



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

Two Sons of Absent Fathers Seen in Art Therapy

Pamela Eileen Munn Reichert

A thesis
in
The Department
of
Art Therapy

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

March 1992

© Pam Reichert 1992



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-73645-3

Canada

ABSTRACT**Two Sons of Absent Fathers Seen in Art Therapy**

This thesis explores the implications of the father's role in the separation / individuation processes in a child's development when this parent has been significantly absent in his child's life.

A discussion of the theoretical positions of prominent object relations authors on child development and the father's role in his son's development is followed by two clinical vignettes of pre-adolescent boys seen in art therapy. The case illustrations describe a boy who was living alone with his mother all his life, and another who experienced several stepfathers. The cases are considered in light of the theory, and the role of art therapy with the children is discussed.

It is the author's opinion that the father plays a crucial role in the separation / individuation processes of his child, and his absence, especially during the infantile individuation, may be a significant negative factor in the child's developmental progress.

SOMMAIRE

Two Sons of Absent Fathers Seen in Art Therapy

Cette thèse explore les implications du rôle joué par le père à l'intérieur du processus de séparation-individuation. Cette exploration se situe dans un contexte où le père a été absent de la vie de l'enfant d'une façon significative.

La première partie propose une discussion des points de vue des principaux théoriciens de la relation d'objet concernant le développement de l'enfant et la fonction du père dans ce développement. Par la suite, les vignettes cliniques de deux pré-adolescents suivis en art thérapie sont présentées. Les illustrations de cas décrivent un garçon qui a toujours vécu seul avec sa mère, ainsi qu'un autre, ayant eu plusieurs beaux-pères se succéder dans sa vie. Ces-cas sont étudiés à la lumière des théories précédemment exposées et la fonction de l'art thérapie auprès des enfants est examinées.

Selon l'auteur, le père joue un rôle primordial à l'intérieur du processus de séparation-individuation. Son absence, particulièrement lors-de la première individuation, peut constituer un facteur négatif en ce qui concerne le progrès développemental de l'enfant.

TABLE OF CONTENTS

	List of Illustrations	page	vi
Chapter 1	Introduction	page	1
Chapter 2	Separation/Individuation Theory	page	7
Chapter 3	Art Therapy and The Use of Art Materials	page	28
Chapter 4	Case 1 - Lance	page	39
Chapter 5	Case 2 - Jordan	page	64
Chapter 6	Summary	page	96
	Endnotes and Bibliography	page	107

LIST OF ILLUSTRATIONS:

CASE 1: LANCE

<u>Figure #:</u>	<u>Topic of Image:</u>	<u>Page #:</u>
Figure 1	ghostbusters, 4 doctors & slimer	page 44
Figure 2	whale in polluted sea	page 44
Figure 3	hungry whale and treasure	page 45
Figure 4	Super Mario Bros. game	page 45
Figure 5	river of slime	page 47
Figure 6	A) home B) vampire whale and fishes	page 47
Figure 7	page 2 of book on space dream	page 49
Figure 8	page 6 of book on space dream	page 49

CASE 2: JORDAN

<u>Figure #:</u>	<u>Topic of Image:</u>	<u>Page #:</u>
Figure 9	A) landscape B) shielded military base	page 70
Figure 10	2 images from heart bat story	page 70
Figure 11	the first 2 of many profiles, yelling	page 72
Figure 12	A)"snake in the grass" B)"self-portrait"	page 72
Figure 13	A)"father" B)"mother"	page 74
Figure 14	A)"brother" B)"cousin"	page 74
Figure 15	A)"U F O B)"plane"	page 75
Figure 16	Rat gets scared by snake	page 75
Figure 17	camp XXXX, where scout troupe went	page 77

Two Sons of Absent Fathers Seen in Art Therapy

by Pam Reichert

CHAPTER 1) Introduction

This thesis explores the father's role in the separation / individuation processes in a child's development, through theory and clinical examples. While doing the practicum component of the art therapy program at Concordia, the author began to explore some of the similarities among her clients. It seemed that the majority of the referred art therapy clients seen in this particular placement in a school setting were pubescent or pre-adolescent boys with unstable, transient, or absent fathers. It seemed possible that the boys' artwork from sessions could lead to a greater understanding of the relationship of father and son through both the infantile separation process and the adolescent individuation process. A recurrent question was : What is the relationship between the father's role in the first, infantile separation process and in the later adolescent version of individuation? These questions surfaced as the author was examining her cases for core conflicts. It is difficult to know in what way the lack of a father figure affects the child's progress.

The first chapter discusses literature on separation / individuation processes and the role of the father. The writings of Margaret Mahler, Peter Blos and Louise Kaplan are those mainly considered. The chapter is concerned with object relations theory and the symbiotic alliance between mother and child at birth and shortly thereafter. It also examines speculations about the role of the father after the symbiotic phase and how this role may foster a sense of self for the child. The father is seen to be an active participant in this process, especially by Blos.

"Object Relations" is a theory of relating to others; relating to both physical "real" others, and to the internal images of others which one unconsciously creates. Although the original relationship, the symbiotic union, is most often with the mother, through the breast or bottle (Mahler, Winnicott), there is much significance to the father's role. Blos ponders whether or not there is another symbiosis, with

the father, in reaction to the fear of engulfment by the mother. (Blos, 1985, p13)

Difficulties experienced with separation would involve both mother and father, as physical (external) parents, and the internal images of them. Separation normally occurs at the age of 2 or 3 years. It is a necessary process to create a feeling of self, as separate from the omniscient presence of mother. The boys in the two case illustrations explored here were lacking a consistent father figure at the time of their infantile separation from the mother. In their future looms another time of separation as they become adolescents and begin to move away from the family, toward adult style independence. These two children seen in art therapy were in between these two processes: many years beyond the infantile separation, and some time away from the adolescent individuation. In both times of separation/individuation, a sense of the self is formed and solidified, and both these boys seemed to have problems with self-identity. Perhaps their stories can lead the reader to a clearer view of these processes and the role of the father at these times.

There is a general discussion of art therapy in chapter three, and some rationale for the use of art therapy with these particular clients is provided. The use of art materials in terms of clinical decision-making and the information to be gained from client sessions in terms of the images created is also discussed, with reference especially to Judith Rubin and Arthur Robbins.

Chapters 4 and 5 contain the case material. The case material to be discussed is that of two boys, Lance and Jordan, seen weekly in individual art therapy sessions in a school setting with the author as the therapist. It is the belief of this author that the father's role in the two separation / individuation processes is crucial to the development of a strong sense of gender identity. Blos discusses an association between a resolution of the father/son relationship after the Oedipal period, and gender identity.

"Adolescent analysis has taught me that the preoedipal father provides the boy with a sense of security and the implicit protection against the powers of regressive needfulness, in addition, the preoedipal father actualizes in the little boy the experience of male congruity and sameness. Partaking in the father's maleness represents the early stage of gender identity; here lie the tender roots of identification."

(Blos, 1985, p51)

In the vignettes presented here, the father's absence may be evident in the continuing oral aggression of the child after the breakdown of the symbiosis of infancy. The absence of the father, real or fantasied, during the infantile individuation process for these two boys may be re-experienced and once again grieved over during the pre-adolescent period, in preparation for the leavetaking from the family.

These particular cases were chosen for this paper because the reasons for referral of these clients related to issues of identity and impulse control. These may have been issues from the conflicts of early childhood: difficulties with individuation, oedipal resolution difficulties, and/or immature superego development. There are varied opinions in the literature. Rycroft in 1973 stated that:

"Although earlier formulations gave the father the central role in the formation of the super-ego, most contemporary accounts postulate precursors of the super-ego occurring in the pre-oedipal phases of development, these precursors being the 'internal objects' of object theory."

(Rycroft, 1973, p161)

Case 1 - Lance was 9 years old when referred to art therapy. He lived with his mother, saw his father regularly, but never lived with him. He had difficulties with social behavior and expressed some confusion between fantasy, tv / video games, and reality. Lance participated in 17 individual sessions.

Case 2 - Jordan was 12 years old when in art therapy. He had difficulties with impulse control and scapegoating, inviting abuse from his peers through his behavior. He lived with his mother, a young half-brother, and a stepfather. He initially referred to himself as having 2 fathers; later he said there were 3. He was

seen in a class setting for 7 large group sessions, and then individually for 10 sessions. In this paper, the individual sessions will be the focus.

A discussion of the common issues in the two cases may help to isolate the specific case material which is related to the father's role, or indeed the role of the absent father, in their development. Through the images these boys made, their behavior, transference, and their life stories, the role of the father in helping the child to separate from the mother and the family will be considered.

The summary chapter includes the author's views of the limitations of this paper. Limitations include the small number of clients, and the dangers involved in inferring such hypothetical generalizations from the cases of individuals. It is the author's opinion that any theory can only serve as a structure for organizing one's thoughts on life and its participants, and cannot dictate nor predict the effect of certain life situations, such as an absent father, on any individual. The value of such hypothesizing as this lies in using the general tendency of a certain group of individuals to attune the therapist to potential dilemmas or conflicts. For example children with absent fathers may tend to have unresolved separation issues. This is neither certain nor necessarily expected, but should possibly be an area for consideration.

The summary of the thesis discusses the theories, the case material, and possible signs of the absence of the clients' fathers at a pivotal time in their lives. Art therapy, as a graphic form of illustrating a given child's perspective or experience of life, serves as a means of sublimation, problem solving, and of defining and understanding coping mechanisms. The clients' imagery led to recommendations to the school and families concerning the emotional needs of the children, both current to the therapy and in anticipation of adolescent difficulties. An understanding of the imagery led to the determination of educational and psychological goals, which addressed the core issues and conflicts, some of which

related to the father's absence. Through these specific cases, it can be seen that the father plays a significant role in the process of individuation, although sometimes he plays this role through his absence.

CHAPTER 2) Separation / Individuation Theory

Separation-individuation refers to the process of becoming a complete and separate self. The view of the authors considered here is that the infant initially experiences a symbiotic union with the mother. According to J. Alexis Burland, the infant is:

"...intimately and intensely involved with and responsive to the mothering person, but not yet psychologically aware of the separateness that objectively exists between them."

(Burland, 1975, p 307)

The symbiosis is necessary because of the completely helpless and dependent state of the infant, but as the infant matures, and especially as the infant becomes mobile, that symbiotic union with the mother is no longer the most adaptive state. The infant must go through a transition to a state that allows for other developmental processes to take their course. This involves both the separation from the symbiotic union of early infancy, as well as the creation of a sense of individual self. The goal of this review is to familiarize the reader with the process of separation / individuation in early childhood. Traditionally the father's role has been less visible than the mother's role and this is reflected in the lack of literature on the topic.

The material in this paper is relevant not only to infant research or treatment. The topics of separation and individuation are also in evidence during therapy with children. School age children must resolve the phallic and oedipal struggles, endure the disillusionment of the latency period, and then approach separation-individuation issues all over again in the adolescent phase. (Anna Freud, 1980, pp65-66) Working with therapeutic imagery during these developmental periods requires a sensitivity on the part of the therapist to the specific struggles of separation / individuation, as well as an awareness of the possible difficulties of the process which may interfere with development.

But what do fathers do? Clinical exposure to male pre-adolescent clients has directed my posing of this question, as much of their imagery seems to deal with both mother and father. Many clients seen in this therapy setting were not from intact families. Most children had a fairly constant mother figure; research has shown that children without mothers often suffer from anaclitic depression, or 'failure to thrive syndrome', from which many do not survive¹. With a greater or lesser degree of success, many families manage to function without a father figure, or with many or transient male partners for the mother. In what way and to what degree is this significant when in therapy the client's life story begins to be reconstructed? Specifically, if an adolescent or pre-adolescent boy is seen in art therapy, how much significance can be attributed to the lack of a constant father figure in his early life? Theoretically, would one expect the boy to experience a loss of or void in the father role, or perhaps a sense of omnipotence regarding females, as mother has been all roles? Will the roles of the father and mother be prominent in the imagery?

Infantile separation / individuation according to Mahler:

Margaret Mahler is best known for differentiating and describing subphases of the separation-individuation process through infant observation. (Mahler, 1972, pp333-338) Difficulties experienced in the different subphases seem to manifest in different symptomatology, (Burland, 1975, pp 309-331) and can thus be observed clinically. (As this paper focuses on the interaction of father and son, the child will be referred to as male in the following discussion of the literature.)

Specifically, the original phases and subphases of separation-individuation are most prominent during the period from 4 months to 36 months of age, although "It is never finished; it can always become reactivated;...". (Mahler, 1972, p 333) The subphases do not have specific times associated with them, but they are usually observed in order. These subphases are called: "differentiation, practising, rapprochement, and 'on the way to libidinal object constancy'." (Mahler, 1972, p 334)

Mahler describes the first subphase, the differentiating, also as "hatching" (Mahler, 1972, p 334). This process involves a gradual increasing awareness of the environment as the infant's attention turns from internal to external dimensions, and he explores first mother, and then other faces, other pieces of the world around him. It is the gradual attention to his perceptual input that allows him to realize he can move away from the mother, and in this phase he begins to experiment with being voluntarily just out of reach.

The second subphase has been divided into two parts, but for the purpose of this paper, one subphase will suffice. 'Practising' usually occurs from the ages of 7 to 16 months of age, and often overlaps the stages on either end. The significance of this subphase is the ability to walk freely. This phase is the phase of experimentation with walking away from the mother, and returning for

emotional support or "refueling" occasionally (Mahler, 1972, p 335) Until the infant can walk, he finds ways to move away, and he pays attention to the outside world in increasing amounts. Once he can walk, he needs the freedom to explore at some distance, and yet know that he can return for this emotional contact. This subphase includes the time of the infant's first contact with the other objects and people in his world, and Mahler points out:

"The expectation and confidence that mother exudes that her child is now able to 'make it out there' seems to be an important trigger for the child's own feeling of safety and perhaps also for his exchanging some of his magical omnipotence for autonomy and developing self-esteem (Sandler et al., 1963)."

(Mahler, 1972, p 336)

This subphase is filled with the child's new-found freedom. His tolerance for pain and frustration seem to grow as nothing is unconquerable in his world. Behavior includes running away, but looking over his shoulder to see the mother coming to gather him up, and mood is high with the "elation of escape from absorption into the orbit of mother." (Mahler, 1972, p 336) The only time the child is not high with achievement is when the mother is absent. If mother is gone, the child temporarily loses his ability to sustain his autonomy and interest in the outside world, and he becomes inwardly focused until she returns.

Once the practising stage has been achieved, the child experiences rapprochement, usually around 16-25 months. Rapprochement is the reaction to this autonomy: the child becomes aware of and concerned about his apparent separateness. He becomes interested in interactions with the mother, seeking to involve her actively, and this is done "at a progressively higher level of symbolization." (Mahler, 1972, p337) Language becomes a more significant part of the mother-child communication. This occurs at a time when the mother's need for the child to be dependent may come into play, as both mother and child are becoming very aware of their new separateness, and one or both may attempt to

resist this separation. However, the original symbiosis is no longer possible, and acceptance of this leads to the fourth subphase of this complex process.

The fourth and last subphase is called 'on the way to libidinal object constancy' by Mahler, and is the solidification of the gains from the other three stages. This lays the ground for the next developmental achievement, "the stage of object constancy, which enables a positive inner image of the object to be maintained, irrespective of either satisfactions or dissatisfactions;" (Anna Freud, 1980, p 65) In this fourth subphase, the child's increasing object constancy should be apparent, in the ability to sustain distance from the mother, without a need to see the mother to be soothed.

Other authors:

The transition from mother-infant symbiosis to mother and child separateness is thus complete enough for the child to function as an individual. However, the conflicts and impulses begun in this initial period remain evident through later stages, for as Mahler says, we are looking at "the mainspring of man's eternal struggle against both fusion and isolation." (Mahler, 1972, p 338)

During the time of the practising subphase, the use of a transitional object becomes apparent. This concept has much relevance for art therapy, so a brief description of it is necessary. In the first year, and especially during the practising phase, the child feels he is able to pay attention to the world, and need not focus solely on the mother. With this outwardly focused attention, the child will often find an object or ritual which he will invest with magical qualities. In listing the special qualities of the child's relationship with this object or phenomena, Winnicott says: "It comes from without from our point of view, but not so from the point of view of the baby. Neither does it come from within; it is not a hallucination." (Winnicott, 1988, p 6) This magical ability to imbue an object with importance implies the baby's first acts of creation. The child uses this transitional object to comfort himself when he is separate from the mother. It can substitute for the mother, and later becomes a symbol for the mother. After a period of time, the object simply loses its importance and magic. It is no longer significant or special, when the child can maintain a constant internal image of the mother.

Louise Kaplan, in Oneness and Separateness: From Infant to Individual, discussed the internal mother image:

"...The three year old has but a small degree of constancy.....

A young child's sense of well-being comes from his having built up inside him enough good-mother and good-self experience to permit him to continue functioning as a separate self even when he might have angry / hateful thoughts about himself or his parents. The child who has a good-enough self-image and a good-enough mother image isn't overwhelmed by his "bad" feelings."

(Kaplan, 1978, pp 29-30)

Many theorists refer to this 'mother image' as an inner object, an imago, or a parental object after the achievement of object constancy. As will be discussed later, inner objects, or the parents images maintained within the child's psyche are thought to be the beginnings of the superego or the conscience. (Rycroft, 1973, p 161) Many of the children seen in therapy seem to be "overwhelmed by their 'bad feelings". This could be a manifestation of difficulties in the formation of their inner objects, which can also be evidenced through a lack of self-esteem, intolerance for ambiguity, splitting of the world into good and evil, and a belief in the world as persecutory or negative. The need for stable inner objects is very significant in understanding the case illustrations in this paper.

Difficulties relating to infantile separation / individuation:

Burland has looked at different case material in light of some of this theory (Burland, 1975). He describes young adult and mature clients with emotional and psychological difficulties that seem to relate to this formative process of separation / individuation. According to Burland, some adolescent and adult difficulties may be attributable to problems of this process. Separation-individuation is a significant process the first time around, and the reactivation of this by the transitional stage of adolescence makes it even more pivotal.

Pre-Oedipal events involving the father:

More recently, Peter Blos has more thoroughly considered the role of the father in child development. Blos uses slightly different terminology for some of the relationships in early childhood. He refers to the pre-oedipal, or the time of separation-individuation, as a time of dyadic relationships:

"The exclusive and earliest bonding is reflected in the mother-child unit, the archaic dyad, the oneness of the symbiotic stage (Mahler, 1975). The dyadic stage continues the earlier one-to-one attachment, but now this is extended to both parents in an interchangeable dualism. Their gender difference is acknowledged, but the attachment emotions are equally experienced in relation to each of both parents.....Each parent can be the representation of one or the other at different moments in time; a turn to the other is the always available recourse the child will have in his avoidance of frustration, disappointment, or fear generally referred to as pain."

(Blos, 1985, p5)

In this statement, Blos sets the stage for the question of the consequences of a missing parent. He also makes some interesting comments about the effects of the pre-oedipal period on the core gender identity of the child. To discuss this period, he uses the term isogenic to mean the same sex parental relationship, and allogenic to mean the opposite sex parental relationship.

"...early isogender experiences not only dominate and shape the son-father relationship at infancy, but influence crucially the boy's evolution of his self and object world for a lifetime."
(Blos, 1985, p10)

It seems that the whole concept of maleness and masculine identity comes from idealization of the father and gradual disillusionment of the boy, to reach an approximation of a functional concept of adult manhood. In reaction to the fear of another or continued fusion with the mother, the boy is seen as turning to the father, to feel secure and protected, and to experience a relationship in the outside world. Blois discusses this in a section on "The Dyadic Stage of the Boy: His Early Father Experience":

"It is no idle speculation if we contemplate the possibility that the little boy in his effort to distance himself from the symbiotic mother turns to the father, replicating initially a dependency and closeness which he tries to transcend by the change of object. Might we speak here of a secondary symbiotic state and ask the question whether such a condition, if transitory and fleeting, is not a normal trend in the advance toward object constancy?"

