

University of Montana

ScholarWorks at University of Montana

Graduate Student Theses, Dissertations, &
Professional Papers

Graduate School

1995

Women's experiences with art and therapy| A phenomenological analysis

Nancy Abt

The University of Montana

Follow this and additional works at: <https://scholarworks.umt.edu/etd>

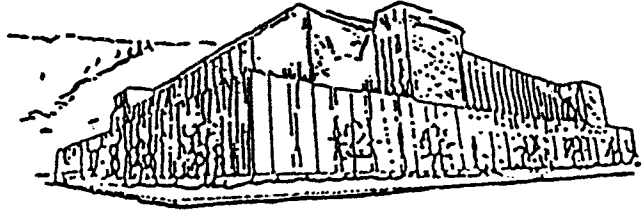
Let us know how access to this document benefits you.

Recommended Citation

Abt, Nancy, "Women's experiences with art and therapy| A phenomenological analysis" (1995). *Graduate Student Theses, Dissertations, & Professional Papers*. 4112.

<https://scholarworks.umt.edu/etd/4112>

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.



Maureen and Mike
MANSFIELD LIBRARY

The University of **MONTANA**

Permission is granted by the author to reproduce this material in its entirety,
provided that this material is used for scholarly purposes and is properly cited in
published works and reports.

**** Please check "Yes" or "No" and provide signature ****

Yes, I grant permission
No, I do not grant permission

Author's Signature Maureen A. H.

Date 6-6-95

Any copying for commercial purposes or financial gain may be undertaken only with
the author's explicit consent.

WOMEN'S EXPERIENCES WITH ART AND THERAPY:

A PHENOMENOLOGICAL ANALYSIS

by

Nancy Abt

M.Ed. Northern Montana College, 1984

presented in partial fulfillment of the requirements

for the degree of

Education Specialist

The University of Montana

1995

Approved by:

Catherine Jenni
Chairperson

R. C. Murray
Dean, Graduate School

June 12, 1995
Date

UMI Number: EP34754

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent on the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI EP34754

Copyright 2012 by ProQuest LLC.

All rights reserved. This edition of the work is protected against unauthorized copying under Title 17, United States Code.



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

6.23.

Abt, Nancy, Ed.S. 1995

Counseling

Women's Experiences With Art and Therapy: a Phenomenological Analysis (197 pp.)

Director: Catherine C. Jenni *Catherine Jenni*

Three women were asked to describe their experience of art within the context of psychotherapy. A phenomenological analysis revealed the importance of a personal dialogue with one's own art, art as a mirror of the self, the mystery and surprise of one's own art, the personal meaning and the temporal quality of one's own symbols, the inclusion of another, and the influence of one's way of being in the world on one's art and the description of it. Implications for therapy include recognition of that personal stamp and appreciation of the power that non-verbal therapies have.

TABLE OF CONTENTS

| | |
|---|-----|
| Abstract | ii |
| Chapter One - INTRODUCTION | 1 |
| Definition of Terms | 4 |
| Chapter Two - REVIEW OF THE LITERATURE | 6 |
| Art and Art Therapy | 6 |
| Phenomenological Research | 13 |
| Chapter Three - RESEARCH DESIGN AND METHODOLOGY | 15 |
| The Pilot Study | 15 |
| Subject Selection | 16 |
| Collection of Data | 19 |
| Data Analysis - Description of Levels | 21 |
| Chapter Four - THE RESULTS OF THE RESEARCH | 26 |
| Level Five: Fundamental Description | 27 |
| Introduction to Level Six | 30 |
| Level Six: Essential Description | 31 |
| Chapter Five - DISCUSSION | 33 |
| Dialogue with the Literature | 33 |
| Limitations of the Study | 44 |
| Implications for Further Research | 47 |
| Implications for Therapy | 51 |
| References | 57 |
| Appendix A: Sally: Data Analysis, Levels 1-4 | 63 |
| Appendix B: Wendy: Data Analysis, Levels 1-4 | 104 |
| Appendix C: Jean: Data Analysis, Levels 1-4 | 148 |
| Appendix D: Consent Form | 196 |

Chapter One

INTRODUCTION

"Creativity is the encounter of the intensively conscious human being with his or her world." Rollo May, 1975, page 54.

Art became officially recognized as a therapeutic tool and named "art therapy" in the 1940s when Margaret Naumberg became interested in and wrote about the art that was spontaneously created by institutionalized children at Walden where she was the director. A Freudian by training and personal psychoanalysis, she compared it to her own experiences with imagery in analysis and wrote monographs that told about these subjective and intersubjective experiences. She saw art as having a "primary rather than an auxiliary" role in psychotherapy (Rubin, 1987).

Art therapy became popular during the 1960s and 1970s as journals and books on the subject proliferated. Today it is frequently discussed, defined, described, analyzed, and interpreted in the literature. The mental health community agrees that art can be a powerful tool for bringing unresolved pain into conscious thought where it can be examined (Fink and Levick, 1973; Ulman and Levy, 1980).

McLeod spoke about the phenomenon of truth that is apparent in art when she wrote, "For truth is the predication of art, the original medium that must exist even before the prepared surface of the stone, the papyrus, and

the pigment" (McLeod, 1995, p. 12). Scientists recognize the truth of ancient art when they celebrate new -findings on cave walls and attempt to decipher their cryptic meanings (Ibid, 1995). Art still speaks the truth today, but it sometimes gets lost in a world that values rational thought, behaviorism, and technology.

Art is a phenomenon not easily explained with words. May (1975) has written about the inescapable mystery that surrounds the creative process. Paradoxically, one of the reasons that art therapy is so effective is the same reason it is so difficult to describe. It explores the unconscious without the use of words. It has been compared to dreamwork in the way it is used to step out of oneself to look at one's life experience from a distance (McNiff, 1993). A participant in the pilot study for this research referred to the artistic part of her as the "cognition side that doesn't speak" (personal communication, November 5, 1994).

Research with art therapy has traditionally been limited to the case study design which does not inquire into the experience of the subject who is making the art. A review of the literature found that research tends to look at the therapeutic process from the viewpoint of the art therapist. There was nothing in the literature that satisfactorily answered the question of how the client experienced the process of therapeutic change through artistic creation. McNiff (1992) has questioned whether the

case study can do justice to art therapy's potential for psychology when he said that "descriptions of what other people did would always be contrived. The case study is a construction, a secondary as opposed to a primary presentation of the artistic process [and] it will stay 'secondary' as long as it uses secondhand methods of presentation" (McNiff, 1992, p. 66).

Phenomenological inquiry seeks to develop descriptions of an experience as it is lived by going directly to the source of the information. In this study, three women were interviewed at length about their experience with art and therapy. The interviews with those three women are the only source of data for this paper.

Definition of Terms as They Are Used in This Study

Art Therapy: The use of the production of visual art as a means to self-awareness under the guidance of a therapist who offers support, direction, environment, and materials when necessary (Delfino-Beighley, 1976).

Bracketing: The rigorous effort to set aside one's "presuppositions and assumptions" of a subject of research "to provide protection against the imposition of the researchers expectations on the study" (Polkinghorne, 1989, p. 47).

Free Imaginative Variation: A type of mental experimentation in which the researcher attempts to vary the descriptive features of a given phenomena, enabling the researcher to see what the truly invariant, or essential, features are (Polkinghorne, 1989 and Giorgi, 1985).

Naive Description: Unanalyzed description of person's consciously known experience, given without conscious awareness of the psychological meaning of it. By the use of "bracketing" (see above), the interviewer attempts to hear it naively as well.

Spontaneous Meaning Units: Units which emerge spontaneously from the data, each of which conveys a particular and unique meaning. Cloonan termed it "a statement made by the subject which is self-defining and self-delimiting in the expression of a single, recognized aspect of the subject's experience" (cited in Kruger, 1979).

Phenomenological Research: A study of the lived experience of individuals in the everyday world using naive, unanalyzed descriptions of the various phenomena in their lives in the actual situations where they live.

Reflection: A careful and sensitive reading of expressions with the intention of answering the question that is being asked by the research.

Situated Structure: An experience described in the context of time and place as it happens to an individual subject.

Subject: The person who is interviewed, or participating voluntarily in the research.

Subjectivity: That which exists within the realm of a person's own inner experience.

Triangulation: A method that combines and analyzes information from three or more subjects in a search for shared commonalities that pertain to the research question (Giorgi, 1985).

Chapter Two

REVIEW OF THE LITERATURE

Art and Art Therapy

"The symbol is the middle way along which the opposites flow together in a new movement, like a watercourse bringing fertility after a long drought." C.G. Jung (cited in Wharton, 1966, page 433).

Art, science, and religion have, throughout history, shared the fact that they have been interwoven with humankind's quest to know itself and its universe (Janson, 1991). Art has served through the ages as a record of the essential. It is a teller of tales and a means of expression (McLeod, 1995). People in diverse places such as China, Egypt, and pre-historic America used ideographs, carvings, and lumps of clay to give form and meaning to their fear and wonders about life, death, and the world in which they lived (Kaufman and Wohl, 1992; McIntyre, 1990). This process has not stopped. There is a universality about art that transcends time and space and a mystery surrounding it that asks about the nature of human existence.

The idea that psychotherapy could be combined with art probably had its roots as far back in time as Freud's discovery of the importance of dream images as a key to the unconscious memories of his clients (Rubin, 1987). Later Carl Jung, while experiencing depression, engaged his own

unconscious by playing as a child and using imagery. He introduced the holistic approach to art and therapy, where art became a metaphor for life. He called art the "psyche's attempt to bring order out of chaos" (Wharton, personal communication, April 28, 1995).

When Margaret Naumberg was pioneering as an art therapist in the early 1940s, she often quoted a passage of Freud's that said, "Part of the difficulty of giving an account of dreams is due to our having to translate these images into words" (Rubin, 1987, p. 8). When Naumberg, an art teacher and a student of Freud's, began to see the possibilities for the use of art in clinical psychology, she began to move away from the teaching of art as education and see its value as a psychoanalytic tool (Ulman and Levy, 1980). She wrote that art was a means to release the unconscious (Ulman and Dachinger, 1975). Today, fifty years later, art therapy is not limited to psychoanalytic theory. It has been adapted to all the major orientations in psychology and psychotherapy. Although there is not agreement within the mental health community on the way that art therapy is useful, there is general agreement that it is (McIntyre, 1990).

Betensky wrote the transformation of the art object from a subjective expression of the artist to an object that can be observed by the artist. The artist becomes "now somewhat separated from the product of his own hands yet

remains close enough to maintain a relationship of involvement with it" (Betensky, 1977, page 174). McNiff, who has compared the art therapist to the shaman of earlier times (McNiff, 1979), also wrote about the "otherness" and the "interactiveness" that were part of the experience of the creative process (McNiff, 1992). According to McNiff, concentration on something outside of oneself such as a painting can show us aspects, or voices, of the self that wouldn't otherwise be seen. The painting one creates becomes an agent of transformation after it is created because it is then a thing apart and can be seen by the artist through the eyes of the viewer (McNiff, 1992). Zinker compared art to prayer when he discussed that aspect of art that stands on its own structure so it's creator can contact a reality outside his or her own subjective life and move into a transcendent realm (Zinker, 1978).

Pilot subjects of this research frequently mentioned seeing their own body parts and emotions speaking to them as they viewed their own images. Recognition of the voices or images can sometimes be surprising in a way that is not threatening to the artist who has only subconsciously been aware of that aspect of herself (Daughtry, personal communication, March 22, 1995). As aspects of self become recognized and reintegrated, the person becomes closer to the wholeness that is the goal of therapy, art, and life itself (McNiff, 1993).

Robbins discussed the lack of mirroring that is often missing in the nurturing that is given children by their significant others (Robbins, 1987). The result of that missing part often is an adult who has a disorganized perception of who he or she is (Kaufman and Wohl, 1991). Using an object relations approach, Robbins offers that mirror to his client in his relationship with him or her. He allows the art to be the container, or the organizer that can mirror the earlier object relations without threatening the safety the client needs to examine herself and her history. (Robbins, 1987).

An art therapist provides safety by accepting the interpretations clients make of their own paintings without judging them for quality or measures of improvement (McNiff, 1992). A psychoanalytical theorist or one schooled in Jungian dreamwork may see more symbolism in the images than some of the more humanistic approaches do (Rubin, 1987), but interpretation of the symbols needs to be seen in a personal context. Wharton, a Jungian art therapist who appreciates the archetypal and universal nature of symbols, suggests there is no need for interpretation of the symbols to the client. According to her, the ambiguous and paradoxical symbol will attract the attention of its creator who will eventually reconcile the two sides of the paradox, thereby "[creating] out of the opposition a new birth" (Wharton, personal communication, April 28, 1995). May suggested that

psychotherapists often confuse symbols with symptoms and that is misleading. According to him, the "symbol becomes the mirror that reflects insights, new possibilities, new wisdom, and other psychological and spiritual phenomena that we do not dare experience on our own" (May, 1975, page 105).

Betensky, a phenomenologist, art therapist, and writer for over twenty years talked about the phenomenological approach she has developed, which encourages the therapist as viewer and client as maker of the art to step back together and look at the finished work. Using her methods, the therapist remains silent and waits for the client to make the first suggestions about how he or she experiences the art produced (Betensky, 1987). She believes this freedom to interpret one's own painting in a nonjudgmental atmosphere helps to synthesize the inside world with the outside world and bring about changes in one's perception of his or her self (Betensky, 1977). Cane saw art as activating all of one's functions in order to integrate the personality and solve one's problems. She emphasized that the process is fully as important as the product (Cane, 1983).

London, in No More Secondhand Art, discussed the transformation that happens, not just from the viewing of one's own art, but from the process of making the art (London, 1989). He has compared the art experience to that of the transformative ritual such as a wedding, whereby an

individual "changes the quality of life from its current condition to a preferred and elevated one" (London, 1989, page 8).

Bogart, an art therapist who describes herself as "in the trenches" working with troubled youth, also emphasized the importance of process as she described fourteen-year-olds who act out their impulsivity with large amounts of tempera on very large pieces of paper. Bogart describes the watery aspect of paint as taking a person down into "fluid reality" which she compares to the unconscious. This provides a subject for future discussions about the impulsive aspect of the self, which has become apparent through the process of doing (personal communication, February 27, 1995).

In a safe container where the process of artistic expression is respected and where art is viewed by its maker and a nonjudging other, images from the past and present speak to the artist, telling her what cannot be told in words. There is nothing linear about this process, which circles around past and present, through the various relationships of one's life, and into the subjectivity of the self.

Like Rollo May, London refers to the creative experience as a "creative encounter" (May, 1975, p. 77 and London, 1989, p. 78) in which the only information to be obtained is that which is inside; yet at the same time it

represents an interrelationship with one's objective world (May, 1975). May's thoughts about the creative experience are similar to those of Polkinghorne as he describes the phenomenological position as being at the "intersection of person and world" (Polkinghorne, 1989, p. 51).

The inner experiencing of art would be difficult to research using the restrictions imposed on other types of research. May asked if psychotherapy could be a process that could give birth to a new being (May, 1970) and later compared it to art, when he said, "in each a new form is born, not out of ideas, but out of the intensity of experiences" (May, 1985, p. ix).

Bugental discussed the necessity of a paradigm that looks at how we confront our perspectives regarding personal, social, and intentional concerns. He has suggested that there is an "out-there" knowledge and an "in-here" knowledge. He recognizes the "incompleteness of out-there knowledge, adding that "if we develop better in-here knowledge, we can discover how that fits with the out-there" (Bugental, 1985, pp. 47 and 48).

Phenomenological Research

"...all my knowledge of the world, even my scientific knowledge, is gained from my own particular point of view... The whole universe of science is built up upon the world as directly experienced" M. Merleau-Ponty (cited in Kruger, 1979, page 116).

Phenomenology is the study of the essence of experience "as it actually appears in a person's consciousness" (Polkinghorne, 1989, p. 46). Edmund Husserl (1859-1938), commonly known as phenomenology's contemporary founder (Owens, 1970), wrote that the guiding theme of phenomenology is to "go back to the things themselves" (cited in Giorgi, 1985, p. 8). It is a form of descriptive analysis that seeks the lived essence of experience.

Giorgi (1985) provides a clear overview of Merleau-Ponty's description of the phenomenological method by describing four characteristics of it's characteristics. There is considerable overlap within the characteristics he described. The first is that phenomenology is descriptive. This means that the data analysis is the product of naive descriptions of experienced phenomena. A naive description tells "what is present in a person's consciousness when he or she attends to the particular experience under investigation" (Polkinghorne, 1989, p. 50).

A case study is also descriptive but it differs from a

phenomenological study because the focus in phenomenology is on the experienced meaning of an event or object and not on descriptions of any individual's overt actions or behavior (Polkinghorne, 1989). Phenomenology highlights the meaning of the event to the subject instead of the characteristics of the event itself.

According to Giorgi, Merleau-Ponty's second characteristic of phenomenological analysis is the reduction. The researcher "brackets" preconceived ideas about the subject matter inasmuch as it is possible to do so, and sets them aside to minimize the contamination of the researcher's perspective and reduce the subject matter to the essential experience of the interviewed person.

The search for essences is cited as Merleau-Ponty's third characteristic. The material from the naive descriptions is analyzed to find the essence of the conscious experience as it is experienced by the combined group of subjects.

The fourth and final characteristic, intentionality, names the researcher's attempt to describe the "activity of consciousness" (cited in Polkinghorne, 1989, p. 45) as opposed to the observation of behavior. Consciousness can only be described in the words of the person experiencing it and cannot be observed by the natural science method. Yet it is often the source of observed behavior (Giorgi, 1985).

Chapter Three

RESEARCH DESIGN AND METHODOLOGY

The Pilot Study

This project has been changed in view of pilot study findings, although some pilot interviews have remained as data for the research project. A brief history follows.

Prior to beginning the project, the researcher practiced a phenomenological interview with a subject, later given the pseudonym, "Jean." Jean, a 52-year-old artist had presented a slide show and an exhibition about her childhood trauma at a local gallery. She told how her later art experiences had enhanced her psychotherapy and given her the inner strength to deal with the trauma. The researcher had attended the slide show and was granted a short telephone interview at a later date. The researcher began the telephone interview by saying, "Let's talk about your experiences with art therapy as it relates to your process."

Jean was clear in that interview, that she was an artist first and that her therapy was not considered "art therapy" to her although her art had taken on a new meaning with her introduction to psychotherapy. Jean's telephone interview (see Appendix C, page 139) was retained and was included in this document as a support to a later personal interview (See Appendix C).

When two more women, "Marty" and "Wendy", ages 40 and 51 respectively, were interviewed for the pilot study, the

question became, "How has art been therapeutic in your life?" This change broadened the study to include women who had experienced art with their therapy, but who had not worked specifically with a registered art therapist or did not call their work "art therapy."

The researcher noted a qualitative difference in the descriptions of the two women, which may have been an age factor or it may have reflected the fact that "Marty" had not been in therapy for several years. Those two observations led to a delimitation in the age range (forty-five to fifty-five) and a requirement that interviewees have some recent experience with art and therapy together. Wendy's interview later became "Interview One" which is in Appendix B.

A woman who met the criterion of age and a recent "art with therapy" experience volunteered to be interviewed. That woman was given the pseudonym of "Sally". Her interview is in Appendix A and begins on page 54).

Subject Selection and Data Gathering

Phenomenological researchers are not confined to one concrete data source, but are encouraged to use a method that best suits the purpose of the research, in this case discovering the essence of the experience of art as therapy. Three or more subjects are needed to satisfy phenomenology's requirement for "triangulation" (Giorgi,

1985). The purpose of triangulation is to assemble rich and varied descriptions of experiences. Finding a sample population for statistical generalization is not an expectation of the phenomenological researcher. The hope is that out of the combined descriptions of the subjects, a fund of shared elements will be discovered (Polkinghorne, 1989).

The researcher chose to limit the study to women's experiences in an effort to limit variability, given the knowledge that females in our culture may experience aspects of their lives in ways that differ from men's experiences (Gilligan, 1982; Harding, 1987; Kaschak, 1992). Age has been delimited to minimize differences in life experiences due to cohort group and life span. Another limitation was to look at only the visual arts. Movement, poetry, and music are equally therapeutic and could be the subject of further research. Finally, the researcher required subjects to have had recent experience with psychotherapy and to have used visual art with their therapy.

The researcher chose to interview three women who had experienced art and therapy together, using their art as part of their therapy. The women were all from the states of Montana and Washington and all were between the ages of forty-five and fifty-five. Two subjects had been part of the pilot project.

All three subjects have used their art alone and as an

adjunct to their psychotherapy. Two subjects were in the process of completing current therapy. Another was in the process of reentering therapy after a break. All subjects considered themselves to be in a constant state of self-reflection, so completion of therapy didn't necessarily mean ending of psychological growth, just a pulling away for a different kind of reflection.

Jean (Appendix C) is an artist by profession. She began psychotherapy within the last five or six years and used the creating of art as a part of this process. Her experience was that after "talking to [herself]" visually for many years, she found that talking with another made a difference in both her art and her life. Sally (Appendix A), a graduate student and a writer, has been creating art since she was a child and has continued as an adult in women's groups, workshops, individually, and in therapy. The third subject, Wendy (Appendix B), who is a professional massage therapist, was punished for coloring and drawing as a child. She renewed her interest in art as an adult within the safe environments of workshops and therapy. The latter two subjects found their therapy enriched by the introduction of art. The first found her art enriched by therapy. All agreed that art has had overall therapeutic value for them (See Appendixes A, B, and C for complete transcriptions).

Collection of Data

Trust and comfort are important features of the phenomenological interview. Each subject was known in at least a casual way to the interviewer and was given every opportunity to ask questions about the process in advance of the interview. The subjects were interviewed separately at a place of comfort that was specifically chosen by the subject. Two subjects were interviewed in their own homes while the third subject chose the home of a friend.

Each of the three subjects made a choice, independent of any prompting by the researcher, to support the verbal part of her interview with the tangible product of her creative process. After a brief rapport-building period, when the subject appeared comfortable and ready to begin, an audio-tape was started and the interviewer asked the research question. Specifically, each subject was asked "How has art been therapeutic in your life?"

The researcher gave subjects considerable latitude in the way they chose to answer the question in an effort to develop the data with the full richness of the subject's experience. Intervention on the part of the interviewer was not done with the intention of directing the flow of conversation, but with the goal of probing more deeply into the experience being described.

Pseudonyms have replaced the names of the subjects and others who are mentioned in the interviews. Their

occupations are mentioned in as general a way as possible to support the data while maintaining confidentiality of the subject.

The researcher gave each subject a copy of the transcribed interview to read and delete what she wished. All three subjects, upon reading their own words, commented that they "were too disorganized", or they "wandered all over the place". One interviewee, the graduate student, said she wished she would not have used the pictures, that they distracted from what she would have said otherwise. The other two, when asked by the researcher if they agreed with that post-interview suggestion, could not imagine an alternative to pictures, even though it resulted in a disorganized-appearing interview for them.

Two subjects were given two interviews for different reasons. Jean's telephone interview from the pilot study was included because it enriched and validated the existing data. Wendy was interviewed a second time with a focus on her occupation which appeared to reflect the way she spoke about her art.

When a subject was interviewed twice, her interviews were transcribed separately and are included in the same Appendix as Interviews One and Two. The data is analyzed separately for Levels One and Two (see below) and then is combined for the Levels Three and Four (see below).

Data Analysis

The researcher used the following process of data analysis, which was derived from the writings of Giorgi (1985) and Jenni (1990). Examples follow each level, although Levels One and Two are combined. The reader is encouraged to read the appendices completely for a more thorough understanding of the process.

Level One - Individual Protocols: Individual interviews were transcribed verbatim as can be seen in the example on page 22. The researcher carefully read the entire description to get a sense of the whole statement.

Level Two - Individual Protocols: When the interviews were transcribed and placed in the left column as Level One, the researcher read each protocol at least one more time with the intention of noting shifts in meaning throughout the interview. Slash marks were placed at points that occurred naturally in the text. Each division marked a spontaneous meaning unit, or constituent of meaning (Giorgi, 1985), that was numbered and placed in the right column next to the transcript. The spontaneous meaning units retain the subjects' original language, but are shortened by the removal of extra words and redundancy. Level Two is shown in the columns to the right of Level One for each subject. (See example on the following page from Wendy's interview in Appendix B, page 107). Subjects, individually and as a group, are identified by the letter "S".

(example)

And this is my... This is sort of a little thing that comes as my little fairy person and she.. she shows up a lot. In different things that I do./ And... and then, I realized... I think I was in therapy with Gina by then, and we talked about how healthy I was inside and how strong my root was and she asked me to describe what I think about it and... and I think that I was inside myself. I wasn't born yet./ And I had it on my wall for a long time.

11. A little fairy person shows up a lot in the things that S. does.

12. When S. was in therapy and they had talked about how healthy she was inside, she was asked to describe her root. She said she thought she was inside herself and wasn't born yet.

13. S. had a picture on a wall in her home for a long time.

Level Three - Individual Protocols: Meaning units that pertain to women's experiences with art and therapy are grouped by theme and retold in narrative form, which may differ from the order told by the subject. Although the text is written in the third person, the subject's original language remains and is quoted when appropriate.

Redundancy at this level is seen as an indicator of importance. Units that do not reflect the intended purpose are eliminated. An example follows from Wendy, Appendix B.

(example)

"S. has a little 'fairy person' that often shows up in the things she does. Once when she was in a playful mood, she drew a picture that first looked like flowers. Then when she looked at it 'they weren't'. They were little tiny fairies, or gnomes. Another time, she drew her fairy person with a snail and said to her therapist about it, 'I don't

know what it is.'"

Level Four - Individual Protocol: Level Four is a transformed description of the original narrative, wherein the researcher interrogated the themes to look for the psychological meaning each had for the subject and how they fit the terms of specific topic of this study (Polkinghorne, 1989). They were then transformed into a statement that describes the experience in psychological terminology, or what Giorgi called "the language of common sense enlightened by a phenomenological perspective" (Giorgi, 1985). The following example of Level Four is from Wendy, Appendix B. (example)

"S. doesn't plan anything when she sits down to paint or draw, believing it would be boring if she knew in advance. Often she is surprised and even frightened by the results of her efforts."

Level Five - Combined Protocol: Level Five is the situated structure across subjects. The combined data from all subjects becomes a general description that is still revealed in the concrete situations experienced by the subjects. The following example from Chapter Five, page 26, is part of the combined situated structure for all three subjects.

(example)

"S. doesn't know what will emerge as she approaches her paper or canvas. She trusts that her inner knowing will

give her the means to create an image of personal meaning. Sometimes she is surprised at her results and regards the work of her hand with the awe and wonder that one would accord an entity other than oneself."

Level Six - Combined Protocol: The researcher reflected on all preceding levels to find the "essential, nonredundant psychological meaning" (Polkinghorne, 1989) of all that has been said by all subjects. A short statement "no longer is situated concrete descriptions" (Jenni, 1990), but moves throughout the entire range of described experiences with art and therapy. "It is the product of the researcher's application of the phenomenological reduction" (Jenni, page 81). The following example from Chapter Four, page 31, shows part of the essential description.

(example)

"The creating of art encompasses a reality that is without words. It instead reveals a visual vocabulary that is unique to each individual who encounters it and unique to the time and space of the encounter by that individual."

The complete data analysis of Levels One through Four can be seen in Appendices A through C, where the data is arranged first by subject and then by level within the data obtained from each subject. Each appendix consists of Levels One through Four as they pertain to one subject and her own experience with art and therapy (See Appendices A, B, and C).- Levels Five and Six, which combine the data from

the four Subjects to form the fundamental description and the essential structure of their combined experiences, are shown in their completeness on pages 27 through 32 in Chapter Four.

Chapter Four

THE RESULTS

Level Five, which follows this discussion, marks the first time in which the data is taken out of an individual context and synthesized in order to reveal commonalities in all of the subjects with regard to their experiences with art and therapy. Reflection and imaginative variation were used by the researcher throughout this process in order to note implicit as well as explicit themes that are common to all subjects and that answer the researcher's question, "What is the lived experience of art?" The resulting fundamental description follows on pages 26 and 27.

Level Five

Fundamental Description of How the Women in the Study

Experienced Art as Therapeutic

S. sees her art as a process that cannot be explained in any satisfactory way by her spoken word alone. She shows her art as she discusses it in an effort to convey the full meaning of the experience she is describing. There is a mystery about her art that is discovered by means of a vocabulary of visual symbols, each of which has a meaning unique to her own life experience. An interview without pictures presents her with the problem of putting words to a process that is, in its very essence, wordless.

S.'s art is a form of communication with aspects of herself that could otherwise remain hidden. As she paints, draws, or otherwise puts those aspects out in front of her where she can dialogue with them, she senses a connection that is felt at an emotional level with those aspects that have heretofore been hidden from herself. The aspects reveal to her a multi-dimensionality, or a layeredness of personality that becomes visible to her in her created image.

Art reveals emotions for S. that are felt and integrated as a part of her whole self. The created work and the process of completing the work each evoke a lived feeling for S. that is sometimes unexpected, but is

recognized as her truth.

Pain is a way of knowing the internal for S. Her art makes it external and tangible. The externality of the art produced serves as a container for the pain and gives her hope for the eventual resolution of it.

The artistic process becomes a way for S. to reexperience the child she once was. Through her art, S. is also able to become reacquainted with the family she knew earlier, but now sees it differently through the eyes of her more fully developed adult self. As she looks at her child self visually, through the symbols evident in her own creation, she is able to use her adult intelligence to discern reality from a perspective that wasn't available to her as a child.

S. wasn't fully seen by her family and thus didn't have the "mirror" she would have needed to see herself in all of her wholeness. Art has given her the means to discover that person she was and continues to be. This moves her toward internal changes in her perception of who she is and her ability to participate more fully in her world.

Art has a transformational quality for S. that is as much about unfolding as it is about healing. As she comes to discover the self that was always there, she is able to dispel myths and beliefs about herself that were limiting her capability to know herself in a truthful way.

S. doesn't know what will emerge as she approaches her paper or canvas. She trusts that her inner knowing will give her the means to create an image of personal meaning. Sometimes she is surprised at her results and regards the work of her hand with the awe and wonder that one would accord an entity other than oneself.

S. creates most of her art in her own home, dialoguing with it there first and experiencing herself through her art. Bringing it into the presence of a therapist or a trusted other either confirms her original perceptions about her art or causes her to question them, bringing about an expansion of the ways she can experience herself through her art.

Birth images and images of femininity are important to S. who uses them as a metaphor for her emerging self. She sees her vulnerabilities as the strengths of her emergence.

Art is a way of expressing the self that varies according to an individual's way of being. S. both uses and describes her own creative process in a way that is characterized by her very own self-hood. Her art process and the product of that process express physicality or intuitiveness to the extent that she is physical or intuitive.

Introduction to Level Six

E. Kohak said, "It is possible to know something 'in principle' without having any particular instance in mind" (cited in Polkinghorne, 1989, p. 42). The goal of phenomenological research is the search for the essential structure that gives meaning, clarity, and discrimination to the object or experience under discussion (Polkinghorne, 1989). Level Six is the final phase in that process.

Level Six involves the reduction of Level Five and all prior data to its essence, or essential meaning. The search for the essence is not concerned with the characteristics of the group, but with the characteristics of the experience itself. The essence of this data is not situated in any particular time, person, or life experience, but moves through the entire range of experiences of art as it is therapeutic.

Level Six is the product of the researcher's thoughtful and imaginative consideration of the entire realm of data reorganized, synthesized, and reduced into a statement that best describes the essence of the experience in question. That essential meaning can be seen on page 30.

Level Six

Essential Description of How the Women

Experienced Art in the Context

of Psychotherapy

The therapeutic value of art encompasses the making of it, the experience of seeing it, the internal dialogue with it, and the inclusion of another in the dialogue with it.

The artistic process in therapy can be an encounter with that central part of oneself that is hidden though remembered, but has remained outside of one's conscious awareness until the encounter externalizes it.

The creating of art encompasses a reality that is without words. It instead reveals a visual vocabulary of symbols that are unique to each individual who encounters them and unique to the time and space of each encounter by that individual.

The images that appear from one's own hand are often surprising and mysterious. The truths that are revealed appear without the premeditation of the artist and without another obvious way of knowing those truths.

Art provides a mirror that reveals aspects of the self that have previously been known in only a germinal way. As the layers of the complex self are discovered, the art itself is experienced as complex. As the art grows in experienced complexity, new aspects of the self are

revealed, confronted, and claimed in an ongoing dialogue that demonstrates the cyclic nature of art, therapy, and the transformational process.

