

# Effectiveness of Arts as Communication Tool for People with Disability

## Contents

### (Part 1)

|  |    |
|--|----|
| Introduction   | 06 |
| About Autism   | 08 |
| About Connection art and<br>disability, Outsider art                         | 09 |
| How disabled artists'<br>biographies and identities<br>affect their artworks | 11 |
| Conclusion   | 18 |



## Contents

## (Part 2)

|                                 |    |
|---------------------------------|----|
| Introduction                    | 20 |
| Project Evolution               | 21 |
| Research and Project production | 22 |
| About topic decision            | 23 |
| About the contents              | 24 |
| About material and design       | 26 |
| Conclusion                      | 30 |

Fig. 1: My sister and me when we were 5-6 years old, photo by my father

Fig. 2: Momo, N. (2024) *What I ate, what I wore, what I saw*.

Fig. 3: My sister in 2019, Photo by Momo. N

Fig. 4: Elias and Florence Katz at an exhibition in the 1980s. (no date) creativity explored. Available at: <https://www.creativityexplored.org/history> (Accessed: 06 December 2023).

Fig. 5: Ismestieva, E. (2023) *Artists at work at Creative Growth*., Smithsonian American Art Museum. Available at: <https://americanart.si.edu/blog/creative-growth-part-2> (Accessed: 06 December 2023).

Fig. 6: Lambert, K. (2023) *Gregory Blackstock is seen in 2006 at Pioneer Square's Garde Rail Gallery, the first to show his work*., The Seattle Times. Available at: <https://www.seattletimes.com/entertainment/visual-arts/seattle-artist-gregory-blackstock-dies-at-77/> (Accessed: 06 December 2023).

Fig. 7: Blackstock, G. (2018a) *'THE ROUNDED WORLD RADISHES'*, Garde Rail Gallery. Available at: <https://garde-rail.com/about-grg/blackstock07/> (Accessed: 06 December 2023).

Fig. 8: Blackstock, G. (2009) *'THE RAVENS'*. Collection de l'art brut. Available at: [https://www.artbrut.ch/en\\_GB/author/blackstock-gregory-1](https://www.artbrut.ch/en_GB/author/blackstock-gregory-1) (Accessed: 06 December 2023).

Fig. 9: Blackstock, G. (no date) *'CLOSE-UP EAGLE-EYED VIEWS - HISTORIC-ARTIST MODEL PETOSA ACCORDIONS OF THE 1950'S-1960'S'*, Greg Kucera Gallery. Available at: <https://www.gregkucera.com/blackstock-ii.htm> (Accessed: 06 December 2023).

Fig. 10: Blackstock, G. (no date b) *'THE GERMAN SHEPHERD POLICE DOGS'*, Greg Kucera Gallery. Available at: <https://www.gregkucera.com/blackstock-ii.htm> (Accessed: 06 December 2023).

Fig. 11: Radil, A. (2016) *Blackstock looks at his work on the walls of the Washington Athletic Club*., KUOW. Available at: <https://www.kuow.org/stories/autistic-seattle-man-becomes-celebrated-artist-and-quits-dishwasher-job> (Accessed: 06 December 2023).

Fig. 12: Peterson, S. (2023) *Judith Scott at Creative Growth*., Smithsonian American Art Museum. Available at: <https://americanart.si.edu/blog/creative-growth-part-1> (Accessed: 06 December 2023).

Fig. 13: *Sisters Joyce Wallace Scott and Judith Scott* (2021) Art Transforms. Available at: <https://arttransforms.blog/learning-of-judith-scott/#:~:text=Judith%20Scott%2C%20deceased%2C%20endured%20tragedy,Judith%20Scott%20had%20Down%27s%20syndrome>. (Accessed: 06 December 2023).

Fig. 14: Scott, J. (2004) *'Untitled'*, Judith Scott BOUND & UNBOUND. Brooklyn Museum and DelMonico Books.

Fig. 15: Scott, J. (2004) *'Untitled'*, Judith Scott BOUND & UNBOUND. Brooklyn Museum and DelMonico Books.

Fig. 16: Scott, J. (2003) *'Untitled'*, Judith Scott BOUND & UNBOUND. Brooklyn Museum and DelMonico Books.

## List of illustration

Fig. 17: Borensztein, L. (2023) *Judith*, Smithsonian American Art Museum. Available at: <https://americanart.si.edu/blog/creative-growth-part-1> (Accessed: 06 December 2023).

Fig. 18: My sister and me with our mother when we were 3-4 years old, photo by my father

Fig. 19: Posavec, S. (no date) *Dear-Data Week 42- A week of laughs!*, Pinterest. Available at: <https://www.pinterest.com/pin/177047829078501171/> (Accessed: 25 April 2024).

Fig. 20: Kawara, O. (1981) 'MAY 20, 1981 ("Wednesday.")', Paintings: Today Series/Date Paintings. Guggenheim Foundation. Available at: <https://www.guggenheim.org/teaching-materials/on-kawara-silence/paintings-today-series-date-paintings> (Accessed: 19 April 2024).

Fig. 21: Kawara, O. (1968) 'I WENT', michèle didier. mfc-michèle didier. Available at: <https://www.micheledidier.com/en/oeuvre/details/29/on-kawara-i-went-1968-79-2007#oeuvre-5> (Accessed: 19 April 2024).

Fig. 22: Iweins, B. (2020) *General view*, It's Nice That. Belgian. Available at: <https://www.itsnicethat.com/articles/barbara-iweins-katalog-photography-220620> (Accessed: 19 April 2024).

Fig. 23: Emin, T. (2023) 'My Bed', THE COLLECTOR. Available at: <https://www.thecollector.com/why-did-tracey-emins-bed-cause-such-a-sensation/> (Accessed: 19 April 2024).