(Blois, 1985, P13)

The Oedipal / latency era:

Throughout the next psychological stage, the Oedipal stage, the child will wrestle with the internal images to try to accommodate the father, the primal relationship of the parents, and his attraction to the opposite sex parent, while confirming his core gender identity. This period has the important element of the child having the benefit of parental ego structure to rely on.

During the time of the Oedipal struggles, the relationships in the child's sphere are described by Blos as triadic. At this time, the child attempts to compete with his father for the position of most loved by the mother. This is really a cap on separation, or a step of finality away from symbiosis, for now the mother is seen as somewhat out of reach, and the father is a necessary threat to the relationship between mother and son. Simultaneously, the child may need the two parents so that one can be hated, and there is still the other one to turn to. (Blos, 1985)

The oedipal and latency stages maintain the status quo of the child functioning with the internal parental images, capable of self-awareness and some self-regulatory behavior, but still operating through interactions with the parental ego.

"By banding with others as their equals and noticing how others observe the rules the latency child is helped to soften her implacable conscience. The peer bonds of childhood are the bonds of ritual and conformity, not the bonds of passion, as in adolescence." (Kaplan, 1986, p 127)

It is important here to note the development of the superego. The development of a functional superego seems somewhat tied to the presence of the father, at least according to Blos in reference to boys who have not yet experienced Oedipal conflicts:

"...the dyadic components in superego formation derive from a stage at which the father experience was not yet instinctually conflicted because it was a precompetitive, idealizing experience of the "good father", the "powerful father", the little boy's first "comrade in arms". (Blos, 1985, p16)

The clients from whom this query evolved seem to share a common problem of poor social adjustment, or poor judgement in behavior when in a group. It is possible that this points to a problem with the development of the superego, which may be formed in the achievement of object constancy, and affirmed in the resolution of the oedipal conflict.

Blos has made a connection between the early, dyadic relations to the father, and a prominent part of the male superego. The dyadic, or archaic superego remnants, are left from the time of idealization of the father, and they become incorporated into the later, triadic components of the superego. Blos sees this as a significant precursor to the solidification of core gender identity.

"Absence of the father seems to affect boys more adversely than it does girls. I believe that gender identity formation is fostered in the boy child by the father's presence as well as the mother's love of and affirmation of her husband's maleness; both countervail the son's modeling of his core gender identity on the mother." (Blos, 1985, p 16)

Individuation twice visited:

"Adolescents are not so determined to abolish the past as we imagine. Furthermore, the influences of the past are not as weak as we suppose them to be. Every vigorous thrust away, every rejection of them is countered by passionate longings to go back, to become reabsorbed into the passions of infancy.....Adolescents cannot generate new worlds until they find a way to reconcile the past with the future." (Kaplan, 1986, pp 116-7)

In adolescence, the earlier experiences once again become significant, especially if they were unsatisfactorily resolved by the child. The reason for the renewed difficulty with infantile object relations, which may have functioned adequately throughout latency, is that the support of the parental ego is renounced by the adolescent. Also, a natural increase in the power of some of the drives of the child occurs. Peter Blos says that,

"Adolescence disrupts this alliance," [between parental and child ego] "and ego regression lays bare the intactness or defectiveness of early ego organization, which derived decisive positive and negative qualities from the passage through the first separation-individuation phase in the second and third year of life."

(Blos,1979, p 157)

The boy who survives the dyadic and triadic conflicts, who functions without psychosis throughout latency, and is approaching adolescence, will soon rely on his own ego, renouncing the support of the parental ego. For this reason the initial process of individuation is of importance to the treatment of the adolescent in crisis. The achievement of separation from the mother initially allows for the individuation and self-awareness of the child. If at any time this process is then halted, it may be possible that the child can manage as long as the parental structures are acceptable. However, once the child feels the urge to renounce these, he is truly on his own, and "symptomatic signs of crisis or failure" may suddenly seem to reappear, manifested in different ways, as described by Blos. (Blos,1979, p 146)

Therefore, the disturbances in adolescence, other than those that are considered to be a part of the normal process of restructuring, can issue forth from either derailments in the infantile individuation process, or in the adolescent detachment from infantile parental objects. The individuation work being done at this time circles around the past parental objects or images, as well as the current actual parents.

"The irrevocable giving-up of the love relationships of childhood entails an extended and painful emotional struggle."

(Kaplan, 1986, p 115)

A part of this move away from the infantile images of the parents is the desexualization of the internal objects, which is a step toward adult heterosexual relations. As a piece of this complex interaction, which can be associated with the resolution of an ego ideal of the same sex, there is a need to consider the actual therapy situation. The pre-adolescent boy is busy rejecting feminine, or passive bits of himself, in favor of more masculine or active bits. The therapist puts him in a passive situation simply by interpreting to him, putting him in the position of accepting material. This can raise resistance to interpretation, or indeed to therapy, and yet is age appropriate, and a necessary piece of the adolescent puzzle. (Blos, 1985, p21)

Kaplan speaks of the process involved in the adolescent's move from parental love interests to heterosexual maturity :

"What is removed in *removal* is the sexual hunger that had once been attached to the infantile images of the parents. Removal has two aspects: genital desires *and* the loved person to whom the desire adheres.....Until she can be sure that her parents will not become the objects of her genital longings she must ward off the eruption of desire." (Kaplan, 1986, pp 135-136)

"Failures of removal are usually signaled during adolescence proper by the suddenness, intensity, and exaggerated form of the special adolescent defenses.....The least pathological of these is determined when the adolescent has so successfully waged her war on desire that almost all sensual and erotic tendencies are eradicated.....More seriously hampered in adult functioning are those who have vanquished both genital desires and love attachment. The reversal of love into hate has triumphed." (Kaplan, 1986, pp 142-143)

Kaplan differentiates the second individuation from the first in the ways already mentioned, that is, in the movement from internal parental objects to the self-government of the adolescent mind and ego. She also refers to the superego development as significant, and as associated with the desexualization of parental objects.

"The most significant outcome of adolescence will be the taming and reordering of infantile desire under the aegis of adult genitality. The other outcome will be the taming of the infantile superego." (Kaplan, 1986, p 122)

Both Blos and Kaplan acknowledge the normalcy in periodic regressions during adolescence. Kaplan talks of "nostalgia" (Kaplan, 1986, p151), while Blos notes that: "Adolescent normative regression operates in the service of development. Regression as a defense mechanism operates alongside regression in the service of development." (Blos, 1979, p153) This winding path through adolescence takes the youth through many different situations, hopefully ending with adult sexual and moral maturity.

This review of literature on individuation in the last two chapters has now covered some of the major components of the two stages of separation and individuation. Although most of the detailed material is focused on the infantile separation, the importance of adolescent individuation must be stressed. The reactivation of infantile disruptions in the individuation process can leave the adolescent suddenly faced with an inability to handle his new crises; the disentangling of the infantile objects from current parental images, heterosexual love interests, and ego-ideals has taken little space to expound, but is a major process involving large components of the ego and personality structure. The possibility of crises intervening in the achievement of adolescent individuation following upon a successful infantile individuation is yet another facet of the process.

Speculations on the implications of a father's absence:

Despite abundant material in object relations theory on the internal parental images/objects, there seems to have been little direct theoretical conjecture on the issue being considered in this paper. In other words, in the writings of Blos, Kaplan, and Mahler, there is an implied assumption that the described relationships take place in an intact, or at least a substitute family, with both parents present. In The Child, the Family, and the Outside World, Winnicott discusses the role of the father in the early life of the infant. He says,

"...it is much easier for the children to be able to have two parents; one parent can be felt to remain loving while the other is being hated, and this in itself has a stabilizing influence."
(Winnicott, 1964, p115)

Mahler has written about the phases of separation-individuation, and the nature of different pathologies². It is important to stress the lack of a **direct** link between any of the subphases and a pathological tendency. In the psychology of pathology one is not seeking a cause and effect relationship, but associations and connections between early events and later derailments. The goal is not to find the **cause** of a difficulty so much as to understand the different components of it. The events of the subphases of separation/individuation and later psychological states will be connected, if indirectly at times. Some of these associations may be of particular significance to the fatherless child. The original symbiotic union occurs in the very first phase of life. This is an era in which the father seems to be of more importance to the mother to meet her narcissistic needs, thereby freeing her to give more to the child, than he is to the child directly. Without this narcissistic attention, the mother may project her own fears of aloneness onto the child. This could interfere, both at this time, by making the mother anxious and not a good mirror for the child, and in the following stages, which require trust in the child.

A difficulty to separate, or mixed messages during separation (such as during the practising subphase when trust in the self is formed) seem possibly associated with psychotic tendencies, such as those associated with schizophrenia, or with borderline personality organizations. Mahler has discussed the manner of the the separation-individuation process, with the point being made that this must all happen gradually, with the ego suffering as few shocks as possible. Harsh disillusionment during the rapprochement phase may lead to the weakening or loss of the 'good object'². Difficulties in the rapprochement subphase may be related to harsh disillusionment of the child, causing him to split the world into good and bad objects as a defense against the loss of his imagined parental ideal, and against his own aggression.

Mahler has also discussed the impact or outcome of rapprochement crises as being determined by many factors, including: development to object constancy, types of disappointments suffered, shock traumata, amount or intensity of castration anxiety, resolution of the oedipus complex, and the crises of adolescence. All these factors are coloured by the characteristics of the individual in determining their relative importance².

Previously, the father's role seemed most tied to his nurturing of the mother, to free her to give much of herself to the child. During the rapprochement stage and later, the role of the father seems more directly linked to that of the child. The father can be the impetus for the child to leave the mother's lap; the child is experiencing the rest of the world first in the father. In this way, the father's reaction could send the child back to the mother in fear, or the lack of the father could possibly delay the actual act of separation. In addition, Blos quotes Mahler in saying that:

"the stable image of a father or of another substitute of the mother, beyond the eighteen-months mark and even earlier, is beneficial, and perhaps a necessary prerequisite...to neutralize and to counteract the ego-characteristic oversensibility of the toddler to the threat of re-engulfment by the mother (p.209)"
(Blos, 1985, p23)

The inclinations of the child to move away and to stay enmeshed are at odds throughout this process, and the lack of a father figure to aid in strengthening the refusal to regress could possibly reduce the separation that takes place. This could lead to later social/ relationship/ trust difficulties.

Throughout the dyadic period, or the pre-oedipal period, Blos sees the relationships between mother and child, and between father and child, as parallel dyads, which work to strengthen the child's ego and which are of equal importance in either normal or pathological development. (Blos, 1985, p 10) From this continuing dyadic system arises the ability to maintain object relations. Without the father, it is possible that the internal objects would not become as strong. There would be more ambiguity to resolve within a single object, which must contain all the material of the outside world. The other alternative might be an early disillusionment with the parental ideal, which could lead the child to see a negative or persecutory environment.

In Adolescent Passage, Blos makes a connection between the refueling of the rapprochement phase, which is physical or symbolic, and the association of the adolescent with a peer group. In this way the adolescent checks in with an external ego structure to renew his energy in building his own self-image. If the child has not previously experienced such a situation with the father, the same sex members of the group may be seen as threatening or competitive rather than refueling; the boy's only other experience of such connection may have been with the mother, which was a symbiotic fusion, and this could lend a fear of re-enmeshment to the

experience. interfering with the move towards societal membership.

In the same vein, perhaps it is possible for the pre-adolescent to create a father ideal with which to identify, as it was not possible to do in the first individuation. This is discussed by Kaplan:

"Although children obey the rules in the classroom and on the playing field, in their fantasy life they are busily at work rectifying the humiliations of Oedipal defeat. They even invent a family romance that reinstates the love dialogues of infancy and revises the unhappy conclusion. In this romance the child imagines that she has been abducted from her true family and placed temporarily in the home of some ordinary, workaday, not-so-clean, impatient, quarrel-some, but kindly peasants. Her true mother and father, to whom she will one day return, are noble, grand, strong, magnificent, gratifying, shining with perfection. They are far superior in every way to the humble parents with whom she is forced to live. It is these ordinary, supposed parents who exclude her from the adult pleasures."

(Kaplan, 1986, pp 128-129)

For a younger child, peers are not sufficiently important, nor is symbolization sufficiently developed to adopt an amalgam of imaginary fathers. However, perhaps this is possible in adolescence, with the new significance given to the group, and the inherent creativity of fantasy life at this time, as expressed by Kaplan in the previous quote. The strength of the peer group is already growing in importance in pre-adolescence and latency years, and so this material seems appropriate to the situation of the clients in the case studies in this paper.

The importance of the father ideal is that without such an object, the child cannot formulate his notions of manhood. It is possible that a fatherless child creates a father ideal, whether purely from fantasy, or from an experience of the mother's masculine components. Regardless, it must be more difficult to do battle with a nebulous father figure during the oedipal conflict than with a physical being who is obviously not going to be beaten. Blos has referred to the resolution of the isogenic conflict as being at the root of the confirmation of the core gender identity. Could the gender identity then be disturbed by the lack of a father? It is also

possible to create a punishing superego, when the father/son dyad is absent in infancy and the post-oedipal identification with the father did not take place. As previously mentioned, it is possible that the notions of manhood may be hard to idealize if the mother plays all roles. The question remains, what do such boys do?

The links between this theory and the case vignettes will later be examined. The cases are instances of childhood pathology where the lack of a father figure is apparently significant.

"We cannot fail to recognize the analogy between, on the one hand, the individuating toddler who turns away from the reengulfing mother seeking safe refuge in the father as his newly discovered source of emotional protection and sustenance and, on the other hand, the pubertal boy caught up in a similar dilemma and engaging in a similar but extensively disguised self-rescue operation."
(Blos, 1985, p44)

In summation, Blos, Kaplan, and Mahler have looked at various aspects of the individuation process, and the roles of the mother, father and child at different times in this process. Clinical material has appeared to be about the father's role, its significance, and the particular processes which could incline a client to be deeply affected by the absence of a constant father figure. A consideration of both infantile separation / individuation material and adolescent concerns may help us to define the position, and the stability of the position of two troubled boys somewhere between childhood and adolescence.

CHAPTER 3) Art therapy and The Use of Art Materials.

Art therapy:

" In a search for the self the person concerned may have produced something valuable in terms of art, but a successful artist may be universally acclaimed and yet have failed to find the self that he or she is looking for."
(Winnicott, 1988, p 64)

As Winnicott implies, art and therapy are often aligned. The art therapist seeks to offer a client an opportunity to grow, and to become more self-aware. The goal of the image-making is usually the process itself, as opposed to the art product. In the process of art-making lies the potential for therapy and in this chapter some of the relevant components of art therapy will be discussed. Art therapy will be discussed in general, and specifically with respect to the two cases that follow.

The setting:

The therapy discussed in the case vignettes took place within an elementary school within a very urban suburb of a large city. The school had classes from Kindergarten to grade six and one junior and one senior special education class. Art therapy was new to this setting. The on-site psychology supervisor was the administrator of the services for socially and emotionally maladjusted students for the regional school board. The area was seen as economically depressed by the principal and the psychology supervisor. They were concerned for the future of their students, whom they saw as disadvantaged. Many of the school's students were from families with single parents, or multiple families in a single home, and many of the families lived on social assistance, or had family incomes close to the poverty line.

The administration was very supportive of the art therapy program, and provided a small room off the library for the therapist to use to conduct individual sessions, and to use for storage. Individuals came to the library room for their sessions, where there was a table, two classroom style chairs, an upholstered chair, a weigh scale, and a set of shelves, within which was built a locking box for storing artwork. It was the room where the students saw the health nurse at times. There were posters about dental health and not smoking on the walls, of which a few remained, as they did not lend themselves to removal. Individual sessions were 45 minutes long, once weekly, and an assortment of media was available, depending on the objectives of the particular session. Group sessions were held in a classroom, due to limited space. A series of in-class therapeutic art sessions were set up with the senior special education class.

The role of the school art therapist:

The usual manner for a child to receive help in a school setting is to become involved with a resource teacher, counsellor, or social worker. Staff in

these positions at times find themselves looking at children's artwork, probably due in part to the natural creative impetus of the child, and in part to the natural creativity of some of these helpers. In a foreword to a book by John Allan, a counsellor who uses art therapy in a school setting, James Hillman writes:

"School tries to put the child's psyche within the mind of practical reason: clocktime, factual truth, and a xerox notion of images, i.e., accurate reproduction. What you draw is what you see. School defines "realism" as photographic realism and tests the child's sense of reality in the hard schoolyard of competition."

(Hillman, 1989, p xiv)

"I would also point out that this integrity in the practice of counseling begins with the respect Allan shows for the integrity of the images themselves. If we reduce the images back to our assessment of the child's personality (his violent hostility or her mute fright) or to traumata suffered by the child from the environment, we are not recognizing the full authority of the images in shaping the child's destiny."

(Hillman, 1989, p xix)

Traditionally, the mental and psychic health of students has been dealt with on a conscious, observable-behavior level. It is difficult to enter the school setting and not "reduce the images", as assessments and labels are efficient and fit nicely into school files. The resource person, the social worker, and the counsellor perform very necessary functions, talking with the children and their families, and working on practical solutions to academic, social, or behavioral difficulties. As a complement, the art therapist has the expressed intent of working with non-verbal, pre-conscious, or unconscious material to understand and help the children.

Historically, in the writings on art therapy, there is an alliance between art education and art therapy. Edith Kramer wrote a section called "Art Therapy and Education", in which she says:

"The art therapist who works with children's groups will, as a rule, base his program on methods developed by those educators who have profoundly influenced the art education of our time, even though he may modify them considerably according to the children's specific needs.

The children, in turn, will usually have had some experience with art at nursery and elementary school, where the teaching is also based on methods developed by pioneers of modern art education such as Franz Cizek, Viktor Lowenfeld, Florence Cane, and others, although their ideas may often have been squeezed into the rigid molds of the public school syllabus, watered down, and misunderstood.

Important above all was the discovery that children's art develops in a typical and predictable sequence.... This discovery freed children from having to attempt the impossible, to render the world according to the concepts of their adult teachers, and thus made possible the blossoming of children's art."

(Kramer, 1971, p 6)

Individual therapists work differently, so it will probably be of value to discuss the author's approach to art therapy in the school setting. An initial session of art therapy begins with drawing, using a small selection of drawing materials, and with the goals of assessing the entering state of the child, as well as beginning a relationship with the child. Information accessible in school files is often sparse in terms of psychological difficulties and family details, so the initial session is very important as a time to determine the status of the child, and if possible, the state of the family according to the child.

Images made by the child will be kept in a folder, which is shown to the child in the first session, with the goal of establishing the safekeeping of the artwork.

Building a rapport with the child is of tantamount importance in the early sessions. Within the first 6 or 8 sessions, topics of imagemaking and discussion usually change often and rapidly, as the relationship is beginning to form, and the child is testing out the allowed topics and behaviors. There are not rules of behavior as there would be in a classroom; within the therapy sessions behavior is controlled only for safety and for optimum therapeutic benefit. At times this is difficult for the child to accept, as he struggles to place the therapist into a familiar

role, and 'teacher' will not fit.

As a therapist, the author chooses object relations to understand the mechanics of the psychodynamic process. An understanding of the child's family history is very helpful, to know when he had access to mother and father, and during which stage of development significant events took place.

