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Feminine Imagery in the Artwork of an eleven year old Girl
with Learning Disabilities and a
History of Deprivation and Abuse

Janet E. Kukurugya

A Thesis

in

The Department

of

Art Therapy

Presented in Partial Fulfilment of the Requirements for the
Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

January, 1992

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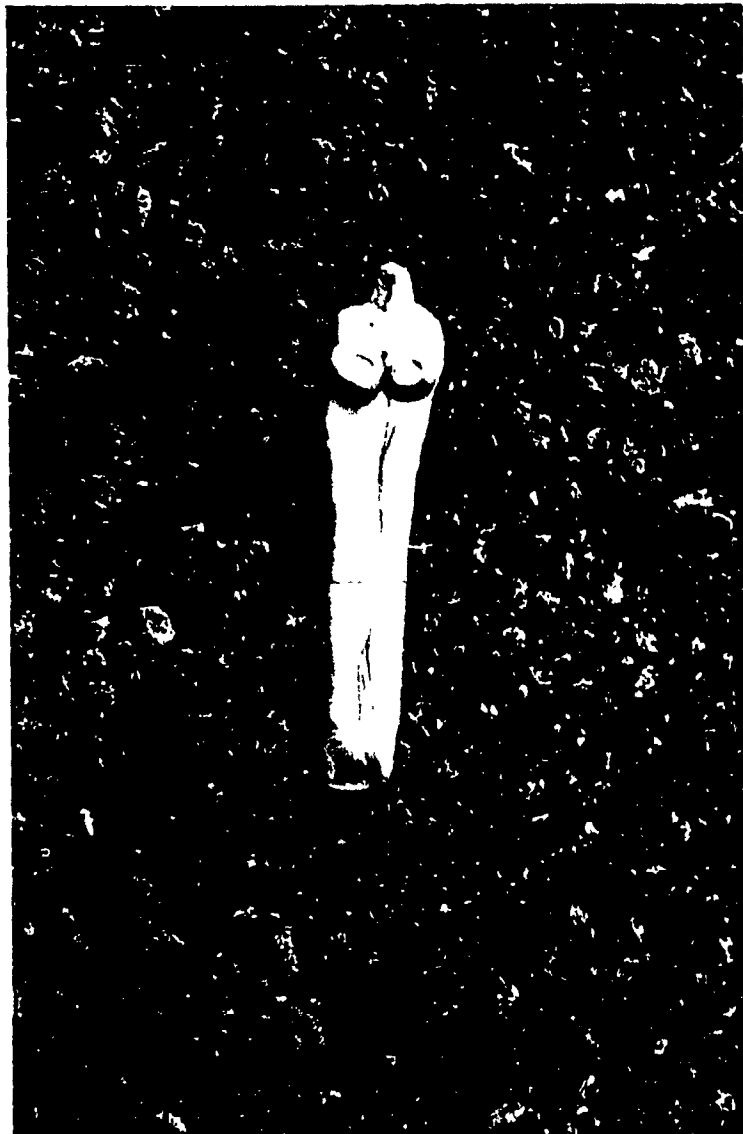
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Frontispiece

ABSTRACT

FEMININE IMAGERY IN THE ARTWORK OF AN ELEVEN YEAR OLD GIRL WITH LEARNING DISABILITIES AND A HISTORY OF DEPRIVATION AND ABUSE

by Janet E. Kukurugya

This thesis addresses feminine imagery and its interrelationship with learning disabilities, deprivation, and abuse. A single case study is used. It explores the way in which feminine images may be seen in artwork and how they are influenced by the above-mentioned areas of experience. Learning disabilities as such may be understood to reflect a neurological component, and deprivation and abuse, an emotional component. Archetypal images are seen to be the thread of connection allowing ideas of psychological significance to be communicated through a common language of symbols.

Research focuses on three discrete areas. The first area is that of feminine psychology, object relations theory, and archetypal psychology. Learning disabilities are then viewed in light of both neurological and emotional etiologies. Finally, deprivation and abuse are researched from the standpoint of inflicted harm, taking the perception

of the child into consideration. A synthesis of these three areas is used in examining the artwork of the case study. How the client's self-expression is influenced by these factors and how this affects the therapeutic process is of primary importance to the unfolding of the thesis.

To my grandmother, Annie A. Zeidman, for her generous support
and continuing inspiration.

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CHAPTER 1

INTRODUCTION

This study emanated from my experiences while working at a summer camp for children with learning disabilities. During this time I had the opportunity to watch one young girl (CS) struggle not only with her learning disability but with her inner conflicts and her search for identity. It was with the aim of understanding CS that research was undertaken and a six month period of art therapy was conducted with her.

CS is atypical of the learning disabled child per se in that her early life was characterized by trauma and deprivation. These early experiences of her life affect her relations with peers in that they exacerbate the effect of her learning disabilities on social and intellectual functioning.

In my second year at the camp, I had the privilege of working more closely with CS. She attended art therapy sessions during the six week period of camp and I had the opportunity to watch CS's imagery unfold. Documentation of prior psychological testing suggested that she seemed to have relatively little insight into her behaviour and certainly

her verbal expression seemed to support this opinion. Her art and play, however, were fraught with images that expressed her conflicts at a symbolic level, and as therapy continued, verbal indications of insight, at times, accompanied her symbolic expressions.

In art therapy, CS constructed a mythic world of princesses and witches in landscapes full of danger. In contrast to society's fairy tales that have happy endings, CS's tales spiralled into darkness and chaos. It was difficult for CS to tolerate this descent and frequently she was overwhelmed and endeavoured to escape her pain by leaving the art therapy building.

As the summer progressed, I became increasingly fascinated with the images and stories that CS created. Of particular interest were her use of feminine images of containment as well as her use of the self-portrait. Her personal language was one of good and evil princesses and evil kings who hurt female babies who then seemed to grow up into bad princesses who often died in a tragic manner. This suggests a fixation at, or a regression to the level Melanie Klein refers to as the paranoid-schizoid position (Mitchell, 1986). It may also be an indicator of introjection of bad objects. CS suffered physical and sexual abuse before being adopted at age four. It seemed that CS was expressing her pain through myth which may be differentiated from the fairy tale by its tragic ending (Bettleheim, 1977). In addition,

it is understood that, in creating her personal myths (those based on her own life experiences), CS was also continuing an age-old tradition of transforming developmental milestones into stories that may be understood by all (myths) (Campbell, 1988). Therefore CS was inadvertently making use of symbols that humankind hold in common by virtue of developmental tasks and traumas; the so-called universal level of experience.

This thesis offers an exploration of feminine images of development and how they may be influenced by other factors. The aim is to examine two specific questions: How are learning disabilities and deprivation reflected in the images CS produces? and, How does an understanding of archetypes and imagery affect the therapeutic process and her developing sense of feminine identity?

The literature review in this study will be divided into three chapters.

Chapter Two will review aspects of psychology from the perspective of female experience as seen through feminine imagery as exemplified by the archetypal and object relations theories. As will become evident in later chapters, the analysis of CS's art seems well-served by this approach. In the search for understanding the client in a therapeutic context, her personal myths compelled me to 'amplify' (de se) her images by relating her 'stories' to classical myths and fairy tales that are of a universal nature. In using the

word 'amplifying', I refer to it in the therapeutic sense described by Ellenberger (1970) as "...the examination of all possible connotations of a given image, among which many might be related to the patient's past or present, while others will perhaps elucidate the significance" (p. 716).

Chapter Three will focus on researching learning disabilities and self-expression. The term 'Learning Disability' will be defined and common theories of causation will be reviewed. In keeping with the use of metaphor in art therapy, there will be a brief discussion of Learning Disabilities as metaphor. Authors such as Susan Sontag and Bruno Bettelheim will be cited in order to elaborate upon the learning disability as an expression of an emotional state.

The consideration of the Learning Disability as both a physiological phenomenon and as a manifestation of emotional disturbance is imperative to addressing the task of analysing the artwork. It is necessary to address the distinctions and similarities between those graphic elements which are indicative of expression of both conscious and unconscious concerns and those that are evidence of perceptual-motor deficits. From a diagnostic perspective, an anomaly such as lines that do not meet or cross over each other in a way appropriate to the subject matter may be illustrative of organicity or deficits of unknown etiology in the areas of visual-motor co-ordination. They may also have an emotional or psychological basis. Certain representations of the human

figure as drawn by those with learning disabilities give the appearance of psychopathology when in fact they are descriptive of a given aspect of the learning disability itself (Uhlir & De Chiara, 1972). Difficulties regarding the use of art in diagnosis or to differentiate between graphic representations which are a product of brain dysfunction and those of an emotional nature will be discussed. It is hoped, rather, that through hermeneutic discourse, a level of understanding will be reached. It may be at this point that a symbolic approach to understanding learning disabilities will be helpful.

Chapter Four will explore literature discussing the effects of early trauma and deprivation and their expression in art. With regard to deprivation and art therapy, art may be seen to address a pre-verbal level of experience which the child (learning disabled or not) may not have the words to express. It may be that the events have occurred before the child's acquisition of language or that they wounded that part of the Self that is pre-verbal in nature. As Ehrenzweig (1971) has noted, that which is less accessible does not necessarily occur earlier. While art may not repair physio-biological damages, it does have the potential to re-create in a healthier manner the infant's earliest dialogues with his or her mother and to recreate the infant's early developmental steps via the transitional object (Obernbreit, 1977; Robbins, 1987). In addition, it may be

understood that even in the absence of emotionally traumatic events, it may be expected that there are attendant emotional disturbances attributable to the learning disability itself. L. Cohn, (1979) writes especially of the lack of self-esteem common among those with learning disabilities.

The material for the case study will, in part, be interwoven into the fabric of the literature review. A brief case history will be given at the outset of Chapter Five. This will include a family history, medical and psychological findings, and a description of CS and her behaviour.

Chapter Five will outline clearly and chronologically the course of therapy over the six month period. To put in context the work that will take place, a brief synopsis will be given of the art made in the art therapy group during the previous summer. The work will be organized by the emergence of themes and their development over the course of therapy. According to the basic tenets of therapy, those issues that have not been resolved will reappear until the conscious apprehends the message conveyed by the unconscious in symbolic form (Freud, 1982; Jung, 1979). It may be anticipated therefore that both the summer session's art and that of the following six month period will have themes in common.

CS's art can be discussed not only in terms of indicators of pathology of her learning disabilities and her past traumatic experiences. The metaphorical expression of

her striving for wholeness was also addressed. Within the artwork that symbolizes symptom may also be the keys of healing.

In the scope of this thesis, art is viewed as having the potential to be an expressive tool for CS. It is my hope that art as language may offer CS an expanded vocabulary with which to express herself. It is through adhering to CS's use of metaphor and symbol that therapeutic intervention is made.

The conclusion of the thesis will comprise the pulling together of the different threads explored in each of the previous chapters. It is at this point that a synthesis will be attempted among archetypes, learning disabilities, abuse and deprivation and how they affect CS's self-expression through art. Some critique will be made regarding the process of art therapy with CS. Recommendations for further research as well as further work with CS will be made.

CHAPTER 2

DEVELOPMENT OF FEMININE IDENTITY AS UNDERSTOOD THROUGH ARCHETYPE

In this chapter, groundwork will be laid for an approach to the therapeutic art encounter through the paradigm of The Feminine Principle (Sullivan, 1972). This approach draws on Jungian analytical psychology as well as object relations theory for its theoretical framework. One aspect of this perspective is the study of the development of feminine identity, often understood through myth. As such, the myth may be understood to be a metaphorical expression of the process of individuation or development as well as an expression of psychological illness and healing. The second aspect of this 'Feminine Principle' viewpoint lies in the attitude of the analyst. In this approach, the relationship within a created and well-maintained holding environment is of primary importance.

In this interpersonal model, change flows from experience, not from cognitive interpretations. The goal of the work is feminine wisdom: masculine insight is not the central curative factor, it is a by-product of shifts in the psyche's underlying structure.
(Sullivan, 1972, p. 44)

Furthermore the patient's psyche, rather than the analyst, is viewed as the healer. The shift away from verbalized insight on the part of the client or in the expectation of the therapist is appropriate for the present study given the level of learning disability in the child who is the focus of this paper. In addition, emphasis on the holding environment and mothering is also in keeping with this girl's experiences of deprivation and abuse. She has an active phantasy life which seems to be populated less by the people around her than a cast of mythological characters. Here, the variation of the spelling of 'phantasy' denotes Klein's concept that "phantasy emanates from within and imagines what is without, it offers an unconscious commentary on instinctual life and links feelings to objects and creates a new amalgam ... Phantasy is both the activity and its products" (Mitchell, 86, 23). Basing my comments on her use of images and her developmental tasks, I shall be discussing the Feminine Archetype as it embodies stages of feminine development through its four major aspects: Great Mother, Eternal Girl,

Virgin, and Wise Old Woman. There will be some discussion of the animus, or 'male' archetype, as it appears and functions within the female as this, too, is important for full development. Schierse-Leonard (1985) maintains that without resolution of this issue of the male within, a woman's full potential cannot be reached. While it is acknowledged that the psyche contains both 'male' and 'female' aspects, the feminine will take precedence primarily because of the gender and level of psychological development of the case to be examined. These stages of development as represented by feminine images will also be discussed in relation to their expression through art. The qualities of the Feminine Principle - receptivity, containment, nurturance, and emphasis on relationship are also descriptive of Art Therapy.

The Feminine represents the essence of creativity (child birth) and the most primary dialogue (infant and mother). This perspective is most useful to the art psychotherapist. Sullivan (1989) considers the arts, with their emphasis on expression and feeling as well as the act of producing, to pertain to the realm of the Feminine.

Attempts to share what has been gained in the feminine mode will take the form of images, metaphors, parables, paintings, poems, or stories, like the tale of Psyche. (p. 234).

Ulanov (1971) expands on this, noting that the "accented rhythms of music and dance often play an important part in activating the feminine style of consciousness" (p. 177).

THE FEMININE PRINCIPLE

Sullivan's research reflects her opinion of the imbalance between male and female principles in therapy and is an effort to explore the neglected aspects of Feminine Psychology. In commenting on how imbalanced she sees psychology to have become, she states that "the ideal analyst has come to be seen as cold, impervious, objective, and scientific" (Sullivan, 1972, p. xviii). The qualities of the feminine principle which include emphasis on containment and holding also de-emphasize intellectual insight in the therapeutic encounter. This is a facet or outgrowth of the psychology of woman and her basic instinctual nature. This nature is rooted in a wisdom and tolerance of de-differentiation and diffuse boundaries which are a function of her childbearing capacity. She softens her stance and explains the purpose of her approach by stating:

Often myths and fairy tales depict the ways the masculine or feminine principles are incomplete in themselves, needing a connection to the other principle. (Singer, 1972, p. 19)

This philosophical approach to the analytic encounter is by no means exclusive to women therapists. The theoretical formulations of D.W. Winnicott (1975) derive much from his valuing of the mother and child relationship. One of his most important contributions for art therapists was his hypothesis of the transitional space and later of the object. Ulanov (1981) has expanded upon this by stating that transitional space is created by the use of symbols which link our private inner world with the shared outer world. Bion (1983) contributed the concept of the container, a repository for both good and bad objects. And Jung, of course, perceived the importance of 'the opposites within' through his constructs of the anima and animus for males and females respectively.

Sullivan's innovation lies in attributing these qualities to the cross-cultural psyche of woman as creator and nurturer. She, as well as others such as Sidoli and Davies (1988), view object relations theory as complementary to the consideration of archetypes and the conducting of therapy according to the feminine approach.

Eros, the god who inspired relatedness to others, who works through the heart rather than the genitals, and who raises issues of intimacy rather than of lust, is a central figure for an object relations orientation. This orientation is more feminine than masculine and it begins with the central value of the feminine principles, relatedness. (Sullivan, 1972, p. 39)

Ulanov (1981) would view so-called feminine issues of discrimination, stereotyping, and male domination to be secondary to the deeper issues of the thwarted development of feminine identity and a defense against the fear of this different existence. The birth of acknowledging this more internal identity has been the focus of the feminine principle. It is that image of descent into chaos which is often connected with transformation (Brinton-Perera, 1987). Myths regarding this stage of psychic development often feature the character of the Helper. The Helper represents the personalization of a set of qualities that are crucial to the success of the psychological descent to chaos or the re-structuring of the ego. This metaphorical journey may be seen as a picture of the analytic encounter. While the Hero myths involve tasks to be solved, the Heroine's quest involves a 'suffering through' (Shorter, 1987). While both types of journey are descriptive of phases of therapy, it is the Heroine's quest that more closely resembles therapy that

affects profound inner change. Woman's submission to nature (physically manifested in bodily functions), engenders attributes such as containment and nurturance which predisposes her to greater tolerance of the chaos which often accompanies the process of therapy. These characteristics of descent, chaos, death, and rebirth as embodied by the feminine archetype have been associated with the negative (Jung, 1982; Neumann, 1984). It is, however, the acceptance of this process and the acknowledgement of its positive side, however, which is accented by the Feminine Principle. Thus feminine consciousness is often represented by images which reflect the underlying archetypal structure. The images themselves at times have been erroneously referred to as 'archetypes'.

The term 'archetype' is often misunderstood as meaning certain definite mythological images or motifs. But these are nothing more than conscious representations ... The archetype is a tendency to form such representations of a motif - representations that can vary a great deal in detail without losing their basic pattern. (Jung, 1979, p. 67)

The purpose of symbol, metaphor and archetypal image is to "throw us into an imaginative discourse" (Hillman, 1975, p. xliii). This 'imaginative discourse' is the hermeneutic

process. It consists of adding analogy upon analogy to the original symbol. It is defined as 'parallelism or similarity'.

Analytic psychology employs symbols as its primary means of understanding the unconscious. This occurs at two levels: that of the personal unconscious and that of the universal or collective unconscious. In the case of the collective unconscious, there are common experiences in the development and lives of all human beings. These common experiences include birth, separation, love, death, hope and fear. They are objectified through image and word by characterizations held in common across culture and time. The personal level of symbolization refers to an individual's unconscious attribution of personal meaning and experience on to the basic structure of the universal archetype inherent in the structure of the psyche. Symbols, both personal and universal, are viewed as the language of the unconscious.