Fig. 24: Momo, N. (2024) sketch of walking map

Fig. 25: Momo, N. (2024) sketch of zines about food

Fig. 26: Momo, N. (2024) sketch of zines about food-2

Fig. 27: Momo, N. (2024) sketch of zine

Fig. 28: Momo, N. (2024) *What I ate, what I wore, what I saw.*: postcards

Fig. 29: Momo, N. (2024) *What I ate, what I wore, what I saw.*: zines

Fig. 30: Momo, N. (2024) a zine mockup using tracing paper

Fig. 31: Momo, N. (2024) a zine mockup using thin, thick, and tracing paper

Fig. 32: My sister and me when we were 0 years old, photo by my father (left: me, right: my sister)

Fig. 33: Nomizo, M. (2024) 'Momo and Hina'

Fig. 34: Momo, N. (2024) *What I ate, what I wore, what I saw.*: envelopes

Fig. 35: Momo, N. (2024) *What I ate, what I wore, what I saw.*: zines

Fig. 36: Momo, N. (2024) *What I ate, what I wore, what I saw.*: zines

## Part 1: Research

## Introduction

I have an identical twin sister, so we are similar in face and stature, and some people mistook her and me (Fig. 1). Even we cannot identify ourselves in photos taken when we were small children. Until I flew to another country to study, we had lived together for over 20 years, so she is like one-half of myself. However, we have one key difference, it is the disability that she has. She has autism and with intellectual disability. Since she was 10 years old, we have walked separate paths. I went to the regular school, and she went to the special support school. She needs support for not only her work but also for daily life. I think the most serious problem that she has is about communication with others and self-expression. Especially when she is emotional and panicked, her vocabulary is remarkably limited and her verbal expression of emotion is poor, making it difficult even for me, her twin sister, to understand how she is feeling or what is troubling her. Even I, who have lived with her for more than 20 years, find it difficult to communicate with my sister who has a disability, so it must be even more difficult when she is a stranger. Compared with the past the existence of disabled people has not been considered taboo, and the situation of discrimination for such people has become better Internationally, nevertheless, some people

who lack of opportunity to communicate with disabled people sometimes still have a prejudice against them. It is difficult to wipe off suspicion or discomfort to invisible disabilities like intellectual disabilities which my sister has.

However, to realize an inclusive society where we and disabled people live together, it is essential to understand and respect each other. Then, how is it possible to encourage people to feel familiar with and understand them well? All of us, irrespective of whether we have a disability or not, have a tool for self-expression and talk. It is art. Is it possible that we understand various identities that disabled people have and communicate with them through art?

This report introduces the relationship between disability and art by introducing the category of outsider art, and organizations that encourage disabled people's creative activities. In addition, through the examples of the artists with disability and their works, I analyze how their artworks are recognized and understood related to their biography and characteristics and think about the effectiveness of communication with disabled people through art.

Based on the potential of art as a communication tool through the research in Part 1, I designed sets of zines and postcards as my studio project in Part 2. (Fig. 2) I hope it can help the audience enjoy finding

my sister's personality and identity visually and be the opportunity to think about communication with people who have disabilities.



Fig. 1: My sister and me when we were 5-6 years old, photo by my father (left: me, right: my sister)





Fig. 2: Momo, N. (2024) *What I ate, what I wore, what I saw.*

## About autism



Fig. 3: My sister in 2019, Photo by Momo. N

First, I want to explain about autism spectrum disorder in more detail. The autism spectrum is a mental development disability whose symptoms appear shortly after birth. Different patients have different symptoms, and their levels are also varied, it is common that they occur with other mental development disorders or intellectual disabilities. The common symptoms are difficulties with quality social interaction, and communication, and repetitive and stereotypic behavior (Takahashi and Kamio, 2018). For instance, they tend not to be able to understand something that is considered obvious in society, causing problem behavior, and due to them, likely, they cannot build relationships with others well. Some patients may not be understood by others because they behave unnaturally, such as saying some specific words and taking the same actions repeatedly (Denda, 2017).

My sister has an autism spectrum with intellectual disability, and she has symptoms in social interaction and communication significantly that I list above. Moreover, she has a defect in memory, and she has poor short-term memory especially. Furthermore, she has symptoms of panic disorder, obsessive-compulsive disorder, and anxiety disorder, so she must have support from others in her daily life (Fig. 3).

There are some episodes in which you can find how

these disorders' symptoms affect her daily life. Now, she is working at a university in Tokyo as a cleaning and office work staff. Of course, sometimes her boss points out to her something about her work. Then, she often has an exaggerated response to what she/he said to her and misunderstands. She feels victimized and freaks out, and she becomes unable to control her emotions, and then she may behave in unexpected things such as crying out in a public place and self-harm. When she panics, she cannot hear others, and others also cannot understand the reason she panics and how she feels because of her incoherent speech and behavior.

Also, she has obsessions such as her own rules and routines, and if she breaks them, she becomes extremely anxious. For example, there are rules like drinking the specific brand's milk tea every day, checking the clock, and seeing quadruple numbers time, such as 22:22. Even she cannot explain what let her do such things, why she needs to keep them verbally.

### About Connection art and disability, Outsider art

To express the emotions or feelings that people cannot express verbally, people have used art as a communication tool. Now, I want to focus on the arts produced by disabled people, and how these arts are recognized by others.

Art produced by disabled people is called “Outsider art” or “Art brut”, and it refers to the self-taught art produced by people who have not been educated or trained about art. Art brut is a term that a French artist used in a letter to his friends to express his private art collection the non-specialized artist the meaning of “raw art”, and the term was translated into English as Outsider art (Cardinal, 2009).

In some countries like Japan, Outsider art is often used to refer to art produced by disabled people, however, it is considered that the term includes art produced by not only disabled people, but also various kinds of people who have been marginalized such as patients who have a mental illness, convicts in prisons, elder people, and housewives...etc. However, it does not mean that any creative activities can be considered Outsider art, but the artworks that are highly recognized in the authors’ talents, senses, or personalities. It is said that Outsider artworks often have common characteristics, their singularities and strangeness. Outside artworks produced by people who have not been influenced by others about art

and their creativity are affected by the authors’ unique and consistent views of the world, and audiences are fascinated, and they are drawn into their world (Cardinal, 2009).

Among Outsider art, that is produced by autistic people can be seen not only in their unique senses or creativities, but also their characteristics that are difficult to be understood by others like that I mentioned above, and while some disabled artists are highly praised, many of them are not recognized yet. For example, many such people have specific things that they are interested in so much, and their passion is tremendous. Their brilliant and deep research and observation are common processes that the great artists in history used for creating works (McKenzie, 2012).

Moreover, there are some movements in which people try to understand their artworks associated with the symptoms or characteristics of autistic artists. For example, Hans Prinzhorn, a German psychologist and art historian, said that they found how patients with schizophrenia showed their symptoms in each picture (Prinzhorn, 1972, p. 273). Also, he claimed that all expressive gestures have the purpose of embodying one’s mental components to tell others (Prinzhorn, 1972, p. 13).





Fig. 5: Ismestieva, E. (2023) Artists at work at Creative Growth., Smithsonian American Art Museum.

