INTRODUCTION OF NEW ART THERAPEUTIC PRACTICES OF COLLAGE IN THE WORK OF CULTURAL AND ART INSTITUTIONS

An urgent issue of modern cultural studies is the development of cultural art-therapeutic practices of collage as a factor of innovation in the creative industries. The purpose of introducing them into the work of cultural and art institutions is to develop the creative thinking of visitors, preserve mental health, and relieve stress through art therapy. As practice shows, it is important to develop and implement new collage methods in art therapy practices, as well as to identify the peculiarities of translating cultural codes into subject forms of fine art through the use of various collage techniques.

A collage is a cultural product, the result of an individual's creative activity, so the concept of "creative industries" implies the participation of a procreator (a person who constructs reality from the world of things around him or her). The practices of "manual" labour are gaining relevance again and are actively developing in the field of artistic and creative activity of contemporary artists.

On the popular websites unsplash.com, pixabay.com, Negativespace.co, BritishLibraryimagery collection, pexels.com, University of California collection, Europe anaimagery collection, Creative Commonsarchive, Smithsoni an Open Access presents many examples of contemporary artists using various collage techniques.

The Europeana.eu website covers the topic of Europe's Digital Cultural Heritage. It explores the fusion of Chinese painting traditions with Western abstraction. For example, Hu Chi-Chung (1928-2012) created a picturesque abstraction, inspired by the works of Willem de Kooning (1904-1997). He presented colourful and fabulous landscapes full of life and joy. Fong Chung-Rei (b. 1934) gave a rougher look to his collages and prints by using a brush made of cane fibres. Thus, he conveyed the idea of the influence of time on matter.

A new generation of Chinese artists has again turned to national traditions through the use of "experimental ink" and digital media. The technique of scaling is used in the works of Oecius Wong (b. 1936), who studied Western painting in the United States of America. He was one of the first to reintroduce the use of ink in compositions full of chromatic variations, in which geometric shapes and lines violate the rules of scale and distance.

The use of photo collage techniques is also important in the process of creating Ukrainian video clips. In particular, the ICONIC project participants created one of the best animations in
Ukraine on this basis, and also brought to life short animated videos, where each story highlights a particular problem through its surreal author's vision. These works can be viewed on the ICONIC YouTube channel.

Thus, in the creative work of contemporary artists, there is a continuity in the use of traditional collage techniques in combination with modern techniques that have arisen as a result of the accelerated development of digital technologies and artificial intelligence.

Taking into account the existing trends in the development of collage art, we have theoretically developed and substantiated a new methodology of art therapy collage practices.

At the first stage of the work, participants of art therapy practices are introduced to the concept of collage, which means a technique of creating works of art by gluing, assembling artworks from pieces of utilitarian things (Great Ukrainian Encyclopedia) or a technique in the visual arts based on the introduction of objects of different texture and colour: pieces of newspapers, posters, magazines, etc. into the work (Wikipedia). Next, we define the concepts of photocollage and photomontage, which mean a way of creating images from several photographs or their fragments.

At the second stage of the work, participants of art therapy practices are introduced to the works of the authors included in our list, as well as the techniques they most often use in the process of creating their works. It is necessary to draw the participants' attention to the following trends in the use of collage techniques by contemporary artists: repetition (works by Jesse Draxler, Matthieu Bourel); deformation (works by Kensuke Koike and Lola Dupre); minimalism (works by Anthony Zinonos, Cristiana Couceiro); silhouette (works by Johanna Goodman, Meray Ozaslan); scaling (works by Charlie Elms, Mohanad Shuraideh); perfect coincidence (works by Hors Paires); mutation (works by Randy Mora); balance (works by Oscar Rodriguez); tamed chaos (works by Tyler Spangler, Joe Castro); mixed media (works by Susana Blasco).

Next, we prepare a presentation to be displayed on the big screen, in which we give examples of the works of collage artists. We think it is appropriate to provide brief information about each of them.