Thus, the OBJECTIFICATION of the EFFECTS of the CONTENTS of the UNCONSCIOUS are the data crucial to the formulation of Jung's theory of symbolism.

(Phillipson, 1963, p. 36).

Universal symbols of the collective unconscious may be used by the therapist to understand the personal symbolic communication of a client. Jung (1979) postulates that there

is an area in the unconscious in which the 'memory' of these universal human conditions is stored. It is manifested externally in ideosyncratic beliefs, reactions, and behaviours as well as images. Common lay usage of the word archetype would imply that it is an image or cluster images - often, though not exclusively, personifications, animal representations, and animistic thought, the attribution of human characteristics upon an inanimate object. In its strictest sense, however, the archetype is an abstract concept operating in an almost instinctual manner. Thus we are born with a predisposition that is then shaped by experiences in our environment.

According to this approach, our daily encounters activate various archetypes which operate both within ourselves and are projected outwards.

Projections of our inner reality constantly affect outer reality. Likewise, they are also brought into the therapeutic space (Singer, 1972). Thus, in order to conduct therapy, one seeks to understand both the personal and universal aspects of the psyche.

For the female, the feminine archetypes subsumed by the Great Mother are understood as representations of the Self and its stages of development (Ulanov, 1971). Jung (1979) expanded his original definition of the Self from a primal psychic state to an embodiment of a person's striving to reach his/her human potential.

It is that center of being which the ego circumambulates: at the same time it is the superordinate factor in a system in which the ego is subordinate. (Singer, 1972, p. 240)

Because of the multiplicity inherent in the concept of the Self, its infinite potential appears to the client as same sex figures of various ages and characteristics. The process of the Self's striving to reach its potential is called Individuation.

According to Astor (1988), the infant is born with a Self which undergoes the primary individuation processes of integration and deintegration. This is the process whereby the child develops consciousness from unconsciousness. This is similar in nature to adult individuation but includes an understanding of the developmental tasks of the child viewed through the framework of object relations.

The process of separating from this state of primary identity is for the child, the beginning of the process of individuation, and I think that in children individuation is essentially a form of maturation. (Astor, 1988, p. 105)

This maturational process may also be considered feminine regardless of the sex of the child. Thus issues in development are feminine in that all infants partake of a female body, are born to woman, are fed and nourished by her, and form their first relationship with her (Ulanov, 1981).

THE INFANT AND THE CONCEPT OF THE GREAT MOTHER

The archetypal forms of the feminine describe certain basic ways of channelling one's feminine instincts and one's orientation to cultural factors...The archetypal forms of the feminine are descriptive only: they are never definitive. (Ulanov, 1971, p. 194)

Having said this, the primary and most fundamental archetype of the feminine is imaged as the Great Mother. The Great Mother is the total embodiment of all aspects not only of the feminine as seen through the eyes of society but of Woman. The Great Mother elicits an image of fecundity. She embodies not only motherhood or life-giving but death-dealing as well: both receptive acceptance and warrior-like traits. She encompasses all the potential of the female Self from terrible chaos to divine wisdom. Neumann (1974) describes the endless cycle of birth, death, and rebirth as the Uroboric circle. This cycle is also descriptive of individual women.

We could therefore say that every mother contains her daughter in herself and every daughter her mother, and that every woman extends backwards into her mother and forwards into her daughter. (Jung, 1982, p. 149)

The Great Mother with her aspects of omnipotence, fusion, ultimate nurturing, terrible cruelty, and devouring may be seen as a metaphor for the theory of object relations.

Taking the mother archetype and complex as our example again, the Jungian focus often tends toward the archetypal and spiritual qualities of one's experience of the Mother; object relations thinkers emphasize the specific qualities of the personal mother that have shaped one in an exact way, or the primitive, infantile layer of a person's experience, that elemental personal level where one's individual life emerges from the universal-archetypal-energies of the species. The viewpoints are complementary and mutually enriching. (Sullivan, 1989, p. 159)

Initially, the infant's identity is fused with that of the mother. "In the first two years of life the baby should experience the terrifying and omnipotent aspects of the mother archetype in mitigated form through the mother" (Sidoli, 1989, p. 59). There is not the mother and child as

two separate entities but rather the nursing couple or mother-child dyad. "The emergence of consciousness and ego structuring take place within the nursing couple's activities, supported by the maternal care during deintegrative/reintegrative sequences ..." (Sidoli, 1989, p. 59. At this level, the development of consciousness and the process of individuation, usually deemed an adult process, may be considered similar. Astor (1988) notes that individuation is practically the same as the development of consciousness out of the original state of identity.

According to object relations theory, the infant's fragmented perception and thought processes are reflected in the concept of the good breast, which is that aspect of the mother that is present and addresses the infant's needs immediately as they arise. The bad breast encompasses those feelings of rage and aggression that arise in response to the infant's frustration at having to delay gratification (Klein, 1986). Sidoli (1988) explains this process in terms of giving rise to constellations of the archetype.

The psychic energy bound up in the primal integrate divides into opposites, constellating the opposing archetypal experiences ... [and that] ... Negative experiences ... lead to a constellation of the bad aspect of the mother archetype. (Sidoli, 1988, p.57)

Likewise positive experiences, represented by the good breast, constellate the good aspect of the mother archetype. Fordham (1988) elaborates on this stage of development by introducing the concepts of integration (good breast) and deintegration (bad breast). Integration describes the infant when its primary self is whole, integrated, or satisfied. In early infancy, this feeling of integration is experienced in the mother's presence or when the infant is contented and asleep. Feelings of deintegration arise in response to the frustration of basic needs. This 'splitting' gradually resolves with the infant's increasing tolerance of frustration which is engendered by the accumulation and incorporation of good experiences with the mother. This may also be understood as the gradual increase in ego strength as the infant differentiates self from other.

Important to the process of differentiating self from other is Winnicott's (1975) concept of the transitional space and later the transitional object. The transitional space describes the infant's acquisition of the cognitive ability to wish and phantasize to soothe itself in its mother's absence. In this mental state the infant's gaze will rest on a feature of its environment (often an object such as a teddy bear). The infant will have an emotional dialogue with this object which is now associated with the infant's phantasy of finding solace with its real mother.

One may relate the creation of the transitional space and choosing of an object to the artistic endeavour. "The artist calls upon the power of form to reconstruct reality in some way - 'To master the paradox of fact and illusion'. Art, for the artist, serves as a transitional object ..." (Obernbreit, 1977, p. 7).

Therefore the art in art therapy provides a space in which the client may have an emotional dialogue with him/herself. This is particularly useful for those clients who are non-verbal or have difficulty making relationships. In fact, the art may serve a reparatory function eventually leading to an increase in ability to form relationships. Thus it may be understood that art allows a return to and expression of a primary state of identity, one in which many experience the Great Mother. This understanding of the Great Mother and her aspect of chaos may provide insight into abstract works in addition to anal aspects of scattered fragmentation and expulsion (Ehrenzweig, 1971).

DYNAMISM AND STASIS IN THE DEVELOPMENT OF THE SELF - THE PUELLA AETERNA

The Puella Aeterna or eternal girl is at once both a symbol of the Self that does not want to change and the Self in which change is imminent (Schierse-Leonard, 1985). The attempt to categorize the Puella archetype beyond a generalized concept is futile. As Jung (1979) asserts, we

can never know the true or definitive meaning of the symbol. What does become apparent through research of the manifestation of the Puella archetype in women's analysis and artwork is the quality of incompleteness. This may be of either a static or dynamic nature.

Schierse-Leonard (1985) attributes qualities of cuteness, pleasing, and fragility on the one hand and impulsivity and rebellion on the other. Despite the constrictive nature of these definitions, the Puella's main task is seen as that of asserting who she really is. This aspect of development has become a key issue for contemporary woman.

Shorter (1987) refers to this as the task of 'growing a woman'. Through her practice, she found that many of her female clients were 'stuck' at this Puella level. For Schierse-Leonard (1985), this arrest is attributable to the role of the father in a young girl's life, his absence or presence and his projection of his puer or boyish undeveloped nature upon her. Shorter (1987), on the other hand, feels that the problem lies with a dissociation from the mother and adds that ritual mitigates traumatic experiences and imbalances, such as that described above, and that modern woman by implication has been cut off from rituals for these purposes. She finds, however, that there is a compulsion among women to complete these rituals at a personal level. This is supported by a study of ritualmaking in creative arts

therapy which focused on menstruation and the meaning of womanhood conducted by Cynthia Ambrogne-O'Toole (1988).

While the Puella may manifest herself in art therapy as images of a young girl, she may also be seen in work that is unfinished or has an air of incompleteness about it. In the case of Puella as an image of Self, there may be an air of expectancy to the art, in keeping with the dynamic nature of the archetype. In this way, the nature of the composition or narrative accompanying the artwork may reflect the nature of the conflict which keeps her in this undeveloped state. In her role of Self, the image or narrative may also contain portents of Puella's development and what needs to be done. Note that when Puella is accompanied by an animal, it may well represent those impulses which need to be integrated in order to further individuate. The static undeveloped aspect of this complex may be understood in perseveration of content with little apparent change in motif or story. This is the graphic equivalent of the 'repetition compulsion' or the "uncanny tendency to reenact a trauma...which itself is not remembered" (Miller, 1981, p. 78). Miller states that "repetition is the language used by a child who has remained dumb, his only means of expressing himself" (p. 78). Not only may this be applied to children with expressive deficits but to women who have felt unheard.

Ehrenzweig (1971) offers an analysis of creativity with regard to Puella and her common representation, the latency aged child. A parallel is drawn between the formation of transitional objects or the beginning of dedifferentiation and the generalized relationships of the latency aged child. Ehrenzweig states that the dedifferentiation of latency should lead to exciting abstractions in the child's art. He notes however, that the art of this stage is more frequently marked by an impoverished character, while simultaneously "the deepest near-oceanic levels of phantasy" are present. He posits that there may be fear of dedifferentiation and abstraction, and that the defense against this manifests itself in stereotypical art or art that has a restricted quality in it. In this way, Puella may be understood as the personification of defense against deintegration or the decomposition of the ego. This is in keeping with Sidoli and Davies' (1989) position that the child is closer to unconscious processes and thus more vulnerable. It may draw its imagery from any or all of the pregenital stages of development (Ehrenzweig, 1971). Because both analytical and object relations theory allow for a flux from stage to stage and interpenetrations of stage and archetype, the archetype has implications for both adult and child that reach far beyond the image of a young girl.

INITIATING THE DEVELOPMENTAL PROCESS - THE VIRGIN

The character of the Virgin is that of Puella now mature enough for change. Perhaps more appropriate to the nature of the task personified in this archetype would be to use the word 'virago' meaning a heroic woman. This is the feminine equivalent to the Hero's quest. It is she who embarks on the Journey of transformation, the metaphor for the analytical encounter.

There is often a spiritual guide or psychopomp who accompanies the heroine on her journey, mythical or analytical (Shorter, 1987). It may either be male or female depending on the nature of the developmental task. In one respect, the psychopomp as animus severs the Virgin "... from safety as mother's daughter." (Ulanov, 1971, p. 247). But on the other hand, "she is the eternal daughter of the Spiritual Father, and, in its secondary personalization as the Oedipus complex, she is still emotionally attached to her paternal father" (p. 249). In this case, she may need to be delivered by the feminine.

Despite her stage of attachment, the Virgin represents faithfulness to her feminine nature (Ulanov, 1971). She is the discoverer of the Soul. She is vital. In her negative aspect of the Whore, there may be a tendency to exist at a superficial level of femininity without reaching deeper levels of feminine consciousness. She may also be opinionated and present illogical arguments if in the grip of

a negative animus. Shorter (1987), however, avoids narrow definitive statements by describing the Virgin/Whore complex in the following manner:

Her polar opposite, the Black Virgin, is not to be thought of only as lascivious and a whore in the carnal sense: She is sterile of soul. (p. 127)

Thus the Black Virgin is a condition of soul, thereby lessening the tendency to stereotype the archetype.

Common usage of the term Virgin implies qualities of innocence and purity - both physical and spiritual. Barbara Walker (1983), however, traces the usage of the word to female attendants of the 'pagan' temples. These virgins attended the gods and took part in religious celebrations, many of which were agrarian rituals of fertility. The virgins were part of these fertility rites - having intercourse with temple patrons. Perhaps the concept of attending is the key to understanding this phase of development. One is willing to undergo heroic trials and attend (turn one's mind to) the advice of the psychopomp and the impetus of the Self.

Of the women of whom she writes, Shorter says:

None of the five was a virgin and, yet, somewhere, they were unawakened. Whatever their sexual experiences had been, in their souls they had not yet undergone transformation 'nor yet known a man'.

(Shorter, 1987, p. 101)

Shorter (1987) maintains that patriarchal society has deprived women of their mothers by virtue of the stress placed on conforming to male standards of success as well as the mother's own impaired relationship to her Great Mother and Animus. This may be associated with the concept of the narcissistic wound or impaired early object relations as discussed by Miller (1981). She uses this sociological perspective to explain those Virgin myths in which the spiritual guide is female. She maintains that because modern women are deprived of their mothers, they may be required to establish the primary relationship with the Great Mother as part of the therapeutic process.

While Shorter, Brinton-Perera, and others concentrate on the necessity of establishing this relationship to the feminine, it is not the only task of woman. Neumann (1972), Ulanov, (1971), and Moreno (1964) have adopted a theory of stages originated by Neumann. As has been seen, the first task of feminine development is the relationship of infant

and mother/Great Mother. The second stage reflects the Oedipal stage of development or the experiencing of ego consciousness as other. This stage may be seen to share qualities with the Puella archetype. In the third stage, the animus is commonly portrayed in the hero myth.

The animus also appears as the capacity to initiate independent action, to focus on and to discriminate between what belongs to the unconscious and what belongs to the ego. (Ulanov, 1971, p. 256)

This is the dynamic aspect of the Virgin, that of initiation. Thus it may be understood that at various times in a woman's development and depending on the issue, the Virgin may look to either the masculine or feminine along the developmental journey or quest for the Self. From Jung's description of this psychological task, the importance of a helper may be seen. "The maiden's helplessness exposes her to all sorts of DANGERS, for instance of being devoured ... or ritually slaughtered" (Jung, 1982, p. 145).

The therapist performs the function of helper and through his/her own neutrality may allow the client the ability to project her needs of the Virgin - be they masculine or feminine or both. In addition, the art therapist has at his/her disposal the structure of art as the spiritual guide. Thus, as a client begins her/his descent to

the realm of the unconscious, not only is the imagery of the artwork important but the structure plays an important role. Materials themselves create boundaries and containers which symbolically help to mitigate the feelings of de-integration of the ego. In addition, the aesthetic coherence or lack thereof may serve as an indication of ego-strength and the client's tolerance of the therapeutic encounter (Obernbreit, 1977).

REALIZATION OF THE SELF - THE WISE OLD WOMAN

The Wise Old Woman represents the fourth stage of feminine development as defined by Ulanov (1971) and arises from a union with the animus (coniunctio) or an acceptance of the inherent ambivalences and limitations within the Self. At this point, the feminine has acquired positive attributes of the animus. "The fourth stage of feminine development is marked by stages of confrontation and individuation, by self-discovery, and by self-giving" (Ulanov, 1971, p. 268). Ulanov continues by de-emphasising the personified, stereotyped aspect of the animus as dark lover or prince by referring to Irene de Castellejo. "The animus is not the source of knowledge or of innate gifts but rather a capacity to focus upon, shed light upon, and connect the contents of the unconscious to consciousness" (Castellejo in Ulanov, 1971, p. 275). It is through recognizing and experiencing all aspects of herself that a woman begins to attain her

feminine aspect and this includes positive and negative and the animus.

The subsequent stages are those of the encounter and individuation; with these, through the difficulties of relation inherent in the individual development of each component of the pair, one arrives at the union of all the archetypal situations with the self.

(Moreno, 1965, p. 177)

The product of a feminine immersion in life is experiential knowledge. We call this feminine consciousness wisdom. This attitude ... leads to a mutual and harmonious marriage between the masculine and the feminine. (Sullivan, 1989)

The Wise Old Woman completes the cycle of female development. She is both the attainment of one's feminine nature as well as a return to the Great Mother. It is the completion of the uroboric cycle. The goal is unattainable but it is the living of this process that leads to growth.

As with every archetype there is a dark aspect - the Crone. This darkness may be used to illuminate. Brinton-Perera (1987) in writing of the dark goddess of the underworld, Ereshkigal, elaborates on the myth's use of eyes as a metaphor.

They peirce through and get down to the substance of preverbal reality itself. They see, also, through collective standards that are false to life as it is... They make possible a perception of reality without the distortions and preconceptions of superego ... This is the wisdom of the dark feminine. (p. 32-33)

The metaphor of eyes has also been adopted by object relations theorists when defining the relationship of mother and infant and the importance of the 'loving gaze' to the infant's development of good internal objects. The dark side of the loving gaze has been discussed by Carroll (1984) as the evil eye.

The Wise Old Woman personifies the loss of control of ego and superego which, despite the positive outcome, can be experienced as death-like as the psyche undergoes re-structuring. She is also strongly linked with death in mythology as queen of the underworld. Wisdom as well has been linked in mythology to death. Adam and Eve, for example, tasted of the fruit of the tree of knowledge and lost their immortality.

The Great Mother and the Wise Old Woman have much in common. One difference, however, is that of magical powers; the witch is an aspect of the Crone.

The analytic process is fraught with idealizations and devaluation as outlined by Klein (1986). Despite acknowledgements in the literature that the archetype as a concept is neither all positive or negative, inevitable qualitative terms such as good and evil and positive and negative enter the discussion. This duality is perhaps less in evidence in the oppositional pair of the Wise Old Woman and the Crone. Both are physically similar and, according to Walker (1983), the qualities of witchcraft and wisdom are to be seen in both the Sophia (Wise Old Woman) and the Crone. According to her research, the difference between saint and witch was wealth; rich women associated with unexplainable events were deemed saints and the poor, deemed witches.