" We owe the fundamental recognition of the significance of early childhood for all of later life to Sigmund Freud - a discovery that is probably valid for every society in every period of history. To say that childhood shapes an individual's later life is, to be sure, an abstract statement, and only as such can it claim universal validity. The form such shaping takes is culturally determined and subject to the vicissitudes of society; it must be explored anew by every generation and be understood within the particular context of each individual life."
(Miller, 1986, p 5)

Piecing together the child's story, and then responding to the actions/images of the child in therapy requires an intimate understanding of both artwork and psychology. Later in this chapter, some psychological concepts and the use of art materials are further explored. Each session is planned beforehand by the therapist, in that the materials that will be offered are determined, and some goals for the session are set. However, during the session much of the planning is changed, reconsidered, or set aside, as the child will often bring forth pressing issues, or may open a previously closed topic, and such opportunities must be utilized. Responding to such events makes the child feel he is being heard, and also increases the rapport between therapist and child, as they begin to work in response to each other.

Termination of the therapy is a very significant time as well. Ideally, the child leaves therapy with a sense of accomplishment and trust in himself. In reality, sometimes the best we can do is to prepare the child for another therapeutic experience in the future, by making his experience of therapy as enriching as

possible, and by ending with clear messages. Some children will interpret the end of therapy as a punishment for some action of their's, so they must be clearly informed of the reasons for an end to therapy. This is sometimes significant in a school setting, because the school year can end, bringing about an externally imposed ending to the therapy.

The "holding environment":

A concept, or really a series of concepts discussed by D. W. Winnicott is often used in art therapy to understand the role of the image. He introduces the idea of the transitional phenomenon, the transitional object, and the transitional space, which are quite useful in understanding an art therapy interaction or the resulting imagery.

Winnicott introduces these concepts by discussing infants' tendencies to have a favorite doll, or other object, to which the infant becomes very attached for a period of time.

"When symbolism is employed the infant is already clearly distinguishing between fantasy and fact, between inner objects and external objects, between primary creativity and perception. But the term 'transitional object', according to my suggestion, gives room for the process of becoming able to accept difference and similarity. I think there is use for a term for the root of symbolism in time, a term that describes the infant's journey from the purely subjective to objectivity; and it seems to me that the transitional object (piece of blanket, etc.) is what we see of this journey of progress towards experiencing."

(Winnicott, 1988, p 7)

Transitional phenomena revolve around "a paradox ... which needs to be accepted, tolerated, and not resolved." (Winnicott, 1988, p 62) Part of the paradox lies in the object's origin in the eyes of the child: it is neither created by the child, nor supplied by the outside world.

This concept of transitional object is rather elemental to art making in general, as the first creative act is the magical creation of a transitional object, according to Winnicott.

"The art process itself can be viewed as transitional, whereby another "holding" environment is created within which object relations can develop (Lachman-Chapin, 1987). Artistic work resembles the transitional object, lessening the tension that is often generated in traditional psychotherapy.....The art process can diffuse such confrontations by deflecting the tension as a kind of buffering or soothing agent, which in turn enhances self-esteem and a cohesive sense of self (Kohut, 1971)."

(Henley, AJAT, 1991, p 69)

This sense of the environment holding the client can be very tangible, which may allow the client to explore otherwise taboo areas. The implied parameters of a place where the client is "held", can mean that the explorer will be stopped or brought back by someone or something else. This means that the client is not required to provide controls, or parameters for the therapy; only for himself is he responsible. This is a very significant aspect of art therapy, as imagery often provides a surprising, and sometimes frightening, window into painful or intense material from the unconscious.

This holding environment cannot be maintained without a private space. The client needs to explore without fear of unnecessary interruption. It is essential that a client know that the confidentiality of the sessions is sacred; one cannot create meaningful imagery if concerned about the potential audience of that work.

The use of art media:

Art materials are obviously of pivotal importance in the theory and practice of art therapy. Many art therapy training programs require prerequisite work as an artist, and for good reason. The making of artwork involves an intimate relationship with the raw materials. This is true whether the artist is a professional, amateur, or therapeutic artist. Artwork is always to some extent a function of the art media employed.

"Two important considerations in the selection of media are the dimensions of facilitation and control....An overabundance of media can be overwhelming."
(Wadeson, 1980, p 18)

The tools of the art therapist are potentially any art material. There is skill in knowing how to present the materials to the clients, and which materials will be appropriate. Obviously, the theoretical base of the therapist also affects this. Some therapists like to work in an environment where the art materials are all always available, and all choices are made by the client. Others believe that the materials should be selectively offered to the client at chosen times in the therapy, to support the interventions of the therapist.

The author belongs more to the latter school of thought than the former. In the following quote from Wadeson, the relative properties of different media are introduced:

"Different media are more easy to control than others. Pencils lend themselves to tight control. Water colors and clay are more difficult to control because there are technical problems in manipulating them. In this regard, as well, the art therapist must be sensitive to the client or patient's needs. The opportunity to smear might be enlivening for a severely inhibited individual or it might be extremely frightening, for example. Sometimes changing the medium can be facilitating for an individual who is in a rut. The point is that it is necessary for the art therapist to be familiar with what may be evoked by the different media, what advantages each offers and what limitations each has, so that media may be selected appropriately." (Wadeson, 1980, p 18)

In the school setting described in the case illustrations, the therapist initially offered clients oil pastels, crayons, markers of two styles, and pencils as well as a varied assortment of white, coloured, and textured papers. This offered the client materials that did not approach the extremes of controllability or looseness, while offering some flexibility. These materials seem to give the client an opportunity to tend toward the more controllable or the more loose media, while maintaining a sense of structure. After the first session, these materials were always available, but others were added as the client seemed ready for them. These included block tempera paints, plasticine, glue, scissors, a stapler, string, paper plates, and assorted scrap cardboard and boxes. The space in the room did not allow for large sculptural work, and there was no sink, so clay and other paints were not offered to the clients.

The following was written by Helen Landgarten with reference to a clinical vignette, under the heading "Media as an Instrument for Developmental Gains". She has described the process one may use to determine the appropriate media for a client. The client is a 9 year old boy, with entering difficulties in impulse control and enuresis, who is described as "retarded with emotional overlay":

"In this case, the use of the media played an important part in the treatment. At first, David was supplied with materials which helped to give him a more contained experience. For example, colored pencils were used at the beginning and then he was transferred to felt pens as he learned to stay focused. With impulse management, oil pastel and plasticine were made available. When David was able to ventilate his anger without regression, watercolors were introduced. The intermediate stages sometimes contained mixed media to aid the transition. The size of the paper was consciously selected, going from a confined area and graduating to larger space. This was due to an effort to expand David's limits within tolerable parameters. Trays and boxes were utilized to set boundaries for the child. Directives were given which encouraged an appropriate means for the expression of his emotions.

The selections of the media, space and topic were consistent in organizing a "protected environment" for the child."

(Landgarten, 1981, p 12)

This "protected environment" is similar to the holding environment discussed previously. There would be times in therapy when, rather than choosing materials that help the client to avoid regression, one may encourage regression through offering less controllable materials such as clay. This would be chosen as an intervention for a client only if supporting the defense of regression was seen as beneficial at that time. Irresponsible encouragement of regression could have a negative effect on the therapy, especially because this may loosen the parameters of the holding environment. This can mean that the client does not feel held, so cannot explore freely. It can also lead to a loosening of the client's positive defensive behavior. If a client is using coping mechanisms, or defenses, beneficially, and is then subjected to an experience of unexpected anxiety due to relaxed control, he may feel frightened or vulnerable, and may react to this in a number of ways.

The media choices made in a therapy session must be part of the therapy, with clear goals, such as the support of beneficial defenses, or the removal of unhealthy defenses or behaviors, and must then be determined appropriately.

In summation, the role of the art therapist in a school is largely determined by her training, her specific setting, and her clients. The art materials themselves are a significant factor in her interventions with clients, with the aim of achieving therapeutic goals.

CHAPTER 4) Case 1 - Lance

Case Presentation:

This section will provide background information on "Lance". The particular clients chosen for this paper, Lance and Jordan, were clients in art therapy with the author as art therapy intern. Both cases were chosen for this paper because the reasons for referral of these clients related to issues of identity and impulse control, and because both boys were approaching adolescence without having had a consistent father figure for their first separation / individuation process. The sources for the following information are the school files, discussion with teachers and the principal, and the clients themselves.

Lance:

an introduction:

"LANCE: A treasure. It's got a curse on it. I'll put a big lock.

PAM: What is the curse? What happens?

LANCE: You can't touch it.

PAM: What if you do?

LANCE: You die. Or have 5 years bad luck. "

(from the case notes, session 3)

Lance seemed to be searching for this cursed treasure in his life. The images in this case included many cartoons and games in which the goal was either to rescue someone, or to capture someone.

Lance was 9 years old when he participated in art therapy. He was a Canadian boy with English as his mother tongue. His religious background was not known. Lance wore heavy glasses, was slim, and quite fair, with blonde hair and blue eyes. He was of average height, compared to his classroom peers.

Reasons for referral:

Lance was referred to art therapy by the teachers and principal because it was felt that he needed further opportunities to communicate. His behavior, which was sometimes inappropriate and/or aggressive, was not always clearly understood. Also, his social skills with peers were seen as delayed, and it was felt that more opportunities to develop his communication skills could help to alleviate this.

Family / social history:

Lance lived with his mother. His father had never lived in Lance's home. Lance visited often with the father, his wife, and a half-brother who was 1 1/2 years younger than Lance. The family seemed to have experienced stress over the last few years, which was indicated by the fact that Lance's mother prepared Lance to move to his father's home the previous year, and then changed her mind and kept him with her.

Medical history:

Lance's health was referred to as basically good. He had a series of three or four eye operations, before the age of 8. Lance's eyes appeared a little unusual, being very slightly off axis, or a little cross-eyed, and there was at least one visible, but subtle, scar on the surface of his eye. As documented in his file, this problem with his vision was not expected to interfere with his academic development. At the age of 6, his gross motor skills were documented as average, and his fine motor skills were poor, as reported in a routine psychological assessment for placement into special classes.

There is no formal documentation of Lance seeing a psychiatrist or psychologist in the file, but Lance said, in the fourth therapy session, that he sometimes lost his self-control, and then his mother took him to a psychiatrist, who gave him little pills that helped. He talked about this in response to being asked if there was anything he worried about. He would not elaborate, and changed the subject. However, his image that session was of a containment unit used by the ghostbusters to hold the ghosts, implying that this issue of self-control was a concern to him.

School history:

Lance attended a special education class which included students from grades 2, 3, and 4. The testing that determined his placement in this class found him to be slow in concept acquisition, and to have a 1 1/2 year delay in his receptive language skills. His IQ score was assessed at 90. He was in a special class for his first 2 years of school, then was in a regular grade 2. This was during the school year before his art therapy experience. However, his teacher reported that when Lance's mother won a vacation and was away for a couple of weeks, Lance seemed to have deteriorated noticeably, and was unable to recover his previous state of progress. For this reason, he returned to special education classes the following September.

Concerns and issues for therapy:

The goals of art therapy with Lance were to increase his opportunities and abilities to communicate, to explore his familial relationships, and to work, through the symbolism, on understanding what might be leading to his occasional aggressive outbursts. He was a difficult child to understand and the school staff was feeling some sense of frustration with him.

Course of art therapy:

In this section, a brief description of the process of art therapy for Lance will be presented. Selected sessions and images will be described or reproduced. These particular examples were chosen because they appear to relate to issues of separation/individuation, and may lead to some understanding of the effect of the absentee father in this particular case.

In the first session, Lance created two images. He talked easily, gently tested the parameters of the therapy session, and expressed a wish to return. The two images included the four ghostbusters trapping a frightened 'slimer', and a whale in a polluted sea. (see figures 1 & 2, p 44) When Lance first came to art therapy, he was quite talkative and comfortable with the therapist. He walked into the room with a bouncy gait, full of energy, asking about the "nurse's room", and would he have his temperature taken? Lance's speech and movements appeared normal in character, and were also invested with much energy. Sometimes he spoke loudly and excitedly in sessions, often quite ready to smile or laugh or yell

The conversations around the images in the first session rambled from literal comments about the cartoon Ghostbusters, to rather enigmatic streams of free association:

"The whale's very hungry, he's starving. He's a small whale but he's strong. He's got big sharp teeth. The little fish has no feelings - he'll be dead when the whale eats him and then he won't feel anything."

(from the case notes, session 1)

FIGURE # 1 (from session 1 i *ghostbusters, 4 doctors and slimer*)

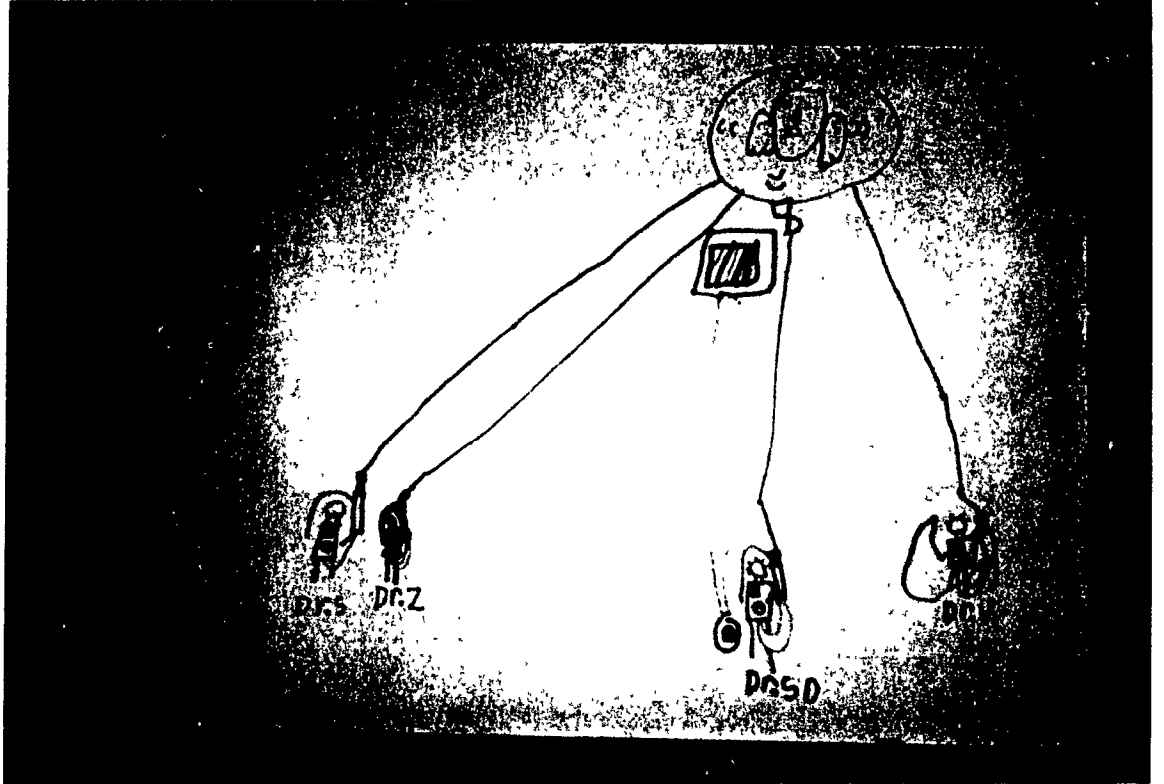


FIGURE 2 (from session 1 ii *whale in polluted sea*)

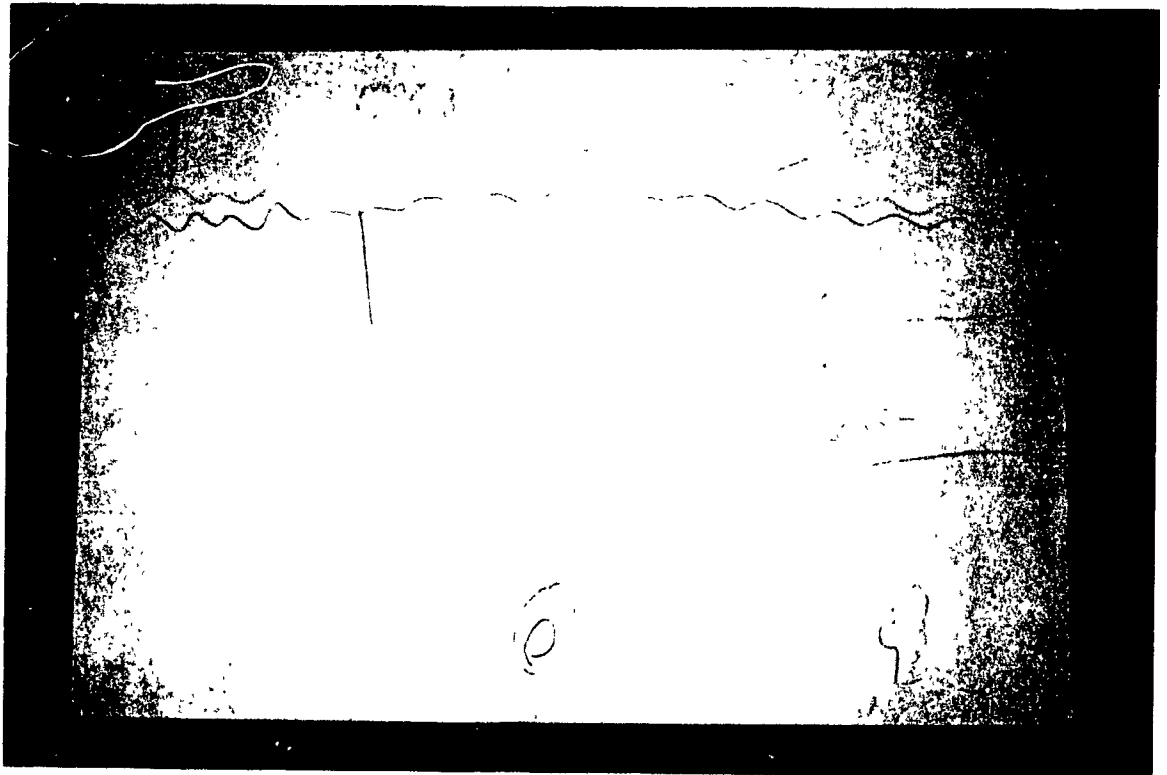


FIGURE 3 (from session 3 i *hungry whale and treasure*)