I also want to introduce the organization that has encouraged and advanced the creative activities of disabled people. Creative Growth is a non-profit organization founded in Oakland California started by Elias Katz, a psychologist who served as the head of the program about art and disabilities at a university in California, and his wife, Florence Luden-Katz (Fig. 4). Its vision is that art and creativities can be a tool for communication and self-expression for disabled people, and through art they can integrate into society, and we may discover their potential and possibilities. Recently there are 150 disabled people in the organization, and they have created their works using a wide range of methods, such as drawing, sculpture, textile, and photography (Fig. 5). The artists belonging to this organization support disabled people to be an artist, but they do not teach about art. Therefore, disabled people explore their creative activities and their style without any limitations (Kaplan, 2023). The artworks produced by them are shown at the exhibitions held by the organization and sold for the authors' profits. Also, some works are exhibited at well-known museums like MoMA and SEMOMA, and the organization has led the movement of outsider art around the world (About, n.d.).



Fig. 4: Elias and Florence Katz at an exhibition in the 1980s. (no date) creativity explored.

How disabled artists’ biographies and identities affect their artworks

Gregory Blackstock (1946-2023)



Fig. 6: Lambert, K. (2023) Gregory Blackstock is seen in 2006 at Pioneer Square's Garde Rail Gallery, the first to show his work., The Seattle Times.

Gregory Blackstock was born in Seattle, Washington in 1946 (Fig. 6). At that time with a lack of study and understanding of autism, He was diagnosed with paranoid schizophrenia wrongly. He was placed in a special boarding school for children with trouble for 5 years (Frisch, n.d.). The school was quite strict, and he said that life there was unpleasant for him (Fifer and Vossen, 2021). After he graduated from school, he started working in a kitchen at Washington Athletic Club as a staff member washing dishes. He had lasted this job for 25 years, but his wage was minimal, so he also got chips by playing the accordion on the road (Collection de l'art brut, n.d.). However, after he quit his job at the athletic club, he had trouble with his financial supporters, and he lost his money and was suffering from finances. At that time, he sent his drawings or newsletters that carried his drawings from the athletic club to his cousin, Dorothy Frisch. At one point, her neighbor, an artist, saw the drawing that she received from Gregory by chance, and he praised the drawing, and he talked about outsider art to her. She was worried about her cousin's financial issue, and she found Grade Rail Gallery, the outsider art gallery in Seattle, and sent the drawing she saved to them. After months she had sent, she got a call from the gallery, and they asked if they could meet. He welcomed them, he opened

the closet in his room, and showed his hundreds of drawings kept there. The person from the gallery was excited about his works, and in 2004, his first solo exhibition was held at the Gallery. His drawings shown there fascinated many audiences (Fifer and Vossen, L. 2021).





Fig. 7: Blackstock, G. (2007) 'THE ROUNDED WORLD RADISHES', Garde Rail Gallery.



Fig. 8: Blackstock, G. (2009) 'THE RAVENS', Collection de l'art brut.



Fig. 9: Blackstock, G. (no date b) 'CLOSE-UP EAGLE-EYED VIEWS - HISTORIC-ARTIST MODEL PETOSA ACCORDIONS OF THE 1950'S-1960'S', Greg Kucera Gallery.



Fig. 10: Blackstock, G. (no date b) 'THE GERMAN SHEPHERD POLICE DOGS', Greg Kucera Gallery.

Many of his works are drawings of many kinds of objects of specific categories. For example, in "THE GREAT WORLD PARROTS COMPLETE – COLOR", "THE SAWS", "THE ROUNDED WORLD RADISHES" (Fig. 7), "THE RAVENS" (Fig. 8), and so on, he chose a wide range of subjects from animals, and vegetables to tools as the topics of his drawing. There is the drawing titled "The Tools" in which he collected the tools that he was interested in when he worked at a hotel (Frisch, n.d.) the one titled "CLOSE-UP EAGLE-EYED VIEWS - HISTORIC-ARTIST MODEL PETOSA ACCORDIONS OF THE 1950'S-1960'S" (Fig. 9) which shows different models of the accordion that he played, and that titled "THE BOXERS" and "THE GERMAN SHEPHERD POLICE DOGS" (Fig. 10) that he drew many kinds of dogs that he wanted to have but couldn't due to his disability (Gregory Blackstock, n.d.), and it can be seen that he drew his favorite things. His drawings are not delicate or realistic, but detailed and reflect the characteristics of the subjects, so we can find that they are drawn based on his deep understanding and observations.



Fig. 11: Radil, A. (2016) Blackstock looks at his work on the walls of the Washington Athletic Club., KUOW.

As written in the previous paragraph, autistic people tend to have enthusiasm for what they are interested in. Moreover, some developing disabled people have outstanding talents or skills like high physical abilities and instrumental skills while they are suffering from communication and social activities, and they and their condition are called “Savant Syndrome”. It is said that he had savant for his memorial ability. In fact, he had not only the ability to memorize detailed information about subjects shown in his drawing, but also, he could speak several languages, and remember all serifs in a whole of his favorite movie (Faigin, 2023). We can discover another characteristic of his work in the layout of the works. In many of his drawing sheets, he drew subjects in almost the same size and direction, so it can be seen that he was particularly organized (Faigin, 2023).

Truly, having an obsession and own unique rule is one of the symptoms of autism. Autistic patients feel anxious about changes easily, they tend to try to make the environment stable by their fixed rules or routines. For instance, the positions, directions, and orders of something, such a little thing is quite important for them, and they can feel they are safe by following them (Rules and routines, n.d.). Indeed, he was also obsessed with labeling, and he could not start drawing until he completed the title and

captions (Faigin, 2023). Gregory tried to structure his comfortable spaces by organizing the illustrations and labeling them (Collection de l'art brut, n.d.).

He drew just what he was interested in, and his cousin called him “who was never bored”, drawing might be for his enjoyment (Faigin, 2023). However, he also preferred to talk about his drawing to anyone who listened to him, and he also enjoyed conversations with them using onomatopoeia and gestures, sometimes talking about his history (Fig. 11). He might think about his works as not just his hobbies or pleasure, but also as a medium to invite others to his world and communicate with them (Collection de l'art brut, n.d.).



### How disabled artists' biographies and identities affect their artworks

Judith Scott (1943-2005)



Fig. 12: Peterson, S. (2023) Judith Scott at Creative Growth.,  
Smithsonian American Art Museum.

She is a famous artist from Creative Growth Art Center which is introduced in the previous paragraph. Judith Scott was not an autistic artist, but she also had one developmental disability, Down Syndrome, and was deaf. Down syndrome often occurs with other mental development disorders or intellectual disabilities like autism. Therefore, regarding the symptoms, there are some common characteristics, such as impulsive behavior (What are the symptoms of down syndrome?, n.d.) and difficulties in social communication (Eyelseg and Kanno, 2012).