Once again, one looks to object relations to elaborate upon the phenomenon of the Wise Old Woman. The Great Mother may be considered to personify the infant's passive experience of the gamut of all-loving and all-terrible aspects of its own mother. Likewise, the Wise Old Woman and Crone, with their magical powers, are the infant's active projective identification elicited by those same qualities. Hence the qualities of magic may be understood as acts of attack and reparation. The latter is considered crucial to the infant's ability to accept ambivalence. This acceptance has its parallel in the acceptance of the animus symbolized in the coniunctio, or union of the royal couple, male and female, which may also be considered the reconciliation of

inner and outer reality. This understanding of the fourth aspect of feminine development is in keeping with the concept of realizing the Self. It is the integration of parts of the self into wholeness. With the integration of aspects of the Self, one would expect art to reflect this coherence or, at least, themes of the striving towards this. The idea of coherence in the artwork may be supported by the activity of the animus in the artmaking process as will be seen below. While one may see aspects of sublime wholeness in an artwork, the unattainable nature of completion of this stage may explain the dissatisfaction expressed by artists who finish a work but feel there is something more to be done.

THE ANIMUS

The Animus is the innate contrasexual component of the female psyche which is influenced by the woman's own father (Schierse-Leonard, 1985; Shorter, 1984; Sullivan, 1989). The Animus is unconscious and influences subsequent relationships. Some positive qualities are initiative and objectivity. Jung (1979) values the Animus as 'a bridge to the Self through his creative activity' (p. 193). In the case of the negative animus, a woman may be perceived as cold, aggressive, and obstinate. She may also be 'seduced' by this inner man and have difficulty relating to reality. As the male within, the Animus represents the contrasexual element and by its very nature is mysterious: It is the

other.

Schierse-Leonard (1985) discusses the need for a reconciliation with the negative effects of the Animus in order to enable the positive aspects to surface and affect a transformation. The division into positive and negative is not clear cut, however, and it is well to keep in mind that these aspects which appear to be negative may prove to be beneficial when brought into the light of consciousness.

It is the creative aspect of the animus and its role in creativity that is of interest to the art therapist. Maxine Junge (1987) asserts that it is the positive animus that facilitates creativity in women. The link is made with patriarchal society and the father's capacity to either denigrate the daughter or impart qualities of ego-strength and self-confidence. Furthermore, in the case studies tested by the Barron Welsh Art Scale, there was a correlation between the degree of supportiveness of the father and artistic ability. While the results of the research were not conclusive, they demonstrated a 'significant trend' (Junge, 1987). This is at odds with the imagery produced by CS in the present study and a body of literature regarding the artmaking process as a manifestation of the inherent creativity of the birth process. In addition, authors such as Robbins (1986) and Obernbreit (1977) discuss the artmaking process in terms of a dialogue with the transitional object and as embodying the aspect of mirroring the infant.

experiences in the eyes of the mother.

In re-examining Junge's case studies, there emerged one striking fact. Junge's subjects cited as influenced by a positive animus were women at various levels of serious (professional) artistic endeavour. This type of creativity presumes an audience and involves the making of aesthetic judgements (standards imposed by society). Winnicott (1975) states that this is the role taken by the father. The critical faculty is attributed to qualities of the male (Jung, 1979). While the intent of both the professionally oriented artist and the art therapy client is that of self-expression and communication, its genesis can be different. The artwork obtained in this case study was in keeping with a more basic cry for recognition not at an Oedipal level as those who require approval from the father or that which the father represents, the external world, but rather at an oral level of recognition for survival. The intensity of the art therapy sessions reflected the compulsive attempt to create a transitional object when indeed the original object relation had been impaired (Miller, 1981).

Those clients who have a professional orientation have more ego-strength than was the case in this study. As will be seen below, she was frequently overwhelmed by the creative process (especially when medication was altered). Her all-too-fragmented sense of self seemed threatened by the

chaotic impulses that engulfed her fragile ego. It is interesting to note that this state of being overwhelmed often coincided with the appearance of the evil king in the case study's narrative. By implication, the negative animus interfered with the artmaking process which lends support to what Jung found in her research.

It would seem that there is a correlation between the role of the animus in artmaking and its function as contrasexual element or other part of the Self leading to ego development. The images of the animus in art comprise an endless parade of human male figures of all ages. Certain animals are associated with the male principle as well as are objects that are phallic. Equally important in the therapeutic environment, however, are aesthetics or the formal qualities which are an expression of the client's measure of ego strength and the mastery of issues that previously impeded the artmaking process.

CONCLUSION

The task of exploring feminine development through archetypes and object relations in this manner was prompted by the client and her productions. Up to this point, developmental and language difficulties had relegated her to an existence dominated by primitive archetypal perceptions of her environment and circumstances. The writer attempts to understand the client through the metaphors of object

relations and archetypal imagery.

The archetypes and their conscious representations in myth and image, both personal and historical, provide the art therapist with images which convey much about the client's psychic functioning. It is not enough, however, to rely on the recognizable visual image. Thus this chapter has also kept in mind the function of the archetype in its abstract form in art and aesthetics.

This chapter has outlined a framework for understanding the client's language of self-expression. The following chapter is devoted to learning disabilities which will be dealt with in both their clinical aspect as well as at the metaphorical level. In this regard, object relations may be linked to learning disabilities through both fields' common interest in perception, be it infant development or neurological anomalies. In keeping with the attitude of furthering the understanding of the case, again art will be discussed. The following chapter will outline clinical evidence of learning disabilities in the artwork.

CHAPTER 3

LEARNING DISABILITIES

There are difficulties in addressing the topic of learning disabilities, their genesis, and their manifestation in art. Despite the best efforts of those in the fields of neuropsychology, psychiatry, and education (to name a few), little has been incontrovertably proven. Bryan and Bryan (1986) have compiled a comprehensive overview of studies which test experimenters' hypotheses regarding the etiology of learning disabilities, as well as those which then call into question the previous findings. It is against this backdrop of controversy that an attempt will be made to discuss learning disabilities.

The general ambiguity of this area of research has given rise to the suggestion that learning disabilities do not exist and that those who have difficulty in learning are either on the continuum of mental retardation or have emotional difficulties that affect learning (Coles, 1987). This uncertainty has opened the door to other professions such as that of chiropractics and nutrition, (including diets put forth by Feingold, 1978), to develop theories of

amelioration and cure. As is the case with the traditional medical approach, their own tests and testimonials support their assertions but independent testing provides little support (Coles, 1987).

There will be three main areas of investigation covered in this chapter. The first will address the problems of defining learning disabilities, the possible repercussions of these definitions, and the neurological implications in behaviour and thought processes. The second part of this chapter will elucidate the graphic evidence of both brain trauma in adults and its correlation with evidence of learning disabilities. Thirdly, metaphorical and emotional aspects will be discussed. This section will explore emotional disturbance as a reaction to having a learning disability or to a learning disabled child.

These three general areas will provide a framework for looking at expression or the potential for expression in art therapy. As will become clear, each of these three facets overlap in their contribution to the character of self-expression seen in the artwork of learning disabled children.

DEFINITIONS AND NEUROLOGICAL IMPLICATIONS IN LEARNING DISABILITIES

While there is general agreement about the characteristics of the child with a learning disability, there has been less consensus in the development of a definition of the term learning disability itself. Throughout the United States, various organizations concerned with learning disabilities have attempted to provide us with definitions (Bryan & Bryan, 1986; Lerner, 1971). While each is valid with regard to the perspective of the group which formulated it, the writer has chosen to cite the Association for Children and Adults with Learning Disabilities for its comprehensive view in Education Today (1985, 2, 1).

Specific Learning Disabilities is a chronic condition of presumed neurological origin which selectively interferes with the development, integration, and/or demonstration of verbal and/or non-verbal abilities. Specific Learning Disabilities exist as a distinct handicapping condition in the presence of average to superior intelligence, adequate sensory motor systems, and adequate learning opportunities. The condition varies in its manifestations and in degree of severity. Throughout life the condition can affect self-esteem, education, vocation, socialization, and/or daily living activities.

In reading definitions cited by a variety of authors (e.g. Bryan & Bryan, 1986; Gaddes, 1985; Keogh, 1987; & Lerner, 1971), it became clear that the wording of these statements was crucial to these organizations. One may question the necessity for such finely tuned definitions. Keogh (1987), however, points out that defining learning disabilities serves three functions: (a) as a focus for advocacy and for ensuring attention to a problem, (b) as a category or mechanism for providing services, and (c) as a condition or set of conditions that requires scientific study. Keogh notes that the kinds of operational definitions that derive from each may be quite different. In this manner, definitions may be considered primarily of a legal/political nature. Accordingly, the person who falls in a specified classification may receive help while the person falling outside of the norm will not have access to special programmes and other types of aid. Thus, it is the defining that makes the difference between receiving treatment and/or remedial training or being left to struggle without help and risking the erosion of self-esteem.

Regardless of socio-political definitions, much research is being undertaken in order to help classify the types of neurological damage and subsequent implications. There are two broad categories of evidence of neurological involvement. The first are so-called hard signs. This term encompasses

physical evidence of trauma or deficiency in the actual brain tissue. Diagnosis of 'hard' neurological signs is not very frequent in learning disabled children. Researchers and clinicians typically look for the presence of 'soft signs', such as those expounded on by Bryan and Bryan (1986), as well as difficulties in developmental learning. Less dramatic motor involvement ranging from clumsiness and lateral weaknesses, developmental delays and perceptual deficits are considered soft signs, especially when there are no conclusive neurological signs or very minimal indications (Gaddes, 1985). The variety of soft signs are in fact subsumed in the list appearing in Bryan & Bryan (1986) of characteristics used to discern the learning disabled person.

1. DISCRIMINATION: Difficulty in recognizing differences among auditory, visual, and tactile stimuli
2. SHORT-TERM AND LONG-TERM MEMORY: Difficulty in retaining and recalling material after a short or an extended length of time
3. SEQUENCING: Difficulty in ordering sounds and letters correctly
4. FIGURE-BACKGROUND RELATIONSHIPS. Difficulty in distinguishing visual, auditory, and tactile figure-background relationships

5. TIME AND SPACE ORIENTATION: Difficulty in distinguishing left from right, recognizing body parts, and understanding time

6. CLOSURE: Difficulty in drawing a complete circle or finishing a story or idea once begun

7. SENSORY INTEGRATION: Difficulty in combining information that is received simultaneously by different sense organs - for instance, associating the written letter 'a' with the vowel 'ah'

8. PERCEPTUAL-MOTOR FUNCTION: Difficulty in connecting what is seen or heard with the appropriate motor response; inadequate judgement of the amount of energy needed for various motor tasks; difficulty in refraining from overreacting or reacting too long

9. DISSOCIATION: Difficulty in seeing parts in relationship to the whole, such as in doing pegboard designs and lacing shoes

10. ATTENTION: Difficulty in appropriately responding to extraneous environmental stimuli; tendency to process information at a different rate than normal children because of erratic or slow response

11. RATE OF PROCESSING: Difficulty in learning exceptions to rules; processing information too slowly

12. PERSEVERATION: Difficulty in judging the appropriate amount of time to spend on an action or thought [By implication, this involves repetition. In

art therapy, it is understood as the re-drawing of a given line or lines (Wadeson, 1980).]

13. LANGUAGE AND COMMUNICATION: Difficulty in understanding or using language
(Bryan & Bryan, 1986, p. 50)

Lerner (1981) also compiled a list of characteristics, including behaviours commonly seen in learning disabilities:

1. HYPERACTIVITY: Motor behavior that is not demanded by the situation or by the task involved and is disruptive to the group or to the expectations of observers

2. EMOTIONAL LABILITY: Emotional outbursts that are not reasonably expected by observers on the basis of knowledge of the situation or the immediate past history of the child

3. IMPULSIVITY: Behavior that appears to reflect little thinking concerning its consequences
(Lerner, 1981, p. 52)

Not all of the above-listed characteristics appear in one child, but do represent a general guideline to the typical impression of the learning disabled child. There also emerges the learning disabled child who may be quiet, to the point of being withdrawn, and who may begin to exhibit

'learned helplessness' or give the impression of being defeated before a task is even attempted (Cohn, 1979).

Much of the literature in the field of learning disabilities is written from a clinical perspective. This may be described as a fusion of the disease or medical model which searches for cause and cure and that of the statistical model which relies on tests and scoring in an effort to elicit unbiased information.

Since Broca's discovery of the location of speech in the brain in 1850 and his coining of the term 'aphasia' to describe disturbances of speech, much progress has been made in the field of neurology. Although Broca's was a groundbreaking discovery, current research shows that the generation of speech involves more areas in the brain than Broca had originally envisioned (Bryan & Bryan, 1986; Gaddes, 1985; Lerner, 1981). The complexity of sensory processing reaches the pinnacle in the system that has evolved for visual processing. It is this system that will be elaborated upon for the purposes of the discussion. The visual process is the most elaborate and thus illustrates the point regarding the complex functioning of the brain and the difficult task researchers have set themselves. The visual process is also the one that would seem of most interest to the art therapist.

Other sensory processes are not to be ignored, however. To do so impoverishes the understanding of the client's artwork. Processes of coding and decoding that are central to language also are at work in art, thus language deficits may be reflected in the art with regard to the overall gestalt.

Gaddes (1985) notes that the sensory process of seeing contradicts the usual contralateral connections of the sensory and motor tracts. It differs from other processes in that one side of the body, the left, is controlled by the opposite side of the brain, the right, and vice versa. The optic nerve located behind the eye traverses many different areas that control various functions to finally reach the main receptors of visual stimuli, the occipital lobes. This would explain the broad range of damage that manifests in disturbances of visual processing.

Learning disabilities may be signalled by anomalies in language processing such as difficulties in expressive language (verbal output) and/or receptive language (auditory processing). Visual disabilities include decoding (reading) and encoding (writing) as well as difficulties in spatial organization. This, in turn, may affect the person's hand to eye coordination independent of any fine or gross motor impairment. A learning disability may affect other areas of cognition and perception and may indeed exacerbate any other areas of deficit (Silver, 1978). For example, an auditory

impairment may manifest in an expressive language deficit and/or difficulty in completing schoolwork because of misunderstood instructions.

Each of the above categories may be understood to influence the artmaking process. While this will be further elaborated in a section subtitled 'Graphic Evidence', a short example is given to clarify the interrelationship between learning deficits and art. One part of language often affected by disability is that of syntax or the organization of words into a coherent structure (sentences). In some children, their ability to use syntax or their organizational capacity may show itself to be intact or to improve in art. Thus the child with an expressive deficit may be seen to retain the ability to organize concepts as long as the expressive tool is non-verbal (Silver, 1972). In others, the art may lack coherence (i.e. have a fragmented composition), thus illustrating more profound disturbance in the child's organizational capacity (Silver, 1978). Discussing the similar phenomenon in a stroke patient, Silver (1975) stated, "Like the verbs missing from her sentences, actions and interactions between subjects were missing from her drawings" (p. 7).

In an effort to understand and clarify the artwork of learning disabled children, the art of adults with confirmed brain damage due to degenerative disease such as Alzheimer's and brain injuries such as stroke is the body of research

most frequently cited. How these neurological deficits may be manifested in art will be looked at in the next section.

GRAPHIC EVIDENCE OF BRAIN TRAUMA

Much of the research in the area of graphic evidence of brain damage has been focused on adults who have had head trauma, dementia, and cerebralvascular accident. Their drawings typically contain signs of one or more of the following:

1. Left hemiplegia (paralysis) - ignoring left half of paper and/or drawing.

2. Agnosia - (inability to attach meaning to) disturbance in drawing the relationship between body parts or misplacement of characteristic features of objects.

3. Apraxia (motor disturbance) - inability to produce a coherent drawing, and interrupted lines.

4. Perseveration - scribbling.

(Clinifoto, 1973)

This research has made significant contributions to understanding the graphic manifestations and their correlation with particular physical evidence of brain damage. It is stressed, however, that there are varying degrees of brain damage and that this is reflected in the art as lesser

or greater anomalies. Direct comparison with children with learning disabilities may be taken only so far, however. Bryan and Bryan (1986) note that trauma experienced by adults affect larger parts of the brain than in children. This makes it difficult to pinpoint specific locales that might be relevant to problems of learning.

This caveat notwithstanding, it is this body of literature that provides the body of knowledge upon which learning disabilities is based (Bryan & Bryan, 1986; Gaddes, 1985; Uhlin, 1969).

Much of this literature has focused on dementias such as Alzheimer's Disease which show a progressive degeneration of functioning of intellectual processes. How this is reflected in the artwork is documented by Wald, (1983, 1984, 1986). In Alzheimer's Disease, the first indications of impairment typically involve memory lapses and slight character changes (Cronin & Werblowsky, 1979; Wald, 1984). In its final stages, the patient regresses to the so-called level of an infant - needing to be fed; having little or no speech, and motor activity being reduced to the grasping reflex. There is a regression in the art as well which in some ways mimics the development of drawing abilities in reverse. In writing of one such patient, Wald (1984) notes, "The body was eliminated; she had regressed in her drawing to a circle and rhythms, like a child" (p.173). Given the developmental analogy, one expects that as the disease progresses, the

drawing would regress to simple forms. Indeed this does occur for all intents and purposes. There are differences, however, primarily in line quality which is shakey, in keeping with organicity, the drawing may be smaller and often the content of the drawing will have a psychotic element. The typical changes occur in the rendering of the body which becomes simplified eventually reaching the earliest figural representation, sometimes referred to as the tadpole figure. This describes a circle from which emanate radiating lines. Eventually the Alzheimer patient scribbles as his symbolizing processes (language and memory) deteriorate. Soon marks made are accidental as motor control is reduced to the level of a child under the age of two. Development is a normal process, and the pattern of a degenerative disease cannot be considered merely the reverse. Because pathology is present, there are differences from the developmental aspects of children's drawings, including disturbed placement of body parts and facial features (Wald, 1984).

It may be noted that these disturbances of organicity are not consistent from client to client. This is at variance with a cross-culturally consistent pattern of development in drawing the human figure despite individual idiosyncrasies (Kellogg, 1967).

The artwork of the Alzheimer's patient and that of the child with learning disabilities of a certain severity, share a fragmentation in composition, a disturbance in body image, and a disturbed perspective in general when drawing objects. In addition, there is similarity in use of line; that of pressured shakey lines and the inability to close forms (i.e. lines do not meet or they cross over inappropriately) (Gardner, 1982). Another characteristic that is sometimes shared is the appearance of psychotic signs in the artwork. While this is descriptive of ideation in the patient with dementia, it is not always the case with the learning disabled child, although it is a reflection perhaps of his/her experience of the world (Uhlir, 1968). Art anomalies as a reflection of the client's inner state is addressed by Groves-Dodd (1975) in her work with a young man who had suffered traumatic brain injury.