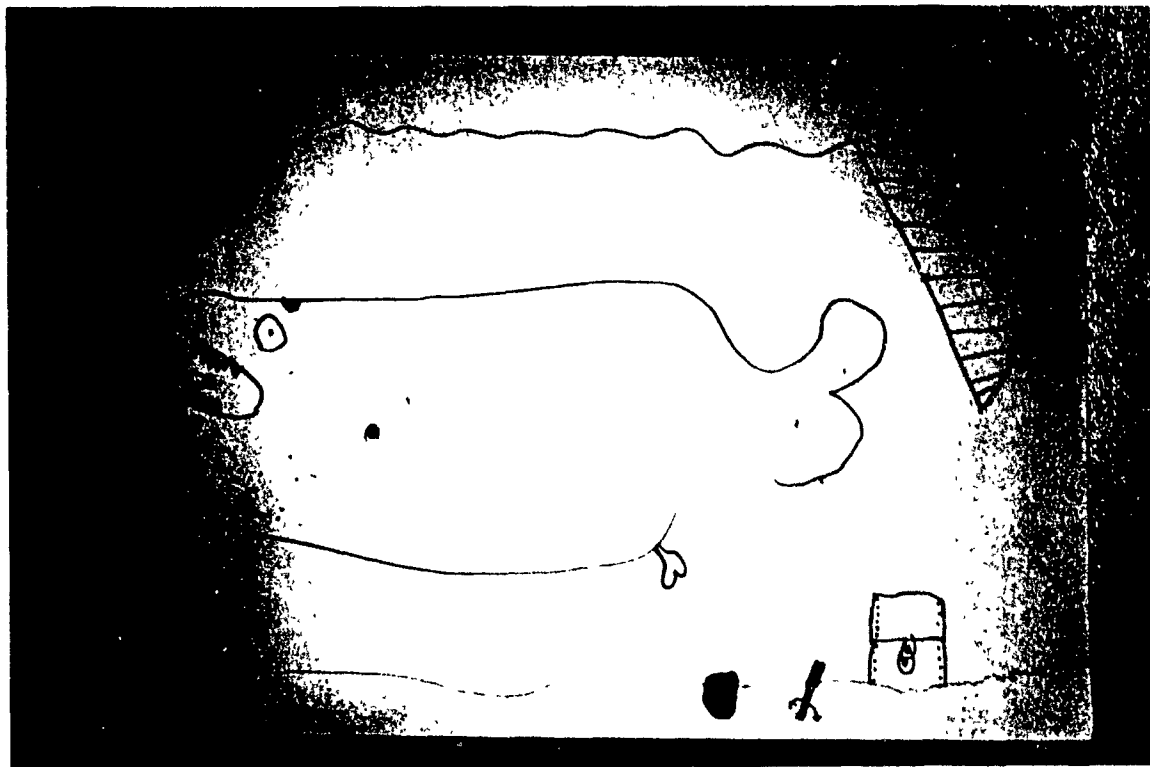
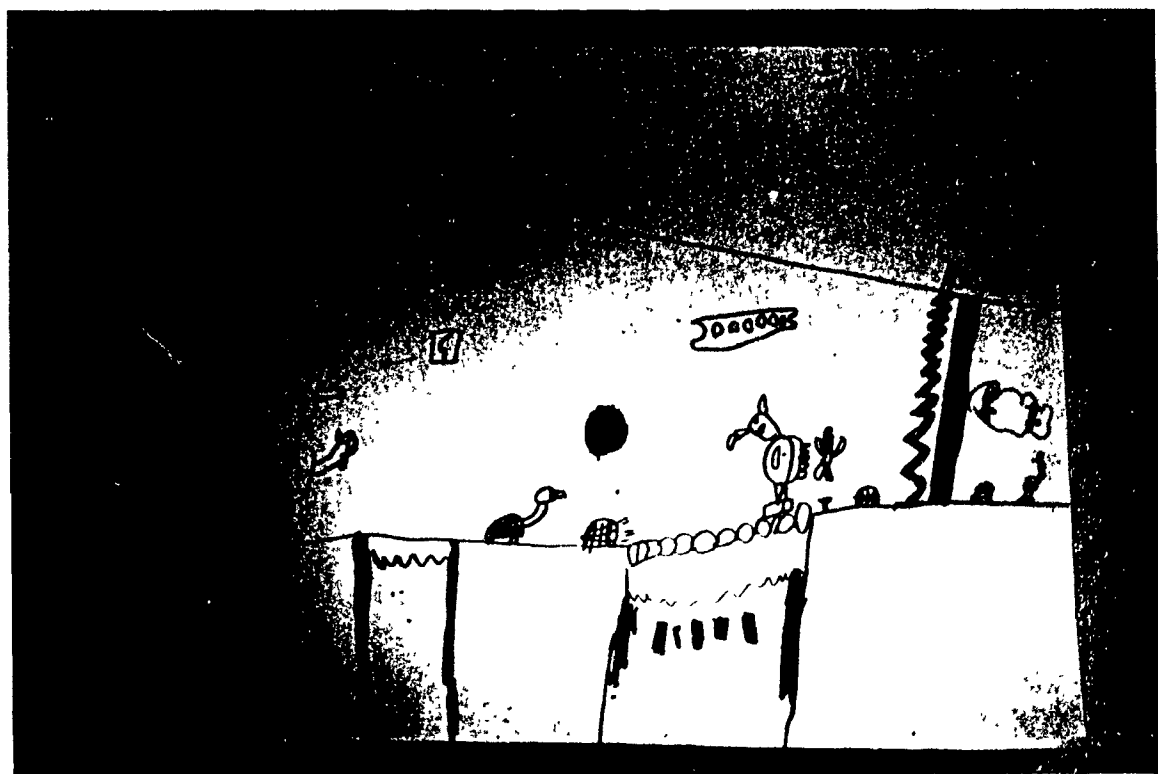


FIGURE 4 (from session 5 i *Super Mario Bros. game*)



Lance seemed to find it difficult to accept that he could really draw what he liked, and make noise, and use art supplies freely. He asked for different markers in the first session, and generally tested the expressed freedom to work as he liked.

In session 3, Lance reproduced the whale of the first session. This time, there was a 'cursed treasure', a tornado, a stick in the ground that came from a tree in an earthquake, and a 'stuck stone' in the image as well (figure 3, p45). The big earthquake in San Francisco had occurred just before this session. Lance's whale was injured. He had spots or freckles, and then two "bo-bos" and a bone sticking out from when a shark bit him. The whale is not in danger from the treasure's curse, nor from the tornado, as he is too big to be sucked up. He's "surprised - he's on a diet and he sees a big fish ahead." After this image, Lance drew two more images, one of his toy animals, and tv, and one of a Nintendo game.

During session 5, Lance made a single image, of the Nintendo game Super Mario Brothers (see figure 4, p 45). This was the third image of this game so far in the therapy sessions, and it reappeared many more times. This particular version seemed significant in that Lance drew himself as one of the characters, and talked about his mom playing the game poorly. It seemed that her lack of skill in the game may be dangerous for him, allowing him to be 'killed'. Lance referred to his character as 'mad' and put a lava pit in front of himself.

FIGURE 5 (from session 7 ii *river of slime*)

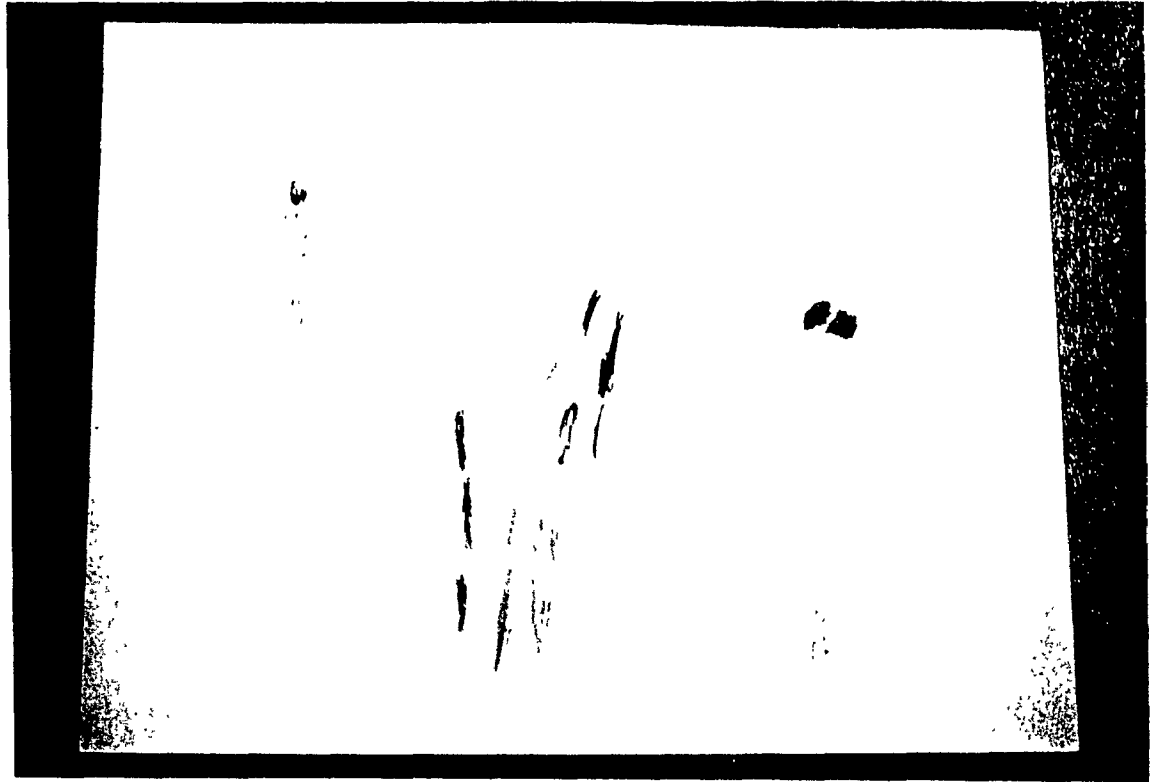


FIGURE 6 A (top) 6 B (bottom)

from session 12: *home & a vampire whale and fishes*

Session 7 seemed significant to this paper in that Lance again drew an image of Super Mario Brothers, but with more fantasy of his own, and he re-introduced ghostbusters to the imagery (figure 5, p47). He said he had seen the second movie, and he was intrigued by the river of slime. The image of the river of slime seemed particularly phallic, and might possibly be related to some Oedipal conflict, as we see two male figures separated by the river, with some metal bars holding the left figure from falling in.

"The river of slime is building under the street, in the tunnel where the old subway train was. It's sort of pink and black. It's from all the anger and hatredness of the years....This is a [manhole cover]. It's like a lid to keep the slime in."

(from the case notes, session 7)

Later in session 7, Lance said he felt that someone was always watching him, but he didn't want to talk about it.

In session 12, Lance drew his home from the outside, with a grey window and a cloud which was stapled so that it could open and close. He talked about his mom being good at Nintendo, and he mentioned his eye operations for the first time, saying that he didn't remember them. He said a lot of things for the first time, talking about his step-brother, and his father, and saying he didn't speak French. (He later said he did.) The second image of the session brought back the whale, as a vampire whale (figure 6, p47), who was very hungry. The dots and lines were all 'camouflage fish' and eels. Lance ended this session by adding to a previous Nintendo drawing.

FIGURE 7 (from session 19 ii page 2 of book on space dream)

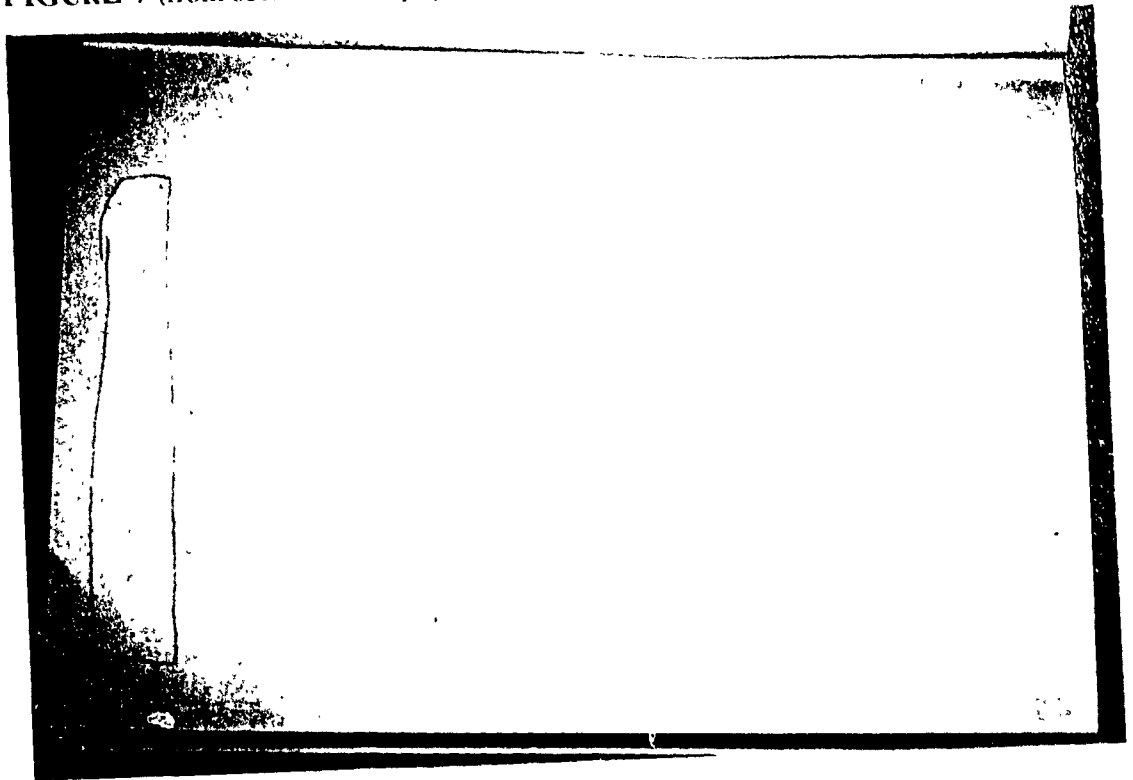
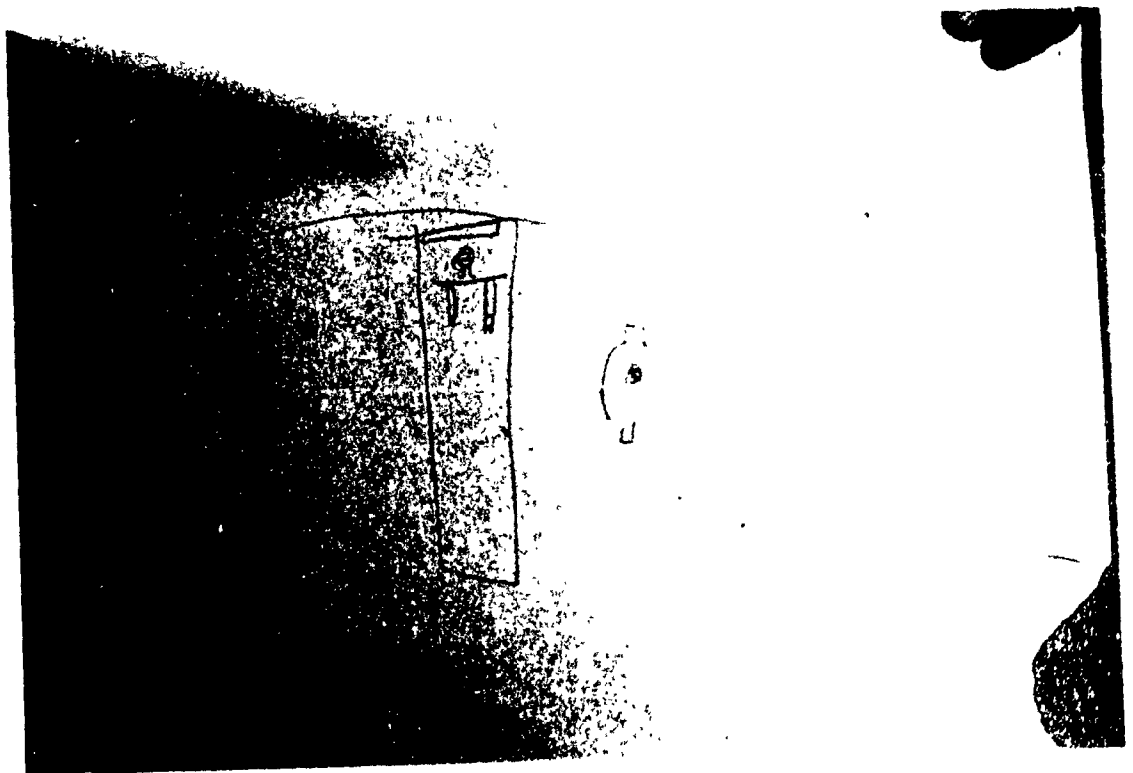


FIGURE 8 (from session 19 ii page 6 of book on space dream)



Termination phase of art therapy sessions:

Lance entered his last session (session 19) saying he'd lost his memory the night before "but it came back". He made 3 images: using his folder to draw on, making a book, and stapling a paper to make "birds". Much of the imagery seemed to come from his story of flying through space to regain his memory. He didn't speak of this as a dream, but as a real experience. The book is called "Dragged through space" and describes his experience, showing the planets and the final stop of ducksville, which had something to do with a cartoon about ducks (p49). There was a bizarre quality to this entire session, which was not unexpected in a child with difficulty around separation. Lance was expressing his fear of loss, his insecurity and ambivalence about ending by "forgetting" our relationship. He ended by handing the therapist a note, which said:

"we had a very nice time and I will miss you alot goodby
by (Lance) P.S. I love you"

This was not to be read until he was gone from the room. Later in the day he poked his head in the room to see if she had read it and to say goodbye again. Lance's difficulty with saying goodbye was clear in this last session. The relatively short term of the therapy was also a factor in this process, as a longer relationship may have allowed the transferences to evolve further, and thus allowed Lance to work on the separation from mother more thoroughly through the separation from the therapist.

A Theoretical Discussion of This Case:

In previous sections, theory and some clinical material have been presented. In this section of the paper the case will be presented more thoroughly, through discussion of the imagery, comments, and Lance's behavior, in the following order: issues that relate to the phases of development, from the practising subphase of separation, through the rapprochement, and object constancy phases, to Oedipal and latency issues. Evidence of concerns from a certain time in life could indicate that there may be unresolved material, for that may be repeated until it is resolved. This is often referred to as "repetition-compulsion" in psychoanalytic terms. (Frey-Rohn, 1974, p 30) In this chapter, Lance's case is discussed; in the next chapter, the topic is Jordan's material.

Issues relating to development in the practising subphase:

The practising subphase can be characterized by magical power, narcissism, blurred boundaries between reality and fantasy, and the seeking of the self, or of consciousness. The power and narcissism are related to a previously discussed elation in the child's discovery that he is an individual, able to move independently of the mother. The blurred boundaries relate to the idea of creating a transitional object, which is neither real nor fantasy. The child cannot yet sustain a positive attitude in the absence of the mother for any length of time, leaving a sense of ambiguity over seeking the self and seeking the mother.

In Lance's case, his inability to maintain positive school behavior while his mother was away showed a return to the dynamics of the practising phase, and an inward focussing. His behavior at times showed ambivalence, which also related to this period of development. He occasionally projected onto the therapist the characteristics of his mother, saying, "hey my mom says that too" and "just like my mom". This could relate to the practising phase, in that he was attempting to find a mother substitute, rather than feeling alone, unsure of himself.

There were several images that can be related to practising phase topics. Figure 4, p 45 was created in session 5. This image showed reality as a video game called Super Mario Brothers. In this image, Lance depicted the game with himself as a character, seeking to rescue Princess Toadstool. This type of hero game implied narcissism, and the character in the game had magical powers to throw fire balls, and knock others into lava pits and so on. This suggested both the omnipotence of the practising child and the blurring of reality / fantasy boundaries necessary for the creation of a transitional object. At the same time, the game is a common product of popular culture, and was familiar ground for Lance. The figure to be rescued was a female, a princess, and this suggested the mother. Lance could have been seeking both re-enmeshment, and the individual image of

the hero. He described himself in the game as "mad", and the princess was "thinking of Mario and Luigi saving her". Perhaps his anger showed he didn't really want the princess. Perhaps, indeed, he wanted to be separate from his mother and was angry at her complicity in keeping him dependent. The image was drawn in red pencil crayon, which was his preferred media for several sessions. The red was quite bright, perhaps helping to relieve the controllability of the pencil line, perhaps expressing his anger. It was also rather odd, giving the image an added unreal quality. This image seemed a good example of the type of logic and of narcissistic defense associated with the practising phase, and would indicate that Lance still had issues of concern from this period in his life. These images of the video games were also a good place for the therapeutic relationship to begin intensifying, as they provided familiar, neutral ground.