Judith Scott was born in Cincinnati, Ohio in 1943 (Fig. 12), as one of twin sisters, and lived with her parents and three older brothers. She was diagnosed with Down syndrome, and when she was 7 years old, she started to live in an institution in California. Since then, she had lived there for 36 years, and she had not communicated with others properly, because her family was prevented from visiting there due to her father's death. Another reason why she could not communicate with people in the institution was because no one knew her deafness, so she did not get proper treatment (Morris and Higgs, 2014, p. 42).

Finally, her twin sister, Joyce, accepted her as her guardian, and she took her to Creative Growth (Fig. 13). For six months since she visited there, she created just a few drawings. One day a half year

later, the art center invited Sylvia Seventy, a fiber artist in California, to lecture at a workshop, and Judith attended it. She was fascinated by the various materials introduced by the artist, and she created the original work of the works that she would create, wrapped wooden sticks with some materials such as yarn and twines, and painted with blue ink (Morris and Higgs, 2014, p. 31).



Fig. 13: Sisters Joyce Wallace Scott and Judith Scott  
(2021) Art Transforms.



Fig. 14: Scott, J. (2004) 'Untitled', Judith Scott BOUND & UNBOUND. Brooklyn Museum and DelMonico Books.



Fig. 15: Scott, J. (2004) 'Untitled', Judith Scott BOUND & UNBOUND. Brooklyn Museum and DelMonico Books.

Since then, she created over 200 artworks (Starin, 2019) using wrapping objects with fiber materials called fiber sculpture for approximately 20 years (Sato and Maria, 2022, p. 31). She wrapped various objects in her works, such as tree branches and wires that she collected, accessories that someone dropped, and even attempted to use the car key of staff in Creative Growth (Koide, 2022, p. 104). Many of her works are woven, hooked, and wrapped in colorful yarns, twines, clothes, and so on (Fig. 14) (Fig. 15) (Fig. 16). The sculptures covered by various materials have unique textures. Some works' colors are mixed randomly, and some works seem like gradations, the forms are various but all of them have a harmony of colors and look beautiful. Her twin sister guessed that she was very particular about color and texture because of the significant development of her sense of sight and touch due to her deafness (Morris and Higgs, 2014, p. 43).

Her works and creative processes are sometimes recognized as related to her biography and experiences. Tom DI MARIA, a director Emeritus of Creative Growth Art Center, talked about her, "Judith Scott's work is much more of a powerful statement about her life and her experiences. " (Sato and Maria, 2022, p. 32).





Fig. 16: Scott, J. (2003) 'Untitled', Judith Scott  
*BOUND & UNBOUND*. Brooklyn Museum and  
DeMonico Books.

During the 36 years she spent in the institution, she was never allowed to have her own belongings. For example, children in the institution were possible to draw, and she wanted to do as well, however, the staff rejected her request because they considered her “too retarded”, and she could not have even crayons (Morris and Higgs, 2014, p. 42). It is said that such experiences in the institution were reflected in her way of creating works, wrapping objects, and taking them in her works. Indeed, she was afraid that her work had been stolen, and she hid it under the table every night (Sato and Maria, 2022, p. 31). Also, while she was not interested in her finished works, when she saw her works that she had not seen for some years at the exhibition, she expressed affection for her works, for instance, she greeted and sent kisses to each of them (Morris and Higgs, 2014, p. 44).

She did not want to stay away from her work in the art center, for example, she always brought her lunch, and she ate it beside the work. Such behavior is said that she tried to establish her presence and position through her works (Kaplan, 2023). Also, her repeated action of wrapping around objects is a common characteristic of Down syndrome and autism. Once she started creating work, she was crazy about it, and it was difficult to disturb her (Morris

and Higgs, 2014, p. 43). She might feel safe from the process of creating itself. Also, Yukiko Koide, a Japanese curator, said that she felt that Judith's creative actions, wrapping various objects that she collected by herself and creating a big cocoon ball that we cannot identify what is inside, looked like crow's “nesting behavior”, and she told, “Judith may have been creating her own “place to put herself”. Cocoons of layered wrappings of soft fiber ... a safe and secure place like the womb. “ (Koide, 2022, p. 105).



Fig. 17: Borensztein, L. (2023) *Judith*, Smithsonian American Art Museum.

Some people said that she expressed herself in her works. In the photograph taken by Leon A. Borensztein, Judith hugged her work, and in fact, the sculpture seems to mirror herself (Morris and Higgs, 2014, p. 33) (Fig. 17). Also, there is one work that looks like two infants, Judith herself and her twin sister Joyce, in a cradle. She sometimes lifted it into her arms, and she seemed to try to pacify the babies. She might have keened the existence of her twin sister like one half of herself whom she lost once (Koide, 2022, p. 105).

She never talked verbally, or named her work, and left no memo or sketches about her works, so we cannot understand her intentions exactly (Morris and Higgs, 2014, p. 9). However, she continues creating work as her self-expression. For her, artworks and creative activities were her own languages, and the channel to communicate with others and society (Morris and Higgs, 2014, p. 32).



## Conclusion

As this report showed, art can be a tool of self-expression and communication for disabled people. The founder of Creative Growth Art Center, the Katzes said” Each person, no matter how mentally disabled, physically, or emotionally [is] a potential artist.” (Morris and Higgs, 2014, p. 31).

However, it is not only an effective means for people with disabilities to make themselves known to society but also in terms of how we interact with people with disabilities. To touch the author’s characteristics or

personality through art enables us to identify the author as a person without the label of disabled people and stereotypes about them. That allows us to think about the difference between able-bodied people and disabled people not negatively, but as an opportunity for communication, and find common things to build a connection with them (Seki, 2018).

Part 2: Studio Project, “What I ate, what I wore, what I saw“

## Introduction

Part 1 concludes with the possibility of art as a communication tool for both people who have disabilities and those who do not. Disabled people can use it to express themselves, and audiences, who might or might not have disabilities, can find a connection with the authors through their works. As mentioned in the introduction, I have a twin sister who has autism with intellectual disability (Fig. 18). Depending on this decision, this project is produced to show my sister's identity and personality as a person without any preconceptions about disability

for people who are not familiar with disabled people. Thus, they can enjoy finding the differences and common points between her and them without any bias. Also, I included myself in this project and compared us to emphasize our differences and similarities. This project is produced by me, a student of Graphic Design, so it is not Outsider Art. However, my sister is involved in the design process to produce the work together as much as possible to reflect her characteristics, so, we could consider the project outsider-influenced.



