



Treatment of Mental Issues by using Art Therapy

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Abstract: Art therapy is a kind of alternative medicine that uses the therapeutic benefits of the creative process to treat a wide range of conditions. It argues that expressing oneself creatively helps individuals cope with their problems and anxieties. Stress management, interpersonal abilities, and behavioral changes are all improved. Self-awareness and self-confidence increase. Art therapy combines counseling and psychotherapy with human growth, visual art (such as painting, sculpting, and drawing), and creativity. Art therapy can benefit children, adolescents, adults, the elderly, groups, and families. This research paper is based on an analysis of past studies and examines the mental and emotional effects of practicing Art creativity and painting.

Index Terms - Art Therapy, Mental Issues.

I. INTRODUCTION

Why Art Therapy

"A Picture Can Give the Birth to Thousand Words" – Pablo Picasso.

First, we communicated pictorially. Modern communication is varied. In our contemporary day, we communicate with words. Most people learn through regular encounters. Experiences aren't always understandable. Finding the 'right' words to describe love, hatred, trauma, or depression is difficult. Some emotions are unfathomable. Globetrotting. Prior before words. Art therapy reduces irritability, fear, and loneliness. Mental disorders and experiences might stimulate by giving a new method to express and interpret feelings. Art therapy may assist with various needs and concerns.

Many individuals have trouble expressing themselves when their mood, self-esteem, and confidence are low. Sad or lonely people may be reluctant to express themselves. Sad folks feel trapped in a dark tunnel. You may be unable to express yourself. Some find verbal speech ineffective and seek alternatives. They may require anything to understand them. Art therapy may help them express themselves. Art helps art therapy clients express themselves. Art may be discussed. Art enhances self-understanding and communication. This artwork illustrates tunnel vision in art therapy. Art therapy patients speak and draw. No artistic ability is needed. Art doesn't always need words. Art expresses rage, sadness, etc. These calming emotions. Abstract art is messy, like certain emotions. Art therapy clients create whatever inspires them. Art therapists may help clients who can't create art.

Art therapists use art with therapy to help individuals express themselves and communicate. Art materials and art therapy have been studied. Art therapists utilize their skills to help individuals understand and discuss emotions. Art Psychotherapists have special training. They've worked in health, social, or education before this training. The Health Professions Council monitors art therapists' behavior. Art therapy is offered at hospitals, clinics, public and community groups, wellness centers, schools, businesses, and private enterprises. Art is used in psychiatry, psychology, and education. These include art, music, and dance. Naumburg defined art therapy in 1940. During WWII, she and her sister worked in psychiatry. She thought art may promote patient-therapist dialogue. She used Images to communicate symbolically with difficult patients. Edith Kramer is a published art therapist. She feels that creating art is more restorative than sharing it.

Art therapy is used in mental health, medical, educational, forensic, and nursing care contexts. Art therapy helps academically, emotionally, physically, socially, medically, developmentally, and educationally challenged persons. Art therapy mixes psychology and art. Arts and healing are old. This ancient partnership is global (Malchiodi, 1998). Art therapy is a 20th-century formalization of old human activity (Junge & Asawa, 1994).

II. ART THERAPY AND ITS BACKGROUND

Adrian Keith Graham Hill was the first to coin the word 'art therapy' to characterize the therapeutic application of image-making (Hill, 1948). Drawing and painting helped Hill recover from TB. In Art Therapy, a patient's mind was entirely liberated (Hill, 1948). Hill advocated enabling the patient 'to build a defense against his misfortunes (Hill, 1948).

Hill was a British artist, author of books on drawing and painting, art therapist, and WWI art therapist. In the 1950s and 1960s, Hill presented BBC's 'Sketch Club' (Gough, 2010). Hill created "Art Therapy" in 1942. After 3 years of inquiry, he issued Art versus Illness in 1945. Hill realized that the world was murdering "minds, ideas, dreams, and confidences" (Hogan, 2001). The conflict worried people. Psychological and emotional recovery was more important than physical property repair. Artmaking in disease and wellness could avoid wartime mental catastrophe. He witnessed Art Therapy on the NHS (Waller, 1981).

Naumberg criticized Hill's 'Art as Treatment' This is fundamental to understanding art therapy. Art therapy encompasses Art as Therapy and Art Psychotherapy (D. Waller, 1993).