Lance made many references to hunger, even at one point making paper food. The practising phase child is having to deal with the new dissonance of mother's timetable and his hunger. Lance drew hungry whales (figure 2, p 44 & figure 3, p 45). This could be a hunger for attention and love as well as for food. He seemed to spend more time with video machines than with people. This seemed a problem, as his reality base was weak, and he appeared to lose himself in the games. Perhaps Lance was searching in the artificial world of video for the attention and "food" that he may not have received from his mother.

The images from the last therapy session also related to this phase. Figures 7, and 8, p 49, were made in this 19th session. The topic was a trip through space, landing in his bedroom at the end. The very bizarre quality of the imagery and dialogue implied a poor reality base, beyond the usual imaginative "play", and a confusion over what was real. This may be partly explained by the stress of termination and all the inherent associations that brought to Lance. In addition, it may show the fragility of his sense of reality, which appeared to be rather immature or regressive in nature.

Issues relating to development in the rapprochement phase:

There is a reason for the imagery of a client relating to several different phases of development. If the main area of Lance's difficulties were in the rapprochement phase, as seemed possible, he may have defended against this by regressing to the safer practising stage, or by several other defense mechanisms, such as denial, repression, or splitting. Also, if a child has some unresolved material in a developmental stage, this would not preclude advancement to another stage unless it were extremely severe. Generally speaking, one seems to carry along bits of unresolved material from one stage into the next.

In the rapprochement phase, there is a concern about the separation from the mother. There is often an attempt to communicate with the mother in a more sophisticated manner, to renew the relationship now that they are separate. An insecure mother may be pushing for re-engulfment, so there may be a sense of pressure or of needing to defend oneself against the mother. This may include a fear of annihilation. To maintain the transitional object, some tolerance of ambiguity or paradox must be maintained, and not resolved' (Winnicott, 1988, p 62). Lance was careful in his early relationship with the therapist, keeping a tight rein on feelings and images in the first session, as he used only very tight materials and drew familiar images. This was typical of his relationship building in general, but could also show a fear of annihilation by a new female figure.

In the imagery, there were examples of rapprochement concerns. The main issue seemed to be a denial of feelings. Lance seemed to be trying to deny the sadness or depression he felt around his separation from mother, while expressing hunger.

Whales hadn't eaten for days or weeks, worms had no feelings when they are dead, and fish would soon be dead and feel nothing; there was a prevalence of 'dead' feelings, and of creatures that had been denied food. Figure 2, p 44 was

made in session 1. This image showed a hungry whale, looking at a worm on a hook while in a polluted sea. Such images seemed to show a fear of accepting the food which is present; perhaps the 'hook' is the re-engulfing mother? In Figure 3, p 45, there is a wounded whale who gets only a tiny little fish. Figure 6B, p 47, session 12 ii, was on a similar topic: "a vampire whale who could do big tears, and who hasn't eaten for a week to see what it felt like." In this instance, the image was made with paint, and was not as tight as many of the pencil images. The whale had sharp teeth, which could be indicative of some anger, possibly over mixed messages around nurturing. He was less visible in the composition than the fish that he was choosing not to eat. This whale may be denying some other need by deliberately experiencing hunger. This could be similar to seeking physical pain as a way of defending against psychological pain. In another image, Lance talked about a turkey who wanted to get run over to see how it felt. Overall, he seems to expend a lot of psychological energy seeking pain, or trying to deny his nurturing needs.

In the final session, Lance said that he had lost his memory, but got it back (figures 7 and 8, p 49). He then proceeded to tell a strange story of space travel to retrieve it. Lance could have been expressing his denial of emotions and memories in anticipation of the pain of another separation, which is the approach of a rapprochement phase child.

Issues relating to development in the time of the achievement of object constancy:

Once the child has accomplished the work of the rapprochement phase, he must develop inner objects to take the place of the parents who are becoming progressively distant. For a child to be away from the parents for an extended time and maintain a positive attitude, he needs to have stable inner objects regardless of the environment. A fatherless child must resolve ambiguity in a single inner object in some way, as the parent can in actuality be both good and evil, and so must the inner object be able to be both. If the inner objects are not sufficient to buffer the environment, and soften the disillusionment of the younger omnipotent child, the world may be seen as persecutory.

The first two images made by Lance in art therapy sessions illustrate his perceived negative environment (figures 1 & 2, page 44). The frightened, trembling ghost was trapped, encircled by the proton rays of the 4 doctors. This may have referred to the dangers of being trapped in day to day life, as well as being a reference to his eye operations of youth: the ghost was round and eye-like. This is an expression of a mixed message, as doctors are supposed to heal or help people, not trap them. This may show a lack of trust in his caretakers, especially his father, as all four doctors are male. There is an Oedipal element to this, as one could possibly win against a single father figure, but not against four who are so well-armed. In figure 2, the whale lived in the sea which was covered in pollution, on both surface and floor. His environment was all messed up by humans. In figure 4, p 45, Lance put himself as a character in a game, in a dangerous and persecutory world. There were also Oedipal elements in the traitor brother, which will be mentioned later.

As mentioned earlier, Rycroft states that the pre-cursors of the super-ego lie in the internal objects, solidified in the pre-Oedipal child's world. (Rycroft, 1973, p 161) This harsh environment of Lance's may have become a very cruel super-ego if there was not some return of a sense of power for the child.

Issues relating to resolution of the Oedipal conflict:

The Oedipal conflict serves to introduce the child to the idea of his mother and father as a couple, impenetrable by a young boy seeking a sexual alliance. The images around this material tend to be phallic and about competition, and often show triadic or triangular relationships. It is now necessary for the child to review and reconsider his position in the family. The super-ego is solidified as the child becomes a fairly autonomous individual.

In figure 4, p 45, made in session 5, Lance depicted a video game where the usual brother figure of the commercial game had become a traitor. This was descriptive of the feelings of the Oedipal child. Father moved from a safe comrade to a competitor for mother's attentions. Lance even mentioned that his mother plays this game, and was terrible at it. How can he fight to gain the princess with a female who can't play the game? How can he resolve his love for his mother with his need to be mature and manly if he has no role model? These questions come from images where characters struggled impotently to do battle with a nebulous father figure.

Figure 5, p 47, was made in session 7. Lance depicted a scene from *Ghostbusters II*, which he described as two ghosts, "electric from the electric chair" and with "eyes of fire", who were on either side of a river of slime, which contained all the "anger and hateness of the world". The central figure, the river, was very phallic. This phallus of "hateness" separated two angry male figures. This seemed like a statement of triadic competition, or of the relationship between father and son during the intensity of the oedipal conflict. The softening of this intensity through an identification with the father has not yet occurred, and Blos has referred to this identification as a sort of cap on the process of individuation (Blos, 1985). There was a sense of trying to cap this phallus (perhaps in an attempt to reduce anxiety, or to resolve the conflict alone) in the image of the manhole cover

which was on top of the river of slime. If the boy was attempting to push down or contain the phallus and could not, he must have been experiencing much distress. If Lance was currently nine years old and was still struggling to resolve some oedipal competitiveness, how would he deal with the upcoming renewal of individuation crises in adolescence? The river, which contains all the "anger and hatredness of the world", is also a phallus. This could mean that Lance sees his maleness as the root of his problems- or the root of all problems. There is definitely a problem here with self-image and gender identity. If Lance had not experienced the protectiveness of the father in the initial individuation, would he be able to seek a source outside of the mother for 'emotional sustenance' and 'refuge' during the adolescent process, as alluded to in the earlier quote by Blos? Would he be able to identify with his own maleness?

The time of latency, and coping mechanisms:

To consider the time of latency, one must really look at coping mechanisms. Children maintain their position gained through the resolution or setting aside of the Oedipal conflict, and concentrate on developing skills to cope with life: ideally, defense mechanisms are refined to be beneficial tools at this time.

"DEFENCE 'a general designation for all the techniques which the ego makes use of in conflicts which may lead to neurosis' - Freud (1922). The function of defence is to protect the EGO, and defences may be instigated by (a) ANXIETY due to increases in instinctual TENSION... (b) anxiety due to a bad CONSCIENCE (SUPER-EGO threats); or (c) realistic dangers..... Anna Freud (1937) lists the defences: REGRESSION, repression, REACTION-FORMATION, ISOLATION, UNDOING, PROJECTION, INTROJECTION, TURNING AGAINST THE SELF, and REVERSAL- plus a tenth, SUBLIMATION,..... SPLITTING and DENIAL are also usually listed as defences." (Rycroft, 1973, p 28)

Lance exhibited many of these defences as both beneficial and possibly unhealthy coping techniques. Regression, which has been mentioned throughout this discussion of earlier material present at an unusually mature age, was a defense evident in the imagery and behavior of this boy. Lance's relationship with the therapist and the imagery seemed to center around his need to revert to a time when he had less impulse control. He sang, yelled, and bounced around the room in increasing amounts as the therapy progressed and trust built. His behavior was that of a 3 or 4 year old child at times, and then he would move back into more age-appropriate gestures towards the end of each session, especially through the discussion of imagery.

As Harriet Wadeson says, one would expect "psychic mechanisms" such as "denial, encapsulation, or repression" to interfere with "self-awareness and expression in art production." (Wadeson, 1980, pp 177-8)

Repression was evident in the sense of pressure from within, for example in the "river of slime" previously discussed. This sense of inner pressure was visible in the above mentioned need to regress, but only in a safe place for fear of

his own inability to cope. In the final session, his sudden loss of memory may have been evidence of repression as well.

The amount of time Lance spent on video machines, apparently enjoying them, may have been an example of reaction-formation, as he really seemed to crave relationships with real people and especially with his mother. Rather than face his need, which seemed to be thwarted, he seemed to accept that it would be better if he wanted the thing he was able to have, the cartoons and video games, and therefore this was all he expressed a wish for.

The next defence that was apparent in Lance's material in a significant way is sublimation. Sublimation is often associated with moves toward health. The very act of transforming the unattainable into the attainable, while still retaining the intensity of the emotional investment in the original process is a therapeutic gesture. There was a potential for sublimation in the same material as the reaction-formation for Lance. If there were more balance in his life, with more time spent with real people, this use of the technological characters could become a healthy way for him to sort out and express his more intense emotions.

Lance was a child who exhibited unresolved material from the childhood stages of practising, rapprochement, and the Oedipal conflict. He also showed in his imagery that he saw the environment as a negative or persecutory place, which he responded to in a defensive pattern of escape and attack. He appeared to have a somewhat harsh superego. As Lance approached pre-adolescence, he had not yet achieved the work of latency, which was to come to terms with the separation of infancy. He would be expected to have a difficult time with adolescence, as further separation is required. While much of Lance's defensive behavior supported his regressive tendencies and possibly interfered with his psychological progress, he was using some defenses in a positive and beneficial manner. It seemed that much of this difficulty could be associated with his lack of a father figure in his early life.

This is not meant to be interpreted as a causal relationship, but more as an additional obstacle for a child already finding the natural path of individuation littered with hurdles.

CHAPTER: 5) Case 2 - Jordan**Case Presentation:**

This section will provide background information on "**Jordan**". The sources for the following information are the school files, discussion with teachers and the principal, and the client himself. This first section provides a brief overview of the case, followed in the last part of the chapter by a more detailed theoretical discussion.

Jordan:
an introduction:

"JORDAN: This is a snake. He swallowed his egg so that the rat can't get it. There are 2 more eggs. He's hissing and the rat's scared and running away. Call it "rat gets scared by snake".

PAM: how does the egg get out?

JORDAN: when the baby's born.

(from the case notes, session 8)

Jordan is a boy who seemed to be caught between an engulfing mother whom he felt would allow him to pick his next father, and three different fathers, none of whom seemed to want to have a positive, supporting relationship with him. He appeared to feel like the rat in the previous quote, running away from a snake. His images presented concerns around identity, aggression, especially oral aggression, and a persecutory environment.

Jordan was seen first in a group of 17 children for seven classroom therapeutic art sessions, followed by 10 individual sessions, which are more relevant to this paper. During these sessions, Jordan expressed much anxiety, oral aggression and confusion, both verbally and in the imagery.

Jordan was 12 years old when he participated in art therapy. He is a Canadian boy who speaks English. His religious background is not known. He was overweight, with dark hair and eyes, and was of average height for his age. He had a few odd mannerisms, such as pulling at his shirt just below his chin, and occasionally mouthing his collar edge or pens. He spoke with a very breathy voice most of the time, and had a tendency to whine.

Reasons for referral:

Jordan was referred to art therapy by his school principal, due to concerns around his self-image, which appeared quite negative, his poor classroom behavior, and his delay in developing social skills. The decision to see Jordan in individual sessions was also influenced by the art therapist's experiences of Jordan in the classroom during seven in-class therapeutic art sessions. During these sessions, Jordan showed a tendency to set himself up as a scapegoat, and to amplify classroom tensions through his inappropriate interactions with peers and staff. The concerns around Jordan's school and social behavior did not include concerns around aggression with peers; he was not a fighter. He had run away from home on a couple of occasions, which was seen as a further indicator of a need for therapy.

Family / social history:

The following information came from Jordan's school chart, and from conversations between the principal and his mother.

When Jordan was born, his mother and father were living together. When he was 20 months of age, his parents separated and divorced. One month later, the mother's boyfriend moved in with Jordan and his mother. (In this paper, he will be referred to as the stepfather.) There was another boy born, when Jordan was approximately 10 years old. Other than a temporary separation in the summer of 1989, the stepfather remained in the family for almost 11 years, until Jordan was 12.

While Jordan was in art therapy he reported that his mother and stepfather had decided to split up. The stepfather left the home, and Jordan reported that he was to help choose his next father. Within a month, the mother had a new boyfriend, whom she was reportedly considering marrying (according to Jordan). She had also given Jordan a deadline for improved behavior if he was to remain in

the family home. This was the family situation at the time of the termination of art therapy.

Medical history:

At 13 months, Jordan had meningitis, during which he temporarily lost his sight, and permanently lost 80% hearing in his left ear. Jordan's file said "petit mal seizures", with no details other than that there had been none for a 2 year period, age 9 to 11 years. Otherwise his health was generally good.

School history:

Jordan attended a Montessori nursery school when he was approximately 4, and later went to a small group babysitting service. During his fifth year, he attended a children's hospital day treatment program. Jordan was referred to the program for "impulsivity ... hypersensitive to environmental stimuli...short attention span...biting and mouthing". He was assessed as having average intelligence, but with "certain learning disabilities that will require remedial instruction." He had difficulty naming colours. This was slightly evident in art therapy sessions, especially with blues and purples. In a report from his kindergarten year, he was referred to as "known as a compulsive eater"

The most recent information on Jordan in his file is from when he was about 8 years old. He was assessed on a Wechsler scale at a full scale IQ of 79, which is a low normal score. He was seen as having a higher potential, as scores were scattered. He made reversals, but was able to correct them. At this time, play therapy was recommended as Jordan appeared frustrated, but this was not done

At the time of the art therapy sessions, Jordan had been in a special education classroom for several years (at least since grade 2, which was 4 years) He was somewhat below his grade level academically. Jordan would probably go on to high school 2 years after his art therapy sessions, when he would be 13 and entering grade 7.

Concerns and issues for therapy:

The main goal of art therapy was to increase Jordan's communication and coping skills. This included the very long-term goal of encouraging Jordan to become aware of his difficulties with individuation and autonomy, and to provide an alternative mode of communication, to reduce his frustration and anxiety. In addition, art therapy could provide an opportunity for a non-threatening relationship, focusing on his positive qualities, which was apparently not a common occurrence in Jordan's life.

The material that arose from the art therapy sessions with Jordan related to some particularly difficult issues.

An area of difficulty for Jordan was his perception of 'father', and hence of manhood. He referred to himself as having two fathers; later, he made it three. He seemed to feel a sense of responsibility for his mother's choice of a partner, and showed the signs of an unresolved Oedipal conflict. In his imagery, he appeared unable to cope with autonomy from his mother. He also appeared to have a harsh, and punishing superego. This could relate to Jordan's difficulty with fathers, as well as to his continued struggles to become autonomous. It also indicates his negative self-image.

Course of art therapy:

Jordan's first contact with the therapist was through a group experience, as mentioned above, at which time he was exhibiting symptoms which Blos relates to crises in the disengagement from infantile objects, including acting out, learning disorders, and lack of purpose (Blos, 1979, p146). Later, he attended ten individual sessions, in which issues around individuation became increasingly prominent.

Jordan's preferred art materials were either pencil or paints, and large paper. He tended to use unusual papers, such as textured, dark coloured papers. In the room, there was always a choice of papers, and of media such as markers, crayons, oil pastels, pencil crayons, glue, scissors, tape, and block tempera paints.

In the first individual session, Jordan expressed a wish to show the therapist how "good he could draw", and asked about having his work in an art gallery. Jordan's interactions with the therapist were characterized by a grasping quality, as if he were desperate for individual attention. Jordan created five images in this session. The first was a landscape containing only a sun, two clouds, and grass. The other images were: an army base, with radar and planes under a dome; a rainbow on black paper with his name; the therapist's name on blue paper, his teacher's name along with a figure and two hearts on green paper (the first two images are reproduced on p 70). The emptiness of the initial landscape may be indicative of an empty or depressive environment. The base, shield, radar, planes and dome are defensive. The dome over the army base brings this to mind, as much destructive material is inadequately defended against with this dome. This image recurred in session two.

FIGURE 9A(top) 9B(bottom)

(from session 1 i *landscape* & ii *shielded military base*)

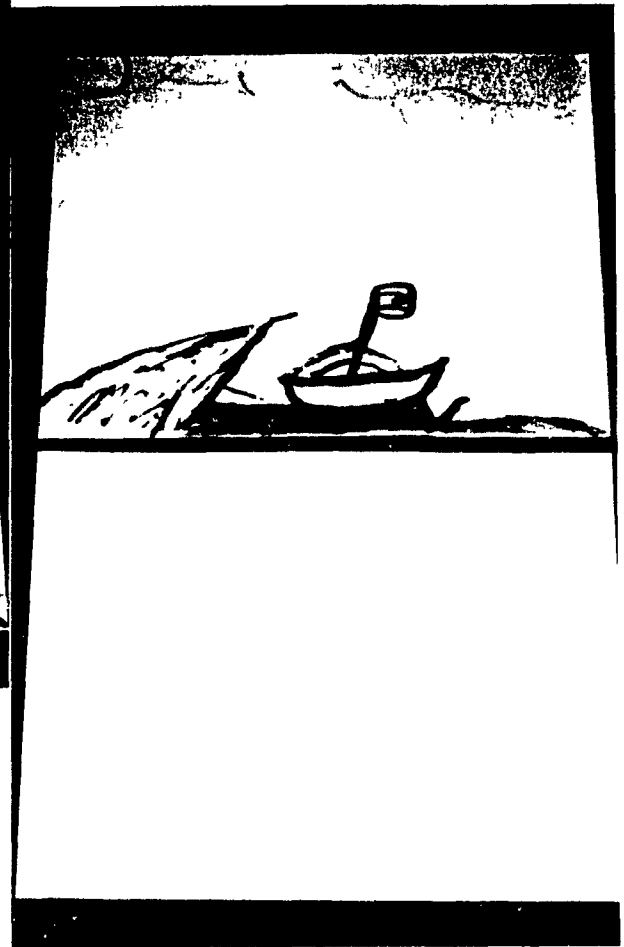
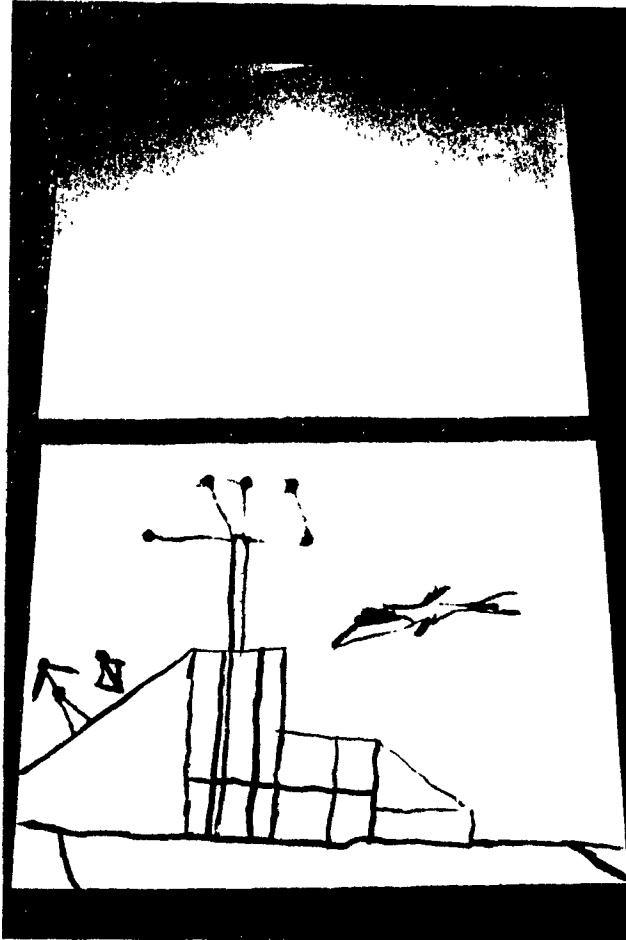


FIGURE 10A(top) 10B(bottom)

(from session 5 viii & ix 2 *images from heart bat story*)

The session ended with the two papers on which he wrote the names. Perhaps he felt the previous images did not call enough attention to his needs, and felt compelled to write to the two people who spent time with him alone. Perhaps he could not express any more intense material until he watched for the response. Perhaps he needed to feel in control of us. Jordan was an enigmatic child to work with, seeming to come close and then run away.