Fig. 18: My sister and me with our mother when we were 3-4 years old, photo by my father (left: my sister, right: me)

Project Evolution

At first, her emotions were chosen as a topic, because one of her significant characteristics is that it is challenging for her to control her emotions. The original idea was an info-graphical project that shows the transformation of her feelings in a week referencing “Dear Data” project. This is a project by two ladies living far from each other, and they collected various daily data and visualized it by

hand drawing (Fig. 19) (Lupi and Posavec, n.d.). To do this she was supposed to have interviews about her emotions from me. However, my lecturer advised me not to, because she might say what she thought I wanted. Originally, my project explained a lot of details, but he said it did not need to explain everything but could leave the reader to interpret more.

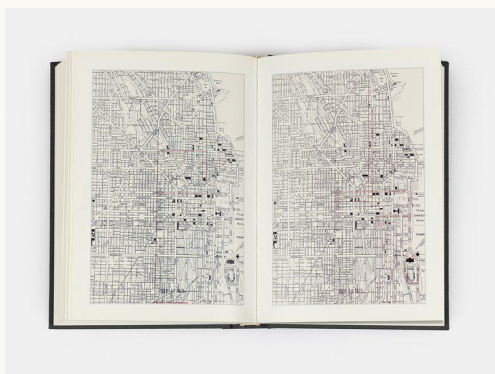


Fig. 19: Posavec, S. (no date) Dear-Data Week 42- A week of laughs! , Pinterest.

## Research and Project production



(Left) Fig. 20: On Kawara, MAY 20, 1981 ("Wednesday."). New York. From *Today*, 1966–2013. Private collection.



(Right) Fig. 21: Kawara, O. (1968) 'I WENT', I WENT, 1968-79/2007. mfc-michèle didier.

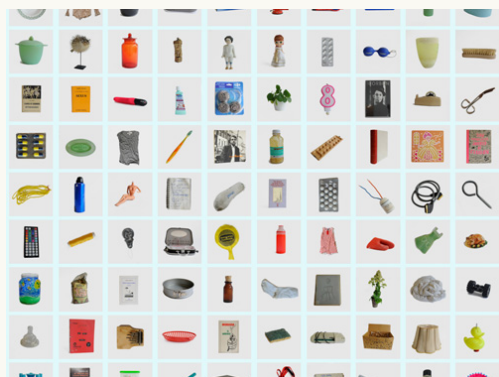


Fig. 22: Iweins, B. (2020) General view, *It's Nice That*.



Fig. 23: Emin, T. (2023) 'My Bed', THE COLLECTOR.

Addressing three artists who produced artworks of facts and realities about people can be observed. On Kawara, a Japanese artist, recorded the date painting "Today series" (Fig. 20). He usually painted the date and collected the part of the newspaper of the day in boxes. The date paintings are written in the local language of the place where he stayed (The Guggenheim Museums and Foundation, n.d.). He also produced the project "I Went" (Fig. 21) which records the routes that he took on the day with red lines on the local map (The Guggenheim Museums and Foundation, n.d.). The photographer, Barbara Iweins made the project, "Katalog" (Fig.22) which is a series of photographs of the objects that she had in her home, such as a mirror, a spoon, a doll, and so on. She categorized the photographs by colors, frequency of use, and what she felt about them so

that she could consider them. She says, "It's not an exhibition of a perfect mastered life, but the exposure of oneself pushed to its paroxysm" in the interview (Boddington,2020). Also, The British artist, Tracey Emin published the installation "My Bed" (Fig. 23), and she shows her bed where she spent the dark time after she finished her relationship. Her installation exposes her deepest and darkest time with a messy bed like what people usually do not show others. She says, "her entire existence could

be translated into art" (Lesso, 2023). These artworks tell what we did in daily life can be the object of collections, and these projects have enough power to touch audiences because they show them just as they were.

Based on the references and review of the original idea, the project's aim was considered again. Also, Smith (2016) inspired me to focus on small but significant topics in our daily lives. Then I found she is obsessed with walking, what she eats, what she listens to, and what she hears and remembers. In addition, of course, different people have different ways of seeing the world, so, what she sees was picked up. Finally, she chose the topic of walking and what she eats as what reflects her personality most.

## About topic decision

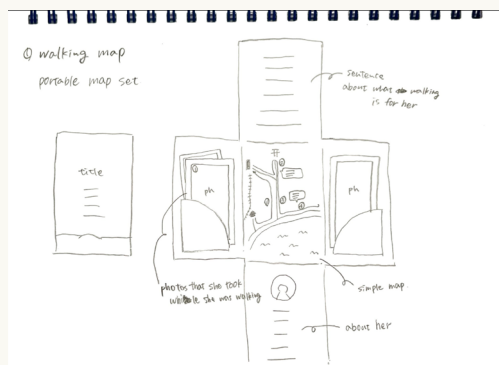


Fig. 24: Momo, N. (2024) sketch of walking map

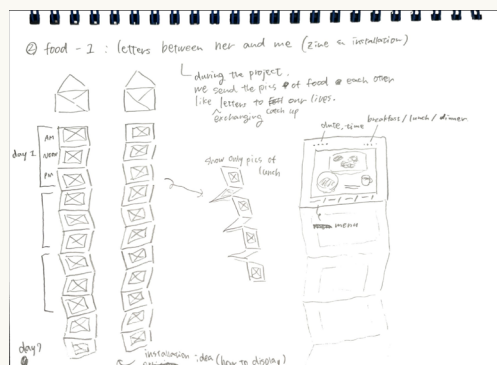


Fig. 25: Momo, N. (2024) sketch of zines about food

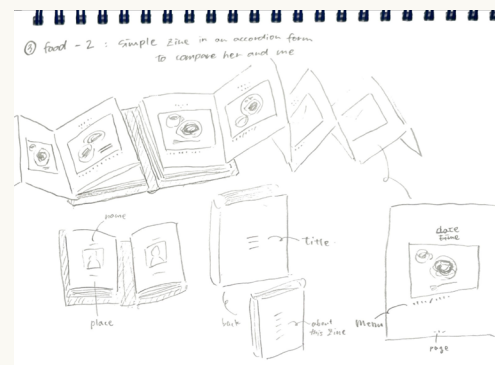


Fig. 26: Momo, N. (2024) sketch of zines about food-2

First, she would like to talk about walking and express her reasons why she is keen on it. The first reason was walking enabled her to focus on contemplating various things, and the second one was her feeling achievement instead of staying in her room lazily. She has a specific favorite route that she often took on the weekend near our family's home. The project might be able to visualize what she sees and feels while she walks on the route using a map with pictures that she takes (Fig. 24). However, to record her favorite route, she would need to visit our family's home which is quite far from her current house. She is trying to avoid going there frequently to be independent from our parents and save transportation fees, thus, this idea was rejected. On the other hand, about the second idea about what she eats, she told me her original rules about foods, such as the fixed menu for every meal, and they represent her obsessions and seriousness. We tried to record the pictures of what she ate for a few days as a trial to check if the recording might be a burden on her or not. I sent messages to remind her to take a picture of every meal before she ate according to her schedule. Finally, the project is decided as a photo collection of food (Fig. 25) (Fig. 26).

