

Art therapy - An example: Yayoi Kusama



Description of how Kusama's lack of feeling in control throughout her life made her, either consciously or subconsciously, want to control how others perceive time and space when entering her exhibits. It is evident that without her trauma, Kusama would not have created these works as well or perhaps not at all. Art had become a coping mechanism for Kusama. This is not to romanticize her struggles, but rather to understand Kusama's position. Some psychological, scholarly authors have examined Kusama's art as her therapy. These authors defined art therapy as a method of therapy in which art is the method of therapy. These authors used Kusama as the contemporary epitome of mentally ill individuals who used art as their intimate expression. These authors stated that her work was/is a direct product of her hallucinations. The act of creating what she saw was Kusama's method of trying to grasp and control what she saw in a life in which she did not much control. Kusama has also stated that art saved her from suicide. Other research that had been analyzed by these authors had found that art therapy had/has a statistically significant positive effect on patients with various mental disorders. No known sources have stated that Kusama read about art therapy and experimented with it to see if it would help; sources seem to all be in agreement that her art flowed naturally from her experiences with mental illness.



Yayoi Kusama is a Japanese contemporary artist who works primarily in sculpture and installation, but is also active in painting, performance, film, fashion, poetry, fiction, and other arts. Her work is based in conceptual art and shows some attributes of feminism, minimalism, surrealism, Art Brut, pop art, and abstract expressionism and is infused with autobiographical, psychological and sexual content. She has been acknowledged as one of the most important living artists to come out of Japan, also inspired by American Abstract Impressionism.. Her traumatic childhood, including her fantastic visions, can be

said to be the origin of her artistic style. When she was ten years old, she began to experience vivid hallucinations which she has described as "flashes of light, auras, or dense fields of dots". These hallucinations also included flowers that spoke to Kusama, and patterns in fabric that she stared at coming to life, multiplying, and engulfing or expunging her, a process which she has carried into her artistic career and which she calls "self-obliteration". Kusama's art became her escape from her family and her own mind when she began to have hallucinations. She was reportedly fascinated by the smooth white stones covering the bed of the river near her family home, which she cites as another of the seminal influences behind her lasting fixation on dots.



Γλύπτρια, ζωγράφος, ακτιβίστρια, και συγγραφέας η Γιαπωνέζα Υαγοί Kusama μετέτρεψε την ψυχική της διαταραχή σε τέχνη με τα έργα της να κατατάσσονται στην pop art και το μινιμαλισμό. Με βιώματα από δύσκολες οικογενειακές καταστάσεις αλλά και από τα σημάδια του Β' παγκοσμίου πολέμου στην προσωπικότητα της περιέγραψε από νεαρή ηλικία τις έντονες παραισθήσεις της ως έντονες λάμπεις, αύρες και πεδία που κατακλύζονται από κουκκίδες. Σπούδασε στη σχολή Καλών Τεχνών του Κιότο, όπου και αποφάσισε να αφήσει τη γιαπωνέζικη ζωγραφική πίσω της και να ακολουθήσει τα αμερικανο-ευρωπαϊκά ρεύματα. Τα έργα της εμφανίζουν επιρροές από τις αντιλήψεις της για το σεξ και την απελευθέρωση της σεξουαλικότητας που αποστρέφεται, όπως και από τις πεποιθήσεις της εναντίον του πολέμου. Οι γιγάντιες κολοκύθες, δωμάτια πλημμυρισμένα με πολύχρωμες κουκκίδες, χάρτινα πουά φανάρια, γιγάντια γλυπτά λουλούδια και τα πασίγνωστα πλέον Infinity Rooms με τους καθρέφτες, τα χιλιάδες μάτια, πρόσωπα και μορφές που μεταλλάσσονται, πάντα με τα έντονα χρώματα και αντιθέσεις, είναι μερικά από τα πλέον χαρακτηριστικά της έργα που εκτίθενται σε όλο τον κόσμο.

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