Jordan was prolific, creating up to 13 images a session, and he avoided looking at what he had done. This was typical of much of Jordan's behavior, and similar to his verbal tendencies; he would often talk but not listen nor reflect. Some oral aggression is evident in this tendency, as he maintained control of the conversation, steering it away from personal material. Perhaps in talking he achieved some relief from his tension, or some defense against potential vulnerability.

In session five, Jordan worked on many images using heart cut-outs. When encouraged to build on this, he came up with an image of a bat made of hearts. The following is the story from that session, which had three pictures that went with it. (see p 70)

"once there were a bat that had no friends. So he went out to look for some. Just then, he saw a cave. So he went to it. But it was water. Just then, he felt a bump on his head. A whale ate him up and the whale hit a boat with people on it. Just then, the boat tipped over and the people drowned. And a few people that were fishing one day found 3 bodies on the shore and reported it to the ocean patrol."

(from the case notes, session 5)

This story is rather typical of the sad, desperate quality of his conversation. He would go from little verbalization to wordy fantasies with much aggression or death in them. His adversaries appeared to be quite ruthless, gobbling up opposition in a literal way.

FIGURE 11A(left) 11B(right) (from session 6 vii & viii profiles)

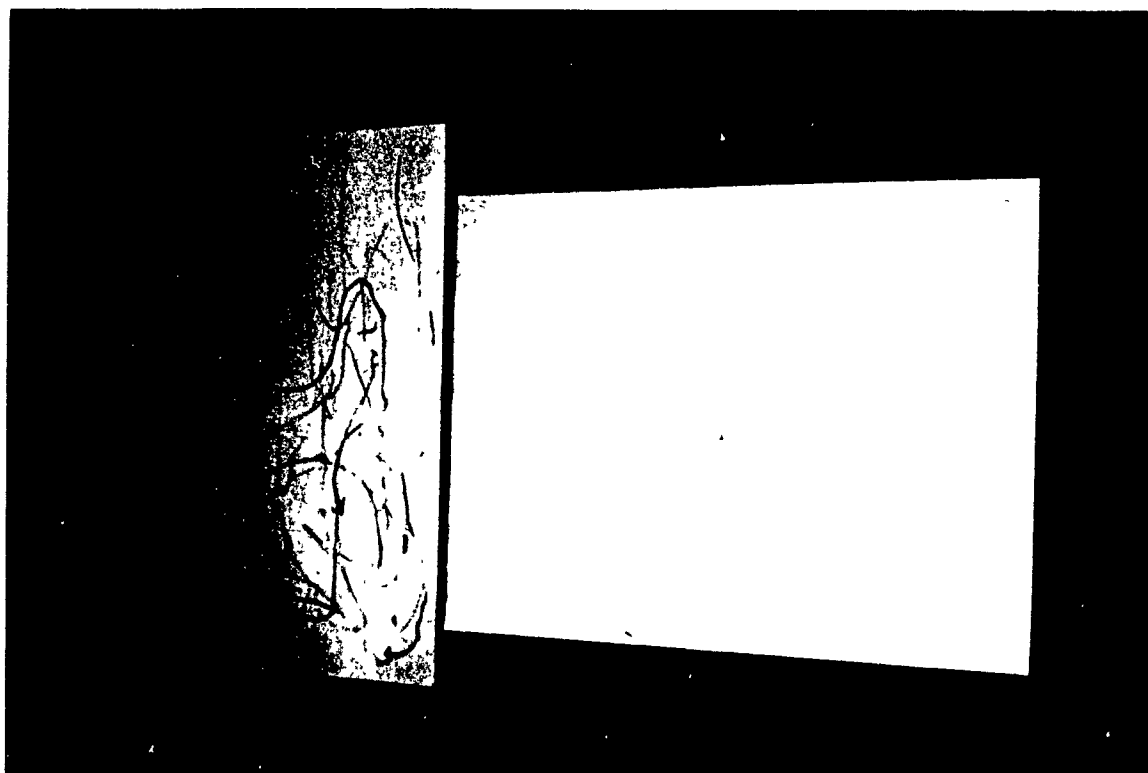
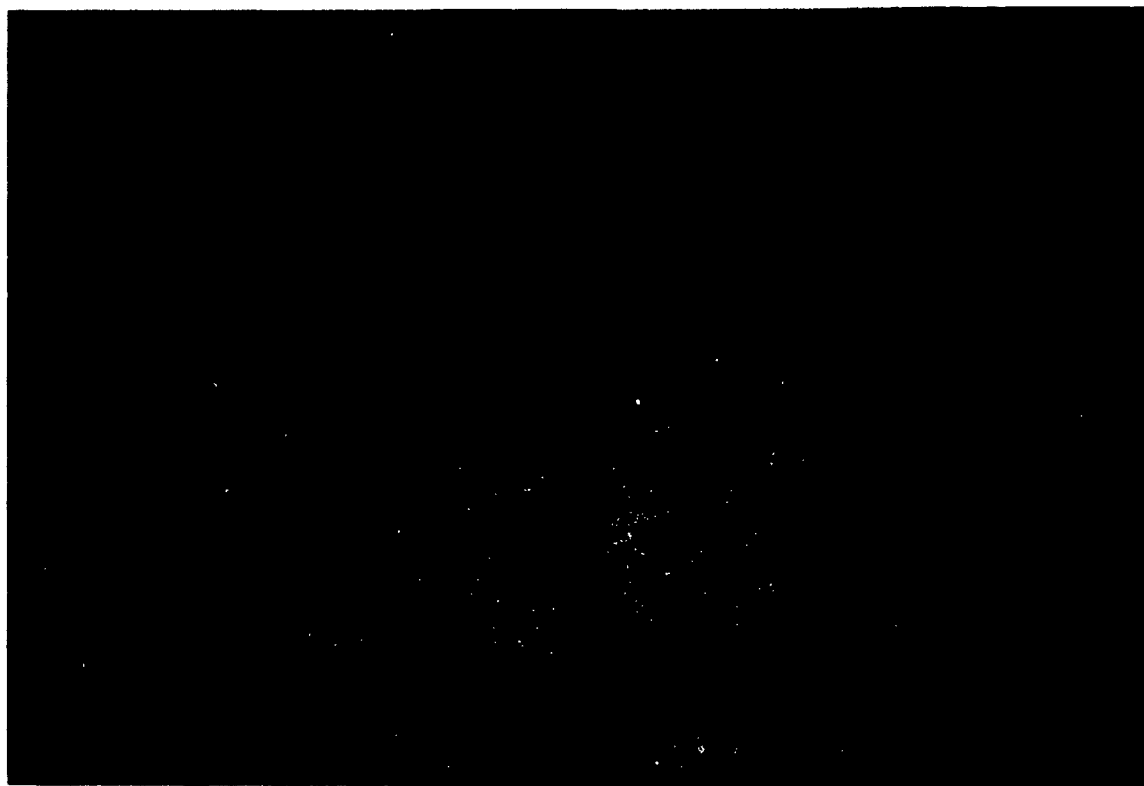


FIGURE 12 A (top) 12 B (bottom)

(from session 7 i snake in the grass & ii self-portrait)

Session 6 was significant in that an exploration of automatic or uncontrolled drawing techniques led to the first two of many yelling faces in Jordan's imagery. The technique involved painting with eyes closed, and then studying the image for possibilities to further develop. Both images reproduced here were defined as "someone yelling". Figure 11a (p 72) was a cousin whose skateboard Jordan broke. The small object is the skateboard. Jordan "ran away". Figure 11b (p 72) was another person yelling, and the lower right corner shows the feet of an escaping individual. This was the last of eight images of that session.

In session seven, Jordan made nine images. Several of these are reproduced here, as it became a series of faces. Initially he made a snake in the grass, and a self-portrait (figure 12, p 72). Then his father yelling at him, and his mother (figure 13, p 74). The series continued with "baby brother yelling for mother but she's out the door", and cousin yelling over broken skateboard again (figure 14, p 74). The next image, not shown, was of a friend yelling over another broken skateboard. The faces are emotive, and were quickly drawn. Jordan seemed to quickly identify them as someone, and then go on. It seemed almost as though he needed to repeat this same image until he achieved some sort of release. The identifier of an absent individual seems to remain in the same corner.

FIGURE 13 A (left) 13 B (right)

(from session 7 iii *father* & iv *mother*)

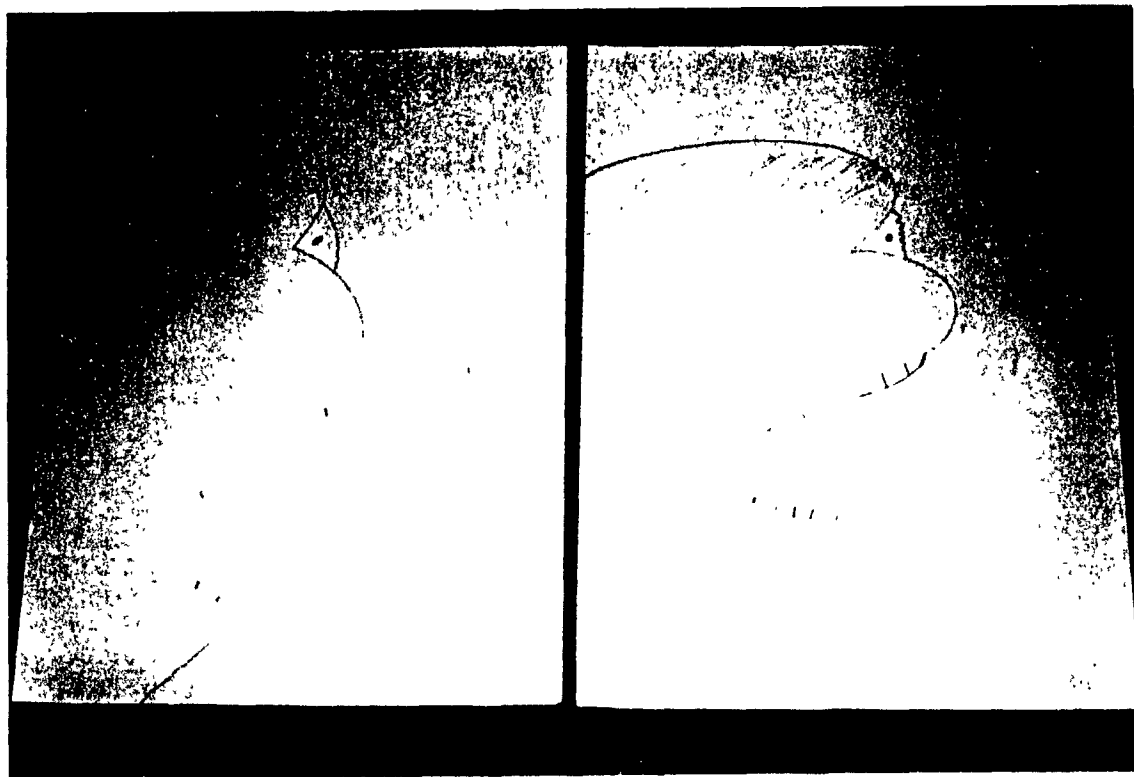


FIGURE 14A(left) 14B(right)

(from session 7 v *brother* & vi *cousin*)

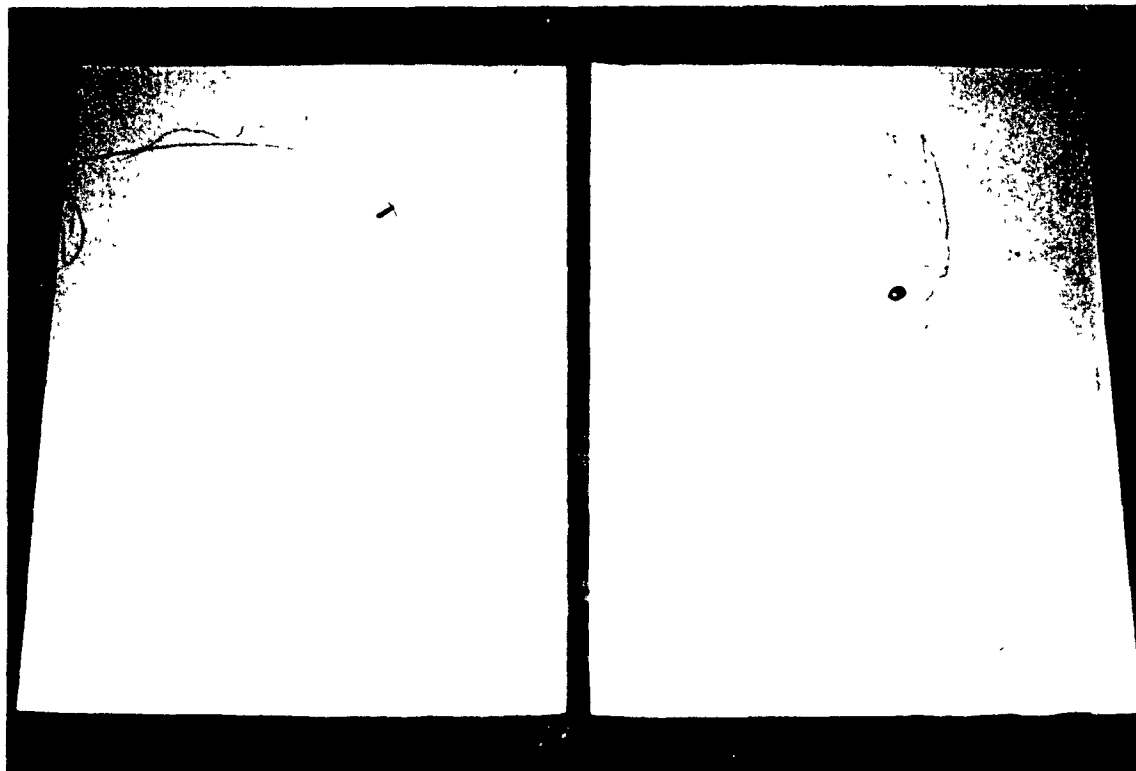


FIGURE 15A(top) 15B(bottom) (from session 7 via *UFO* & *ix plane*)

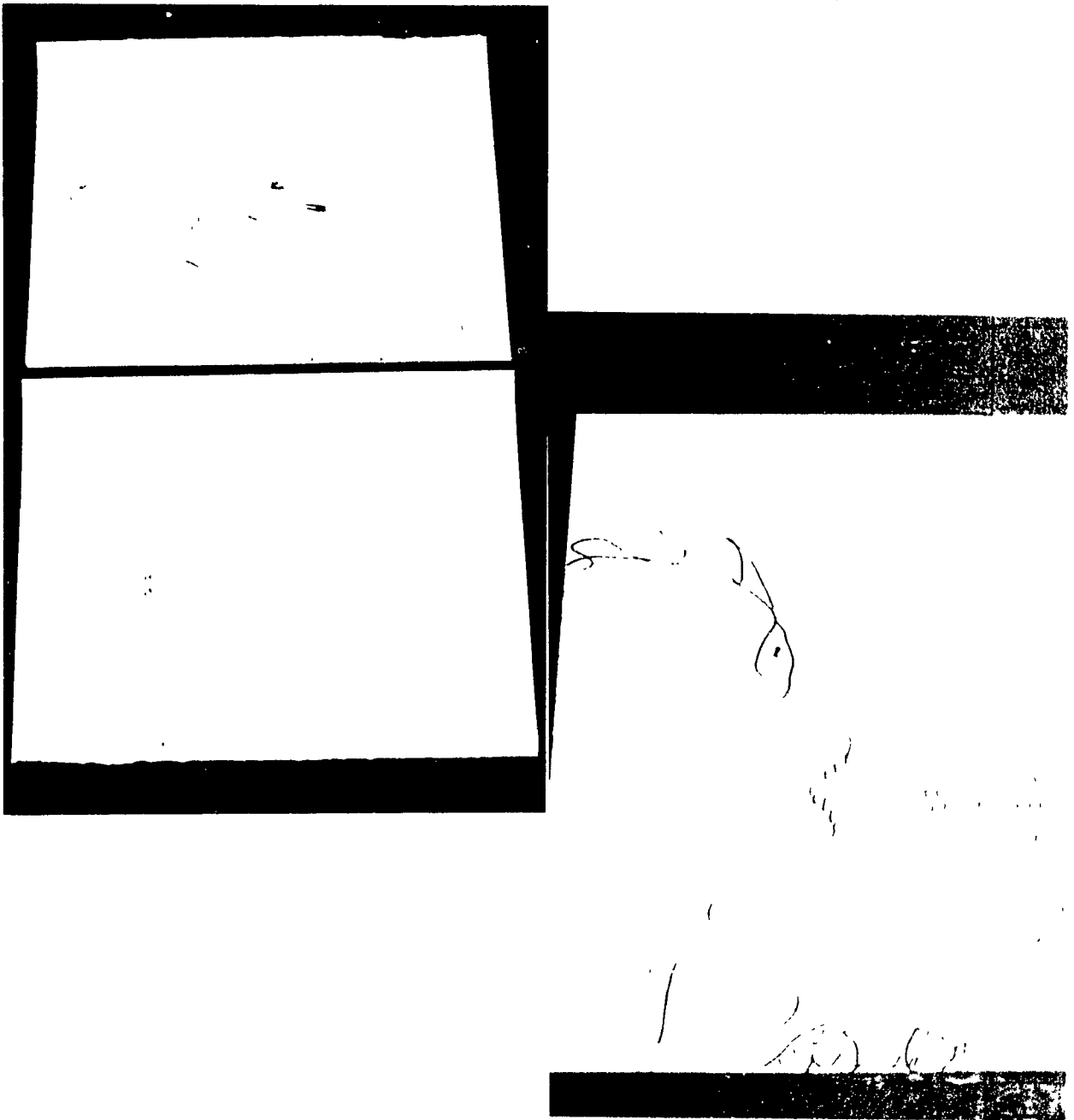


FIGURE 16 (from session 8 v *Rat gets scared by snake*)

Jordan used art therapy to express his anger and frustration often, and his images were powerful in their starkness and aggression. The faces of session seven were an example of this, as were his final images of the session. He drew two shooting planes (figure 15, p 75). The first was called UFO. Jordan was excited about this, and proud of his ability to make such a good plane. It is shooting at three houses. He liked it so much he meant to do it again, but seems unable to (figure 15b, p 75). Two of the houses are still standing; one has fallen. The plane is much more disjointed looking, and the shots seem to have no specific target.