About the contents

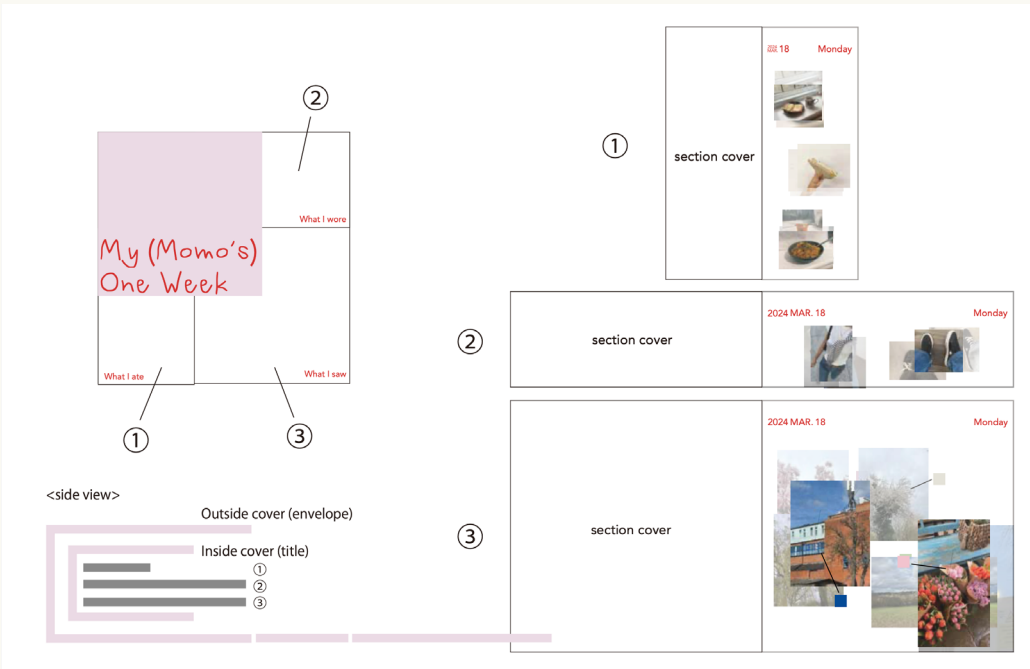


Fig. 27: Momo, N. (2024) sketch of zine

To make the project easy to tell our personality and daily life to the audience, what we wore and what we saw are added as objects (Fig. 27). We took pictures of them every day and sent them to each other. Recording and sending our lives to each other seems like exchanging letters. Thus, the concept of the whole project is decided on “letter”. As well as the trial that we did, I sent a message to remind her to take a picture of breakfast, lunch, and dinner and called her after she finished working so that she could take a picture of her outfit and scenery. This project also contains collage images for each section, foods, outfits, and scenery to emphasize the characteristics of our habits using photos from the photo collection. About food photos, the significant common point between my sister and me is that we ate almost the same things every day, and this is shown by images combining breakfast photos. Also, the environments to take outfit photos were different between us, thus the images for the outfit are produced using shoe photos including the backgrounds. Regarding scenery photos, we chose our favorite photos from the “What I saw” section and picked up the colors from each picture that we focused on the most. Therefore, the audience can see what we thought beautiful in our daily lives, and which point we paid attention to in our views (Fig. 28)