The artist's way of being in the world is expressed in the way the art is created, perceived, and described, and in the way the art is connected to the emerging self. That essential "selfness" remains even while transformation occurs through revealing the self to the self and the other.

The nature of art is dynamic and not static. It is always in a state of "becomingness", which reflects the becomingness of the one who makes it.

Chapter Five

DISCUSSION

Dialogue With the Literature

Based on this study, phenomenological analysis appears to be an excellent method to discover the essence of the art-as-therapy experience. May called art "the exploration of unconscious phenomena" (May, 1975, 56). Phenomenological methods provided a rigorous method of looking into that phenomena.

Art is an inner experiencing that is difficult to describe with words; yet in combination with pictures, words from the subjects verified much that has been said about art in the literature. Certain themes were evident in the data obtained from all subjects. Most, but not all themes were reflected in the literature as well. Those ten strongest themes showed artists trusting in the spontaneous emergence of their own art, art as a revealer of hidden truths, the mystery and surprise of the experience, art as a mirror, the wordlessness of art, the personal meaning of symbols, art as an encounter with the externalized self, the importance of intersubjectivity in the experience, the transformational quality of art, and the influence of the subject's "being-in-the-world" on her art. Detailed descriptions of each of these themes follow on page 34:

1. Trust in the Spontaneous Emergence of Art: "So I was kind of trusting, again, my... arm... whatever it is" (Sally). "It doesn't matter to me wherever I'm at when I sit down. It's whatever comes out, comes out" (Wendy). "So what this work seems to be leading into are these layers of reality that are part of us" (Jean).

All of the subjects used implicit and explicit language to describe their trust in the process of self-discovery through their art and their therapy. London agrees that trust is an important aspect of the art experience. He wrote about a time when his art answered some questions in his life leading him to wander away from familiar territory and get lost in his art so that he "might come upon larger domains" (London, 1989, page 33). He believes he is still in the process of answering life's questions with his art (London, 1989).

2. Art as a Revealer of Hidden Truth: "Then a whole year later, that came out, and I didn't expect it" (Sally). McLeod, a gallery curator, wrote that art is a way of expressing the truth (McLeod, 1994). Sally had been drawing cracks on her spheres for a long time before they began to break to show her what was inside. The inside revealed in advance that she was about to go through a transformation, or enter a new phase of life in a dramatic way. Her golden sphere represented her entry into some pre-menopausal

symptoms that were life-changing for her. Jean and Wendy saw the realities of their childhood traumas come together as they put their images out in front of them and their therapists.

3. Mystery and Surprise: "While I liked the mysteriousness of the void, I am delighted to find things growing where the void had been" (Sally). "It just comes out" (Wendy). "When I gave her a voice, then all of a sudden this work came out" (Jean).

When May (1975) discussed the unconscious phenomena, he was referring to that mystery that is known, yet not known completely, not fully in awareness. We don't know why a certain picture emerges or how it happens to portray reality with such accuracy, but it happens again and again in the stories of Wendy, Sally, and Jean. And it happens in the literature of London, (1989), May (1975, 1985), Ullman (1980), and others. Bogart (1995) and Daughtry (1995), art therapists, both see it in their work with adolescents and in-patients.

Emotions are revealed and past selves are revealed. The mysteriousness and the surprise of art are among the most oft-discussed elements of art. McNiff wrote about the mystery, "All of my reflections on the source of art confirm the inability of the mind to 'explain' its origins. The phenomenon simply exists. Art cannot be isolated from its

context and then used to support a foreign system of concepts. According to Jung, 'the bird is flown' when we attempt to explain the mystery" (McNiff, 1992, 65).

4. Art as a Mirror: "It was a way to mirror myself. I don't think I got much mirroring from my parents" (Sally). May said, "Anxiety comes from not being able to know the world you're in; not being able to orient yourself in your own existence" (May, 1975, 8). Robbins (1989) and other object-relations therapists have reflected May's statement by referring to the disorganization children experience and carry into adulthood when they don't receive adequate mirroring from the significant adults in their lives.

Art, like psychotherapy, can become that mirror that is held away and seen from outside of oneself. Jean illustrated that very well in a painting of her therapist holding a mirror of her and said, "so as I look in the glass, I might see his clothes, but not him. I see the light and dark which is me."

5. The Personal Meaning of Symbols: Betensky (1977, 1987), a self-proclaimed phenomenologist, believes the art therapist should step back with the client and let the meaning emerge for the client instead of attaching symbolism to it. McNiff has been critical of psychology's concern with attaching labels and making diagnoses. He applied that criticism to the making of art as well (McNiff, 1992). May

1975) pointed out that the root of the word "symbol" is "sym-ballein" which means "drawing together" and urged that we not see symbols as symptoms, but as a means of making sense out of the world.

Jean, in her interview, said, "It's really dangerous to think you know what somebody's images are." Wendy and Sally talked about how their interpretations differed from their therapists' suggestions at times, though they occasionally were challenged to see new interpretations as well. All the subjects said the meanings of their art changed from time to time and often didn't have a fixed meaning.

Bogart (1995) and Daughtry (1995) use symbolism and interpretation carefully, knowing the art of their clients has a special meaning to them that can also change over time and with different circumstances.

6. Personal Encounter with the Externalized Self: "It's a kind of dialogue" (Sally). "I took this and I put it here and I had my eye and I chopped up my neck and I just became that part of it in my therapy and I went back to when my mom tried to smother me" (Wendy). "If you turn around and look at it, and look it up and down and around and walk around it and poke it and all that, then you take all the magic out of it" (Jean).

McNiff said, "In art therapy, we begin to see how the environment... is transformed when people begin to interact

creatively with their pictures" (McNiff, 1992, 53). This "sacred spectacle" can be compared with the "creative encounter" mentioned by London (1989) and May (1985). Dialoguing with one's art is a personal matter that takes many forms. Sally, the intuitive person, used words and wrote about her art. Wendy, who expressed herself physically put the face on and became it. Jean, the artist who expressed and perceived visually, "looked it up and down and around". As they did so, fear diminished for Wendy and Jean. Sally felt pleasure and a connection to her center.

Both Sally and McNiff (1992) spoke of objectifying as something that may happen both in art and therapy. Sally, speaking of the shell that encompassed her in her paintings, asked, "Do we need first to name and thus to objectify experience and express the subjective?" McNiff talked about the shifting of the artist from subject to object when he said, "Creative energy acts upon us, so that the artist, as object, is changed by the process" (McNiff, 1992, 51). The externalization of the inner self through art permits the dialogue to begin and thus transform the subjective self.

7. Transformation: That art has transformative quality has been expressed by London (1989), Rubin, 1987), and others in the literature. When the mind is free of the responsibility of doing well and the body is allowed to work in a

kinesthetic way with the media, new awarenesses can be the result (Bogart, personal communication, February 27, 1995; McNiff, 1992). All of the subjects spoke of various kinds of transformation through the combination of art and therapy as follows: "Through the interaction with the art in my own psyche, it allowed me to become familiar with and to trust the process and to trust the interior" (Sally).

"When I first saw [my angry self], I thought she was a threat and now I see she's just, you know, owning up to reality. And so, uh, things change" (Jean).

"When I think about how far I've come and how much I've worked through, and how I continue to work....and love... You know, it totally astounds me" (Wendy).

8. Intersubjectivity: The examples in the above paragraph are also examples of the importance of intersubjectivity in the art experience. Jean expressed it well when she said, "Well, clearly you need someone to talk to. So many years, I was just talking to myself... and doing it visually... not hardly understanding anything I said." Wendy was afraid to look at certain pictures or dreams without involving a trusted friend or therapist. Sally's art was enhanced by guided visualizations and work with her therapist.

Although all three subjects created their art alone, the dialogues and the trust they received from their therapists and workshop leaders enhanced their experiences

with art. The art and the trust from others gave them a safe container to hold their fear, pain, and anger.

Robbins (1989) discussed intersubjectivity when he wrote about the mirror he becomes for his clients even as their art is a mirror, too. Jean referred to her therapist as a mirror and painted him holding her in balance, as a yin-yang sign. McNiff (1992) wrote about groups of artists both in and out of therapy, using each others' art to see things in themselves.

Art is enhanced by sharing it with others. Much of the therapeutic value comes from the intersubjectivity that becomes a part of it.

9. The Reality Without Words: Two of the subjects, Jean and Wendy, had a sensory way of being in the world and could not describe their experiences without showing their art. There were no words for them that could have revealed as clearly as their art did what their experiences were. Sally, an intuitive person and a writer, searched for words to describe the experience she had. It was important to her to be able to do that. Yet she, too, used her art to show her process in a way that words alone couldn't have done. When Sally and Wendy used visualization and dreams, the pictures revealed to them inspired their art in ways that were more effective than words.

The literature alluded to this feature in descriptions

of the creative encounter mentioned by May (1975) and London (1989). However, the wordlessness of the encounter and the difficulty of putting words to the experience wasn't explicated in those accounts. The subjects' attempts at putting words to the wordless revealed this quality in a way that wasn't seen in the literature. The experience of the art seemed to have had a meaning for the subjects that surpassed any words that could adequately describe it.

10. "Being-in-the-world": The theme of the subject's "being-in-the-world" hasn't been discussed anywhere in the literature in the way it appeared throughout this research. Kruger (1979) has written extensively about the definitive way each human experiences everything according to an individual perception and understanding of being. Using the German term, "Dasein" to describe this "openstandingness toward the world", he wrote "this understanding characterizes and carries his [or her] whole existence" (Kruger, 1979, 26). The phenomena of Dasein was evident in the way each woman described her life, her art, and the influence each had on the other. Sally is an intuitive person who is familiar with a large vocabulary and seeks to find words to describe her everyday experiences. She reflects about her thoughts and emotions by writing them in poetry or myth. During the interview, she discussed a myth she had written and read aloud several paragraphs of an

article she had written about her art. Her art is metaphorical and symbolized by a cracking sphere, not peopled with human figures as was the art from the other subjects. Sally wondered if she might have expressed more of the essence of her experience had she not shown her art.

Wendy, whose profession for twenty-five years has been related to embodiment experiences the world through her body and describes her art with a physicality that vividly expresses her Dasein, or being-in-the-world. She related that she couldn't draw a "tiny little leaf", but instead went to the stream out in "the great big park" and moved her arms around in the water before building cities and people with objects of nature. She walked around with the cougar's head "inside [her] face" to see the world of the cougar in the same way she wore her own drawing to experience the power and the fear of it. Wendy believed in the power of her art to cure physical symptoms and used it that way on occasion. For Wendy, art was an active experience and couldn't be expressed without its embodiment.

Jean, an artist, sees her past and present through her art on an almost daily basis. Her work is shown in an almost exhibit-like manner which is accompanied by stories of her psychotherapy. Although metaphor is a part of it, the people in her life are shown as they are in their anger, sadness, and hostility. Formerly a victim of childhood

sexual abuse, Jean perceives her world through the lens of that past abuse. Her work is filled with sexual imagery. The paintings of a pre-psychotherapeutic time were "fantasized" and "mystical", whereas the experience of therapy gave her the means to explore the meanings of her abuses in graphic detail. She is proud of her work and cannot talk about it without showing it. In a short telephone interview, she made references to her paintings from an exhibit the researcher had attended the previous week.

Limitations of This Study

Seven months ago, a pilot study for this project began with the intention of interviewing women who had experienced art therapy as part of their process of recovery from child abuse. The proposal suggested that clients would be referred by their therapists for the study. The waiting period for referrals was lengthy and not productive. In the end, a decision was made to include two subjects from the pilot study and add a third who volunteered to participate. The original proposal of limiting subjects to those with histories of child abuse and those who had worked with registered art therapists was changed to include any woman's experience of art with psychotherapy.

This researcher, while pleased with the final results of the interviews, would have preferred to have practiced her interview skills more thoroughly before beginning this project. Given the opportunity, after reading more literature on phenomenological methods and learning from the experiences of the trial interviews, the interviewer would have asked fewer questions about the art itself and more that probed into the experience of the art for the subject. It's possible that the visual aid of the art, while giving important information about the experience of describing art, was distracting to the purpose of the research.

The study was limited to white, middle-class women

whose ages were within a ten-year span. They all lived in cities in the Northwest where a college or university was accessible and used by them occasionally. It's possible that men, subjects in other age groups, or members of different ethnic groups will have a different experience of art and therapy. Locale and university influence could also affect the results of the research.

This researcher is a 55-year-old Caucasian female and a third-year graduate student of counseling and phenomenology at the University of Montana. She brings to her research a lifetime of interest in the artistic process, but has had little personal experience with it. As an interviewer, she shared several characteristics with the subjects such as age, geographical area, ethnic group, gender, and university contact with her subjects. The sharing of characteristics and situations possibly affected rapport-building and trust which may have some influence on the data.

All subjects were either currently in therapy or had recently left it for a short while with the intent to return. Perceptions of experience can change over time. The results of this study may not be applicable to people who experienced art and therapy more than two years ago.

The subjects' presentation of their art during the interview, though interesting in the respect that it was so important to the subjects, could have been a distraction to

the research. A similar study without the visual aid of art might have made different discoveries about the experience of it.

This study involved a paradox. Its goal was to obtain a verbal description of a non-verbal experience. Possibly our vocabulary doesn't contain the words needed to adequately describe the therapeutic experience of art.

Implications for Further Research

This research was limited to women who were from forty-five to fifty-five years of age. All functioned well in the world of work and social interaction. There was very little variation in their ethnicity and socio-economic status. While each subject saw the world and her art experience from her own perspective, all subjects shared a quality of reflectiveness and a willingness to participate in a research project that asked them to describe a very personal process in an interview that lasted approximately one hour.

Phenomenology isn't restricted to the use of the particular method used here. It could be adapted to populations who don't share that same willingness or ability to share their experiences for an extended period of time. Daughtry, who practices art therapy with chemically-dependent adolescents has said many of her clients are more "action-oriented" and would rather "do something than just talk about it" (Daughtry, personal communication, 1995). Bogart also practices art therapy with adolescents who are more action-oriented than verbal (Bogart, personal communication, 1995). A phenomenological study that is adapted to adolescents, children, or others who are more action- or kinesthetically-oriented could have implications for future therapy with younger populations.

Gerontologist Robert Butler has written about the

phenomenon of "life review" (cited in Turner and Helms, 1989, 393-94) that older people experience and which is set in motion by the prospect of death. The existence of the life review is evident in nostalgic conversations, thoughts, and dreams about the past (Turner and Helms, 1989).

According to Garthwaite, elderly people are not always comfortable with formal counseling, but they do enjoy discussing the past and working with crafts and projects that are concrete (Garthwaite, 1995). An art therapy study could demonstrate the feasibility of using art in a therapeutic way with various segments of the elderly population.

This researcher is not aware of any research that specifically addresses the lived experiences of chronically mentally ill clients, who comprise most of the clientele of many art therapists (Karasek, personal communication, 1994 and Mericle, personal communication, 1995). There experiences of art therapy as described by them could add new information to the study of art therapy.

Men are not common clients of art therapists, according to interviews with art therapists (Karasek, personal communication, 1994 and Mericle, personal communication, 1995). Research inquiring into men's art experiences could show different results from those shown by this research. Phenomenological research that compared men's and women's

experiences would enhance the existing literature.

One of the reasons that art therapy is so effective is its quality of wordlessness. One is able to say through art what one cannot say in words. Other forms of therapy, such as body-mind centering, drama therapy, music therapy, and dance therapy can have that common characteristic of wordlessness.

Thormahlen (1992) wrote about the life-changing quality of wilderness and nature therapy. The vision quest, which has long been a part of Plains Indian culture and has been adapted to some juvenile rehabilitation programs serves a role of healing and transformation for those who participate (Adams, 1987; Brown and Brightman, 1988). McNiff (1992) has written that these experiences bring out our "inner shaman." Phenomenological research projects analyzing descriptions of a variety of non-verbal therapies could compare the different experiences to seek commonalities and differences.

Finally, phenomenological research hasn't explored the experience of being in verbal therapy. What would an analysis of client descriptions of verbal therapy reveal? What could the fields of counseling or clinical psychology learn from their clients' descriptions of their experiences? Clearly there are unlimited opportunities to research further into the experience of the therapies, both verbal and non-verbal.

With phenomenological research, it is possible to come to a clearer understanding of what the experience of a phenomena means to a subject. One of the results of that amplification of understanding is that we are able to appreciate those who are involved in certain experiences and be more sensitive to them. We can also enlarge upon current theories, deepen them, and correct them when necessary (Polkinghorne, 1989).

Implications for Therapy

We have seen how art can give form to an experience when words are not available to express it. We have also considered the individual stamp, or Dasein, of one's own experiencing that is inherently a part of one's art and one's way of self-describing. When the art experience is compared to that of verbal therapy, we can see there are essential differences as well as overlap. How can these considerations help us in the practice of psychotherapy with all our clients?

The Power of the Wordless Experience: Bugental (1995) has spoken about the fact that words are a poor way to translate our conscious experience. This was shown to be true as each subject, in her own way, used art to supplement the descriptions of her experiences. We need ways to transcend our inability to convey the thoughts that make up our subjectivity. Visual arts, dance, music, and other non-verbal therapies can be part of a transpersonal language that goes beyond words.

The wordless quality of art makes it an effective tool for therapy with those who are culturally different from us. It often crosses lines of race, socio-economic status, gender, age, and other life experiences that serve to separate individuals. Some symbols that are not consciously known to individuals are universal archetypes of the human

experience and are found in most parts of the world. The mandala, or circle, which was found in the art of all three subjects and represented holism to at least two of them is an example of a universal symbol that is drawn by small children everywhere and is seen in most parts of the world (Wharton, 1995). Other symbols that vary among cultures and individuals can serve as catalysts for discussion about their meanings.

Because art is a way to touch the non-verbal part of the self, it can also be a way to express memories that are deeply hidden in the psyche. We may choose not to speak of thoughts or memories that cause shame or pain; yet the images that are revealed in the art don't deny those feelings (Wharton, 1995). The meaning or the feeling that is projected is often recognized immediately by the creator of the art without any interpretation by the therapist. When Wendy looked at her pencil-drawn woman, she not only remembered her near-suffocation as an infant, but she reexperienced the terror she felt. The safe container of a relationship with a trusted therapist enabled Wendy to reexperience the pain of her childhood trauma and see it through her adult eyes.

The power of art to open repressed memories reminds us that it is not to be taken lightly. The inclusion of another in the dialogue with one's art was mentioned in the

descriptions of all the subjects, in the interviews, and in most of the literature. The other who in most cases was the therapist, made suggestions at times but didn't interpret the art in a way that lessened the experience of the subject. The therapist became the "observing ego" (Wharton, personal communication, April 28, 1995) who looked at the work without judgment and helped contain the feelings that emerged out of the art experience.

Noninterpretation: The importance of having a therapist who doesn't judge or interpret cannot be overemphasized. As the art becomes a safe container for the pain of its creator, so does the therapist who listens to the interpretations of his or her client and contains the resulting feelings until they can be resolved. It sometimes seems easy for therapists using verbal therapy to interpret the ideas or feelings of their clients. The experiences shown by the subjects in this research show that interpretations by the therapist can get in the way of the client's own interpretations which can be more self-enhancing and is more accurate.

Respect for One's Way of Being in the World: We saw how each subject's experience of art and the description of her experiences differed according to her way of being in the world. Wendy, who expressed her physicality and her art by playing in the stream as a child, used the language of body imagery throughout her interview. She is currently in a

therapy that integrates body and mind work. Sally wrote words to describe her art and searched for words in an effort to clarify its meaning for herself. She finds journaling helpful. Jean paints and describes her paintings to give her past experiences a form she can see in the present. Therapists who notice the ways their clients express themselves can suggest therapies or modalities that are based in those ways of being. They can listen for the language that expresses the client's individuality and allow change to happen within that personal frame of reference.

Challenge as a Means of Enlarging a World View: While each subject's way of being in the world was respected and nurtured by her therapist, it is also noteworthy that each subject was challenged to grow as she was introduced to new and different ways of experiencing the world. Jean, the artist, enlarged her view of herself when her therapist introduced new concepts to her by means of language. Her painting "vocabulary" was enlarged as new ideas became a part of it. Sally, who searches for words to articulate her experiences found that art broadened her understanding in a way that couldn't easily be explained with words. Wendy, who prefers a kinesthetic means of learning, found that the words of her therapist enriched her art and her self-understanding. Similarly the challenge of painting a leaf led her to insights about her personal life.

Therapy that includes the safety of the known along with the challenges of the unknown might provide the optimum means for change. A new, untried mode of learning could be the key that will open a new door of experiential learning to a client who appears to be stuck.

The Importance of Process: Jung (1966) referred to the holistic quality of art several decades ago. That holistic quality embraces the spatiality of our body-mind-environment connections and it also embraces the temporality of really experiencing what we do as we are doing it. Like Wendy, Jung found it necessary to play as a child in order to touch a new place of understanding within himself. Children are not interested in the product of their play, but in the process of using their bodies to experience the world. Art reminds us that we also have that capability to experience by doing. When we are engaged in what we do, we are not always as interested in the end result as we are in the process of doing it. Sally's art taught her to "stay with the mystery" and watch it unfold for her.

Too often, therapists see their role as that of a detective solving a problem. In describing his perspective on psychotherapy, Bugental notes that it "is not treatment of illness nor repair of injury. It is educative, fostering aware, adult participation in life" (Bugental, 1995). As we note the experiential qualities of the art experience, we

are reminded as therapists to also respect and value the experiential quality of the therapeutic encounter without the anticipation of a finished product. By becoming really present to each moment of therapy, we can appreciate the process of the experience without knowing what the end result will be.

In summary, this research which inquired into the experience of art and therapy has demonstrated some implications for all psychotherapy in several areas. First of all, the wordless quality of art makes it a powerful and effective tool for working with clients of different cultures and experiences. Second, it's important that the therapist doesn't impose judgments or interpretations on another's work, whether it's an art form or verbal therapy. It was also shown that one's individual way of being needs to be respected and honored as one determines the mode of therapy to use with a client. A therapist might sometimes offer a safe, nurturing environment where the client receives minimal challenge and other times choose an alternate form of therapy that challenges the client's way of perceiving his or her world. Finally the art described by the subjects and the literature showed us that process is at least equally as important as content. This is true of all forms of psychotherapy. The study of art and psychotherapy has shown us much about therapy in general.

REFERENCES

- Adams, D. (1987). Path of honor: the story of visionquest. Tuscon: Blue Horse Productions.
- Agell, G. (1977). Developmental art therapy: another view. American Journal of Art Therapy, 17, 2.
- Betensky, M. (1977). The phenomenological approach to art expression and art therapy. Art psychotherapy, 4, 173-179.
- Betensky, M. (1987). Phenomenology of therapeutic art expression and art therapy. In J. A. Rubin (Ed.), Approaches to art therapy: theory and technique (pp. 149-166). New York: Brunner/Mazel Publishers.
- Brown, J. and Brightman, R. (1988). The orders of the dreamed. St. Paul: Minnesota Historical Society Press.
- Bugental, J. (1987). The art of the psychotherapist. New York: W.W. Norton and Company.
- Bugental, J. (1995, February). Existential-humanistic perspective in psychotherapy. Paper presented at the

meeting of The Art of the Psychotherapist, Sonoma CA.

Cane, F. (1983). The artist in each of us. Craftsbury
Common, Vermont: Art Therapy Publications.

Delfino-Beighley, C. (1976). Defining a field: art therapy,
Confinia Psychiatrica, 21:161-164.

Fink, P. and Levick, M. (1973). Sexual problems revealed
through art therapy, Art psychotherapy, 1:277-291.

Garai, J. (1987). A humanistic approach to art therapy. In
J. A. Rubin (Ed.), Approaches to art therapy: theory
and technique (pp. 188-206). New York: Bruner/Mazel
Publishers.

Garthwaite, C. (1995). Four methods of addressing the
clinical and social needs of troubled elderly. Paper
presented at the meeting of the American Counseling
Association, Denver CO.

Gilligan, C. (1982). In a different voice. Cambridge:
Harvard University Press.

Giorgi, A. (1985). Phenomenology and psychological

- research. Pittsburgh: Duquesne University Press.
- Giorgi, A. (1970). Psychology as a human science: a phenomenologically based approach. New York: Harper & Row.
- Harding, S. (1987). Feminism and methodology. Bloomington: Indiana University Press.
- Janson, H.W. (1991). History of art: volume two. Englewood Cliffs: Prentice Hall, Inc.
- Jenni, C.C. (1990). Men's perceptions of their former wives in the joint custody family: a phenomenological analysis. (Doctoral dissertation, Saybrook Institute, 1990).
- Jung, C.G. (1966). Collected works. Princeton: Princeton University Press.
- Kaschak, E. (1992). Engendered Lives. New York: BasicBooks.
- Kaufman, B. and Wohl, A. (1992). Casualties of childhood: a developmental perspective on sexual abuse using projective drawings. New York: Brunner/Mazel.

- Kruger, D. (1979). An introduction to phenomenological psychology. Pittsburgh: Duquesne University Press.
- London, P. (1989). No more secondhand art: awakening the artist within. Boston: Shambhala.
- May, R. (1975). The courage to create. New York: W.W. Norton and Company.
- May, R. (1985). My quest for beauty. San Francisco: Saybrook Publishing Company.
- McIntyre, B. (1990). Art therapy with bereaved youth. Journal of palliative care, 6:16-23.
- McLeod, D. (1995). Ex voto: art as invocation. Unpublished manuscript.
- McNiff, S. (1992). Art as medicine: creating a therapy of the imagination. Boston: Shambhala Publications, Inc.
- McNiff, S. (1979). From shamanism to art therapy. Art psychotherapy, 6:155-161.
- Owens, T. (1970). Phenomenology and intersubjectivity. The

Hague: Martinus Nuhoff.

Polkinghorne, D. (1989). Phenomenological research methods. In R. S. Valle and S. Halling (Ed.). Existential-phenomenological perspectives in psychology. (pp. 41-60). New York: Plenum Publishers.

Robbins, A. (1987). An object relations approach to art therapy. In J. Rubin (Ed.). Approaches to art therapy: theory and technique. (pp. 63-74). New York: Brunner/ Mazel Publishers.

Rubin, J. (1987). Approaches to art therapy: theory and technique. New York: Brunner/Mazel Publishers.

Thormahlen, J. (1992). The healing power of nature in wilderness. Unpublished master's thesis. University of Montana. Missoula, MT.

Turner, J. and Helms, D. (1989). Contemporary adulthood: fourth edition. Fort Worth: Holt, Rinehart and Winston, Inc.

Ulman, E. and Dachinger, P. (1975). Art therapy: in theory and practice. New York: Schocken Books.

Ulman, E. and Levy, C. A. (1980). Art therapy viewpoints.
New York: Schocken Books.

Wertz, F. (1989). Approaches to perception in
phenomenological psychology: the alienation and
recovery of perception in modern culture. In R. S.
Valle and S. Halling (Ed.). Existential-
phenomenological perspectives in psychology. (pp. 83-
97). New York: Plenum Publishers.

Wharton, J. (1995, April). Responding to client diversity
with art therapy techniques: a Jungian perspective.
Paper presented at the meeting of the American
Counseling Association, Denver CO.

Zinker, J. (1978). Creative process in gestalt therapy.
New York: Vintage Books.

Appendix A
Analysis of Data
Sally: Levels 1-4

Sally
 Age: 46
 Levels 1-2

Okay, I think the question I want to ask you is, how has art been therapeutic in your life?

Well, that question just shoots me back further than before I ever had therapy, actually. Well, it's been therapeutic.. uh..... when.... let's see. And it's kind of funny 'cause it goes back and forth./ When, um, somewhere about maybe five, six, seven years ago, I'm not sure how long ago it was, but I was with an informal women's group and we were going through this book called Personal Mythology..... uh, getting in touch with how we were.. who we were... how we came about to be who we were. And one of the exercises was to write a personal fairy tale.../ and um, this fairy tale had three parts. The first part was who we were. We were supposed to put it in metaphorical terms. You know, what it means and that stuff. And the next part was kind of a transitional.... and there was one criteria that I remember. We had to have some sort of a mythical creature come in and the final part was a resolution,/ but with writing that fairy tale, I came into understanding of myself, like when I was born, I lived in the center, and the feelings and everything came truly from the center, but in my relationship to the Queen, I realized that I wasn't pleasing always to the Queen and so I'd break bits and pieces of myself off,/ and gradually came to realize that I had moved out of center.... and I called my

1. S. looks back farther than she intended and actually sees a "back and forth" tendency when asked how art has been therapeutic in her life.

2. S. belonged to a women's group five to seven years ago where she did an exercise in writing a three-part fairy tale.

3. The fairy tales written by S's group had three parts which were written in metaphorical terms and involved a mythical creature.

4. S's personal fairy tale told her she had been born in the center, with all her feelings in the center, but she had lost bits and pieces of herself to please the Queen.

5. S. gradually came to the realization she had moved out of her center or garden and it

center my garden. Um.... And I was aware that the center still existed, but it was much harder to access, / but I would access it through..... kind of on my own, by myself late at night sometimes when I would write poetry or draw pictures. I've still even got some of those very beginning pictures, but I remember trying to express my feelings through pictures or through stories or writing poetry. And that was my... that was when I visited the garden, so that's what I would say was.. that's when it first started, probably early adolescence, maybe even younger than that, I'd have to go back and look at some of the things I've dated to see what they were. / I never, of course, thought of it as therapeutic but it was a way to express and feel a connection to my center, you know, whatever that center is.... But it would be a.... a satisfying time, a time of contentment, a time of deep expression.

Even at that young age.

Mm-hmm.

I'm a little confused about when the story came about.

Five years ago. When that came about? You're confused about...?

The mythology. That came about five years ago, but I wasn't sure about when you jumped back into adolescence and art./

I think that the story came in that I came to understand what I was doing with that art.

was hard to access.

6. S. realized as a pre-adolescent that she could access the feelings at her center by drawing pictures and writing stories and poetry.

7. S. didn't see her art as therapeutic but knew it was a way to feel connected to her center and to express herself. This was satisfying to her and a time of deep contentment and expression.

8. S. used the mythological story to help her understand the effect her childhood had on

I see.

Before that, you know, it was all just part of my life, but the story helped me realize that what I had done as a young child... you know, and probably in my early formative years, even, was break off pieces of myself, which kept me away from my center, which I was born being in my center. Um, but, to try to please my mother, I had to break that off./

And the art helped you bring back your center?

Yeah, that was... Well, it didn't bring it back. I just went to visit it. So I didn't live in it.

Mm-hmm, so art is a way of getting to your center.

Getting back to my center, right./ So that's probably the first time it was therapeutic without realizing that that's what was going on. It was a way for me to be true to myself. And, um, I think it was a way for me to mirror myself./ I don't think I got very much mirroring from my parents,/ so it was a way to make something concrete (laughs) something physical that I could see and I came to know myself more through that./

And what did you see? In those pictures? Or poems, too, I guess.

Um, it would be, um, the expression of feelings, I think. I would do things more like pictures of mountains and flowers and stuff like that because when I would look at

her and how art affected her.

9. S. feels that art is a way to visit her center.

10. Art was probably therapeutic for S. long before she realized it by allowing her to be true to herself and to mirror herself.

11. S. doesn't think her parents mirrored her very much.

12. Art was a way to concretize S's experience so she could see it.

13. S. used to make pictures of nature and get a sense of deep feelings when she saw them.

them in reality, I would get this sense of deep, deep feeling and emotion, / and so it was a way put that out and kind of see that feeling and know that represented my feeling. In more ways than words could express it, um, it... it was visible. / Whereas, perhaps, I felt like so many of my feelings in general, were not visible and were not acceptable. (silence) /

I was going to ask you how that was different from what you had originally intended to talk about, which was art therapy.

