsky system, the Holotropic Breathwork method, and Jungian sandplay therapy are widely used in the Russian school. Currently, the training of art therapists in Russia is carried out mainly through the system of additional professional education (perepodgotovka). There are art therapy programs at the Moscow Institute of Psychotherapy and Clinical Psychology (MIPP), the Institute of Psychoneurology in St. Petersburg, and a number of universities. The Russian school is considered the closest school to Uzbekistan geographically and culturally, and local specialists are more likely to study this school.

In the world practice of art therapy, a number of other national schools are of particular interest. The Israeli school (Yakar ha Adam) combines the methodology of Jung and Moshe Feidenkraiss and is widely used in the field of special education. The Japanese school uses Zen philosophy and calligraphy as a therapeutic tool, which is known as "shodō therapy". The Brazilian school, based on the legacy of Nise da Silveira, has created a unique example of the use of art in psychiatric rehabilitation.

Conclusion. Official activity in the field of art therapy in Uzbekistan is still at an early stage, relying mainly on individual initiatives and the activities of some clinical psychologists. Currently, there is no accredited educational program in the country that specifically trains art therapists. Elements of art therapy are included in psychology programs at a number of universities, but this does not reach the level of an independent specialty. The main problems are: the lack of a personnel training system, the absence of an official professional standard and certification mechanism, the limited possibilities for integrating art therapy into the official psychological care system, and the lack of a methodological base adapted to national culture and values. The world experience of art therapy schools shows that each national school has developed based on its own cultural and philosophical foundation, and this feature has been the school's strength. Each of the British, American, German, Dutch, and Russian schools has made a significant contribution to the world practice of art therapy with its own methodology, educational system, and professional standard.

The formation of a national art therapy school for Uzbekistan is a necessary and scientifically justified task. For this, it is important to critically assimilate foreign experience, understand local art traditions in a therapeutic context, develop the system of vocational education and strengthen scientific research, and future research should be focused on these areas. We hope that the analyses and recommendations presented in the article will be of

practical importance for the Uzbek psychological community, educational institutions, and decision-makers in the healthcare sector and will serve as an important step towards the formation of a national art therapy school.

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