In comparing individuals suffering from Alzheimer's, learning disabilities, and strokes, some generalized statements may be made. All three groups have either specific or implied brain anomalies. These differences are manifested in observable and testable behaviours which indicate deficits in perception, both receptive and expressive language, and visual as well as fine and/or gross motor functioning. In some cases, it is possible to implicate a specific area in the brain. These disturbances in the brain and behaviour may be seen in artwork produced.

Again it is easier to diagnose certain types of brain lesion or deficit in some cases than others.

The comparison of Alzheimer's and learning disabilities illustrates the nebulous character of drawing anomalies that cannot be answered or explained. The research into strokes and the effects of lesions to different areas of the brain offers a clearer sense of pathology with regard to the learning disability and neural involvement.

The nature of the damage involved in strokes has enabled researchers to make definitive conclusions about areas that have been damaged and the function they affect

1. Damage to right hemisphere may result in impaired visual-spatial perception (i.e. being unable to copy).

2. Cerebral dysrhythmias (interruptions in impulses reaching the occipital lobes) or damage to the lobes themselves may result in omission and additions.

3. Dysfunction of the posterior brain including occipital lobes and or the frontal lobes may result in distortions and substitutions.

4. Impaired cortex is implicated in perseveration.

5. It is not known why rotations occur.
(Gaddes, 1985)

Neuropsychological literature indicates that all children are involved in a maturational process involving intellectual and motor functioning. Given this, norms for age-appropriate levels of functioning and behaviour must be considered in any analysis of their artwork. Fugaro (1985) and Schirrmacher (1988) have described such developmental milestone's in children's art. The following is a summary of these milestones. It should be stressed that ages are approximate only.

1. AGES 1 1/2 - 3 YEARS

Kinaesthetic scribbling results from random contact with paper and improves with better gross motor co-ordination. With increasing fine motor abilities the child develops a repertoire of marks. This period is marked by the appearance of the circle. Toward the end of this stage the child begins to name his drawings and achieves an 'adult' grip.

2. AGES 4 - 7 YEARS

The child begins to develop schemas in drawing. The most well-known is the schema of the tadpole person. Placement is still random. As cognitive skills develop, the schemas become more differentiated and detailed. At the end of this stage, the child begins to draw figures in profile and place them on a baseline and may include a skyline. S/he may begin to draw family and friends.

3. AGES 7 - 9 YEARS

Spatial representation is two-dimensional and aerial and frontal views may appear in the same work. Common in this age-group is the x-ray drawing or the portrayal of inside and out simultaneously. The art has a decorative quality.

4. AGES 9 - 12 YEARS

Perspectival devices such as the plane, changes in object size to portray distance, and the use of a horizon line rather than baseline are among the artistic achievements in this age group. In keeping with the gang stage's focus on friends, art often includes many figures engaged in group activities. At this age there is a concentration on realism which results in stiffness in the artwork.

Thus far the learning disabled child's drawings have been compared with those of the brain-injured/impaired adult and with the so-called normal development of art in children. Uhlin (1968) describes a list of characteristics found in the drawings of the learning disabled child.

1. asymmetry in the projected body-image,
2. distortion and rotation of forms,
3. re-drawing and erasing (perseveration),
4. weak synthesis of parts,
5. heavy line pressure,
6. primitive wholes

More subtle perhaps is the experiencing of the background as more important than the figure (Uhlin, 1968). Cohn (1979) cites characteristics which differ somewhat from Uhlin. She found light pressure and solitary figures present in the art of her learning disabled subjects. It may be that her subjects were experiencing more social isolation than those studied by Uhlin, hence their art is more reflective of emotional reactions than neurological deficits. This issue will be explored further in the following section of emotional/psychological markers in art.

EMOTIONAL AND PSYCHOLOGICAL MARKERS IN ART

In addition to the developmental perspective and that of neuropathology, there is also the emotional and/or psychological aspect of art. This is yet another area of ambiguity in that graphic elements may be interpreted as being either of a physiological or an emotional difficulty. Perhaps the best way to approach this area is to outline typical drawing features associated with various emotional difficulties while voicing the caveat that before diagnosing mental illness, one should review the manifestations of neurological impairment and developmental signs that can be misinterpreted if not considered in the context of the client's age.

It is necessary to review basic markers of psychological disturbance for two reasons. The first is that the typical features also tend to appear in the art of the learning disabled child. The second is that the learning disabled children have tended to be misdiagnosed with regard to the emotional component in the art. Uhlin (1968) notes that there seems to be a higher incidence of emotional difficulties in the neurologically impaired child, and that the greater the emotional disturbance the more difficult it is to discern the neurological component. In contrast, Lerner (1981), notes that some children have been diagnosed as having significant psychopathology when in fact they were neurologically impaired.

Depression can be signalled by light pressure of lines (associated with lethargy), possible shakey tentative lines, sparse imagery and associations, undeveloped themes, and monochromatic treatment. This is similar to what Cohn (1979) described in the art of her socially isolated clients. Research has shown that the use of black is not necessarily related to depression and that a monochromatic rather than a black work is more related to depressed affect (Wadeson, 1980). In addition, the same phenomenon of masked depression appears in art. Some depressed clients do vivid and colourful artwork as manic defense (Buchalter-Katz, 1985). In this regard, manic phases are characterized by bright colours, vigorous and energetic lines or brushstrokes, and grandiose themes.

Schizophrenic art has been described as having bizarre thematic content and fragmentation in the composition (a generalized lack of coherence or interaction between the objects/symbols portrayed) (Amos, 1982). Figures and/or symbols will often be condensed into one bizarre form. Colours may be inappropriate. The human figure may illustrate omissions and poorly defined outlines. Figures may be overtly sexual and there may be an increased emphasis on eyes or ears. Figures will often float above a baseline and appear to be unrelated. In general, heavy line pressure is associated with those patients with paranoid tendencies (Amos, 1982).

In the artwork of learning disabled children, impaired perception often leads to the appearance of fragmentation and bizarre figural representations which give the impression of psychosis. This leads to problems in interpretation and diagnosis (Uhlir, 1968).

Another area that will be dealt with more thoroughly in Chapter Four is that of indicators in art of deprivation and abuse. Suffice at this point to say that deprivation arouses oral and anal aggressive phantasies and that these bear similarity with reactions and depictions of sexual abuse (Rutter, 1981).

The foregoing has offered an outline of common psychological disorders and their appearance in art. These factors may also be considered as indicative of both transient and enduring emotional states. In addition, however, Cohn (1979) discusses the common problem of social isolation and its effects on the learning disabled child. Social isolation may also be understood as merely a 'symptom' of deeper emotional damages (Boston & Szur, 1983, Uhlir, 1968). Due to perceptual handicaps, the learning disabled child is continually processing information incorrectly, interpreting incorrectly, and suffering perceived hurts and blows to self-esteem. School, the main arena of social interaction for the child is also an environment in which the child may further amass negative feelings towards him or herself. Typically a low achiever, the child cannot compete

in the central activity of achieving academic excellence and experiences frustration and possibly ridicule.

Another perhaps more sensitive source of negative self-image may be from parents. On the one hand the parent may have or have had tacit expectations for the child which have been disappointed. This may or may not be actively communicated to the child. Secondly, in accordance with perceptual deficits, the child may perceive parental concern and subsequent special attention and concern in a negative way (Kronick, 1976).

In view of the complex nature of this topic and, in particular, the uncertainty as to what causes a learning disability, it may be helpful to remember the learning disability in its metaphorical context as bringer of meaning. Thus the following discussion of learning disability as metaphor is an attempt to contemplate the ramifications of the learning disability regardless of its genesis. In discussing the learning disability as a metaphor there is no implication of an attitude on the part of the writer that there is a purely emotional etiology. According to Bryan and Bryan (1986), however, emotional difficulties frequently accompany learning disabilities. They affect not only the person with the difficulty but those around him/her. In considering the learning disability in its symbolic aspect, one may contemplate its ramifications within a larger context.

The physiological aspect of CS's learning disabilities will be elaborated upon in Chapter Five in her case history, however, at this point the writer merely emphasizes the physiological reality in this particular case of learning disability. To consider that emotional trauma may be manifested in behavioural and learning difficulties is not to minimize the physiological involvement. It is, however, another facet of the understanding. These two intertwined threads invite metaphoric speculation. Despite scientific research, one often cannot make clear causal attribution. This is a picture of the known and unknown and their shifting parameters. From this point of view, the learning disability itself is a symbol of disturbed inner object relationships. A metaphorical contemplation of learning disabilities and their mirroring of the emotional life may bring greater understanding of the entire picture.

In order to keep a perspective on this weaving of neurological fact and symbolic implications, one may remember that Susan Sontag (1978) showed concern with the negative consequences of considering a disease as a product of an emotional state. "Psychologizing seems to provide control over the experiences and events (like grave illnesses) over which people have in fact little or no control (and) psychological understanding undermines the 'reality' of a disease" (p. 55). Lockhart (1983), however, disagrees to some extent.

My difficulty with this view of things is that every day I experience an active principle in the psyche that MOCKS it and will not be countered by a rational attempt to keep the metaphoric mind fenced in and hidden away ... The psyche seems to insist on the very unreality of itself in the face of reality. The psyche pushes, pulls, and pressures the struggling, hurt, and pained ego into a mythic, metaphoric, and meaningful existence. (p. 211)

Lockhart does agree with Sontag that psychologizing demeans the patient as though his or her conscious choice were to choose illness.

One may use the learning disability metaphor in a reductive approach. From this point of view, it may be understood as bringing understanding to the client's early deprivation and abuse. This is a personal level of interpretation in that it is based on the client's life experience. This equation may not be categorically applied to every person with a learning disability but it would seem relevant in the present context.

Deprivation often results in impairment of the infant's earliest relationships and from these interactions or lack thereof, the first learning experiences are distorted. One may understand this to have implications for visual and

language processing. If early eye contact and related forms of communication are absent, surely subsequent social interactions are impaired. One manifestation of this is in the object relations view of the etiology of the Borderline personality (Obernbreit, 1977). Impaired perception on the part of the infant may result in deprivation with regard to early mother-infant relations. This is understood to be part of the concept of the infant's personality and its effect on the mother/infant dyad (Winnicott, 1975). Therefore, we may understand the infant born with a perceptual deficit to have the possibility of disturbed object relationships, because of his or her impaired perception, in the same way as the infant who is deprived of these early experiences. Thus we may consider the similarities of the deprived child and the learning disabled child. We can see there are common areas of damage.

Consider now the child with a genuine learning disability attempting to process a situation that would lead to the manifestation of a learning disability as an emotional response. Case studies attest to children who have developed learning disabled-type behaviours as a result of emotional trauma and who improve when the issue is ameliorated (Bettelheim, 1955; Gonnick-Barris, 1976). In this particular instance, CS has both of these. Each becomes a metaphor for the other: The learning disability embodies a life of continued deprivation and disturbed object relations.

a foretaste of the child's world to come.

In our society, learning or knowledge has become equated with personhood. How does the learning disabled person enhance his or her self-esteem when society's criteria exclude him or her? Put another way, the child is rejected by the positive aspects of the Great Mother (often called Sophia or Wisdom). However there are two aspects to any given symbol (Jung, 1964; Philipson, 1963; Sullivan, 1989, among others) and the development of the dark side through this rejection allows confusion to reign, as the Great Mother may also be seen as that aspect which pulls one towards individuation. Developmental tasks are made more difficult, when there is difficulty in identifying with the archetype.

Perhaps, too, one may consider the effect of a learning disability on those dealing with the child. Thus, the confusion in research material may be viewed as a countertransference reaction to the client's predicament. The parents, too, may react in similar fashion to their child. It is not uncommon, for example, to meet parents who have utilized their community resources to the fullest, and continually search for an improved programme that will help their child. This is of benefit generally to the child but it may also be viewed as somewhat perseverative in nature.

The above is a 'positive' example of parental reaction to a learning disabled child. The following chapter, however, will discuss some of the negative parental reactions as understood to operate in cases of deprivation and abuse. The focus of the following chapter is to differentiate between deprivation and abuse and to research markers for deprivation, physical abuse, and sexual abuse in children's art.

CHAPTER 4

DEPRIVATION AND ABUSE

In the previous chapter, learning disabilities were discussed primarily within their biological or physiological context. Some mention was made of the emotional etiology of learning disabilities as well. The present chapter will offer an elaboration of emotional factors in learning disabilities. Deprivation and Abuse are two distinct categories of trauma that can (though not always) occur together in the environment of the infant or young child.

This area of investigation is crucial to CS and her history. One must explore the areas of deprivation and abuse and their appearance in artwork if one is to make meaning of the art she produced. There are two aspects that make this chapter important to the overall understanding of CS's self-expression: a) It is hard to know what is a function of developmental delays due to CS's learning disability and what is a function of impaired emotional development due to abuse and deprivation, and b) there is a need to consider the differences between symbols of actual deprivation and abuse and those of perceived deprivation with regard to

the frustration of primary needs as discussed by object relations theorists.

Friedrich and Boriskin (1980) discuss at length the child's role in his or her own abuse. While it is readily understood that no child actively or consciously wishes to be the victim of violence, it has been shown that the victims of abuse will employ defenses of a sadomasochistic nature in order to feel loved especially when they have been exposed to violence consistently or systematically (Johnson, 1987). There is another aspect of equal importance. There is also the child that, from birth, is more vulnerable to acts of deprivation and abuse. This is the so-called 'other child' (Friedrich & Boriskin, 1980). The different child may have physical differences or clearly evidenced brain impairment both of which may elicit feelings of disappointment and anger in the parent(s), as well as having potentially impaired care-eliciting behaviour (Cook & Bowles, 1980). Among such children who do not feed the caregiver's own narcissistic needs are children described as minimally brain damaged or learning disabled (Fischhoff, Whitten, & Pettit 1980). Here perceptual difficulties and receptive and expressive deficits may impede the child-caregiver bonding process. The child may not gratify the caregiver with eye contact and other expressions, the caregiver needs nor perceive the nonverbal messages the caregiver is emitting to the infant (Cook & Bowles, 1980).

Yet another facet of this is the child's own perceptions, i.e. those mental processes described by object relations theorists as well as Jungian child psychologists such as Fordham (1988). Accordingly, due to specific characteristics of his or her innate personality, the child may perceive the caregiver as less gratifying of his or her needs than the reality of the situation would indicate. Thus images of the bad mother-breast may be more strongly assimilated by the child into his or her archetypal system (Sidoli, 1989). Here again, if there is minimal brain dysfunction, this, independent of personality, may also affect the child's ability to perceive positive and negative communication from the caregiver.

Deprivation and abuse may be considered similar in that they both interfere with the child's human right to have the necessary nurturance to develop his or her full potential. Deprivation, however, may be considered to embody acts of omission. This would comprise inadequate feeding, poor hygienic care, and the absence of human contact and love. Abuse, be it physical or sexual, is defined by acts of commission and, typically, various forms of assault including verbal and psychological. These two areas will be expanded upon separately below, with the understanding that both may occur in a given home situation. In addition to further defining and describing these two categories, their manifestation in behaviour, their psychological implications,

and their symbolic communication encompassing aspects of art and art therapy will be addressed.

DEPRIVATION

Deprivation may be seen to lie on a continuum of severity; both in terms of the parent or parents' intentionality and in terms of the child's reactions to these events. At one end of this scale are those studies of infants who were clothed, changed and fed well. Cuddling and holding however, were conspicuously absent. In spite of adequate food, the infants failed to thrive, lost weight, and became withdrawn and apathetic. Some died. The conclusion reached was that infants need holding, understood as emotional and psychological interactions, and support from the primary caregiver (Harlow, 1979). According to more recent research, those children that survive deprivation in infancy have unusually high rates of illness and what may be termed learning disabilities (Koel, 1980).

Research undertaken by Fischhoff, Whitten, and Pettit (1980) also shows the devastating effects of malnourishment. This brings to mind a child who is thin and/or who may have a distended belly. The devastation does not stop at the observable. The infant is born without a fully developed nervous system. Developmental stages may be seen as illustrations of the evolution of an increasingly complete nervous system. The focus of growth is the nerves

themselves and their protective insulation called the myelin sheath. The infant is born without myelin sheathing and must develop this within a critical period of approximately two years. This process relies on adequate consumption of fats, protein, and carbohydrates. Failure on the part of the caregiver to provide adequate food within that critical period results in permanent, irreversible damage. The damage takes the form of poor coordination and a mental slowness (i.e. minimal brain dysfunction) (N.I.C.H.H.D., 1968).

While these two extremes conjure images of war and famine, the literature presented by the N.I.C.H.H.D. (1968) as well as Pelton (1980) shows that it indeed happens in our current society with caregivers who, at least financially, should be able to provide adequate food. Inadequate parenting has given rise to child protection services that will remove a deprived or abused child from the home and will provide several alternative forms of care. Improvements in institutional care is but one of these. Today institutions devoted to child care are staffed with persons who will assume the role of caregiver to whom the child is 'assigned'. Efforts are made to find foster families with whom the child can live until such time as the home is deemed suitable or a permanently adopting family is found.

Case studies provided by Boston and Szur (1983), make it apparent that issues of psychological trauma and the child's need for genuine caring and stability are major concerns of

the professionals in this field. But somehow this does not work. These case studies highlight those children who do not seem to be able to recover from the trauma of deprivation despite the best of care. For some, the acknowledgment that they were not loved unconditionally by their biological parents is an insurmountable barrier and no degree of concern by another is enough. Once again there was a high incidence of learning disabilities. Often this took the form of attentional deficits (Boston & Szur, 1983; Cook & Bowles, 1980; Uhlin, 1968). Some of these ameliorated upon resolution of conflicts in the context of the therapeutic process.

In contrast to the withdrawal as noted by Johnson (1987), cases described by Holmes (1983) show a different pattern of behaviour. The deprived children in these case studies were aggressive and destructive, often biting and kicking the therapist, breaking their play therapy toys and damaging the room in general. Themes of orality were acted out and verbalized. Henry (1982) wrote of this in terms of internalized bad objects and projective identification with the bad objects. Some children ran around the therapy room as well as the building and were described as hyperactive. This behaviour was not unique to the therapeutic encounter and its effect was to lower performance in school and to create difficulties in the home.