Art therapy (laughing)... Well, I don't think that it is. / So then I'm jumping into when I started using art with my therapist. She did a lot of visualization and stuff with me, and so.... I don't have the first picture that I drew with me, but I remember what the first thing was. I can't remember what the context of it was... or the content of what we were talking about, but she had had me go inside to find a place inside my body.... / I can't... If I could remember exactly I should do it, I probably would do it with some of my own clients, but I can't remember. / But what I visualized was, um, just a blank wall, and there down in the corner.... She was saying, well, was there anything else in there, and well, I said down in the corner was a little mouse or something else and a cobweb. / And I went home and drew it. And then, from there it went.... you know, the color was vivid in my mind. / And from there I did about a series of five different things, and I

14. The pictures were a way to see S's feelings in ways words couldn't express.

15. As a child, S. felt as though her feelings in general were neither visible nor acceptable.

16. S. doesn't think her art therapy is different from her childhood art.

17. S's therapist used a visualization with her that had her go inside to find a place inside her body.

18. If S. could remember the visualization, she would probably do it with her own clients.

19. What S. visualized was a blank wall with something like a mouse and a cobweb down in the corner.

20. The color was vivid in S's mind and she went home and drew it.

21. From there, S. did a series

went from that rectangular wall into spheres (or circles, but in my mind they were spheres)./ And I did some strands and got them bigger almost like we were looking at them in a microscope. And then almost like a yin-yang sign, like what you have on your bracelet there./ And after that... let's see. That wasn't.... well, the other thing that she did have me do the very first time I came in was draw a picture of myself. And then we used that kind of as a starting point to talk about, you know, who I was and how I saw myself and what I was in there for./ I think, actually that was the second time. The first time was just talking./

Was that an art therapist?

No, that was Naomi Coleridge./ And so I did draw a picture of myself, and we talked about that/ and then later she had me draw a picture, I think, of the family I grew up in, and a little bit later, the family that I live in today./ But I never considered that so much as art therapy. I thought of the things that were more the art therapy to me; they were awakening to me and insightful to me, I guess.../ uh, when I had drawn two pictures of the family that I grew up in, and both times I don't know where I put myself. I'm always outside.. Yeah, so that is insightful./ Another thing that was very insightful was the position of my mother in the family of origin... um, with my family of marriage, I was pretty much in that same position as with my mother.

of 5 different things, going from the rectangular wall to circles, which she saw as spheres in her mind.

22. S. did some strands and got them bigger as if seen from a microscope. S. then made something almost like a yin-yang sign.

23. The first thing S's therapist did was to have her draw a picture of herself to use as a starting point to talk about who she was, how she saw herself, and why she was there.

24. S. remembers the picture was on the second time, with the first time just for talking.

25. S's therapist was not an art therapist.

26. When S. drew a picture of herself, she and her therapist talked about it.

27. S. thinks the next picture was one of the family she grew up in, followed by one of the family she has today.

28. S. doesn't consider the pictures her therapist asked her to do art therapy, because others she has done have been more awakening and insightful to her.

29. S. found it insightful that she didn't know where to put herself on two pictures of the family she grew up in. She was always outside.

30. S. also found it insightful that she placed herself in her family of marriage in the same position as her mother had been, thus mirroring her original family.

What position is it?

Well, let's see.... (pointing toward the left) Right about here on a piece of paper. Dad, husband over here and the kids over there. Except my mom had one over on the other side of her, and my sister and me.

And you had yourself next to your husband and the kids on the other side.

Yeah, mm-hmm. I was over here. So we mirrored the family to a certain extent./

That's an interesting insight, too.

Yes, it was. It was very insightful./

And you didn't know that before. Um, what about the picture of yourself? What did you see?

Oh, um, that one I felt I knew a little bit about. Um, the picture of.... of my face, itself, was kind of very light in color, almost like I have this invisibility about me, and it kind of faded away.... You'd have to look./ And the smile kind of did capture me. That is, I wasn't thinking, and it still kind of captured it and that sort of thing. I think it expresses me, you know, kind of tentative, shy..... I don't know./ But then, all around me, like I drew my uterus and I drew a tree and all of those are parts of me/ and I drew... I had said that I just had some boulders. I was carrying around some resentments kind of like boulders and so I drew some of those things in there,

31. S. found the family pictures insightful.

32. S. felt she knew the picture of herself when she saw it. It was light in color and it seemed almost like she had an invisibility about her that kind of faded away.

33. Even though S. wasn't thinking about it, she did capture her smile, which expresses her as kind of tentative and shy.

34. S. drew her uterus and a tree around herself because all of them are parts of her.

35. S. was carrying around some resentments that were like boulders so she drew some of them in her picture, too.

too./ So what I drew in a picture was symbolic of what I... I knew. It was kind of in there, as well as symbolic of who I felt I was./ But the thing that was most surprising was the quality of my face, so that's insightful as well as surprising to think that... because I recognized it as soon as we talked about it,/ it was surprising to think that somehow or another, through the use of an art medium, I could unconsciously or intuitively capture a feeling./ And it was there. So that probably gave me more of a sense of trust in the art process. And maybe that was a little bit more freeing. It's kind of like, well, let's just see where this will go./ So, I started to, with the visualizations that she'd have me do, I would sometimes take them home and draw them out./ But the other thing that she would have me do was... Uh, we taped each session and she didn't keep the tapes. I kept the tapes, so I've got all these tapes upstairs of my therapy and so instead of using the same one over and over again, I just used a new one./ But during the week, I would sit down and listen to the tape again.

The visualization?

Just the tape.

The whole thing.

Yeah, the tape. The whole thing./ And sometimes.... You know, visualization wasn't every time./ It just (???)... and it seemed to (???) Um, I wish in a way that I could work like her (laughs)./ But, many times then I would sit down

36. S. drew things that were symbolic of what she knew as well as who she felt she was.

37. S. was most surprised at the quality of her face and found it both insightful and surprising that she recognized it as soon as she and her therapist talked about it.

38. S. was surprised to think that somehow, through the use of an art medium, she could unconsciously or intuitively capture a feeling.

39. The first pictures gave S. a sense of trust in the art process which was so freeing to her, she thought she would just see where it would go.

40. S. started to take the visualizations and draw them out.

41. S's therapist also had her tape each session, which S. kept and still has upstairs because she used a new one each week.

42. During the week, S. would sit down and listen to the whole tape again.

43. S. didn't do a visualization every time.

44. S. wishes, in a way, she could work like her therapist.

45. Many times, S. would sit

with the tape recorder and my journal and I would just, you know, draw out my circle and have no idea what I was going to draw at all, / but while I would listen to the tape, I would just draw and that, I found, was very centering. I felt collected and balanced. / Um, and.... I don't know, what's the word? (Silence) Pleasure in seeing what came out. / In a way, it was a dialogue with myself, but a part of myself that I don't know any other way to dialogue with. / And we went through the drawing and it was a way to..... it was a way to..... I don't know. I'm trying to put myself back there by putting words on it that I've not ever put on it before. /

It's real interesting.

Uh-huh. Um, it's kind of a dialogue.... / I don't know. It's a part myself that was showing itself to me, but I was pleased. It was a discovery. There we go, it was a discovery. Yeah, it was a discovery process. It wasn't quite surprise and... but it was discovery. Learning and pleasurable. /

So as you listened to your therapy and you drew something, it was a new discovery the second time around that you hadn't experienced the first time around. And the picture had something to do with it.

Uh, it may or may not have been a discovery that was different from the first time around. The discovery was more in the..... It wasn't so much insightful like seeing me and

down with her tape recorder and her journal and draw out a circle, having no idea what she was going to draw.

46. While S. listened to the tape, she drew and found it very centering. She felt collected and balanced when she drew.

47. S. felt pleasure as she saw what came out.

48. Drawing was a way to dialogue with a part of S's self that she didn't know how to dialogue with any other way.

49. S. tries to put herself back into an experience by putting words to it and it's something she hasn't done before.

50. S. feels drawing is a kind of a dialogue.

51. S. finds drawing to be a discovery process that is pleasurable.... not quite surprising, but a learning experience.

52. S. isn't sure how to describe the experience of drawing her therapy sessions, but she does know they were about S. getting to know another part of herself. It

my mother in the same place. The discovery was more a getting to know another part of myself. Rather than insightful understanding, it was more like getting to know... say, as a child grows up... You've had children; as you watched your children, slowly their personalities unfold./ In fact, I say to my kids, or two of them just last week, "Um, when I look back at your baby pictures, I think, 'Gosh, I don't know how...'" I remember interacting with them, but not knowing them like I know them now, and yet I did know them, and I keep thinking I missed somehow I missed something, but how did I do it? How did I miss it?/ But I think that I didn't miss it. I think that it has been their development and that who they are today is not really who they were; they were a very infantile form of who they are./

That's right.

And so this is the same sort of unfolding discovery about myself./

Of a new part of yourself that really is just emerging at that time.

And yet it also seemed like it was an old part but that old part had never been able to emerge./

Yes, at Unity they call that unfoldment, an unfolding of oneself.

Yes. Yes. And that's what I was saying, too. Unfolding was another word that came after

was comparable to watching one's children's personalities unfold, rather than an experience of insightful understanding.

53. S. tells her children she is surprised at how their baby pictures caused her to realize she didn't know them then like she knows them now. She knows she knew them; yet she keeps thinking she somehow missed something.

54. S. believes she didn't miss knowing her children completely, but feels instead they were developing from an infantile form of who they are to who they are today.

55. S. compares the unfolding discovery about herself to the development of her children's personalities.

56. S. said that the discovered part of herself seemed like an old part that never had been able to emerge.

57. For S., art was about unfolding and discovery and pleasure.

discovery. And it was pleasurable./ Sometimes it would have the same feelings that go back when I was an adolescent and would draw a picture; you know I would look at it and/ I could just feel a feeling in my heart or body. Um, for that connection.... a longing for that connection./ I don't know what it was, but one picture in particular that I drew, I just kind of finally kept my journal open to that page for about a week, because I could look at it and relate so strongly to... to the feeling that was in there and it was a very painful feeling. It was a feeling that I related back to... a feeling of my parents/ and that's right in here. (Showing a picture) It's this one right here, yeah, although now it doesn't seem to strike that same quality./ But, um.... Oops. Those are just empty pages I guess (that fell)./ Um, I would just look at it and, you know, the... the... (Pointing at purplish spots on a sphere) These are black and blue marks, we call them.

Mm-hmm. It resembles a crack.

Mm-hmm. Yeah, it was supposed to be a crack, and this is supposed to be a sphere, and this is kind of like the outer surface of it, the shell... and it was cracking./

So I should picture it as three-dimensional, rather than a window.

Yeah, mm-hmm. That's it, uh-huh. How articulate you have to be to be able to do that.

58. S.'s feelings from her art in therapy were sometimes the same as feelings that go back to when she drew pictures as an adolescent.

59. S. felt a longing for connection in her heart or body.

60. S., at one time, kept her journal open to a particular page. When she looked at it, she relate strongly to a very painful feeling. She related that painful feeling back to a feeling of her parents.

61. Although a picture is still in S's journal, it doesn't strike the same quality in S. as it did before.

62. S. dropped some empty pages.

63. S. would later just look at a picture with black and blue spots. They were supposed to be a crack on a sphere, like the outer surface of a shell cracking.

64. In response to a question about whether a sphere was three-dimensional, S. said that it was and that you had to be articulate to do that.

It looks like it, uh-huh./

So, um, and this was... I did this just before I was going to be going home to visit my parents. And we'd spent some time talking about that./ So, and this one here was, um.... We'd done a visualization about what these rocks or boulders might be that I was carrying around. And as I'd visualized it, I'd realized it was more like a seed or a root that was dried up and desiccated within me, so/ this is the first one that I'd drawn where the surface of the sphere came off and you could see inside a little bit./

And what's inside looks like a... a larva or a worm or something.

It does, doesn't it, yeah.

To me, it does. I don't know what you see in it.

Mm-hmmm. Mm-hmm. Yeah. So, and then this is one of the first ones that I drew and we.... I'd bring these back, though, to... to, um, Candace's. Yeah. And we would sometimes talk about them then, so that way it was closer to art therapy, so I did see it was a beginning./

Mm-hmm.

My counselor thought this looked like an ice cap so we talked about as maybe capping things off./ But this was the very first one that I sat down and drew that I had no idea what was gonna come out. I just kind of drew this squiggly thing here and these things and

65. S. drew a picture just before visiting her parents and after they'd spent some time talking about it.

66. S. drew a picture following a visualization about the "rocks or boulders" she was carrying around. As soon as she visualized them, she realized it was more like a seed or a root that was dried up and desiccated within her.

67. The dried up seed picture is the first one where the surface came off and she could see inside a little bit.

68. The dried up seed picture, which resembled larvae or worms to I. was one of the first ones that S. drew that she would bring to her therapist to talk about. This was closer to art therapy so S. saw it as a beginning.

69. S's counselor suggested a white portion on top of a sphere could be an ice cap, so they discussed the possibility of it "capping things off".

70. The "ice cap" picture was the very first one that S. drew where she had no idea what would come out; as she continued it became a plant.

then eventually it became a plant/ and I then did this one. This was another (???)

And what did you.... Did they symbolize anything?

These two were then, I think, more becoming my husband and me. I was working on things within my relationship with him, so.../

The middle resembles a seed. I don't know if that's... was your feeling about it, either.

It does, but it didn't start out at all, you know, to be that way. It didn't start out to be that way at all. So...

That's interesting.

So, that's what I did./ Now this one doesn't have as much feeling for me./ This one actually came out of a visualization that I had done with another group of friends when I felt like I was, um..... What had we done? We had, um, done some scrying. Do you know what that is?

I... I do, actually.

Well, we had done that, (laughing) and as we kind of came out of that, um, I just had this real strong feeling of.... that I'd gone up in the middle inside of a tree, and um, I was right inside of the middle of the tree./ Trees were always important to me./

Was it a trance-like state?

I don't know.

When you said, "I came out of

71. S. did two more that were becoming her husband and herself during a time she was working on things within her relationship with him.

72. One of S.'s pictures resembled a seed although it didn't start out to be that way at all.

73. A picture doesn't have as much feeling now for S. as it had before.

74. S.'s picture came out of a visualization she had done while scrying with a group of friends. As S. came out of the visualization, she had a strong feeling she had gone up inside of the middle of a tree.

75. Trees were always important to S.

it, it sounded like..."

Well, kind of out of the deep concentration on that ball, and... and so it was looming out of that activity and so... but I suspect it was kind of a meditative kind of trance-like sort of thing./ But in coming out, that's what it felt like, and I tried to draw it the first time, but it just didn't come out at all, and it just, you know, didn't look right/ and so I thought, "I'm going to listen to the tape and I'm just going to put my pencil on here and draw what comes and..." You know with the idea that it was tree-like and I was in the middle of the tree and that's.... that's what came out of that one./ (Another picture) So this was another visualization with the worms, so then we were getting underneath the shell a little bit.

The... the picture before?

No, these are the worms (laughing).

I thought I saw a worm in the first picture..... or maybe it was the third one.

Oh, this one here./

Yeah. The boulder.

Yeah, no that... but it could be. You know, I see new things in here./ But they all had cracks. They all had cracks on them./ This was, again, something I'd done with a visualization with them./

Can you tell me more about the worms here?

76. S. "inside-of-a-tree" experience came looming out of meditative, trance-like state after a deep concentration on a ball.

77. Though S. could feel as though she was in the middle of the tree, she couldn't draw it the first time. It just didn't come out looking right at all.

78. S. decided she would listen to the tape, and just put her pencil down, and draw what came to her, with the idea it was tree-like and she was in the middle of the tree. Then it just came out.

79. When S. next visualized the worms, they got underneath the shell a little bit.

80. S. sees new things in her pictures as she shows them.

81. S's pictures all had cracks for awhile.

82. S. showed something else she had drawn as she visualized he cracks.

83. In response to a question,

These, we'd spent a lot of time envisioning, you know, something stuck, I guess. / These, in a way, almost were like, were in the way I had envisioned them, you know when you peel off the surface of a golf ball, it's got all those....

Oh, rubber bands?

....strings in there? It was almost like that, but it was keeping me, you know, closed up into a ball, / so I thought, "Well, we'll just take a look at the worms and just let them be." / And then this all.... I've always... It was important to keep this interior as black, but this is, again, where it's broken away, and stuff, but I was... I don't know, I was thinking to.... I don't know, maybe a harbinger of something that might be inside there, but I didn't know what's inside. / And I still don't know completely. /

And as you looked at it, did you have a feeling of the unknown, or something?

A wonder. And yet, also, of a lot of trust. It was like I didn't know it on the one level, but I knew it on another level.

That what was in there was okay?

Mm-hmm. And maybe even beautiful. / So, I guess it, uh.... I guess it was kind of an anchoring thing for me, too, because while I couldn't know it, and I couldn't see it manifested, necessarily in my life, I knew that there was

S. said she'd spent a lot of time envisioning something she guessed was stuck.

84. S. envisioned the worm-like images as being almost like the inside of a golf ball when the surface is peeled off. She saw it as keeping her closed up into a ball.

85. S. thought she would just take a look at the worms and just let them be.

86. As the picture developed, S. felt it was important to keep the interior black, but she doesn't know about where it's broken away. She thinks maybe it's a harbinger of something inside.

87. S. still doesn't know what's inside of a picture.

88. As S. looked at her picture, she had a feeling of wonder and trust, as though she didn't know on one level, but knew on another that what was inside was okay and maybe even beautiful.

89. S. guesses that what was in the picture was anchoring for her, because while she couldn't know it and see it manifested in her life, she knew that there was something more.

something more./

That's what you'd call, "The self"... Your self.

Maybe. Yeah.

Is that what you're saying?

Yeah.

That there was something inside of you?

Yeah,/ and the reason that I chose the sphere, is I've always liked circles and curved lines and spheres, but a sphere represents the unity, or totality, to me, because it's a geometric fact that with a sphere, you know if you send rays out from every point on the surface of the sphere, it will touch everything that's on the surface of the Universe and so likewise, going back and too, and then if you think of just the Earth that we live on, and the planets, that they're all circles or spheres./ It's.... it was real special to me that way and it matched my philosophy, that kind of holographic idea of the Universe.

And how did you come to that?

Oh, from a workshop or something that I had gone to. I don't remember how I came to it with the sphere thing, but the holographic idea was from a workshop,/ 'cause I had never thought about spheres before, but...

It's true...

Mm-hmm, it is. Now, I don't know if I read that someplace,

90. S., in response to a question, thought the something more, or the something inside, could be her self.

91. The reason that S. chose the sphere is she has always liked circles; also the sphere represents unity, or totality, because if you send rays out from every point on the surface of the sphere, it will touch everything that's on the surface of the Universe, and going back, too. S. also relates the circles and spheres to Earth and the planets.

92. The holographic idea of the Universe, which S. may have gotten from a workshop, was special to S. and matched her philosophy.

93. S. had never thought about spheres before and doesn't know if she read about them or just looked at them and knew. She has realized her marbles are very special to her, too.

or if I just, after I looked at it and I thought about it and... 'cause I have marbles, too, and they're special to me. That's what I realized. I... I don't remember that much. So...../

I see you have a lot of plants and growing things. Live things, having to do with nature.

Yes, and about this time, too, this one here was a visualization of my Wise Self. That fit in with that personal mythology.

And it came out in the form of leaves.

Leaves and, again, the roots of a tree and the branches of a tree./

And the cracks are there again, too.

Yes, they remain there. In fact there are getting to be more and more. That's the other thing.

Do the cracks coincide with more pain, or more emerging, or is there another way to describe that?

Um, it felt like something was breaking apart. And I remember sometimes saying to my therapist, "I feel like..." I can't remember exactly what I would say, but it's about my head, like breaking apart (laughing a little)./ Um, but, what I didn't realize.... The cracks felt very good to put in. They were pain... painful, and yet they were happening. / Yes, I didn't realize that I

94. When S. visualized her Wise Self to fit with her personal mythology, it came out in the form of leaves, roots, and branches of a tree.

95. The cracks are showing up more and more in S's pictures. At the time she drew them, S. felt like something was breaking apart. She doesn't remember exactly what she would say to her therapist, but it was something about her head being like it was breaking apart.

96. S. felt very good putting the cracks in; they were painful, yet they were happening.

97. S. didn't realize she was

was coming to this point here.

Oh, that's a real breaking apart.

That one was a real breaking apart, and this one was 12-13-90. It symbolized the period of time from about October till this was when I finally had time to do it./ Um, let's see, this was.... Well, this I finally had time to do, too. See, here was 3-90 to 12-90. I didn't have time between times to do stuff.

Were you in school?

I had, um, started school, yes... Well, no. My job ended in '89, and then I'd taken some... Yes, I'd taken a Social Psych class in preparation and then in the Fall, I took Fundamentals and then I entered the program in about the Fall of '91.

And that was a very busy, stressful....

It was a very painful time, too, with my life and marriage, so.../ These here stayed with me; this came to me, um, not in therapy.... It was at a workshop. I was doing work with the Diamond Heart Group. Are you familiar with that?

Mm-hmm.

Okay, well they do lots of things, but, um.... lots of different things, but there for awhile, she was.... At the end of the weekend, we'd do a music visualization./ And this particular weekend, I had, um.... My daughter was dancing in her ballet recital on

coming to the breaking apart point which symbolized a two-month period until December 13 when she finally had time to draw the picture.

98. S. took from March to December to draw the next picture because she didn't have the time to do it. She had ended a job and was beginning to take classes in preparation for entering the counseling program. It was a very painful time for S. regarding her life and marriage.

99. S. had some pictures that came to her, not in therapy, but in a workshop with the Diamond Heart Group, where a music visualization was done at the end of the weekend.

100. S. decide needed to miss Saturday afternoon of a workshop so she could attend her daughter's ballet recital.

Saturday afternoon and so I decided I couldn't be here Saturday afternoon, but I could be here all the other times, so Saturday afternoon, I went and watched her dance and it was lovely and she wore this little white dress and she looked glowing and, um..... It was delightful/ and then I got back to the workshop and then Sunday afternoon, she did a music meditation and it was amazing; the music that she put on was my daughter's music. It completely...../

Synchronicity.

Yes, that's right and that particular weekend, I had finally come to realize that my anger and my rage was covering up the pain and so I had made an agreement with myself to just be with the pain/ and I envisioned it as a decubitus ulcer which is when the skin is kind of folded back. It's reddened and inflamed around the edges, but it's open; I mean, one this size would have to have skin grafting if I were to heal it./

Very painful!

So I was envisioning that and she put on the music and I was going to just be with that pain. And the music was my daughter's dance and so I envisioned this little ballerina dancing all around the surface; you know the periphery, you know, the circumference...

Mm-hmm

.... of that room,/ and.... I still don't know exactly what

Watching her daughter dance that afternoon was a lovely and delightful experience for S. Her daughter wore a little white dress and she looked glowing to S.

101. Sunday, when S. got back to the workshop, the leader did a music meditation that amazed S. because it was her daughter's music from the recital.

102. S. had come to realize that particular weekend that her anger and rage were covering up her pain, so she made an agreement with herself to just be with the pain.

103. S. envisioned her pain as a decubitus ulcer in which the skin is folded back, open, and is reddened and inflamed around the edges. An ulcer of the size she drew would have to have skin grafting if she were to heal it.

104. S. was envisioning the ulcer and was just going to be with the pain when the music came on and turned out to be her daughter's dance. Instead S. envisioned a little ballerina dancing around the circumference of the room.

105. S. still doesn't know what

that means, but maybe the connection that I do have with my children... being able to break cycles from generation to generation./

It's a really.... It is a dichotomy; the combination of pain and... and goodness.

Mm-hmmm. Yes. Yeah. And some part of me was feeling a little guilty like, "Was I making her be my caretaker? Was I seeing her as my caretaker?"

Because she surrounds it.

Yes, she's dancing around it. And yet, I don't think that I have done that. I think it's more about some connection of healing.

You know, this color's reflected here as well.

Mm-hmm.

And it's ready to break.

It is, and all the parts I was working with are coming off.

I see. The worms are there, too.

Yes, right here, they are.

Uh-huh.

The flowers.. yes, here./ This, which I was always thinking of, here.... to look into the interior (she is indicating a hole in the egg-like shape). And so this is the first thing I envisioned here in coming out./

Were these done at about the same time?

a visualization and a painting means, but she thinks it may be about the connection she has with her children and being able to break cycles from generation to generation.

106. In response to a comment, S. agreed a painting of her daughter dancing around a sphere was a combination of pain and goodness. A part of her was feeling a little guilty that she might be making her daughter her caretaker because her daughter was dancing around it; yet S. thinks instead that the picture is more about some connection of healing. It shows the shell becoming ready to break with all the parts she was working with coming off. The worms and the flowers are there.

107. S. had thought a lot about looking into the interior of the sphere. S. showed I. the first thing she envisioned coming out.

These were... and then for a long time. This was done about the 16th, 15th, 14th.... it was done right.... These three... Actually these four, I did within three days of each other. Really in two days./

So could it be... I'm just hypothesizing... that the picture of the broken egg might have set off some change in yourself, so that.... This somehow seems much more helpful and it's only a couple of days later. What was your reaction when you did that picture?

This one here was a very expressive one; it expressed the pain that I was feeling, very much so./ And this may have been... since I had been staying with the hope of all of this... what was in the interior... it's like, something has to come, and I didn't know what, and so I was kind of trusting, again, my.... (laughing) arm.... whatever it is./

You didn't want to sit with a broken egg.

I didn't want to sit forever, so it was, again, juxtaposed, I guess.... so that "Okay, there is that pain, but something.." You know. But this one was expressive. This one was more of a searching.... A hoping for an answer./ Quite frankly, it didn't really answer it. I don't know, still, what that means./

But it was very helpful.

It was helpful./ And then, this kind of doesn't really fit in there, but it was another

108. S. showed four pictures that she had done within three days of each other.

109. When S. did the picture, it very much expressed the pain that she was feeling. After that, she drew a picture that was perceived by I. as different.

110. S. stayed with the hope all along that something had to come from the interior of the sphere. Even though she didn't know what it would be, she would trust her "arm" to discover it.

111. S. didn't want to sit forever with the broken egg, or the pain. She saw the pain as juxtaposed with a searching or a hoping for an answer.

112. The picture didn't answer S's questions. She still doesn't know what it means.

113. Even though the picture didn't answer S.'s questions, it still was helpful.

114. S. shows another picture that doesn't quite fit with the

picture of a visualization that I'd done and I thought, well, maybe it would have an answer./ And it was, I had envisioned... Again, I was with my women's group. Actually a different women's group this time. And this one.... Well, I don't know, um, the time frame of it, but I had envisioned this deep pool of water... and when I looked in, there was a huge flower, so that's this one./

I see.

This came before I started school. I had been accepted in the program and I said, before I start school, I've gotta finish that fairy tale.../ so I didn't write that fairy tale within a week or two. I actually wrote it in a space of about a year or two./

Oh.

I'd written the first two parts and then that third part... and so that third part was being more connected within the center./

Oh, I see.

And I had that for a long time with me again, but I finally took the time to do it./

So the fairy tale is a whole process that is in juxtaposition with the pictures.

Yeah, I almost have to go back and relook and see exactly when I was in therapy and when I was with this group, 'cause this group was different from the personal, um.... I just don't know./ Maybe I had this

rest, but it was about a visualization and S. thought maybe it would have an answer.

115. Sometime when S. was with a different women's group, she envisioned a deep pool of water and when she looked inside there was a huge flower which she painted.

116. Before S. started school, but after she had been accepted in the program, she decided she had to finish her fairy tale.

117. S.'s fairy tale was written in the space of a year or two rather than a week or two.

118. The third part of S.'s fairy tale was about being more connected within the center.

119. S. finally took the time to finish her tale after having it for a long time with her.

120. S. would almost have to go back to see exactly when she was in therapy and when she was in her group because they were such different experiences.

121. S. thinks maybe she had

picture with me a very long time and then just had time to do it; I don't know./ And then this one came about the same time as this; as a matter of fact, when I was doing that.... 9/25 and 9/17.... I finally got an idea that I needed to... Well, I'd also taken some art classes and found out how to make things look a little bit more sphere-like, but it also made more sense, because part was in the shadow and part was in the light. And so it was an integration and/ that was real exciting, in a way, to think of it, because I really like to look at what nature and physical reality has to teach me. You know, whether it's science or whatever. Because I think that it is so metaphorical for our lives... in... in many ways./ So in part was... in a way the black and the red was a more of an awakening of my own passion./ But these are on the surface and you can't tell that, and but a lot of the interior is showing./

That seems like a really symbolic picture to me... that that was a very meaningful picture... just by the way you described it.

Mm-hmm. It was and a (???) picture. Yes. Yes./

And this is interesting.

This one came for the first; in fact this one was for this book. This, um, the first (existential) workshop.

Did you attend both of them there?

the picture with her for a very long time and then had time to do it.

122. S. had two pictures that she did right after she took some art classes where she found out how to make things more sphere-like. They make more sense because they integrated the shadow with the light.

123. The new way of drawing was really exciting to S. because she really likes to look at what nature and physical reality have to teach her. S. believes the teachings of nature and physical reality are metaphorical for our lives in many ways.

124. S. feels that in a way black and red are about an awakening of her own passion.

125. The next picture of S's shows a lot of the interior.

126. In response to a comment by I., S. agreed a picture she had just described was very symbolic and meaningful to her.

127. S. showed a picture that she did for a book she had made for a workshop. The assignment was to do something that was about who they were.

I did. Okay. This is for the first one, when we were supposed to draw a picture of who we are. Or, no, we were supposed to do something about who we were./ Oh, these were some pictures that I drew there, too, but, oh, I finally said, "Oh, I guess I missed what she asked me to do. What will it be? A picture or what?"/ So this one; this one here is a picture of who I was, and I was real excited about this./ Actually the one I turned in was this one here.

Oh and you turned it in with that story, too, then.

Mm-hmm.

Mmm.

Well, whatever... whatever the book thing was. I do remember, 'cause you were talking about your relationship, I think, in your book. Remember?

That's right. I probably was.

I think you said that. And this is what I drew and handed in to Cathy./ And this is the very first time that I was able to see inside the sphere. And that was very exciting./ And I didn't know that was going to happen. And I also didn't know that this was going to happen./

And it's a happy picture... with a sunshine.

Yeah, and it has all of the things on the outside yet.

Mm-hmm.

128. S. showed some other pictures that she drew at the workshop, but she finally realized she had missed what she had been asked to do.

129. When S. did the picture of who she was, she felt excited about it.

130. S. remembers turning the picture in with the story and remembers what I. did at the workshop.

131. The very first time S. was able to see inside the sphere was very exciting to her.

132. S. didn't know this picture was going to happen or the next one either.

133. S. agreed that a picture with sunshine was a happy one. It still had all of the things on the outside; yet another

And this... and yet another shell that has emerged out of that.

It's a more sophisticated drawing, too, because of this. It's not like the plain sphere.

Yeah. Yeah. So that came.../ and then these were the notes that I wrote to Cathy. "The following are thoughts which occurred to me while I was working on the preceding picture. 'I realized I hadn't actually done some of the assignment'."/ And why I liked to draw within the magnitude of the spheres... I've already said that. "As I was drawing this particular sphere and was working with the cracks in the portion of the surface that was broken away, I realized that the interior of the sphere could only be seen because the surface was broken. This might be an example of how one's wound also becomes one's strength. Or perhaps it is only because of our woundedness or imperfections that we can express the interior." So that was kind of insightful./

I see.

"More thought centered on the shell encompassing the broken sphere. The shell was created by me in response to my environment as a child. The particular shell I created was influenced by my own individuality. The creation of the shell is what gave form or shape to the sphere. It, in a sense, objectified the entity. If the shell were not there, the interior would be amorphous and poorly defined. So does the making of a healing life

shell emerged out of the first one.

134. S. wrote notes to her instructor about thoughts that occurred to her while she was working on the preceding picture. She said in the notes that she realized she hadn't actually done some of the assignment.

135. S. wrote why she liked to draw within the magnitude of the spheres: "As I was drawing this particular sphere and was working with the cracks in the portion of the surface that was broken away, I realized that the interior of the sphere could only be seen because the surface was broken. This might be an example of how one's wound also becomes one's strength. Or perhaps it is only because of our woundedness or imperfections that we can express the interior." S. found this insightful.

136. S. wrote about the shell encompassing the broken sphere that is was created by her in response to her environment as a child. The particular shell she created was influenced by her own individuality. The creation of the shell gave form to the sphere and, in a sense, objectified the entity. She said if the shell were not there, the interior would be amorphous and poorly defined. S. asked in her paper if the making of a healing life

follow similar patterns? Do we need first to name and thus objectify? Perhaps only then can we begin to take away the pieces of the shell and move into the interior and both experience and express the subjective./ Finally, this drawing is one of the first in which I have looked within to the interior of the globe. Before, when the piece of the shell was removed only a black space, a void, was exposed./ While I liked the mysteriousness of the void, I am delighted to find things growing where the void has been. I was not afraid to experience what might be growing there, knowing too, that they may change. In fact, it is exciting to think about how the interior might change. More drawings will express that and I can watch and participate in wonder."/ And this actually... (S. showed a series of three pictures, in which the interior of the sphere was being explored and eventually emerged.) I drew that one first. And then I thought, "Well, here I've used ink on it which isn't consistent with the rest", and so that's what I did was I just moved back and just used only colored pencils and it was at that time that it came out./ Then a whole year later, that came out and I didn't expect it!! (A smaller, golden-colored sphere emerges.)