FIGURE 17 (from session 10 ii *camp XXXX* where scout troupe went)



Termination phase of art therapy sessions:

The therapeutic relationship was short, and this was a child who needed both long term therapy and long term relationships, being somewhat timid about becoming involved with a person. As a result, his case history provides a powerful statement of a troubled child without a sense of resolution.

In his last session, Jordan created two images. He made little reference to ending, barely saying goodbye, and seeming to have already separated from the relationship. His first image was an attempt to draw the camp he'd been at. He barely began it, then flipped it over and drew it again on the reverse. This second image was a landscape which he spent much of the time colouring (figure 17, p 77). It had a river or lake, a fire box, and hills and mountains. These images reinforced two of the recurring issues of the sessions: isolation and defense. Jordan described his isolation in his stories of camping, as he sought friends, or aggressed against others. His only interactions with peers seemed to be to gang up on someone else.

Jordan's difficulties with separation were evident in this last session. He denied and disregarded the whole issue, as if it didn't concern him, and yet the emptiness and loneliness of his final images shows that it did matter. He really needed a long-standing relationship to help him mend the scars of hidden wounds.

The art therapy terminated at a difficult time for Jordan, as he was approaching the prospects of a new father figure, his tenuous status in the family, and imminent puberty. Ten sessions was too short for treatment, especially with Jordan.

A Theoretical Discussion of This Case:

In this section, the imagery, comments, and behavior of Jordan will be discussed in the following order: issues that relate to the phases of development, from the practising subphase of separation, through the rapprochement, and object constancy phases, to Oedipal and latency issues. To quote Arthur Robbins

"Put another way, each developmental problem requires a complex art frame to help transform pathological into therapeutic space."

(Robbins, 1987, p 70)

It is necessary to review the developmental process for a greater understanding of the case.

Issues relating to development in the practising subphase:

In this section, imagery will be looked at that presents issues around magical power and narcissism, blurred boundaries between fantasy and reality, or the seeking of the self or consciousness. Also relevant to this phase is the inability to maintain a positive attitude in the absence of the mother.

Jordan had at least three different men whom he calls fathers. These were typical of his chaotic relationships with people in general, with unclear boundaries, and the one male who was most constant was detested, with mutually stated dislike. His images show hungry faces, empty faces, and/or angry faces, and his behavior involved impulse control problems, trust issues and separation issues.

The first image that Jordan made (figure 9, p 70) was of an 'empty' landscape. There was a sun, two clouds, and grass. In this session, Jordan made five images, including this landscape, a shielded military base (figure 9b, p 70), a rainbow, the therapist's name, and his teacher's name.

In many ways this first set of images was typical of many that followed. There were two styles of imagery: large representative pieces which seemed somewhat emotionally invested, and smaller design pieces, which seemed less invested and somewhat depressive or defensive. In many of the sessions, Jordan moved between these two positions. At times he would be involved in his image, making associations to the images, using emotive gestures, or having the expressed intent of showing his skill at image making. At other times, he seemed to perseverate in an unfocused production of images in which he could find no meaning, which he called designs, and which were quite repetitive. This could be interpreted as a defensive act: trying to push down emotions, or denying his feelings by presenting neutral images. Jordan was showing the unfocused actions of a practising age child unsupported by the mother. Jordan was 20 months of age when father left the home. Jordan's general image-making style implied some

difficulty around this phase of development.

An example of the narcissism apparent in practicing stage children was found in Jordan's stories. It was not possible for him to have achieved all the strange adventures of his stories, where he was always either the hero or villain. The stories demonstrated both narcissism, and some lack of awareness of reality. Within the imagery, Jordan was creative and used the varied settings to express his necessary material. In his verbalizations, Jordan seemed confused. Jordan said he made up some of the material, but seemed at times unsure of the boundaries of fantasy.

Issues relating to development in the rapprochement phase:

Imagery that is considered related to difficulties in the rapprochement stage might introduce depressive elements. The child is aware of separateness, and attempts to communicate with his mother. There is a fear of re-engulfment or annihilation. A difficulty with rapprochement material could be indicated through a return to practising stage material. This can be a sign of regression to the more familiar, more resolved earlier stage. This seemed to be the case with Jordan, as it was with Lance.

As previously discussed, the repetitive series of images appeared depressive and related to this phase as well as the previous one. The empty landscapes showed the same depressed, lonely character. Other than the style of the imagery, the content was also of significance, as was the verbalization around the image, the behavior in the session, and other details, especially in certain pivotal sessions. There were four sessions which will be focused on. These were the sessions when the above series and interventions occurred (sessions 5, 6, 7), as well as the last session (10). In each of these instances, there had been a specific environmental stress in addition to the conflicts with which Jordan was constantly dealing. Also, these were the images which seem to indicate individuation conflicts.

Prior to the fifth session, the content of the imagery included many topics: (session 1) empty landscape, shielded base, rainbow, names, (session 2) "dads are grate", designs, several house and yard drawings, (session 3) snow play, weather, dog and brother, a heart man saying I love you, hearts of all sorts, (session 4) a robbery, "I wish for a chocolate bar the size of Younted states", and more designs. Jordan spoke little about each image, making from five to thirteen images in each session. The quantity seemed inversely related to the investment in the images for Jordan.

Louise Kaplan has a passage which associates such defenses and behaviors as Jordan displayed to early childhood (16 months), in the chapter called "The New Beginning":

"His efforts are bent toward avoiding the overpowering blue-black mood of sadness. When his mother leaves, the child runs from here to there, from one activity to another, playing with a toy and then dropping it, leaning on his babysitter and then sullenly pushing her away. In contrast to the well-controlled body movements of the period of elation, the bursts of activity that are designed to avoid sadness are unfocused and scattered. They are restless and manic rather than elated."
(Kaplan, 1978, p190)

If the child is not experiencing a successful period of individuation:

"He gives up caring about her" [the mother's] "comings and goings. His willfulness becomes an omnipotent demand for unceasing attention and admiration. His wooing intensifies. But now any adoring face will do."
(Kaplan, 1978, p197)

These expressions of a toddler's feelings and perceptions could apply to this 12 year old boy because he seemed to have an unresolved rapprochement phase. During rapprochement, he should have achieved some basic trust in himself and the world, through a growing awareness and acceptance of himself as separate from mother and vulnerable in the world, yet able to manage. However, he was still 'wooing any adoring face' in his series of hearts and valentines in session five, as he attempted to gain love or give love to the therapist, or possibly his mother transferred onto the therapist. Mahler also discussed this type of defensive insecurity as typical of the rapprochement period:

"The junior toddler gradually realizes that his love objects (his parents) are separate individuals with their own individual interests. He must gradually and painfully give up his delusion of his own grandeur, often with dramatic fight with mother - less so, is seemed to us, with father." (Mahler, 1972, p337-8)

At the time of the fifth session, a working alliance had been established within the therapy. The imagery had evolved through the above mentioned topics and styles. The family was in a turmoil, as the parents decided to split up, which Jordan reported in the fourth session. The stepfather was still in the home, but was packed and looking for a place to live. Jordan had told his teacher that he had finally succeeded in getting rid of this father, and that his mother would let him help pick the next one. This tied in with both his grandiose and insecure sentiments, as he was therefore both in power and responsible for the behavior of the new father.

It was the week of Valentine's day, and Jordan began session five with more cut out hearts. He made a face out of one, with little hearts for the features. He seemed to be in a hurry to produce a lot of images again. After he made the third heart image, when asked who he would like to give it to, he responded "mom". It was suggested that he make a picture about her. After painting her, he returned to the cut outs. It seemed that he was getting lost and needing some structure, for the sadness and lethargy felt heavy and motionless, and his gestures seemed to be more and more anxious. This is in keeping with the actions of a rapprochement child.

Jordan made a figure out of hearts, which he associated with a bat. The therapist suggested that he make a picture about the bat. His response to this was very concrete, as he drew a landscape and glued the bat in the sky. He then was encouraged to tell a story about the bat. This led to two further pictures and additions to the story. (figures 10A and 10B, p 70) The final story went as follows:

(first image) "once there was a bat that had no friends. So he went out to look for some. Just then, he saw a cave. So he went to it. But it was water." (2nd image) "Just then, he felt a bump on his head. A whale ate him up and the whale hit a boat with people on it." (3rd image) "Just then, the boat tipped over and the people drowned. And a few people that were fishing one day found 3 bodies on the shore and reported it to the ocean patrol."

(from the case notes, session 5)

The session had changed from the sensation of being lost in a rather hopeless and desperate need to make hearts, to a more focused sad story. The bat had no friends. Jordan had no stability in his life, with parents splitting, houses for sale and so on. He thought he saw a solution, some solid ground, 'but it was water'. This seemed like the disillusionment of the rapprochement child: it seemed like freedom but really it is fear of separation. There are many womb-like images here, which may be a reference to a wish to be infantile again, to avoid the separation that is approaching. Blos made an association between this and the role of the father, which could be very relevant for Jordan throughout, and especially when his stepfather is leaving. Blos outlined a process in which the young boy sought a relationship with his father, as an ideal companion, and an ideal of manhood with which he could align to avoid the fusion with the mother. Later, this boy must be gradually and gently disillusioned, especially throughout the Oedipal conflict when the father becomes competitor, with the final de-idealising of the father taking place in adolescence. The importance of this is many faceted, but in this case, there are two main points: the father helps reduce the boy's fear of the re-
-engulfing mother and to make the world seem more inviting; the father ideal is the component which can help soften the superego as it is formed in the oedipal resolution. This idea will be discussed later. For now, the loss of the father companion seemed related to the orality of the story of the whale, and the water image, which was mouth like, or womb-like.

The oral focus was apparent in other images as well. In session eight Jordan drew a face, which was rather bizarre (figure 16, p 75). This face was called 'rat gets scared by snake'. The story that Jordan told for this image was that the snake had three eggs, which it was protecting in its nest, and it ate one so that the rat could not get it. This egg would stay inside until the babies come out, but he didn't know how. This is in keeping with ideas of oral impregnation that young

children have, as well as with the oral aggressivity in the mouths and teeth of the later screaming faces. In the lower right corner of the page, there was the edge of the nest, and the rat's tail as it runs from the hissing snake. Associations with this picture would include the snake as an angry phallus, the partial figures as part objects, the eggs as treasures, as birth, as female objects, or as testicles. Much of the material associated with this image was of a sexual nature, and this again seemed related to the lack of resolution of Oedipal issues, because it was the sexuality of a child. The oral impregnation, the rival snake and rat, and the part objects were all typical of the thinking of a very young child.

Issues relating to development in the time of the achievement of object constancy:

Imagery relating to issues around object constancy may contain signs or symbols of inner objects, and their flexibility. Split or part objects, an intolerance for ambiguity, and signs of a harsh or persecutory environment would all be indications of unresolved issues from this time of life.

In the sixth session, at the therapist's request, Jordan tried painting with his eyes closed, without trying to make a picture. After an image was begun, he was then asked to turn it about and look at it from different angles, saying what he saw or thought of. This procedure was used for the first six images. He titled them "creative arts", "lady in colours", "dog eating snake", "house on fire", "scorpion", and "pac". However, he was not interested in pointing out the characteristics of them so that the therapist could see the same image. It seemed that he was not very visually involved in such associations, but was almost free associating. The last two images of the day were faces. (figures 11A and 11B, p 72) One was speaking, although what it said was lost. Both were yelling, the first about a skateboard (right corner of image) and the second was yelling at someone who was leaving (also right corner). These were the first of many faces done over the next two sessions. In all, Jordan drew twelve such faces. (figures 11-14, pp 72-74) Most of them were on quite large paper. All of them were in basically the same position on the page, with the back of the head cut off, and little or no neck. Almost all had teeth, and many were yelling, and the sound was drawn, as lines coming out of the mouths. They all looked either angry or frightened or sad. There was often something in the lower right corner.

These faces were many things. Possibly they were repeated many times because there was an attempt to make one just right. They were also repeated because until he had expressed it so many times, he had not expressed what it feel

like to be yelled at. Perhaps the faces were himself crying out in anguish or anger. Possibly this was in opposition to the mother and re-engulfment, the father and rivalry, or the harsh superego within. The faces could have been external representations of the internal parental imagos, one or both. It could also have been Jordan crying out at the therapist. There were many associations and conflicts that related to Jordan's images.

Of particular significance to the time of object constancy was the depiction of harsh environmental attacks, from fire, dogs, rats, and scorpions, as well as verbal attacks. In the sixth session, Jordan knew that his real, biological father was coming to visit. He had not seen his father since Jordan was five. In the seventh session, when the faces continued, Jordan was talking about his plans to visit an uncle for the March break. There was a motif of abandonment in these occurrences: a time when the therapist didn't see him because of school holidays; a reminder of a father who had left him; a trip away from home and parents.

The seventh session ended with a pair of images of planes shooting at houses. The planes could not shoot the houses (figure 15, p 75). Jordan's psychological struggles with unresolved individuation issues seemed mirrored in his environment.

In the ninth session, there was an initial part of the session when old images were sorted and a folder was constructed, on which Jordan wrote "the best". He had brought in an assortment of things; the pockets of his vest were loaded with toy cars, and drawing implements, and he brought in two books of images to show the therapist. He said that his father had really come, they had done a few things together, and his father was picking him up after school. He looked out the window a lot during the session, to see if his father was there yet. Just as he began to make imagery for the session, the supervisor arrived, which Jordan knew would happen, and after this she observed the session from a chair in the room. The first

image was an aborted attempt to draw one of the toy cars, followed by a face, then 6 images called swirls, wind and waves. These images again had the quality of hurried production, and Jordan seemed more sad that day than usual. It seemed that his distractibility and depression were related to both the father's visit, and the supervisor's presence, as well as our impending termination. Other images in the session included a big card "to a special father", that said "come back dad" inside, a maze for mice made with geometry tools, a last face saying "go away youre bothering me", and a folded paper with "supur dad" written on it in glue. These images have in common a confusion. Is Jordan wanting the father back, or telling him to go away? Jordan expressed his anxiety in repetition and distraction. It seemed that the presence of his fathers was creating confusion and ambiguity, for which, understandably, Jordan had little tolerance. Jordan seemed to have a view of the world as a negative and persecutory place, as if he were unable to maintain stable inner objects to buffer the effects of his environment on him.

Issues relating to resolution of the Oedipal conflict:

In imagery describing Oedipal material, one would look for phallic, competitive, or triadic compositions, as well as punitive or controlling super-ego material.

The previously discussed images created in the seventh art therapy session, (figures 11-15) seemed to show a superego without dyadic components. The faces were said to be screaming at someone for doing different things wrong. Perhaps the loss of the father at 20 months was too much of a disillusionment, too quickly, for the boy to maintain his 'comrade in arms'.

"...the search for the loving and loved father. This facet of the boy's father complex assumes in adolescence a libidinal ascendancy that impinges on every aspect of the son's emotional life. This longing as observed in male infants has been called "father hunger" by Herzog (1980), "father thirst" by Abelin (1977). The terminology itself implies the assumption of both authors that the affect of father yearning is experienced in infancy within the oral modality."

(Blos, 1985, p33)

Within the bat story also was reference to the world as a rather hostile place, and the images supported this. The water was hard and pointy and the sky was full of clouds. The superego is developed over a long time, but especially in the resolution of the Oedipal conflict. At this time, about three years of age, the father (which in Jordan's case could be the original father, the stepfather or a fantasy father) becomes a rival for the mother's affections. The way in which the father responds to the son's competition will help to determine the boy's view of himself and his behavior in terms of censorship: the father can be too threatened by the son, lending either grandiosity or fear of himself to the son, or the father could be quite distant, lending an impotence to the process or perhaps delaying the resolution of the conflict. For Jordan, the physical distance of his familiar father, and the physical closeness of a new and possibly threatening father, seemed to have

influenced the boy to develop a harsh view of himself, as in the death of all his characters. The bat was eaten by the whale, who then disappeared from the story; the people all died and were found later. This created a rather unforgiving world, needing harsh boundaries and punishments to protect both Jordan and his mother, and this was seen in the later images, especially in the screaming faces of sessions six, seven, and nine. Story telling reappeared in the last session.

The Oedipal conflict appeared to have been set aside rather than resolved, in Jordan's case. Oedipal imagery was evident throughout the images. Jordan's harsh super-ego, poor social skills, and blurred familial boundaries implied an unresolved Oedipal conflict.

The time of latency, and coping mechanisms:

"If we take stock of the products that look as if they were made under the pressure of defensive mechanisms, we find that they fall roughly into three categories: bland stereotypes that are dull, repetitious, and conventional; work that is rigid and stereotyped but presents unusual or bizarre configurations; work that is filled with false sentiment, such as saccharine sweetness, hollow heroism, or false piety."

(Kramer, 1971, p122)

"...We also must not underestimate the stabilizing and reassuring function of repetition, and we should be careful not to push children into premature change"

(Kramer, 1971, p 128)

"Conventional, stereotyped production does not always mean lost opportunity for creative expression. It can also be the first step toward any kind of organization in a chaotic person, or it may be a defense against the threat of chaos and confusion."

(Kramer, 1971, p130)

This is a long quotation, but all three points are relevant to Jordan. His type of defensive work was the second type: 'work that is rigid and stereotyped but presents unusual or bizarre configurations'. Although he repeated these shapes, designs, or procedures in an apparently aimless perseverance, it was possible that he needed to do just that. In sessions four and five, Jordan cut out a seemingly endless series of heart shapes, put them together, but then barely looked at the result, and avoided discussion with the therapist. In sessions five and six, the therapist decided to intervene, asking Jordan to make a story for his image, or to explore paint, looking for an image in the abstract design. Jordan made a series in session 9 of lines which he called names like 'swirls', 'wind', and 'ribbons'. In some of Winnicott's writing, he discusses the use of string as a way to strengthen a relationship or deny separation (Winnicott, 1971, p 18-22). Winnicott's client tried to tie himself to his mother symbolically, by tying up everything in the room, when he felt insecure in her anticipated absence. Perhaps Jordan was attempting to hang on to the familiarity of the therapeutic relationship in a similar way with his ribbons, or to keep his mother in spite of the new stepfather.

Jordan was inclined to make repetitious, relatively uninvested series of

images which seemed perseverative at times; the therapist had to be cautious not to react to counter-transference rather than to the client. It was the "seemingly endless" quality of the repetition that was both significant to the client and difficult for the therapist. These series seemed to be related to defense against anxiety. Edith Kramer made the point that repetition is stabilizing, and Jordan seemed to attempt to use it thus. He repeated images when he was feeling the chaos of the environment, or when he needed to feel in control. However, these attempts to maintain balance or control through the series seemed to be rather unsuccessful, as his anxiety and distress remained evident in both the imagery and the therapeutic relationship.