Both models concentrate on the therapeutic power of art, while the other stresses the therapist-client-artwork interaction. During a single session or over time, each axis (such as the client and their artwork or the client and the art therapist) may gain more or less attention (Edwards, 2004b). American psychologist Margaret Naumberg (Rubin, 2001). Art therapist, educator, and author (Junge, 2010). She desired active art therapy Before art therapy, she developed NYC's Walden School. Wikipedia/Margaret Naumberg (n.d.).

2.1 ART HISTORICAL INFLUENCES

The creator's emotional connection to a picture or object. I no longer appreciate beauty. We perceive ourselves in teenage or client drawings. We agree they have meaning even if we can't 'read' them. Art's skill is why we value healing creations. Art, psychology, and psychoanalysis merged in the 1940s, spawning art therapy. Art's creative, therapeutic, and soothing influence predates art therapy. Art therapy may trace back to antiquity when people drew and crafted to express themselves. Visual arts have been utilized to heal. Art therapy originated with religious and therapeutic rites. Second-half 19th-century art modifications were essential.

2.2 PRINZHORN AND 'THE ARTISTRY OF THE MENTALLY ILL

Visual arts were linked to objective truth and self-expression during the Romantic period. Romanticism opposed Enlightenment logic and materialism. Romanticism, particularly of the genius and hero, emphasized nature, and emotion above rationality, introspection, and personal identity.

The juxtaposition of the world and the spirit was a key issue of nineteenth-century romantic painting: the quest for depictions of states of mind beyond or below human awareness of nature. Given Romanticism's focus on extreme emotional states, it's not unexpected that madness became a significant element in 19th-century Romantic art, as seen by Fuseli, Goya, and Gericault. (1981) Madness held the desire for new and undiscovered realms of imagination, and the Romantic artist seemed to feel that another world lay just steps away, that the thinnest of membranes separated him from it, and that a sudden turn of the mind could lead him into this undiscovered, massively truer, reality. Van Gogh, Munch, Kirchner, Nolde, and Kandinsky depicted extreme emotions in the late 19th and early 20th centuries.

2.3 EXPRESSIONISM

Expressionist art is emotionally forthright. The issue is enlarged, distorted, or transformed to highlight the artist's emotional link with the subject and medium to achieve these goals. Expressionist art and treatment emphasized individualism and self-expression. Self-conscious use of primitive brushstrokes, shape, colour, and texture produced a visual language for conveying emotional states without narrative or external reality. Expressionist artists were influenced by 'primitive' painting forms from the Middle Ages, non-European civilizations, folk art, and children's art.

The primal was instinctive, less constrained by art history and tradition, and closer to human existence, according to Rhodes (1994). This worldview includes prejudiced beliefs regarding 'primitive' cultures as uncivilized and infantile. It has "produced an image of primitive peoples as harsh and illogical" (Tipple, 1995). Art beyond traditional norms led to the art of the mad. This enthusiasm was artistic and medical. Prinzhorn, a German psychiatrist and art historian, appraised mental illness art's artistic value.

2.4 PRINZHORN AND 'THE ARTISTRY OF THE MENTALLY ILL

Prinzhorn was intrigued by the creative impulse and wanted to learn more by examining psychiatric patients' paintings. Prinzhorn gathered a unique collection of works from German-speaking institutions and asylums between 1880 and 1920. Many long-term patients were psychotic. Prinzhorn illustrated and discussed some of the collection's pieces in 1922. Prinzhorn discovered six psychological drives that impacted 'pictorial configurations' Symbol demand, play drive, decorative urge, organizational tendency, imitation propensity, and expressive want.

Prinzhorn reevaluated the mentally ill's work from an artistic perspective. Prinzhorn 'forced the insight that there was no psychopathology of art or expression' (1989). Man's pictures, since they depict and communicate human reality, however strange or aberrant, are art. Not everyone agrees. Prinzhorn's comparison of insane art to contemporary art hasn't helped. Prinzhorn thought it would give philistines clichés (1995). His work reinforced the premise that art by the mentally ill might overcome solitude.

2.5 OUTSIDER ART

The Artistry of the Mentally Ill was well-received and acquired an audience outside psychiatry. Many avant-garde painters attended. Jean Dubuffet was influenced by Prinzhorn's book. Dubuffet started collecting odd paintings by mental patients and inexperienced artists after World War II. 2 Dubuffet called this work 'Art Brut' (Raw Art) since it was unspoiled by civilization and in its purest form. Dubuffet thought civilization stifled creativity.