Both the child's behaviour and the themes embedded in it may be viewed as symbolic communication. Unlike abuse which may occur in early childhood or later, deprivation of an emotional nature may possibly be felt from birth. Quite clearly these early experiences are encoded in the child's unconscious in a preverbal form. According to the analyses of the case studies presented in Boston and Szur (1983), many features that indicate learning disabilities may also be interpreted as symbolic expressions of the child's experiences of deprivation and abuse. The physical or behavioural manifestations may be considered as communication of the endocept or body memory. Thus aggressive attacks on the body of the therapist may be viewed as a communication of the memory of the infant's aggressive impulses towards the breast in the effort to have its needs (hunger) gratified. Indeed his hunger may be symbolic of many hungers in the infant's existence. Hypervigilance and primitive motor responses were also cited as some of the responses to traumatic incidents (Stronach-Buschel, 1990). In addition, poor co-ordination may be viewed as symbolically communicating the nature of the relationship with the primary caregiver. With an understanding of the expression of feelings of deprivation, one may now turn to archetypal imagery. Typical of these children is the mechanism of splitting into all good and all bad, often projecting the negative into those around him or her in order to preserve

the good image inside (Johnson, 1987).

Imagery such as that of witches and ghosts figure in both verbalized phantasy play and artwork. Thus witches for the deprived child may communicate his or her feelings toward a neglecting caregiver and the power to harm embodies the child's fear of persecution for his or her feelings of aggression towards the rejecting caregiver (Bettelheim, 1977). The infant's identity is bound up in the mother and thus, in order to maintain feelings of self-esteem, the mother must comprise idealized images of the all giving, all-nourishing Great Mother (Stronach-Buschel, 1990). This idealized image is easier to maintain for the child who does not live with his or her parents.

In the process of development, as mentioned earlier in the paper, Fordham (1988) posits the theory that the infant undergoes the developmental process of deintegration in which the infant vacillates between feelings of 'wholeness' and experiencing fragmentation. This process of fluctuation leads to integration and furthers the development of the ego. In keeping with this is the necessary holding of deintegrated part objects by the caregiver (Sidoli, 1989; Sullivan, 1989). In the depriving environment, constancy on the part of the mother may be inadequate or missing. Thus the child is further deprived of the capacity to re-integrate its Self and Ego in that the caregiver is essential for promoting feelings of wholeness and tolerating feelings associated with

deintegration. Further it follows that the child then lacks the capacity to integrate the various aspects (good and bad) of the parent or, in other words, does not learn to tolerate ambivalence. This essential developmental and learning process is thus impaired.

It should be kept in mind that abuse, or at the very least verbal violence, has been experienced by the child who presents as deprived more often than the studies may suggest. With this in mind, however, one may observe that images of deprivation have an aggressive content based on anger at abandonment and needs frustration. There seems to be a tendency for the deprived child to create orally aggressive imagery while the abused child tends to create anally aggressive imagery (Boston & Szur, 1983). This might have been a tentative way of clarifying the type of trauma suffered by a given child. Pursuant to this line of reasoning, one would expect that sexually abused children's imagery would have more sexual elements and, indeed, this is true (Cohen & Phelps, 1985; Howard & Jakob, 1969; Kelley, 1984; Sidun & Rosenthal, 1987). According to Szur and Desmond (1983), however, sexual themes are also indicative of deprivation resulting from the child's phantasy of sexual intercourse with the parent in order to possess him or her or competition with phantasied babies inside the mother.

ABUSE

Within the category of abuse are subsumed different forms of abuse. The least physically damaging (although extremely harmful psychologically) is that of verbal abuse. This may range from 'put downs' and derogatory joking to shouting and uttering threats which are aimed at intimidating and controlling the child.

The second category is that of physical abuse. The definition of this category changes with cultural perspective. Many cultures including large sections of North American society consider spanking to be an acceptable practice in child rearing. Those in the helping professions, however, see corporal punishment as a) communicating to the child that conflict is solved by physical means, b) promoting more severe physical punishment as the parents' means of relieving tension, and c) serving a denial function or legitimizing more extreme forms of violence.

The concerns expressed in the literature involve those cases where physical abuse had escalated to the degree that the child's life was considered to be in danger. Pertinent to this paper is the battered child syndrome in which the child may be presented as accident prone. In some cases physical abuse has been identifiable only through x-ray which show repeated trauma to the bones of the growing child. While some of these may be untreated fractures, a more subtle damage to the heads of the long bones and connective

cartilage may be the first indication of abuse in the environment. Thus extreme physical abuse may not present as the stereotypical child with bruises (Fontana, 1983). Once again turning to art as an investigative tool may be helpful.

Before considering the category of sexual abuse, it is well to mention that sexual abuse, like physical abuse, is also a violation of the child's rights. It is the domination of a weaker, more dependent person by a stronger one. Certainly issues of power and control are held in common with physical abuse. The latter, however, must by definition contain overt aggression. On the other hand, sexual abuse (with a few rare exceptions) is perpetrated by means of coercion, though there may be verbal threats actual or implied. Finkelhor (1983) notes, however, that physical violence may contain sexualized elements. Therefore the increased autonomic responses (fight or flight) may be confused by both abuser and abused to be arousing sexually. There is also a release of tension as well as the tenderness that may be evoked by guilt feelings after the fact. Also held in common in both categories of abuse is physical punishment involving the sexual organs.

Sexual abuse covers a range of traumatic interference. Sexual abuse is defined as sexual contact of an unequal basis in that the adult is aware of meanings and outcomes whereas the child is not. Thus fondling and inappropriate kissing by an offender upon whom the child is dependent for nurturance

is deemed sexual abuse as are various forms of intercourse.

Aggression is one form of behaviour commonly seen in abused children (Reidy, 1980). This may be considered to be a learned response in that the child is acting in a manner in keeping with his or her experience at home. It is also an expression of anger. It may also serve the function of eliciting further violence directed at him or her. It is common for sadomasochistic defenses to be employed by the child (Johnson, 1987). Thus he or she may identify with the abuser, partially acting out his or her violent impulses on abusing those weaker than him/herself (Yates, 1981).

Violent impulses especially those directed towards adults may be of a masochistic nature in that the unconscious intent is that of eliciting violence. The child who has been physically abused by a parent may confuse violence with caring. This results in the child only feeling cared for when eliciting an adult's anger. This aspect is commonly seen in therapy (Boston & Szur, 1980). This has long term repercussions as the child is caught in a repetition compulsion to be in abusive situations.

The sexually abused child may react with aggression, however, there are likely to be more sexualized elements in the acting out and in phantasy.

Fortunately for the child whose behaviour is extreme, he or she is more likely to receive help than the child who reacts to abuse by being withdrawn. Superficially, the

withdrawn or quiet child may seem 'less damaged'. This type of child's reaction may be to shun all violence, however, the urge to repeat may surface when the abused child becomes a parent (Elmer, 1980).

In both physical and sexual abuse, the child may be considered to have been rejected by the primary caregiver. As mentioned in above, Fordham et al. have integrated the concepts of Object Relations and Jungian thought. The primary caregiver is seen by them to be essential to the psychological holding of the infant as it experiences deintegration and re-integration. Because the child is undergoing this developmental process, the child is considered to be closer to the unconscious. Thus he or she is more vulnerable to unconscious processes. Therefore in the absence of positive archetypal imagos or what object relations theory would call the good enough parent, the child may succumb to the influence of the negative pole of the archetype. This may be both in terms of his or her own identity and development of Self or it may be projected on to other adult figures in his or her life. Examples of the projected negative archetypal pole are witches, ghosts, and the 'Boogie man' (Jung, 1964). Archetypes of the antisocial aspects of the Trickster and Whore may be lived out by these children, through their identifying themselves with the thief, the sexually promiscuous, and the socially rejected.

A significant number of abused children turn their violence on to society and/or themselves, eventually leading to imprisonment. At the same time, strong correlations have been made between sexual abuse and subsequent psychiatric hospitalization. There is a particularly strong connection between sexual abuse, multiple personality disorder, and schizophrenia (Reidy, 1980). Again turning to the archetype, the deprived and abused child may constantly search for the Great Protective and Nurturant Mother of All. His or her ultimate institutionalization where he or she is not allowed to leave (unescorted) and has all needs provided for may have at last found the way to return to the accepting and caring womb.

The area of deprivation and abuse is seen as important not only in terms of the abused child him or herself but for subsequent generations. Working with abused children is one of the ways to stop the cycle of violence. Art therapists have been aware of this and have attempted to provide better tools for recognizing the signs of abuse. They have turned to statistical studies in an attempt to lend credibility to diagnosis through art. Studies such as those by Cohen and Phelps (1985), Kelley (1984), and Sidun and Rosenthal (1987) have started with anecdotal evidence and commonly held beliefs as well as suggested signs in the art of the known abused. While statistical analysis has determined certain features which act as indicators, some did not. In the

Following outline of indicators, I have chosen to include some of the anecdotal material that did not stand up to statistical analysis. This is because this material was presented to the experimenters by professionals who have noted certain features. Art, like language, is dependent on nuance and circumstance. It seems possible that some of these features may have been indicative of a certain form of abuse that perhaps was not adequately represented in the test group, thus rendering them statistically insignificant. It may also be that just as different personalities react in different ways, there may be similar differences in the artwork. This idea of differences is discussed by Kelley (1984) who states that one may expect large hands in the case of those sexually abused children who may have a tendency to react with anger or identify with the aggressor. She continues to say that small hands or the absence of hands may also be an indicator in those cases in which the child feels especially helpless and victimized. Sidun and Rosenthal (1987) found only omission of hands and fingers to have statistical validity. In the face of this type of discrepancy, it would seem especially important to include features that may have been missed in the research analysis.

The following is a compiled list of features that have been noted to appear in the artwork of those who have been sexually abused or involved in incestuous activity based on research by Cohen and Phelps (1985), Kelley (1984),

Sidun and Rosenthal (1987), and Spring (1985)

1. The colour red - house, lips, flowers
2. One window, or one window different
from the rest
3. Phallic objects such as trees and chimneys
4. Head only
5. Face completely coloured in
6. Emphasis or omission of facial features
7. Person hidden or enclosed within an
object or space
8. Obvious violent content
9. Absence of colour
10. Child missing from family picture
11. Absence of House in HTP testing
12. Refusal to draw family
13. Overemphasis on hands and/or genital area
14. Underemphasis or absence of hands or
genital area
15. Wedges
16. Emphasis on buttons
17. Clouds and rain
18. Monsters and ghosts
19. Rainbows
20. Broken hearts
21. Over or under-sexualized figures

22. Flowers
23. Eyes
24. General pathology in sexual symbolism
25. Heavy shading

The following is a list of features that have been associated with the drawing of children who have been physically abused. It will be noted that there are some similarities with that of sexual abuse:

1. Themes of splitting as well as its appearance in the graphic work
2. Themes of destruction
3. Heavy outlining of objects and figures
4. Omission of people
5. Large and/or profuse precipitation

(Manning, 1987)

It may be noted that such items as flowers are common and appropriate especially in the drawings of girls. The manner in which they have been drawn, such as heavy outlining or heavy filling in of areas with colour, especially red, may help clarify. It is not likely for the flowers alone to appear and be the only indicator of sexual abuse, but, rather, to be part of a cluster of features. All authors cited discussed using art for diagnostic purposes within the

context of a group of art markers.

CONCLUSION

In exploring the research on significant art indicators of abuse and deprivation, there have been many areas of overlapping symbolism. This is not surprising given the literature reviewed on the etiology of deprivation and abuse which also shows great areas of common ground. It is therefore recognized that the compiled lists outlined in this chapter are not definitive. They serve as a guideline, however, for the art therapist.

CHAPTER FIVE

THE CLIENT AND HER ART

INTRODUCTION

This chapter will explore the imagery found in the artwork produced by CS. To do this, research reviewed in the previous chapters will serve to elucidate the artwork by looking at feminine imagery, images of deprivation and abuse, and features of learning disabilities.

A brief history will be given to aid in understanding the possible sources of CS's imagery. In viewing CS in the artistic process, one sees the true creative personality that is unable to reach its full potential due to learning disabilities and developmental delays such as less developed ego functions and fine motor dexterity. Just as gross motor impairment may affect a child's ability to play a sport well in spite of his or her willingness, so too can the area of learning disabilities affect the child's ability to produce.

An introduction to certain major themes which appear in her work will be made through an exploration of the artwork made during the summer sessions. These themes will

be examined and expanded upon in the examination of artwork that was created in the individual sessions. The artwork may be understood as being created not only according to a chronological framework but thematically as well.

CASE HISTORY

CS was diagnosed at the age of three and one half years as manifesting developmental delays in the areas of gross motor functioning and language skills. She was subsequently enrolled in a preschool treatment programme. Further testing found CS to have a major attention deficit disorder with hyperactivity. Learning disabilities were categorized as difficulties in visual-motor co-ordination as well as some impairment in auditory discrimination and memory. She has a normal I.Q. A neurological basis for CS's problems is suggested by her mild microencephaly or slow head growth. Attendant behavioural difficulties centre around impulsivity. She can be aggressive towards others, both children and adults. She also engages in self-injurious acts.

In addition to the above-mentioned medical and psychological intervention, social services were also involved as she had a history of abuse, both of a deprivational nature as well as physical. As a result, she was removed from her biological family which included a sister and was adopted at the age of five. Her adopted family consists of both parents and one younger brother.

Despite a number of obstacles, CS has continued to make slow but steady gains. She was described at the age of eight as being 'barely controllable'. Currently (three years later), she is coping in a special education classroom in a public school. She has also shown a consistent interest in the creative arts.

ART THERAPY - SUMMER SESSIONS

CS attended group art therapy session during her second year at camp. She was recommended primarily because of her independent use of art as an expressive tool that she had shown in her first summer. In addition to this, her erratic behaviour suggested that an activity centre with a flexible structure would be appropriate for her.

The art that will be discussed was made during a six week period. In that time, CS's medication was gradually eliminated. She was medication free for a brief drug vacation and gradually a new medication was introduced. Most of the summer's artwork that will be dealt with was made when medication levels were low or non-existent.

Figure 2s ('s' denotes summer), shows several drawings completed through the summer. Together, they serve to illustrate that CS almost invariably represented herself by the colour orange. Her self-portraits either show her with a big orange bow in her hair or wearing an orange dress. Cirlot (1971) describes orange as the colour of desperation



Figure 1s. Summer Session Drawings (1)

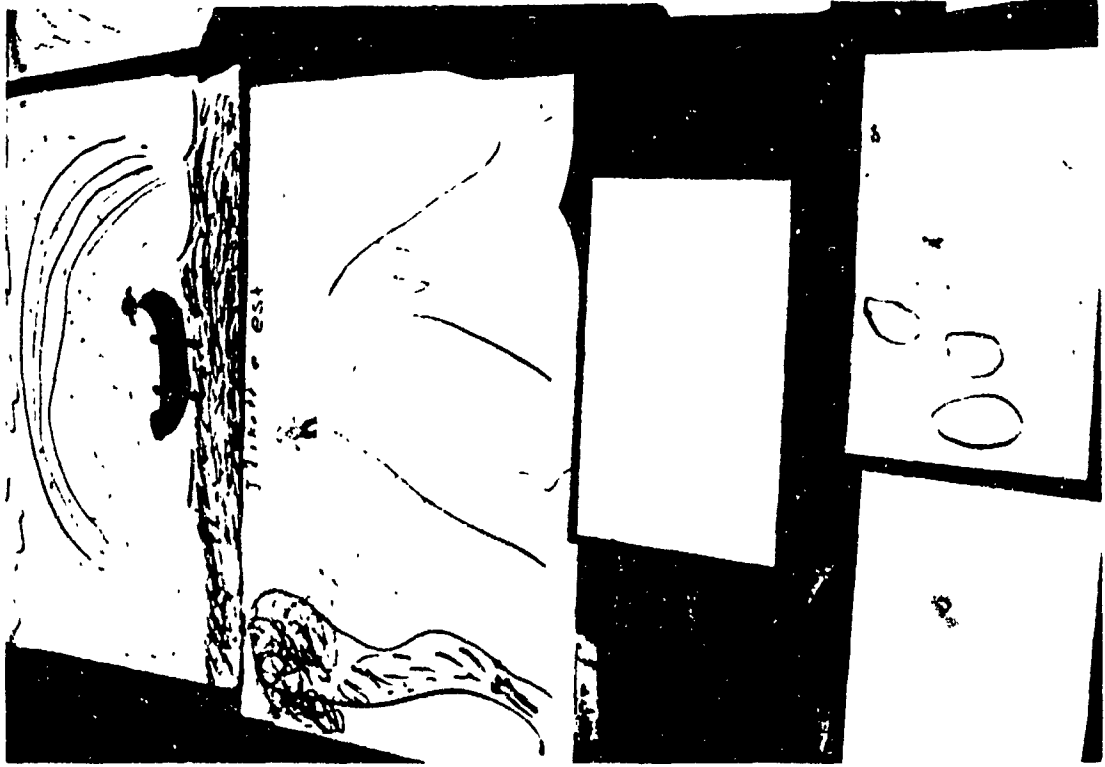


Figure 2s. Summer Session Drawings (2)

or a cry for help. It is also linked with passionate emotion. Itten (1970), on the other hand, sees orange as a festive colour full of radiant activity. Both of these views may lend an understanding to CS and her self-concept. The artwork of the summer may be seen to have a strong focus on the self-portrait. Given CS's learning and emotional difficulties as well as anxiety exacerbated by changes in medication and the camp environment as a whole, it would be in keeping that she hold on to her conscious self via the image. What will be noted is that Figures 1s, 2s, and 3s manifest similar characteristics. CS consistently places herself above the baseline. This has been previously addressed as representing a physical reality in that she had a bouncy walk. While it may be suggested that the placement of the figure above the baseline is in keeping with features found in the artwork of children with learning disabilities, this lack of connection to the baseline is not consistent. It does not appear to occur with other objects in the pictures, although some crossing over of lines does occur. One may posit that this may be an illustration of a point where an emotional component (sense of self) interacts with her learning disabilities.