Oh, everything emerged!! You must have been feeling good at that time.

This is at the end of the semester./ It happened in almost a month before that. I woke up in the morning, and I

followed similar patterns and if we needed first to name and thus objectify before we could begin to take away the pieces of the shell and move into the interior to both experience and express the subjective.

137. S. showed a drawing that was one of the first in which she had looked within to the interior of the globe and seen something other than the void, or black space she saw when a piece of the shell was removed.

138. While S. had liked the mysteriousness of the void she was delighted to find things growing there. She was not afraid to experience what was growing there, knowing that they may change, too. She found it exciting to think about how the interior might change in future drawings to express her own changing interior so she might watch and participate in wonder.

139. S. showed a series of three pictures. She had used ink on the first one and decided it wasn't consistent with the rest, so she moved back and used only colored pencils. When she did a new image came out.

140. A whole year later, at the end of the semester, a smaller, golden-colored sphere came out which S. didn't expect.

141. S. described a very vaginal feeling out of which

think this is the one I was describing to you. Um, I said it was a very vaginal thing. This image came.... uh, not in it's entirety. Some of it came... like these colors were there; they were important. Um, and that day I got my period, too.

Oh, so you're speaking of a physical vaginal feeling.

Yes. A physical vaginal feeling.

You were giving birth at that time.

I was./ Well, I looked at that thing and I didn't have time to draw it, because it was right at the end and tests and papers and everything, so I waited until it was over and one Sunday morning I got up and I drew it./ And I was really puzzled. I didn't know what that meant. You know, I could see what it means. But I don't know what it means in my life. And then I did a Tarot reading and I got almost the same sorts of things. I said, "What does this mean?"/

What sorts of things?

Oh, changes, rebirths. I'd have to go get the thing that I wrote down. A death of one thing and a rebirth another./ And that was at the beginning... Well, that was last Christmas, basically.... A year ago, last Christmas. And I feel like I've spent this year learning what this is./ This year we've added on to the house, which was terribly traumatic./ I've decided to go back into therapy. We haven't

came part of an image. The colors were important. On that day, S. got her period. S. compared it to giving birth in response to a comment from I.

142. S. looked at it, but she didn't have time to draw it because she had tests and papers to do, so she waited until it was over and drew it one Sunday morning.

143. S. was really puzzled. She could see what the picture meant, but she doesn't know what it means in her life. She did a Tarot reading that showed almost the same sorts of things and wondered what it meant.

144. S. thinks her puzzling picture might have been about changes and rebirths.

145. S. has spent the last year learning what that last picture is. It has been since a year ago last Christmas.

146. Adding on to the house has been traumatic to S.

147. S. is back in therapy, which is more talk than art

done any of the art. We've mostly talked./ In some ways this (S. gestures to the art) feels more rich./ And I realized this year that I was what they call perimenopausal./ You know, all the last... a year ago last Fall to beginning of Summer of last year, I just had this kind of blah, depressed feeling. I just.. and I thought, "Well, I'll just stay with it. I'll just stay with it," kind of like I just stayed with, you know, the mystery and the whole.... "see what it's going to teach me,"/ but I just couldn't get out of it, and so then I finally went.... well, first it was the insomnia, only my insomnia would definitely come from the middle of the month until before my period. And one morning I woke up and I said to N., "Well, here it comes again! You know I've got another two weeks before my period's gonna come and I just...." You know, I'd wake up exhausted because I really haven't slept and I just.... and I finally said to him, "Will you get me some Atavan?" (laughing) I said, "I just want to sleep,"/ plus I was going crazy with this house because I really felt like I had stepped out of some of my principles of materialism. But all along, since we've had counseling and I've had counseling, I've kind of dropped away some of this philosophical framework./ In a way, I think I've dropped away this shell and I've opened to some other things and it's like, "Oh, God, I think I opened too big!" you know, to this./ And, um, I just... I was really going crazy. And he got me the Atavan and I took it

this time.

148. The art therapy feels, in some ways, more rich to S.

149. S. also realized this year she was perimenopausal.

150. From a year ago last Fall to the beginning of Summer last year, S. had a blah, depressed feeling. She thought she would just stay with it to see what it was going to teach her, as she had stayed with the mystery.

151. S. just couldn't get out of the depressed feeling that included insomnia which began in the middle of the month before her period. One morning she woke up and decided to get something to help her sleep. She had two weeks before her next period and she was exhausted. She just wanted to sleep.

152. S. felt she was going crazy with the house and that she had stepped away from some of her principles about materialism. Since counseling, she feels she has dropped away some of that philosophical framework.

153. S. thinks she has dropped away this shell and opened to some other things. It feels like she might have opened up too big.

154. S. took her anti-anxiety, muscle relaxant for about three nights. She realized her

for maybe three nights. I realized what my dosage was which was like maybe (laughing) an eighth of a milligram.... a half a milligram just... put me under...

I actually don't know what that is.

It's an anti-anxiety, muscle-relaxant type of thing... and I just felt like a new person.... getting that sleep, / and I thought, "This isn't just psychological that's going on. This is physiological. Something is happening." And I'd been thinking I was menopausal and I didn't know. I'd talked with some friends, and once I realized that I... as soon as I got this sleep, how different, like I'm my old self again. Then I called up J. who knows a lot about... She's a physical therapist; she's a friend, and I said, "These are the things I'm going through." And she says, "It sounds to me like you're perimenopausal," and she told me all the vitamins I should be taking. Well, I was taking some. So I took all of them and I said, "Well, should I have a test or something and see what my estrogen levels are and she says, "Possibly at this time your estrogen levels haven't even changed that much to show anything," but I figured if I was that sensitive to the Atavan, I might be that sensitive to minute estrogen. So I went to the doctor, a medical doctor and talked with her and she also agreed with it and she said that the way she treats it is rather than going on estrogen replacement so early, that the hypothalamus is

dosage was about an eighth of a milligram and that a half a milligram just put her under. She felt like a new person getting that sleep.

155. S. thought, "This isn't just psychological that's going on. This is physiological. Something is happening." She had been thinking she was menopausal and she didn't know. Conversations with friends and the difference in her sleep patterns convinced her to call up a physical therapist friend to tell her what she was going through. Her friend said it sounded like S. was perimenopausal and told her to take some vitamins which S. did. S. asked if she should have a test to see what her estrogen levels were. The physical therapist said S's estrogen levels possibly haven't changed enough to show anything. S. figured she might be as sensitive to minute estrogen as she was to Atavan. A medical doctor agreed and decided to treat the symptom of depression instead of putting S. on estrogen replacement therapy early. The doctor gave her a medication that has made a world of difference. S. can sleep and her pre-menstrual symptoms have lessened.

a serotonin-rich part of the brain and it controls the cycles of hormones, and so she said she treats the symptom of depression rather than the estrogen, so she gave me Zoloft. And I've been taking Zoloft. And it made a world of difference. I can sleep. Even the pre-menstrual symptoms.... both the physical as well as the psychological... are not there. Not nearly as much; I don't feel nearly as bloated and depressed; I don't feel nearly as tender./ Yet the process is still going on. My periods are now three weeks instead of the normal four. The quality of the bleeding has changed. So my body is still doing its slow closing down to that part, but I feel a lot better./

Good. And that has to do with....

With this picture.

...with your emergence of a new S./

I feel like I've gotten way off the topic of art as therapy.

Not really, not until this last part, but you still were talking about this picture, I think.

Mm-hmm./

So, in closing.....

In closing, right? (laughing)

In closing, what was the overall....

The overall in the art therapy,

156. S.'s process is still going on. Her periods are now three weeks instead of the normal four and the quality of them has changed. S. feels a lot better even as her body is still doing its slow closing down to the reproductive part.

157. S's feeling a lot better has to do with a picture.

158. S. feels as though she's gotten way off the topic of art as therapy, although she had been talking about a picture.

159. Overall, the art therapy

for me, was a way to touch the center, to touch that... that place of creativity; that interior, which, um.../ and through the interaction with the art in my own psyche, it allowed me to become familiar with and to trust the process and to trust the interior./ And it was kind of a dialogue, because sometimes I drew my feelings/ and sometimes the pictures pointed to the future. Or portended the future, so some part of me knew about it,/ but another part of me didn't know that. And by being able to trust it.... I don't know, maybe it allows the patience and the openness to see what it is going to mean./ Because I didn't know when I started drawing cracks that this, in fact, was going to happen.

That's pretty amazing.

But after I saw this (the last picture), then I knew what the cracks meant.

I kept seeing (???)

No, I didn't know that.

And I kept thinking that you did.

No, I didn't know it at all./ And what I didn't know was the pain... like this (pointing to picture).

And it described to you a pain that was there and that you weren't able to put into words. Is that what you.....

Actually it described the pain of something that happened.... that I didn't know was going on.

for S. was a way to touch the center, that place of creativity, or interior.

160. The interaction with the art in her own psyche allowed her to become familiar and to trust the process and the interior.

161. Art was kind of a dialogue for S. because sometimes she drew her feelings.

162. Sometimes the pictures portended the future, so she believes some part of her knew about it.

163. S. believes part of her didn't know about the future but by trusting it, it allows patience and the openness to see what it is going to mean.

164. When S. started drawing the cracks, she didn't know all that was going to happen, but after she saw the last picture, she knew what the cracks meant.

165. Even though S. didn't know what was going on at the time, she drew it as pain even as it was happening.

Mmm. Oh, you're still talking about it being in the future.

No, this part here... And I drew this when it was happening./ But these here (the cracks), I didn't know. ...And I had thought that these cracks were getting bigger and bigger because the shell was going to come off. Well, the shell did come off, but I didn't know... I just didn't know it would look like this or feel like this, or come off in the way that it came off./ I guess, so overall, that's.... I guess it was a way to relate or converse with a part of myself.

A part that you got to know better through the pictures.

Mm-hmm./

It's really a beautiful record.

Yeah, I'm pleased to have this.

166. S. didn't know about the cracks. She thought they were getting bigger and bigger because the shell was going to come off. It did come off, but she didn't know it would look like that or feel like that or come off in the way it did.

167. S. guesses, overall, her art gave her a way to relate to or converse with a part of herself. S. said in reponse to I's comment that she had gotten to know that part better through the pictures.

168. S. is pleased to have her art.

Sally: Level 3

When asked the question, "How has art been therapeutic in your life?" she looked back as far as her childhood and saw a "back and forth" tendency that had followed her through life.

S. used a mythological fairy tale she had written while in a women's group to help her understand the effect her childhood had on her and how art affected her. Her fairy tale had three parts, each of which were written in metaphorical terms and involved a mythical creature. The first two parts were written right away and the last part was completed after she had had it with her for a year or two. It was about becoming connected with her center.

S.'s personal fairy tale told her she had been born in the center, with all her feelings in the center, but she had lost bits and pieces of herself to please the Queen. She thinks now that her feelings were neither visible nor acceptable to her parents and that they didn't mirror her very much.

S. realized as a pre-adolescent that she could access the feelings at her center by drawing pictures and writing poetry. She knew even then that it gave her pleasure and "a time of deep contentment and expression". She thinks now that art was probably therapeutic for her long before she realized it because it allowed her to be true to herself and to mirror herself.

S. doesn't think art therapy is different from her childhood art. She sometimes experiences the same feelings from her art in therapy that she had when she drew pictures as an adolescent. At times like that, she experiences a "longing for connection" in her heart and her body.

S. has used art and writing both in therapy and in workshops. They were very different experiences for her. Now she isn't sure exactly when she was in therapy and when she was in group.

Since before therapy, S. has drawn circles and spheres. The sphere represents unity, or totality to her. She explains this by saying that if you send rays out from every point of a sphere, they will touch everything on the universe. She also sees the spheres as relating to Earth and the planets. This matches her philosophy of a holographic idea of the Universe. She has taken classes to

help her make things more sphere-like.

When S. began therapy, her therapist asked her to draw a picture of herself to use as a starting point for talking about herself. Around her, she drew a uterus, a tree, and some boulders, images that were symbolic of who she was. When they started talking about her face, she saw how her smile and a faded, almost invisible, quality matched the shyness she felt. She was surprised that, "somehow, through the use of an art medium", she could "intuitively capture a feeling."

S. drew two family pictures then which compared her original family with the family she has today. She was surprised that she didn't know where to put herself in her original family. She was always on the outside. It was insightful to her that she placed herself in her married picture in the same place as her mother had been in her family of origin picture. She saw herself as "mirroring her original family". These first experiences with art in therapy gave her a "sense of trust" in the art process that was "freeing" to her. She decided to "see where it would go."

S. kept tapes from her therapy sessions and listened to them during the week. Often she would sit down with her tape recorder and journal and draw out a circle, having no idea what she would draw. She felt very centered, collected, and balanced when she drew.

S.'s therapist sometimes used visualizations with her that had her go to a "place inside her body". She took the visualizations home to draw them and brought some back to therapy. This seemed to her more like art therapy than the family pictures did.

One of S.'s first experiences with drawing visualizations to bring back to therapy happened when her therapist helped her to visualize the "boulders" which were the resentments she was carrying around. As she visualized one, she saw it as more like a "root or a seed that was dried up and desiccated within her". Later, it appeared to have worm-like images which could be "like the inside of a golf ball, when the surface is peeled off". When S. next visualized the worms, they got under the shell a little bit. She thought she would just take a look at them and let them be.

S. drew a picture that appeared to have an ice cap on

it. It was the very first one she drew where she had no idea what would come out. As she continued, it became a plant.

Trees were always important to S. As a child, she used to make pictures of nature and get a sense of deep feelings when she saw them. Later, when she visualized her Wise Self to fit into her personal mythology, it came out in the form of leaves, roots, and branches of a tree.

Once, when concentrating on a ball with a group of women friends, S. had a trancelike, meditative experience and a "strong feeling she had gone up inside the middle of a tree". She had problems drawing that visualization, so she decided to listen to the tape of it with the idea that she was in the middle of the tree. She just put her pencil down. When she did, "it just came out".

Colors are important to S. In one picture, red and black symbolized the awakening of her passion.

As S. drew her spheres, she began to see black and blue spots, which she later recognized as cracks, as the outer surface of a shell when it cracks. She didn't know what she would find in the "interior of the sphere", but she trusted her "arm to discover it".

S. thought it was important to keep her interior black on a picture. She thought it might be a harbinger of what was inside. She guesses it was kind of "anchoring" to not know it and see it manifested in her life, but to know that there was something more. She still doesn't know, but it gives her a feeling of wonder and a sense of trust, as though she knows on one level, but not another, that what's inside is okay and maybe beautiful.

When S. felt as though something was breaking apart, she felt good putting the cracks in the spheres, because even though they were painful, she knew they were something that was happening to her. She didn't know what was going on at the time, but she drew it as pain even as it was happening.

S. was using visualizations in workshops and in therapy to work with the cracks. During one workshop, her daughter had a recital, so S. had to miss part of the workshop. It was delightful watching her daughter dance. She returned to the workshop in time to begin a music meditation, during which she was going to work with her pain, seeing it as a

large, inflamed decubitis ulcer. When the music started and it was the same as her daughter's recital music, she started to envision her the "little ballerina" dancing around the periphery of the room.

The combination of the pain with her ballerina daughter surrounding it caused a part of S. to feel a little guilty that her daughter might be her caretaker. However, she really believes the picture is about "some connection of healing" and "being able to break cycles from generation to generation". The sphere was getting ready to break.

S. had to wait nine months to draw a picture because she had ended a job and was beginning to take some classes. She was working on her relationship with her husband. This was a very painful time for her. What she didn't know was that she was going to come to a breaking apart period.

S. knew she didn't want to sit with the broken egg or the pain forever. She saw the pain as juxtaposed with a searching or a hoping for an answer. Her pictures at this time expressed the pain she was feeling.

When S. went to a workshop where, for an assignment, she drew a picture and wrote some notes about her art. The picture she drew showed her the inside of the sphere for the first time. She was excited because she didn't know that was going to happen. It had the old images on the outside and yet another sphere emerged out of the first sphere.

S. read her notes from that workshop. She wrote that while she was working with the cracks on the sphere, she realized that "the interior of the sphere could only be seen because the surface was broken". She saw this as an example of how a wound becomes one's strength and noted that because of our "imperfections", "we can express our interior". She said the shell was created by her in response to her environment as a child. She said this particular shell was influenced by her individuality.

S. wrote that "the shell gave form to the sphere" and "objectified the entity". Without it the "interior would be amorphous and poorly defined." She then asked if the making of a human life followed similar patterns and if objectifying was necessary so that we would not be amorphous. S. wrote that "only then we can begin to take away the pieces and move into the interior".

S. said that while she "liked the mysteriousness of the

void", she was "delighted to find things growing there". She was not "afraid to experience what was growing there, knowing they may change, too". She said she found it exciting to think about future changes in drawings of the interior that might express her own "changing interior" so she might watch and participate in wonder".

A year after that, S. woke up with a "vaginal" feeling out of which came an important picture she didn't understand at the time. She could see what it meant, but not what it meant in her life. A Tarot reading gave her the same information, that it was about changes and rebirths. She didn't know what the picture meant in her life. Soon after that, she began to experience a "blah, depressed feeling". She decided to just stay with it to see what it would teach her as she has stayed with other mysteries. Soon she realized it wasn't just psychological, but physiological and that she was perimenopausal. A prescription made a "world of difference" to her.

S. feels better even as her body is "doing its slow, closing-down to that part." A picture that "came out" of that experience revealed a golden sphere emerging from the shell. S. didn't expect it to happen.

When S. started drawing the cracks, she didn't know all that would be happening to her, but now she was able to see what they had meant. Although she had known the shell was going to come off, she didn't know it would look or feel as it did, or that it would come off in the way it did.

S. speaks of trust in the art process and just seeing where it takes her. The interaction with the art in her own psyche has also allowed her to trust her own interior. S. sees that some of her pictures portend the future, so she believes that some part of her knows about it. By trusting the future, it allows the patience and the openness to see what it is going to mean.

S. finds drawing to be a discovery process that is pleasurable to her. It's a process of "unfolding" that's not exactly surprising. She is not sure how to describe it, but feels it's similar to the unfolding of her children's personalities. She believes she did not miss knowing them completely, as it sometimes seems to her knowing them like she knows them now, but that they were developing from an infantile form to the people they are today. She said the discovered part of herself seemed like an old part that had never been able to emerge until now.

The pictures have been a way to see S.'s feelings in ways words could not express. She sees it as a way to converse, or dialogue, with herself. Even now, she finds it difficult to "put the experience to words" when it's something she has not done before. She also sees it as a way to touch her center, or her interior, which is the place of creativity.

The meanings of pictures change for S. as time goes on. She used to look at one picture frequently and experience pain with it, but it doesn't strike the same quality now as it did before. Other times she looks at pictures she has put away and sees new things in them. She is pleased to have her pictures.

Sally: Level 4

S. views her art as a metaphor for her life. She describes her experience of art and therapy by showing her art and reading some of her writing. As she shows it, she is seen regarding it with pride and pleasure, but also with awe, mystery, and surprise almost as though it had been done by someone else, or as though her arm did the work under the instruction of another entity. Her demeanor is serious and thoughtful as she attempts to explore in the most truthful way possible, the meaning art has had for her in her life.

S. uses poetic and metaphorical writing as well as visual art to reveal her thoughts to herself and others. Some varied experiences with women's groups, reading, and therapy have introduced her to some of the tools of introspection she uses today. Visualization has helped clarify images that she later puts to paper to concretize her inner experience. A personal fairy tale gave S. some words to describe an inner experience she hadn't had the words to describe before.

S. used metaphors in her fairy tale as she told about being "born in the center" with all of her feelings there. As she grew up, she lost "bits and pieces" of herself to please "the Queen," the mythological character of her mother.

S. believes now that, as a child, her feelings weren't mirrored by her parents because they weren't acceptable to them. By making her feelings invisible, S. was able to please her parents, while at the same time, losing important parts of herself.

As an adult, S. can remember art as being an experience that gave her much pleasure. Compared to art therapy as she knows it today, she remembers her former experience as being equally therapeutic as it gave her a way to feel connected to her center and a means to express what could not otherwise be expressed.

When S. began psychotherapy, she had had some experiences with visualizations, story-writing, and art. When her therapist asked her to draw a picture of herself, her family of origin, and her current family, she tried it although it didn't give her the same experience of pleasure other art experiences had given her. Yet her pictures did reveal parts of herself and positions in her family that surprised her in their accuracy. Discovering this gave her a sense of trust in her art and a belief in her intuitive abilities.

When S.'s therapist began using visualization as a part of her therapy, S. began taking home audio-taped recordings of her sessions and drawing out her visions as she listened to the tapes. She found this experience very similar to the art she had experienced as a child and noticed a longing for that "connection" in her "heart and body." This felt like art therapy to her.

S. often used a metaphor to describe a feeling, which was then expanded upon in an visualization and later drawn on paper. What she saw on paper or in the visualization sometimes surprised her because it often wasn't what she had planned. As an example of this phenomenon, she told her therapist she had been carrying around "boulders of resentment." The visualization showed her it wasn't a boulder, but a seed or a root that had been dried up, as if from lack of attention.

S.'s drawing of the boulder gave way to a series of sphere-like images that came to be a metaphor for her self. In this instance, many of her drawings had a portentous effect, in that she was able to look back at them from a later perspective and find that they had been paralleling her life all along.

As S. visualized the sphere and drew it on paper, she was often surprised at the images that "just came out." Soon after the beginning of the series, some black-and-blue images which she identified as "cracks" began to appear on the surface of the sphere. The cracks widened as time went on to reveal a dark place inside the sphere.

S. saw it as important to keep the interior black during the time of not knowing what it represented, while guessing it was a "harbinger" of something. She found the mystery of it to be somewhat grounding. It gave her the idea there could be something more in life than she was presently experiencing.

The cracks on S.'s spheres continued to part until she was able to see inside the sphere. As before, the images "just came out" without any planning. S. found it exciting to see the mysteries revealed to her as the pictures continued to show her more of the inside.

Although the cracks in the sphere represented pain to S., she felt good putting them in, because they were a sign that something was happening to her even when it wasn't visible to her in her life. She found later that painful things had happened as the sphere was breaking apart but they were outside her conscious awareness at the time.

S. experienced some synchronicity when she missed part of a workshop to watch her daughter dance at a recital. As she came back, she was prepared to work with some pain, using an inflamed decubitus ulcer as an image. The music surprised S. by being the same music she had heard at her daughter's recital. S. envisioned her ballerina daughter dancing around the painful ulcer and painted it later as a sphere that was getting ready to break. She saw the picture as a connection to her healing.

When S.'s sphere did break, it revealed another sphere, this time in a golden color. This picture came out at a time when S. was experiencing physical distress as well as psychological pain. The new sphere seemed to have a connection to the change S. was experiencing as she prepared for menopause.

To carry the metaphor of the sphere further, S. saw the shell as something that had been formed in response to her environment as a child and thought that without it she might be "amorphous and poorly defined." The cracks, or her pain, were necessities in the journey to her center.

S. has had an interest in spheres since before she entered therapy and has been drawing them for a long time. She sees the sphere as representative of unity, or totality and appreciates their relationship to the Earth, the Sun, and other planets.

S. has a special relationship with trees and plants which also appear often in her drawings. Upon visualizing herself being "inside a tree," she wondered how to convey that image. She listened to a meditation tape, thought about the inside of a tree, and put her pencil down on paper. The picture came out unplanned. Other "squiggly things" have emerged as plants. Her broken sphere also revealed plants and other growing things inside.

A characteristic that personifies S. is the trust she has in her art and personal process. When confronted with a mystery, she often will "just stay with it," to see where it will take her. She believes her interaction with the art in her psyche has allowed her to trust her interior. It has given her the gift of patience and openness as she waits to discover what the experiences in her life are going to mean.

Appendix B
Analysis of Data
Wendy: Levels 1-4

Wendy

Age: 51

Levels 1-2: Interview Two

So I'll ask you, "How has art been therapeutic in your life?"

I think when I did Donna's writing and Harriette's workshop up in Glacier, I hadn't painted or done things for a long, long time, and that was a week-long workshop and it was fun and yet there was space for people who, um, if they.. if they got into feelings or something, um.... There was space for anything. Some people were happy and joyful/ and I remember I got into a space.... We were doing a leaf, and it was an intricate tiny kind of leaf. And suddenly I got so angry, trying to get my fingers to do some little thing./ And I knew immediately I wanted... I just shouted, "I need a big wall! I don't wanna do this little leaf! I want a big leaf!" / And I suddenly went, "What do I know about my body? What's my body doing?" And I was like, "My neurology can't do this. I need to finger paint. I need to do this."/ And this.. this was before I even started therapy with J./ It was... it was like... so.... I remember Harriette came in... (imitating her) "That's okay, that's okay, Wendy. Okay you don't have to do this. You just do whatever you want!" (Laughing) And so I went down to the stream and I laid in the stream and I held my arms out in the water and I painted in the water. And then I.... and then I built things with rocks, cause it was something I could hold that was big, and I built a little city

1. S. thinks when she did a week-long workshop in Glacier and she hadn't painted for a long, long time, that it was fun and yet there was space for people if they got into feelings or something. There was space for anything. Some people were happy and joyful.

2. S. got angry when asked to do an intricate, tiny leaf, because she was unable to get her fingers to do some little thing.

3. S. wanted a big wall to do a big leaf.

4. S. said, "What's my body doing? My neurology can't do this. I need to finger paint."

5. S. was at the workshop before she went into therapy.

6. When the instructor said S. could do whatever she wanted, she laid in the stream and painted the water with her arms and built cities and people from real objects, including sticks, rocks, flowers, and real leaves.

with rocks and made little people and brought little sticks in and flowers and leaves... REAL leaves! And did... you know?/

Yeah, you were doing movement therapy.

Well, I was doing, I think what a child might have done, who had never... It was like, instead of using pincher skills, which drove me nuts, I was doing something with my whole self./

Pincher skills.....

Yeah, and I'm good with details, but that's not where I was at. It was like I'm in Glacier Park. Why would I want to sit in a building draw a tiny leaf. (Laughs) I wanted to be out in the great big park, you know? I wanted to play./

Oh, good for you.

And, then, um... I've got some of the stuff I did at that workshop. I'll show it to you./

I'd like to see it.

This one came from... We did an exercise outside alone. And we went to whatever we wanted to go to that we really wanted to explore, and I went to an onion plant.... a little onion plant. You know what an onion plant is? And then I pulled it up by its roots and smelled it and you know, just really, tasted it and then we did a circle about it and then that afternoon, I did this drawing and I did sort of the onion

7. S., like a child might have done, was doing something with her whole self, instead of using pincher skills, which drove her nuts.

8. Although S. is good with details, she didn't want to sit in a building drawing a tiny leaf in Glacier Park. She wanted to be in the great big park.

9. S. got some of the stuff she did at the workshop to show.

10. When asked to explore the outdoors for an object to paint, S. found a little onion plant. She pulled it up by its roots, smelled it, and tasted it. Then she drew a picture of it, cut it out, and put a shape around it and it was an embryo.

plant thing and then I cut it out and when I put it around here and drew a shape around it, it was an embryo./

Oh, isn't that beautiful!

And this is my... This is sort of a little thing that comes as my little fairy person and she.. she shows up a lot. In different things that I do./ And.... and then, I realized... I think I was in therapy with Jane by then, and we talked about how healthy I was inside and how strong my root was and.... and she asked me to describe what I think about it and.... and I think that I was inside myself. I wasn't born yet./ And I had it on my wall in my house for a long time./

Mm-hmm.

And then that very same week, I did something like this. Now this... this goes along with the magic person. And it's a really strange picture. It's called "Magic Mountain". But I took it from... This is what I saw when I was looking up at a mountain... and I drew it, but the way that's my head, and you know I think, somehow, that's my injury./

Uh-huh, it looks like it.

Uh-huh. I think that we draw like the way that Elizabeth Kubler-Ross talks about, that we draw our illnesses and stuff./ And this reminds me of John the Baptist with a lotus./ I mean this all came out afterwards. I don't....I mean, you know,... didn't do./ And this also looked like Creation.. I mean like, you

11. A little fairy person shows up a lot in the things that S. does.

12. When S. was in therapy and they had talked about how healthy she was inside, she was asked to describe her root. She said she thought she was inside herself and wasn't born yet.

13. S. had a picture on a wall in her home for a long time.

14. That same week, S. made a strange picture of a mountain. She saw it when she was looking at a mountain but, in a way, it's her head and she thinks that somehow it's her injury.

15. S. thinks we draw our illnesses in the way Elizabeth Kubler-Ross talks about.

16. A picture reminds S. of John the Baptist with a lotus.
17. The meanings of the picture all came out afterwards for S.

18. It also looked like Creation to S. with the sperm

know, the sperm going in and creating and stuff./

So when you're drawing, you don't have a concept of what's coming up?

Oh, absolutely not. That would be boring. (Laughing)

How do you start?

I think I started with this... With just the lavender... or something. I don't know. I often draw... or draw or paint, uh... Let's see. (Checks her file) Gee, I don't know how I start./ And here's something that's almost... I mean...

Three buffalo.

Almost real.

It is real.

You know what I mean? But I had no idea of what I was drawing. I just did it. I had no plan. Nothing. It just comes out. If I were to think "buffalo", I couldn't do it. It just comes out.

The spirit inside of you is doing it.

Yeah, something. I guess, I don't know./ And then there's stuff like this and it's not finished. I've always loved to draw circles and.... I just, uh, read something about people who loved to draw circles and it had to do with, um, your spiritual thing.. and flowers also... and I drew flowers. You know, kind of like this? That thing with a circle in the middle? Always the circle? (They looked like lots of

going in and creating.

19. In response to a question, S. said she doesn't know how she starts a drawing and it would be boring to know.

20. S. used a picture of a buffalo as an example of how she just starts drawing without a plan. It just comes out.

21. S. has always loved to draw circles. She read something about people who love to draw circles and that it had to do with some spiritual thing. S. also likes to draw flowers.

striped balls overlapping each other.)//

I wonder what the balls represent?

Spheres, for me. And I didn't finish that. But it's the interworking and the interplay of the way things are connected./ And to me those are moving in the sky. They're not stationery. They're like the planets would turn and... you know.

Mm-hmm. If they were moving in the sky, they would be like colorful lights./ What can you say about the buffalo?

Well, this one for me has to do with, uh, strength. Also lightness.

There is a lot of lightness.

That you do have a lot of solidness and strength, but still you're light. Not the buffalo themselves, but in relation to other things.

Look at what's behind them, at the sky. That's a beautiful picture./

And then this one, I drew at home by myself. It was, um.... these are all little people.

Oh, they are!!

They're all little fairies.. little gnomes or something.

At first I thought they were flowers. That's what I was getting from them, and then when I looked at it, they're not. They're little tiny peoples.

22. S. sees the circles, or balls, as spheres that represent the interworking and interplay of things that are connected for her.

23. To S. the spheres are not moving, but are stationery, turning like the planets.

24. S. sees the buffalo as having strength and solidness as well as lightness in relation to other things.

25. S. sat down at home alone in a playful mood and just happened to draw a picture full of what at first appeared to be flowers. When she looked at it she saw they were little tiny fairies, or gnomes.

Oh, and what was happening with you at the time you made that picture?

I was just playing.

Just playing?

Just playing.

It looks like you were in a happy spirit.. a happy mood.

/It doesn't matter to me wherever I'm at when I sit down. It's whatever comes out, comes out. It doesn't matter./ Plus, we had.... At the camp, we had a girl there who was a multiple personality truly, and she went into hiding under the bed and... and she was a person who had been in a lot of, um.... a lot of ritual rape. You know all those horrible, horrible things?

Mm-hmm.

And she thought that she could come on this trip because she loved the people that were there./ I had never been there before./ And she kept seeing that there were dark things after her and she was so afraid that they were going to hurt us, too. And so one of the girls was holding her and sleeping with her and we were all telling her that we... (unintelligible) .. and, um, I was in another room down the hall... These were cabins, and, uh, I knew I saw.... Several of us saw a dark force come down the hall and it was in the corner of my bedroom and I laid there petrified, in a way, and then I looked at him and I just gave it so much light that it went away, and then the next

26. For S., where she sits doesn't matter. Her art just comes out.

27. S. knew a girl at camp who had been through ritual rape and who had a multiple personality and who had come on this trip out of a love for the people there.