In English, Art Brut is called 'outsider art,' whereas in North America it's called 'grass-roots art' (Cardinal, 1972; Maizels, 1996; Rhodes, 2000). Outsider art influenced many early art therapists, who helped build art therapy. Waller (1991) notes that many of them became interested in art therapy after seeing the artworks of mental patients at late 1950s and early 1960s shows.

2.6 SURREALISM

Surrealists preserve Romanticism's introspection. André Breton's 1924 surrealism stressed the unconscious as a liberating and creative force. Surrealists admired primitive and outsider art. There was an unlimited supply of true works inspired not by impressing, money, or aesthetic ambition, but by a sincere message. Surrealists exploited Sigmund Freud's concepts to create art with irrational images, like dreams. André Breton characterized Surrealism as cognitive automatism. Amoral rationality Chippy (1973)

Freud's 'free association' is a groundbreaking creative technique. Insisting the patient isn't a self-censor encourages open association. All thoughts lead to what's vital, and relaxing reduces resistance to unconscious ideas or sensations entering awareness. Surrealists didn't dismiss accidents, spilled paint, or visual juxtapositions. Abstract, unintended, and sometimes nonsensical automatism suggests inspired visual concepts.

Max Ernst's frottage and André Masson's instinctive drawings demonstrate mental automatism. Art therapy uses spontaneous painting and sculpting to mimic "mental automatism." Surrealists used Freud's treatment and concepts for non-psychoanalysis. Surrealism valued creativity above psychoanalysis. Surrealists exploited unconscious irrationality to uncover "a reality beyond visible or logical evidence" (Duro and Greenhalgh, 1993). Freud said Surrealists should cure neurosis, not admire it. It's hardly surprising that Freud distrusted Surrealism. Emotional relief and creativity may coexist. They support art therapy.

III. THE INFLUENCE OF PSYCHIATRY

Before considering psychiatry's effect on art therapy, it's important to note how civilizations have interpreted and reacted to lunacy across time (Ellenberger, 1994; Porter, 2002). Behaviors traditionally attributed to demonic possession or an imbalance of 'the humor' are now attributed to a disordered imagination, a brain ailment, or, more recently, a genetic predisposition, psychological trauma, or biochemical imbalance influencing the mind (Alexander and Selesnick, 1967; Shorter, 1997). Each of these ideas' on 'madness' assumes distinct things about human nature, pain, and remedies.

In western industrialized nations, lunacy is seen as a biologically based disorder needing medical intervention, mainly mental medication. The process by which madness became a disease and a medical condition are disputed and outside the scope of this work. Psychiatrists have cared for the mentally ill for over a century. Psychiatry has influenced art therapy via its usage in mental health treatment and as a diagnostic tool.

IV. THE THERAPEUTIC APPLICATION OF ART IN MENTAL HEALTH CARE

In the mid-1700s, madness was considered a physical ailment. Madman lacked self-control and rationality. Phillippe Pinel, William Tuke, and Dorothea Dix pioneered mental health care. This 'moral treatment' was severe and violent. These asylums are used to exercise, work, and other therapies (Paterson, 2002). Art is crucial to a patient's mental health, not as a diversion but as a tool to improve self-control and lift the spirit, according to Hogan.

Some moral therapy proponents contended that unconstrained expression of the imagination may be damaging, while others held that art could "impart healthy vitality to the body and... that serenity" (Dr. W.A.F Browne (1841) cited in Hogan, 2001).

Later doctors, particularly in Europe, thought empathy may help mental patients. Romantic preoccupation with introspection, the irrational, and profound emotions led to discoveries into the mind, the unconscious, and the role of psychological conflict in illness.

Speech psychotherapy, music, art, and theatre were used to rehabilitate mental patients in the early 19th century (MacGregor, 1989). Johann Real developed modern psychiatry. Rhapsodies provide a way of treating mental illness using "therapeutic theatre," labor, exercises, and art therapy (cited in Ellenberger, 1994). This software reveals Real's desires. The assumption that mental disease is a brain malfunction spread as psychiatry grew increasingly medicalized. Psychiatry studies brain function and structure. This led to physical treatments (ECT, psychosurgery, and medicine) and enormous asylums for the mentally sick. As asylums became larger and costlier, facilities deteriorated, therapeutic contact was restricted, and institutionalization worries increased (Goffman, 1973; Jones and Fowles, 1984). Visual arts treatment was considered a striction, amusement, or education. UK mental facilities-initiated art therapy in the 1940s.