This feature may also be examined within the context of ungrounded psyche. This was seen in terms of an unbalanced sense of self in terms of her development within the framework of feminine psychology. CS was disconnected to the

positive male principle as well as having an impaired relationship to the feminine which contains significant aspects of grounding. Lederman (1989) speaks of this phenomenon in the art of his clients "I wondered whether a baby that has been unable to latch on to the mother lacks the experience of being moored and of having gravity, because two of my patients had the terrifying experience of floating in space forever, unable to land" (p. 107).

Latching on to or bonding with the mother may be further understood both through feminine psychology and object relations theory. The latter is founded on the importance of the mother-infant relationship and addresses pathology as a result of inadequate resolutions of these very early stages of psychological development. As Lederman had suggested, his clients who were inadequately bonded suffered subsequently from continued feelings of disconnection describing the sensation as that of floating. Pursuant to this, one may consider the image of ungrounded psyche and the alchemical concept that the ungrounded needs to be anchored. This jumping figure may be understood to be an expression of archetype, representing a given set of common experiences. Viewing the archetypal image is merely an attempt to view personal experience as part of a meaningful pattern. In this particular case the archetypal images seen describe her deprivation as an infant and her attempt to resolve her conflicts.

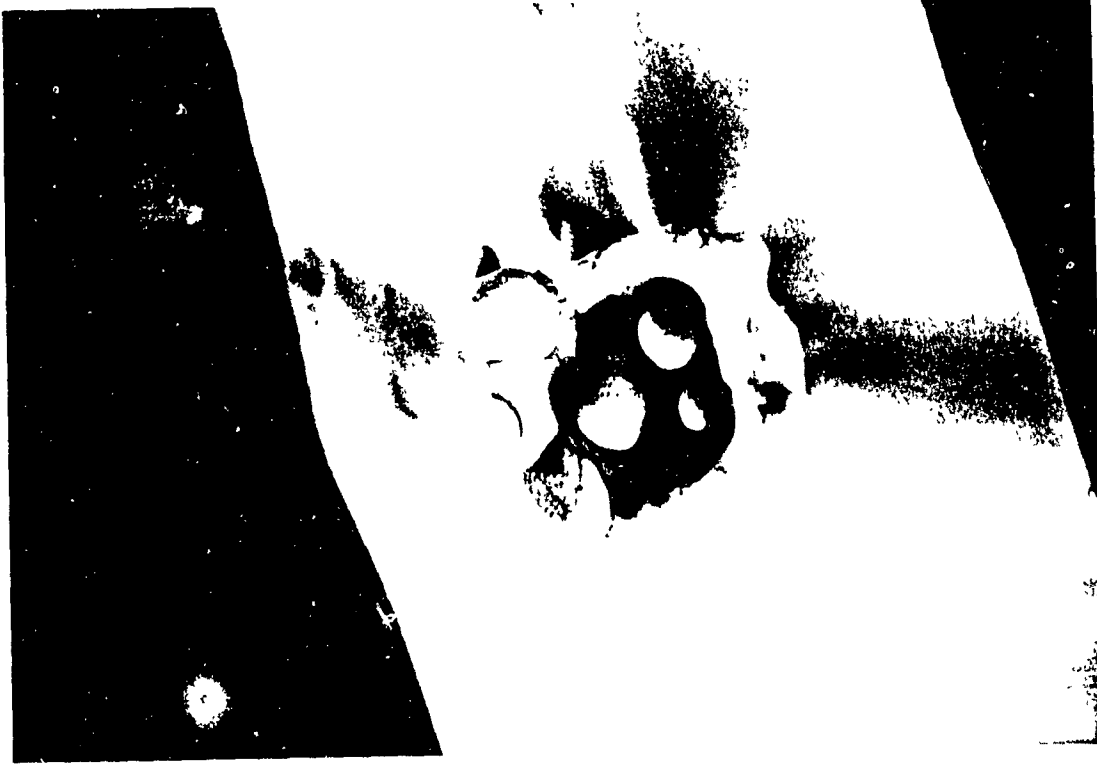


Figure 1s. The Bed



Figure 3s. Summer Session Drawings (3)

In addition to the self-portrait, CS frequently spoke of, but did not draw, the good/bad sister. She does, in fact, have a sister in her biological family but has not seen since her adoption. This sister made her appearance in CS's narratives, particularly in the phase represented by illustrations of the ghost and storms (the scribbled areas). At this time, her play activity centered around the mixing of noxious potions and aggressive acts against the infant princess including feeding her the lethal mixtures. The sister appeared both as victim and victimizer. Soror, the latin word for sister, is the name given to the alchemist's assistant. Thus we have the alchemist's assistant mixing the 'prima materia' (sand and tempera paint). This process of the alchemist's search for gold in Samuels (1989) view, is a metaphor for analysis. Thus the intensity of treatment, compounded by the severity of her problems, may have been felt as poisonous and was experienced by her as noxious and threatening. This is not uncommon in the child whose infant experience of the Great Mother archetype has not been successfully mitigated through the real mother, either on the part of the mother or of the infant's personality and perception (Sidoli, 1989). Thus the child continues to perceive the world in terms of split images - all good or all evil. This may be seen to extend to CS's perception of herself in that she was either all good or all bad and the sister frequently appeared as the opposite. This is in

keeping with Bettelheim's (1977) discussion of same sex sibling fairy tales and their integrative function.

A second feature that will be repeated in various ways throughout both individual and group art therapy is that of the scribble. It is repeated in three of the four works (Figs. 1s, 2s, and 3s). According to Levick (1983), this could be viewed as the regressive defense mechanisms of denial and undoing. CS's scribbling does not obliterate images, however. Rather it is an ominous presence co-existing in the artistic space or it envelopes/overwhelms as in the third picture in Figure 1s. This leads the viewer to consider the scribble in the context of the endocept or body memory. Thus it may be an expression of unconscious anxieties which have their roots in her early experiences. These markings described in developmental terms as scribbling may also be described as chaos. This chaos may simultaneously describe CS's early experiences with her caregivers and her experiences of being fragmented as a result (Ehrenzweig, 1971).

Yet another ominous presence in CS's work is that of the ghost. Although it makes only two appearances in the artwork (See Fig. 1s), it frequently was there in her narratives. In terms of CS's identification as both victim and aggressor, it is interesting to note that in the second picture the words help and hooray are interwoven within the phrase "The ghost is here." She spoke of the ghost coming to her in bed and

she began to scream. Similar ghosts appear in a case study of sexual abuse presented by Howard and Jakab (1969). In the Cohen and Phelps (1985) study of incest markers in the artwork of children, squiggles that bear similarity to the shape used to represent the ghost were present. These appear in CS's second picture in Figure 1s. While this shape was not listed as a marker indicating abuse, it is of interest that it appears in both articles and CS's work as well.

Figure 4s was entitled by CS as 'The Bed.' It was executed in clay and consists of four spheres placed in a square clay container with four flattened spheres forming a headboard. It will be noted that the fourth sphere, apparent on the middle sphere, is poorly defined. This poorly defined fourth sphere is echoed in the spheres in the central area of the work in that there are two smaller spheres (potentially the portrayal of siblings), one of which is separate from the rest. This appears in other works that will be discussed below. It also bears a striking resemblance to artwork in the case study of a survivor of abuse outlined by Nez (1991). His summation of the study was that it was the client's adult self attempting to recover her inner child lost due to years of abuse. The writer would add that in CS's case that not only is the inner child lost, it is rejected and abandoned. Both Nez (1991) and Neumann (1974) would also consider the concave bed image as symbolic of the womb and holding.

CS's other clay work were vessels or containers. Before proceeding with the explorations of the meaning of these for CS, it must be noted that several other group members also made vessels and that this is typical of school-age children. Universally, these vessels are symbolic of the womb and of containment. In watching the other group members and listening to their conversations, one could feel that the atmosphere was relaxed. Discussion centred around giving the vessels to parents and their happiness regarding seeing their parents. This may be seen to address fears of abandonment pursuant to being sent to camp, however these feelings were discussed within an appropriate context. Perhaps one may understand that CS's containers were imbued with more meaning due to her personal history. Her affect when creating was more agitated and intense. It may also be noted that CS needed to fill her vessels whereas the others did not. One may suggest that the others had confidence in both the container to hold their feelings and the parent to be able to mitigate the unconscious feelings of the interior. CS, lacking the foundations of early relationships, was compelled to fill her containers herself. Henley (1991) addresses the vessel's importance in terms of the interior space and not merely the outward appearance. He further discusses this with regard to integration and CS's work suggests that similar issues were being dealt with.

CS created one other image of significance in clay which she entitled the Snake-Monster-Mother (See Frontispiece). It is reminiscent of prehistoric carvings such as are found in Neumann's (1974) seminal book The Great Mother. These 'goddesses' are traditionally linked to the concept of the Great Mother. Her naming of the artwork linked CS with a traditional perception that extends to prehistory.

CS's affect was different when using clay. The clay pieces, their symbolic content and aesthetic qualities suggest that, at this time, clay performed a different function from that of the graphic art she was producing. The art seemed to function as a vehicle for the expression of her pain. Her drawing contained elements of complete annihilation by the aggressive and self-destructive phantasies that were not only illustrated, but woke her in nightmares and which precipitated outbursts of anxiety. With clay, she constructed both the snake-mother of healing (caduceus) and the symbols of symbiotic union - a safe integrated place where the bad could be mediated. The vessels may represent the safe containment of the material. This interpretation of the function of the claywork reflects developmental issues that were also evidenced in her storytelling. This is consistent with Pearson's (n.d.) discussion of issues in a case study of a microencephalitic young woman.

During the period that CS was medication free, aggressive behaviour (anxiety) reached its peak. Self-hatred and suicidal gestures were also a feature of this period. The issue of self-esteem is potentially one of both the abused person and the person with learning disabilities. This marked the appearance of a self-portrait with a blackened face framed by a 'jittery' rainbow and precipitation. This latter feature was rendered by her banging the marker on the page. (See Figs. 1s, 2s and 3s.) Suicide was clearly expressed both artistically and verbally in the second drawing in Figure 2s. The strength of this phase may be understood once again as both abuse and learning disability having a feature in common which synergistically affects the other. The blackened faces may be likened to the archetype of the black virgin, bereft of soul. This is a further expression of CS's lack of interior good objects and the resultant lack of self-esteem.

The article Persephone's Return: Archetypal art therapy and the treatment of a survivor of abuse by Nez (1991) lends itself to the discussion CS's scribbling pictures. It addresses rape in its archetypal aspect representing change through the images of burial and rebirth prevalent in this agrarian fertility myth. Links may be made with the scribbling seen in Figure 1s. In this illustration, CS specifically referred to the scribbled area as a mountain and she seems buried beneath it. There are two aspects to the

mountain one as representing descent to the underworld with the scribbling as representing the fear and the other as the bad breast also with connotations of harm and danger. This coupled with feelings of fragmentation also may be understood as the scattered and buried god theme (Ehrenzweig, 1971). CS also enacted descent by self-injurious attempts to jump from high places, stating she wished to kill herself.

In one way, this phase of artistic activity echoes developmental issues faced by humankind. Change even of a positive nature is frequently linked with death. As a prepubescent girl, she was facing issues of physical change. These age-appropriate developmental issues may also be linked to her earlier development as the concept of change can be applied to her adoption and loss of family and the adjustment to her new one. Change and, more specifically, the archetype of Pape may be applied to her experiences of physical and sexual abuse. It may be considered whether the hormonal changes taking place for CS may have evoked feelings of psychological and/or physical excitement originally aroused in her early years.

While CS's work can be understood in terms of universal milestones and traditions of abuse, her work also reflects certain qualities that have been studied objectively in the literature on abuse. CS's themes of ghosts, monsters, storms/precipitation, and chaos are cited as markers of children from violent homes. Anomalies in her drawings of

houses such as single windows or emphasis on a particular one, and a predominance of the colour red have been associated with artwork of children who have been sexually abused (Cohen & Phelps, 1985).

Yet another thread may be woven using the research on drawing features common in the artwork of children with learning disabilities. CS's artwork shows mild distortions of objects in her drawing, somewhat asymmetrical treatment of the human form, and a general primitive drawing style. She also frequently uses a heavy pressure.

Thus in a six week period CS had touched on many themes that were to arise again in individual sessions in the fall and winter. The next section looks at the art which emerged in these individual sessions over a period of six months. The material will be presented piece by piece as this best facilitates an understanding of the thematic content.

ART THERAPY - INDIVIDUAL SESSIONS

CS was already established on medication when I began individual art therapy sessions. I was able to use facilities at her school. While this was of great help in organizing being able to see CS, it may have inhibited her to some extent. Allan (1988) found behaviour in clients modified in the school environment. Not to be discounted as well are the effects of medication both on her behaviour and on her artwork.

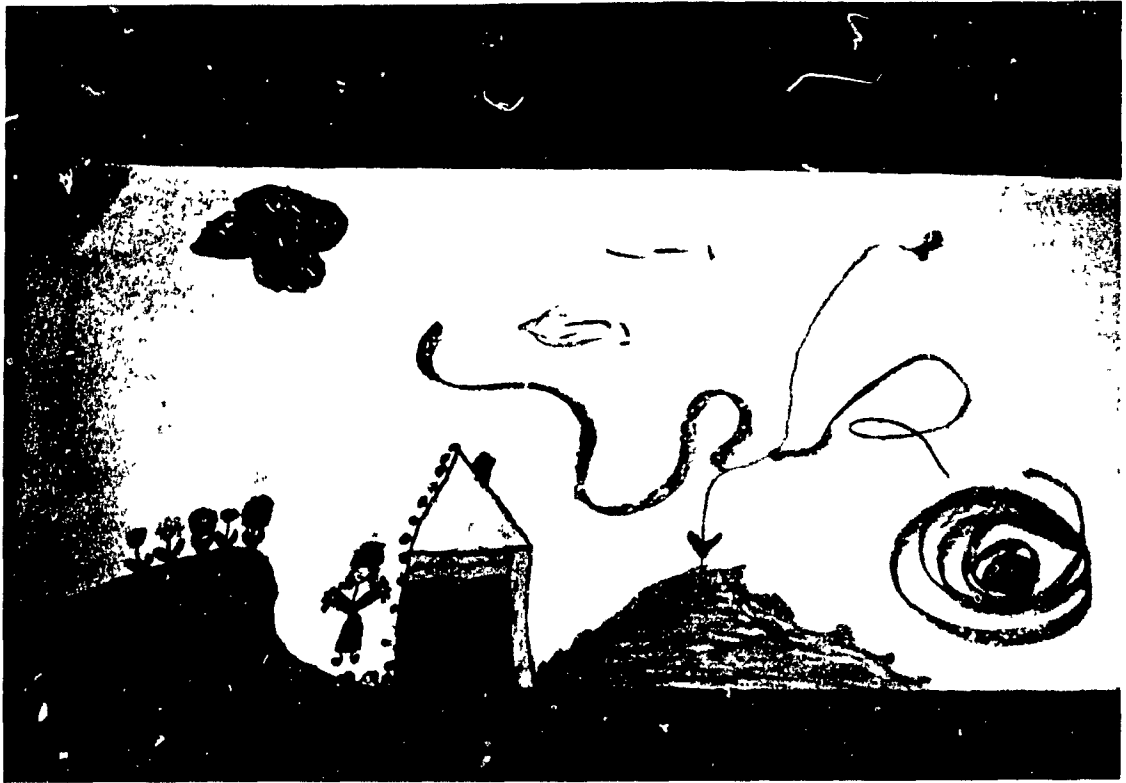


Figure 5. My Babysitter and the Christmas Party



Figure 6. Pots and Cookies

MY BABYSITTER AND THE CHRISTMAS PARTY

The first drawing was similar to those at the beginning of the summer sessions. It is the attempt to portray an average nice day (See Fig. 5). She drew her babysitter standing beside a house. There were flowers on either side. The initial phase of the drawing was stereotypical. The second week she added more idiosyncratic details such as the storm (scribble in the sky) and filled in circles that appear on the house and the figure of the babysitter. Again the figure is placed above the baseline. While it may be suggested that this is a feature indicative of minimal brain dysfunction, one may note that the flowers are connected to the baseline. In addition, there is little indication of difficulty colouring in areas. The implication is that this feature is not consistent with either her fine motor or hand to eye co-ordination as demonstrated elsewhere, and thus may be construed as having a deeper emotional significance. The clouds and random brown marks were expanded upon in the eye-like shape she called the storm. The house is similar to her usual treatment. Once again the house has a single window and the house is red. CS's treatment of hands on the figure suggests petal-like fingers which are suggested as signs of minimal brain dysfunction. In addition, they are slightly enlarged, a feature noted in the artwork of some sexually abused children (Kelly, 1984). At this point,

it is interesting to consider the feature of precipitation or dots seen in the summer's drawings as indicators of abuse as suggested by the above authors. While this feature is not present in this first drawing of the individual sessions, filled in circles are. The filled in circles are consistent with what Manning (1987) refers to as "excessive size of inclement weather". It may be that her more repressed attitude due to medication and/or the school environment resulted in a modification of her use of precipitation as seen in the summer. These filled in circles may be another form of the same expression.

POTS AND COOKIES

In this session, she discussed the camp reunion (See Fig. 6). While not all figures are clear to the author, by her placement of the bowls and through her conversation, some of CS's experience of the reunion was conveyed. The brown donut shape mimicked a fellow camper's artwork from the summer for which the camper had received praise. This shape was paired with a green one (See Fig. 6). The red pot was initially uncoloured and left to one side. She then commented that her friend had not been able to attend the camp reunion and made the blue pot, moved it beside the uncoloured one, and painted it. This described the dynamic which had occurred in the summer in her cabin of four girls. It also reflects the same dynamic as seen in Figure 4s. She

then fed her feelings of insecurity at being left out by making a chocolate chip cookie. The white rectangle with three holes may represent the three counsellors. The orange bar may indicate close bonding with another staff member. The yellow basket may represent the author. While the interpretation of the latter two objects is speculative, other items produced in this session are clearly linked to events and dynamics observed by the writer at the camp re-union. She also fashioned a mouse which was used to make and elicit noise and screaming such as there was at the reunion. It was, in a sense, a mediator for the threatening aspects of being overwhelmed by the activity at the reunion. It helped her communicate her perception of the day's events and simultaneously distanced her in that she was able to use the mouse as an intermediary. Henley (1991) has also remarked on the ability of clay to function both as a channel for impulses and simultaneously act as a container for them.