Fig. 28: Momo, N. (2024) *What I ate, what I wore, what I saw.:* postcards



## About material and design

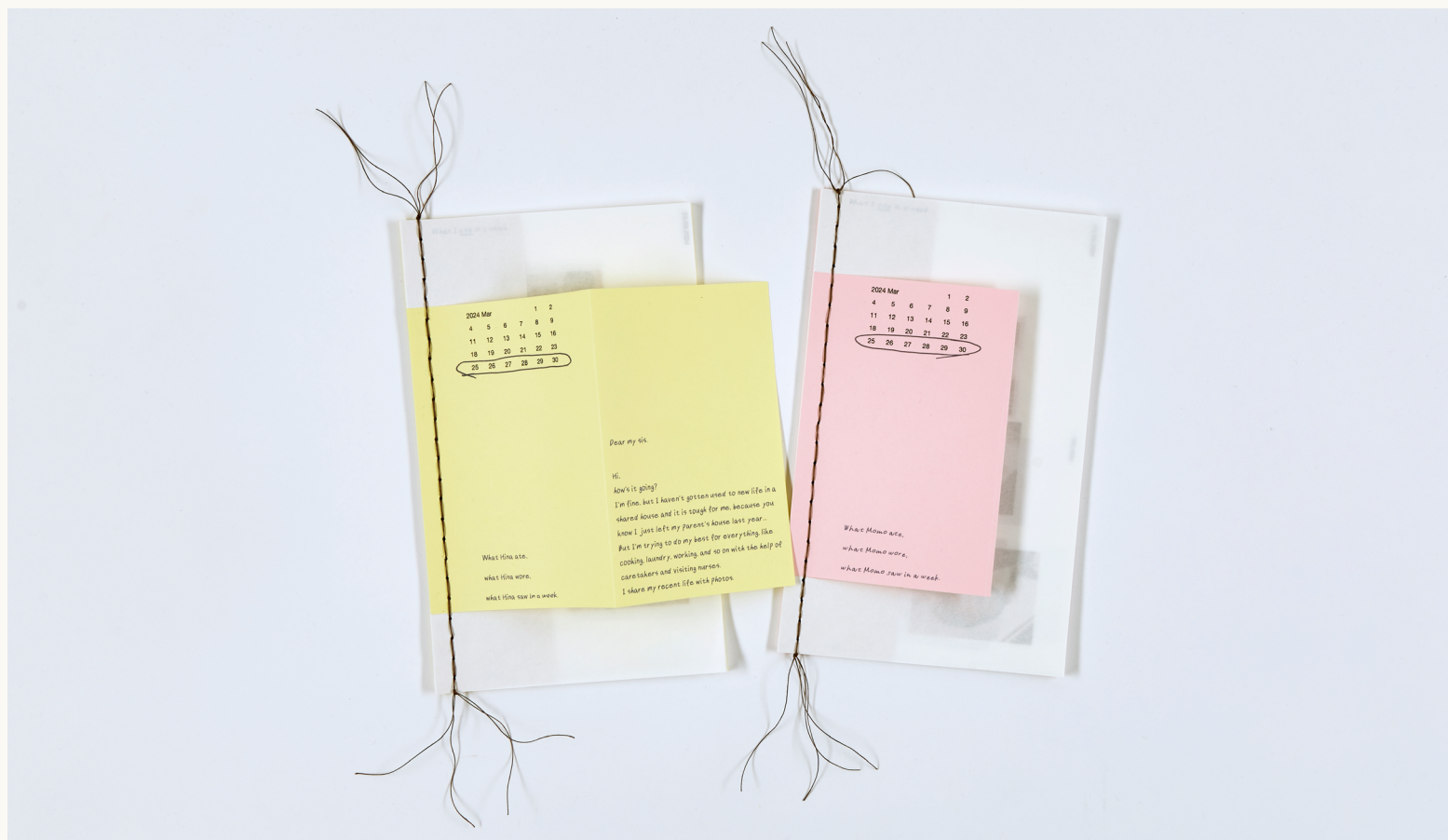


Fig. 29: Momo, N. (2024) *What I ate, what I wore, what I saw.:* zines

A zine is selected as a format to show the collection of photos because it is the most simple and familiar to people. The zines contain various sizes and kinds of paper and are bound by a stitch binding system using single-sided pages to make the readers associate with bundled letters. (Fig. 29) I checked the readability of the zine using mockups with different types of paper (Fig. 30) (Fig. 31). For the pages inside, 60gsm papers are used to represent classic letter paper, and they are quite thin papers, thus the audience can see the layer of the photos that represent day-by-day accumulation.



Fig. 30: Momo, N. (2024) a zine mockup using tracing paper

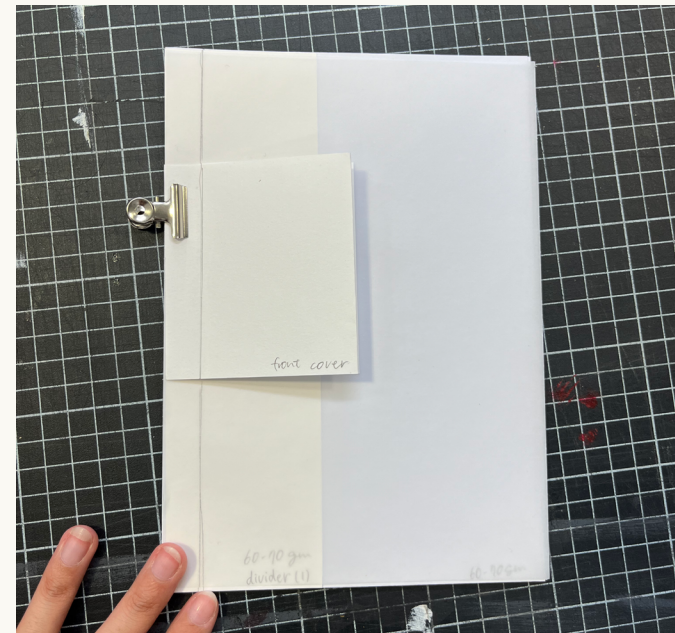


Fig. 31: Momo, N. (2024) a zine mockup using thin, thick, and tracing paper





Fig. 34: Momo, N. (2024) What I ate, what I wore, what I saw.: envelopes



Fig. 32: My sister and me when we were 0 years old, photo by my father (left: me, right: my sister)



Fig. 33: Nomizo, M. (2024) 'Momo and Hina'.

The main colors are pink and yellow, and these color papers are used for the front & back covers for zines and envelope packages. The reason why the colors are chosen is because of our names, Momo( 桃 ) and Hina( 雛 ), which mean “peach” and “chick” in Japanese and we had been given pink and yellow belongings since we were infants (Fig. 32). Collage images from each section are shown as postcards and put on envelopes with the zines, and the original stamp stickers (Fig. 33) designed using our photos and illustrations decorate the envelopes (Fig. 34). To let the audience focus on the main stuff in the project, the collection of pictures, a simple font whose name is Alte Haas Grotesk is used mainly.

This font is simple but at the same time looks organic slightly because of the round lines thus it can keep the project atmosphere not too neutral but warm. However, for the title and some parts inside the zines, original fonts produced based on my sister's and my handwriting are used to make the whole project show our personalities and emphasize the letter concept (Fig. 35). The layout of the photos is quite random, and it represents our life's uncertainty. However, in the “What I ate” section, the photos are positioned according to the time that we ate them, so it can also show the difference in our life's styles (Fig. 36).



Fig. 35: Momo, N. (2024) What I ate, what I wore, what I saw.: zines



Fig. 36: Momo, N. (2024) What I ate, what I wore, what I saw.: zine



## Conclusion

For my final project, the objectives include connecting the audience with my sister and serving as a catalyst for societal change towards greater kindness and improved coexistence with disabled individuals. Through the research about outsider art in report part 1, it has been found that art holds significant potential in facilitating communication, acting as a channel for disabled individuals to express themselves, while also nurturing connections between the audience and the artists. Based on the research, my studio project tries to show the objects that reflect my sister's personality the most effectively and emphasizes the common and different things to highlight the relationship between her, me, and the audience.

This project was quite challenging because it required me to involve my sister, a non-designer, in the process. The requests for photos for her were arranged as simply as possible to keep her personality and preferences. Thus, she was not commanded to take a picture from specific angles or places and the way to take pictures also shows her distinctiveness. Also, it was necessary to remind her to take pictures every day because of her defective memory, so I sent a message and called following her schedule.

I hope that the audience enjoys seeing our personalities visually through this project and finds the differences and common things between them and us and interacts with us mentally. For example, from the “what I ate” section, they can see that my sister ate almost the same breakfast and lunch every day, especially during the weekdays, and she also ate the same plate with mushrooms, tomatoes, and meat for almost every dinner. It tells the characteristics of autism, repeated action, and avoiding changes that we could see in the works of Gregory Blackstock in Part 1. However, I also ate almost the same breakfast every day. The reasons why we did so might be different, but we have such a common point. Everyone may have minor similarities, and their unique traits can also provide an intriguing way to gain deeper insights into who they are. Attempting to grasp an individual's personhood and individuality through art allows us to perceive them as unique individuals, free from the confines of labels such as “disabled” and the stereotypes associated with them. It can help us to have a tight and warm bond with disabled people.

About (no date) Creative Growth. Available at: <https://creativegrowth.org/about> (Accessed: 30 November 2023).

Cardinal, R. (2009) *Outsider Art and the autistic creator*, *Philosophical transactions of the Royal Society of London. Series B, Biological sciences*. Available at: <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2677583/> (Accessed: 29 November 2023).