V. DIAGNOSTIC APPROACHES TO THE ART OF THE INSANE

Psychiatry hasn't helped us understand mental illness art's therapeutic significance. Art's diagnostic value was renewed by the belief it may disclose brain abnormalities. Ambroise Tardieu and Max Simon collected insane people's artwork before 1900. Cesare Lombroso's 1882 research linked mental instability with genius. Cardinal (1972) says "the equation 'genius Equals madness' spread quickly, and many people today consider Van Gogh's latter work may be explained by his mental collapse."

In the late 19th and early 20th centuries, Emil Kraepelin and Eugen Bleuler characterized and classified mental diseases, increasing interest in the mentally ill's art. This article explores image-based mental health diagnosis. Fritz Mohr pioneered this by examining mental illness patients' paintings. Mohr had patients draw whatever came to mind and finish artworks (MacGregor, 1989).

Mohr predicts the 'House-Tree-Person' and Draw-A-Person-Test projective drawing approaches (Culbertson and Revel, 1987). House-Tree-Person involves drawing a home, tree, and person. The client narrates each photo thereafter. The H-T-P and related projective exams assume that what a client paints or draws reveal inaccessible personality qualities.

Art-based assessments like the H-T-P exam have helped create art therapy despite validity and reliability issues (Hacking and Foreman, 2001; Trowbridge, 1995). UK art therapists don't utilize art for diagnosis. Due to the nature of US health care delivery systems, there is a 'correlation between diagnosis and insurance coverage.' American art therapists stress their diagnostic abilities as the diagnosis is crucial to any therapeutic process.

Art-using UK psychiatrists diagnose, not art therapists. Erich Guttman, Walter Mayer-Gross, and Francis Reitman studied art. Britain and Walter Maclay after Nazism. In the 1930s, psychiatrists at London's Maudsley Hospital explored 'depersonalization' and manic-depressive psychosis (Waller, 1991). They also gathered images from schizophrenics, psychosurgery patients, and 'regular' persons. This research looked at how schizophrenia patients express self-change visually (Hogan, 2001) The visual picture was psychopathology, as with many earlier inquiries. Their meanings were unimportant.

5.1 EDWARD ADAMSON

Reitman worked with Eric Cunningham Dax in 1945 at Surrey's Netherne Hospital. Cunningham Dax was interested in mental patients' art as a therapeutic outlet, like Reitman. Northfield Military Hospital in Birmingham may have influenced this interest in art therapy. Cunningham Dax visited Northfield and "established a painting group at Netherne." Edward Adamson became an 'art master' in 1946.

Adamson's duty was to obtain research photos. His job at Netherne Hospital was to 'stimulate and receive, not educate, not analyses, but observe' (Cunningham Dax in Waller, 1991). Adamson's art was experimental and symbol-free, citing Cunningham Dax and Reitman (Cunningham Dax, 1953; Reitman, 1950). Adamson's interpretation criteria meet this. Depending on the therapist's theoretical approach, patients' artwork may include Freudian phallic symbols or Jungian messages. Adamson believed art was therapeutic despite early restrictions (Adamson, 1990). Adamson's non-interventionist stance impacted others (Byrne, 1996; Hogan, 2000; Maclagan, 1984).

VI. PSYCHOANALYSIS AND ANALYTICAL PSYCHOLOGY

Psychoanalysis is the third and maybe most important impact on art therapy. Psychoanalysis has much to say about creativity, aesthetics, and art interpretation since Freud's founding. All major psychoanalytic schools have used the arts to buttress their views. Carl Jung (1969), Melanie Klein (1975), Donald Winnicott (1971), Marion Milner (1988), and Alice Miller (1996) all used art in their therapeutic practice.

VII. SIGMUND FREUD AND PSYCHOANALYSIS

Freud believed neurotic symptoms resulted from mismatched pleasure and reality. Freud felt neuroses, dreams, and art (including condensation, displacement, and symbolization) had similar underlying brain processes.

His "primary process" Environment influences mental health. Freud called it the "secondary process." Freud believed play, daydreaming, and other creative hobbies altered reality. Due to "primal repression," Freud believed certain parts of reality could only be represented indirectly via symbols, placing repression and neurosis at the core of dreaming, creativity, and cultural life. Freud said process thought must go Vern or reject creative responses to external reality.