THE BIRD

The 'Weird Bird' (See Fig. 7) continued the theme of feeling left out and rejected. The narrative she recounted involved a bird that was considered weird by the other birds who would not play with it. Even its parents left it alone and it had to find food for itself. She stated that it felt sad. The bird was formed by making two egg shapes which were joined together. The wings and tail were added separately.

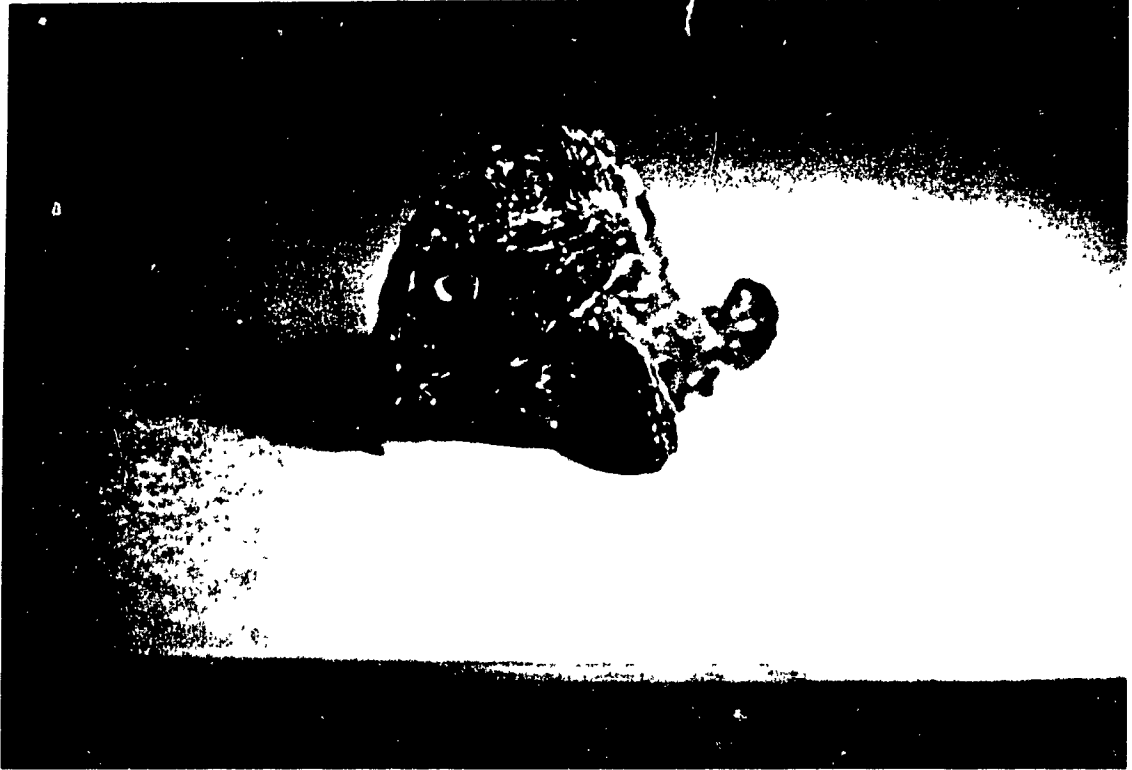


Figure 7. The Bird

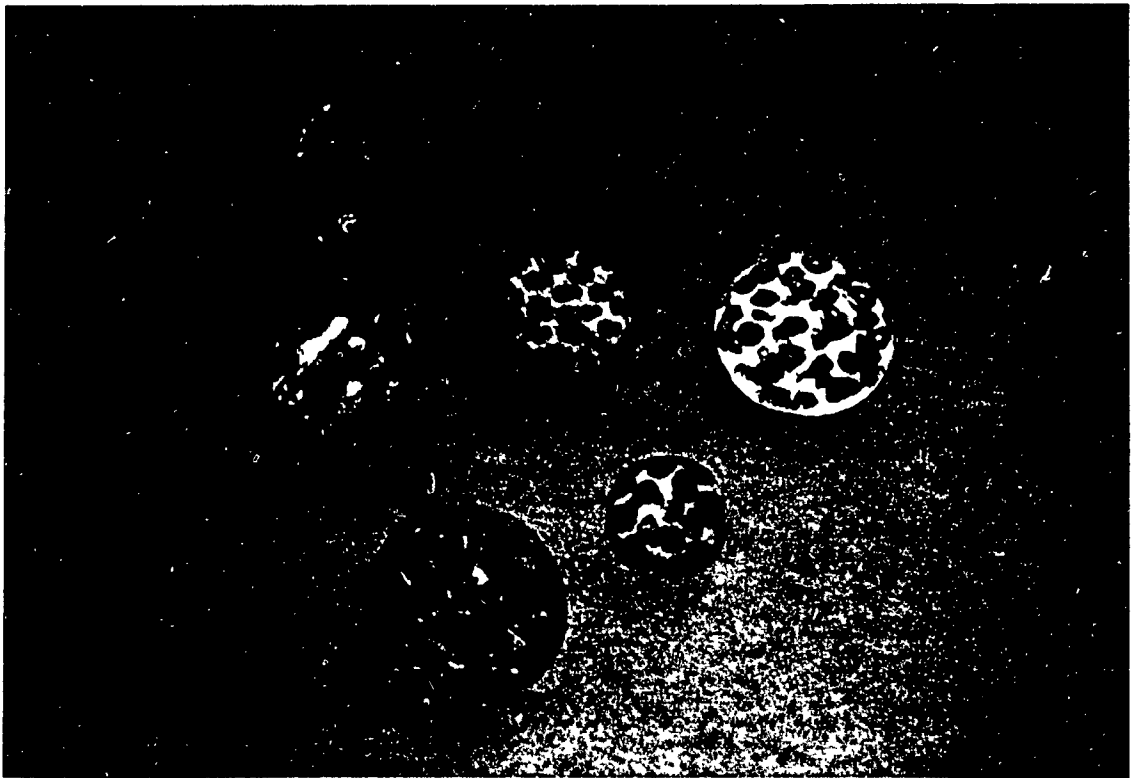


Figure 8. Cookies

There was great attention paid to the comb or head area.

This attention or focus on the head is in keeping with the large bows that are usually placed in her female figures hair and may also be related to the slight distention of the neck area joining head to body. This emphasis on the head area is in keeping with case studies of those with intellectual impairments (Hammer, 1980).

COOKIES

If the creation of the bird and its story expressed her hunger or expression of need, it was mitigated by a return to making cookies (See Fig. 8). Making cookies served a second purpose. Both the act of making the cookies (pounding) and painting the chips (poking) served to aid in discharging aggressive affect, in keeping with Henley's (1991) observations on the function of clay. One can see a disintegration in the art take place through the process of painting the chocolate chips. CS started with clearly defined chips whose boundaries became more and more diffuse and, by the last cookie, the chips had melded into one brown mass. It is interesting to note that this tendency towards disintegration and feelings of being overwhelmed by impulses is echoed in Pearson's (n.d.) work with her client who had minor microencephaly. This individual was provided with a stable home environment until her hospitalization. She, too, was found to react aggressively to situations. This

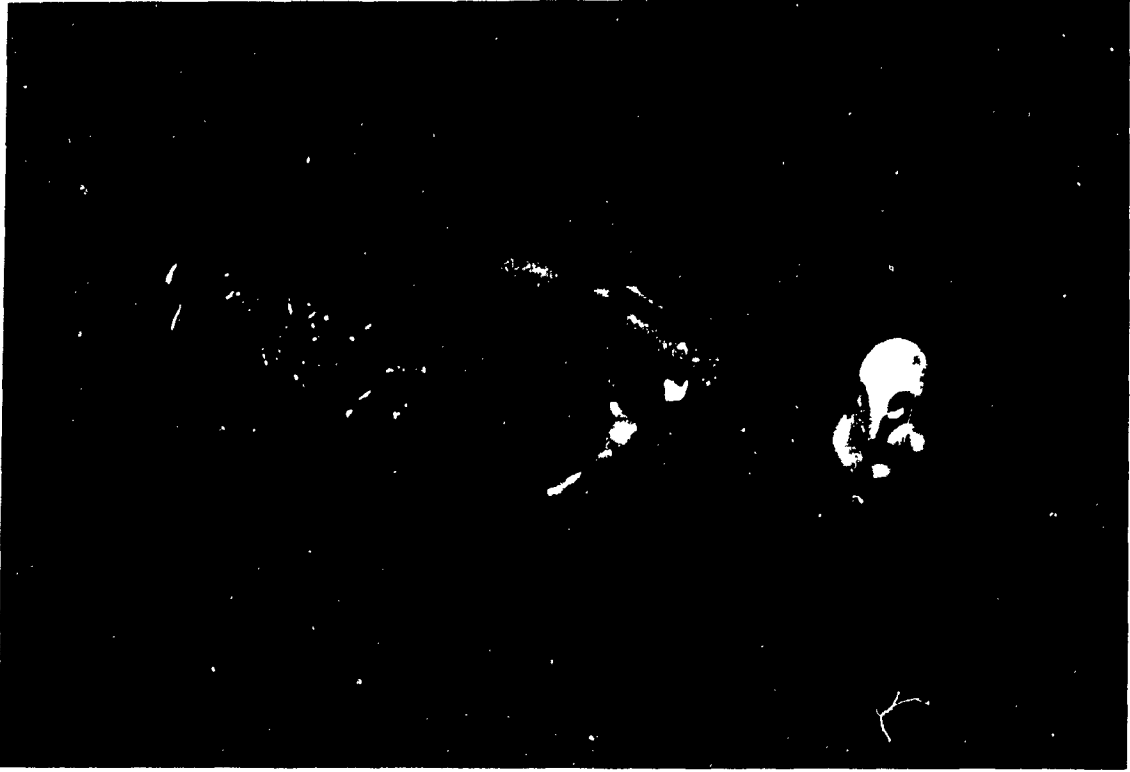


Figure 9. The Bird Family

particular comparison serves to point out that not all of CS's aggression can be attributed to reactions to abuse and that one must remember her neurological impairment.

THE BIRD FAMILY

In a culmination of themes of loneliness and hunger, CS created the 'perfect family' (See Fig. 9). The self-sufficient provider (from a previous session) who was painted brown, a pinkish-orange mother with whom CS may have identified, and one child. A second sibling was started but abandoned, leaving no siblings with whom to compete. This is in contrast with her actual situation in both her original and adopted families in which there is a sibling. It may reflect CS's feelings of being different or removed from other family members. Once again, CS has expressed more than one aspect of her conflict. Through the art, one can see the wish to be part of the ideal family as well as the reality of being removed from her family of origin and the desire to destroy that sibling seen as competing for parental affection.

SNOWLADY FOR MOTHER

The writer complied with CS's desire to make something for Christmas for her mother, and agreed that she could take the present home once it was photographed (See Fig. 10). This snowlady was formed by three balls of clay. Deep eyes



Figure 10. The Snowlady for Mother

were poked. She is wearing a disc-shaped hat, which may be interpreted as a fourth squashed sphere, in keeping with ideas presented in Figure 4s. Both hat and body are the same deep grey colour. There is a red circle on the viewer's right, which she said was the arm, and there are similar red areas on the face. There is a wound-like quality to these marks. This piece may embody CS's conflict regarding her mother as beautiful and giving, and CS's aggressive impulses towards her. CS's gestures were at odds with her verbalizations of love. She poked deeply to make the facial features and the grey colour is a result of an aggressive use of the brushes in order to mix the paint. Added to these features is the nature of the red area denoting the arm. As can be seen in Figure 9, CS is capable of fine detailing. The arm takes on the quality of a wounded breast. This may be a portrait of both attack and reparation in that it is a gift for the attacked object.

THE RING AND BAD SNAKE

The Ring and the Snake (See Fig. 11) may be understood as a continuation of the theme of caring and being part of, or symbiotic with, the nurturing family with emphasis on the mother. Figure 9 shows CS as part of a family in which the father (brown bird) can provide. Figure 10 may be the female equivalent in its primitive goddess form. CS reaches even further in her search for blissful reunion in the piece she



Figure 11. The Snake and Ring



Figure 12. The Silver Disc

called snake and ring. It is the Oroborus, which Neumann (1971) equates with a most primitive experience of the Great Mother archetype. It is at once death and creation. It is mother and child giving birth to each other (Jung, 1992).

THE PUPPY

The following week she was to take on the role of creator/mother herself when she made a puppy (not illustrated). It bore remarkable resemblance to the mother figure in Figure 10. Given that she was experiencing strong symbiotic needs reflected in her artmaking, it is natural that she carried out her wish to take the puppy home, with or without permission.

TRANSFERENCE

As mentioned above, CS had surreptitiously taken art from the session. Confrontation regarding this took the form of addressing her needs. It was decided that CS would take the work already completed and photographed home the following week. While it is more common to retain the work until therapy is concluded, it was felt that it was in CS's best interest to be able to have her artwork. Several factors influenced this decision. There were those reasons discussed above regarding her psychological functioning. Additionally, there was the question of ownership of the art. As the maker, the art belongs to her. It had been noticed on

other occasions that CS seemed to have difficulty leaving her art. This may be understood in terms of CS's fragmented sense of self and in terms of separation anxiety. She may have felt as though she were losing parts of herself. In CS's case, the artwork may have been needed to engender feelings of wholeness. Finally, given CS's ordinarily pleasing behaviour towards the writer, it had to be considered just how strongly and deeply CS was feeling this need in order to take the risk of being confronted.

Enabling CS to both take her work but continue to have it contained was given consideration. Thus CS was provided with a cardboard box which she decorated and used to take her artwork home.

THE SILVER DISC

After this incident, CS made a silver disc of clay (See Fig. 12) and placed a blue sphere and a smaller orange sphere on it. In spite of the fact that CS has demonstrated skills at joining clay, she opted to use glue as though to bond more securely. The silver sphere is not perfectly smooth. There is a fissure in the centre and fingerprints. This may be understood as expression of a new wholeness felt as CS was allowed to reincorporate her artwork. It is by no means an expression of a finished task in that the fissure and the glue speak of weakness. This silver disc may also be discussed in terms of presenting a portrait of transference.

With the confrontation of the previous week's came a resolution of unstated resentment that CS may have been experiencing. Thus it may be understood that the orange sphere (representing herself) and the blue (which may be related to the writer) have been placed side by side on the silver disc, which may be seen to represent the therapeutic space.

Lastly, it may be seen as the fourth in the series of illustrations (Figs. 9-12). She has explored her identity as separate within the family context, ambivalence towards her mother, the ideal of symbiotic union, and, finally, a renewed strength in ego development as the two exist separately but within a contained space.

THE BOWL

Further expression of the therapeutic alliance may be seen in Figure 13, the bowl. Until this point, CS had come to sessions and initiated her art activities with little need for interaction other than to request more supplies if she could not find them herself. Yates (1981) notes this feature in certain abused children and discusses this in terms of narcissistic traits. On the occasion of this session, however, she asked for help in making a vase like one she saw on the package of clay. Based on Yates' discussion, the writer sees this as a positive move towards an increased therapeutic alliance.



Figure 13. The Bowl

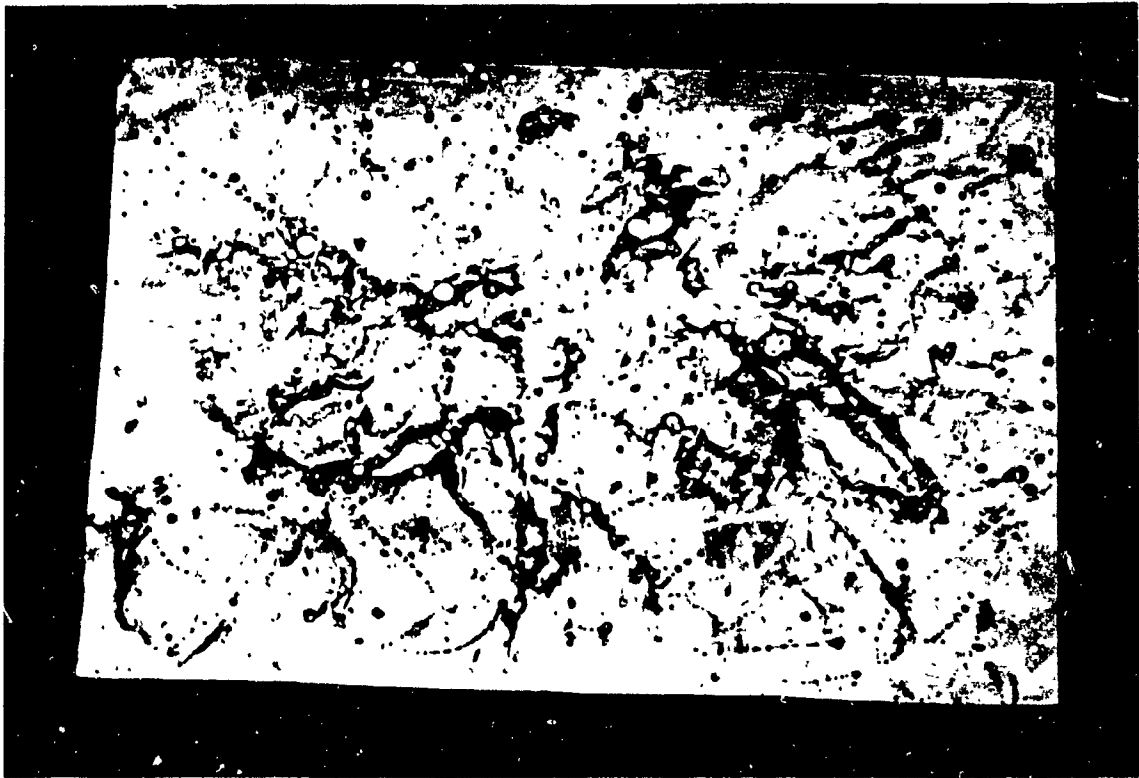


Figure 14. The Silver Splatter Painting

She was shown how to roll coils and wind them into the shape required. CS's impulsivity or possible unconscious motivations made completing the object in accordance with the picture difficult. She was content over the two week period to construct the bowl and paint the outside red and orange. The inside is white. Green splashes on the interior occurred as a result of a later session in which paint was splattered on it accidentally.