We start with the technique of repetition. It is often used in the works of Jesse Draxler, an American visual artist, illustrator and art director. In the collages created by Matthieu Bourel, a French visual artist and collagist, known worldwide as a musician, DJ, sound designer under the pseudonym Electric Kettle, the repetition technique is often used (Fig. 1).

The works of this contemporary French artist are created in the style of datism and are based on the basic principles of photomontage and collage. Matthieu Burel skilfully combines traditional collage techniques, such as repetition and cut-and-paste, with modern techniques of digital editing, animation, sound design and art installation.

Fig. 1. Works by Matthieu Bourel that use the technique of repetition.

Below are examples of works by the Italian artist Giacomo Balla (1871-1958), one of the founders of Italian Futurism, who also often uses the technique of repetition. In his later works, for example, in the drawing "Dynamism of a Dog on a Leash" (1912), Balla made simultaneity his main principle, namely the technique of showing movement by depicting several phases of an object's movement simultaneously. Thus, along with an abstract approach to the vision of light, there is a pulsation of rhythm and an interesting play of colours in his work (figs. 2, 3).
Deformation techniques. It is used in the works of Kensuke Koike, a contemporary Japanese visual artist currently based in Venice, Italy (Fig. 4), and Lola Dupre, a collage artist and illustrator who works primarily with paper. Her works refer to both the aesthetics of early 20th-century Dadaism and the digital manipulation of the present. Lola was born in France and currently lives in Scotland (Fig. 5).
Minimalist techniques. Next, we turn to the works of Anthony Zinonos, a British collage artist and illustrator based in Fullerton, California, USA (Fig. 6) [5] and Cristiana Couceiro, an illustrator and designer based in Lisbon, Portugal (Fig. 7).

![Works by Anthony Zinonos](image1)

Fig. 6 Works by Anthony Zinonos

![Works by Cristiana Couceiro](image2)

Fig. 7. Works by Cristiana Couceiro

Silhouette technique. First of all, these are the works of Johanna Goodman, an illustrator and artist whose main style is collage (Fig. 8) and Merey Özaslan, a ceramic artist from Istanbul, Turkey, who not only creates ceramic brands but also works on collage projects (Fig. 9).

![Works by Johanna Goodman](image3)

Fig. 8. Works by Johanna Goodman

![Works by Merey Özaslan](image4)

Fig. 9. Works by Merey Özaslan

Scaling technique. Used in the works of Charlie Elms, an English collage artist, graphic designer and art director. His graphic design studies led him to Adobe Photoshop and the world of digital creativity. It was then that he began experimenting with digital collage, for example,
juxtaposing human figures with animal heads. But collaging has always been his hobby. He is a professional designer in Canterbury, England (Figure 10).

Contemporary artist Mohanad Shuraideh is the owner and creative director of Vertigo Artography. He creates unique works of art that are presented in art galleries around the world. Most often it is a surreal wall collage, in which the artist uses mixed media, his own photography and selected vintage images. He successfully uses the technique of scaling in his collages (Fig. 11).

The technique of perfect coincidence of very high frequencies is found in the works of the photo collage artist Hors Paires (Fig. 12).

The mutation technique is very clearly represented in the works of an independent illustrator Randy Mora, who lives in Bogotá (Colombia) (Fig. 13).
The balance technique is presented in the works of Oscar Rodríguez, a designer from Mexico City (Mexico). He is quite good at using colour mixing modes in Adobe Photoshop to create collages (Fig. 14).