Freud's worldview shows how Westerners prioritize reason above intuitive, creative mental existence. Art brought Freud happiness and truth. In 'Formulations on the Two Principles of Mental Functioning,' he stated, "An artist is essentially a man who runs away from reality because he cannot accept the surrender of instinctive gratification it imposes, and who gives his sensual and ambitious aspirations free play in the world of phantasy." His phantasies become new truths that mankind regards as mirrors of reality.

Freud described sublimation as infantile sexuality becoming art. "Sublimation" is Freud's "mechanism posited to account for human behaviors with no evident sexual link". Freud devalued intellect and creativity. Freud said the artist's ability to edit daydreams distinguished him from neurotics. He downplays critical facts. Freud's (1975) Artist's bribe, argues Freud. By his formal...aesthetic phantasies (Freud, 1975).

Freud saw art as a symptom of the artist's neurotic inner life, like a dream. Freud felt dreams were visual and translated them. Freud argued that articulating dreams involves putting pictures into words. Dreamer: "I can sketch it but not express it." Freud (1979) Dalley (1984) wonders what might have happened if Freud let patients illustrate their dreams.

Freud separates art into process, result, words, and images. 1910 Leonardo and Moses study (Freud, 1975). Freud doesn't understand painting's line, colour, or shape, particularly in non-figurative or expressionist art. "They just worry about line, shape, and contour," Freud told Ernest Jones. "Lustprinzip." Freud's art writing is ambiguous.

Freud may have handled certain interpretative responsibilities brutally and kept silent on artistic traditions and genres, but his overall message is encouraging: art enriches our life and tames our savagery. Artists' work for society is integrative and reparative while being motivated by primal instincts. (1993)

VIII. CARL JUNG AND ANALYTICAL PSYCHOLOGY

Carl Jung began psychoanalysis in 1900. Jung and Freud met in Vienna in 1907. Personal and theoretical disagreements led Jung to quit psychoanalysis in 1913. Jung invented 'Analytical Psychology' to separate his ideas from Freud's. Both strategies help understand the inner world's intricate, dynamic dynamics. Both perspectives think emotions, thoughts, and impulses outside conscious awareness impact our inner (subjective) existence. Jung's approach to art and imagination varies from psychoanalysis. Jung had prophetic dreams after Freud. Jung sketched and wrote their meaning. Red Book contains writings and images (Jung, 1985). Jung, unlike Freud, felt images conveyed human experience and psychological activity. Jung encouraged his patients to draw or paint as part of their analysis.

Jung's patients' paintings had two benefits. Jung believed they mediated between the aware and unconscious psyches. Image-making helped patients externalize their worries. The painting expresses tangled ideas and feelings. Jung's technique of working with images emphasized an active interaction between the artist/patient and his or her vision. Jung termed it "active imagination" (Jung, 1997). By looking at the drawings of imaginative patients, we can illustrate that colours express emotional qualities. Dreams, ideas, and fantasies are often drawn. After a certain point, patients use colour. Curiosity becomes emotional.

Jung observed, "Often the hands can solve a brain's problem" (Jung, 1997). Jung's symbolism helped him value creativity. For Freud, symbols in dreams or art expressed repressed, unconscious urges or wishes, while for Jung, 'the real symbol varies greatly and should be read as an intuitive thought that cannot yet be conveyed in any other or better fashion' (Jung, 1969). Jung: "Symbolic art's

pregnant language implies more than it expresses." We can recognize the symbol, but not the meaning. Symbols test our thoughts and feelings. Symbolic works are intriguing and compelling because they seldom give solutions.

Jung thought symbols transcended. Symbols influence mental states. By using Jung's archetypal patterns, each individual might depict opposing psyche aspects. Archetypes, like instincts, belong to Jungian's collective unconscious (Fordham, 1973). Jung said archetypes cluster around birth, parenting, death, and separation and replicate the psyche's structure as the 'anima, "shadow,' and 'persona' Dreams, imaginations, and visions arise from worldwide symbols and tales (Jung, 1978).

Jungian symbols include mandalas. Sanskrit means "magic circle" Mandalas are squared circles or squared squares. Many religions employ mandalas for personal growth and spiritual improvement. Navajo sand artisans employ mandalas for healing. Jung regarded mandalas as self-expression and completion (Samuels et al., 1986).

Jung believed mandalas revealed the unconscious. Jung's patients made mandalas for *The Secret of the Golden Flower and A Study in the Process of Individuation* (Jung, 1969: 9). Art therapy was inspired by Jung's focus on images and imagination. Jung's acceptance of art as a tool for psychological awareness paved the way for art therapy. Jung's attempts to rescue art from psychoanalysis' reductive scrutiny and to dispute the idea that creativity is linked to neuroticism encouraged art therapy, notably in the UK.