It will be noted that the bowl's exterior is painted with the same colour as CS uses to identify herself. It seems to express her needs for containment, nurturance, and wholeness. It would seem that her request for assistance in this project and the sustained level of activity (2 weeks) suggest that this was an important piece for her. It may be the symbolic communication of acknowledgement of her need for assistance in containing her emotions, as well as an increasing ability to tolerate input from another. Gains in the area of the client's ego strength may also be inferred from this. It may further be understood as a first step towards the possibility of eventual interpretation which becomes possible with the establishment of the therapeutic alliance between client and therapist.

SILVER SPLATTER PAINTING

The splatter painting marks the introduction of termination issues (See Fig. 14). It was, perhaps, unfortunate that the topic of termination was introduced so close on the heels of the transference art of the previous weeks. It was felt that CS needed a sufficient amount of time to deal with termination rather than to allow it to feel sudden and dramatic as her early experiences with separation must have felt.

With great care and delight, CS covered the page with a coat of silver paint. One may view this as a form of denial. It also had a holding function much as the silver disc had done. When she began to splatter, the aesthetic attitude was used as defense; that is she assumed the persona of artist. It was a controlled regression to scribbling in response to the introduction of termination.

GOLD SPLATTER PAINTING AND FOLD PAINTINGS

CS continued her theme of splatter painting by making a gold splatter painting in the same way she had done the silver one, painting a solid background first (Fig. 15). It is more contained than the one of the previous week.

The second painting of this session was made by placing paint on a fresh piece of paper and folding it (Fig. 16). She was able to stay within the boundary of the paper for the most part. Her application of the paint, however, had a



Figure 15. The Gold Splatter Painting

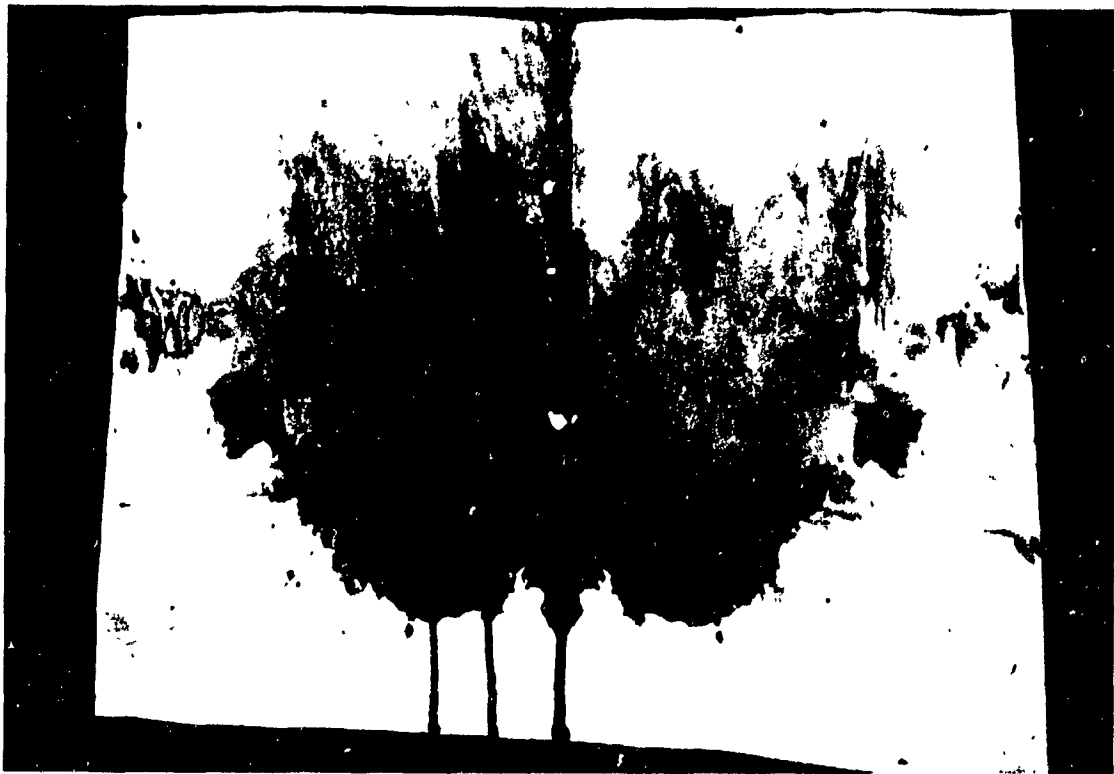


Figure 16. Fold Painting (1)



Figure 17. Fold Painting (2)



Figure 18. Red and Green Splatter painting
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wild, excited quality to it and paint was poured in excess as though to drown in the chaotic feelings. Some of the excess watery paint exceeded the boundary of the paper by dripping off, however, the large plastic sheets placed on the table were an extension of the containing function.

The third painting of this session built upon the first and second in their dissolution of boundaries and loosening of control over media (Fig. 17). Red predominated. As she viewed the paint poured on the third piece of paper, it seemed to excite her and she began to whisper in a high excited voice, "Red like blood."

RED AND GREEN SPLATTER PAINTING

Once again there was an initial respect for boundaries as can be seen in the top and left areas of the painting (Fig. 18). They finish at the paper's edge. She became increasingly excited as she applied the colour. She muttered to herself and stepped back, looked and added more touches of colour. She became excited and began another in which she could not control impulses and made a brown mess (Fig. 19).

With ten minutes left in the session, I was aware that she would have to return to class able to continue her school work. I asked her how she might use art to help her calm down. She began the third painting (Fig. 20) and slowed down her movements. She used copious amounts of water which diluted the colour on the paper, thus washing away the



Figure 19. Fold Painting (1a)



Figure 20. Fold Painting (2a)

excitement. Rather than a sublimation of her hyperactivity, this action was more in keeping with a denial or undoing defense as the colours (her emotions) were washed away. Just as with the colourless baby bird (Fig. 9), her emotions and the resultant hyperactivity seemed to indicate a fragmentation or disintegration of Self or ego while her superego continued to function by outwardly complying to the writer's intervention. The term 'disintegration', is used in contrast to that of 'deintegration' in which there is an accompanying 'reintegration' of Self. In this case disintegration is more appropriate in describing the difficulty or length of time CS needed to reintegrate.

One may question the appropriateness of the intervention, however, two concerns were uppermost in the writer's mind. Having had the opportunity to observe CS over a period of three years, there was a concern that the therapist function as a container and auxilliary ego, helping CS to define boundaries and ensuring that she did not leave the therapeutic space in a fragmented state. Admittedly, there was some pressure from her teachers that she be in a calmer state when returned to class. It may be debatable that she was calmer given that the writer felt she was compliant in the artwork, however, her physical energy level was reduced by the end of the session.

TORN PAPER

In this session, there was a sexual excitement due to CS preoccupation with an incident with a boy in her neighbourhood. While this is to be expected of her age group, her response of aggressive excitement was less appropriate. She used clay tools to stab and tear into the paper, much at odds with her verbalizations that she was in love. This is reminiscent of her process in making of the Snowlady (Fig. 10) regarding the use of violent gestures.

It is as though she was experiencing an identification with the aggressor. Perhaps as feelings of love were evoked, they also aroused unconscious memories of love's betrayal and abuse. Thus she defended against the fear. With little ability to call upon good aspects of both parents, but especially the mother, CS may be understood to have been in the grip of her negative animus (i.e. an inner manifestation of an external aggressor).

CONCLUSION

The overall theme is that of being trapped in the underworld. The well-known agrarian myth of Persphone may bring further understanding to CS's work. In this myth, Persephone, the daughter of Demeter, is betrayed by her father who facilitates her rape and capture by Hades, King of the Underworld. With the help of Hecate, Demeter rescues Persphone. A bargain is struck with Hades that Persephone



Figure 21. Torn Paper

would return to the Underworld once a year during which time the earth would be barren (winter). This is but one of many myths in which the young female must undergo suffering (often symbolized by rape) in order to be transformed into a woman. The rescuer or helper in these myths is often an older woman. With CS's references to mother figures, it is clear that she is searching for such a helping relationship or, more profoundly, searching for the mother who protects against those who would abuse.

CS's imagery of chaos, attacking ghosts, and evil queens and kings may be understood within the context of the underworld of suffering. CS has a positive female role model in her adoptive mother, however, she does not seem to be able to utilize the help available to her. She is entrapped by negative archetypal processes. These are represented by images of kings and queens. Her self-portraits may also be communicating her identification with the negative pole of the female archetype which symbolizes chaos. For reasons of personal history or minimal brain damage, CS is caught in a deintegrated chaos of symbiosis with the negative aspect of the mother, including death. CS has had neither positive aspects of growth and early loving holding to help her re-integrate nor does she have the voice of the real world (her father). She does, however, have access to the positive aspects of the archetypes which CS has begun attempts to use in her individual sessions.

In the absence or perceived absence of parents to aid in her growth of Self, CS's libidinal energy has been primarily invested in what Ehrenzweig (1971) refers to as the Self-Creating God. Thus she portrays herself as a princess, which can be understood as the Ehrenzweig's Golden Child. As Ehrenzweig states "...it is often difficult to distinguish the initial fragmentation due to near-schizoid splitting from the final manic self-scattering (dedifferentiation) which contains the seed of integration" (Ehrenzweig, 1967, p. 196). It is the manic self-scattering that the writer sees in CS's art. This is because the result of dedifferentiation, and subsequent re-integration, is a more coherent statement. This can be seen in Figures 9-12 as well as the splatter paintings (Figs. 14-21). He contends it is a weakening or neutralization of the superego that facilitates the manic or oceanic state of dedifferentiation. The oceanic state has its roots in an earlier state prior to the development of the harsh superego. Thus the oceanic state is more a reflection of symbiotic oneness with the mother. Perhaps the seeds of integration may be inferred from the overall aesthetic coherence of the work. Now the abstract series may be understood as both the imagery of the endocept (i.e. memory of trauma) and regression in service of both the ego and the Self to the symbiotic bliss or even intrauterine life in an attempt to repair or reconstruct in order to proceed in the developmental, integrative process.

CHAPTER 6

CONCLUSION

INTRODUCTION

The aim in writing the thesis was to explore the interrelationships between learning disabilities, abuse and deprivation and their appearance in feminine imagery. While both learning disabilities and abuse/deprivation affect the content of the artwork, the underlying structure of the psyche's striving towards wholeness and attempts towards the integration of the Self remain in evidence. Thus her images were at once both symptom as well as potential for development. The impetus for this case study came from CS's spontaneous use of universal images in her artwork as well as the nature of her play. Intriguing as this form of analysis was, it offered insight into but one aspect of CS rather than the whole person. It was necessary to understand why she was making use of these images. What in her personal history was evoking this set of images and myths? Two major factors had and continued to have profound influence in her life: her learning disabilities and her early childhood experiences of deprivation and abuse. The question regarding how these two

areas of influence could be seen in her work was raised. The archetypal nature of her images as well as material from her case file were the primary areas of research in that CS herself does not speak of her early years. Thus it was hoped to discover how the therapist's understanding of archetypes and their images might influence the therapeutic process with CS and help clarify her sense of feminine identity.

This has not been an easy undertaking. It is difficult if not impossible to delineate definitively the etiology of her imagery. It has been challenging to discuss art features in terms of their being a function of either her learning disability or an indication of abuse and early deprivation.

THE THERAPEUTIC PROCESS

Much of CS's work during the summer may be viewed as the expression of symptom. They were expressions of violence and pain as well as of healing. Therapeutic holding played a large part in enabling CS to re-experience the trauma in her art work and begin to integrate those experiences. This may be seen in her use of poisonous potions and the staff's ability to help her effect her psychological work. The element of transformation may be seen to have developed in the individual sessions where cookies and nurturant feeling supplanted the noxious version of the theme. Such artwork as the Snake-Monster-Mother (Frontispiece) serve to further illustrate the dual nature of the symbol (i.e. the devouring

monster and the holding mother).

It is of interest to note that many of CS's more accessible issues were in keeping with development as a female. In individual sessions, she expressed concerns about relationships (Fig. 25), independence from her mother, and the movement towards the outside world. The manner in which this was produced (i.e. stabbing and tearing) also reflects the archetype of Rape as understood through the work of Nez (1991). Via the artmaking process, she discussed her mother's attitudes regarding getting into trouble because of her behaviour with a boy in her neighbourhood (the movement outwards or the animus). Therapy was terminated at a point where CS was exploring rituals of womanhood. While doing her abstract paintings, she took time to paint her nails and/or face and to talk about makeup. CS may be understood, here again, to have been vacillating between her primitive or-anal needs and her attempts to understand her changing self. On one hand, there is the abstract art indicative of deintegrative processes. On the other is the rehearsal of womanhood through the age-old ritual of personal adornment (a common rite of puberty). Thus it may be posited that an understanding of the archetypes on the part of the therapist helped CS move forward and clarify those issues that would otherwise have been difficult for CS to communicate due to her learning disabilities.

Perhaps the accompaniment of CS on her journey can be considered to be yet again a reflection of her early history and her ongoing life. Through her art, one has seen the growth of the therapeutic alliance, of trust, and of an ability to ask for some fulfillment of her needs. One has also seen the reaction to termination and the dilemma she underwent as, once again, her traumatic fears of abandonment were evoked while she continued to attempt to move forward in her individuation process. As the writer reflects on this encapsulated experience, it seems that termination and subsequent separation anxiety is not the only phase that reflects original infant experiences. Thus, the manner in which the client approaches forming a therapeutic alliance with the therapist may also reflect a similarity of experience with the client's experiences of forming relationships as an infant. To help the therapist understand the client's reaction to the termination phase, s/he might consider all of the phases within the therapy as the embodiment of the original conflict.

LIMITATIONS

Limitations were threefold. The first limitation was the environment. It was within the framework of school which was a significant change from the environment in which we had interacted in the summer. The space was carpeted which restricted freedom with media. Further, the allocation of

space in the library additionally influenced the degree of CS's freedom of expression. This, in addition to her medication, is likely to have influenced CS's ability to express herself as freely as she had done in the summer. It was also difficult to know what changes in the art were due to changes in her medication. The third limitation was that of time. A six month period of therapy is inadequate with a child as complex as CS.

Though clearly not a limitation, but rather a consideration, were CS's needs. It was obvious from discussions with her teacher as well as from personal observation that maintaining control at school was difficult for CS but that she seemed strongly motivated to do so. To encourage the expression of her more basic self as seen at camp would have been counterproductive to her own personal goals of fitting in at school. To have done so would have been unethical.

IMPLICATIONS

As there is little literature to research with specific regard to feminine issues as they applied to children, this analysis of CS illustrates an important concept. Her work was full of female imagery and, by implication, she was dealing with universal issues. Her art resonated with the literature on women's issues in art. One may question how this is possible. Much if not all that has been written was

done by therapists about their clients. Some have referred to their own personal searches as well. This implies that the women whose issues have been explored were drawn to therapy for a reason. One may consider the motivation for this to be that of unfinished tasks. The so-called adult women's issues may more appropriately be considered unresolved issues of childhood and adolescence. Perhaps CS is expressing concerns that are common to females in general, regardless of their age or their level of intellectual sophistication. In approaching the literature in both the areas of learning disabilities and abuse, one thing emerged. Little was clear. Authors' findings conflicted. The writer did have to give this consideration especially when trying to sift through what to apply to the case study. It became evident that despite authors' attempts to study a clear area of focus, the area of study was too broad. Rarely were learning disabilities given consideration in studies of abuse and/or neglect. Furthermore, research with children with learning disabilities did not specify the particular area of difficulty that subjects were experiencing. Studies in abuse did not take into consideration differences in psychological damage regarding length of abuse or the form of abuse. The possibility of learning disabilities co-existing with deprivation and abuse was not addressed in the research although it was discussed in literature based on individual case studies. This is not to suggest that one form of abuse

is worse than another or that one learning disability is more difficult to cope with. The fact that different traumata have various manifestations and, as Henry (1983) notes, that there can exist the "the devastating symbolic meaning of an apparently trivial event" (p. 84) is of great importance to the art therapist.

SUGGESTIONS FOR FURTHER RESEARCH

Recognizing the weaknesses apparent in much of the research thus far, further studies would be suggested to explore the manifestations of learning disabilities and abuse and deprivation on the artwork of children. Further study is also warranted into the role of art therapy and the healing process with such children. More particular attention to studying groups of subjects with similar deficits and/or experiences would be suggested. It is acknowledged, however, that no event or dysfunction occurs in isolation and that to suggest that one factor may be studied independently is optimistic at best. Further, the writer finds herself in agreement with Henry (1983) who notes "that a link can be made between very early deprivation and its impact on the equipment that is necessary for a child to acquire and retain knowledge but most of all, to think" (p. 82). Accordingly, emotional trauma and learning disabilities are similar in that both result in blockages in processing and that one may mimic the other.

CONCLUSION

Using the lens of archetypal psychology with CS helped bring into focus those areas of CS's psyche amenable to change. With the degree of learning disability, it may be suggested that CS has had and continues to have difficulty resolving and integrating her early childhood experiences, especially because they may be understood as reflecting her experience of the world through the altered perceptions inherent in her learning disabilities. This exacerbates the intensity of her experiences.

The writer suggests that through this understanding CS shifted somewhat from being all-consumed by negative archetypal energies or images to a more constructive use of these archetypal tendencies through initiating reparation and change.

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CLIENT CONSENT FORM

Authorization for photography,
moving pictures, tape-recordings,
art therapy, etc.

Date: _____ Age: _____
Name: _____
Address: _____

I, the undersigned _____

Authorize _____

To take any

	YES	NO
PHOTOGRAPHS	___	___
MOVIES/VIDEO	___	___
TAPE-RECORDINGS	___	___
ART THERAPY MATERIAL	___	___

That the therapist(s) deem appropriate, and to utilize and publish them for medical, scientific and educational purposes, provided that reasonable precautions be taken to conserve anonymity.

However, I make the following restrictions(s):

Signature of client or guarantor Date: _____

Witness to signature Date: _____