28. S. had never been at the camp before.

29. S. was in another room when the girl kept seeing dark things after her and then several of the women saw a dark force come down the hall in into the corner of S's bedroom. S. was petrified, but looked at the dark force with so much light that it went away. She drew it the next day as a dark shape with lights around it.

day, I drew it. (Shows me a picture of a dark shape with white lights around it.)/

Ohhh. These little star-like things...

That's made with salt. But that's actually what I saw./ It just dissipated./ And.. and I didn't tell her what I'd done, or what it was, but when I showed her, she just about freaked out. She said, "That was it!" I said, "I know, but look at the light, up in the corner." And she said, "Oh, my God, you were able to do that?" and I said, "Yes, and so can you."/ And at that workshop, she slit her wrists, but we found her in time. We were getting ready to give her a birthday party; it was her birthday, and so it was like, it was like she'd had so much love and so much light and so much attention to her ego... you know, to that superego to those horrible experiences that she'd had in her life, that she was ready to destroy herself...

That she didn't deserve what you were doing?

Yeah, well, we weren't really doing anything for her, but you know what I mean? It was like... She'd never had... She didn't know it was possible and it actually went further than that, because she actually did slit her wrists and when we found her.... we realized she was missing and we had a nurse with us at the time and so we all stayed with her and we all shared our real fear with her/ and, um.... and, she's.... and she's actually doing well. She's really doing well. But

30. Although S. used salt in the painting, it actually turned out to be what she saw.
31. The figure just dissipated.

32. When S. showed the girl her picture, she freaked out because it was it. S. said to "Look at the light up in the corner" and that if she could use light to make it go away, so could the girl.

33. At the workshop, the girl slit her wrists but they found her in time. S. saw her as doing it because her ego had been given so much love and light, her superego had to destroy itself. She and the others shared the fears they had about it with her.

34. S. saw the parents of the girl as sick, weird people who would send their daughter

she had the kind of parents... Her mother would send her packages of razor blades. These people are the sickest, sickest people I have ever heard of. I don't know how they've... And he's a minister!

Oh, the dark force in reality!

Yes, it's really, really weird. So, that's what that one's about./ And the other thing we saw there... Have you ever seen a black deer?

No.

(Quietly) There was a black deer that kept coming up to the camp. It was.. it was the eeriest thing I've ever seen in my life. And we all saw it. That's why we know it was there (laughing). And I kept wondering if it was real or if it was an apparition that had to do with this.... There were so many weird things that happened./ And T. heard me.. I was singing and she heard two voices come out of my voice and other people heard it.. Wow, but I guess it happens in Tibet, I mean people do that, but I didn't hear it coming out of me./

Amazing.

But this wasn't from that. This was from... I was at a Quaker silent retreat, and it was towards the end of the weekend, and I just needed to sit down and... you know, it was up at the (???) and there's my tree again. There's a nest and stuff and there's some kind of bird with a salamander on its back./ These are my worlds within worlds (circles), you

packages of razor blades.

35. S. and others saw a black deer at the camp which was the eeriest thing she had ever seen and wondered if it was real or an apparition.

36. Other people heard S. singing in two voices, which she guesses happens in Tibet, but she didn't hear it coming out of her.

37. S. made another tree picture at a Quaker retreat with a bird and a salamander and a nest and some stuff.

38. S. makes circles that are her worlds within worlds. She

might say. I don't know what they mean. I have no idea, really, I haven't played with this much./ And I don't know why I do dots. I do a lot of dot stuff. I've always done a lot of dots./

The person out here. Could that be you?

I guess. I guess it's all me. It's on the left... and I don't know. I don't know that much about art therapy.

No, and I think it's up to you to find your own...

Well, it is and I know.... I know it's something I would really like to study because I know that the position of things and where they are has a lot to do with you./ From what I do know, this softness here. I used to draw a lot of angled things... I'll show you.

Well, these are angles, too.

Yeah, those are angles but, um, they're softer./ This I didn't realize until I finished with it. This was the leaf I finally drew. And, what I... What this was was the pieces of the broken heart.

It's definitely a heart.

It's definitely... Well, I was definitely dealing with the heart at time, and I was really dealing with a broken heart at that time. In a way, bringing it together./ See, we talked about trees at one point. Um.... um, I had to go get my own switches to get beat with, and so...I think D. was talkin' about one time.... She was

doesn't know what they mean and she hasn't played with them much.

39. S. does a lot of dot stuff, but she doesn't know why she does dots.

40. S. guesses all of her art is her, but she doesn't know, because she doesn't know much about art therapy. She would like to study it because she knows that the place and position of things have a lot to do with you.

41. S. used to draw a lot of angled things which she will show later, but this one is softer.

42. When S. finally drew the leaf, it was the pieces of a broken heart and she was definitely dealing with a broken heart at that time. It was a way of bringing it together.

43. S. had to go get her own switches to get beat with, so when her friend was talking about the magic of trees one time, S. said, "Bullshit! All they ever meant to me was a

talking about the magic of trees and I said, "Bullshit!" I said, "Goddamn trees! All they ever meant to me was a damn switch!"/

Yeah.

And it also was an escape. It also was my strength.

Yeah. It played two roles.

It was... it was just cruel. You know, it was really cruel. So, but I never blamed the tree./

No, the tree got used.

(Laughs) I should have just sawed off a limb... and hit her on the head./

So, the tree represented pain to you.

No, this.... the leaf... the leaf part.. I just couldn't do a leaf at that workshop. I couldn't do a realistic leaf. It had no meaning to me./ What I could do, and what came out because I didn't plan it.... this is what came out. I mean it could be a heart-shaped apple for all I know, I mean with that kind of stem, but... like when I drew it I said "Oh, H., here's my leaf!"/ You know, it was like..... that's what came out./ And I came out from that workshop and I wanted to do that over my door in the... at my house.. one of these pieces. I was gonna do a house door that you open at the center of a large area, which would be a fun thing to do some day./

Yeah. So you were just

damn switch!"

44. S. feels trees were also an escape and her strength. She saw the two roles they had to play as a cruelty, but she never blamed the tree.

45. S. believes now she should have sawed off a limb and hit her mother on the head.

46. S. couldn't do a realistic leaf or any other leaf at that workshop because it had no meaning for her.

47. What S. did do was something she hadn't planned. It came out as a heart shape and S. said, "Oh, H., here's my leaf!"

48. For S. it was like it just came out.

49. S. came out of the workshop and wanted to do a piece like that (the broken-heart leaf) over her door at her house. She wanted to do a house door that opens at the center of a large area, which she thinks would be fun some day.

starting to open up at about that time to some new....

I think I was. Yes. Yes. It's been a long birth, you know?/

Yeah. There's a lot of pieces around it, yeah.

And, and that... And I realize from that workshop that this was really healing doing watercolors./ And there were times when I would get together with Donna. There were times when she would do her art and I'd do mine. In fact, one time when we were together, she came. In fact she did one of her pieces that she loves the most. She was doing hers and I did this.

Oh! (The next picture was a woman with owl-like hair and kind of an odd moon shape and a tree with animals and birds on and around it.)

And I never painted the chick, but this was right after I had found the owl on the road. It was a great horned owl/ and we had gone through that horrible process with the owl and buried her and all that, and the next thing that started happening was I had snowy owls on my shoulder... I mean, imaginary, you know, it was like... I just started seeing so many owls, and they would be sitting on my shoulders/ and so I said, "Oh, I need to draw this." And I said, "Deborah, her hair is turning into a snowy owl." And so.. and so she's sort of an owl. She's sort of a lot of things,/ but also I had this dream... What I was doing was drawing this dream.. and here

50. S. described her opening up as a long birth.

51. S. realized from the workshop that watercolors were healing for her.

52. Sometimes S. would get together with her instructor-friend and they would each do their own art. During one of those times, S. did a painting of an owl-like woman. It was right after she had found a great horned owl on the road.

53. After S. had gone through a horrible process with an owl and buried it, she started seeing many imaginary owls and they would be sitting on her shoulder.

54. S. said she needed to draw a picture and when she did, she said, "Her hair is turning into a snowy owl." The woman in the painting was an owl and sort of a lot of things, S. believes.

55. The picture came from a dream of S's where the moon

is the dream. Well, I had this dream where the moon fell out of my left eye. And that was the dream. I mean, that was all there was to the dream./ And I woke up and I thought, "What?" and so I drew it, I mean, and this was sort of the way it was. It was like the moon fell out of my left eye./ Well, it also looks like an embryo.

It does./

And... and this is the side of me that's always been so... so paralyzed.... the creative. I mean the Feldenkrais work when you experience the sides of your body?/

Mm-hmm.

Well, this side (the right) is always huge. The eye on this is like a football. This side (the left) is like everything was gnarled up./ And I think with my therapy and that process of my journey was when I started birthing my left side, the feminine side and the side that was so damaged. (unintelligible) I don't know, cause like, to me it's an embryo, it's the Earth./

And it is your left side.

Yeah. And there's this, you know, the little.... I really played a lot, not only, you know, with the tree theme, but the animal theme... being an animal./ I mean, right now, Julie brought home a dead cougar the other day and we did a whole ceremony around a cougar..... but it's like now I have that cougar's head in my face and it's..... it's just

came out of her left eye.

56. S. woke up from the dream and drew the picture the way it was.

57. S.'s image also looks like an embryo.

58. S.'s left, or creative side according to Feldenkrais work, has always been so paralyzed.

59. The picture shows S's right side as huge with an eye like a football, while the left is like everything is gnarled up.

60. S. thinks with her therapy and the process of her journey, she started birthing her left side, the feminine side that had been so damaged. To her it's an embryo, or the Earth.

61. S. also played with tree and animal themes, as in being an animal.

62. Someone brought a dead cougar home to S. and they did a ceremony around it. Now S. has the cougar's head in her face. She just took it in and it's like she's seeing worlds she's never seen before, even

like I'm seeing worlds I've never seen before.

You are the cougar.

Yeah. Only in my face. You see, I just took that cougar in. It's like, I'm me, but....you know?/

Mm-hmm.

And that's what was happening with the owl. And I asked the owl why she came to me. I mean why she was on the road... and she had no marks on her whatsoever; she was dead./

Mm-hmm.

But I took her home and we laid her out on the table and... and just watched her. She... was the most beautiful creature I've ever seen... I've never seen such beautiful.../ how beautiful the animals are when they are... you know, they're up close to us./ And the message she gave to me was, "Don't break your neck, and at that time I was breaking my neck." That was what it had to tell me...

How were you breaking your neck?

Killing myself trying to struggle hard enough to make it. That was when I started to let go. Pieces of me wanted to die, because if I didn't let go, I was gonna die./ So... so I started feeling this energy and then Julie was finding animals left and right.... dead./ Snowy owls.... When she came home with a snowy owl, I went, "Oh, my God." You know, "What's going on, and then we

though she's still herself.

63. What happened with the cougar is what's happening with the owl, S. believes. She asked the owl why she was on the road and why she came to her. The owl was dead but she had no marks whatsoever.

64. S. took the owl home and they laid her out on the table and watched her. S. believes she was the most beautiful creature she has ever seen.

65. S. noted how beautiful the animals are when they are up close to us.

66. The message the owl gave to S. was, "Don't break your neck." At that time, she was breaking her neck and killing herself trying to struggle hard enough to make it. S. started to let go then. because if she didn't, she would die. Pieces of her wanted to die.

67. As S. started feeling this energy, Julie was finding dead animals left and right.

68. When Julie came home with a snowy owl, S. and Julie realized from that and the cougar that the animals are

realized that.... and I realized from the cougar, that they are needing us to.. to communicate with them. Their instincts aren't working anymore 'cause the world has changed so much. They can't go by their regular habits and we need to be telling them to be more careful./

Are you finding them in town?

Yeah, that's why they're gonna kill all these mountain lions, 'cause they're just coming in here to feed. And they've changed their minds. They're not gonna kill them.

No, they're not. That's true.

And I'm glad, 'cause they need us and we need them. But they need us to impart to them that we're here and... and aware of them. We just need to listen to them more. There's a way to feed them. There's a way to give things back at them./

I think that's amazing. I go a lifetime without seeing a snowy owl and they're just coming to you.

Yeah. Well, I don't know why either. Sometimes things just freaked me out, in a way, but then I just said, "Well, why?" You know? It's just... If you can pick up on a radio station, why can't you pick up on the frequency of an animal.

That's true.

You know? It's no different./

What's the fire about?

Well, I wasn't sure. When I..

needing them to communicate with them; that their instincts have changed because the world has changed so much they can't go by their regular habits. S. believes we need to be telling them to be more careful.

69. S. said they're killing mountain lions because they're just coming in to feed, but that they've changed their minds and they're not going to kill them. That makes her glad because they need us and we need them. She said they need us to impart to them that we're here and aware of them and to listen to them. She believes there's a way to feed them and to give things back to them.

70. S. doesn't know why a snowy owl would come to her and sometimes these things freak her out, but she says, "Well, if you can pick up on a radio station, why can't you pick up on the frequency of an animal.

71. S. took the fire-like

when I first took this into Jane, she said, "Well, what do you think that is?" and I said, "I think it's blood."

Oh.

And she asked me why and I said, "I'm not sure."/ And then I thought about when you birth... you know with the embryo there's blood. And she also.../ and she said, "Well, what about fire?" and I said, "Well, maybe. Maybe I'm gonna zoom off to another world. I'll need a rocket!" (Laughing) I don't know./

But blood is true, too.

Yeah, I don't know. The thing that impressed me most about this is I've never been able to really draw the sort of uniform body that looked balanced and there is something off-balance with the arms, but then I realized that she was out... and I was so happy with her face. She had such a gentle, gentle beautiful face. And I was just really pleased with it./ And it also was kind of like the dream. You know, it was like I just couldn't believe that I could translate the dream on a piece of paper./

That's really amazing.

It was. And this was a very gentle, very human piece... just to get that out on something that was very human was so good. You know, I'm thinkin' I should frame some stuff./

Mm-hmm.

This is something I did at

picture into her therapist and she said, "I think it's blood," but she wasn't sure why.

72. S. thought about birth and how, with an embryo, there's blood.

73. When asked about the fire, S. said, "Well, maybe I'm gonna zoom off to another world and I'll need a rocket. I don't know."

74. S. was most impressed about this picture because the face was so happy, beautiful, and gentle, even though there is something off-balanced with the arm. She was really pleased with it.

75. S. hadn't believed she would be able to translate her dream to paper like she did.

76. S. agreed with I. that it was amazing and also very gentle and human, which was good to be able to get out. She is thinking she should frame some of her stuff.

Glacier. You know Haystack Mountain? You know when you're coming back and you're looking back and it was sunset. And of course, everything was pink and blue and all that.... but what I'd been seeing all day was the green, and so I did everything in green.

Green leaves...

Everything was green. I just saw it as green and sparkling and gorgeous. And I was standing... That's from where you're leaning against the rocks on a little narrow pathway, you know going back. And I was standing there just looking at about 9 o'clock. It was just starting.. almost getting dark.

Mm-hmm. This looks like a happy picture.

That was very blissful time for me. I think that was why I wanted it all in green (laughing). Or sort of green and the yellow too. Yeah, that was the sun.

It has a real radiance to it. And the white, too.

And that's done with salt, too./ Now this was looking from Haystack Mountain across. (The backs of two people) And, um, I don't know what I did there. I did something... I screwed it up and I never fixed it (laughing). But this was... J.D. was having diarrhea so bad.. and she was sick, really sick so another person was going back with her and so that's what they looked like from where I was. I was way over here, but I don't know,

77. S. did a picture of Haystack Mountain as she was leaving it in the sunset. Although everything was pink and blue at that time, S. had been seeing things all day as green and sparkling and gorgeous, so she colored everything in green with some yellow for the sun. That was a very blissful time for her and that was why she wanted it all in green. Salt gives radiance and some whiteness to the picture.

78. S's next picture was looking from Haystack Mountain at two people leaving. She doesn't know what she did. She screwed it up and never fixed it. It's what they looked like from where she was. She thinks there's a bird or something in it.

it's just a bird or something.

It's beautiful./

And this is.... What do you see? (laughing)

I see horses.

Yeah, it's horses in the sky.

Mm-hmm. Flying horses.

And, um.....

What does it say to you?

Well, I just love that picture, and Harriette kept saying, "Do more with it. Do more with it," and I said, "It's done." I love the shadows in this and I mean, I don't know... I don't know if it's horses in the sky. It reminds me of horse energy.... just power.

Power?

Just power./

Freedom?

Nah. Not necessarily freedom. Just as if you were to see a powerful-looking cloud, you know, sometimes you look at the clouds and they look like animals and things. That would have been a cloud formation and yet this is sort of like cloud stuff too... I really don't know. I really don't care. (laughing) I just like how it feels./

I like it, too. Yeah.

This (a rag doll with toys for eyes surrounded by blue)... I have yet to really find out what this one is about. I

79. S. asks I. what she sees and I. thinks she sees flying horses. S. says they are horses in the sky.

80. S. felt she was done with the picture when H. said, "Do more." S. loves the shadows and the whole picture. She doesn't know if it's horses in the sky, but it reminds her of horse energy, and just power.

81. The horse picture doesn't mean freedom to her as suggested, but it reminds her of a powerful cloud formation. She really doesn't know or care what it is. She just likes how it feels.

82. S. hasn't really found out yet what a rag doll picture is about, though it's something about her childhood and her rag

don't know. I really... It's something about my childhood. It's something about my rag doll self./ Toys say something about play./ And I just love this one!

I like it, too.

I think it.... You know, if I were looking at it today, it's like I have some space in my head, finally./ And you'll see some other things that I draw that represent my mom and my mom is always in blue and she hurt me when she was like this and.... and that's all that around me, I think and...

This is your mom-energy surrounding you.

Perhaps, yeah. And that... and is some space in there for me. Space to play, or space to see, or a place to be./

There's a smile.

Well, it's almost like a rag doll smile, though. Like it's stitched. And to me, the eyes are crossed.

Mm-hmm.

And that... I mean even though the eyes are other images than eyes, the eyes feel crossed. And often in my childhood, I crossed my eyes a lot and I was thought that I was just joking, but I do that today when my neuralgia gets off. I cross my eyes. To get my balance I cross my eyes./

Some people cross their eyes to hide.

Do they? Is that part of it?

doll self.

83. Toys say something about play to S.

84. S. loves the rag doll picture. As she looks at it, it seems like she finally has some space in her head.

85. S. represents her mom in blue in this and other pictures and it's all around her. S's mom always hurt her when she was like this.

86. The picture revealed to S. that there is some space in there for her to play, or see, or be.

87. The smile is a rag doll smile to S. like it's stitched and to her, the eyes are crossed. She often crossed her eyes in childhood and thought she was just joking. Today when her neuralgia gets off, she crosses her eyes to get balance.

Like overhead lights drive me bonkers. It's something to do with the.. with the fall. But I'm not doing it as much now. It doesn't even come up.

So there's an emotional quality to it.

Oh, I'm sure. I'm sure there is. And I... and I very often did it when my mother was looking at me. I could not stand her (???) coming at me, but I didn't know and she was always screaming at me, "Look at me! Look at me!" and it was like I had to go away./ I don't even like to talk about this./

I can understand why you would cross your eyes and even put disguises on your face.

Yeah, maybe, I really don't know. I think that what I was saying is I want to play. I want to be outside. I'm not sure.

It's a beautiful picture.

I don't know if it's meant as a disguise.

I was thinking a rag doll face is a passive face.

Yeah, that may be true./ (Another picture) This... I think this was at the first workshop, too. I remember being disturbed by it./ And part of the reason the art thing has been hard for me... I'll show you the one I did at home and it so shocked me I wanted to leave the house. In fact I called somebody, I was so... so upset./

88. S. doesn't cross her eyes much now, but thinks it has something to do with a fall.

89. S. crossed her eyes often when her mother was looking at her because she could not stand her coming at her. She was always screaming at her, "Look at me! Look at me!" and it was like S. had to go away.

90. S. doesn't like to talk about her mother's anger.

91. S. doesn't know what her picture means, but she thinks what she was saying is "I want to play. I want to be outside."

92. S. shows a picture from her first workshop, which she found disturbing at the time.

93. S. starts to say why the art thing has been hard for her and then shows one she did at home that shocked her so much she wanted to leave the house. She was so upset she called somebody.

This is incredible. You've done so much.

Well, I'm saving the hardest till last./ Here's the tree. See the voice?

Did you say voice?

Mm-hmm. She's singing in the tree... the voice./

Mm-hmm. And the snowy owl.

Yes, the snowy owl and the love birds./ This is the symbol I used to draw a lot on many things. It's... it's a plant with roots and it has green and that's the green and it's always.. and I've written poems about it and I call it my "Berries of Possibility". It's life./

It's life.

And I'm not sure.... I'm really not sure what the hand is. But there's one here and one here and this one always felt to me like "I'm trapped." And like, "Help me", you know and it's the right hand and that's literally what I did need and...

Yeah.

And this... this is the left hand and, um.../

Look at the image up here.

What do you see?

It's an animal. A cow. A bull.

An oxen.

An oxen. Mm-hmm. Pulling

94. S. saves the hardest till last.

95. S. shows a picture of a woman singing in a tree and wonders if the voice can be seen by I.

96. S. shows a picture of a snowy owl and some love birds.

97. S. shows a symbol she used to draw on many things, which is a green plant with roots and berries. She calls them her "Berries of Possibility" and has written poems about it. S. says, "It's life."

98. There are two hands on the picture, one of which always felt like, "I'm trapped," and "Help me," to S. which was literally what she needed. She's not really sure what the other hand is.

99. S. sees an oxen in her next picture and she doesn't really know what it is, but it excites her because somehow she got layers in everything. S. sees her as grounded, planted, and solid.

something.

Mm-hmm. Yeah, I don't know. I really don't know what it is. I was mostly excited because somehow I got layers in the... in the.. everything! She's sure planted. Very grounded. Solid./ (Pulling out more pictures) These are things I just.... I would do stuff like... Sometimes I would just sit at the table and I would just be totally frustrated... not frustrated but there would just be energy and I loved just doing things that were just.... tch, tch, tch, tch, tch, tch..... (lots of dots).

You did these individually, huh?/

This was when I was trying to do this damn leaf.

Oh, back to the leaf again. The same week?

Yeah.

Oh.

This is sort of what I began./ And this sort of is like a tombstone to me.

Mm-hmm. It has a face.

Yeah, it does./ And this is my try at realism (laughing). Kind of insulting. Hazel wanted me to do something real and I said, "Okay, I'll do this picture." She showed me a picture and I...

The eyes have kind of a crossed quality.. or a different quality.

Yes. Yes, I know, and she

100. Sometimes S. would just sit at the table and there would just be energy. She loved just doing things like lots of dots.

101. S. showed another picture she did when she was trying to do the leaf.

102. A picture with a face is sort of like a tombstone to S.

103. The next picture was S's try at realism, which was in response to H's wanting her to do something real from a picture H. showed her. S. did it and hated it even though H. said "It's so good." S. made it different by making it pink.

says, "Oh, that's so good!" and I hated it. (Laughing) I said, "Oh, that's yucky!" At least I made it different by making it pink!/
 I like your other ones better... the imagery.

Yeah, I know. And this was a leaf I loved... actually, it was falling. It was falling.

Free.

And this was... nice colors./ (digging) We'll get to the real stuff, I guess.

These are nice.

No, I mean the real therapy./ This is an attempt at an owl, you know, doing something real. And I drew it and you know, it's like it just bores me to death.

To make it real.

Yeah./

The dream-like pictures are more you.

(S. shows a new picture) One day, I think I was working with my dream. I had a dream. It was so frightening, it was about... I hit a little girl when I was driving a car and she was a little girl on a tricycle and she flew up and she landed in a heap like a rag doll./ And I was so distressed when I woke up that I spent hours doing active imagination with that dream. And I was the driver, I was the car and then I was working on it and I spiked a fever of 104 and then I had all these horrible pains

104. S. shows a picture she loved of a falling leaf. It had nice colors.

105. S. guesses we will get to the real stuff about therapy soon.

106. An attempt at a real-looking owl bores S. to death.

107. S. had a frightening dream in which she was driving a car and hit a little girl on a tricycle. The little girl flew up and landed in a heap like a rag doll.

108. S. was so distressed when she woke up from her dream that she did hours doing active imagination with it as the driver and the car. While she was working with it, she spiked a fever of 104 and got horrible pains in her stomach. She

in my stomach. And I got so frightened and I called Donna and I said, "Can you come sit with me when I go through this 'cause I'm really sick. And I don't know whether I should go to the hospital or what, but I think it's the journey." So she came over and she was there about three hours, / and I wanted to go over to the girl to see what happened to her.... to turn her over and see if she was dead. And when I did.... She was a rag doll, she wasn't real. But I was absolutely petrified that I would turn her over and she was going to be real. So I turned her over real fast. And she was a china doll. / And all of a sudden I realized that it was the two parts of me that I played in my life. I was the victim or the perfect little girl. And I had that body. The perfect child body. / And that was my sweater. And so I worked with it in a sweat and (???) and I just identified it in that sweat. That was just one sweat. / And so I was taking it to therapy and I thought well.... all of a sudden before I go to therapy I would draw a picture so I could say, "This is where I am today." You know, because it would tell me more about where I really was. /

Yeah.

And so... and so I had all these shoulder pad things and I was gonna make something and so I just took my paints and I drew this little..... confused child. /

China doll, rag doll...

Well, it was just whatever came

called her friend to come over and sit with her because she was sick and frightened. S. thought it was about her journey. When her friend came, she stayed about three hours with her.

109. S. wanted to turn the girl in the dream over to see if she was dead and when she did, the girl was a rag doll. She was petrified that the other side would be real, so she turned it over real fast. And it was a china doll.

110. All of a sudden, S. realized the doll in the dream was the victim and the perfect little girl that she played in her own life. She had that perfect child body.

111. The child in the dream was wearing S.'s sweater, so S. worked with it in a sweat and she identified it in that sweat.

112. S. was taking her dream into therapy and she thought she would draw a picture so she could say, "This is where I am today," because it would tell her more about where she really was.

113. S. had some shoulder pad things and she was going to make something, so she just took her paints and drew a little confused child.

114. S. made whatever came out.

out../ It's a very confused child to me. It's like.... battered or something.

Not a happy child.

Not a happy child./ And this is what I drew just before a therapy session. And I have no idea what it was. I just drew it and took it to therapy and as we worked with it../ This is my mother's energy. This is my dad. My dad smoked a pipe. We used to call him "---- Smoke-a-pipe", and this was me. And this was the switch.

The switch.

And this was me and, I didn't know this, but in a wedding veil, and I'm giving my energy to my dad, and I established my marriage to my dad, and me being the servant wife, and his energy is very (???) and my mother's is just crazy. And I was between the two of them. And this reminded me of my mother's family. Her crazy Italian family that all went.. (She made a funny sound.) And that was the energy. You know./

Really expressive. What's the green?

I don't know. I never identified what that was. I mean, we just.... I mean, sometimes I would get..... I would get into the important stuff and if I didn't understand something we didn't deal with it. There's enough in the picture without that./

Mm-hmm.

I don't know. My dad always

115. S's doll was a very confused child to S. It was not a happy child, but battered or something.

116. S. drew something just before a therapy session and has no idea what it was. She took it to therapy and as they worked with it, she saw things in it.

117. S's picture showed her mother's energy, her dad's pipe, herself, and the switch.

118. S. didn't know it, but she was portrayed in her picture as being in a wedding veil, giving her energy to her dad and establishing her marriage to her dad as his servant wife. Her mother's energy is seen as just crazy and S. was between the two of them. All of it reminded S. of her mother's crazy Italian family. That was the energy.

119. S. didn't deal with parts of pictures when she didn't understand them. She would get into the important stuff and there was enough without that.

120. S. didn't know, but an

had some kind of a saying about the pot of gold at the end of the rainbow and somehow I felt that if I served him enough I would get the pot of gold at the end of the rainbow... but I certainly gave...

Sure.

Yes, it was a trade-off. It really was a trade-off./

And she's bright red! (a new picture) Ooooh!

This is something that has a lot of..... This is when I... This is me bound up. This is my little girl... my crazy little girl all bound up./

Yeah.

And this is one of the voluptuous women. (laughing) There's several voluptuous women here./ Um, and it also reminds me of Haystack... very much. I loved that place!

I love this picture. Did you notice the relationship to this? To the figure on the mountain? The mountain that you started out with? It kind of reminded me of that.

(Searching) Oh. Oh. You mean the shape of that.

Yeah, the whole shape.

Absolutely. Interesting. 'Cause that could be a sense of being bound. 'Cause..... I felt it somehow as being impregnated here... with life. You know what I mean? And with a voice, in some way?/

Uh-huh. Yes. It's really

image could have referred to the pot of gold her father always said was at the end of a rainbow. S. somehow felt that if she served him enough, she would get that pot of gold. She certainly gave, but it was a trade-off.

121. A red picture shows S. as a crazy little girl all bound up.

122. S. showed one of several voluptuous women she had made.

123. S. was reminded by the voluptuous woman of Haystack, which she loved very much. She agreed with I. that it was similar to the shape on the original Haystack, which was interesting because to her, it could be a sense of being bound and she felt it was somehow related to being impregnated with life and with a voice in the more recent one.

interesting that your life is on pictures.

Yes. The other thing is that there were lots of them that I can't see right now, when I was working with her./ (Shows another art form) I had tried a new thing where.... These were supposed to be peeled off.... this stuff you use.... and painted white... and I just never much 'cause I liked the other./

I like the old, too. Hmm. A yellow bird or chicken.

Yes. I think that was when I.... Hmm, I didn't date this one (another picture)./ This was, um... I think it was January that I did this one. Um, I was working with, uh, my fibroids that were in my uterus. I mean I was drawing.... drawing my uterus and it turned into that. That's kind of what it looked like and so I decided there was a lot of life in there!/
 Yes, there is. It reminds me of..(???)

Yeah, well and here's the umbilical cord, too. I didn't see that before. There's no nourishment there with her./ There's no way she can ever know who I am. At all!! Ever! You know? And I think it puzzles her 'cause she really..... she loves me! I mean as much as she can love, she really loves me./

Mm-hmm.

But if you have a parent that's mentally ill, you don't expect them to be fully functioning.

124. S. had lots of pictures she had used when working with her therapist that she couldn't see to show I.

125. S. had tried a new thing that was supposed to be peeled off and painted white, but she didn't like it much, because she liked the other.

126. S. glances at an undated picture.

127. When S. was working with her fibroids, she was drawing her uterus and it turned into a drawing which caused S. to decide there was a lot of life in there.

128. There was an umbilical cord S. hadn't seen before that didn't offer any nourishment to her.

129. S. believes there is no way her mother can ever know who she is. She thinks it puzzles her mother because she really loves her as much as she can love.

130. S. knows now that if a parent is mentally ill, you can't expect them to be fully functioning. She didn't know

You can't. But you don't know that when you're little. You know, you don't know that your parent is ill.

Uh-huh.

You know, if they're physically ill, you know that, you know, you don't get to do certain things because of that, but if you've got a crazy parent that doesn't know they're crazy./ See this image that was the same.... It's the crazy female inside of me. It's what I buried inside of me, I'm sure that's part of it. Um, and then there were other energies around that and we established, basically that my whole family was sucking my energy./ This was... my uterus being a symbol for my... my feminine energy, that they were sucking the energy out./

Yeah.

Yeah, and by the way, they can't find that fibroid now. It's gone. Disappeared./

Fibroids do that.

Yeah, but I also think they come at a time in our lives when we have not resolved these issues. That's what tumors.... That's what Louise Hays says is that tumors are unresolved issues.

Mm-hmm. And if it's in your uterus, it's a feminine issue.

So, it's hot!!/ So... This is one I did at night just for fun (laughing).

Oh, happy.

that when she was little because it is not like physical illness, which a child can see.

131. S. sees an image of the crazy female that she has buried inside of her. She is sure that a picture of her uterus is a part of it. She saw other energies around her pictured uterus. She and her therapist established that her whole family was sucking her energy.

132. S. saw her uterus as a symbol for her feminine energy.

133. S's fibroid tumor has disappeared since she drew it.

134. S. thinks tumors are unresolved issues that come at a time in our lives when we have not resolved certain issues.

135. One night when it was raining, S. did a sort of happy picture with a happy little snail and her little fairy person. She signed her name on it with a little heart. She

Mm-hmm. It was. And I signed my name, S., with a little heart and the whole thing, but, um... it was raining out and there's the trees again and.... Well, you know, when Jane and I... I said, "Jane, I don't know what it is." I truly don't know what that is.

That's a nice image.

I don't know if it's.... I don't know.

It's open.

Yes, it's open and this is like some kind of little happy snail. I don't know (laughing). I don't know, but it just sort of is a happy picture. Do you see a nose here? Oh, that's like my little fairy person. Do you see the little fairy?

I see that as a butterfly.

Yeah, but here's the fairy. Oh, well, I don't know. Who knows?/ (More pictures and a sigh) This is one that.... When I worked with that.... When Jane asked me what the chair was I told her it was the electrocution chair. Then she asked me if these were stairs and I told her "No, that's a saw."/ And here's my mother (blue scribbles).

The blue energy./

The picture for me, even though it has some lightness in it, I don't like that. I had been sawed in half and I had been destroyed./

That must have been a really dark time in your life.

said to her therapist, "I don't know what it is." She still doesn't know.

136. When asked by her therapist about the meaning of a chair, S. told her it was the electrocution chair. When asked about stairs, S. told her it was a saw.

137. S's mother was portrayed as blue scribbles.

138. Even though the picture has some lightness, S. doesn't like it because she had been sawed in half and destroyed.

I don't know. I just... I didn't know what was coming out. I mean, it's.... it's all been a process of.... of different ways of expressing what happened to me./ And there are themes of being cut up; there are themes of being tied down... I was tied down in the crib.

Mm-hmm.

There are just all kinds of themes. Do you see anything else in there?/

(Pointing to yellow) This is life.

And I had so much life in me. I'm surrounded by yellow and yellow was my favorite color as a child. And I was always... always... of course, I'm a Leo with that sun.

Mm-hmm. The fire energy. And this is a kind of a spiritual energy, too, but/ the saw comes and covers it all over.

Oh, yeah. That's exactly what she was like... a big black cloud, you know?

Uh-huh, it's a beautiful, pastoral picture with this big saw coming through it to destroy it all.

Yeah. And that's what I felt.... destroyed./ And it happened so early, I didn't... partly because of the time thing, too. It wasn't safe to develop speech and cognitive skills. It wasn't safe to say what I knew was happening or... There was no normal development. It was all about just being hurt.... a punching

139. S. didn't know what was coming out. It was all a process of different ways of expressing what happened to her.

140. S's picture showed her all kinds of themes, including those of being cut up and being tied down. She had been tied down in the crib as an infant.

141. S. knows she had so much life in her as a child and it's expressed by surrounding her with yellow, which was her favorite color as a child, yellow and also the color of her sun sign.

142. As suggested by I., S. agrees the saw energy in the picture covers up the life or spiritual energy like a big black cloud and made her feel destroyed.

143. As S. remembers it happened so early, there wasn't safety for her to develop speech and cognitive skills or to say what she knew was happening, so there was no normal development. It was all about being hurt and being a punching bag.

bag./

Mm-hmm.

You know, and so I developed ways of coping. You know, as soon as I could I took over, and by four I was raking a yard almost as big as what I rake now. At four.

You took over jobs....

I just took over. I just knew she couldn't mother, so I became the mother./ And then, as my life went on, I mean I would get in adult situations and collapse. I left my own son when he was seven. I just would collapse under..... I would carry responsibility or over-responsibility and then collapse.

Couldn't do it anymore./

And that's what being in Missoula has been about... finding... healing to a point where I had a foundation.... my own inner guts... my own feet on the ground./

About feet. Remember your lady with the eye?

Mm-hmm. Look at how delicate she is. Also a strength, but the feet were real delicate at that time./ (Shows a pencil drawing) And this is the one that I... It just absolutely frightened me to death. I mean I.... I.... (sighs) It... I.... I drew this picture and it had no.... This wasn't here. It had.... I mean, she had no mouth... It was like her nose and her mouth had been cut off. And I got so frightened that I.... I went ahead and.... and

144. S. developed ways of coping as a child. At four she raked a yard as big as what she rakes now. She just took over and became the mother because her mother couldn't mother.

145. As S.'s life went on, she would carry responsibility or over-responsibility and collapse in adult situations. She left her own son when he was seven.

146. Missoula, for S., has been about healing to a point where she has a foundation with her own inner guts and her own feet on the ground.

147. S. noted the delicacy and the strength of her lady with the eye picture and the delicacy of her feet at that time.

148. A pencil-drawn picture absolutely frightened S. to death. When she drew it, it had no nose or mouth and it was as if they had been cut off. She got so frightened that she went ahead and added one piece, but it frightened her even more because she felt like she was being smothered. And to her it

added this one piece, but it frightened me even more, because I felt like she was being smothered. And I literally.... and her neck was cut off. And it looked like she had been chopped. I mean it looked like her neck had been literally chopped off. And.... and then, I.... I turned it this way... and this way... I did everything, trying to go, "What is this?" Very often, I will draw them upside down. I will... I will do it upside down. So I looked at it that way./

So what do you see?

I don't see anything. It just seems like it's the other... It should be the other way./ So when I took it into therapy, it.. Oh, my God, I was such a mess... I mean it was like.... We talked about the power and how much power is in it and how much beauty is in it... This... this... I called it "This Woman's Head"./

What did you do?

Well, what happened was, Sara just had me, um... and also her eye is put out.... in there and.... and it's the left side. It's the left side of her face and so I took this and I put it here and I had my eye and I chopped up my neck and I just became that part of it in my therapy and I went back to when my mom tried to smother me when I was still..... and all the times I had tonsillitis and all the times I couldn't speak... all the times I was in pain. And, um.... uh, I think I died another death in that session, I mean it was like... it was

looked like her neck had literally been chopped off. She turned it this way and that way and upside down, because she sometimes draws upside down, and asked, "What is this?"

149. S. still doesn't see anything in the frightening picture. To her it seems as if it should be the other way.

150. When S. took it into therapy, she was such a mess. They talked about the power and the beauty of it and she called it, "The Woman's Head".

151. In therapy, S. took the picture which had her left eye put out and her neck chopped up and she put it by her face and became that part of it. She went back to when her mom tried to smother her and all the times she had tonsillitis and the times she couldn't speak and was in pain. S. thinks she died another death in that session. She thinks she was getting really close to something.

when I was getting really close to, um../ Still working. I'm still working./ Because I think about when two... I think it was right after... In fact I think I had drawn it. It was one that I had drawn and I was afraid of and I had put it away. It was before I was in therapy. It was after one of those workshops, I guess. 'Cause I remember calling Deborah and crying and stuff./ When I think about how far I've come and how much I've worked through, and how I continue to work, and how I continue to love, and how..... you know, it's like it totally astounds me! That you cannot.... snuff out.... the spirit!!/

No.

You know, and... and a friend of mine who had almost as horrible a childhood... We sit and we just roared in laughter, you know, it was like they couldn't kill us no matter what!! No matter what the fuck they did!! And I said, "Do you know what that means? We belong to God!! And we don't belong to them."

That's right.

And that you're gonna live... and that God is there. Period./ You know, it reminded me of Job. You can have everything but my soul. That belongs to me. And that's what I feel like./ And then I think, whatever she did, she needed to do. And whatever it was that my soul needed to learn... that's all I know.

152. S. is still working on things.

153. S. thinks she had drawn the frightening picture after a workshops and before she was in therapy, because she remembers calling D. and crying.

154. When S. thinks how far she's come and how much she's worked and how she continues to love, it totally astounds her that you cannot snuff out the spirit.

155. S. and a friend who had almost as horrible a childhood as hers sat together and roared in laughter because it was like "they" couldn't kill them no matter what they did. She said, "Do you know what this means? We belong to God. We don't belong to them." It means that God is there and that she is going to live.

156. S. feels reminded of Job and feels like him when she says, "You can have everything but her soul. That belongs to me."

157. S. now thinks that whatever her mother did, she needed to do. She believes her own soul learned whatever it needed to learn.

Wendy

Levels 1-2: Interview Two

I was interested in how often your art referred to your body and I wondered if we could talk about your occupation.

Sure. Well, I found out this weekend from an amazing woman I met that's an astrologer that all Virgos.... You're a Virgo, right?..... Well, basically, because my Mercury's a Virgo, anyway we heal... we take everything through our bodies.

Hmm. Interesting.

Yes, I thought that is quite amazing,/ because I often feel so wrong about myself when I start to experience something, because it reminds me, "Oh my God, here comes this again."/ And she says, "Well, you have to understand, it's not the old always coming through. It's just... it's the same... emotions... similar emotions and they go through the body./ But, well, my focus has been for twenty-five years with body-work, so I mean where else would it be?/ Plus the fact that in the direction of my therapy.... and the point of a lot of therapy is to experience and get out of the head. So where else are you going to experience?/ I mean, I just happen to be a more tactile person. Another person might do it more through their mental process and it would still be just as valuable, cause that's the way that person does it and it doesn't necessarily mean they're in their head all the time./

1. S., who has Mercury in Virgo, went to an astrologer who told her that Virgos heal everything through their bodies. She thought it was amazing.

2. S. often feels wrong when she experiences something because she's reminded, "Here it comes again."

3. The astrologer said to S. she should understand it's similar emotions, but not always the old coming through. It's her emotions going through her body.

4. S. has focused 25 years on body work.

5. The point of S.'s therapy is to take her out of her head, so she wonders where she would experience things except in her body.

6. S. happens to be a tactile person, although she knows that others could have more of a mental process and still not be in their heads all the time.

No, some are more in their emotions and others.... people are different. But I had just noticed how your work involves your body.

Well, to me it would probably make more sense to not only say that I'm a massage therapist, but that I've been an in-depth body-worker for twenty-five years and the people that I've worked with, I've worked at a deep level with. I haven't just rubbed skin. And who I am is worked with people who've been severely abused./

Mm-hmm. That's true.

And to give some kind of reference to the kind of depth of a person I am, and I also have done for twenty-five years, Jungian dreamwork.

Oh, well, thanks. That's helpful.

7. S. thinks it would make sense to say she has been an in-depth massage therapist for 25 years. She has worked at a deep level with people who've been severely abused.

8. S. has done 25 years of Jungian dreamwork.

Wendy: Level 3

S. is a massage therapist who has worked "in-depth" with people's bodies for 25 years. Many of her clients have been severely abused. She has also studied Jungian dreamwork for 25 years.

S. described her experience of art and therapy by demonstrating her art. It's work she has done in workshops, in and for therapy, and at home. At different times during the interview, S. said she was "saving the hardest till last," and that we would get to the "real stuff" or the "real therapy" soon. She said she doesn't know much about art therapy, but she would like to study it, because she knows that the place and position of things have "a lot to do with you."

S.'s work goes back to a time when she was in a workshop, before she went into therapy. The first pictures she showed were done at a week-long workshop that was held in a national park. She hadn't painted for a long time then. It was fun for her and gave her space to get into feelings if she wanted to do so. She realized there that watercolors were healing for her.

At the workshop, S. was asked to explore the outdoors for an object to paint. She found a little onion plant and pulled it up by its roots, smelled it, tasted, then drew a picture of it. When she cut it out and put a shape around it, it was an embryo. She had that picture on a wall in her house for a long time.

When S. was at the workshop, she was asked to draw a leaf. She couldn't do a realistic leaf or any other kind of leaf at that workshop, because a leaf had no meaning for her.

S. got angry when asked to do an intricate, tiny leaf,, because she was unable to get her fingers to do some little thing. She asked herself, "What's my body doing? My neurology can't do this. I need to finger paint." Although S. is good with details, she didn't want to sit in a building drawing a little tiny leaf. She wanted a big wall to do a big leaf. In fact, she wanted to be out in the great big park.

When told she could do whatever she wanted to do, S. went to the stream, lay down in it and painted the water with her arms. She built cities and people from sticks, rocks, flowers, and real leaves. S., like a child might have done, was doing something with her self instead of using "pincher skills", which she said drove her "nuts".

S. made several attempts at drawing the leaf. When she finally drew it, it looked like the pieces of a broken heart. She was dealing with a broken heart at that time and the picture was a way of bringing it together.

The time in the park was very blissful for S. At one time, she was leaving an area at about 9 o'clock when everything was pink and blue. She had been seeing things all day as green and sparkling and gorgeous, so she painted her picture green with some yellow for the sun. She wanted it all in green because it was so blissful.

S. knew someone at the camp who had experienced rape and kept seeing "dark things after her". Several women saw the "dark force" come down the hall and into S.'s room. Although S. was petrified, she looked at the dark force with so much light that it went away. The next day she drew it as a dark shape with lights around it. S. showed the picture to the girl, who "just freaked out, because it was It." S. said to "look at the light up in the corner" and that if she could use light to make it go away, so could the girl.

S. has played with tree and animal themes, as in being an animal. She has talked about how beautiful the animals are when they are close to us. When a friend brought home a dead cougar and they had a ceremony around it, S. said "I have the cougar's head in my face" and "I'm seeing worlds I've never seen before."

S. found a dead great horned owl that had no marks on her. She believes the owl was the most beautiful creature she has ever seen. This was at a time when S. was "breaking [her] neck and killing [herself] trying to struggle hard enough to make it". The message the owl gave to S. was "Don't break your neck." She believes animals "need us and we need them."

Right after she found the great horned owl on the road, she and her friend got together to do their art. S. had been seeing imaginary owls sitting on her shoulder. S. drew a picture from a dream where the "moon came out of [her] left eye." When she started to draw the woman, she said, "Her hair is turning into a snowy owl," so the woman is "sort of an owl."

A picture of a cloud formation that resembles horses reminds S. of "horse energy... just power." She likes how it feels. A painting of some buffalo "just came out" and reminds her that she needs "solidness and strength" but also "lightness." She sees oxen in one picture as exciting

because they are "grounded", "planted" and "solid."

S. feels trees were an escape and her strength. On the other hand, there was a cruelty about them, because she had to get her own switches as a child so she could get beaten with them. She "never blamed the tree" and now believes she should have "sawed off a limb" and hit her mother "on the head."

Once when S. was in therapy, they talked about how healthy she was inside. She was asked to describe her "root." She said she thought she was inside herself and wasn't born yet. Later she described her opening up as a "long birth." She related a picture of an embryo to the "birthing" of her left side, which is "the feminine side" and had "been so paralyzed." She also represented her uterus as feminine energy. An image of a mountain was seen as "somehow..being impregnated.. with life." Another image looked to her like "creation" with "the sperm going in and creating."

S. drew pictures of dolls and toys, because "toys say something about play." She painted a picture of a rag doll with toys for it's eyes. She has "yet to really find out" what it is about. She knows it's about her childhood and her "rag doll self." To her it looks like the eyes are crossed, which she used to do as a child when her mother would say, "Look at me." The smile is a "rag doll smile." She thinks the picture says she wants to play and to be outside. The picture revealed to her that there is some space in there to play.

S. had a dream that she was driving a car and she hit a little girl on a tricycle. The little girl flew up and landed in a heap like a rag doll. She was so distressed when she woke up that she spent hours doing active imagination with the dream, seeing herself as the driver and the car. Working with the dream, she got a fever and stomach pains. She was sure the dream was about her journey, so she called her friend who is also a therapist. When her friend came, S., though "petrified," looked at the child and found she was a rag doll. Turning it over, "she was a china doll." "All of a sudden," S. realized the doll in the dream was the two parts she "played in [her] life," the "victim" and the "perfect little girl." It wore her sweater.

Once S. drew something before a therapy session having "no idea what it was." She took it to therapy and as they worked on it she saw things. S. symbolized her mother, as she often did, by blue scribbles, in "a crazy energy." She used a pipe to show her father. S. was in a wedding veil,

giving her own energy to her dad and establishing a marriage as "his servant wife." The "switch" was present, too. The "energy" of the picture reminded S. of her mother's "crazy Italian family." There was also a rainbow, which symbolized the "pot of gold" her father said was there. S. somehow felt that if she served him enough, she would get the gold, but she says, "It really was a trade-off."

S. showed another picture of a chair and something that resembled a stairway to her therapist when she brought it in. When asked the meaning of each, S. said it was "the electrocution chair" and a "saw." Her mother's energy was shown again by blue scribbles. Although the picture has some lightness, S. doesn't like it because it shows her "sawed in half" and "destroyed." She also sees a theme of her being tied down in the crib, as she was when she was an infant.

S. doesn't like to talk about the anger of her mother, who she said was "mentally ill." As an adult, she knows what she couldn't have known as a child, and that is that her mother was mentally ill. She said when a parent is physically ill a child can "know" it because of "certain things [the child] can't do." S. believes her mother is puzzled now because she cannot ever really know S. S. believes, though that her mother loves her as much as she can love anyone. She knows now that whatever her mother did was what she needed to do at the time.

S. drew a picture of her uterus when she was working with some fibroids. When she looked at it she saw a "lot of life." There was an umbilical cord that wasn't "providing any nourishment." The image was about "the crazy female" that was "buried inside" of her. She saw other energies around it and, with her therapist, established that her whole family was "sucking [her] energy." After the work, the fibroid disappeared. S. believes tumors come when "we have not resolved the issues," as she once read in a book.

S. once drew a mountain, which she thinks is a strange picture. In a way, "it's [her] head" and she thinks that somehow, it's her injury. She believes "we draw our illnesses" as a psychologist-author wrote.

S. remembers having "so much life as a child," which she expressed by yellow, which was her favorite color as a child and represented her sun sign. She developed "ways of coping" which involved raking a yard as big as the one she rakes now. She became the "mother" because her "mother couldn't mother." Later, as an adult, she would carry "responsibility" and "over-responsibility" until she would collapse.

S.'s experience of art has been "hard" at times. She saved a difficult example until the end of the interview. Then she brought out a pencil-drawn picture that "absolutely frightened [her] to death." When she drew the picture, it didn't have a nose or a mouth. It was like they had been "cut off." She got so frightened, she "went ahead and added...one piece" but it frightened her even more, because she felt like she was "being smothered." To her, the picture looked like she was "literally" being smothered, because the neck looked like it had been "chopped off." She turned it this way and that way, trying to figure out what it was, but she couldn't see anything.

S. had drawn the picture after a workshop and before she was in therapy, but had put it away because it frightened her. S. was a mess when she took it into therapy. In therapy, S. took the picture and put it by her face and "became that part of it." She went back to when her mom tried to smother her and all the times she had tonsillitis and was in pain. It was as though she had "died another death" and that she was really getting close to something. She is still working on it.

S. has always loved to draw circles. She read that that could have to do with a "spiritual thing." Her circles on a picture are "worlds within worlds" to her. She sees them as spheres, or balls, representative of the "interworking and interplay of things that are connected" for her. To her, the spheres are not moving, but are stationary and "turning like the planets."

S. sometimes uses her energy to just do "dots." She doesn't know why she does them, but sometimes "there would just be energy" for it. She is a very "tactile" person.

S. has a little "fairy person" that often shows up in the things she does. Once when she was in a playful mood, she drew a picture that first looked like flowers. Then when she looked at it "they weren't." They were little tiny fairies, or gnomes. Another time, she drew her fairy person with a snail and said to her therapist about it, "I don't know what it is."

S. makes pictures and images of children that are battered, bound up, confused, cross-eyed, and injured. She doesn't always know the meanings behind them. They just come out looking that way.

S. doesn't know what she is going to draw. It "just comes out," she says. It doesn't matter where she sits. Her art just comes out. She doesn't know how she starts a drawing and thinks it would be boring to know. The meanings

of the picture come out afterwards.

S. made an attempt at a real-looking owl which "bored [her] to death." At another time an instructor wanted her to do something real, so S. painted some mountains. She hated it and made it different by painting it pink.

S. feels that living in this town has been about healing to a point where she has a foundation with her "own inner guts" and her "own feet on the ground." When she thinks of how far she's come, how much she's continued to work, and how she continues to love, it totally astounds her.

S. is really pleased with some of her work. She thinks she should frame it.

Wendy: Level 4

S.'s introduction to art as therapy happened a few years ago at a workshop in a National Park. She found watercolors to be healing at that workshop. In her art now, she uses a combination of paints, pencils, and found objects to express her feelings and her experiences.

S. showed her art to this researcher, often expressing the emotion the picture revealed. The pictures were shown, not in the chronological order of their production, but in an order that moved from happy, non-threatening images to fear-producing images. Some of S.'s almost childlike expressions still evoke powerful feelings in her long after they were produced.

S.'s lifetime occupation has been to work with people in a very physical way. Physicality is present in the descriptions of her art and the life experiences that accompany the discussion of her art. S. describes herself as a "tactile" person. She could also be described as a sensory person, who depends on her smell, taste, sight, and hearing functions as well as her touch. S. likes to sing, too.

S. has been a student of Jungian dreamwork for several years. She looks for symbolism as she works with her dreams and her art. She doesn't know much about art therapy, but believes that if she did, she would be able to interpret symbols more effectively. Yet S., although she asks others for their opinions, uses a symbology that is of her own making and reflects her own life experience. When she hears the opinions of others, she may or may not agree with them.

S. doesn't plan anything when she sits down to paint or draw, believing it would be boring if she knew in advance. Often she is surprised and even frightened by the results of her efforts.

S.'s art changes meanings over time. She often looks for new meanings in her art and asks for the help of others in doing that. At other times, she's content to just let the picture be without having answers. This is particularly true with her more light-hearted pictures.

S.'s art and conversation reveal aspects of herself that appear with regularity. One aspect she shows is that of the physical, body-oriented person. A second one is the child who was physically abused since infancy and hasn't finished playing. She also shows herself as a spiritual seeker who looks to the plant and animal kingdom and even uses some magical ideas to find the answers she seeks. A

fourth aspect of S. is the happy, "blissful" person who looks away from the pain and fear toward a world that is populated with fairies, gnomes, and toys.

When S., speaking almost as a child, described a workshop assignment, her description implied that size was important to her. She wasn't able to draw a "little tiny" leaf with her fingers, but needed instead needed to play in the "great big park." S.'s discussion of the leaf incident included the terms, "pincher skills," and "neurology" to convey the frustration she was experiencing as she tried to create the too tiny leaf. By lying down in a stream and using her arms in large motions, S. was able to bring creativity to the experience. She moved around gathering rocks, "real leaves", sticks, and flowers to make cities and people.

S.'s uncompleted leaf had an emotional aspect, too. Later, when S. did complete it, it came to her unexpectedly in the form of a broken heart, which symbolized the way she was feeling at the time.

S. doesn't plan what she will paint, and believes knowing it would be "boring." It doesn't matter where she sits. The picture "just comes out." She becomes impatient with "realism," preferring to color pictures differently than she sees them.

S.'s creativity isn't limited to visual art, but is experienced in the way she moves around in the world. A dead animal was experienced as looking out from her face, so she could walk around, seeing the world as animal. Dead birds have triggered a sense of birds on her shoulders that carry messages for her.

S. told a story about a dark, mystical force that had a magical quality. The "dark force" was first seen by a very frightened girl and then by others, including S. S. looked at the force with "so much light" that it disappeared. She then painted the force with the light behind it to the surprise of the girl who recognized it and told her to use light to make it vanish.

Trees have paradoxical meanings for S. who was beaten by their "cruel" branches as a child. She also hid in their branches so they were viewed as her strength. Other tree metaphors in her work include, "roots" as beginnings, "green" as blissful, and "berries" as possibility.

S. portrays her mother symbolically by using her own physical energy to scribble her the formless, faceless mass of blue energy that is her mother. The blue mass surrounds

S. and depletes her own energy in different pictures. The blue scribbles remind S. of craziness and unhappiness. A pipe symbolizes her father and his needs from S.

S., who held many responsibilities as a child, talks of play and fills her paintings with play images. Doll and toy images in dreams and in S.'s art show children who are confused, battered, bound up, cross-eyed, in need of space, victimized, and rigidly perfect.

S. visualized a dream that was very fearful to her. As she visualized it and communicated with the characters in it, she became ill with a fever and started to sweat. She associated the sweat with the fact that the child in the dream wore her sweater. S. painted the dream as she was resolving the issues the dream presented.

A picture from nature sometimes becomes a symbol for parts of S.'s body. For example, a mountain became her uterus, another became a head injury, and an onion plant became an embryo.

S. believes we resolve body problems as we resolve related issues in our lives, and used fibroid tumors as an example. As she worked with a mountain that became her uterus, she saw a line that for her was a detached umbilical cord and established that family energy was sucking her own energy out. As she worked with the picture to her satisfaction, her tumors disappeared.

Pictures that frightened S. were saved until last. The final picture was a pencil drawing that had been drawn before she entered therapy and put in a drawer because it scared her. Taking it to therapy, she put it by her face and became the woman in the picture, whom she had seen as mutilated. She gave it a name of power and came to some resolution with it, although it still has a frightening effect on her.

S.'s way of being in the world has always been physical and imaginal. When art was introduced to her, she was able to combine those two qualities to give some expression to the emotions she was feeling. Talking about her pictures helps her find words to describe what was wordless before now.

Appendix C

**Analysis of Data
Jean: Levels 1-4**

Jean
 Age 52
 Levels 1-2: Interview One

Let's talk about your experiences with art therapy as it relates to your process.

It's hard for me to know exactly what art therapy is as opposed to an artist who uses art to express, you know, crisis of the soul.

Yes.

I suspect that the main difference is that, um... the difference between a professional and a non-professional, partly./ I think... I think one thing that I came to as a conclusion... I did an article for an art therapy journal... I can send you a copy.

Oh, that would be nice!

Mm-hmm./ But what I was doing then... I asked my therapist what he knew about art therapy. You know, what was the difference? And he said, "Well, let's do some." And we did some the next week and, uh, it seemed to me the main difference is having the therapist in the room. (Laughs)

Yeah.

And, um, responding.... or at least the way he did it.... Um, he would.. like ask me a question and I would respond by drawing, and then he might ask another question that would amplify that, and these were.. these were very quick sketches... really fast, you know, with no intent of.... of

1. S. isn't sure what art therapy is, but she suspects it's the difference between a professional and a non-professional artist and compares it to the experience of an artist who uses art to express a crisis of the soul.

2. S. would like to send I. a copy of an article she wrote for an art therapy journal.

3. S. asked her therapist what art therapy was and he suggested they do some. She thinks the main difference was having the therapist in the room. He would ask a question and she'd respond by drawing. Then he'd amplify further. S. did her sketches quickly with no intent of making finished pieces of them.

making a finished piece of it./
But I got several images that
came out from that process
became part of my, um,
vocabulary in my paintings
later on./

Mm-hmmm. So you began as an
artist...

Yeah, so it's really hard for
me to know in terms of art
therapy, per se./

I guess it's that I think art
has been therapeutic for you in
the long run. I think overall
the art has helped you to
express yourself in a way that
maybe would have been difficult
verbally. I'm not sure. I
guess that's my question to
you.

Well, clearly, you... you need
someone to talk to. So many
years, there, I was just
talking to myself.

Yeah.

And.. And doing it visually.
And, of course, not hardly
understanding anything I
said.... (laughing)... you
know? In real terms./ But
getting it out is kind of like
magic, you know.

**So, the... the verbal part was
very, very important.**

Well, no, I mean... I mean,
just doing the drawings. I
mean it was a certain kind of
magic./

**Yeah, and I guess that's what
intrigues me. It seems magical
to me.**

It feels like... It just seems

4. Several images that came out
of S's therapy process became
part of the vocabulary in her
later paintings.

5. S. still isn't sure what art
therapy is.

6. In response to a question
about whether art has helped S.
to express herself, she said
she clearly needed someone to
talk to. She had been talking
to herself visually for many
years, but she wasn't
understanding what she was
saying.

7. S. feels that getting it out
to someone by drawing it is a
certain kind of magic.

8. It seems powerful to S. that

so powerful to me, that these images come./

Can I just.. I guess I'm interested in the process of painting a picture. Um,.. how the images... Do you start knowing what you're doing?

No.. No, I don't. Very rarely. Um, the first thing I have to figure out is "how big is it?" And I have all different sizes available to me. You know, from 5 by 6 feet to 3 by 5 inches. And those are the ranges that I.. I keep available so that when I approach a painting, I say, "Okay, how big is it?" Sometimes I have to put two or three different canvases on the easel or a half a dozen before I know how big is it. And then, that is pretty apt to determine the character of the painting./ And, in a sense, I mean it sounds stranger than it is, but, in a sense, "Who's doing the painting?" You know, the child.... the adult.... these different aspects of oneself that I have become acquainted with over the last five years./

It really has been just the last five years.... in that sense.

Yeah. Yeah, I didn't have that coherentness before.

So your paintings have changed over the last five years, haven't they?

Oh, totally.

Yeah, and of course I saw that in the slide show, too./

the images come.

9. S. begins a painting by deciding its size. Once that has been established, it's apt to determine the character of the painting.

10. After the size is determined, S. asks, "Who's doing the painting? The child or the adult?"

11. S's paintings have become more coherent in the five years since she started her current therapy and using her art with it.

Those first paintings were where I was... what I was doing before I got into this work. Like the one that was part of the four seasons... That was pretty recent. Before I started this work. I knew more after that, but.../

**The child lying on the bed....
That was more recent?**

The one where she was looking in the mirror and the boys were behind her...

Mm-hmm.

That's part of this body of work.

That is, okay.

Yeah. That is, like, number 26, I think, or 25 in this body of work. The other painting that I showed with that was probably from five years earlier, and it was just to show that, even though I was working radically different, the underlying, uh, psychological issues were the same. It's just that, when I got into this body of work, instead of, uh, disguising those things, I was addressing it head-on./

Yeah, okay.

But not, um, hiding it under a layer of, or many layers of... of, um... you know, kind of a fantasy or, uh.... you know... a.. a kind of a projection out into the stars kind of thing. It was... it was really... my life that I got into in all of that five years. And before that it was always... some way to disguise my life. Some way

12. S's first paintings were where she was at that time.

13. S. used to disguise things. Even though the psychological issues were the same, her work then was radically different from her work now, as two paintings show. In the newer body of work, S. addressed things head-on instead of disguising them.

14. S. is not hiding things from herself under many layers of fantasy or projecting them out into the stars anymore. She has gotten into her real life without disguise during the last five years.

to address my.. my... the things in my life without knowing that I was doing it.

Yeah... you were trying to hide it from you.

I was trying to hide it from me./

Yeah. I can understand that. It's surprising to me that it really has been the last five years... since you were forty-seven.

Yeah, let's see, Mom died in '89. So it was in '90 that I began seeing Dr. W.

And he was your first psychotherapist?/

I was in therapy when my parents were living (near me), but that was work done in the period of crisis... trying to maintain... just trying to hold myself together./ And this work I see as being at a much different stage. There was no real crisis.. going on, so it's... I was able to do it in a different way.

Yes. I see. And so you went into it with knowing what your goals were... that it was to work on....

No.

Oh, no?

Actually, there was a small crisis going; I mean it's a major crisis for an artist, but it's not a situation where there were people in my life driving me nuts, you know. I didn't have anything like that going on. My life was pretty

15. S. started seeing her present therapist five years ago when her mother died.

16. S's former therapy was during a period of crisis when her parents lived near her. She was trying to hold herself together.

17. S's current work is at a different stage because it began when she was not in a "real crisis" where people in her life were driving her nuts. Even though she was dealing with the major crisis of a creative block, her life was so steady it was boring her to death.

steady. Actually it was so steady it was boring me to death./ But what I went to him for, after my mom died, I couldn't... I had been going through a period of creative block. And when she died, I kinda shook myself and realized that I had to get my life under control; I had to do something with my life instead of letting things go further and further downhill in the sense that I was playing solitaire, reading three books a day and smoking cigarettes, and shutting everything else out... so it wasn't a crisis situation, but it wasn't a healthy situation.

Kind of a depressive...

Right./ Crisis I think of as something like when your parents move to town. Now that's a crisis!

And you're in a different state of mind where you're just feeling upset and on edge all the time.

And panicky and just all those things and.../ Here I was just into feeling nothing.

Oh, and I think that feels worse actually, sometimes.

So, anyway I decided my first move would be to quit smoking. And so I went to. I called three hypntists in Yakima, trying to find some... I decided, well, maybe this would work. It sounds like it would work. So the first one was, uh, very New-Agish and very relaxing and she told me all this great stuff and it did nothing. And the second one looked like he could sell snake

18. When S's mom died, she had been going through a creative block where she was sitting around smoking cigarettes, reading, and playing solitaire, shutting everything else out. It wasn't crisis, but it wasn't healthy either. She knew she had to do something with her life to get it under control.

19. S. sees crisis as being like when your parents move to town and you're upset, panicky, on edge, and just in a different state of mind.

20. When S. was just into feeling nothing, she decided to quit smoking and called three hypnotists. Two tries at hypnosis didn't work. She didn't hear from the third hypnotist until three months later when she was enrolled in a quit-smoking class.

oil. I was really, really hypnotized and, um, he told me that I'd quit smoking cigarettes, but if I didn't that, um, everytime I smoked one I'd throw up. And I just started laughing.

And you were hypnotized.

I was deeply hypnotized, I mean I really could tell that, but I just started laughing, because I could see myself doing that. Smoke a cigarette, throwing up, smoke anotherI mean, it wouldn't slow me down any. So he told me not to come back. And, so, I never heard from the third one until about three months later, / and then I was enrolled in a Heart Association Stop-Smoking class and I was a couple of weeks into it and he called me. And he said, "Well, I got this message on my... you know, from my answering service." And I said, "My God, that was three months ago." And he said, "Oh, well, you know, if you're no longer interested," and I said, "No, no, no, let's do it." So I went to him the day... the quit-day, which is like three weeks into the program, you have a quit-day, so then I went to him. It was a 7-hour package deal.... a hyp.... you know, a hypnotic program that he had worked out, and I quit smoking the first day.

Really.

It just worked. Immediately. I didn't feel as hypnotized as I did with the second guy. I was just all this very relaxed.... I don't know. Whatever he said, it worked. I can't really... I can't tell

21. When the hypnotist called S., she decided to see him on quit-day of a stop-smoking program, even though he had suggested she might not be interested anymore. She stopped smoking on the first day with him. It wasn't anything dramatic and she doesn't know why it worked, but it did.

you exactly what he said, but, you know, it wasn't anything dramatic./ And so, I said, "Well, I have this other little problem... creative block. Maybe you could help me with that, since I've got another five hours paid up." And so we started talking about that./ And pretty soon, we got into the childhood stuff, you know, that, and I says, "Oh, okay. We're gonna do this again", so I went home and I wrote down everything I could remember.. the traumatic kind of things.. sexual attacks and that kind of stuff and I went in the next week and I gave him this 15-20 pages and said, "Now you read this and you'll know what happened and I don't wanna talk about it." (In an imitating tone) "Oh, okay."/ And so, I don't know, I think it was a little while after that that he asked me if I'd ever painted from my own life experience.

Oh, really? Oh, he knew you were a painter.

Oh, yeah. Yeah, I'm talking to him about a creative block. That was my interest. It was not to deal with this stuff. And when he suggested that I said, "Well, Lord, no. Who'd want to? It's not very appealing." And, uh, he.. he said, "Well, what else do you have if not your own life?" And so, that was how we got started on this whole... And I thought, "Well, maybe I should try it... And as soon as I... Well, it didn't work immediately. I started doing a couple of paintings a month, and... which was way more than I'd been doing../ In the last

22. S. said to the hypnotist, "Well, maybe you could help me with this creative block since I've got another five hours paid up."

23. When S. and her therapist got into the childhood stuff, she went home and wrote 15-20 pages of sexual attacks and other trauma. She gave it to him and told him to read it because she didn't want to talk about it. He said, "Okay."

24. After a little while, her therapist asked S. if she had ever painted from her own life experience. She didn't think that would be very appealing, but he said, "Well, what else have you got?" so she decided to try it. It didn't work immediately, but she started doing a couple of paintings a month, which was more than she had been doing up to that time.

25. Before she started in

year, I think I did one painting. As I was going into this block.

What was that painting? Do you mind....

The one?

Yes.

Oh, it's real.. really quite beautiful. Uh, it was called, "Keeping the Mysteries Aloft", and it was a woman. Actually I think it was repeated in another part of the painting and so there were two of these images. Interesting, so many times I'm... two or three... But anyway, there were two of these women and they were standing on a ball, like the Earth. And on one leg, there was a snake wrapped around it, I think, and juggling the Earth or the Moon, I'm not sure which. In a field of stars.

Uh-huh. And that was the one you did when you were beginning to be blocked.

Well, that was the last one, I think. But the creative block was going on for a number of years. But I think that was the last one./ Anyway, um, when I started painting again, from either my life experience or responding to the therapy process... a lot of my paintings respond to the process. Say for the next six months, I might do one or two paintings.. maybe not quite finish 'em. It went on like that. Until I did the first, uh, one from the child's point of view. And then, I started painting six to twelve paintings a month.

therapy, as she was going into the block, S. had done one painting in a year. It was about two women standing on a ball that was the Earth. One woman who had a snake wrapped around her leg was juggling the Earth in a field of stars.

26. S. did one or two paintings a month, sometimes not finishing them, until she started painting from the child's point of view. Then she started painting six to twelve paintings a month.

Oh, that's.... that's good information.

Yeah./ It was when I got into letting the child speak, which that's why I said the other night that I'd always been real skeptical of this inner child business, but when I gave her a voice, then all of a sudden all this work came out.

That's great.

It was like a dam bursting.

Yeah, that was a really important part of the process.

See, in the next year, I did ninety-seven paintings.

Oh, my gosh.

Yeah.

There's so much more I'd like to ask you, but I think I need to call it quits for now....

27. When S. got into letting the child speak, it was like a dam bursting. She had always been skeptical of "this inner child business", but when she gave her a voice, "all of this work came out. It was like a dam bursting." The next year she did ninety-seven paintings.

Jean

Levels 1-2: Interview Two

Again, now that we have more time, the question I want to ask you is "How has art been therapeutic in your life?"

I became an artist twenty-five years. I was studying geography at the time and was almost ready to graduate and a friend introduced me to art. Sounds like a blind date. I guess it was./ And so... I was really bad at it. I mean, really bad. Stick figures were, I mean, what I was turning in for drawings. In my first drawing class, I was really considered pitiful. I remember being told that.. there was this other guy in my class that was as bad as I was and the instructor said, "You two are so bad you shouldn't waste two pieces of paper." And so we drew on the same piece of paper and he did all the black and I did all the colors./ And actually, for a long time, I never could use black. After all this work in that class, you see, "Let somebody else do the black."/ But anyway, I realized even then, that this was what I wanted to spend my life doing. Making art, even though I wasn't exactly gifted in.. in the making of it. I had a commitment./

What did it mean to you?

Um, it was a way that I could express things from inside that I had no way of knowing what they were until I drew them or painted them./ You know, so it was.. it was a means of knowing myself./ You know, the other day, my husband did a lecture

1. S. became an artist 25 years ago when she was studying and almost ready to graduate. Then a friend introduced her to art, like a blind date.

2. S. believes she was really bad at art. She was turning in stick figures for drawings. She was considered pitiful in her first class and was told that she and another guy were so bad they shouldn't waste two pieces of paper, so they drew on the same piece of paper. He did all the black and S. did all the colors.

3. For a long time, S. could not use black. After all the work in the class, she thought, "Let somebody else do the black."

4. S. realized even then that she wanted to spend her life making art even though she wasn't exactly gifted in it. She had a commitment.

5. Art was a way S. could express things from inside that she had no way of knowing what they were until she drew or painted them.

6. For S. it was a means of knowing herself.

7. S's husband said in a

at the college and he had said that the primary purpose of art was for the artist to communicate with himself./ And somebody in the audience says, well, he didn't think that was a good idea. There was enough of that goin' on. (She laughs) Too much of this talkin' to yourself.

But your experience was different.

So anyway, that... that fellow was in drama, so he probably wasn't into a lot of introspection; he just spouts somebody else's words....

I see.

....you know. So, I don't know. Maybe it works for him./ And then therapy is, um, something that I've had a variety of experiences with over the years,/ from being taken to the hospital when I was eighteen because I was just totally out of control and when mother took me up to the hospital; the doctor says, "Don't take her up there." And so I was in the mental ward for two weeks then and then a couple more weeks later. And then, there didn't seem to be much therapy involved there. They gave me some pills and a chance to get away from my family for a bit and, um, I don't know, and they tried to help me figure out what to do with my life. How to.. how to get away from home and that kind of thing./ So, okay, that experience is, say, very different from, um, what I've been doing the last five years./

lecture at the college that the primary purpose of art was to let the artist communicate with himself.

8. Someone in the audience who was in drama didn't think S.'s husband's idea was good. She believes he probably wasn't into a lot of introspection and was just spouting somebody else's words, though she allows that it might work for him.

9. S. has had a variety of experiences with therapy over the years.

10. When S. was 18 and out of control, her mother took her to the mental ward in the hospital though the doctor said not to do that. The therapy only involved some pills and a chance to get away from her family for a bit. They tried to help her figure out what to do with her life and how to get away from home.

11. S's first experience with therapy was very different from what she's been doing the last five years.

So the supposedly therapeutic experience wasn't therapeutic?

No, but it was typical of what they did in those days, you know./ There.. there was one therapeutic aspect of it... (She laughs slightly).. you know, in some strange way. I remember at one point saying something about wanting to kill somebody. You know, the psychol... I guess he was a... a psychiatrist, got very concerned about this. "Well, how could you say something like that? Do you really feel that way?" And I said, "Of course. Haven't you ever wanted to kill anybody?" And he said, "No." And I said, "Not even your wife?" (laughing), cause to me that seemed like a normal relationship... and, uh.. so he was really dismayed, but then a few weeks later, or a week later, he had an interview with my father, which I could see from down the hallway. I was watching him talking to my father. I was sort of behind my father, but down the hall, watching this discussion. And later on, he said to me, "Well, now I understand." (Laughs) He said, "While I was talking to your father, I actually wanted to pick up that ashtray... you know, big on-a-stand type ashtray... and just bash him one."

Oh, that must have felt good. Validating.

Yeah. Yeah. So, I mean, it was sort of inadvertent, but, uh... that did have a good effect./

Mm-hmm.

12. S. believes the hospital experience was typical of what they did in those days.

13. One aspect of the hospital experience was therapeutic in a strange way. When S. said to a psychiatrist that she wanted to kill somebody, he said, "How could you say something like that? Do you really feel that way?" She said, "Of course. Haven't you ever wanted to kill anybody?" He said "No." S. said "Not even your wife?", because to her that seemed like a normal relationship. A few weeks later, he talked to her father and said he understood S.; that he would like to have bashed him with an ashtray. The inadvertent comment had a good effect on S.

But, over the years, it would be things like that. At one point, I began stuttering very badly. I was in college down in Oregon and I went to the college counselor and his suggestion was what I needed to do was to just, uh, drop out of college and have a baby.

Really?

And I said, "Well, you know, my husband doesn't want any children." And he said "Oh, just get pregnant. He'll deal with it." (Laughs) Good therapy. Good counseling./

Some of your experiences don't sound very therapeutic.

No, fifteen years ago, I spent three years with counseling, um, with the local mental health organization here in town, and it was pretty useful, pretty good experience. Um, it was very necessary. I, uh... my parents had moved to town from 3,000 miles away. They came to visit and the first night at dinner my mom said, "I think I'd like to live here." Within three days, they'd bought a house and we were just sort of swept away. And, um, it was awful. It was really awful./ And, oh, I'd say about 10 months later, David found me out in the garden, which is a very special place to me and I was stomping on my favorite flower, my favorite plant. I was just stomping it to smithereens./ He came in and saw this and he just took me by the hand and took me to the mental health place which I didn't even know existed and said, "We're not leaving until someone talks to my wife."

14. As an example of counseling over the years, S. said she stuttered badly in college and saw a need for a counselor. That counselor suggested she drop out of college to have a baby. When S. said her husband didn't want any children, the counselor told her to get pregnant and he would deal with it. S. laughs now about that.

15. Fifteen years ago, S. spent three years in counseling with the local mental health organization in town. It was useful and necessary to her because her parents had moved to town from far away, an awful experience for S.

16. Several months after S's parents had moved to town, her husband found her out in the garden, a very special place to S., stomping her favorite flower to smithereens.

17. S's husband took her to the mental health center and said they wouldn't leave until someone there would talk to her.

Sounds like a metaphor....

Yeah, so that started three years of dealing with things, but it was... I was in a crisis situation. My life was in a crisis and what we were doing there was patching. You know, getting me so that I could function in the situation. And we really talked a lot about the past./ I was doing a lot of painting then in that year. Well, it one year that I was doing this therapy, out of the three; I was preparing for a show and I did 45 paintings that year. Two of them... No, one of them, that year dealt with my actual life. And then a couple of years later, I did another one, but that was my actual life, so two in the course of three years,/ and so I wasn't using my art to express anything personal and.. actually I was, but I didn't... it wasn't conscious./ The work was dealing with a lot of sexual imagery. My work always has dealt with a lot of sexual imagery. But it wasn't a conscious dealing with my life.

You weren't relating your art to yourself.

To my life experience./

It was something out there.

And actually, what I see in it now is... It was an attempt to, um, put that early sexual experience into some sort of a context that I could deal with. In other words, a kind of idealized universe millions of miles away from me.

To kind objectify it, I guess. Put it far away.

18. For three years, S. dealt with a crisis situation, patching things so she could function in the situation. They talked a lot about the past this time.

19. During one year while S. was in counseling with mental health, she did 45 paintings for a show. Only one dealt with her actual life. She did another one two years later.

20. S. believes her early art was expressing the personal but that it wasn't conscious.

21. S's work dealt with sexual imagery as it always has done, but at that time, it wasn't a conscious dealing with her own life experience.

22. S. sees her early art as an attempt to put her early sexual experience into a context she could deal with; an idealized universe millions of miles away from her in some kind of spiritualized, fantasized reality that wasn't real.

Yeah. Put it out in some sort of spiritualized, fantasized reality that wasn't real./ And, uh, then... uh, my parents did move away, finally. And it was, um, a horrible thing, I mean you can imagine trying to tell your parents they have to get out of town.

And that's what you did?

Yeah, over and over and over again. "You're... driving.. me... crazy!" You know, "I can't deal with it, I'm suicidal. I can't have you here."

Mm-hmm. That must have been really hard.

Oh, it was awful! And my dad kept saying, "Oh, you'll get over it."/ You know, just... So, anyway, what finally convinced them was, uh, David went over one time to try to talk my dad and to explain to him, you know, my mom was out of town and he thought man-to-man we could talk this over and my dad wasn't, you know, hardly responding and, as D. left the house, when he walked by my dad's car, he kicked in his tail lights and D. never loses his temper or anything and so, um, my dad saw that and immediately called the real estate agent (laughing).

Oh, really, that's what it took.

That did it. That did it. Property./ And so... I knew that when that happened... they finally left... that I was going to have to pay for doing this. Um... it just goes that way, you know, I mean even

23. When S's parents did move away, it was horrible for her, because she had been trying to tell them they had to leave town and saying, "You're driving me crazy! I can't deal with it. I'm suicidal. I can't have you here." It was awful for her and her dad kept saying, "Oh, you'll get over it."

24. S.'s husband finally convinced her parents to leave when he went over to talk man-to-man to S's father. Her father's lack of response caused her husband to kick in the tail lights on her dad's car. S.'s father called the real estate agent the next day. S. believes it was the damaging of his property that caused them to leave.

25. Even though S. understood she had to get her parents to leave for her own sanity, and their commitment to live and be productive, she knew she would have to pay for it. Even

though I understood, I have to do this for my sanity; I owe it to D., you know, because they were imposing on our life and taking over our life and... I had a commitment to live with D. and to be a productive artist and to do what we... You know, they were taking that over; they were co-opting our life and so anyway, but I knew I was still gonna, you know, sooner or later, no matter how aware of it I tried to be, guilt was going to be the big enemy.

Yeah. You had the responsibility of having to do that.

Mm-hmm. And no matter how much I knew that I was right to do it... All that kind of stuff, it was still gonna get me.

Yeah, that's what guilt does, I guess.

Yeah, I knew it was gonna get me (laughing)./ And so, I was able to keep it at bay for quite awhile with lots of activity and stuff, but eventually I ran into a creative block and I couldn't work, and so I just kind of ended up playing solitaire and reading books and smoking cigarettes until my mother died. And so it was a couple of years, this creative block,/ and her death, um, snapped me out of it.

Out of the creative block.

Well, no. It snapped me out my funk enough to realize that I had to do something. It didn't get me out of it, but it did make me realize that, uh, life

though her parents were co-opting their lives, guilt was going to be her big enemy and it was going to get her.

26. S. was able to keep guilt at bay for quite awhile with activity, but eventually she ran into a creative block and couldn't work. She ended up playing solitaire, reading books, and smoking for a couple of years.

27. S's mother's death snapped her out of her funk enough to realize that life does get over at some point and that didn't want hers over before she'd

does get over at some point and I didn't want mine to get over before I'd done the things I wanted to do, and so I decided to quit smoking, / and so I called, um, three different people in the phone book that advertised hypnosis and I, um, you know... I heard back from two of them. The third one never called me. So I went to the first one, which was a very New Age, you know, lay on the chair and oh, they play music and, you know, nothing happened.

You kept on smoking.

Yeah, it was just, you know. And then the next one was a guy that looked like he was selling snake oil, you know, and he was just... and I was really hypnotized and he just... Oh, he told me all this stuff, like it was poison and blah, blah, blah and then he said, "You're not going to smoke anymore, but if you do, you're gonna get sick to your stomach." And I just started laughing, because I could see me doing that. (She laughs.) Yeah, I could see that, you know? I just started laughing. He told me not to come back, you know, he said..... Out!/ So, a few months later, I signed up for one of these that they have at the hospital.

Yeah, but you weren't looking at the block as being the problem. It was the smoking.

No, it was.... I knew the creative block was a problem, you know, somewhere, but the smoking was... was the thing that drove me to get help. Well, it was killing me

done the things she wanted to. She decided to quit smoking.

28. S. called three different people in the phone book that advertised hypnosis. The first two hypnotists who answered her phone calls weren't able to help her. The third one didn't call back.

29. A few months later, S. signed up for a six-week long stop-smoking class at the hospital. Although she knew her creative block was a problem, she saw smoking as the real problem because she was having trouble breathing and she saw it as killing her.

quicker. Uh, it was real apparent that it was really bad for me. I was having trouble breathing and it was, you know, not good. And so, about three, four months later, I signed up for this quit smoking class; it was from the Heart Association; it was a six weeks deal and/ I was in about the second week and I got a call from the third person, and he says, "Well, I got this message from you." And I said, "Well, that was four months ago." He says, "Well, do you want to talk or not?" (laughing) and so we talked and I said I was taking this class and he said, "Well, we don't need to do this", and I said, "Yes, we do!" I said, "I want to do this, too." There was three weeks that lead into Quit Day and three weeks after it and I said "Quit Day I wanna come and see you." I said, "I need every bit of help I can get," and he hates to do the smoking-hypnosis thing and that's why he didn't call, but he must of had... You know, business was slow; it was February. You know, January, February, so...

He still saw you as a "quit smoking" client, though.

Oh, that was it. That was it./ The deal was you pay for seven hours up front. It was a package deal like \$400 for seven hours. Sounds like a real deal these days. And... you know, he's a PhD, a clinical psychologist and so anyway, we started up and the first day, I quit. It worked. I quit. I didn't ever have any desire for a cigarette after that. I was just... it worked. But I had...

30. In about the second week of the class, four months after her phone message, S. got a call from the third hypnotist who said he had gotten her message. When she told him she was taking the stop-smoking class, he said, "We don't need to do this," but she said, "Yes, we do. I want to do this, too." She made plans to see him on Quit Day, which was in the middle of the course, believing she needed every bit of help she could get. He said he hated to do the smoking-hypnosis thing, but agreed to see her anyway.

31. S. paid an up front fee for seven hours of hypnosis to help her quit smoking. The hypnotist was a clinical psychologist. S. quit smoking on the first day with five hours to go, so she told him she had another little problem with a creative block and asked if he could help her with it. He agreed to do it even though it wasn't part of the rules. She saw him two hours a week

Six hours to go.

Well, five hours and so I said, "Well, look". I said I had this other little problem.. a creative block. Maybe we could talk about it. Maybe you could help me with it. And so, 'cause, well, we don't have to do any more hypnosis for smoking. And so, he was a little like.... like.. not following his rules, but he.. he agreed. He kind of has his little plans; he... does, you know. "We have this plan," you know?

And so you changed his direction.

I changed his direction and he could handle it. And it ended up, I've seen him for five years... six. I'm still seeing him once every three weeks.

Great!

But, anyway, I saw him for pretty much five years, once a week for two hours./

And then you started dealing with the creative block?

Uh, we started dealing with the creative block, talking about.. it went on for, you know, a month or so, two months, and he asked about, you know we got up into my childhood and I said, "Oh, you know, all that stuff happened," and we wrote it all down and I said, "I don't want to talk about it. This is what happened." And so I'd written down all these incidences and the feelings and "Here, that's what happened." ..

Put it on the shelf.

for nearly five years and still sees him once every three weeks.

32. They started dealing with the creative block for a month or two and then he asked about her childhood. She said, "Oh, you know, all that stuff happened and I don't want to talk about it." She wrote down the incidents and the feelings and gave it to him, saying "Here's what happened."

And I said I didn't want to talk about it/ and, you know, it just... It's sort of a joke in my family. "I don't want to talk about it" is often heard./ And so I think in about a couple of weeks after that, he kind of outsmarted me. He said, "Have you ever painted from your own life experience?" and I said "No, who'd want to?" Uh-uh. He said, "What else do you have?"

But your experience?

Yeah, and I just said, "Oh, shit," (laughing) and so I thought, "Well, I'll try it."/ We had been talking about guilt, the guilt that, uh, a victim feels. You know, that, uh.... "I shouldn't have let them do it." You know, that kind of guilt... that... "If I were a better person, that wouldn't have happened."/

So you were talking about those pages in some way, by then.

Yeah, but indirectly, you know, not about the events. You know, indirectly about feelings and so on and so/.... and I thought, "Well, I'll go home and I'll".... or I was here thinking that and I thought, "Well, I'll try to feel... I'll try to paint what guilt feels like." And so that was the first one I really tried to paint./

I was gonna ask you if you had the image and I guess you do.

Uh, before that, and this was kind of an interesting image... that he had been talking to me about safety. And this was a painting that I did in response

33. It's sort of a joke in S's family that "I don't want to talk about it" is often heard.

34. In a couple of weeks the psychologist kind of outsmarted S. by asking, "Have you ever painted from your own life experience?" When she asked, "Who would want to?," he said, "What else do you have?" In the end, she decided to try it.

35. S. and her therapist had been talking about the guilt a victim feels that says, "I shouldn't have let them do it," or "If I were a better person, that wouldn't have happened."

36. S. was talking about the pages she had written, but in an indirect way, not dealing directly with feelings or events.

37. S. thought she would go home and try to paint what guilt feels like. It was the first one she really tried to paint.

38. S. created a painting in response to a talk from her therapist about safety. He had given her an affirmation to repeat to herself that it's

to that. Sort of an affirmation that he'd given me to repeat to myself that it's safe to feel and to be all that I am. And so I painted this image.

Which is very calm.

But a little off-center, you notice?/ And I couldn't finish it right away. It ended up that I finished it almost a year later./ But I really think that the safety images which appear throughout my work, uh, which I call safety images, uh, are images that sort of centered me and given me a sense of... and interestingly enough, they're usually before an image that's very difficult./ Uh, and I see them as sort of like diving boards to the unconscious,/ and so, this was the fourth image in... in the series.

Mm-hmm. "It's all my fault" and "Bad."

And I had put all of these around here with the guilt down below, so "I'm bad," "I should have," "It's all my fault," "If only I had," "I did it," "I could have"... you know, it was kind of all done and then I looked at it and I realized that I've really avoided saying anything about myself.

About what?

About what happened. And so then it was, "I deserved to be beaten," and "I let them rape me." You know, that.. that.. I needed to.. to face what the reality was./

That must have been a really

safe to feel and to be all that she is. To S. the image was a little off-center.

39. S. couldn't finish it right away but finished it almost a year later.

40. S. sees the safety images that appear throughout her work as centering to her. It's interesting to S. that they usually came before an image that was very difficult.

41. S. sees her safety images as diving boards to the unconscious.

42. The fourth image in the series had phrases such as, "It's all my fault," "I'm bad," "If only I had," "I could have," and "I did it" on it. When it was all done, S. looked at it and realized she had really avoided saying anything about herself or what had happened. She then wrote "I deserved to be beaten" and "I let them rape me" because she needed to face what the reality was.

hard thing to do.

It was, but this one was a whole lot harder.

Uh-huh.

And it was the next image that I did/ and um... Always I would take in Xerox... or, um, uh, Polaroids of the images that I did and show them to Dr. W. and we would talk about them or not talk about them, you know, depend.... But, um, a lot of times they were a point of departure in a session./ And through most of the work, I had shown it to my husband as I was doing it, but this one, I hid from him for about four months./

It was really personal, wasn't it?

I really couldn't show it to D. I did show it to him, but this was one thing, when I... when../ once we got through the five hours that we were paid up; then I kind of made an assessment and a commitment to really do this therapy thing and hopefully do it in a way that I would never have to do it again..... would never have to deal with this particular stuff again. And so... I... I didn't really want to leave it half-done.

You needed to put it behind you?

Yeah. Yeah. Where I could really face it. And so anyway, this was a really difficult image for me.

Mm-hmm, I'll bet it was./

43. The next picture was a lot harder for S. than the one with the sayings on it.

44. S. would take Polaroids of her images to her therapist and they would talk about them or not talk about them. But a lot of times they were a point of departure.

45. S. would show most of her work to her husband as she was doing it, but she hid one piece for four months.

46. When S. got through the five hours that were paid up, she made an assessment and then a commitment to therapy. She wanted to do it in such a way that she would never have to deal with this particular stuff again. Instead of leaving it half-done, but she wanted to put it where she could really face it. The image was so difficult she couldn't show her husband until later.

And so, I almost see... It.. It was kind of interesting, here at the end of the book... um, this, "The Juggler Holds Trumps."/ It's just for your record, that image we were talking about is called "Rape" and it was a gang rape and my brother was... One of my brothers had brought his friends home./ So here, at the end of this book that I put together, "The Juggler Holds Trumps", the juggler is Dr. W. and the trumps that he's juggling is like my dad and my brother and my other brother and my mom./ And then, this is me and my, you know, like shadow self.. the monster? The inner monster?

She looks angry./

And he... in a sense, he holds the transference and he holds my projections, and so what this image was about was that.. was that I can never see him as anything but my therapist and it's about that thing of, um, the professional distance that's always got to be there for....

That's so necessary for.. for change./

But anyway, you see the.. the painting, "Rape", is on the wall here (the image is about her therapist's office),/ and this is my child self.

With a knife in your hand.

Yeah, yeah, and her teddy bear and she's in therapy and this is her image./ I put this image of "Rape" on the wall because the image he has on the wall is a gateway. It's a

47. At the end of S's book is an image called "The Juggler Holds Trumps".

48. S. wants it known for the record that the difficult image we were talking about is called "Rape" and is about a gang rape by one of S.'s brothers friends he brought home.

49. At the end of S's book, she put "The Juggler Holds Trumps" with Dr. W. as the juggler. The trumps being juggled are her dad, brother, and mom.

50. S. showed her and her shadow self which she called the monster, or the inner monster.

51. S's therapist holds her transference and projections, so she made an image about professional distance. It showed she can never see him as anything but her therapist.

52. S's painting, "Rape", is on the wall of a painting of her therapist's office.

53. S. represented her child self as being in therapy with a teddy bear and a knife in her hand.

54. S.'s therapist has a painting of a gateway in his office, so S. put one of her first images in therapy,

painting of a gateway and I figured that this image was my gateway into the trauma and of course, my body being the gateway. You know, very specifically, physically and emotionally, and then it was one of the first images in the therapy and so it was my gateway./

Such a symbol!

And here again, I've used it./ A lot of times in my paintings, there'll be an image by the child and then an image by the adult.

They're done pretty much together? Close together?

Yeah, mm-hmm, close. There was an image between these two,/ but, um.. Here again is Dr. W. with his checkboard, or clipboard. One of the drawings that he did... You know, sometimes he'll make sketches or something... you know, to illustrate an idea,/ and this one was called "The Mystery of Opposites" and it had the yin-yang on it./ And here is my family again.. Not my other brother. Well, I have three brothers, but this is, you know, the one that's really in the picture (the one who raped her).. so these are the poses that the three of them have taken in paintings. You know, Mom's always..(crying sound) "Don't do that,"/ and these are other images from paintings and so...

The rape image keeps showing over and over again.

Yeah./ This is again... Dr. W. is kind of holding my aura with

"Rape", on the wall of her later image of his office, because she figured this is her gateway into the trauma with her body being the gateway, specifically, in a physical and emotional way. As one of the first images in her therapy, it was her gateway.

55. S. used the "Rape" image again.

56. S. often paints an image by the child and then an image by the adult close together. In this case there was an image between the two.

57. An image showed Dr. W. with his clipboard. He sometimes made sketches to illustrate an idea.

58. S. showed an image called "The Mystery of Opposites" and it had the yin-yang on it.

59. S.'s next image showed her family with two of her three brothers. The brother who raped her is in the picture with her family. Her mom is crying, "Don't do that."

60. S. showed more paintings that used the rape image.

61. After four years of therapy, S. felt she was

my stuff. And this came up after, I think, four years of therapy. I was talking about quitting and feeling that I was getting about to that point, / but I wanted... I asked him, "Do you have a sense of anything that we wouldn't have dealt with?" Well, he thought about it for a week and he said, "The therapeutic relationship."

Oh

Yeah, that after everything is done, what you have left is everything you have projected onto the therapist. What, in a sense, you need to take back. /

And so your paintings were....

Well, these were dealing with that. It was dealing with that; these were like a year later. /

That part of the process was...

Uh, actually in that year, I think that I dealt with everything again. You know, kind of went through it all. / As you can see, like this is that same experience of the rape.

With the actual faces on the people involved.

Well, okay, this is the first time and, you know, there may be others, too. This was the second one, and, um... actually, there are probably others in between. / This image... that first rape, the one called "Rape", is repeated in other paintings. Kind of like a symbol.

getting to the point of quitting so she painted a picture of Dr. holding her aura with her stuff.

62. When S. asked Dr. W., "Do you have a sense of anything that we wouldn't have dealt with?", he thought about it for a week and answered, "The therapeutic relationship." He said, "After everything is done, what you have left is everything you have projected onto the therapist and you need to take it back."

63. A year after her therapist talked about the therapeutic relationship, S's paintings dealt with that.

64. During that last year, S. dealt with everything again and kind of went through it all.

65. Another image of the rape, one of many, was shown by S. I. commented that this one had faces of the people involved.

66. The image called "Rape" is repeated in other paintings as a symbol for the rape.

For the rape.

Yeah./ But this one, we have the boys in a.... it's one of the early experiences of the division. You know, the part that goes away and the part that becomes an embodiment of anger and the part that.. that physically experiences./

Yeah, I think you called your anger your shadow earlier, didn't you?

Yeah,/ but there are a lot of images throughout that have my therapist in them.

Yeah, I see he was a part of a lot of your paintings./ The paintings get more graphic as they go along, much more detailed.

Yeah, but look at here. You see, what's different from this one is, here (an earlier painting), you're looking in at it. You're an outsider, you know, and there's a distance. And this one (a later painting), I was trying to get as close as I could to the actual feelings.

Mm-hmm. And how much later would that have been from the original one?

Oh, '90 to... I'm not sure, I think this one was '93.

Uh-huh, about three years. Lots of work in between.

Yeah,/ and this one is like, from the adult point of view. I mean, at least in painting style and everything. This is very small painting. Usually the child would paint small and

67. S. says the painting of the boys, is one of the early experiences of a division that she describes as the part that goes away, the part that becomes an embodiment of anger, and the part that physically experiences.

68. S. had earlier called her anger her shadow.

69. A lot of S.s images have her therapist in them.

70. The paintings get more graphic and more detailed as they go along, but what's different is that earlier you look at it from a distance, whereas about three years later, S. was trying to get as close as she could to the actual feelings.

71. S. shows some paintings that were done from the adult point of view. Her adult paints larger and is more expressive about emotions. They get closer to the realness of her

it would be pictures of what happened and the adult painted more expressively, larger, trying to express emotions and that kind of thing, so I felt like these two got much closer to the realness of feelings/ and... and I kind of decided in that year that I needed to get as close as I could, because I'd been trying for years to distance myself. And that wasn't really the ticket./

Right, and by getting close, you were....