IX. ART THERAPY IN THE 21ST CENTURY

In the US, two perspectives have long coexisted. Art-based psychotherapy. Art therapists in the US have utilized counseling and art to represent themselves for 40 years. Art therapists may employ either or both in "the continuum of practice"

Early leaders in the field may have discussed these two notions at length.

Making art may be soothing and help a person develop. Art as therapy is like teaching art. Art education for disabled children, community art projects for organizations, shelters, or areas with economic or social challenges, and mental health art studios share many purposes with art therapy.

Art reveals who we are, how we feel, and other human qualities. This strategy employs art to increase therapist-client communication. Most nations govern "psychotherapy by license," therefore art psychotherapy requires a mental health counseling, social work, psychologist, or marital and family therapy license. This conflict has hindered me from considering art therapy's health benefits. This continuum of practice hasn't produced an "art therapist" since it lacks a singular perspective. What if art therapy in the 21st century had one definition?

Art therapy was formerly considered a "mental health profession," but evidence suggests it belongs in allied health and "mind-body" medicine. Art and the brain have also been studied. Art-based treatments may relieve stress, integrate trauma memories, treat Alzheimer's and dementia, and alleviate pain and fatigue. Art therapy doesn't improve mental health or relationships.

X. ART THERAPY TREATMENTS IN INDIA

Jain University, Bangalore, India, created an art therapy and business creativity introduction. Since antiquity 5, people have recognized art's life-enhancing benefits. Art helps youngsters who can't express themselves, therefore Indians must value it. Many parents don't notice their kid's condition, and others feel upset when taken to a psychologist as if we're indicating the youngster is mentally sick. 37.5% of parents in Bangalore knew their kids had problems, according to Nimhans. Child and adolescent problems are seldom reported in India, according to a meta-analysis.

If this is how mental diseases are addressed, parents may neglect or misdiagnose typical childhood issues like sorrow and anxiety. This might make civilization ill. Art therapy may help youngsters communicate their ideas and emotions in a non-clinical context. In India, art therapy is less unpleasant for parents than psychiatry, therefore children are more likely to attend.

Sangeeta Prasad is one of few art therapists in India. Her work bringing art therapy to India is crucial. Her courses, publications, and US and Indian art therapy programs have benefitted many. "Using Art Therapy with Diverse Groups, Crossing Cultures and Abilities" discusses using art therapy with diverse populations. This cultural gap presents a rising possibility for art therapy with a particular demographic. Art therapy might be taught as a social science so we can comprehend its theory. Art therapy may help students, artists, families, and non-psychiatric hospital patients.

Since India doesn't have many art therapists and doesn't know much about art therapy, we depend on self-reporting. High-stress workers may have trouble scheduling art therapy. Art therapy may not boost productivity, but it may improve health. Art and art therapy provide advantages in healthcare, business, and schools.

Southeast Asia doesn't employ art therapy. Since 1975. Art therapy has numerous uses. Art therapists in the U.S. integrate art therapy with education, medicine, and psychology. Art therapy is growing in India; thus, these options are fresh and have promise. The research aimed to determine what art therapy is, how it began in India, and what hindered its adoption there. Art therapy started slowly in social science, and art therapists had little to do. This research examines if art is useful for all ages, groups, and organizations.

Art therapy is a social science in India, and organizations may give free art workshops to assist members to enhance their self-awareness, self-esteem, development, and progress. Art therapy should be promoted nationally. Art therapy isn't popular in India, although it improves schooling. Research reveals that making or displaying art changes consumers' bodies and brains. This research suggests art boosts brainpower. Art therapists must evaluate and treat their patients.

IV. CONCLUSION

The key focuses of this piece of writing are how one's physical and mental well-being may be improved via the use of expressive writing, creative expression through movement, and art therapy. Even while they minimize unfavorable psychological and physiological effects, it is not entirely clear what effect art-based therapies have on a person's health. This is even though effects can be mitigated. Our objective is to provide the groundwork for future research on the possible effects that engaging in the arts might have on a person's physical and mental well-being. When utilized in treatment, being creative helps the body release chemicals that are effective in warding off the effects of depression. Research has shown that people who engage in art therapy see a reduction in feelings of anxiety and depression as a direct consequence of their participation.

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