*Collection de l'art brut - blackstock*, Gregory L. (no date) Art Brut. Available at: [https://www.artbrut.ch/en\\_GB/author/blackstock-gregory-l](https://www.artbrut.ch/en_GB/author/blackstock-gregory-l) (Accessed: 29 November 2023).

Denda, K. (2017) 'Understanding Individualities in Autism Spectrum DisorderKenzo', *Japanese Journal of Psychosomatic Medicine*, 57(1), pp. 19–26. Available at: [https://www.jstage.jst.go.jp/article/jjpm/57/1/57\\_19/pdf](https://www.jstage.jst.go.jp/article/jjpm/57/1/57_19/pdf) (Accessed: 02 December 2023).

Eyelseg and KANNO, A. (2012) 'Research on social behaviors of individuals with Down`s Syndrome: Utilizing the literature analysis', 東京学芸大学紀要 . 総合教育科学系 [Preprint]. Available at: <https://core.ac.uk/download/pdf/15925224.pdf> (Accessed: 02 December 2023).

Faigin, G. (2023) *Gregory Blackstock washed dishes for 25 years, then Seattle fell in love with his art*, The Seattle Times. Available at: <https://www.seattletimes.com/entertainment/visual-arts/seattle-artist-gregory-blackstock-dies-at-77/> (Accessed: 29 November 2023).

Fifer, S.J. and Vossen, L. (2021) *Independent lens: The Great World of Gregory Blackstock*, PBS. Available at: <https://www.pbs.org/video/the-great-world-of-gregory-blackstock-suaf5b/> (Accessed: 29 November 2023).

Frisch, D. (no date) *Wynn Newhouse Awards*, Gregory Blackstock. Available at: <https://www.wnewhouseawards.com/gregoryblackstock.html> (Accessed: 29 November 2023).

Gregory Blackstock (no date) *Outsider Art Fair*. Available at: <https://www.outsiderartfair.com/artists/gregory-blackstock> (Accessed: 30 November 2023).

Kaplan, H. (2023) Where creativity happens: *On art for people with differing abilities*, *Smithsonian American Art Museum*. Available at: <https://americanart.si.edu/blog/creative-growth-part-1> (Accessed: 29 November 2023).

Koide, Y. (2022) 'The Secrets Bound in Judith SCOTT's Fiber Art', *Gesture of Lines* [Preprint]. Available at: [https://inclusion-art.jp/static/file/publications/2022/catalog-Gesture\\_of\\_Lines.pdf](https://inclusion-art.jp/static/file/publications/2022/catalog-Gesture_of_Lines.pdf) (Accessed: 30 November 2023).

McKenzie, R. (2012) 'A different way to think about creativity: The case of autism and outsider art', *Creative Engagements with Children: International Perspectives and Contexts*, pp. 107–119. doi:10.1163/9781848881273\_012. Available at: <https://pdfs.semanticscholar.org/891e/b33c5022b076b9e63d26da46f604da7d9591.pdf> (Accessed: 29 November 2023).

Morris, C. and Higgs, M. (2014) *Judith Scott: Bound & unbound*. Brooklyn Museum/DeiMonico Books/Prestel.

## Bibliography

Prinzhorn, H. (1972) *Artistry of the mentally ill*. Springer - Verlag Berlin.

Rules and routines (no date) Rules and Routines | *Nebraska Autism Spectrum Disorders Network* | Nebraska. Available at: <https://www.unl.edu/asdnetwork/virtual-strategies/rules-and-routines> (Accessed: 30 November 2023).

Sato, M. and Maria, T.D. (2022) 'Related Event: Talk Event', *Gesture of Lines*. Tokyo Shibuya Koen-dori Gallery, Museum of Contemporary Art Tokyo, Tokyo Metropolitan Foundation for History and Culture. Available at: [https://inclusion-art.jp/static/file/publications/2022/catalog-Gesture\\_of\\_Lines.pdf](https://inclusion-art.jp/static/file/publications/2022/catalog-Gesture_of_Lines.pdf) (Accessed: 30 November 2023).

Seki, K. (2018) "Art Brut" and Art of Handicapped: A Consideration in the aspect of "Art," "Welfare Support," and "Communication" [Preprint]. Available at: [https://core.ac.uk/display/159354102?utm\\_source=pdf&utm\\_medium=banner&utm\\_campaign=pdf-decoration-v1](https://core.ac.uk/display/159354102?utm_source=pdf&utm_medium=banner&utm_campaign=pdf-decoration-v1) (Accessed: 30 November 2023).

Starin, D. (2019) 'The unique life and work of Judith Scott', *AJN, American Journal of Nursing*, 119(3), pp. 30–31. doi:10.1097/01.naj.0000554034.66711.d1.

Takahashi, H. and Kamio, Y. (2018) 'Sensory Features in Autism Spectrum Disorder', *Psychiatria et Neurologia Japonica*, 120(5). Available at: <https://journal.jspn.or.jp/jspn/openpdf/1200050369.pdf> (Accessed: 02 December 2023).

*What are the symptoms of down syndrome?* (no date) Eunice Kennedy Shriver National Institute of Child Health and Human Development. Available at: <https://www.nichd.nih.gov/health/topics/down/conditioninfo/symptoms> (Accessed: 02 December 2023).

Lupi, G. and Posavec, S. (no date) The project, *Dear Data*. Available at: <http://www.dear-data.com/theproject> (Accessed: 25 April 2024).

Kawara, O. (no date) *Paintings: Today Series/Date Paintings*, *The Guggenheim Museums and Foundation*. Available at: [https://www.guggenheim.org/teaching-materials/on-kawara-silence/paintings-today-series-date-paintings#\\_ednref1](https://www.guggenheim.org/teaching-materials/on-kawara-silence/paintings-today-series-date-paintings#_ednref1) (Accessed: 17 April 2024).

Kawara, O. (no date a) *Maps: I went*, *The Guggenheim Museums and Foundation*. Available at: <https://www.guggenheim.org/teaching-materials/on-kawara-silence/maps-i-went> (Accessed: 17 April 2024).

Boddington, R. (2020) *Artist Barbara Iweins on spending two years photographing all 10,532 objects in her house, It's Nice That*. Available at: <https://www.itsnicethat.com/articles/barbara-iweins-katalog-photography-220620> (Accessed: 17 April 2024).

Lesso, R. (2023) *Why did Tracey Emin's bed cause such a sensation?*, *TheCollector*. Available at: <https://www.thecollector.com/why-did-tracey-emins-bed-cause-such-a-sensation/> (Accessed: 17 April 2024).

Smith, K. (2016) *How to be an explorer of the World: Portable Life Museum*. New York: Penguin Books.