



**Figure 9.6** Art therapy, Home for Crippled Children.

In the spirit of the early pioneers—Viktor Lowenfeld (B) (1952, 1957) and Henry Schaeffer-Simmern (1961)—there had been a number of individual art teachers who had faith in the creativity of those with disabilities, and who tried to dispel negative stereotypes in their books (Clements & Clements, 1984; Lindsay, 1972; Fukurai, 1974; Gaitskell, 1953; Lisenco, 1971).

Although promoting genuine creativity was rare, there were notable exceptions. One was *Creative Growth*, a sheltered workshop developed by an art teacher and a psychologist (Katz & Katz, 1977, 1990). This environment—in which each person’s creativity was carefully nurtured—was a model of respect (C). In such an atmosphere, individual talent could blossom, like that of artist Dwight Mackintosh (D) in *The Boy That Time Forgot* (MacGregor, 1992), and fiber artist Judith Scott (E) (MacGregor, 1999).

In 1967, Sally Smith (1979) founded a school for dyslexic children that took advantage of the learning potential in the arts through an arts-centered curriculum. Like *Creative Growth*, the Lab School (F) is still going strong. Both can be seen on the DVD (9.8). In addition, the Waldorf Schools have long stressed the therapeutic benefits of art for mentally retarded individuals of all ages (Kirchner, 1977).

Gradually, art therapists began to enter the schools, teaching and helping children with disabilities. In 1977, Virginia Minar (Figure 9.7) (G) reported on a 3-year pilot study of art therapy with special education students in the schools of West Allis, Wisconsin (AATA *Conference Proceedings*). Since 1979, the Dade County, Florida schools have had a large art therapy program founded by Janet Bush (Figure 9.8) (H) and still serve many children, both individually and in groups (Bush, 1997).

Lowenfeld’s goal (1952, 1957) was to help children adjust to the emotional or “subjective handicap” caused by having an “objective handicap.” Anderson (1992, 1994) emphasized the need for the art-giver to *adapt* whatever is offered to the abilities of a disabled child (I). Silver’s demonstration project with deaf children in 1967 (J) led to traveling museum exhibits (Silver, 1978), and a curriculum based on her ideas was developed for youngsters with cognitive difficulties (Fugaro, 1985). A recent compilation describes art therapy with deaf people of all ages (Horovitz, 2007).