The tamed chaos technique is actively used by Tyler Spangler, an independent graphic designer from Southern California (USA) (Fig. 15) and Joe Castro, an artist who creates collage that contradicts visual logic, challenging our ideas of what an image should look like. Joe Castro spends all his free time on creativity, as he is engaged in painting, collage and graphic design (Fig. 16).
Susana Blasco, a graphic designer and illustrator born in Zaragoza, Spain, and currently based in Bilbao, uses mixed media in her works. The author's work has a special connection with geometry, fragmentation and repetition (Fig. 17). She studied at Central Saint Martins College of Art and Design in London. After working for more than 10 years in various studios and advertising agencies as a graphic designer and art director, she set up her own graphic studio. Susana has received several awards, including a DPZ scholarship and the Gràffica award for her contribution to collage. Her work, both graphic and artistic, has been reviewed in specialist media and has been included in numerous solo and group exhibitions in Los Angeles, Miami, Lisbon and various cities in Spain.

![Fig. 17. Mixed technique in the work of Susana Blasco](image)

At the third stage of the work, we propose to give the participants of art therapy practices a task: "Try to create an imaginary image of a pupil/student using several of the collage techniques discussed above:

1. The one who interferes with the teacher/lecturer in class.
2. Who represents "tamed chaos".
3. Which is an example of "balance".
4. Which is an example of mutation: the desired image of a child in the imagination of parents, a pupil/student in the imagination of teachers and a student in the reflection of his/her true self.
5. The one that has been "deformed", under the influence of the educational system or teachers.

At the fourth stage of the work, we offer the participants of the art therapy group to show and tell what they have depicted in their collage.

Here are examples of analysing the images, symbols and signs that were created and depicted in the collages by the participants of the art therapy group. It should be noted that we tried to interfere as little as possible with the analysis of the works carried out by the group members themselves. For example, the work of Master Yevhen Melnychuk. "Tamed Chaos or Balance" (2023) (Fig. 18) aroused the greatest interest in the group's discussion. They divided the photo collage into two conditional parts. In one part, they saw the continuous chaos that exists in the student's life, which goes back to his childhood memories of a strict teacher. This is the inability to cope with academic tasks and an aggressive environment. The group members independently analysed the colours, signs and images that emphasise this chaos.

In the second part, they saw signs of tamed chaos, which is confirmed by the appropriate colour scheme, the image of a teacher stroking a child's head, and the natural environment that creates all the conditions for personal development. In the centre of the drawing, they also saw a face that was initially slightly deformed and then acquired a natural appearance. The group members also analysed the signs and symbols that are present next to the face depicted in the photo collage.
Participants of art therapy practices in collage also showed interest in the work of the master's student Tetiana Bykovych "Tamed Chaos" (2023) (Fig. 19).

The practical testing of this methodology took place during online classes on cultural practices of art therapy in May, June and September 2023 and in February 2024 at the Centre for Continuing Cultural and Artistic Education of the NACACI. Three groups of specialists from cultural institutions working in different regions of Ukraine were involved in the work. Each group consisted of 30 people. Also, the methodology of art therapy practices in collage developed by us was tested in practice with first-year master's students of all specialities of the NACCCI in the amount of 103 people (November 2023), with high school students at Lyceum No. 88 in Kyiv. Kyiv in the amount of 35 people (February 2024), with students of the Professional College of Culture and Arts (Kalush) in the amount of 30 people (February 2024), with employees of cultural institutions during classes organised for them by the Department of Culture of the Boryspil City Council in the amount of 50 people (February 2024). Thus, the total number of participants in art therapy practices was 338 people.

After the art therapy collage classes, we conducted a mandatory survey of the participants. They also had the opportunity to leave their posts on Facebook and Telegram, where we created special chats for groups of art therapy participants. We received only positive feedback from the participants and a desire to further develop this area of art therapy work.

The experience of practical work using the method of art therapy collage described by us has proved that the participants of art therapy practices involved in this experiment have learned to relieve emotional tension and stress; to form positive thinking; have developed skills to identify the peculiarities of translating cultural codes into subject forms of fine art through the use of various collage techniques; to independently analyse the collages they created and to reveal the hidden meaning of images, signs and symbols in them. The results of the practical implementation
of this methodology have proved the effectiveness of its use as a sufficiently resourceful art therapy practice aimed at preserving the mental health of a person in war and developing the creative potential of a person.

References: