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Putting the Pieces Back Together: Using a Kintsugi-Influenced Directive to Promote Self-Forgiveness and Resiliency in Young Adults with Shame and Guilt

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Putting the Pieces Back Together: Using a Kintsugi-Influenced Directive to Promote

Self-Forgiveness and Resiliency in Young Adults with Shame and Guilt

By

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A culminating thesis, submitted to the faculty of Dominican University of California in partial

fulfillment of the requirements for the degree of Master of Arts in Marriage and Family Therapy.

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Abstract

Kintsugi is the ancient Japanese art form of repairing broken pieces with lacquer. It is highly regarded as an art form that represents the beauty of scars and life after destruction. Currently, the field of art therapy has little literature on how destruction of art can be used in the field to aid clients. This study was dedicated to researching a new art directive based on the kintsugi form of art making and its philosophies. To assess the therapeutic value of the destruction of art, the chosen population was millennials, an age group that is misunderstood. This study aims to show that this directive can help this age group process through their shame and guilt, and in turn build resiliency and self-forgiveness. Participants engaged in a three-part art making process and eleven short interview questions focused on their experience. They were asked to create artwork, destroy it, and then use the pieces to either repair it or create something new. Qualitative data was analyzed to assess the experience of the participants. Overall, the results showed that this directive was effective in evoking feelings of resiliency and self-forgiveness. It is hoped that this study can further the conversation on using kintsugi and other types of destructive art in the field of art therapy.

Keywords: Art therapy, kintsugi, destruction of art, resiliency, self-forgiveness, wabi-sabi, mushin

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Table of Contents

List of Figures

Chapter 1: Introduction

There is value in the destruction of artwork for therapeutic purposes. While the act of destruction is normally associated with rage and inappropriate behavior, in the world of art it can have different applications. For years, there have been artists who have destroyed their own artwork to either make a political statement, for performance, or to find meaning in the broken (Rai, 2019). The ancient Japanese art of kintsugi, where artisans repair broken ceramic using gold-infused lacquer, is a prime example of the latter. Kintsugi inspires the beauty of past scars and the importance of the here and now (The Art of Kintsugi 2021). It is an artform that encompasses resiliency and self-forgiveness for past transgressions. Despite its meaningful philosophy, there has yet to be significant research on the influence of kintsugi and the destruction of art in the field of art therapy. Art therapists have reported clients destroying their artwork and have even encouraged it, but there is little literature and academic resources on the topic. This thesis looked to fill in these gaps by introducing an original art therapy directive that was based on the philosophy and techniques of kintsugi. This research study hoped to bring more attention to the concept of destroying art in art therapy and to encourage exploring more diverse methods of art therapy.

Problem Statement

Current State of Millennials

Millennials are the chosen population for this study. Also known as generation Y, the most agreed age range for this generation are young adults born between the 1980s to early 2000s (MillenialsAgeRange, 2021). In recent years, millennials have received criticism for their behavior and lifestyles and some research has even referred to them as the "generation of me." While there is evidence to support that this generation does have issues with traits like narcissism

and even lower rates of generosity, there is also evidence that millennials do not think that highly of themselves (Twenge, 2013; Twenge, 2013b). According to recent studies, millennials have increased levels of low self-esteem, depression, and anxiety, especially when compared to their parents (Najman, Bor, Williams, Middeldorp, Mamun, Clavarino, & Scott; 2021; Twenge, 2013). This information is even more concerning when considering that there has been an increase in suicide and suicide attempts among millennials in the United States (Thompson, 2019). This new art directive could be a tool to help millennials process through depression and anxiety that negative experiences may have caused or perpetuated.

Shame and Guilt

Shame and guilt are the primary emotions usually named when someone feels that they have done wrong in the past. Some studies have defined shame as the feelings born from a negative self-evaluation and fear of judgement (Thompson, Altmann, & Davidson, 2004). Similar research has defined guilt as feeling regret over a past action or behavior and a desire for reparations (Graton & Ric, 2017). When these feelings intensify, it may become difficult for someone to move on from past mistakes. This may be the case even if the individual that they wronged had long forgotten or forgiven them for their indiscretion (Souders, 2020). If unable to properly process through shame or guilt, it may cause issues such as low self-esteem, depressive symptoms, avoidance, and impulsive behavior. These strong emotions may also be barriers to self-forgiveness (Snoek, McGeer, Branddenburg, & Kennet, 2021; Gambin & Sharp, 2018; Stuewig, Tangney, Kendall, Folk, Meyer, & Dearing, 2014).

Self-Forgiveness and Resiliency

Self-forgiveness and resilience are the positive traits that the directive in this study hopes to encourage in participants. If forgiveness can be defined as replacing anger towards an offender with compassion, then self-forgiveness is the same concept applied to the self. Shame and guilt can stem from a person's inability to forgive themselves for a past transgression. This is especially true for individuals who committed an offensive act against another, including a crime (Souders, 2020). However, while there has been discussion about the concept of self-forgiveness, there has yet to be a more extensive exploration of its long-term effects (Gencoglu, Sahin, & Topkaya, 2018). Despite the lack of academic study, it can be argued that there are many benefits to self-forgiveness, and it is just as important as forgiving others.

Resiliency is the ability to endure stress, threats, and challenges and remain mentally healthy (Roghanchi, Mohamad, Mey, Momeni, & Golmohamadian, 2013). Those who have developed a strong resilience are able to be cognitively and emotionally flexible. This flexibility allows them to confront their trauma, which in turn makes them stronger. Resiliency is something that can be taught, developed, and improved on in a person, even if they have struggled with past trauma. It is one of the key elements in promoting change and hope for the future (Kim, Kim, Choe, & Kim, 2018).

Art Therapy and Destruction of Art

Art therapy is a type of creative arts therapy that uses art making and applied psychological theory to enrich the mental health and lives of others (American Art Therapy Association, 2017). Multiple studies have supported the efficacy of art therapy in treating severe conditions like depression, shame, anxiety, and post-traumatic stress disorder (PTSD) (Goodarzi, Sadeghi, & Foroughi, 2020; Schouten, de Niet, Knipscheer, Kleber, & Hutschemaekers, 2014).

This is because the creative process allows for a safe, nonverbal way to process negative experiences (Hass-Cohen, Bokoch, Clyd Findlay, & Banford, 2018).

Art therapists have referenced allowing their clients to destroy their artwork during sessions. For example, art therapist Jean Davis wrote a short article about how the destruction of art in therapy can lead to reconstruction and reintegration of the art piece (2012). However, the long-term effects and benefits of the destruction of the art were not explored further. This study hopes to bring more attention to the destruction of art in art therapy and to encourage the field to do more research on the topic.

Kintsugi

The art directive used in this thesis is inspired by the Japanese art of kintsugi. Dating as far back as the 15th century, it involves putting together pieces of broken ceramic using lacquer resin, which can come in a variety of metallic colors including gold (Renaissance, 2015). The concept behind the process is that the fault lines of the broken piece were not something meant to be hidden, and instead they were a part of the piece's history and should be accentuated (Lomas et al., 2017, p. 1731) This concept of beauty from brokenness ties seamlessly with self-forgiveness. The act of someone accepting their past flaws and transgressions can be equated to them putting themselves back together. For this thesis, the participants will be taking part in finding self-forgiveness through kintsugi. However, while kintsugi primarily focuses on ceramics and sculptures, this directive will allow for mixed media to be both more accessible and to discover more ways that different art can be destroyed and reconstructed.

Research Question

The primary research question was if an art therapy directive that was based on kintsugi can influence a person's feelings about their shame or guilt of a negative experience, and on their

capability of developing self-forgiveness and resiliency. The participants were instructed to create an art piece that reflected their past self, destroy it, and then use the broken pieces to create a new piece about their current self. This research took a qualitative approach and focused more on the experience of taking part in kintsugi: the creation of the art, destroying the art, and then putting it back together.

Chapter 2: Literature Review

The purpose of this thesis was to explore a directive to encourage resilience and self-forgiveness among the millennial demographic that uses destruction and reconstruction of artwork as a form of art therapy. The literary review will explore the following topics: the effects of shame and guilt, the importance and benefits of self-forgiveness and resilience, destruction of art, destruction as therapy, and the history and philosophical significance of kintsugi. The concepts of shame and guilt, resilience and self-forgiveness, and forgiveness in general, have been thoroughly studied, philosophized, and discussed. There is no universally agreed way on how to define these concepts, but this thesis has narrowed down these definitions based on current academic research.

There has been little academic research on the act of destroying artwork as an art therapy directive. An artist destroying their artwork is not unheard of, and they usually do it as a type of performance art that is meant to provoke both the audience and art buyers. There has also been a lack of research on the art form of kintsugi and its effectiveness as a therapeutic directive, but multiple sources have referenced the artform as a philosophical and therapeutic concept. In addition, there has been minimal academic study on the effectiveness of destruction as therapy. The concept of using destruction as therapy is also very controversial. This is especially true for the field of art therapy, as there have been accounts of destroying artwork but little research in its benefits as a directive. As a result, the research was limited to non-academic sources, including individual reports.

Millennials

Anxiety, Depression and More

In the United States, there has been a notable decline in the mental health of millennials.

There are articles that have reported on the increase in depression and anxiety and low sense of self-worth in this age group (Hoffower and Akhtar, 2019; Twenge, 2013; Twenge 2013b; Stewart and Bernhardt, 2010). Other age groups also accuse this generation of being the "generation of me," and there have been studies conducted on college students that imply that this is true. There has been a notable generational increase in narcissism or narcissistic personality disorder, for example. In addition, while prejudice perspectives have decreased, so has empathy and feelings of generosity. There has been a decline among millennials to perform charity work and to have a need to "improve the world" when compared to earlier generations (Twenge, 2013, p. 22-23, Twenge, 2013b). The number of millennials committing and attempting suicide has also been on the rise. According to the Center of Disease Control and Prevention (2021), suicide is the second leading cause of death for people in the millennial age group.

In a thirty-year study on the mental health of mothers and their daughters, Najman et al. (2021) found that the younger generation was more likely to report having conditions of generalized anxiety disorder, major depressive disorder, and PTSD. They attribute this decline in mental health between generations to these changes in four aspects of life. The increase in urbanized living among youth has led to higher density populations and less opportunities for healthier physical activity. There has also been a shift from working for the community towards working for individual goals, such as wealth, personal pleasures, and status. The millennial generation was one of the first to have electronic media dominate their lives, such as overuse of social media. Finally, this generation has delayed achieving certain developmental milestones such as employment, home ownership, and marriage (Najman et al., 2021, p. 1-2). Arnett (2010) believes that this delay is due to millennials experiencing a stage of emerging adulthood (90.)

Lying between adolescence and young adulthood, this is a new developmental stage where individuals prioritize identity exploration and pursuing ideals in love and work before committing to bigger life decisions (Arnett, 210, p. 91.) While these changes could be linked to the mental health decline among millennials, this is a phenomenon not exclusive to them. It is not yet clear if these changes are any more rapid or substantial than they would be in other generations (p. 2). It is also possible that millennials have recorded increased levels of anxiety and depression because they are more likely to talk about it than their parents and previous generations (p. 11).

Definition in the Current Study

There is no universally agreed upon age range for the millennial generation. The U.S. Census Bureau defines a millennial as a person born between the years of 1982 to 2000. However, Pew Research Center claims the age range to be between the years of 1981-1996 (MillenialsAgeRange, 2021). All research on the millennial generation is also inconsistent with the age range. For example, the study performed by Najman et al. claimed that generation Y was born between the years of 1977 to 2001. Despite lack of agreement, most studies and institutions put the birth of millennials in the same period. That is, between the early 1980s to the early 2000s. So, in this study, the age range of a millennial has been narrowed down to a person between the ages of 18 to 30. While an 18-year-old in 2021 is not necessarily a millennial, according to most definitions, they are still considered an emerging adult in the United States and that fits within the standards of the study.

Shame and Guilt

The directive focuses primarily on shame and guilt because they are the emotions most often associated with past negative experiences. These include social situations where the person

was an active participant, a witness, or the transgressor (Rodriguez, Young, Neighbors, Campbell, & Lu, 2015). These emotions can make it difficult for a person to assess how responsible they really were in these situations. Empathy can also be compromised, and they may fail to consider the feelings of the other people involved. If not properly addressed, intense shame and guilt can encourage the development of depressive symptoms (Gambin & Sharp, 2018, p. 385). The philosophy and process of kintsugi can help bring clarity and closure to these emotions.

Most studies have used guilt and shame together to describe the negative feelings a person may feel after they either violate an internal moral code or identify themselves as responsible for a transgression against another. Their similarities means that they are often confused or used interchangeably (Thompson, Altmann, & Davidson, 2004). After recognizing that guilt and shame have noticeable different effects on a person's development, several studies have tried to further distinguish the two. There are researchers who differentiate shame and guilt by looking at how they affect a person's actions and interactions with others. For example, two studies conducted by Jie Zhuang (2014) found that guilt is more likely to motivate reparations, while shame is more likely to motivate avoidance. The feeling of guilt is more likely to urge a person towards fixing their mistake, whether it would be through punishment or atonement. In contrast, shame is more likely to motivate a person to isolate themselves from others. Other theorists argue that shame and guilt differ in how they affect a person's self-evaluation. Guilt is associated with someone negatively evaluating their behavior, which leads to reflection and remorse. Shame is associated with a negative evaluation of the entire self, leading to an increase in blame and avoidance (Howell, Turowski, & Buro, 2012; Thompson, Altmann, & Davidson, 2004). In general, guilt is more often associated with remorse and reparations while shame is

associated with the self and isolation. This section will explore and define how shame and guilt are different and how they may affect a person.

Effects of Shame

In multiple studies, shame is often associated with the feeling that occurs after a negative self-evaluation and fear of the judgement of others. When shame is involved, it causes individuals to not only reflect over their actions, but to hyper focus on certain mistakes or behaviors. By putting so much focus on one or more of these transgressions, they will eventually develop a negative opinion on their entire self (Thompson, Altmann, & Davidson, 2004). It is a very intense emotion that can influence development, mental health, and ability to function (Tracy & Robins, 2006; de Hooge, Breugelmans, & Zeelenberg, 2008). There are studies that believe that intense shame can have a strong effect on a person's wellbeing. These concerns include their ability to accept responsibility for their actions, properly recover and move on from certain problematic behavior (Snoek et al., 2021; Howell, Turowski, & Buro, 2012; Stuewig et al., 2014). There is also research that supports that intense shame can inhibit the process of self-forgiveness (Carpenter, Isenberg, & McDonald, 2019).

Core Shame. The research on the possible long-term effects of shame have mostly focused on how it may promote risky behavior and even addictions. A study on shame and sobriety found that all their participants, who were recruited from Alcoholic Anonymous (AA,) often used alcohol to both connect with others and relieve their feelings of worthlessness (Sawer, Davis, & Gleeson, 2019). The participants reported shame as something deeply-rooted in how they viewed themselves, which the researchers labeled as "core shame" (p. 84). This core shame was often related to the participants' sense of inferiority and feeling of unworthiness. There were participants that could connect their development of their core shame to their past experiences

with their parents and peers. These participants claimed that one or more of their parental figures also struggled with a sort of addiction. Their parents' addiction and reputation influenced how they felt amongst their peers, leading to fear and inability to form connections. The study implies that this fear and isolation will perpetuate feelings of inferiority, which will inevitably develop into becoming ashamed (p. 84.)

Positive Effects. Shame does not always have negative connotations in research. De Hooge, Breugelmans, and Zeelenberg (2008) wanted to find how shame can be positive and used as a commitment device to encourage prosocial behavior. The influence of shame on behavior was divided into two categories: when it was endogenous and when it was exogenous. Endogenous means that the emotions felt are relevant to and influenced by the emotion-causing event. Exogenous means that the emotions felt are unrelated to the current emotion-causing event (p. 935). The study found that endogenous shame was more likely to promote prosocial behavior. For example, the study found that people were more likely to become prosocial in a game if they were asked to imagine playing with a person who engaged in a past shameful experience. This was less likely to occur if they imagined playing with a stranger, or exogenous shame (p. 937). In other words, in a situation that is connected to the shameful event, a person is more likely to take prosocial action. However, if they are feeling the same shame but in an irrelevant situation, they are more likely to withdraw. Therefore, shame is not always a negative emotion that results in inferiority and isolation. It has potential positive effects on a person's drive to change themselves and improve their behavior.

Effects of Guilt

Guilt is often defined in research as the feeling when a person performs an action or behavior that goes against their personal moral standards, resulting in remorse and regret

(Stuewig et al., 2014; Thompson, Altmann, & Davidson, 2004). What separates it from shame is that guilt involves more of a self-evaluation of a specific action or behavior rather than of the entire self (Howell, Turowski, & Buro, 2012). One way to illustrate this difference is that guilt is recognizing that "I did something, and it was bad," while shame is believing that "I did something bad, and therefore I am a bad person" (Stuewig et al., 2014). Due to focusing more on a person's actions rather than the worth of their character, guilt has more positive implications than shame. Guilt is believed to encourage healthy self-reflection and inspire acts of reparations and is more likely to lessen problematic and impulsive behavior (Snoek et al., 2021; Graton and Ric, 2017; Stuewig et al., 2014). Guilt is also believed to help self-forgiveness more so than shame (Carpenter, Isenberg, & McDonald, 2019).

Reparations. A study done by Graton and Ric (2017) found that a person who felt guilty was more likely to pay attention to reparatory stimuli and promote acts of reparations if the means were available. Acts of reparations include confessing to the transgression and, if there are any, apologizing to whoever was victimized by it. In the study, while both guilt and shame were capable of increasing attention towards changing for the better, only guilt brought more attention towards reparative acts. This implies that a person who feels guilty is more likely to recognize where they went wrong and make the effort towards amending it. They are also more likely to pay attention to reparation-oriented cues and to have a cheerful outlook towards reparations in general (p.350). This study also surmised that this desire for reparations is responsible for the occasions when guilt becomes defensive and reactive. If a guilty person demands a form of reparation, that person may start to feel limited in their options and coerced into the act. This reaction is what leads to guilt sometimes appearing as a negative emotion, even a paradoxical one (p. 350).

Negative Effects. In their study on guilt and shame and its effects on empathy and depression, Gambin and Sharp (2018) explained a possible negative quality of guilt. If a person is highly empathetic and feels an exaggerated responsibility for those around them, it can lead to a maladaptive form of guilt. An example of high empathy and exaggerated responsibility would be a person that has compassion for the suffrage of their parents and starts taking care of them at an early age. While normally considered a virtue, having this intense empathy can lead to an even more intense guilt if the person inadvertently causes the suffering of others. They take on even more responsibility over their actions and may develop a fear of hurting others later, causing an increased risk in depressive symptoms (p. 382).

Definition in the Current Study

Due to their different effects, the study will find guilt and shame as two separate feelings in the research. Shame is what occurs when a negative self-evaluation causes an intense fear of the judgement of others. If the shame is felt in an event related to the shameful incident, then shame could also have a positive effect (de Hooge, Breugelmans, & Zeelenberg, 2008). Guilt is the feeling of remorse and regret over a past action and a desire for reparations (Stuewig et al., 2014; Thompson, Altmann, & Davidson, 2004). Maladaptive guilt is an exaggerated sense of responsibility over an action and a fear of hurting other people (Gambin and Sharp, 2018). There was no quantitative method to measure shame and guilt in the participants. Instead, the study used data analyses of the participants behavior, art, and interviews for any indications of guilt, shame, or both.

Self-Forgiveness

Self-forgiveness is one of two elements that the directive in this current study aims to encourage in its participants. The general concept is that it is the ability to shift from self-

condemnation to self-compassion in the face of accepting one's own wrongdoing. Out of the types of forgiveness that people can achieve, the most challenging of all is learning how to forgive yourself (Gencoglu, Sahin, & Topkaya, 2018). However, self-forgiveness does not have a universally agreed-on definition. The feelings of shame and guilt are two identifiable driving factors towards reaching self-forgiveness (Carpenter, Isenberg, & McDonald, 2019). Self-forgiveness is more strongly associated with guilt, shame, and low self-esteem, while forgiveness for others is mostly associated with the concept of retribution and social alienation (Wilson, Milosevic, Caroll, Hart, & Hibbard, 2008).

Benefits of Self-Forgiveness

Higher levels of self-forgiveness were found to be associated with lower levels of self-harm and suicidal ideation (Cleare, Gumley, & O'Connor, 2019,) and healthier living, both mentally and physically (Toussaint, Shields, Green, Kennedy, Travers, & Slavich, 2018). Other positive health associations include better cognitive flexibility, conscientiousness, and emotional stability (Carpenter, Tignor, Tsand, & Willet, 2016, p. 53). Research also supports that self-forgiveness has a stronger connection to physical health than the other types of forgiveness (Wilson et al., 2008). Most research on self-forgiveness focuses on its potential on being a protective factor against certain conditions and states of mind.

Effects on PTSD. In a study focusing on self-forgiveness and PTSD by Bryan and Theriault (2015,) it was found that self-forgiveness may serve as a protective factor among military personnel and veterans who have experienced trauma. As the study explains "self-forgiveness enables the individual to view him- or herself in a positive manner, to experience personal growth, and to find meaning in behavior that is perceived to be wrong" (p. 45). It gives a person the opportunity to change and improve on themselves, rather than continuing to

condemn themselves for the trauma they have experienced or any misdeeds they have performed.

Shame and Guilt. It is believed that a person's proneness to shame and guilt has a strong association with seeking self-forgiveness. (Carpenter, Isenberg, & McDonald, 2019). Higher levels of guilt-proneness is a significant driving factor, if not beneficial, towards facilitating self-forgiveness. This is because guilt-proneness focuses more on self-evaluating behavior. Since the desire to repair behavior is strongly present, this indirectly helps the ability to self-forgive. On the other hand, high shame-proneness may inhibit it. This is because shame focuses more on evaluating the self, leading to maladaptive behavior and poor self-image (Carpenter, Isenberg, & McDonald, 2019; Carpenter et al., 2016). Therefore, shame and guilt affect self-forgiveness inversely. Higher levels of guilt-proneness and lower levels of shame-proneness makes self-forgiveness easier to achieve. Whereas the inverse creates a barrier and inhibits the process. Therefore, an ideal treatment for encouraging self-forgiveness would be to encourage a proper level of guilt and reduce feelings of shame (Carpenter, Isenberg, & McDonald, 2019).

Controversies

There is little mutual agreement on the effectiveness and likelihood of self-forgiveness. The research on the controversies have concerns with the concept and what it implies in a perpetrator-victim relationship. These concerns include that it is no different from making excuses, that the act may not result in a change in behavior or that it does not consider the other parties involved (Milam 2015.) Milam (2015) discussed whether self-forgiveness is possible by addressing what it means for both the offender and the victim of their offense. Referred to as "victim views" (p. 49) by Milam, it is the philosophy that only victims of an offense can forgive their offender, and if they will not, then the offender cannot forgive themselves. Therefore, true self-forgiveness would not be possible unless the person seeks out atonement from the person

they had hurt, regardless of how much time has passed. According to Milam, this philosophy is what makes accounts of self-forgiveness inconsistent with the more general understanding of forgiveness and that it creates a challenge from both a psychological and philosophical standpoint (p. 49).

   Dark Side of Self-Forgiveness. Wohl and Thompson (2011) addressed, what they referred to as, the dark side of self-forgiveness by doing a study on 181 smokers, their attempts to quit, and to what extent the participant forgave themselves for smoking. It was found that smokers who forgave themselves for smoking were more likely to contemplate their actions but also the least likely to change their behavior. The results of this study led the researchers to claim that self-forgiveness was not universally beneficial (p. 362) and that "forgiving the self for chronic harmful behavior (smoking) is associated with a decreased likelihood that behavior will cease" (p. 361). It is important to emphasize that they are referring to the difficulty of someone forgiving themselves for present behavior, rather than forgiving themselves for a past incident. There is also the possibility that self-forgiveness interferes with a person's motivation to change by ending the negative effect. The motivation to change stems from negative affect produced by the person's perceived discrepancies. These discrepancies are caused by knowing the person they want to be versus the person they believe they are. Since self-forgiveness removes negative effect, it also removes a person's perceived discrepancies and thus the motivation to change (p. 362).

   Pseudo Self-Forgiveness. Another controversial topic is the concept of pseudo self-forgiveness (Cleare, Gunley, & O'Connor, 2019). Pseudo self-forgiveness occurs when a person taking responsibility and making peace with themselves is only on the surface-level. Rather than finding the resolve to change, they instead engage in defense mechanisms including shifting

blame, justifying their actions, and minimizing the impact of what they had done (p. 526). A solution to this lies in the emotional process of finding self-forgiveness. Self-forgiveness requires time and effort, and is linked to remorse, willingness to be humble, and a desire to repent for misdeeds. On the other hand, any attempt to find self-forgiveness would be hindered by self-condemnation, which encourages someone to develop a more shameful belief of themselves which may develop into a desire for punishment and interpersonal grudges (p. 141). The key to self-forgiveness, then, would be for a person to keep their potentially adaptive feelings of remorse, but to stop condemning themselves. So, self-forgiveness requires someone to take responsibility for their misdeeds and to put the effort into atonement, but that does not mean that they must punish themselves for what they have done (p. 143).

Definition in the Current Study

Self-forgiveness has multiple interpretations and varies on an individual basis. Wohl and Thompson (2011) described it as a "positive attitudinal shift towards the self, following an acceptance of responsibility for self-inflicted harm" (p. 355). Milam (2015) takes this definition further by focusing on both the importance of accepting responsibility and that self-forgiveness stems from experiencing guilt, shame, or regret which in term stem from someone no longer having the will that was behind them committing the offense in the first place (p. 65). For this thesis, the definition of self-forgiveness was a combination of both these ideas. Self-forgiveness is the desire for a positive shift in attitude towards self and acceptance of responsibility for a past action(s,) and is often accompanied by guilt or shame for what happened and the realization they no longer have the willpower to deny it happened. In this study, a quantitative measure of self-forgiveness was not used. Instead, there was a qualitative analysis of the data. The student research will see if the ability of self-forgiveness, or feelings like it, is present in the participants'

words and behaviors.

Resiliency

Along with self-forgiveness, resiliency is one of the elements that the directive in this study sought to encourage in its participants. Traumatic experiences and the severe emotions that they can cause, such as heightened stress levels, are known to affect both mind and body extensively. Not only can trauma contribute to conditions such as depression and PTSD, but elevated levels of stress can slowly decline brain function (Basyiroh and Yuniarti, 2020). Resiliency is considered one of the best abilities to develop to adapt and cope with these negative experiences before they can cause lasting damage. It plays a vital role in the recovery and rehabilitation process and has positive long-term effects on mental and physical well-being. It is considered a protective factor that can be used during and before times of struggle, and it acts as a drive to strive for better things (Kim et al., 2018).

Effects and Benefits

Encouraging resiliency, especially in earlier stages of life, can aid in the development of a positive well-being and healthy coping mechanisms. Abilities that can be learned through understanding resiliency include: the cognitive and emotional flexibility needed to process through trauma, resourcefulness, more access to a social circle and an increased capacity for positive thinking (Hass-Cohen, Bokoch, Clyde Findlay, & Bandford, 2018). Individuals who have managed to develop resilience often have more positive personality traits, even if they suffered trauma in the past or are currently going through a challenging time. According to studies on resilient adults, their personalities were more likely to be initiative-taking and optimistic, and they displayed high self-esteem (Roghanchi, et al. 2013). Children also show heightened positive traits and healthy minds when their resilience has been improved through

therapy.

Basyiroh and Yuniarti (2020) applied art therapy in several therapy sessions with a young child who was involved in a case of domestic violence. They wanted to see if it affected their resiliency levels and if these levels triggered any change in behavior. The results showed that art therapy was indeed effective in increasing the resiliency levels of the child and it showed in the child's artwork and behavior. It was reported that the child showed better impulse control and emotional regulation compared to when they began the study. In addition, their artwork started displaying more color and positive storytelling elements as the sessions went on. In just a few sessions, this child not only showed signs of resilience, but also improvement in overall behavior. While discovering and developing resilience is a unique experience for everyone, it is possible through the right methods. This study proved how influential art therapy can be in developing resilience in traumatized and conflicted individuals.

Definition in the Current Study

Resiliency is defined in this study as the ability to remain strong and be adaptive in the face of these kinds of adversities (Kim et al., 2018). Like guilt and shame, and self-forgiveness, there was no quantitative measure for resiliency in this study. Instead, the data and artwork was qualitatively analyzed. Elements that were looked for include mentions of the word resiliency or its synonyms, and if the artwork shows any positive changes throughout the process.

Art Therapy

Art therapy can be distinguished by other forms of creative therapy through its combination of both the creative process and psychological theory. Nonverbal feelings, thoughts, and memories can be expressed through a variety of art tools, including painting, collage, and 3D work (American Art Therapy Association 2017). It is this unique form of nonverbal

communication that has made art therapy a useful tool in healing victims of trauma and other serious conditions.

Shame and Guilt

Art therapy has been used to reduce shame and guilt in clients struggling with past trauma. One way it does this is by allowing clients to have control over these events through the art, and in-turn this control counteracts inhibiting emotions like anxiety (Goodarzi, Sadeghi, & Foroughi, 2020). Creating art also allows clients to "distance' themselves from their past trauma or negative experiences. By converting experiences and memories into non-threatening symbols and images, these negative emotions become more externalized and given a new perspective (Schouten, de Niet, Knipscheer, Kleber, & Hautschemaekers, 2014; Goodarzi, Sadeghi, & Foroughi, 2020). Additionally, since art therapy allows for nonverbal communication, it gives clients an opportunity to express their feelings despite their shame or guilt. This removes the pressure and anxiety that can come from these kinds of confessions (Goodarzi, Sadeghi, & Foroughi, 2020). This makes therapeutic art interventions a safe method of processing and integrating memories of trauma. (Schouten et al., 2014).

Resiliency

Throughout the years, it has been proven that art therapy is effective in fostering and improving resiliency among clients. Therapeutic art interventions have been used to heal and treat people from a variety of traumatic backgrounds, including sexual assault, domestic abuse, and PTSD (Ikonomopoulos, Cavazos-Vela, Vela, Sanchez, Schmidt, & Catchings, 2017; Goodarzi, Sadeghi, & Foroughi, 2020). In fact, creativity, imagination, and appreciation of beauty are artistic characteristics that contribute to developing resiliency (Hass-Cohen et al., 2018). A study involving breast cancer patients found that their participation in art therapy helped improve their

psychological well-being and resiliency in the long term (Ikonomopoulos et al., 2017). Another study found that using art therapy, combined with rational emotive behavior therapy, with college students increased both their self-esteem and their resiliency (Roghanchi et al., 2013).

Destruction and Art Therapy

The field of art therapy has little academic research on the benefits of destroying art. Art therapists have mentioned allowing their clients to destroy their own artwork, but the student researcher only heard these accounts through word-of-mouth and in-passing. There is an article about the destruction and reconstruction in art by licensed creative arts therapist, Jean Davis (Selinger, 2012). She discusses how a strong part of creative therapy is how it allows for nonverbal expression and communication. Humans feel overwhelming emotions, and they need to let these emotions out in somehow. For certain people, especially children who are more sensitive and active, destruction is a useful release. However, Davis still believes that the feelings behind destruction are not the most pleasant and it can lead to unacceptable outbursts, so she would like to avoid glamorizing the act. Despite this, she still encourages others to safely experience the art in destruction and reconstruction. Davis mentions the possibility of using loose materials that can be transformed in play therapy, such as blocks or sand play. Deconstruction and reconstruction of art in therapy also allows participants to create art over and over until the client is satisfied. Rather than letting them stop when they are frustrated, let them take the pieces and start something new. For artists, the creative process never really stops until they choose to. Overall, she believes that "in the act of destruction lies the opportunity for reconstruction. Without it, we deny ourselves the very material that weaves our experience together" (Selinger, 2012).

Destruction in Art

An artist destroying one or more of their own creations is not unheard of and has existed as a form of performance art or political activism. The 20th century Dada movement, where the art created was known for being satirical and irrational, is an example of a time when the destruction of art was meant to shock the audience into thinking about how the market around artwork was manipulating them (Daley, 2018). Art historians believe that the acclaimed artist Michelangelo would destroy his older artwork and sketches to support his image of a genius to the public (Rai, 2019). This section will explore the diverse ways destruction has been used in art, whether it be political or for personal fulfillment. These artists show that destruction does not have to be a negative concept and that it can be redefined and become something more uplifting and progressive. This study defines the destruction of art as the act of destroying an art piece intentionally, whether it be by hand or with a tool.

Examples of Destruction in Art

Auto-Destructive Art. Auto-Destructive Art is a counter-intuitive artistic and political movement started by Gustav Metzger in the 1960s (Rai, 2019). The artwork created during this movement was based on the idea that destruction was part of the creative process. In Metzger's manifesto about auto-destructive art, he claimed that it "re-enacts the obsession with destruction" and "mirrors the compulsive perfectionism of arms manufacture" (p. 1960). So, the destruction was not a consequence or a result of impulsive urges, but part of the artist's intent. Just as society was obsessed with its destruction, a part of the art will eventually cause its own destruction, or the artist will destroy it themselves. Auto-destructive art as a movement began in response to the tragedies of World War II that Metzger saw and experienced as a young Polish-Jewish man in Germany. For example, losing family members to the Holocaust. He also used his art to protest corrupt capitalism and the creation of nuclear weapons (Hauser & Wirth, 2019). An example of

Metzger's political auto-destructive works was his acid paintings. In response to nuclear war, he would spray acid onto nylon sheets, causing the nylon to warp and dissolve into a variety of shapes. The mutation of the nylon also reflected Metzger's concept of auto-creative art, or art that is grown and creates itself. He believed that "auto-destructive art was never merely destructive. Destroy a canvas and you create shapes." (Tate, 2012).

The auto-destructive art movement saw significant growth over the 1960s, to the point where a gathering of auto-destructive artists was held at the Africa Centre in London in 1966. Known as the Destruction in Art Symposium (DIAS) and led by Metzger, it was a weekend event that invited a diverse group of artists and scientists to experience and discuss the themes of destruction in art. One notable member of the event was Yoko Onno, who performed "Cut Piece," where she sat still on a stage and invited her audience to cut off pieces of her clothing with scissors (Hauser & Wirth, 2019). Another artist at this event was Raphael Ortiz, who performed "Piano Destruction Concert" where he destroyed a grand piano with a hammer in front of an audience (Gan, 2014). The common theme among these artists was redefining destruction in a time where the world was working towards destroying itself.

Banksy. A recent and more famous occurrence of an artist destroying their work occurred in 2018, with the British street artist Banksy. Not even a minute after someone bought his graffiti art piece "Girl with Balloon" for $1.4 million, Banksy tried to destroy it. He rigged the display to run the artwork through a shredder installed into the frame. However, not only did the shredder malfunction, but the art piece was also only half-shredded. Instead of making the artwork undesirable, its destruction increased its value to $2 million (Daley, 2018). Banksy did not give an official reason for his actions, but art critics and historians have come to believe that it was a critique against how the market around art took his graffiti, an art form meant to be

vandalized, and put a price on it as if it were a fine art piece. It gave the impression that others should preserve graffiti, which goes against one of the concepts of the artform. Banksy used destruction to make a strong commentary on the unpleasant side of displaying art in galleries and the shady practices of art dealers.

Burning Man. Another example of the destruction of art occurs in the yearly desert festival known as Burning Man. Found in the Black Rock Desert, people from all occupations attend Burning Man for the purpose of social activity and creating artwork. What makes the event so unique is that the artwork created during the festival is not kept or displayed in a museum, and instead is destroyed when everything ends (Burning Man 2021). The Chiron Journal (2016) explains that the art created in Burning Man is part of the community experience and the participants do not do it in the name of fame or money. The purpose of destroying it, then, is to ensure that the art stays as a valuable memory in the minds of the creators and their audience.

Motoi Yamamoto. Creating artwork using a medium that will eventually decay or discarded can also be considered a form of art destruction. An example of an artist who does this is Motoi Yamamoto, who creates elaborate patterns on the ground by pouring sea salt from a bottle (Mikiko Sato Gallery, 2020). What makes his art so unique is not only the medium, but the intricate, almost microscopic, detailed labyrinths that viewers can find in his artwork if given a closer look. The destruction of his artwork comes into play at the end of all his installations when he asks his audience to take the salt and return it to the ocean. According to Yamamoto, this type of destruction is a take and give. He takes salt from the sea, and then returns it to where it belongs. The concept of take and give runs even deeper for Yamamoto, as he also destroys his own art to commemorate his sister, who died young. Audiences have interpreted that the

labyrinths of salt that he creates can also stand for the branches of his memories that he wants to keep but will eventually have to let go of (Mikiko Sato Gallery, 2020). To Yamamoto, the destruction of his artwork is not just because he made it using salt, but because it is representative of something deep and sorrowful that needs to return to its origin.

Personal Interview with Joanne Beaule Ruggles. The student researcher interviewed figure artist and painter Joanne Beaule Ruggles to hear about her experience with art and destruction (personal communication, April 7, 2021). Joanne told two stories about her experience seeing others destroy artwork. The first story was from her art making sessions with patients at a cancer center that she volunteered at. Although not an art therapist, Joanne was heavily involved in group art making sessions and thought of creative activities that the patients could do at the center. One of these art activities involved magazines, glue, and sheets of blank, white paper. Joanna asked the patients in the group to skim the magazines and tear out a photo of something they found beautiful. Next, they were asked to exchange the torn photo with another person, and they would rip each other's photos. Finally, the torn pieces were given back to the original owner, and they were asked to glue the pieces to the sheet of paper. To Joanne, the purpose of this creative activity was to reinforce the concept of something of value being destroyed by an outer force and that it was the person's job to figure out what to do from there. According to her, this was based on her lived experience as a breast cancer survivor and how those moments in her life changed her outlook. When the group was performing the activity, Joanne took note that some patients tried to restore their torn photos before eventually accepting that it was not going to be perfect. Others chose to use the pieces to form new images or patterns. Joanne described that a key moral of this art session was "you are doomed to failure when you try and recreate your old self" (J. Ruggles, personal communication, April 7, 2021).

The second story Joanne told was about a woman she met in an art workshop in Colorado where the subject matters was creating collages. She was the only African American woman in the group and befriended Joanne after one session. She confided in Joanne about the loss of her son in the service and how she has been creating art to cope. The artforms that she was experimenting with and enjoying were collage making, patchwork, and mosaics. Joanna realized and told the woman that she was subconsciously drawn to artforms that were specifically about putting broken pieces together, as if putting pieces of artwork together was metaphorically putting herself back together. While this account does not involve the person directly destroying artwork, it emphasizes the positive effects that can come from artforms that require putting broken pieces back together (J. Ruggles, personal communication, April 7, 2021).

Destruction as Therapy

Rage Rooms

Sometimes referred to as destruction therapy, or destructo-therapy, it is the act of destroying an object to relieve overwhelming negative emotions. While there is a popular term for it and there are professionals who have explored it as a form of anger management or stress relief, the field does not recognize it as an official method of therapy. Rage rooms popularized the concept of destructo-therapy. Rage rooms are facilities dedicated to destruction therapy and where patrons pay to destroy unusable appliances or vehicles. Rage rooms, and destruction therapy in general, originated and became popular in Spain in the early 2000s, before gaining notoriety around the world. Now there are rage rooms in major cities in the United States, including New York City (American Addiction Centers, 2012).

Many of these facilities promote themselves as practical places to relieve stress, but there has yet to be a more credible study done on the short and long-term benefits of rage rooms. Due

to the lack of academic research in using destruction as therapy, there are controversies surrounding the topic. One of the major concerns is that destruction is only a temporary release from anger and stress and that once the rush of destruction is over, the rage will return tenfold. Many licensed doctors and therapists do not consider rage rooms a suitable place for individuals with a history of severe anger, anxiety, and stress (Ahmad, 2020).

There are some professionals who have argued that there are benefits to expressing rage and enacting it upon inanimate objects (Ahmad, 2020). For example, they believe that letting anger go uncontrolled can lead to severe physical issues including high blood pressure and anxiety (Ahmad, 2020). According to an article about destruction therapy by the British Association of Anger Management (2019), a patient took advantage of destruction therapy by remembering a past that triggered his anger and then taking out those feelings and fantasies on a rundown car in a scrapyard. The patient's psychotherapist, Dr. Mike Fisher, believes that this kind of therapy holds some benefits as not only does it allow for a controlled and cathartic release of negative emotions, but also supplies some exercise that can stimulate the body. Dr. Fisher also acknowledges that destruction therapy does not help manage anger, but instead encourages emotional release. Therefore, the benefits of rage rooms are that they are an outlet for controlled anger. It is not that these rage rooms are encouraging reckless violence, but instead function as a space to express anger at the right time and place.

Kintsugi

Kintsugi is an ancient Japanese art form that is the inspiration behind the directive for this thesis. To better understand why kintsugi was chosen as the inspiration, this section will explore the history of the artform and the value of the philosophy that it inspires. The art form has become well-known for the philosophy behind it and what it represents in terms of perfection,

self-esteem, feeling broken, and resilience. It has inspired a multitude of media, from modern craftsmanship to music to therapeutic philosophies (The Art of Kintsugi 2021).

History

The original term in Japanese can be translated into "golden joinery," referencing the gold-infused lacquer that the artisans used as an adhesive (Johnson 2020). The origins of this artform are not clear, but the one most accepted by historians is that kintsugi started in the 15th century by the Japanese shogun Ashikaga Yoshimasa. Yoshimasa sent a broken tea bowl, or chawan, to China for repairs and the craftsman sent it back to him with metal staples mending the cracks. Displeased with its new, unsightly appearance, Yoshimasa wanted something more aesthetically pleasing (Richman-Abdou, 2019). Some sources claim that the incident sparked interest in new methods of repair, while others claim that Yoshimasa ordered personal craftsmen to find a new method for him (Johnson 2020). Regardless of how kintsugi began, it inspired the artisans at that time by this incident to investigate and experiment with other forms of repairing ceramics. By the 17th Century, the art of kintsugi had become commonplace amongst the Japanese population. So much so that there are art historians that claim that, at that time, people would buy tea bowls just to break them and put them back together for the sake of profit (Richman-Abdou, 2019).

Techniques and Supplies

Kintsugi involves two things: broken ceramic and metal-infused lacquer. The most common ceramic used in kintsugi are tea bowls, but the artform has expanded to include other types of pottery, including vases (Manzella, 2014). There are three methods of repairing the ceramic in kintsugi. The first is if all the pieces of a broken ceramic are available and are large enough that the artist can put it together with adhesive using the Crack method. The second is

when there are small pieces missing and there are holes in between the larger fragments. In this case, the artist will fill the small holes with a large amount of adhesive. This is known as the Makienaoshi method. Finally, if there are large pieces missing and the artist cannot put it together with adhesive. It is possible to take pieces from an unrelated ceramic and adhere it to the broken ceramic, effectively creating a patchwork design. This is the Join method (Newton 2020, Nolan 2018).

The lacquer originally used in kintsugi is known as Japanese urushi lacquer made from the sap of the urushi tree. Japanese craftspeople have been using this lacquer since 2400 B.C (Manzella, 2014). The urushi tree is related to plants like poison ivy and poison oak, and its sap holds toxic components. The primary reason artisans preferred this lacquer, despite its toxicity, was because it worked well in Japan's humid climate (Manzella, 2014). The lacquer also had the unique ability to change colors when mixed with precious metals. Mixing the lacquer with powdered gold was how kintsugi earned its namesake. To avoid the toxic components of lacquer, more modern kintsugi artists or hobbyists prefer to use industrial polymers that manufacturers have mixed with a small amount of lacquer. However, there are still modern kintsugi artists who continue to use the traditional urushi lacquer (Manzella, 2014).

Philosophy

Kintsugi relates to, and had its origins based on, two types of Japanese philosophies. The first is "wabi-sabi" and the second is "mushin" (Avril 2008). The philosophies associated with Kintsugi play a vital role in the development of self-forgiveness and making amends with past mistakes. As proven before-hand, researchers have defined self-forgiveness as letting go of resentment and negative judgement of oneself and accepting responsibility for the negativity that occurred (Milam 2015, Wohl & Thompson, 2011). The philosophy of wabi-sabi can be applied

to self-forgiveness by emphasizing the beauty that can be born from the negative or from past misdeeds. That even if someone feels shame and guilt from a past event, that it is a part of their history that molded them into the person they are now. The philosophy of mushin, would apply to accepting the "now" in self-forgiveness. A mushin mindset focuses only on the present. What happened in the past did happen and the person acknowledges their responsibility, and now they choose to move forward anew.

Wabi-sabi. Inspired by Buddhism, wabi-sabi, or wabi and sabi, revolves around seeing beauty in the humble and imperfect (Richman-Abdou 2019). While there is no exact translation in English, the term wabi can mean poverty, isolation and humility, and the term sabi can mean decaying, aging, and withered (Avril 2008). While separate both terms may have negative connotations, together they take on a more positive meaning of the beauty in imperfection and wear, and this has been its interpretation since the 14th century. Wabi can refer to the simplicity found in both nature and in human production and the defects that come with the process of creation. Sabi can refer to the beauty that comes with time, as the experiences of life have worn down and caused changes to the object's appearance and durability (The Art of Kintsugi 2021). Together, the philosophy of wabi-sabi can be summarized as "nothing lasts, nothing is complete, and nothing is perfect" (The Art of Kintsugi 2021).

Mushin. Mushin is the Japanese philosophy of "no-mind," which is also its direct translation. Its focus is the concept of non-attachment, acceptance of change, and fate (Japanese Tales 2020). The term itself stems from a Zen expression known as "mushin no shin" or "the mind without mind," which refers to a mind that is not burdened by thought or emotion and is therefore open. A person achieving a state of mushin means that they are only involved in the present, or the "now." They have no need for negativities, judgement, and bias, and instead they

are free to act without hesitation or doubt. There are scholars that even describe this mindset as abandonment of technique and focus on the freedom of creation (Ragged University 2018). This philosophy emphasizes the importance of accepting the given circumstances. Instead of letting the brokenness of the ceramic affect the mind negatively, choose to instead accept that it broke and then start anew. This also relates to the idea that the broken ceramic is now reborn and that repairing it is instilling it with great honor (Avril 2008).

Kintsugi in the Modern Day

Artisans continue to practice traditional kintsugi in Japan to this day, using the same lacquer and techniques from hundreds of years back. Artists from outside of Japan have even become recognized professionals in the craft (Manzella, 2014). Around the world, the techniques, and the philosophy behind kintsugi have continued to inspire artists. The purpose of this section is to highlight how kintsugi continues to be diversely used and modified in the modern day. These artists are from diverse backgrounds but share a love for the kintsugi way of artmaking.

Tomomi Kamoshita.Kamoshita uses traditional kintsugi techniques to combine her own ceramic pieces with those she finds along her walks on the shoreline. She creates beautifully patched together ornaments like vases and usable dishware such as plates, utensil holders and teacups. These broken pieces are either the result of careless littering into the ocean or a tsunami wave picking it up. Her philosophy behind this is "the waves can take away a great deal from us, but it is also true that we greatly benefit from it" (Mitchell, 2016). This is in reference to the harsh weather conditions and natural disasters that the Japanese are familiar with. The fact that she would never know the real backstory behind the ceramic that she finds only furthers her arts' allure (Mitchell, 2016).

Billie Bond. Sculptor Bille Bond took the philosophy of Kintsugi, including seeing beauty in imperfection, and created a series of realistic human busts with visible golden cracks. The purpose of this series was to question the tension between repair and destruction, and fragility and human resilience. Her human sculptures openly display the cracks that stand for the human struggles and imperfections that create a person, such as depression and trauma. According to Bond, the process of destruction and repair in art is meant to investigate facets such as trauma and healing (Bond, 2015).

Personal Interview with Joseph Weaver. The student researcher contacted Kintsugi artist Joseph, or John, Weaver to discuss his experience as a modern day Kintsugi artist. Weaver is a professional artist and photographer based in San Francisco, California and has been involved in Kintsugi professionally for years. A kintsugi gallery in San Francisco sparked Weaver's first interest in the art form. At that time, he was also working at a high-end restaurant where expensive dinnerware would be broken often. Since he had access to these pieces of beautiful ceramic, Weaver used them to experiment with Kintsugi and develop his own techniques. When asked about his perspective on the destruction of art and the Kintsugi process, Weaver explained that he does not believe a broken artwork loses its value and that his work is more like a collaboration between him and the original ceramicist. When it came to repairing a broken or damaged piece, Weaver said that he is just "adding a small fraction to the original artwork by highlighting the damage it has seen" (J. Weaver, personal communication, October 27, 2021). He expands on this by describing himself as more of an archeologist than an artist, as he finds it more important to seek out the history and the story of a piece rather than adding too much of himself.

Over the years, Weaver has used his modernized form of Kintsugi to repair ceramics and

pottery of a variety of customers. Most of Weaver's commissioners bring him pieces with sentimental attachment and that the repair process acts as a sort of catharsis. This is usually seen if the person has experienced some sort of loss. Weaver gave three accounts of his experiences with his customers but asked that they stay anonymous. The first account was about a customer who needed a plate fixed. This plate was a one-of-a-kind art piece and holds deep sentimental value to this customer. The second account was about a customer who had an old, hand-painted teapot that belonged to their deceased grandparent. The teapot's spout broke, and they asked Weaver to repair it in a way that restored it while also memorializing its history and their connection to their grandparent. Finally, the third account was about a widow who used kintsugi to heal and process through the grief of losing their partner. These stories reflect the diverse ways that kintsugi can help others past just being an art form. Kintsugi means that a broken art piece is not completely gone, it keeps memories and connections, and it can be a helpful process when going through challenging times. (J. Weaver, personal communication, October 27, 2021).

Conclusion

Kintsugi is often related to finding beauty in past scars while also focusing on the here and now. Researchers and artists believe that this philosophy and artform can help in encouraging acceptance and moving on from the past. Despite its positive message, there is little research on kintsugi in the art therapy field. In fact, there is a large gap in the academic research on destroyed artwork and the destruction of artwork in art therapy in general. Instead, destruction is more often associated with negative outcomes and aggression. This is even though destruction has been present in the art world for decades, whether it be as a movement or as a type of performance art. The directive created for this study is meant to fill in these gaps. There has been a noticeable decline in the mental health and wellbeing of millennials in recent years. One of the

driving forces behind this decline could be the heavy emotions felt in relation to a negative

experience. So, this thesis uses the kintsugi philosophies of acceptance and living in the present

to encourage resilience and self-forgiveness in millennials who feel shame and guilt.

Chapter 3: Methodology

Research Questions

This research study aimed to explore the potential of using a Kintsugi-based art directive for art therapy and the effects that destroying art and then repairing it had on the state of the participant. The student researcher hypothesizes that the destruction of artwork that was based on a negative memory could change an individual's perspective or emotions of that event.

Exploratory Questions:

1. Can destruction of artwork be a practical form of art therapy?

2. Can the destruction of artwork inspire resilience and encourage a more positive outlook?

3. Will the artwork based on a regretful moment share any common themes or symbolism?

4. Will there be commonalities among how the participants destroy their artwork?

5. Does repairing the artwork invoke new emotions?

Population

The study limited the participants to normal functioning individuals between the ages of 18-30. While the age range of millennials is not consistent, this is the average range of the demographic. The student researcher chose to focus on millennials due to this demographic suffering from increased levels of depression and anxiety, despite other generations labeling them as a narcissistic population (Twenge 2013). The reason for narrowing participants down to normal functioning was to ensure that outside factors did not strongly affect the data, including medical or mental health concerns. In addition, since the focus of the study was new, the student researcher believed that beginning with normally functioning young adults would produce simple data future studies could use as a baseline or as an example of a controlled group. The google form also requested information about the participants' occupation, gender identity,

ethnic background, and race of the individual. While these factors are not detrimental for the

intentions of the study, the student researcher recorded them for both record keeping and in case

they could find any significant correlations. The student researcher recruited participants on a

voluntary basis through flyers, online advertising through emails and social media, and word-of-

mouth. If interested in taking part, they applied through a Google Form setup by the student

researcher. This form required that they supply their name, age, demographic information, and

preferred method of contact, either phone or email. The student researcher contacted the

participants and scheduled the best time, date, and video conference program to meet for the

session.

Location

Participants volunteered and filled out information through an online survey form created

using Google Forms. All information was sent and stored in the student researcher's heavily

secured Google account. The student researcher held all the sessions online through the conference

application, Zoom. The accounts used for these programs were created for the purpose of the study

and were deleted after the thesis was completed. The student researcher instructed participants to

find a comforting space where they can make art alone and safely.

Research Design

This study approached the research questions and hypotheses using a qualitative research

design. The student researcher chose this design because it was considered the best method to

gather information about the participants' firsthand experiences and emotional connection with the

act of destroying and recreating art. The qualitative data was gathered through four structured

interviews that asked a series of pre-established questions about the art directive, the participant's

personal experience with the procedure, and how their artwork reflects their feelings of shame,

guilt, or need to find closure. Further data was collected through analysis of the artwork collected, including finding any common themes and symbolism. In addition, the student researcher used recorded video footage of the sessions for the purpose of finding significant behavioral changes.

Modifications to the Kintsugi Process

To better understand the potential effects of a directive based on Kintsugi and explore its philosophy more deeply, the student researcher adapted the traditional process. For this study, the directive allowed for both 2D and 3D materials and that the participants could either restore their artwork or create a brand new one with the broken pieces. The aspect of Kintsugi that requires the original artwork to be broken was not changed. Normally in Kintsugi the goal is to restore the ceramic or sculpture back to its original form with visible cracks. To broaden the scope of self-forgiveness and resilience, the student researcher added the choice to create a new artwork using the pieces. The assumption was that not everyone would find comfort in the idea of staying in the same form. Transforming a broken artwork into something brand new may be another way to facilitate the feeling of self-forgiveness. In addition, the student researcher gave participants the option to add more elements to the new or repaired artwork so that they could further elaborate on any emotions or thoughts that appeared after the destruction process. To make the study more accessible, the student researcher made it an option use either 2D or 3D. Due to the modifications to the Kintsugi process, this study refers to the directive as being Kintsugi-based or Kintsugi influenced rather than purely Kintsugi.

Confidentiality

This study protected the confidentiality and privacy of all participants. When the participant sent their admission form, the information was sent from Google directly to the student researcher's account. A strong password and Two-Factor Authentication were used to heavily

secure the account. All the accounts were made solely for the purpose of the study, are only accessible by the student researcher, and they will delete it once the thesis is officially completed. While the admission form requires the participant to submit their name, documentation of their artwork and sessions used a series of codenames to identify them (e.g., Participant Number 01). These assigned codenames were only accessible by the student researcher and are meant to provide further anonymity. Furthermore, all documents, video and data that was collected for the study were placed in an encrypted folder in the student researcher's personal computer and backed up in an external hard drive. The student researcher held these sessions online through video messaging programs, and the student researcher made personal accounts with each service that the participants felt most comfortable using. The student researcher secured all accounts with a strong password and Two-Factor Authentication. With video conference programs like Zoom, the meeting room that sessions took place in were password protected.

The student researcher provided an explanation of the participant's confidentiality and their rights on two separate occasions. First was briefly through the Google Forms, which included a brief overview of the study as well as a brief explanation of their rights as participants and what parts of the study they could refuse. The second time was when the student researcher set up contact with the participant through email or phone and scheduled a session time. The student researcher presented them a copy of the consent form, briefly explained its content, and asked that the participant sign the form and return it to them before the scheduled session. The student researcher also gave participants the choice to decline being recorded or having their artwork featured in the thesis.

Materials

Due to the financial limits and potential hazards of genuine kintsugi, the directive in the

current study adjusted the materials that the directive allowed. The study allowed participants to choose either 3D materials like ceramic or 2D mediums such as paper and colored pencils. There were two reasons for this guideline for materials. One was to make the thesis more accessible so that the participants would not have to buy expensive ceramics and other types of dishes. Lacquer is the traditional adhesive used for Kintsugi. For the sake of the participants' safety, the student researcher considered it best to avoid it due to its toxicity, potential health hazards and difficulty to use for those who are inexperienced with craftsmanship (Flores, 2019). It was possible to make a homemade adhesive that is like the original lacquer but safe and easy to use (Nolan, 2018,) but since sessions were online that would mean that either the participants must make it themselves or the research would have to make it and mail it to them.

The second reason for modification was due to the COVID-19 lockdowns. The student researcher could not control what materials the participants had access to. The student researcher asked all participants to use whatever medium, 2D or 3D, that they felt the most comfortable with and to choose an adhesive, including glue or tape, which would be effective with said medium. If the participant wanted to use 2D, the student researcher recommended that they use controllable mediums including markers, crayons, and markers and any paper of choice. If the participant wanted to use 3D, the student researcher recommended quick drying materials including *Play-Doh Model Magic*. Whichever medium that they chose, the student researcher recommended that they keep materials cost-efficient.

Procedure

In this research study, every session with each participant followed eleven steps procedure. The directive has three parts: the creation stage, the destruction stage, and the recreation/repair stage. A short, structured interview with pre-written questions followed each art making stage. All

participants had 30 minutes to complete each stage and the student researcher kept track of the time as well as gave the participants a warning when the timer hit 15 minutes, 10 minutes, and 5 minutes. The student researcher allowed for more time if the participants wanted. Finally, the student researcher did not time all three interviews and their length was dependent on how much the participant wanted to respond. While every participant had 30 minutes per stage to complete their art or to destroy their art, the longest a participant took to complete all three stages and interviews was around an hour.

1. *Recruitment and Consent.* The recruitment methods included flyers, online advertisements, and word-of-mouth. Those interested in taking part filled out the Google Form with the required information. The primary requirement for participation was that they were within the age demographic of 18 to 30. The Google Form also provided essential information including the purpose of the study, the procedures, and how long each session would take. In addition, there was a brief version of the consent form in the information about the project. The purpose of this was so that all the participants were aware of their rights. The information also informed the participants that the student researcher may record them and that the study may use their artwork.

2. *Schedule Sessions.* The student researcher contacted the participant through either email or phone, depending on which contact information they provided. The student researcher scheduled a session depending on the participant's desired date and time. After a session was scheduled, the student researcher requested the participants to find a space where they can create art alone and safely. They were also recommended to bring any art medium of their choice and an adhesive that would work with that medium.

3. *Consent Form.* After the student researcher set up contact with the participants, they were

given the debriefing form and all three consent forms to sign. The student researcher gave them a brief overview of what the study entails, their rights as participants, that there will be recordings of the session, and how the study will use their artwork. The participants had the right to refuse the recording or to not have their artwork included in the thesis. The participants were responsible for signing the consent form and submitting it to the student researcher before the session time.

4. *Instructions.* The student researcher would start every session with a brief overview of the process. This included what the study was about, the rights of the participants, and the length of each section. The participants were informed by the student researcher that they had the option to drop out of the study at any point. Once the participants were informed and comfortable, the student researcher gave them the prompt for the first stage of the process. The question asked was the following:

   a. Was there a moment or experience that made you feel shameful or guilty? You do not have to indulge details with which you are not comfortable.

5. *Create Artwork.* Participants would make an artwork based on their feelings of regret or shame for a past transgression. It was advised that they use whatever medium they choose, either 2D or 3D. They had 30 minutes to complete the artwork. After they completed their artwork, the participants took a photo of it and sent it to the student researcher.

6. *First Interview.* Participants were asked to take part in the first structured interview. The questions asked were the following:

   a. What is this artwork about?

   b. How does it relate to your emotions of remorse and regret?

7. *Destroy the Artwork.* The participants would destroy their artwork. They were

recommended to destroy it however they wanted, but only if the method was safe. For example, they could rip it with their hands or cut it up with scissors if it were 2D. If it were 3D and they used a wet and malleable medium including clay, then they could malform the shape. The purpose was to completely ruin the artwork so that it no longer kept its original shape. They had 30 minutes to destroy the artwork. After participants destroyed their artwork, they took a picture of what remained and send it to the student researcher.

8. *Second Interview.* Participants were asked to partake in the second structured interview. The questions asked were the following:

    a. How did you destroy the artwork?

    b. How did it feel to destroy the artwork?

    c. What emotions does the destroyed artwork represent?

9. *Repair the Artwork.* The participants would think over how they want to move on from their regret, and to express these feelings as they put the destroyed pieces back together with an adhesive of their choice. They could have either put the piece back to its original appearance or they could create a whole new art piece using the broken pieces. They had 30 minutes to create or put the artwork back together. After the participants either repaired or recreated their artwork, they would take a photo and send it to the student researcher.

10. *Final Interview.* The participants took part in a final structured interview. The questions asked were the following:

    a. How did you repair the artwork?

    b. How did it feel to repair the artwork?

    c. When compared to the original artwork, what emotions does the artwork represent now?

11. *Debriefing Statement*. The student researcher ended the session and thanked the participants for their help with the study. To ensure the participants still agreed to having their artwork featured in the thesis, the student researcher asked for their consent again. The participants were also given further reassurance that, if they were recorded, that all recordings, photos, and data were only accessible by the student researcher. Before the sessions were officially ended, the participants were given a list of therapeutic resources and art directives that they could do on their own time in case of distress.

Data Collection

Data was collected using four structured interviews, video recording of the participants performing the art directives, and photos of the art created. The purpose of the interviews was to allow them to give a more personal account of the experience with the directive, the destruction, and the reconstruction. For this reason, each interview only consisted of three questions, at most, and primarily asked reflective questions about their emotional state and their experience with the different processes. Each session was video recorded for the purpose of analyzing the participant's behavior during the art directives and to find any significant behavior or habits. The photos of the artwork from all three stages were collected for a similar purpose as the video recording. The participants were asked to take a photo of the artwork they created at the end of every art making process.

Data Analysis

The study analyzed all interviews, collected artwork, and video footage using a qualitative approach. When analyzing the artwork, the student researcher considered it more important to find any recurring themes and symbolisms, as well as to consider the types of medium and adhesive the participants used. Other factors that were considered were: the method of destroying the

artwork, how the artwork was broken, and if the participant restored it to its original shape or turned it into something new. When analyzing the interview, it was important to find the most used words, what events were often recalled with regret/remorse, and what kind of emotions and physical response did the art directives invoke in the participant.

The student researcher also requested seven graduate students and an instructor in the same program to help with the data analysis and form their own interpretation of the results as a group. The students and instructor were given laminated photocopies of each of the participants' artwork from the three phases and each photo was titled with a significant word or phrase from the interviews. The photos were arranged on a table so that the students and instructor could analyze the photos all at once. The student researcher did an audio recording of this data analysis session and manually recorded any observations that were notable.

Risks and Benefits

The student researcher acknowledged that the art directive was at risk of negatively affecting a person's state of mind or triggering a traumatic response. To avoid this, the student researcher thoroughly informed the participants about the topic of the study and what it entailed. The participants were also given the option to drop out of the study at any point. To further try and avoid risks in-session, the student researcher emphasized that the participant could stay within their comfort level and only focus on experiences that they felt safe thinking about and presenting in their artwork. Participants were advised that the events and experiences they could recall did not have to be anything emotionally intense or traumatic. Allowing a safe environment to address these emotions was also one of the reasons why the sessions were one-on-one, and the participants were asked to find a work area where they could be alone.

Another risk that the student researcher recognized was that destroying artwork could

potentially harm the participant or it might cause some rage. If they destroyed their artwork using any method of their choice, it could lead to accidental harm if they were to use tools including fire, sharpened objects, or power tools. For this reason, the student researcher recommended that participants destroy their artwork safely and in a safe environment and encouraged them to use their hands or scissors. The risk of destroying artwork triggering a violent reaction was also a possibility as the act of destruction can cause a rush of adrenaline, excitement, or even anger. Monitoring for this risk was made more difficult due to sessions being held online, which took away any opportunity to directly intervene. Attempts to reduce these risks were taken before and during sessions. Before sessions, the participants were given an overview of the procedure and recommended that they could feel extreme emotions when destroying art and were given the choice to withdraw from the study if they felt as if they could not perform the art directive safely. During sessions, if the participant felt overwhelmed after any of the art making stages or interviews, the student researcher would guide them through breathing exercises and allow a 10-minute break to calm themselves down.

Protection of Participants

The study prioritized the safety of the participants and assured that all ethical standards were met. The study was not performed until the Institutional Review Board gave their approval. The student researcher ensured that the study followed the ethical guidelines provided by the California Assessment of Marriage and Family Therapists (CAMFT). All advertisement for the research study gave a short but thorough description of what the study entailed, as well as on the signup sheet on the Google Forms. Participants were also made aware of their rights and were allowed to not take part in certain parts of the project they were not comfortable with, including being recorded or having to discuss a traumatizing memory.

Participants were advised before the sessions to find a time and place where they can create and destroy artwork safely and without interruption. While sessions had a set time slot of between 45 minutes to one hour, the student researcher extended the sessions if the participant needed more time to work. If at any point the art making caused the participant distress, the student researcher stopped the process, discussed the discomfort with the participant, provided crisis directives and adjusted the procedures accordingly. At the end of every phase, the participants were asked about their condition and if it was okay to continue with the process. If they said they were not, the student researcher would stop the session. If they were in distress but still wanted to continue, the student researcher would instruct them in breathing exercises and allow them time to calm down.

Consent Form.

The student researcher provided all participants with a copy of each consent form before their scheduled sessions. They also gave each participant a verbal and concise explanation of the study and its purpose at the beginning of each session. A session would not occur until the participants signed their copy of the form and emailed it back to the student researcher. Recordings of the sessions, photos of artwork, and collection of qualitative data were not taken and used in the study without written and verbal consent from all participants. If they wished to not be recorded or not share their artwork, then the student researcher complied. The student researcher also ensured that the participants had the right to leave the study at any time and that doing so would not have any negative impact on the study and on their relationship with the student researcher.

Chapter 4: Results

The purpose of this research was to examine the effects of a kintsugi-inspired art directive on a person's feelings or capabilities of self-forgiveness. This chapter will discuss the qualitative results, including the content of the art of each participant, descriptions of notable participants' behavior during the art making processes, and their answers to the short interview questions. The sources for these data points include reviews of the video recordings of the Zoom meetings, a group review of the artwork, and a review of the interviews. Overall, the qualitative results showed that this art directive can start a discussion about past bad experiences and trauma, while also encouraging feelings of relief and empowerment

Participant Demographic

In total, thirty-six participants who met the criteria for the study were recruited via fliers, online advertisements, and mostly word-of-mouth. They were instructed to sign up for the research study through the Google form and to set up a meeting date with the student researcher through email. No incentive was used for participation. Due to the nature of recruitment, the participants came from different countries including the United States, the Philippines, and the United Kingdom. Of the thirty-six that signed up, thirteen participants either did not respond on time to the follow-up email sent by the student researcher or they could not schedule a day for a Zoom session. The student researcher removed nine participants because they did not fulfill study requirements. Reasons for removal include not signing and submitting the consent forms, failure to follow the directions given during the art making process, inadequate quality of the photos of the artwork, or having a pre-established connection to the student researcher that could have affected the data through bias. This left fourteen participants to be the main sources of data for analysis.

The criteria required that all participants be between the ages of 18-30 and that they identified as normal functioning. The set age was chosen because it met the age range that was constantly referred to as Millennials. The participants needed to identify as normal functioning so that the data gathered would not be affected by certain factors that were outside the participants' and student researcher's control. In the sign-up form, the participants were asked their gender, earlier art making experience, their religious affiliation, and their racial/ethnic background. Out of the fourteen participants presented in the results, two identified as male and twelve identified as female. All but three participants claimed to have past art experience. The participants were mostly Asian, with only three identifying as Caucasian and one identifying as Pacific Islander. In addition, all but one of the Asian-identified and Pacific Islander-identified participants reported to have Christian affiliations, while all Caucasian participants and one Asian participant reported as either unaffiliated or "other." The purpose of asking for this demographic information was to see if it had any effect on the art making process and a person's opinion on or capability of forgiveness and self-forgiveness.

Participants' Artwork

In this section, each of the fourteen participants' artwork are presented in no specific order. Participants were asked to take a photo of their artwork after each interview and to email all the photos to the student researcher. Environmental factors may have affected certain aspects of the artwork, including lighting, or the quality of the photo. The directive for this research study required the participant to create, destroy, and then either repair their artwork or create something new with the pieces. The participants were also given the option to add new elements to the recreated or repaired artwork. Out of the fourteen participants, twelve had three images of artwork to present and two had two images. One participant did not want to show the scrapped

pieces and the student researcher forgot to ask one participant to take a picture of theirs. To keep

the participants' anonymity, each participant will be referred to by a pseudonym that reflects the

content or theme of their artwork. A part of each section will be dedicated to a brief demographic

description of the participant, the title of their first artwork and the third repaired/recreated

artwork and their art making process.

Description of Participants' Artwork and Process

Figure 1. "Haters" and "Growing From my Mistakes."

   Participant 1: Heart . Participant one, pseudonym Heart, identified herself as a 27-year-

old White female. She listed her religious affiliation as "other" and claims to have earlier art

experience. Heart's first artwork is titled "Haters" and was drawn using paper and colored

pencils. She destroyed her artwork by ripping it by hand. Heart chose to recreate her artwork by

spreading the pieces out and taping pieces down to a new piece of paper and into her preferred

shape. She tried to form a heart shape but chose to go with a more abstract image. Heart's title

for her final artwork is "Growing From my Mistakes" (See Figure 1).

Figure 2 "Rush" and "Shattered."

Participant 2: Waterfall. Participant two, pseudonym Waterfall, identified herself as a 26-year-old Asian female. She listed her religious affiliation as Christian, and she claims to have previous art experience. Waterfall's first artwork is titled "Rush" and was drawn using paper and colored pencils and crayon. When she tore up her paper for the second step, she described it as "tearing it up slowly." Waterfall chose to recreate her artwork for the last step by creating a "mound" by using a bigger piece as the base and then stacking up smaller pieces on top of it. Waterfall's final artwork is titled "Shattered" (See Figure 2).

Figure 3 ."Love and Self-Love" and "Love.".

   Participant 3: Unity. Participant three, pseudonym Unity, identified herself as a 27-year-old Asian female. She listed her religious affiliation as Christian, and she claims to have previous art experience. Unity's first artwork was made using paper and colored pencils, and she titled it "Love and Self-Love." Unity was one of the two participants who destroyed her artwork by cutting it with scissors. For the final step, she repaired her artwork using tape and put it back to its original shape, but also chose to add two human-like characters at the corner. Unity's repaired artwork is titled "Love" (See Figure 3).
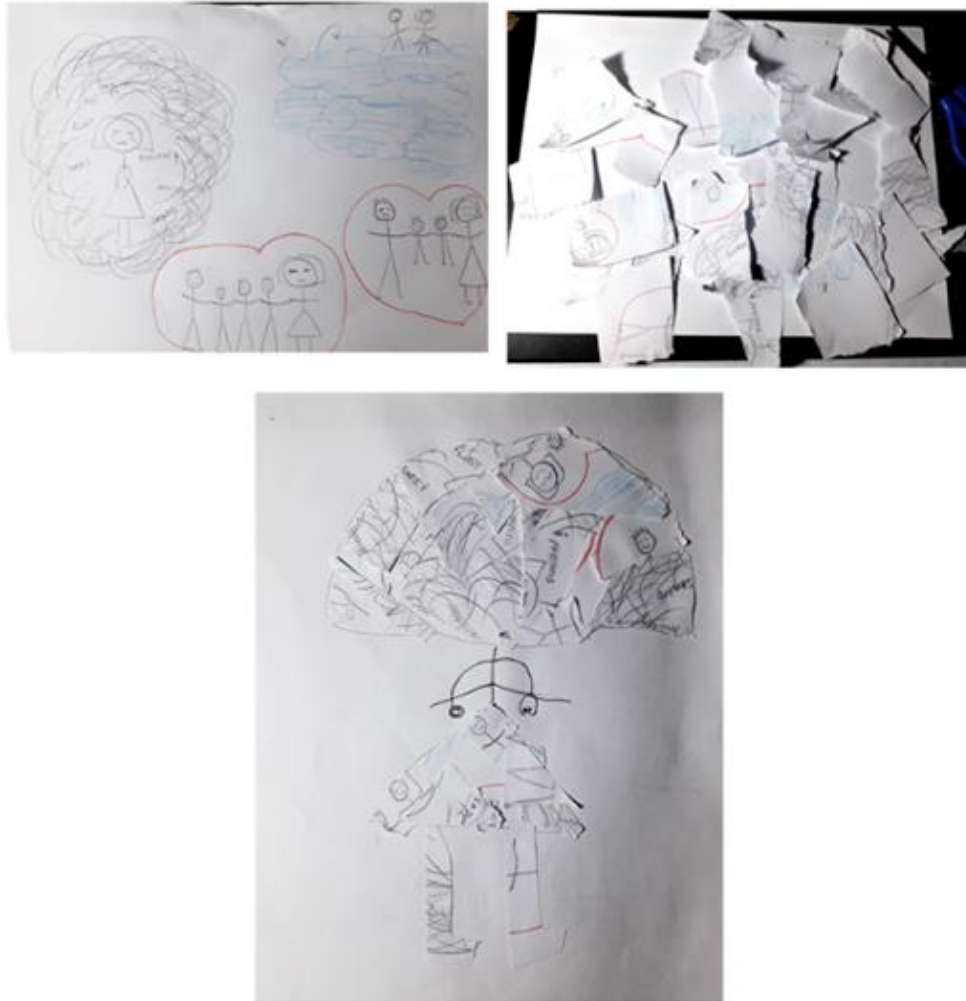
Figure 4. "Alone" and *"Success."*

Participant 4: Nurse. Participant four, pseudonym Nurse, identified herself as a 25-year-old Asian female. She listed her religious affiliation as Christian and is one of three participants who claimed to not have previous art experience. Nurse used pencil and colored pencil for her first artwork, which she titled "Alone." She tore her artwork by hand. For the last step, she chose to create a new artwork by shaping the pieces into "the future her" and gluing the pieces onto another piece of paper and adding drawn elements. She titled her new artwork "Success" (See Figure 4).

Figure 5. "Zoning Out" and *"Repair."*

Participant 5: Zone. Participant five, pseudonym Zone, identified herself as a 28-year-old White female. She listed her religious affiliation as unaffiliated, and she claims to have previous art experience. Zone the only participant to use multimedia tools for her first artwork, including using cut out images to create a collage. Her artwork was also the largest of the artwork presented in this study. She titled her first artwork "Zoning Out." She destroyed her artwork by hand. Zone used the pieces to create a new, more intricate artwork. She described her process as "playing around with the pieces" and glued taped the shapes onto a new piece of paper. Zone also added new elements including more color in different mediums. She titled the new artwork "Repair" (See Figure 5).

Figure 6. "Future" and *"Nobody is an Island." There is no documentation of the destroyed art.*

Participant 6: Isle . Participant six, pseudonym Isle, identified himself as a 23-year-old

Asian male. He is one of two male-identified participants in this study. He listed his religious

affiliation as Christian and claims to have earlier art experience. Isle's first artwork is titled

"Future," and he used ballpoint pen and paper. He chose to tear his artwork up by hand and

described that he tore it into big pieces; however, he did not share an image of the pieces. He

chose to repair his artwork by putting it back to its original shape and gluing it onto a new piece

of paper. Isle also made changes from the previous drawing by adding people around the boy and

a small smile to the boy's face. Isle titled the new artwork "Nobody is an Island" (See Figure 6).

Figure 7. "A Gifted Red Rose for my grandmother" and *"A Budding Rose."*

Participant 7: Rose. Participant seven, pseudonym Rose, identified herself as a 27-year-old Asian female. She listed her religious affiliation as Christian, and she claims to have earlier art experience. She is the only participant to use a slow-drying pink clay, a 3D medium. For the first step, Rose formed the clay into the shape of a rose and aptly titled it "A Gifted Red Rose for my grandmother." When asked to destroy her artwork for the second step, Rose chose to tear up the clay by hand and plucked it petal by petal, like a real flower. For the last step, Rose used the torn-up pieces of clay to form a much smaller flower and titled it "A Budding Rose." She described her process as forming a stem first and then forming new petals around it (See Figure 7).
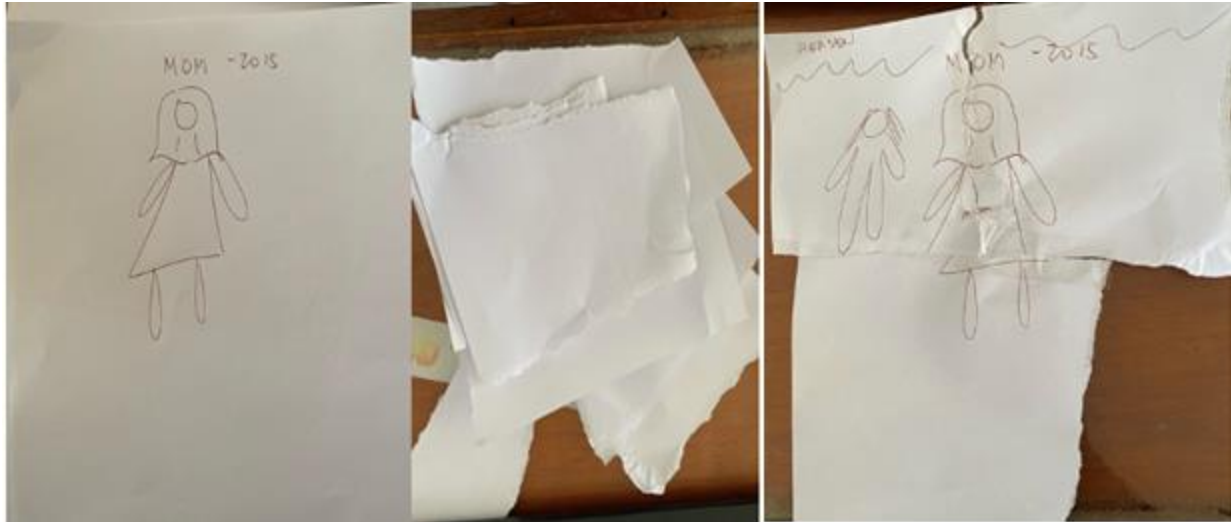
Figure 8. "Mom" and *"Paradise."*

Participant 8: Paradise. Participant eight, pseudonym Paradise, identified himself as a 25-year-old Asian male. He is one of two male-identified participants in this study. He listed his religious affiliation as unaffiliated and claims to have previous art experience. Paradise used ballpoint pen and paper to draw his artwork and he titled it "Mom." He then destroyed the artwork by tearing it up by hand into big pieces. Paradise then used tape to bring the artwork back to its original form, but he also added a drawing of Jesus near the character that is his mother and a sky at the top that stands for Heaven. He titled this new artwork "Paradise" (See Figure 8).
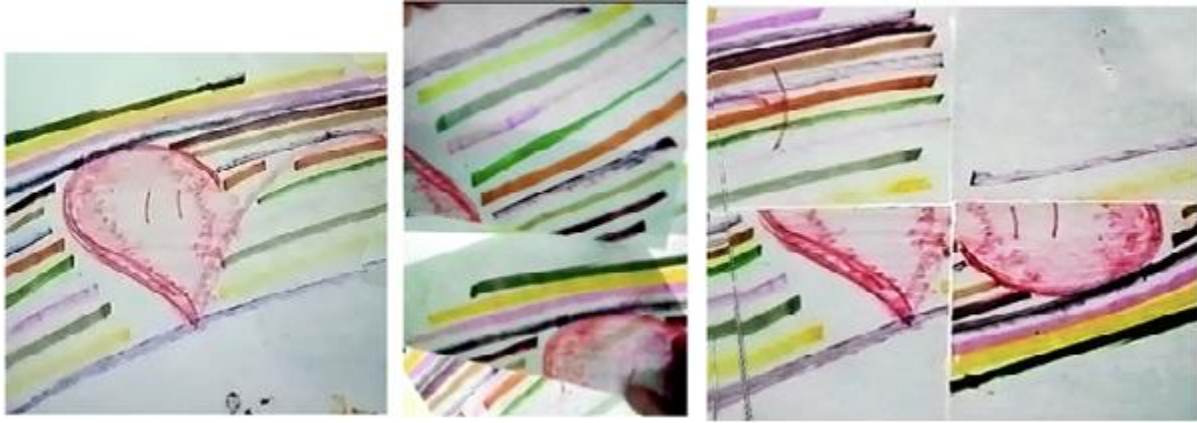
Figure 9. "Love-Joy" and "Unity Between the Lines of Acceptance."

Participant 9: *Joy*. Participant nine, pseudonym Joy, identified herself as a 25-year-old Asian female. She listed her religious affiliation as Christian, and she claims to not have any previous art experience. Joy used markers and paper to create her first artwork which she titled "Love-Joy." She was one of the two participants who destroyed her artwork using scissors and cut it into big, even pieces. When asked to repair or recreate her artwork, Joy chose to keep the same shape but rearranged the pieces, so the image no longer lined up when she taped it together. She titled this new artwork "Unity Between the Lines of Acceptance" (See Figure 9).

Figure 9. "Before and After" and *'Better Together."*

Participant 10: Bloom. Participant ten, pseudonym Bloom, identified herself as a 25-year-old Asian female. She listed her religious affiliation as Christian, and she claims to have no prior art experience. Bloom used colored pencil, pencil, and paper for her artwork. She titled her first artwork "Before and After." She destroyed her artwork by hand. For the last step, Bloom created a new artwork. She taped the pieces of the first artwork together into a lump and then drew another, much bigger flower on a new piece of paper. She placed the lump of pieces onto the center of the bigger flower. Bloom's final artwork is titled "Better Together" (See Figure 10).

Figure 10. "Past" and *"Puzzle."*

Participant 11: Spiral. Participant eleven, pseudonym Spiral, identified herself as a 27-year-old White female. She listed her religious affiliation as unaffiliated and claims to have prior art experience. She used markers and paper for her first artwork, which she titled "Past." Spiral is notable for having the most controlled approach to destroying her artwork. Instead of simply ripping it by hand, Spiral kept track of what she tore and how many pieces she tore. She stopped at 13 pieces because the number was important to her. She wanted to keep the spiral whole and to have green present in each torn piece. In the final step, Spiral also took note of certain things she wanted to keep or do with the pieces. For example, she wanted to avoid covering the spiral and she placed the smaller pieces around the swirl so that it was still connected to it but going in another direction. She titled her new artwork "Puzzle" (See Figure 11).

Figure 11. "High School" and *"She Read That She Could, So She Did."*

Participant 12: Scholar. Participant twelve, pseudonym Scholar, identified herself as a 27-year-old Asian female. She listed her religious affiliation as Christian, and she claims to have earlier art experience. For her first artwork, she used paper and colored pencils. Scholar titled it "High School." For the second step, Scholar noted that she tried to rip the artwork carefully by hand, because she did not want to randomly break it apart. For the third and last step, Scholar chose to repair the artwork back to its original appearance, but not entirely. She removed some of the bottom pieces and added a new section with words. In addition, she made slight adjustments to other elements in the artwork. Scholar titled this new artwork "She Read that She Could, so She Did" (See Figure 12).
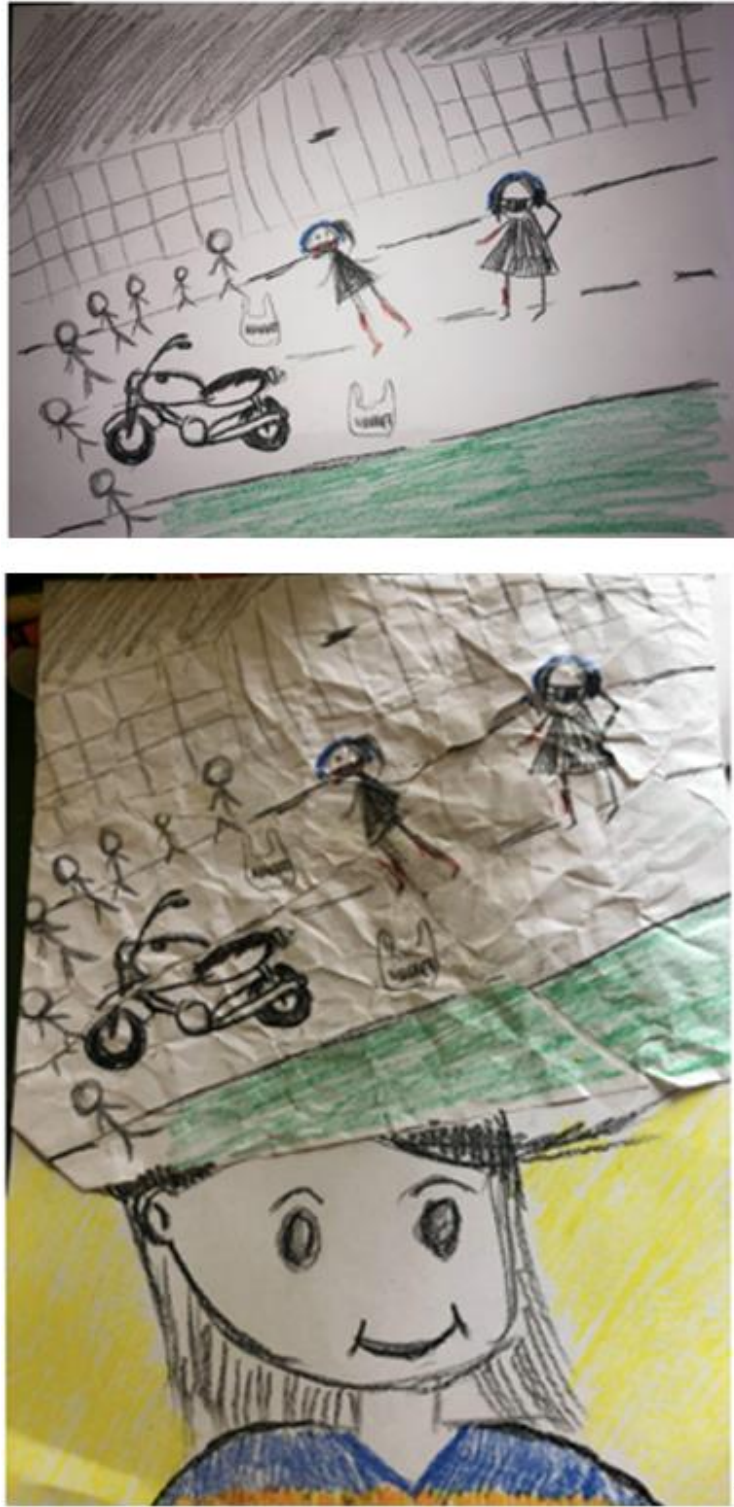
Figure 12. "Accident" and "Memory." There is no documentation of the destroyed art.

Participant 13: Minerva. Participant thirteen, pseudonym Minerva, identified herself as

a 27-year-old Asian female. She listed her religious affiliation as Christian, and she claims to

have previous art experience. She used crayons and paper for her first artwork, and she titled it

"Accident." To destroy her artwork, Minerva used her hands and tore it apart before crumpling

it. Unfortunately, the student researcher forgot to ask Minerva to take a photo of the pieces

before they moved onto the third step. So, there is no documentation of the destroyed art. For the

third and final step, Minerva chose to put the artwork back to its original form but then taped a

new drawing onto the bottom. She titled this new artwork "Memory" (See Figure 13).

Figure 13. "Infinite Support" and "Silver Lining."

Participant 14: Traveler. Participant fourteen, pseudonym Traveler, identified herself as a 27-year-old Asian female. She listed her religious affiliation as Christian, and she claims to have previous art experience. For her first artwork, she chose to use marker and lined paper. She described her first artwork as a map and titled it "Infinite Support." She destroyed her artwork by tearing it up with her hands. For the last step, Traveler chose to put the artwork back to its original form and then added extra elements including signs with words and a section that can be opened to reveal a flower garden. She titled this final artwork "Silver Lining" (See Figure 14).

Participant Interview Results

      This section details the short interviews with the participants. This data includes answers to the interview questions, as well as documented behaviors, words, direct quotes, or actions that stood out to the student researcher during the process. There are three interviews in total, one taking place after each of the three different stages of the directive. Every question was open-ended, and the participants were instructed to only tell the student researcher information and emotions that they were comfortable with sharing.

      In the first step, the participants were instructed to create artwork based on a past memory or event that they feel shame about or regret. The interview questions after this step were:

      1. What is the title of this artwork?

      2. What is the meaning behind this artwork?

      3. How does this artwork make you feel?

      In the second step, the participants were asked to take whatever negative emotions they have towards that memory or event, and then destroy the artwork they just created. The interview questions after this step were:

      1. How did you destroy your artwork?

      2. How did it feel to destroy your artwork?

      3. Was it difficult to destroy your artwork?

      In the third and last step, the participants were asked to first think of how that experience or event has changed them for the better, or how they can move past it. Then they were instructed to take the pieces of their destroyed artwork and either repair it back to its original form, or to create a new artwork. The interview questions after this step were:

      1. What adhesive did you use?

2. What is the title of this artwork?

3. How did you repair/reconstruct your artwork?

4. What is the meaning behind the new artwork?

5. How does the new artwork make you feel now, compared to the original?

In total, the participants were asked eleven questions. After the final interview, they were also asked to provide any feedback on the process or mention any emotions or opinions that were not addressed by the questions. The length and the amount of detail included in each of the answers varied and was unique to each participant. Therefore, instead of compiling all the answers and addressing each question one-by-one, each participants' unique responses and experiences were explored individually. In addition, because the title of the artwork and the adhesive tool were mentioned in the previous section, this section will focus on the interview questions about the participant's intent and feelings behind the artwork, and their experience with it and the process. Each interview will be introduced in the same order as the artwork in the previous section and the same pseudonyms will be used.

Description of Participants' Answers to Interviews

Participant 1: Heart. After she was done with her artwork in the first step, Heart did not go into detail about the event that inspired the artwork, but she described her experience with the art making as transitioning from sad to insightful. She explained that she "walked through the situation" in her head and that her feelings changed the more she processed it. Heart also described her first artwork as something she was proud of. In the second interview, Heart said that it felt "good and empowering" and that it was not difficult for her to rip up her artwork by hand. In the final interview, Heart explained that the meaning behind the new artwork that she created was "reflecting on previous experiences" and how to change for the future. She claimed

that the art making process made her feel relieved and that the process took some weight off her. Heart also believed that she went through some internal growth throughout the experience and that there is some value in the process.

    Participant 2: Waterfall. Waterfall did not fully elaborate on what event or memory that she based her first artwork on. She vaguely describes it as a past mistake where she kept her "mouth shut" about something and then regretted staying quiet afterwards. She described her emotions as "I wanted to cry waterfalls of tears but didn't" and she wished she expressed her own sadness at that time. These feelings from that memory contrast with how she felt when creating the artwork, as she said that she enjoyed making it and she felt calm. In the second part of the process, Waterfall described her destruction as "I tore it up slowly." She also expressed doubts over destroying her artwork because she liked it. Once she started tearing the paper, though, she found that ripping paper felt good. For the last step, Waterfall chose to reconstruct her artwork in a unique way by turning a 2D piece into a mini 3D paper sculpture.

    Waterfall explained that she noticed that one of the torn pieces was a considerable size and she used it as a base. Then she took the smaller pieces and formed a mound on top of that base. She described her creation of the mound as "placed around the pieces mindlessly." For Waterfall, the new artwork was like she was literally "building herself up again" and is like a physically representation of getting her self-esteem back. When asked how the new artwork makes her feel, Waterfall expressed that she felt good and liked it more than the original drawing. When asked for feedback, the thing that she liked most about the art making process was that it was in easy-to-follow stages.

    Participant 3: Unity. Unity kept her answers very brief and did not give any details about a specific memory. She based her first artwork on her regrets over having so much love for

others around her, but never actually expressing it. She claimed that making the artwork made her feel a bit embarrassed but looking at it when she was done made her feel good. For the second part, Unity destroyed her artwork with scissors so that she would have straight lines. She expressed that she felt bad about destroying it because not only did she make it, but it was a part of her. Unity repaired her artwork using tape. When asked what the new artwork meant to her, she quickly explained that it stands for her being more honest and more expressive about showing love and attention to others in the future. When asked how the artwork made her feel now, she answered that the thought of it makes her happy.

      Participant 4: Nurse. For the first step, Nurse made artwork based on her feelings of loneliness and the struggles that she must either hide or put aside. She explained that the story behind her artwork is about the loss of her parents and how that has strongly affected her, how she sees her siblings, and how she feels about her status in life. When asked how the art made her feel, she explained that drawing it was like putting all her feelings into the art itself. When asked to destroy the artwork, Nurse did not find it difficult and felt as though her feelings "were not heavy anymore" once she was done tearing it up with her hands. For the final step, Nurse chose to take the original pieces and create a new artwork based on her hopes for the future. Specifically, she shaped the pieces into "the future me." Now the artwork stands for how she just must live with the present because she cannot change the past and that it would be a "success" to finally move on, hence the title. Compared to the original artwork, the new artwork made Nurse feel as though she changed something and that she no longer wants to dwell on the past. When asked for feedback on the process, Nurse said that she thinks it was an effective way to refresh herself and to express things that she could not tell anyone.

      Participant 5: Zone. Zone did not delve into the details of the past memory or event that

she based her artwork on. When asked how she felt about the artwork, she explained that it reminds her of what happened in the past and brings up negative feelings including shame, hatred, a deep sadness, and hopelessness. Her emotions took a slight turn once she was asked to destroy her artwork for the second step. She described the feeling of destroying her artwork as empowering, as if she had control over it. She also used the words "release" and "relief." It was not difficult for her to destroy her artwork. For the final phase, Zone took the pieces of her original artwork to create a brand new one. It is notable that out of all the participants, Zone took the longest time with her final artwork. Zone explained that the meaning behind her new artwork was defined by the bottle of alcohol at the center and that she has new clarity because she has not drunk any alcohol since the incident from her first artwork. When asked how this artwork made her feel, Zone expressed that she felt more hopeful and in control. She said that it was like she got to decide how to manage the artwork and the memory, what to keep, and what not to keep. She finished her thoughts on the artwork by saying that it was "messy but complete."

Participant 6: Isle. Isle stands out as a participant because he is the only one to refer to the character in his artwork as someone else other than himself. He describes the person as "a boy." For his first artwork, Isle thought of a struggle that he experienced recently. He describes that art to be of a boy who is not good at socializing with others, but he wants to be in a career field that requires socializing. When asked how the artwork made him feel, Isle explained that this was the first time he had drawn something to express his own feelings and that it was an awkward experience. When asked to destroy his artwork, Isle did not express any difficulty or negative feelings towards the process. However, he did not show the student researcher the pieces and he did not take a photo of it. The student researcher chose not to insist that he show the pieces in case that would trigger a negative reaction. For the last step, Isle chose to repair the

artwork, but he added some more elements. He drew people to represent new "company" and how the boy now knows how to socialize. Isle explained that the new meaning behind the artwork was how you "need to learn how to socialize because it's hard when you're alone" and that he needs to learn to trust others. When asked how the artwork made him feel now, Isle said he had fun with the process because it was like playing with a mix of a puzzle, collage, and drawing. He also liked how the process did not require him to be entirely perfect with the results.

Participant 7: Rose. Rose based her first artwork on the memory of her grandmother. She expressed that she held regrets about her grandmother's passing and how she could not fulfill a promise she made to her. These memories and feelings affected her artwork because she modeled the rose specifically in her grandmother's memory and that it was sad but also felt good. When asked to destroy the clay rose in the second part of the study, Rose felt relief. She said that it was like releasing her sadness, frustrations, and other unsaid thoughts and feelings. When asked if it was difficult to destroy her artwork, she said that she "couldn't really say." She continued to elaborate by saying that there was a part of her that was holding back a little. Rose explained that the meaning behind her final artwork was that in every moment that brings sadness and frustration, a person does not have a choice to begin again. Even though unfortunate circumstances will come someone's way, they must always think that there is a new chance or a new way to do something. Therefore, do not take anything for granted and do not take things slow. When asked how this new artwork made her feel compared to the original, Rose claimed that it was "somehow refreshing."

Participant 8: Paradise. For the first step, Paradise based his artwork on the memory of his mother, who died of cancer in 2015. When asked what the meaning behind his artwork was, he answered that he never got to say goodbye to her. Creating the artwork only made him realize

everything they had done for each other and how he misses her. When asked to destroy his artwork for the second step, Paradise expressed sadness over the action. He explained that it was difficult for him to destroy his art because it involved his mom. When asked to repair or reconstruct the artwork for the third step, Paradise chose to only use the pieces of the artwork that had his drawing of his mother. He taped it back together, but then added Jesus and his representation of Heaven. When asked what the new artwork meant to him, he described it as "being refreshed and overwhelmed that she is in heaven with Jesus." He also said that the new artwork made him feel better.

Participant 9: Joy. Joy did not provide details on what experience or memory inspired her artwork in the first stage. Instead, she explained how the heart and the colors around it represented how in the past, she was "overflowing with joy and love" but she did not support gender and sexual equality. When asked how the artwork felt to her, she only said that it made her feel "good but guilty." When she destroyed her artwork, she used scissors and kept the lines clean and even. Joy said that she did feel a bit bad about destroying her artwork, but that it was not difficult. In the final stage, Joy explained that taping the pieces together to create an uneven shape represented how she now has "refreshed her insight" after a series of difficulties.

Participant 10: Bloom. Instead of basing her first artwork on one specific memory or event, Bloom chose to stand for various times in her life. When asked about the meaning behind her artwork, she went into detail about how each stage of the flower in her artwork represented her. The blooming flower is how she used to be and the wilting flower losing its petals is her changing over time. The petals represent things like her change in major at school or the friends that she has lost. It is interesting to note that while making the artwork, Bloom felt as though the regrets that she wanted to draw were not relevant and did not affect her anymore. After she

destroyed her artwork, Bloom claimed that tearing it up by hand made her feel good. She believed that the artwork represented certain parts from her past and that tearing it up meant that there was "no point in thinking about the regrets." While she found satisfaction in tearing up the artwork, she still hesitated a bit before destroying it. Bloom explained that the artwork represented how she used to be and that made it difficult to tear it. Bloom created a new artwork using the original pieces and she meant for the title "Better Together" to be taken literally. As she describes in the interview, "all the little figures I drew, all the stories, are better together than separate." When asked what the new artwork meant to her now, she claimed that her past regrets are still a part of her. Bloom explained that the new artwork has made her feel a little better because it is more "cohesive" and that it is a nice symbol of the different pieces in her life, the good and the bad, coming together.

Participant 11: Spiral. Spiral did not mention any specific details about the memory or events that inspired the first artwork. She described the meaning behind the artwork as poor mechanisms in trying to "escape" and not dealing with certain responsibilities. When asked how the first artwork made her feel, Spiral said that it accurately portrayed what she wanted. She further described the artwork using words including "chaos" and "closed-in." Spiral also noted that she was coloring more aggressively than she normally would but that the sound of the markers against the paper was comforting.

As mentioned in the earlier section, Spiral was very methodical in how she chose to approach the second step of the process. Instead of randomly tearing up her artwork, she kept count of how many pieces there were, the size of the piece, and the content of the torn parts. She also made the effort to arrange the torn pieces in the same order and pattern as they appeared in the original artwork. Spiral did this step based on standards that were important to her. When

asked how it felt to destroy her artwork, she found the act to be more "distant" than creating artwork but that it did not feel stressful or unnatural. She claimed that destroying her artwork was "a problem to be solved instead of a cathartic expression." It also was not difficult for her to destroy her artwork. Spiral chose to reconstruct and rearrange the pieces of her old artwork into a new one. She was also methodical in her art making process. She was conscious of how she wanted the swirl to be the center of attention and how the smaller pieces needed to be arranged around it. She claimed that her new placement of the pieces "felt right."

The new meaning behind her artwork is that it represents transformation after moving on from the past. When asked how it made her feel compared to the original, she had interesting things to say. Spiral claimed that she did not know how to feel about it exactly and that "it doesn't feel wrong, it just feels incomplete." Just like the first artwork, she also described it as "chaotic" but also added "disjointed" to her description. Spiral even said she was displeased that it looked even more" chaotic" than her artwork from the first step. The student researcher asked if she needed more than 30 minutes to do the final step and if more time would help, but Spiral said no. When asked for more feedback, Spiral said that she did not find anything wrong with the process but that she personally felt that something was missing in her art.

Participant 12: Scholar. Scholar based her artwork on her regrets from her high school years. She claims that she did not take that time of her life that seriously, including taking part in sports and other extracurricular activities but not being invested in them. As a result, she believes that she did not carry over any of those skills into her adulthood. Creating the first artwork reminded her about the past and how she preferred to read and be introverted rather than a being more eager to try new things. She also mentioned that part of her lack of interest was because she feared that she could not meet other people's standards. In the second part, Scholar felt shame

about tearing up her first artwork because she was a bit proud of it. However, partway through destroying it she realized she could do something new with the pieces and that made her more eager to do it. After she was done tearing up her art, she said that she felt good about it because it was like she released her emotions and disappointment.

In the final stage of the process, Scholar took into consideration which pieces she wanted to keep and which ones she would discard. She settled with keeping pieces that represented memories she did not want to give up (e.g., friends, books, and music) and removing pieces that represented things that made her past sad (e.g., specific individuals from school). When asked what the new artwork meant to her, Scholar explained that she felt as though this process gave her the "power" to recreate what she did in the past and give her a second chance. She described it as, "taking the pieces and putting it back together how I wanted to." She finished her thoughts by saying that the artwork made her feel like she could "take something from the past, put it in the future, and make it positive." When asked for feedback, Scholar happily compared the process to collage making, which is a hobby of hers.

Participant 13 Minerva: The story behind Minerva's artwork was that she and a companion were involved in a violent roadside accident while walking down the street. This occurred about nine months prior to the study. Creating the artwork reminded her of the pain that she saw and the scars that are still visible on her face and legs. In the second part, Minerva found that ripping the artwork apart and crumbling it was partly satisfying. She still found it difficult to destroy the artwork because it was based on a memory that is still difficult to move past from. In the last step, Minerva chose to repair her original artwork but taped a new drawing at the bottom of it. This addition represents how she hopes that the accident will eventually become just another memory. Compared to how the first artwork made her feel, Minerva claimed that the

repaired and reworked version made her feel a little more relieved and reminded her that "memories will stay, but the feeling won't." When asked for feedback, Minerva said that she though the process was helpful for her because she still needed to overcome the past event.

Participant 14: Traveler. Traveler based her artwork on the love and guidance of a parent, and that even if they are not around, their influence still lives on. She did not provide specific details on the event or memory the artwork was based on but alluded to a feeling of loss and not being able to communicate with someone anymore. Traveler described her artwork as a map and that it made her feel like she has grown up over the years. In the second part of the process, Traveler claimed that she almost felt nothing when she destroyed her artwork. She found it a bit difficult because she did put effort into it, but quickly moved past that feeling once she realized it was not something she wanted to keep.

In the final part, Traveler reworked her artwork so that it represented how she cannot change the past and "has learned to see the silver lining and hope in everything." The words that she added to the new artwork also hold a specific meaning to her. "No shortcuts" means that success will only come after multiple failures. "Detour" means that you will often take another path in life but always find your way back to your origins. "Dead end" does not necessarily mean a dead end or that it is all over, but that a solution can come by thinking out of the box. Finally, there is a garden hidden behind the section that can be opened. Traveler claimed that this garden was based on a field of lavender flowers that she once visited and that it reminds her of beauty and adversity to face life's problems. Her final words about the process were that the final artwork made her feel a bit proud.

Conclusion

The artwork that was produced in all three phases from these participants showed the

strength of this directive. All the participants expressed great investment in the process. The first phase brought out deep emotions and memories, to the point that it brought several participants to tears. The second phase required them to destroy their artwork, which most took delight in. Finally, the third phase brought it all back together and gave the participants a chance to either reframe their past or decide their future. The short interviews between each phase invited the participants to tell their stories and their experiences. Through these interviews, the process brought out a lot of unspoken emotions and even some clarity.

Chapter 5: Discussion

The purpose of this study was to introduce an art directive based on the artform of kintsugi and the potential benefits of having a client create, destroy, and recreate or repair their artwork. The results gathered over the study successfully answered the research question of whether this kind of directive would influence a participant's capability of self-forgiveness and coping with feelings of shame and regret. This section review and analyze the results, exploring the limitations and strengths of the study, and recommendations for future applications of the directive and future research on kintsugi-based art therapy.

Overview of Results

Analysis and Implications of Results

This section divides the data analysis of the results into three sections, according to the three distinct phases of the directive. The analysis will further explore the behavior of the participants during the art making process, phrases said during interviews, and artistic choices that the results described. The section will also discuss the implications of the results in relation to the study's purpose.

First Phase: Creating the Artwork. Out of the three phases in the process, the first phase brought out the more intense emotional responses. The participants were asked to think about a past event that they felt guilty or shameful about. Since the question did not focus on a specific kind of event or memory, the art responses highlight the variety of ways that shame and guilt about the past can manifest.

Diverse Responses. The response to the given instructions were more diverse than expected. This was the phase where the participants often externalized and discussed their shame and guilt. Certain participants based their art on grief and loss. It was common for these

participants to use the word "guilt" to describe how they felt about their grief. For example, both

Rose and Paradise expressed guilt over their grief of losing a loved one. The feelings of guilt also

extended to more social situations, such as Waterfall. While she did not divulge too much

information, it can be inferred that her experience involved another person. The guilt she felt

stemmed from how she "kept her mouth shut" and her artwork expresses how difficult that really

was for her. The way participants described their feelings of guilt was like the definition of guilt

by Stuewig et al. (2014). That it is the feeling of "I did something, and it was bad" as opposed to

the more personal feelings of shame.

Other participants expanded more on the approach by making artwork based on a stage,

or multiple stages, of their life that they regret, including Scholar and her artwork about her time

in high school. Notable examples of this are Bloom, who drew a flower in different

developmental stages to be parts of her life, and Traveler, who drew a map that represented her

growth overtime. Another example is Isle, whose artwork is unique in that it does not focus on

the past and is a more present experience. He chose to focus on his social anxiety, his difficulty

with socializing with others and how it conflicts with what he wants to do. These different

responses illustrate the multiple symbols and levels that the feelings of guilt and shame can take.

Describing the Artwork. A compelling part of this phase came from the interviews and

how the participants described their artwork. Since the instructions required that they base their

artwork on a negative memory or experience, it caused heavy emotions to come through in the

interviews. Participants like Paradise, Rose, Nurse and Traveler were open to talking about their

grief and loss, even expressing remorse. Even when they were experiencing these strong

emotions, they were willing to move forward with the process. Participants like Zone and

Minerva were willing to discuss their past trauma, with Minerva deeply describing the events

that occurred. Most participants chose to not go into detail about certain events, including Spiral and Heart, but that did not prevent them from putting their emotions and thoughts into the artwork. So, despite requiring the participants to think back on a negative experience, their response to creating the first artwork was mostly positive.

An interesting observation was the way the participants described the artwork in relation to themselves. Out of the fourteen participants included, Isle was the only one who did not address the subject of the artwork to be himself or someone associated with him. Instead, Isle referred to the character in the artwork as "the boy" and talked about the boy's experiences as if he were describing another person. Isle's first artwork centered around his feelings of anxiety, isolation, and inability to socialize. The way he referred to his artwork was an example of the "distancing" that art therapists often see during sessions. It was easier for Isle to discuss his social anxiety by treating it as a problem in the artwork rather than as the problem he is currently struggling with (Schouten, de Niet, Knipscheer, Kleber, & Hautschemaekers, 2014; Goodarzi, Sadeghi, & Foroughi, 2020).

Second Phase: Destroying the Artwork. The results of this phase showed how the destruction of art can be both therapeutically and artistically beneficial. Certain participants were mindful of how they tore the paper, including Spiral who kept count of the number of pieces and Rose who tore her artwork like an actual flower. Other participants chose to keep the pieces large, while others tore as much as they could and even crumpled the paper. For example, Waterfall pointed out that she intentionally ripped her artwork slowly and it can be seen in Minerva's final artwork that she crumbled the original piece. How much was destroyed inevitably affected how they chose to approach the final phase. The results of the destruction formed material for the final stage.

Methods of Destruction. Only two participants destroyed their artwork with scissors, Joy and Unity, so unlike the rest of the participants, their artwork had clean lines that allowed for quick-and-easy repair. Cutting with scissors did not seem to affect their feelings towards destruction of art any differently than it did the participants who did it by hand. Isle is notable in that he was the only participant who did not wish to show his ripped pieces or take a photo of them for the student researcher and no explanation was given why.

The only participant who used a 3D medium was Rose. This participant used a pink, slow drying clay and this affected how she destroyed her artwork. The other participants used 2D mediums, meaning that even after they destroyed their artwork it would still have part of the original form remaining. In contrast, Rose's medium was very malleable. If she chose to, it would have been easy to lose the shape of the first artwork entirely and make a brand-new artwork for the next step. However, Rose consciously made the choice to use the torn clay to keep the connection between her first and last artwork. This brings into question how the results for the second phase would have been affected if the participants were only allowed to use slow-drying clay rather than given the choice to use either 2D or 3D.

Attitude Towards Destruction of Art. Throughout the second phase of the study, it was seen that the participants' attitude towards destroying their artwork was mostly positive. A concern at the beginning of the study was that the act of destruction could potentially trigger a negative reaction from one or more of the clients. If this occurred, it would require the methods to be changed to fit the participant's emotional needs. Yet, all fourteen participants could destroy their artwork without support from the student researcher. Most destroyed it without hesitation and some even expressed glee. Several participants used words including "relief," and "release" to describe the destruction process. Already the signs of developing or improving resiliency

could be seen in this stage (Kim et al., 2018).

Only one participant expressed remorse about destroying their artwork, Paradise, said it was because the artwork involved his late mother. He tore his artwork into bigger pieces, which is significant when compared to the other photos for the second stage. If they tore their artwork by hand, most participants preferred to rip into multiple smaller pieces rather than into big ones. A student in the group that was asked to analyze the data pointed out how Paradise placed the ripped pieces in an organized pile faced down so that the artwork was visible. This could be a sign of maladaptive guilt, where he felt an exaggerated sense of responsibility for the artwork (Gambin and Sharp, 2018) and was unable to distance himself from the art (Schouten, de Niet, Knipscheer, Kleber, & Hautschemaekers, 2014; Goodarzi, Sadeghi, & Foroughi, 2020).

The response of all fourteen participants implies that the destruction of artwork may have a positive effect on a person's emotional state. This is especially true if the artwork was based on something negative. An implication of Paradise's response is that a person is more likely to hesitate about the destructive phase when the focus of their artwork is a person or object that holds emotional significance to them. Altogether, it can be inferred that if the first artwork was based on an experience that the participant wanted to move away from, then the act of destruction was relieving. This is exemplified best with Zone, who explicitly mentioned having more control over her memories when she destroyed her artwork. This control is one of the key benefits of art therapy (Goodarzi, Sadeghi, & Foroughi, 2020). However, if the artwork was based on something or someone that the participant was still attached to, it may cause some hesitation or even remorse, but does not necessarily mean they are not capable of destroying it.

Third Phase: Repairing/Recreating the Artwork. The final stage of the directive demonstrated imaginative ways for the participants to use the destroyed pieces to create an

artwork. This stage showed resilience, self-forgiveness, and the kintsugi philosophies the most. The participants were instructed to use the destroyed pieces to put their artwork back to its original form or to create a new artwork entirely and to even add to it. Seven participants chose to restore their artwork to its original form while the other seven chose to recreate the original artwork and turn it into something different. All participants added something extra to the new artwork, even if they restored it.

Repaired Artwork. The seven participants who repaired their artwork to its original form were Unity, Isle, Paradise, Joy, Scholar, Minerva, and Traveler. They all added more drawings and extra details to the original artwork. A student from the group analysis session pointed out that one of the things connecting certain members in this group had memories or people they either did not want to forget or could not forget. For example, Minerva expressed that the memories of her accident were still fresh in her mind. However, she also said that she hopes that in the future, the accident will just become a memory. Her hope for change in the future, despite her trauma, reflects a notable amount of resilience in her (Kim et al., 2018). Minerva's acceptance that her memories will stay but her emotions can change also has some basis in the kintsugi philosophy of mushin. One of the interpretations of mushin is to have a mind that is not burdened by emotions or mistakes (Japanese Tales 2020). Minerva's desire for her accident to become just another memory reflects a desire to eventually move past the trauma and focus on the present. So instead of being burdened by this incident, Minerva would rather accept it happened and continue living happily, as seen in how she drew herself smiling in her final artwork.

Paradise is an example of a participant whose artwork focused on something they did not want to forget. He is also one of the examples of how effective this directive can be when used to

address grief. To alleviate the sadness of losing his mother, Paradise not only put his drawing of her back together but added Jesus in heaven to accompany her. Paradise explained that his new artwork made him feel refreshed and overwhelmed, knowing that his mother is in heaven with Jesus. Through the art, he gave himself reassurance and a positive reflection of his mother. Even though Paradise experienced grief and remorse, especially when he had to destroy his artwork, he came out of the directive with a positive mindset. This is also the only example of religion being directly addressed in a participant's final artwork.

Traveler's artwork is unique because it is one of the responses that focused on several stages in their life, rather than one experience. The fact that she chose to keep the map reflects how she accepts the past for what it was. Instead of changing it, Traveler chose to learn from her mistakes and her experiences. This is clear in the new additions to her artwork, such as the road signs and the lavender field. The words on the road sign represented the positive lessons she's learned over time and the lavender field represented beauty and adversity. Her outlook on her past is indicative of the kintsugi philosophy of wabi-sabi. In her case, the interpretation of wabi-sabi that most describes her most is about finding beauty in past mistakes (Richman-Abdou 2019). Her cognitive flexibility, capability of acceptance, and optimism are also characteristics of resiliency (Hass-Cohen et al., 2018).

Unity and Joy's final artworks are also examples of the kintsugi philosophy of wabi-sabi. In her first artwork, Unity lamented over how, in the past, she could not express her love for those around her. Her new artwork stands for how she has chosen to learn from that regret to become more honest and expressive about her feelings. For Joy, she explained how before she did not support gender and sexual equality and it was something she felt guilty about. For her final artwork, she wanted to refresh her insight, about why she felt that way about equality in the

past. Both Unity and Joy's remorse over their past selves can be interpreted as a form of self-forgiveness and reformation.

Isle is another unique response because his initial artwork focused on an experience that was more recent and personal for him. Just like Traveler, his decision to keep the original image rather than create something new shows some acceptance of himself and his past actions. Isle's additions to his artwork are indications of what he wants for his future, which is to be more comfortable with socializing and trusting others. Since this is a conflict that he is currently struggling with, he gave the impression that his goal felt further ahead. Despite that, he recognizes the goals he has for the future and the benefits of achieving them. Isle's response to the directive implies that this directive is suitable for not just past experiences, but for finding solutions for current conflicts.

Scholar's artwork in this phase is an example of two important things. The first is self-forgiveness in the form of accepting her negative experiences but recognizing the positives. In her first interview, she talked about how she regretted how she behaved in high school and the pressure she was experiencing at that time. However, for her final piece, instead of focusing heavily on the negative aspects of her past, Scholar acknowledged that there were parts of her past that were worth cherishing. Second, Scholar described the creative process as having power over her high school memories. According to Goodarzi, Sadeghi, and Foroughi (2020), having this kind of control is one of the benefits of using art therapy with clients who are expressing shame and guilt over past events. In Scholar's case, she chose to remove the negative memories and only keep the ones that make her happy. The art directive gave Scholar the power to rework a part of her life that she regretted into something she can look back on happily instead.

Recreated Artwork. The seven participants who recreated their artwork into something

new and different were Heart, Waterfall, Nurse, Zone, Rose, Bloom, and Spiral. A consistent theme among these seven participants was their strong investment in creating a new image that reflected either how they believe the event had changed them or who they want to become eventually. They took into consideration not only how to arrange the pieces, but what the pieces and the final product may represent.

Nurse, who expressed grief and loneliness in her first artwork, said that there are sad things in the past that she cannot change and so she would "just have to live with it," which could explain why she formed a caricature of her using the pieces of an artwork being her negative experiences. Rose also expressed grief in her first artwork, and for her final artwork, the budding rose, she said: that a person does not have a choice to begin again. This is similar to what Nurse said about her final artwork. Rose took this as a positive reason as to why it is necessary to take chances and never take things for granted. These opportunities are what her final artwork represents. Both participants turned their grief into acceptance of the past and hope for change in the future, both metaphorically and in their artwork. Their responses strongly reflected the kintsugi philosophies of wabi-sabi and mushin, such as recognizing how the past has caused notable changes and the importance of being in the "now" (The Art of Kintsugi 2021, Ragged University 2018). This was also a demonstration of their resilient characteristics, as there is strength in their acceptance of the past and their desire to move forward (Kim et al., 2018).

Another participant whose artwork was an example of the kintsugi philosophy was Bloom's. Her themes are similar to Traveler's and had characteristics of the philosophy of wabi-sabi. One of the interpretations of the kintsugi philosophy, wabi-sabi, is that the adversities of the past are as much a part of the person as the good ones (Richman-Abdou 2019). Bloom talked about how she believes that her regrets are just as much a part of her as any other emotion.

Therefore, a theme in her final artwork is how both the good and bad things in her life have come together. This is especially significant when Bloom's first artwork is considered, because like Traveler, she chose to reflect on multiple stages in her life instead of one event. She even used the word "cohesive" to describe her final piece, which is a similar impression that most kintsugi art pieces have.

Zone expressed both resilience and self-forgiveness in her artwork. From her description, the words that stood out were "clarity," "control," and "hopeful." Zone showed self-forgiveness in how she has a more positive view of herself and can acknowledge what she has achieved. Her artwork and response also gave a strong impression of using resilience against shame and guilt. Like Scholar, one of the key points from Zone's interview was how she described the art making process as having control over her experiences. She got to decide what to keep and what not to. So, the directive was beneficial for Zone because it gave her relief through destruction and then empowered her with reconstruction.

Waterfall also showed the concept of self-forgiveness in her final artwork. While her telling of the events was vague, she describes how it caused her a great amount of sadness and regret. Her process of making the 3D sculpture out of her ripped artwork helped her defy these negative emotions. She explained that the action was like metaphorically building up her self-esteem again. This desire for self-esteem reflects one of Wohl and Thompson's (2011) of self-forgiveness. That is, a positive shift in a person's attitude towards themselves. Heart displayed similar emotions in her final artwork. She was also vague about the past events, but Heart said that the final artwork gave her a chance to think back on them. One of her thoughts while creating the artwork was how she would like to grow in the future. The title of her last artwork, *Growing from my mistakes,* reflects this. Heart shows self-forgiveness for past mistakes through

her positive self-evaluation. It is also an example of both Waterfall and Heart's resilience, since they both desire for positive development in their futures despite the past (Kim et al., 2018).

Spiral's final artwork is notable for how she described it. She is the only participant to express that her artwork felt incomplete and disjointed. Even so, Spiral did take the time to think over the arrangement of her pieces and what she wanted the image to be. Meaning that the process did not inhibit her or her creativity. In this case, either this directive was not right to address the issue that Spiral reflected on in the first artwork, or it would need to be changed to be more suitable for her.

When compared to the participants who repaired their artwork, these participants put more focus on the pieces and the importance of their arrangement. They were also more willing to take chances with their arrangement and materials, and more likely to only use the pieces and not add a lot of innovative design choices. This could have been the result of the 30-minute time limit rather than a creative choice.

Summary of Results

The experience of all fourteen participants shows that this directive holds potential benefits in developing a person's capability of self-forgiveness and resilience and moving on from the past. While the first phase required the participants to look back on negative experiences or a part of their life, they are not happy about, it did not appear to trigger any traumatic memories and was even cathartic for some of the participants. Similar behavior was observable in the second phase. Opposed to the student researcher's concerns, most participants were eager to destroy their artwork and reported positive feelings of expression and relief. Finally, the third phase was where the benefits of the study were more certain. The response and the methods of the participants were diverse and offered insight into how the directive can be

used to help feelings of relief or hope for change.