Okay, let's see if I can put this in a different way. What we try to keep away from.. You know, the harder you run, the more incorporated that thing you're running from is ingrained in you.... you know is... it's...

That dark place right inside you.

Yeah. Yeah. And whereas if you turn around and look at it, and look it up and down and around and walk around it and poke it and all that, then you take all the magic out of it. All the... the, um... the fearsomeness. You know, the hold over you is... is diminished./

Yeah. Uh-huh. Putting it out here on a wall where you can talk to it. It must have made a big difference for you.

Yeah, and so when I thought back about it..... You know, this happened. (A picture.) This is what it felt like.

This is the real picture.

feelings. When painting as a child, she paints smaller and the pictures are about what happened.

72. S. decided to paint from the adult view so she could get as close as she could, because she had been trying to distance herself for years and that wasn't the ticket for her.

73. S. believes that we incorporate and ingrain in us those things we run away from, whereas if we turn around and look it up and down and walk around it and poke it, we take all the magic out of it. The fearsomeness and the hold it has over us is diminished.

74. When S. thought back about the rape, the picture happened and showed what it felt like. It was important to S. that she get close to what had happened.

And so, that was important to me.

That was a big change.

Yeah, to get that close to it./ And I think this was, you know, kind of dealing with the therapeutic relationship.

Mm-hmm. Yin-yang. That was you and the therapist?

Yeah, that was that painting over there. I think that the reason that I used that image in relationship to Dr. W. is that one of the, um..... One of the things that he talked quite a bit about in this process was.. learning to hold the opposites. Learning to accept opposites within myself./

And opposites would be...

Well, it's real hard to put into words. For instance, in a sense, the.. the... the perpetrator, the villain, is... is... held within the victim over time./ Years after the abuse... the beatings, the rapes, that kind of stuff... abuse is such a.... you know, kind of a nice little word.. but anyway, many, many years after, all of this is stopped, the.. the effects of it are still going on./ And it's like... Oh, my brother used to call me "Ugly". That was.... That was my name, as far as he was concerned. I mean, it wasn't just something he called me sometimes. It was, "Hey, Ugly." And so, I carried that. He didn't have to be around to call me that anymore. I already had it in here. So....

75. S. used the yin-yang symbol to deal with her relationship with her therapist. She thinks she used that image because he had talked quite a bit in their process about learning to hold the opposites and to accept the opposites within herself.

76. S. describes the opposites in herself as being the perpetrator, or villain, that is held within the victim over time.

77. Years after the beatings and the rapes, the effects of them are still going on for S. She feels that abuse is too nice a word for the beatings and rapes she describes.

78. S's brother used to call her "Ugly". That was her name as far as he was concerned, so she carried that with her. He didn't have to be around to call her that anymore because she had it inside, but not in a way she could acknowledge. She was more apt to value that aspect of herself than the aspect that says she's beautiful, something she wasn't

It was a part of you.

But not in a way that I would acknowledge. That that was where it came from. And so, part of this thing of learning to hold the opposites is, "Okay, it's in there and I know it." You know and I can also have in there a balance for it. You know, I was more apt to value that aspect than some other aspect of myself that says, "Well, actually, you know, you're a beautiful person." And, and I wouldn't pay any attention to that part. No, you know, because this other part was stronger./

The yin-yang really shows it well. I'm glad you explained it because it gave me some perspective on it.

Anyway, that's... that's... I really see him as one who... ah.. encourages the balance.

You held a mirror up and what you saw was balance./

Yeah, what... see, what I have written with this is... I was thinking of how one projects one's own thoughts or feelings outward, blindly ascribing them to others. Therapists can act as a magic glass, himself, but revealing what is contained in oneself. So as I look in the glass, I might see his clothes, but not him. I see the light and dark which is me. The magician gains the power, this power by virtue of his training, because the client grants it through a willingness to participate./

That says it all.

giving her attention because the other was stronger. Part of learning to hold the opposites for S. is to know that the other is in there and to have in there a balance in there for it.

79. S. used the yin-yang symbol in a mirror her therapist was holding because she saw him as encouraging the balance.

80. S. was thinking when she painted the picture of how one projects one's own thoughts or feelings outward, blindly ascribing them to others and how a therapist can act as a magic glass, revealing what is contained in oneself. So when she looks in the glass, though she might see his clothes, she does not see him, but the light and dark within herself. The magician gains the power by virtue of his training, and because the client grants it through a willingness to participate.

Yeah, but it's... this is one thing that I'm trying to kinda come to terms with, the therapeutic relationship. Uh, it's a real tough balance, because there's a tendency to love a therapist or hate a therapist, ascribe one's problems to the therapist. Uh, there's so many entanglements there. And to be able to do this work together and to keep, what you might call, an adult attitude.... Kind of like, you.. / you really have to have many parts in the therapeutic relationship. There's your child that's gone in there and it's gonna act like a child, you know, and then there's the part of you that's in charge that brings you to this situation and tells you to behave (laughs) and, in return, no matter how you feel about it, you.... uh, maybe you're angry.. / I mean at one point I was angry at him. I mean at one point I was angry at him for six months. I mean really angry.

Showing you some....

Well, what it was was he had done something that brang to life my... my feelings of rejection. And so it was really hard to... It was.. it was.. / You know, whenever one is angry, anger is just like a little surface thing. It's the part that isn't maybe more acceptable emotion to feel, although, frankly, I hardly ever get angry.

Anger would take a different form, probably.

Yeah, but the anger.... as.. as hard as it was for me to feel

81. S. is trying to come to terms with the tendency to love or hate a therapist and ascribe one's problems to him, while being able to do the work together and keep an adult attitude. She sees it as a real tough balance with many entanglements.

82. S. sees many parts in the therapeutic relationship. There's the child who acts like a child, and there's the part of you that's in charge that brings you to the situation and tells you to behave, and there's the angry part.

83. At one point, S. was really angry at her therapist for six months because he did something that brought her feelings of rejection to life. It was really hard.

84. S. tries to stay away from anger, and doesn't get angry very often. She sees it as really being a surface thing over the rejection which isn't such an acceptable emotion to feel.

anger, and it's something I really stay away from.... It was better than feeling rejected. But really, when I thought about it, what was underneath the anger was that./ And I'll show a painting that I did at that time. Okay, this one....(The painting showed her therapist ordering her out the door.) He made me... I had this thing that I felt banished.

You felt that he wanted you to go out the door?

Yeah, and I felt rejected.

You look rejected in it.

Yeah, and then the next week when I came back, we talked about it and then I ended up just screaming, screaming and screaming on the floor and it was really weird and so that's what this is about... that it was safe to do that, and it was a very good experience./ And then after that, lo and behold, I did my first paintings that had my mother in them.

Oh, that was a new direction.

Mm-hmm. I mean, but I'd been seeing him for over a year and had never even talked about my mother.

/You were seeing your mother as you were a little girl.

Yeah, and this is as an adult.

And she was still grating at you.

As a child, she was always leaving me. Here was after she had moved to town and just

85. When S. felt rejected, she painted a picture of her therapist ordering her out the door. She felt banished. The next week when they talked about it, she ended up screaming and screaming and screaming on the floor. It turned out to be a very good experience for her. The painting shows it was safe to do that.

86. After dealing with the rejection issue, S. did her first paintings that had her mother in them. S. had been seeing her therapist for over a year and had never even talked about her mother.

87. S. showed her mother the way she saw her as a little girl and as an adult. As a child, S's mother was always leaving her. As an adult, her mother just wanted S. to attend her.

wanted me to attend her./

Pretty much in your face.

So all this came out of this experience of feeling rejected, being angry, very emotional. And then I started having dreams about my mother and paintings about my mother and all this stuff./ And when this happened, this thing where I felt rejected, I ended up having to read three books that week on therapy, trying to figure out what was going on, I mean I was really over the top, emotionally; just really triggered an incredible emotional thing that I thought he was really a bad person. And I actually ended up going and talking to a therapist here in town to figure out, you know, what was happening and, um, how to handle it.. that kind of thing. And whether or not to go back and... It was one of the books that I had gotten from the library that, I think kind of fixed it for me. You know, not fixed it... gave me a view. I think the title of it was, Therapy: Getting in and Getting Out. But that was where I first read about transference. I think I'd heard of the word, but I didn't really understand it and it said that if you have a really, really strong emotional response, and you take that something and look at it, really look at it, to just really qualify for that kind of emotional response.... And, um, of course it didn't... and I realized that this was something out of the past that was being transferred onto this situation and on him. And then the other thing that it said

88. Out of the experience of feeling rejected, angry, and emotional, S. started having dreams about her mother and making paintings about her.

89. When the rejection thing happened, S. read three books about therapy that week to figure out what was going on. It triggered incredible emotional reaction and a thought that he really was a bad person. She went to another therapist in town to decide what to do about it. A book from the library about transference fixed it for her and gave her a view. It told her to look at her emotional response and to qualify for it. She realized she was transferring something out of her past onto him. It also told her that if it happens, it's really good and she could learn a lot if she would stick with it.

was that if this happens, then this is really good and you can really learn a lot if you stick with it./

And that's what kept you going back?

And I explained all this stuff to D. You know, I read all this stuff and I told him about this and he knew how mad I was and so for the next six months.. this was before I learned to drive... and so he drove me down, and so for the next six months on the way down there, I'd say, "Well, I don't have to go today, do I?" "Yeah, you do." (Laughs)

That's how you kept on, even though it was so difficult. There must have been some kind of a driving force in you too.

Yeah, there was. But, I mean that I had figured that out that this was important and the fact that I don't want to go is good if I do go. And so, it was.. it was... you know, fighting against that resistance./

Were you painting all the way through that resistance?

Yeah, actually this was... this whole time... Actually there was a whole bunch of paintings in here that I've never exhibited that weren't very good. I mean there's almost 300 paintings in this series and there's a number of them that have never been exhibited. And there was quite a group of them in this period of time that seemed to be... well, I'm not sure if that's true. Let's see. Uh, it was... yes, this

90. S. read the transference book to her husband and explained it to him. He knew how mad she was, so he drove her to therapy even when she didn't want to go. In reality, S. had figured out that it was important and that the fact she didn't want to go would be good if she did go. It was all about fighting against the resistance.

91. During the time she was dealing with the therapeutic relationship, S. thinks she did a lot of paintings that she didn't exhibit because she didn't see them as very good. A painting, "Not Worth the Powder to Blow Her Up With," was done during that period of time. It was not about her therapist, but refers to something her dad always used to say.

little group in here. No, it's hard to say. I was wondering where the bad paintings came in. I'm not sure. Maybe it's a little later, but, um... uh, it seemed like invariably every week. Well, it's like this one, "Not Worth the Powder to Blow Her Up With", you know. That came in that period of time.

That's referring to your....

That's referring to me.

To you with your therapist?

No, that's something my dad always used to say./ Actually, now that I see this, what came right after this was where I started painting with knives.. with palette knives, right up to about here... Right in this period, I was painting with palette knives. Then I started painting with butcher knives. And that was a very effective...

Mmm. I'll bet that came with a lot of feeling./

Dr. W. was very good because we talked about many things, because... We talked about many things... He wouldn't always... I mean, not everything that he said was useful, but he always seemed to say something useful to take home and think about and use... I mean it would hit, um..... I mean...../

It would trigger something in you.

Did I answer your question? (Laughing) You only asked me one question!!/

92. A painting reminds S. that right after the therapeutic relationship episode, she started painting first with palette knives and then with butcher knives. They were very effective.

93. S. sees her therapist as very good because he talked about many things. Although not everything he said was useful, he always seemed to say something useful to take home and think about.

94. S. wonders if she has answered I's question.

You answered it really well.

So, what this work seems to be leading into are these layers of reality that are part of us, / like the big painting downstairs, I have the circus imagery, I mean, you know the lion tamer, or the woman that can ride the beast and the clown... the clown is like my angry self. She's got her baseball bat and she's clowning so she's allowed to pretend she's angry, you know, and go hit things with the ball. You know, this world... she's got this big overgrown ball. You know, she can wear clodhoppers and funny clothes.

And disguise it a little bit.

Yeah, / but then there are like the shadows, too. There's the woman... The three women in the front are another layer of... They're sort of like archetypal figures. There're these three selves that just always come out in my paintings. / They're just me, myself, and I. In the rape scene, there were the one that went off, you know... the spiritual self, the angry self, and the one that has to wear the mask to pretend that everything's all right. You know, all her masks are smiling. /

We're pretty complex aren't we?

Yeah, and so, this angry self has really evolved over time and become... You know, when I first saw her, she was the angry self, but then she became the self that wanted this one to quit pretending. And this one became to me to personify the saboteur... you know, not

95. S's work seems to be leading into layers of reality that are a part of us, or her.

96. A big circus painting downstairs shows a lion tamer and a clown which is like S's angry self. Because she's a clown, she's allowed to pretend she's angry and wear funny clothes and hit things with a ball.

97. S's painting also shows the shadows, which are three women that are like archetypal figures. They are her three selves that always come out in her paintings.

98. S.'s selves are her me, myself, and I. They are her spiritual self, her angry self, and the one that has to wear a mask to pretend everything is all right. All her masks are smiling.

99. S.'s angry self has evolved over time. When she first saw her she was the angry self; then she became the self that wanted the other self to quit pretending; and another one came to personify the saboteur. It makes the angry self more real and honest.

that one. You know, because this one's like my mother. "Aren't we happy now? You know, nobody's hitting anybody right now?" (Laughs) And so, it makes the angry self more real and honest/ and... and then this other kind of dimension, you know and so those three selves are those three dancers in the front. You know they're archetypal in my imageries. They don't have any clothes on./ It's really funny, you know a therapist might look at them and them and "Whoa, those people don't have any clothes on them; they're very vulnerable." No, they're invulnerable. You know, they...

I see. They're free to be nude.

Yeah./ And so, it's really dangerous to think you know what somebody's images are.

Yeah, only you know.

Yeah, well, you can have your own feelings; you know, that's great; that's what they are to you, but it doesn't necessarily mean that's what they are./ And they change for me over time./ Yeah, because this angry person; when I first saw her, I thought she was a threat and now I see she's just, you know, owning up to reality. And so, uh, things change.

100. S. shows another dimension where her three selves are three dancers in the front. They are archetypal in her imageries and don't have any clothes on.

101. S. thinks it's really funny that a therapist might look at her nudes and say they are vulnerable because they don't have any clothes on. S. says they're invulnerable.

103. S. believes it's really dangerous to think you know what somebody's images are. She says that you can have your own feelings, but it doesn't necessarily mean that's what they are.

104. S.'s meanings change for her over time.

105. S. first saw an angry person as a threat. Now, she sees she's just owning up to reality, which shows how things change.

Jean: Level 3

S. has been an artist for 25 years. She has written at least one article for an art therapy journal. She described her experience of art and therapy by demonstrating her art and talking about good and bad experiences with therapy.

S. was introduced to art by a friend. She believes she was really bad at it. Even though she was considered "pitiful" in her first class, she realized then that she wanted to spend her life making art. She had a commitment.

S. isn't sure what art therapy is and compares it to the experience of the "artist who uses art to express a "crisis of the soul." She suspects it's the difference between a "professional and a non-professional." She once asked her current therapist what it was and he suggested they do some. He would ask a question and she would respond by drawing quick sketches. He would amplify on the sketches. She had no intent of making finished pieces of that work, although several images that came out of that process became part of her "vocabulary" in her later paintings. To S. the main "difference" is having him in the room.

S. thinks it's really "dangerous" to think you know what somebody else's images are. For instance, she said that a therapist might look at her nudes from later paintings and call them "vulnerable." She sees them as "invulnerable." She believes others can have their own feelings, but the pictures might not mean the same for her. The meanings change over time, too, for S.

S. has had a variety of experiences with therapy over the years. Her first experience, when she was 18, was very different than what she has experienced the last five years. Her mother took her to the mental ward because she was "out of control." The therapy involved pills and a chance to get away from her family for awhile. They tried to help her figure out what to do with her life and how to "get away from home."

S. gave an example of an earlier counseling experience she had when she was in college and stuttering badly. The counselor suggested she drop out of college to have a baby. When told by S. that her husband didn't want children, the counselor told her to "just get pregnant. He'll deal with it." S. laughs about that now.

S.'s early art work dealt with sexual imagery, but at that time, but at that time, she wasn't consciously using her art to express personal experience. Now she sees her

early art as an attempt to put her early sexual experiences into a context that she could deal with. She disguised things rather than addressing them "head-on" creating an "idealized universe millions of miles away" in some kind of "spiritualized, fantasized, reality."

Fifteen years ago, S. experienced a crisis that left her feeling "panicky, on edge, and just in a different state of mind." Her parents had moved to town, which was awful for her. Her husband had found her out in her garden, which was special to her, stomping her favorite flower "to smithereens." He took her to the mental health center, where S. spent three years "patching things" so she could function. At that time, only one out of 45 paintings dealt with her "actual life."

S. tried to get her parents to leave town, saying, "You're driving me crazy! I can't deal with it! I'm suicidal!" Her husband finally got them to leave town when he became frustrated by her father's lack of response and damaged his car. When they left, it was horrible for S., because, although she understood she had to do it for her sanity, she felt guilty.

S. was able to "keep guilt at bay" with activity for awhile, but eventually she ran into a creative block and couldn't work. She sat around "smoking cigarettes, reading, and playing solitaire." She stayed in this "funk" until her mom died and made her realize that life does get over at some point. She knew then she needed to get her life "under control" so it wouldn't end before she had done the things she wanted to do.

S. decided to quit smoking. She called three hypnotists who were advertised in the phone book. The hypnosis didn't work with the first two hypnotists who answered her phone calls. The third one didn't call back immediately. Although she saw her creative block as a problem, she saw smoking as the real problem because she saw it as killing her. A few months later, she signed up for a stop-smoking class.

S. got a message from the third hypnotist during the third week of the stop-smoking class. He suggested she might not need to come, but she decided to see him on Quit Day, in the middle of the course, believing she needed all the help she could get. She stopped smoking on the first day with him when she still had five paid-up hours. She asked him to help her with her creative block. He agreed and saw her two hours a week for nearly five years. She continues to see him.

S. and her therapist dealt with her creative block for a month or two. Then he asked her about her childhood. She used an old family expression when she said, "Oh, I don't want to talk about it." She wrote several pages of incidents and feelings and gave it to him to read saying, "Here's what happened."

After awhile, S.'s therapist asked her if she had ever painted from her own life experience. She said, "Who would want to?" and he answered, "Well, what else do you have?" S. decided to try it and started painting a couple of paintings a month, which was more than she had been doing. She took pictures of her images to him and they became points of departure for their talk.

S. and her therapist were talking about the guilt a victim feels. She thought she would go home and try to paint what guilt feels like. It was the first one she really tried to paint. The image had phrases all around it that said, "It's all my fault," "I'm bad," and "I let them rape me."

S. made a commitment to therapy. She wanted to do it in such a way that she would never have to deal with "this particular stuff" again. Instead of leaving it half-done, she wanted to put it where she could really face it. She made an image that was so difficult she couldn't show her husband for four months, even though she usually showed him her pictures. The difficult image was called "Rape," and it was about a gang rape by S.'s brother and the friends he brought home.

S.'s "Rape" image is repeated in other paintings as a symbol for the rape. S.'s therapist has a picture of a gateway on the wall of his office. Later in therapy, she painted a picture of his office with the "Rape" image on that wall, because, as one of her first images, she saw this as her gateway into the trauma. She also saw her body as a "gateway in a physical and emotional way".

S. had been doing one or two paintings a month, sometimes not finishing them, until she started painting from the child's point of view. Then she started painting six to twelve a month. She was always "skeptical of this inner child business" but when she "gave her a voice", like a "dam bursting," "all of this work came out."

S. created a painting in response to an affirmation from her therapist that it's "safe to feel" and to be all that she is. Although she finished it almost a year later, she uses her "safety images" often. She finds it interesting that they usually come to her before a difficult image. She

sees her safety images as "diving boards to the unconscious."

After painting as a child, S. decided to paint from the adult point of view, so she could get closer to herself. She had been trying to distance herself for years and that wasn't "the ticket" for her. When S. thought back about the rape as an adult, a more graphic picture "happened." Her paintings get more graphic and more detailed as they go along.

S. begins a painting by first determining its size. The size is apt to determine the character of the painting. She then asks, "Who's doing the painting? The child or the adult?" Her adult paints larger and is more expressive about emotions. Those pictures get closer to the "realness" of her feelings. Her child paints smaller and her pictures are about what happened. One image by her "adult self" shows her "child self" in her therapist's office with a Teddy bear and a butcher knife. She often paints an image by the child and one by the adult close together.

In one image, S. used the yin-yang symbol in a mirror her therapist was holding because she saw him as holding the balance. She called it "The Mystery of Opposites" because he had talked about learning to hold accept the opposites in herself. As she painted the picture, she thought about how one projects one's own thoughts or feelings outward, blindly ascribing them to others. She thought of how the therapist can act as a magic glass to reveal what is contained in oneself. As an example, she said that when she looks at him, she might see his clothes but not him; instead she sees the light and dark within herself. She said, "The magician gains his power by virtue of his training" and "the client grants it through a willingness to participate."

S. gave an example of "holding the opposites." Her brother used to call her "Ugly" as if it were her name. She carried it with her even after he wasn't around her anymore. It was inside her but not in a way she could acknowledge. She was more apt to value that aspect of herself than the aspect that says she is beautiful. She wasn't giving her attention to the latter aspect, because the former was stronger. Part of learning to "hold the opposites" for S. was to know that the other is in there and to "have a balance in there for it." She described the opposites as being the "perpetrator that is held within the victim over time."

S.'s different selves come out in her paintings. A recent painting shows three women that are "like archetypal figures" which are her three selves. In another dimension

of the same painting, her three selves are again "archetypal" and are dancers with no clothes on. When she talked about the painting of the rape scene that showed the boys, she said it was one of her early experiences of a division that she describes as "the part that goes away, the part that becomes an embodiment of anger, and the part that physically experiences." These selves, she said are her "me, myself, and I." They are the "spiritual self, the angry self, and the one that has to wear the mask to pretend everything is all right."

At one point, S. was angry at her therapist for six months after he did something that brought her feelings of rejection to life. At that time, she felt "banished" and painted a picture of her therapist ordering her out the door. The next week, she "ended up screaming and screaming" on the floor, which turned out to be a very good experience for her. The painting shows her it was safe to do that.

The rejection episode triggered "incredible emotional reaction" from S. She thought her therapist was a bad person. She went to another therapist in town and she read books from the library to figure out what was going on and how to handle it. A book about transference fixed it for her by telling her to really look at the strength of her own emotional response. She realized then that she was transferring something out of her past onto her therapist. She read that it's really good when that happens and that she would learn a lot if she would "stick with it." When explained what she had read to husband, he drove her to therapy even when she didn't want to go. She hadn't learned to drive at that time. S. really had figured out, though, that her not wanting to go was important and that "fighting against the resistance" was a good thing.

S. painted a picture called "Not Worth the Powder to Blow Her Up With" during the time of her resistance to therapy. It was not about her therapist, but refers to something her dad used to say.

S. talked about the many parts of herself she brings to the therapeutic relationship. She talked about the "child who acts like a child", the part that brings you into the situation and tells you to behave, and the angry part. She is trying to come to terms with the tendency to either love or hate him and ascribe her own problems to him versus "keeping an adult attitude" so she's able to work together with him. Although she doesn't feel that not everything he has said has been useful, she thinks there is always something useful to "take home and think about."

Shortly after the rejection-transference episode, S.

started painting with palette knives and then with butcher knives. She found it "very effective."

Out of the experience of feeling rejected, angry, and emotional, came dreams about S.'s mother. She had been seeing her therapist for a "whole year" and had never talked about her mother. At that time, she painted her first pictures with her mother in them. She showed her mother going out the door as she saw her from her child's point of view. From her adult's point of view, she showed her mother in her face wanting S. to attend her.

S. talked about her anger. She formerly called her angry self her shadow, or her "inner monster." She tries to stay away from it and doesn't "get angry very often. She sees it as a "surface thing" over the rejection, which "isn't such an acceptable emotion to feel." She feels her "angry self" has evolved over time in her paintings. When she first saw her she was the angry self, then she became "the self that wanted the other self to quit pretending," and then another self came to personify the saboteur, which makes the angry self more "real and honest." She sees a clown on a recent painting as her angry self who's allowed to pretend she's angry and "wear funny clothes and hit things with a big overgrown ball."

After four years of therapy, S. felt she was "getting to the point of quitting." She asked him if he had a sense of anything they wouldn't have dealt with. The next week he answered, "The therapeutic relationship." He said, "After everything is done, what you have left is everything you have projected onto the therapist and you need to take it back." That year, she went through everything all over again.

A year after the therapist talked about projection, S.'s paintings dealt with the therapeutic relationship. she painted a picture of her therapist holding her "aura" and other "stuff." Another painting showed him holding her "transference and projections". To S. it shows she can never see him as anything but her therapist.

S. believes we incorporate and ingrain in us those things we run away from, whereas if we "turn around and look it up and down and walk around it and poke it," we take all the magic and the fearsomeness out of it. The hold it has over us is diminished. She is not hiding things from herself "under many layers of fantasy" or "projecting them out into the stars anymore." She has gotten into her real life "without disguise."

In response to a question about whether or not art has

helped S. to express herself, she said she clearly needed someone to talk to. She had been talking to herself "visually" for many years, but she wasn't understanding what she was saying. Since her current therapy, her paintings have become more "coherent."

S. feels that getting it out to someone by drawing it is a "certain kind of magic." It seems "powerful" to her that the images come. Art has been for her a way to express things from inside that she had no way of knowing until she drew or painted them. It was a means of knowing herself. She told of a lecture her artist husband gave that said that the "purpose of art was to let the artist communicate with himself." S. said that a man who criticized that idea "wasn't into introspection."

Years after the beatings and the rapes, the effects are still going on for S. At the end of her book is a painting called, "The Juggler Holds Trumps." The trumps being juggled by her therapist are her dad, her brother, and her mother.

Jean: Level 4

S. experiences art and therapy as viewed in the light of her overall commitment to art as a profession. She has had this commitment for almost half her life. She sees her experiences as qualitatively different from another who doesn't share that commitment.

S. is proud of her work. When she began to use psychological reflection to inspire her paintings, her work began to reveal a depth that wasn't present before she began working with her current therapist. She currently sees herself as an artist who uses art to express "crisis of the soul."

Before meeting her current therapist, S. had a series of counseling experiences that gave her a somewhat negative view of psychotherapy. Immediately prior to this art and therapy experience, her goal in therapy was to alleviate panic and cope with the crises that dominated her life at that time.

S. is not sure what the term, "art therapy" means, but suspects it has something to do with the difference between a professional and a non-professional artist. Even as she experiences therapeutic art, she sees art therapy as a situation where her art could be interpreted wrongly and, along with that, her sense of self. She is clear that she wants to be the labeler of her images and her feelings. She values the freedom to allow the meanings to change over time as they have often done.

Though S. believes her art has always expressed her inner experience, she hasn't always used it to consciously express that experience. Prior to combining art with therapy, she disguised the meaning of her pictures in idealized, spiritualized fantasy images.

S. did not come into therapy with the intention of gaining insight. Her conscious intention was twofold. First she wanted to stop a life-threatening habit, so she could live long enough to realize some of her wishes. Second, she wanted an answer to a creative block she was experiencing, so she could paint again. The death of a parent with whom she had experienced conflict had brought an existential crisis into her life unlike the anxiety-filled crises she had experienced earlier. Although she didn't know it at the time, she was about to look more deeply into herself. A chain of events led her to the therapist who would help her do it.

S. was reluctant at first to look at her childhood,

assuming it was irrelevant to her creative block. When asked to paint from the viewpoint of herself as a child, it was seen as an opportunity to revitalize her creativity. And indeed, her creativity blossomed as the interchange between therapy and painting began.

At the suggestion of S.'s therapist, she began to paint emotions and saw things in her work that hadn't been heretofore revealed to her. As she realized her childhood trauma could still affect her strongly, she made a concerted effort to enter into the therapeutic contract in a way that would put the pain of her past to rest.

With the commitment to therapy in mind, S. made a picture of a past trauma that was so difficult she couldn't reveal it to the most intimate person in her life, her husband. That picture is now a recurring theme in her vocabulary of symbols and has been repeated in several other paintings. She has used the metaphor of "gateway" to describe the painting that opened her emotions, the part of her body that opened to the physical trauma, and a picture that is on the wall of her therapists office where they all came together to be seen as the truth S. now experiences.

Usually, before S. paints a difficult picture, she precedes it with an image of safety, which was inspired by an affirmation her therapist gave her. This is not planned. She finds it interesting that her safety images just come to her and has used the phrase, "diving boards to the unconscious," to describe them.

S. doesn't know what she is going to paint until she begins. She starts by choosing the size of the canvas she will use. That helps determine the aspect of self that will paint the picture. When she knows whether it will be the adult or the child, the picture begins to appear as by "magic."

S. holds her therapist in high esteem because of the way he has helped her come to terms with her past and know herself in relation to him, others, and her own self. She represents him often in her paintings as a magician, or juggler, who has the power to "hold her experience" and the people who make up her experience. She has portrayed him as a the keeper of a mirror in which she can see who she is with all the opposing qualities that are a part of her. She believes that what she sees in him is as much a part of her own inner experiencing as anything he brings to the relationship. The mirror that reveals this has a yin-yang symbol in it.

S.'s paintings have become more complex over time. She

has three selves that keep appearing in different forms throughout her work. They are the "angry self," the "spiritual self," sometimes seen as the one who experiences, and the "one who pretends," or "goes away." Her images repeat themselves, but their repetitions take varied forms.

S.'s experience with her therapist has brought forth some feelings that have their roots in long-ago experiences with her family. Although these feelings have been difficult and seemed at the time to strain the relationship she has had with her therapist, S. has been persistent in looking for answers to the causes of these old, uncomfortable, and painful feelings. Her efforts have taught her not to run away from what she fears or what is uncomfortable, but to look at it squarely and go right into the experience. By doing so, she believes she has taken the "magic" out of her fears.

After a time of dealing with therapeutic transference which caused S. to feel some long-ago rejection, she began using palette knives and then butcher knives to portray her anger. She has found satisfaction in the paintings that came from that experience.

S. believes her current work is not disguised in the way it formerly was before she met her therapist. Her paintings have become more "coherent" as she has allowed her feelings to emerge through them. Experiencing the paintings in a therapeutic relationship has made the difference for her. While she had been "talking to herself visually" for many years, she wasn't "understanding what she was saying." Getting her feelings out by drawing them for another person was like "magic" for her.

Art has been for S. a way to express things from the inside that she had no way of knowing until she drew or painted them. The way the images come seems "powerful" to her. She agrees with her husband that the purpose of art is to communicate with one's self.

APPENDIX D
CONSENT FORM

CONSENT FORM

This form indicates consent to participate in a research project that will examine the influence of art therapy on individual lives and compare it with other therapies. Understanding of the following facts is necessary prior to participation in the project.

1. Interviews will be audio-taped and transcribed in their entirety, with the exception of identifying information. To insure anonymity, each participant will be provided with a copy of the completed transcript and invited to review it and make any changes or corrections deemed necessary for anonymity. Any or all parts of this interview may be quoted in published reports of this research.

2. This transcription will be combined with others to examine the similarities art therapy experiences and compare conclusions to findings in the current literature.

3. Benefits of these interviews may include a deeper understanding of the processes of this form of therapy and an appreciation of the changes that have occurred.

4. If the researcher suspects danger or harm to self or others, she is required by the ethics of her profession and by law to report such information.

5. Depending upon the content the participant chooses to discuss, participation in this study may be disturbing to some individuals. Should that be the case, a list of resources will be provided. In the event that you are injured as a result of this research you should seek appropriate medical treatment. If the injury is caused by the negligence of the University or any of its employees, you may be entitled to reimbursement or compensation pursuant to the Comprehensive State Insurance Plan established by the Department of Administration under the authority of M.C.A., Title 2, Chapter 9. In the event of a claim for such injury, further information may be obtained from the University's Claims Representative or University Legal Counsel.

6. Inquiries concerning the methods or outcomes of this procedure may be addressed to Nancy Abt, Department of Counseling Education, 724 Eddy Street, Missoula, MT 59812. Telephone (406) 542-1057.

7. Participants are free to withdraw consent or to discontinue participation from this project at any time.

Your signature indicates an understanding of the above statements and intent to participate in the research project. Subjects must be at least 18 years of age to participate.

Sign _____

Date _____