Defenses were very necessary in terms of the family situation for Jordan, and some of the images seemed to describe this. The seventh session ended with two images of planes shooting at houses, which supported the supposition of his fear of losing home. (figures 15A and 15B, p 75) One plane was shooting at three houses, while the second image showed that one of the houses fell. In the first image, he was able to be very focused and his drawing was quite skillful. In the second image, the plane was less solid, and less menacing, as it was oddly formed. Perhaps he had disarmed the threatening father, as the planes were rather phallic in some ways.

Jordan did not attempt these defenses in the termination session. Although termination must have caused him some anxiety, during the preceding week he had gone to scout camp, returned, run away from home, been afraid to return, been rescued by the school as they phoned mother and she invited him back, and he had had to face a potential new father. Relatively speaking, the therapy session must have seemed a safe and calm place, despite the abandonment feelings of ending. Also Jordan took home his images that day, which may have been reassuring.

The tenth and last session was enacted in slow motion by contrast to the

other sessions. Jordan worked on a large paper the whole session, starting on one side and then flipping it over to again draw the camp where he had stayed. (figure 17, p 77) Perhaps he was attempting to focus and contain himself somewhat through the imagery. Overall, he had many reasons for anxiety and fear

The imagery of the session involved an initial attempt to make a shore and mountains like he had seen at the camp he'd been to. He flipped the paper over, and drew and coloured another version of the camp, in a representational style. This seemed a positive sign, for even in a time of high anxiety, Jordan seemed to be containing himself, focusing, and using his creativity. He asked if he could write down a story for the image. Both of these behaviors seemed to be movements in the direction of sublimation. The following story, dictated by Jordan, was the major form of conversation in the session:

"SPRING CAMP

On March 30th, 16 kids went to XXXX. Our camp's name is XXXX. We got there by bus. It took 2 hours to drive from KKKK to XXXX, our camp. On the first morning we had to go for breakfast at the river. We had to go to the river to catch our fish for breakfast. We were in cabins by 3. We put a skunk in the leader's cabin. First we put some food in the leaders' sleeping bags and the skunk smelled the food and went in the leader's cabin. And on April Fool's Day, me and my friends went and put toilet paper all over the leaders' bus, and we wrote in shaving cream "April Fool's Day" on the bus for the leaders. Then the next morning we went on a hike over to PPPP. Just then we heard a noise in the bushes. It was a skunk. So I threw a rock and hit the skunk and he sprayed the leaders. When the leaders got sprayed they almost killed us. So when we got back to camp, the leaders threw us in the lake. And after we got out, we were so cold that we got pneumonia. Then we went back to the fire and we got ourselves warmed up and all we did that week was have pillow fights and war games. On the last day, we put toothpaste all over the leader's buses and cars. And we got killed, not for real, but we were thrown in the water again. When we got home, we lived happily ever after. The End by Jordan."

(from the case notes, session 10)

This story depicted Jordan's view of the world. One may be in competition or power, but there is no relationship without aggression. The water was cold and consuming, and related to the whale and the people who drowned in the bat story. He drew unsafe, partly frozen fast water, and the leaders threw him in. The leaders

were in the role of parents at camp, and this showed Jordan's lack of trust in caretakers. The leaders were sprayed, creamed and papered, which was very sexual, relating to ejaculation and semen, and anal, relating to feces.

In ending therapy, Jordan seemed to have been able to express his need for it. One hopes that the art work could serve as a transitional object for Jordan. He would take it home, and possibly take home some of the more positive aspects of his therapy sessions as well, to help him through future issues. He had unresolved issues in the areas of rapprochement and Oedipal conflicts, and his inner objects seem to be screaming. Once again he reached an end unresolved. The therapist recommended:

"...individual and small group therapy as soon as possible, to work with both the current, very potent issues, and the imminent difficulties of adolescence and a possible new stepfather."

(from the case notes, termination)

CHAPTER 6) Final Comments and Summary

Further Considerations and Limitations:

The limitations of a paper such as this are numerous. Quantitative and qualitative limitations arise with the use of art and its interpretations, the interpretation of therapeutic material in general, the topic of absent fathers, the small number of examples, and the particulars of the examples themselves.

Art therapy lies in a realm somehow tied to the discriminate fields of fine arts, psychology, and education. Each lends characteristic theories, data, and philosophies to art therapy. Simultaneously, each lends its limitations to this field

Quantitative and qualitative use of interpretation:

Art is difficult to define, describe and evaluate. This is true of aesthetic expression regardless of the goal in its creation; regardless of whether art is made for personal expression, social reform, psychodynamic understanding, or psychic health, it is always enigmatic to some extent.

All of the vagaries and ambiguities of psychology and psychotherapy are also visible in the art therapy process, especially when it is approached from a psychodynamic point of view. Interpretation of any therapeutic material, verbal or visual, is difficult, complex, and subjective.

It is necessary to point out that the material presented in this paper is interpreted within the context of an object relations approach to art therapy, as the theory pertained to specific developmental periods. Other systems of interpretation may have clouded the focus of the thesis, and were therefore not accessed. It is obviously possible to interpret this therapeutic material through many different theoretical frameworks: in this case I did not.

As well as limitations of interpretation, there are also general limitations of transferring material from theory into clinical practice. Cause and effect is never simplistic in matters of the psyche.

Developmental aspects of art-making:

There are often times when it is necessary to know if a child is working in an age-appropriate manner, and for this information, art therapists often turn to the field of art education, where there have been many studies of age appropriate imagery.

"Rhoda Kellog (1970) , who has collected and examined more than a million drawings of young children, has demonstrated that children's drawings develop in an orderly fashion - from certain basic scribbles towards a consistency of symbols."

(Oster / Gould, 1987, p 4)

Yet, despite the extensive work done, there is much controversy over the manner in which children develop, and the area of image-making is no exception. There is a school of thought that there are developmental stages, another that says children develop in a steady flow of increased sophistication, and yet another that expounds the idea of overlapping layers of development, which is sort of an amalgamation of the first two. What is the correct source to determine if a child's image-making is age-appropriate? If a therapist can see that an image is definitely not age appropriate, then there is added meaning for interpretation.

Data and Psychosocial Implications:

The topic of this thesis, sons of absent fathers, requires many parameters to be a manageable topic. One cannot deal with the whole issue of society and the single parent family in such limited space as this paper, and similarly one must not presume to understand fully the difference between sons and daughters. Both of these concepts are complex, intertwining genetics with social nuance and the expectations of a parent for a child. Tradition versus liberal thought and action; nature versus nurture: longstanding debates which cannot be resolved nor even defined fully in this paper.

A further topic to consider is the minimal data presented here. The author is aware that two cases are insufficient for drawing conclusions.

In presenting case illustrations in such a paper, it is impossible to give the complete case. Material must be edited, and interpreted to some extent, in order to prioritize details of the sessions, determining those which are particularly relevant to the paper, or even to the case itself. In this editing, it is possible to give an unintentional bias to the case.

Despite the many limitations, it seems that this paper can achieve some basic objectives: to align theory with a clinical query, to extrapolate from the client case studies based on the theory, and to raise questions in areas where the theories seem to have thus far left a gap.

Summary:

The clients were referred to art therapy because of: an inability to communicate meaningfully, confusing or unclear goals for behavior, poor social skills, aggression with peers, negative self-image, and concerns around the stability of home life. There are significant similarities between the presenting problems of the two boys. Both boys had social difficulties, being ill at ease with peers. Lance had problems with aggression and fighting, while for Jordan the behaviors were more inwardly turned, involving running away and scapegoating. Both boys had learning difficulties, and were in special education classes. This is interesting in light of Blos's idea of learning disorders related to individuation. (Blos, 1979, p 146) One other similarity which must be noted was that both boys were quite ill when younger: one with eye operations, the other with meningitis. Both could then be seen as somewhat handicapped: Jordan by his restricted hearing and Lance by his possible vision deficit. This could certainly affect self-image and the processes of development to some extent, with compensation being made by the child for perceived deficits or differences.

Issues related to the practising subphase:

In the development from infantile symbiosis to mature individuation, the phases in which a client has difficulty help to explain the manifestation of the issues more clearly. Lance's most significant underlying issues seemed to center around a time between the practising and rapprochement phases, while Jordan's difficulties seemed to point more to object constancy and Oedipal times.

Practising phase difficulties common to both cases included concerns around narcissism and blurred fantasy / reality boundaries.

Issues related to the rapprochement phase:

There is some evidence of difficulties during the rapprochement phase for both these boys. Common issues centered around the ability to trust, persecutory views of the environment, depression, and a fear of annihilation, especially from the re-engulfing mother.

Issues related to the time of achievement of object**constancy:**

It is necessary to achieve object constancy to have an inner core of support, when physical parents are no longer constantly available nor constantly sought for support. Both clients expressed material which showed unstable inner images. Some splitting, and a low tolerance for ambiguity were evident in both, although this was more of a concern for Jordan, with the screaming faces, than for Lance.

Issues related to the Oedipal conflict:

The child must change his interest in the mother into a sexually decathected interaction, and this is usually done by losing the battle to win her affections to the father. For Jordan the phallic quality of Oedipal imagery was more current than for Lance, who presented early Oedipal imagery, as if he were just approaching the Oedipal conflict.

Issues related to the latency stage and coping mechanisms:

Previously, the child has worked on specific dynamics in the different phases; latency is a time to gain coping skills, and the psychological state of the child remains relatively static. Similar defense styles in the two children included difficulties with repression, regression and denial. They both appeared to be working on material which ought to have been set aside by this age. Both showed anger in their therapeutic material, and yet denied feeling angry. Depression was evident and denied in both cases. Lance showed his depression in his negative view of the world, and his inability to sustain a positive outlook. Jordan showed his depression in the emptiness of some of his images, and in his desperate seeking of fulfillment in external objects, rather than internal. Transferentially and counter-transferentially, the characteristics of a depressive structure were evident in both cases.

The therapeutic relationship:

It is often the work of the client in therapy to recreate a relationship that he or she may then process and understand. Both these clients seem to have tried to recreate a mother / child relationship with the therapist, and the imagery. As stated above, the therapeutic relationship was also a means of expressing depression, as the boys both sought unsuccessfully to fill an inner gap, and sadness and anger often pervaded the sessions.

The images:

Within the diversity of images created by the two boys, there are similarities of symbolism. Both created a personal language of symbols to work on their specific concerns. Both boys used aggression on the part of unknown adversaries (video characters, whales, bats, robbers) to depict a battle, in which they were able to address their struggles to mature, to overcome destructive defenses. Both worked in linear, contour-style drawings with occasional, and increasing, forays into solid form, especially with paint.

Issues related to the absence of father:

Finally, are the core conflicts expressed by the images addressed in the father role theory? Or is the father role not significant to the case, regardless of its presence? Was there effective acceptance of the absent father? Effective coping mechanisms?

What do fathers do? Just how much significance can be attributed to the father's absence in a client's early life?

"In the intense closeness to his son the father gratifies vicariously and belatedly his lifelong "father hunger". "

(Blos, 1985, p 45)

It seems that in some of the images of fatherless male clients, some of this 'hunger' is displayed, and through further understanding, perhaps therapy can begin the gratification process. Lance and Jordan showed in their images that early conflicts were not resolved. One must assume that this was at least partly due to the gap in the parental system, with father not present as a functional parent through the infantile separation / individuation, as much of their imagery tells of unresolved separation or triadic issues. As they approach adolescence, they are re-newing their acquaintance with this gap, and grieving, or refusing to grieve the absence of father.

In Conclusion:

This thesis explored the father's role in the separation / individuation processes in a child's development, through theory and clinical examples. Many questions have arisen through the course of the work. Why were many of the art therapy clients seen in a school setting pre-adolescent boys with unstable, transient, or absent fathers? Has the boys' artwork from sessions expressed the relationship of father and son through the infantile separation process and what may be some implications for the adolescent individuation process? What is the relationship between the father's role in the first, infantile separation process and in the later adolescent version of individuation, and what is the relevance of this to the practice of art therapy with young male clients?

Exploring these questions led to a consideration of object relations theory and an examination of the symbiotic alliance between mother and child, as well as to speculations on the role of the father in helping the child to withstand the end of that original maternal bond. The father, we came to understand through Peter Blos, is an active participant in this process. The case material appeared to support this. Art therapy and the use of art materials in terms of clinical decision-making and the information to be gained from client sessions in terms of the images created was also discussed. Understanding the images meant understanding the dynamics of the internal life of the child. In the cases of Lance and Jordan, this meant understanding the process of separation from the maternal bond in detail, as this seemed to be the crucial topic of conflicts. Both boys seemed to be caught between childish, immature behavior and needs, and the need to grow up and separate.

It is the belief of this author that the absence of the father, real or fantasied, during the infantile individuation process is re-experienced and once again grieved over during the pre-adolescent period, in preparation for the leavetaking from the family.

The clients' teachers, principal, and counsellors have gained a deeper understanding of these children through their art therapy experience, which will affect their future dealings with these children. An understanding of the imagery led to future educational and psychological goals for these clients, which addressed the core issues and conflicts, some of which related to the father's absence.

Finally, from the material presented it can be seen that art therapy offered insight into the situation of these clients, which was at least partly created by the absence of their fathers at a pivotal time in their lives. Art therapy, as a graphic form of illustrating a given child's perspective on experiencing life, served as a beginning for sublimation, and an expression for problems and coping mechanisms. Through these specific cases, it can be seen that the father plays a significant role in the process of individuation, although sometimes he plays this role through his absence.

This paper touches on the role of the father in individuation in a minimal and introductory fashion. A more extensive query could compare many cases and seek support for such conjectures. Questions remain to be answered, and the analysis of the cases of stable, well-adjusted pre-adolescent boys with reference to the parental situation would be very valuable as well. Do the core issues of Lance and Jordan stem from the absence of father at a crucial time, with no meaningful substitute? This cannot be definitively answered without further study.

ENDNOTES

1. This is in reference to material presented in a class lecture by Dr. Jaswant Guzdar in 1989, when she was discussing the research of Rene Spitz on infant depression.
2. This is in reference to material presented in a class lecture by Dr. Jaswant Guzdar in 1989, when she was discussing the research of Margaret Mahler on the association of the separation-individuation process with phenomena seen clinically.

BIBLIOGRAPHY:

- Allan, J. (1988). Inscapes of the Child's World: Jungian Counselling in Schools and Clinics . Dallas: Spring Publications Inc.
- Axline, V. (1969). Play Therapy . New York: Ballantine Books.
- Bettleheim, B. (19). The Uses of Enchantment . New York: Alfred A Knopf.
- Blos, P. (1941). The Adolescent Personality . New York: D Appleton-Century Company Inc
- Blos, P. (1979) The second individuation process of adolescence. The Adolescent Passage: Developmental Issues . New York: International Universities Press, 141-170.
- Blos, P. (1985). Son and Father: Before and Beyond the Oedipus Complex . New York: The Free Press, MacMillan, Inc.
- Burland, J. A. (1975). Separation-individuation and reconstruction in psychoanalysis. International Journal of Psychoanalytic Psychotherapy, 4. 303-335.
- Demaue, L. (1974). The History of Childhood. New York: The Psychohistory Press.
- Evans, R. I. (1976). Jung on Elementary Psychology. New York: E P Dutton & Co.
- Freud, A. (1980). Concept of developmental lines. Normality and Pathology in Childhood . London: Hogarth Press. 62-69.
- Frey-Rohn, L. (1974). From Freud to Jung. New York: Dell Publishing Co. Ltd.

- Guggenbuhl-Craig, A. (1982). Power in the Helping Professions. Dallas: Spring Publications.
- Henley, D. R. (1991). Facilitating the development of object relations through the use of clay in art therapy. The American Journal of Art Therapy . 29, 3. 69-76.
- Hillman, J. (1975). Re-visioning Psychology. New York: Harper & Row Publishers.
- Hillman, J. (1988). Foreword. In J. Allan. Inscapes of the Child's World; Jungian Counselling in Schools and Clinics . Dallas: Spring Publications Inc. xiii-xx.
- Jacobi, J. (1959). Complex, Archetype, Symbol in the Psychology of C G Jung New Jersey: Princeton University Press.
- Jacoby, M. (1984). The Analytic Encounter, Transference and Human Relationships. Toronto: Inner City Books.
- Jacoby, M. (1985). Longing for Paradise. Boston: Sigo Press.
- Jung, C. G. (1964). Man and his Symbols. New York: Dell Publishing Inc.
- Jung, C. G. (1966). The Psychology of the Transference. Collected works, 16. New Jersey: Princeton Univ. Press.
- Jung, C. G. (1966). Psychology and Alchemy. Collected works, 12. New Jersey: Princeton Univ. Press.
- Jung, C. G. (1968). Analytical Psychology, its Theory and Practice. London: Unwin Brothers Ltd.
- Jung, C. G. (1971). Dictionary of Analytic Psychology. London: Routledge & Kegan Paul Limited.
- Kaplan, L. (1978). Oneness and Separateness: From Infant to Individual. New York: Simon and Schuster.
- Kaplan, L. (1986). Adolescence/the Farewell to Childhood. New Jersey: Jason Aronson Inc.
- Kopp, S. (1972). If You Meet the Buddha on the Road, Kill Him!. New York: Bantam Books.
- Kramer, E. (1971). Art as Therapy with Children. New York: Schocken Books.
- Landgarten, H. B. (1981). Clinical Art Therapy: a Comprehensive Guide. New York: Brunner / Mazel Publishers.
- Mahler, M. (1972). On the first three subphases of the separation-individuation process. International Journal of Psycho-analysis. __. 333-338.

- McNiff, S. (1988). The shaman within. The Arts in Psychotherapy. 15, 4. 285-291.
- Miller, A. (1981). The Drama of the Gifted Child. New York: Basic Books, Inc.
- Miller, A. (1986). Thou Shalt not be Aware: Society's Betrayal of the Child. New York: New American Library.
- Milman, D. S. AND Goldman, G. D. (1974). Group Process Today. Springfield: Charles C Thomas Publisher.
- Robbins, A. (1987). The Artist as Therapist. New York: Human Sciences Press, Inc.
- Rubin, J. (1978). Child Art Therapy. New York: Van Nostrand Reinhold Company.
- Rubin, J. (1987). Approaches to Art Therapy. New York: Brunner/Mazel Publishers
- Rycroft, C. (1973). A Critical Dictionary of Psychoanalysis. New Jersey: Littlefield, Adams & Co.
- Oster, G. AND Gould, P. (1987). Using Drawings in Assessment and Therapy. New York: Brunner/ Mazel Publishers.
- Site, M. (1975). Art and the slow learner. Art Therapy in Theory and Practice. New York: Schocken Books. 191-207.
- Thermal, J. (1975). THIS is therapy?. Art Therapy in Theory and Practice. New York. Schocken Books. 213-217.
- Ulman, E. ed. (1975). Art Therapy in Theory and Practice. New York: Schocken Books.
- Von Franz, M. L. (1977). Individuation in Fairy Tales. Dallas: Spring Publications.
- Von-Franz, M. L. (1980). Projection and Re-collection in Jungian Psychology. Illinois: Open Court Publishing Company.
- Wadson, H. (1980). Art Psychotherapy. New York: John Wiley & Sons.
- Whitmont, E. (19 _). The Symbolic Quest. New Jersey: Princeton University.
- Winnicott, D. W. (1971). Therapeutic Consultations in Child Psychiatry. London: The Hogarth Press.
- Winnicott, D. W. (1987 edition). The Child, the Family, and the Outside World. - --: Addison-Wesley Publishing Company Inc.
- Winnicott, D. W. (1988 edition). Playing and Reality. New York: Penguin Books.

- Wohl, A. AND Kaufmann, B. (1985). Silent Screams and Hidden Cries. New York: Brunner/Mazel Publishers.
- Yalom, I. (1975). The Theory and Practice of Group Psychotherapy. 2nd Edition New York: Basic Books Inc.