Limitations

There were notable limitations in this study that may have affected the results and should be addressed in any future research. One limitation was the recruitment method. Recruitment for the study was limited to flyers, online postings, and mostly word-of-mouth. The student researcher tried to post flyers in publicly accessible areas including libraries or local cafés, but they were denied on multiple occasions due to these facilities having rules about advertising for personal projects. Word-of-mouth and posting about the study on social media were the most effective method of recruitment, but this approach was limited in reach to the networks of the student researcher. This limitation is why most participants identified as Asian. The racial identity of these participants could have also affected the results and their responses to the interviews, including their earlier understanding of forgiveness, the impact of shame and guilt, and of art making in general.

A second limitation was the time it took to create the artwork before destroying it. While all the participants reported that they did not hesitate to destroy their artwork, it is possible that their response would have been different if the destruction were not immediately after the creation. There is a chance that if the participants spent more time on the artwork, they would be more hesitant when it had to be destroyed. For example, if the participants were given the day before meeting with the student researcher to create their artwork. This investment in the art could then affect how they would feel about destroying it, including making them more hesitant, therefore affecting the nature of the study.

A third limitation was the wording of the instructions. As said in the analysis of the results, the wording of the first question left it more open to interpretation by the participants.

Meaning that the things that they regret or were ashamed about varied. The student researcher also told participants that they should not feel pressured into making artwork on anything too traumatic. The participants were instructed to not talk about any experiences, memories, or trauma with which they were not comfortable. This manner of introducing the directive was designed to protect the mental and emotional well-being of the participants. Emphasizing emotional safety meant that the directive was not always used to address deeper feelings and thoughts that may have been present. Therefore, it cannot be said for certain if this kind of directive is consistently effective for most levels of negative experiences and trauma.

A fourth limitation was the choice of population. The population of this research study only allowed for individuals between the ages of 18-30 and who identified as normal functioning. This population was chosen so that the study could serve as a baseline for future studies and that the results were not affected by factors that the student researcher or the participants had no control of. Therefore, the results found are only applicable to this population and cannot be generalized for a larger population or a population with specific psychiatric or medical concerns. This limitation would also have a profound effect on the results because it is possible that the responses to the process would have been different if the participants were a more diverse group of normal-functioning and non-normal-functioning individuals.

Finally, a fifth limitation is that due to being a small qualitative study, there is a lack of quantitative data and therefore there is no way to decide the validity and reliability of the directive. In addition, the lack of quantitative data, just like with the choice in population, means that the results cannot be generalized to a larger population. Every person would have a distinct experience to share in the artwork and a different response to the destruction and recreation step. It also cannot be absolutely stated that the destructive phase would not trigger a negative

emotional reaction in general. It is possible that there would have been a higher risk of triggering if the thesis involved a more vulnerable population. Quantitative data would have also helped find which specific areas the directive could have affected. For example, developing a scale that can find if there was an improvement in a participant's capability for self-forgiveness.

Impact of COVID-19

The lockdowns initiated in early 2020 in response to COVID-19 and the restricted social interaction at this time limited the scope of the study. In the initial stages of the study, the researcher intended to collaborate with the participants in-person, either in a space of their choosing, a studio provided by colleagues or teachers, or the student researcher's home. An online session would only be done if a participant were from outside the state of California and Nevada, or outside the United States. The student researcher changed the study to be online-only for the safety of both the participants and the student researcher, as well as to follow lockdown regulations. It is likely that if the directive were done in-person rather than just online-only that the results could have been more diverse. The lockdowns also limited recruitment since the student researcher was not living on a university campus during the lockdown phase and did not have opportunities to publicly advertise the study to a more proper population including the college students on their campus. Additionally, many public gathering places like cafes, stores, markets, and gyms were closed or limited, which eliminated another type of recruiting site.

Strengths

One of the main goals of the directive was to promote self-forgiveness and resiliency. As both the artwork and the interview with the participants shows, this goal was achieved. While the word "forgiveness" was never directly said, several participants expressed feelings like it. This can be seen with the participants who explicitly based their artwork on past grief or trauma. For

example, Rose's response to the artwork that she made in honor of her grandmother. Demonstrations of the participants' resiliency were even more clear. The words like "relief," "build up," "move on," "proud," and "release" were brought up often about how they felt about their process and artwork. The directive allowed the participants to externalize what they wanted for their future and in turn brought out positive perspectives about themselves.

The destruction phase of the directive showed that there are benefits to destroying artwork in therapy. All fourteen participants were willing to rip up their artwork, with some even expressing joy. Even if they were hesitant to destroy their art, they were still able to do it after briefly thinking about the action. For a few of them, the destruction of the artwork brought them a sense of power and relief. In addition to the kinesthetic action of destroying the work, the type of destruction, or un-doing was important. The form of the ripped pieces influenced certain participants' creativity for the next phase. For example, Waterfall decided to turn her 2D artwork into a 3D paper sculpture when she noticed that a ripped piece was bigger than the others. Another example was Heart, who noticed how the red in her ripped pieces could be used to shape a heart. This proves one of the points of this research- that there are therapeutic benefits to allowing participants to destroy their artwork.

The qualitative data showed that this directive exemplified one of the key benefits of art therapy. It gave the participants control over their negative experiences and trauma through the artwork (Goodarzi, Sadeghi, & Foroughi, 2020). One participant, Zone, outright said in her interview that she felt like she had more control when both destroying the artwork in the second phase and reusing her pieces in the third. Another participant, Scholar, took control over how she remembered her time in high school by deliberately removing the pieces of her artwork that she did not want. There were also participants who expressed a desire to have control over how their

experiences would affect their future. For example, both Nurse and Minerva used the process to address how they need to accept the reality of their pasts to move on towards a better future.

Recommendations for Directive

If this study inspires future research kintsugi or destruction in art therapy, the student researcher recommends several guidelines and adjustments. These suggestions would also apply in clinical settings if other art therapists were interested in the directive or inspired to do something similar. First is the timing of the process and the number of sessions. Stopping a session at the end of the first and second phases may have a negative impact on a participant's wellbeing. This was observable with Participant 8, Paradise, and his reaction to destroying his artwork. He commented that it was difficult for him to rip the artwork because "it was my mom." If his session were to end directly after this stage, it would have left him feeling conflicted. This would only be exasperated by how he would need to wait until the next session for the more positive third phase. To avoid this kind of conflict, it is best to perform this directive in a single session.

The student researcher recommends that, if possible and in a safe environment, this directive should be done in-person and in a comfortable art making environment, rather than online. In the current study, sessions with participants were on a one-on-one basis and online only. The original plan was to have a mix of online participants and in-person participants. As told before, this had to be changed due to the COVID-19 lockdowns. While the online results were still rich in data and art, the student researcher believes that in-person sessions in an environment dedicated to art making would have a greater impact on the process. For example, the participants would feel more comfortable with experimenting and art making if they did the session in a studio with a variety of art supplies, crafts, and adhesives available. An example of a

participant having an increase in creativity was Zone. Zone was the only participant who used

multimedia tools, including collage, paint, larger sheets of paper, and either crayons or oil

pastels. Her access to all these tools is because she had prior experience with art and had them

available in her environment. This was not the case for most others, with some of the participants

only having access to colored pencils or ball point pens. This does not make their art any less

valuable, but it does bring into question how their process would have been different if they had

access to the same materials that Zone used. Smaller adjustments are also possible, such as

limiting the directive to only use a certain kind of 2D or 3D material, or even the classical

kintsugi process. Although for the latter, more volatile material like the traditional lacquer would

have to either be changed or omitted. In all settings and applications, material and setting choices

should be made to best enable client expression and safety.

Recommendations for Future Research

Future research studies on either this directive, or other kintsugi-influenced directives,

should consider using a mix of quantitative and qualitative methodologies. A qualitative method

was chosen for this study because the student researcher prioritized making observations about

and documenting the experience of the directive over quantifiable individual data. However, to

figure out the validity and reliability of these kind of directives, it is recommended that future

studies use quantitative instruments. For example, using the Resilience Quotient Test (RQT) to

find if there were significant changes to a participant's resiliency (Basyiroh and Kwartarini,

2020). Gathering this kind of data could potentially increase interest in using these interventions

in the field of art therapy.

A second change to consider is the amount of time necessary for it to be effective in the

long-term. Self-forgiveness is something that most individuals cannot achieve in an instant. As

stated in Chapter 2, finding self-forgiveness is a slow process and how long it will take to achieve depends on the individual. While this study proved that a kintsugi-influenced directive can bring relief and clarity, it is possible these positive emotions only occur during the art making process. They may not linger after the sessions are complete. So future studies should investigate how effective this directive is when used repeatedly with the same participants or how it affects certain traits overtime. For example, a longitudinal study that periodically measures a participant's resiliency or self-forgiveness pre- and post- engaging in a kintsugi directive. Another possible time modification is re-formulating the directive to be more suitable for multiple sessions rather than just one.

The student researcher recommends that future research should study the effectiveness of this directive on populations outside of millennials, such as children and older adults. The study chose to focus on millennials due to this demographic suffering from a notable increase in depression and anxiety compared to other generations (Twenge, 2013). However, it would be interesting to see if this directive can be effective for younger generations, such as children. This is especially true for those in late childhood, or between the ages of 5 to 12 years. According to Erik Erickson, this is the psychosocial stage where most start to develop a sense of industry vs. inferiority. This means that in the child's development of autonomy and new skills, they are more sensitive to successes and failures (Sharma, 2015). These feelings of inferiority may be processed through the directive in this study. In the case of older generations, Erickson referred to the ages of 65 years and above as the psychosocial stage of integrity vs. despair. Either the older adult can look back on their life with a sense of accomplishment, or a sense of regret. If they are more likely to despair, then this directive has potential in allowing older adults to process through these memories and past regrets (Partridge, 2019; Sharma, 2015). This directive

has potential to be used for diverse age demographics, especially if it is changed to address certain stages in psychosocial development.

Another change to the population would be to study the effects of this directive on populations that do not identify as normal functioning. Normal functioning young adults were the chosen population to provide results that were unaffected by factors that could not be accounted for or controlled. The purpose of these results is to function as a baseline that future similar research can use for comparison. It would be beneficial to have results that involved a more diverse population. For example, if the directive was used with participants who are struggling with a traumatic loss. Loss of a loved one was a recurring theme in some of the results in the current study, such as Rose, Paradise, and Nurse. All three of these participants expressed that the directive gave them a positive outlook. It is then possible, with some modification, that this kind of directive can help a participant process through the intense feelings that can happen after a traumatic or sudden loss. This kind of research can aid in discovering new methods of self-forgiveness for populations that struggle with the concept. The process would have to be altered to fit the needs of certain populations, especially if they are more sensitive to the destruction phase. One would be to incorporate fewer personal methods of destruction, such as a supervisor helping in the destruction process or having the participants use scissors instead of their hands. It would be important to make these changes so that the participant can comfortably move along the process.

Finally, a recommendation for future research would be to study how the materials may affect the results. The study allowed for both 2D and 3D materials. However, out of the fourteen participants that were analyzed, only Rose used a 3D material. The only noticeable effect it had on the results was how Rose destroyed and reconstructed her artwork. Since Rose used a very

malleable clay, she could mold the pieces of her artwork into any new shape she wanted without consideration for the original appearance. It just so happened that she chose to continue following the floral theme of her work in the first phase. The directive could have had a different outcome if all the participants had to use only slow-drying clay like Rose. The participants could lose the pre-established structure that is provided by a 2D medium, meaning that they cannot put the clay together like a puzzle and the original form is lost. Even if they were to try and make the original again, it would still end up looking different. For some participants, this could help them through the process of reforming themselves, like Isle, or their past, like Scholar. However, this could also be a negative experience for participants who wanted to positively preserve the past, like Paradise. Kintsugi is also traditionally a 3D art technique that uses ceramic or pottery and lacquer as adhesive. If possible, it would be interesting to see a modified version of this directive that follows the same ideas but is faithful to the original kintsugi process.

Summary and Conclusion

The primary focus of this research was to open a conversation about destruction of art in the field of art therapy and the possible benefits it holds. The word "destruction" is too often associated with aggression that it is easy to forget that artists have used destruction in art for political activism and emotional release. If an artwork is broken, even by the hands of its own creator, it does not mean it loses value. Anyone can take that artwork and repair or reconstruct it. That is the core of the kintsugi philosophy and its artform, and the reason it was chosen as the inspiration for the directive presented in the study.

The experience of the directive was considered more important than gathering quantitative data on its efficacy. Although more concrete numbers would have helped determine validity and reliability of the directive, that does not mean the results found should be dismissed.

The participants' artwork demonstrated the potential positive effects that a kintsugi-based process could have on their well-being. This included bringing out feelings of control, release, and relief. Even the destruction of their art elicited a positive response. The results also show a wide range of approaches to destruction and recreation.

These results are important because the shame and guilt that can come with negative experiences can inhibit a person's ability to find closure. One way to help someone move on is to give them a chance to realize that they have the power to do so. The participants in this study were able to use the directive to turn negative incidents and feelings into positive motivations and imagery. This was possible because the opportunity to destroy and recreate art empowered them and gave them a choice in how to perceive these experiences. Doing so brought out their resilient characteristics and allowed them to accept the present or have hope for the future. The student researcher hopes that the qualitative descriptions of the participants' artwork and interviews has increased interest in further exploring kintsugi-based art therapy techniques.

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Appendix A

Recruitment Flyer

Adult Participants Needed!

Looking for <u>adults between the ages of 18-30</u> to participate in an online Art Therapy study.

CREATE	DESTROY	RECREATE

Art therapy prioritizes the creation of art but are there benefits to destroying art? Based on the **ancient Japanese art of Kintsugi**- this experimental art intervention seeks to answer that question!

Help us study **the potential of creating, destroying, and recreating artwork** as a therapy intervention!

Participants will be asked to:

- Create a 2D or 3D art piece, destroy it and recreate it.
- Take part in 3 interviews about their experience with the process.

Location:
- Online through Zoom

Are you eligible?
- Must be between 18-30 years old.
- Must identify as normal functioning.
- <u>No prior art experience necessary!</u>

Interested?
Sign up and get more info!
- Scan the QR Code
- Take a tear-off

Email:
kintsugiarttherapy2021@gmail.com
to learn more!

SCAN ME

NOTRE DAME
DE NAMUR UNIVERSITY

Kintsugi Art Therapy Study
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Appendix B

Debriefing Form

Putting the Pieces Back Together: Using a Kintsugi-Based Directive to Promote Self-Forgiveness in Young Adults with Shame and Self-Loathing

Student Researcher: Marieev Krista Princer

Email: kintsugiarttherapy2021@gmail.com

Thank you for your participation in this research study. The purpose is to explore the potential of using a Kintsugi-based directive in art therapy to help promote self-forgiveness. Our research questions are: what are the effects of destroying artwork, what are the effects of reconstruction artwork, and can destroying artwork be a viable art therapy directive?

While participating in this study, you will create artwork in either a 2D or 3D medium, destroy it, and then repair it or reconstruct it into something new. In addition, you will be interviewed on your experience with the process throughout the session.

Your participation will be video recorded, but you have the choice to back out of that. I expect to find that destroying artwork can have a positive effect on a person's emotional state, especially if they feel shameful about a past event, because it will function as a way to vent or find a new perspective.

If you would like to learn more, feel free to contact the student researcher at kintsugiarttherapy2021@gmail.com. If you are interested in Kintsugi and would like to learn more about why it was chosen as an inspiration, you can read more about it here:

- https://www.raggeduniversity.co.uk/2015/08/16/kintsugi-learning-to-love-the-critical/
- https://www.elartedelkintsugi.com/en/kintsugi-in-life/

If you have any concerns about your rights as a participant, please contact the Institutional Review Board. Thank you again for your participation.

Appendix C

Informed Consent Form

Putting the Pieces Back Together: Using a Kintsugi-Based Directive to Promote Self-Forgiveness in Young Adults with Shame and Self-Loathing

Student Researcher: Marieev Krista Princer
Email: kintsugiarttherapy2021@gmail.com

The purpose of this research is to study the potential of using a Kintsugi-based art intervention and destroying and remaking art to promote self-forgiveness. Participants will be asked to create a 2D or 3D art piece, destroy it, and then recreate it using an adhesive. Findings from this study will be used in the student researcher's thesis and presentation, and probable future presentations and writings about the potential of Kintsugi or destruction of art in the field of art therapy.

I understand that:
A. My participation in this study is voluntary and I may choose to leave the study at any time by asking the student researcher. I will not be penalized for withdrawing from participation.
B. The potential benefits of participating in this study are that it can benefit the field of art therapy. My participation can provide qualitative data that can expand on the benefits and risks of using a Kintsugi-based art directive and the destruction/reconstruction of art.
C. My participation in this study will take approximately 2-3 hours and will be completed in one sitting.
D. My participation in this study will remain online-only.
E. Participation in this study may result in greater-than-minimal risk of emotional discomfort. Participation in this study requires me to look back at events that may be uncomfortable or triggering. Participation in this study requires that I physical destroy an art piece.
    a. I have the right to not indulge information that I do not feel comfortable with.
    b. I have the right to leave the study at any point. I will not be penalized for doing so.
    c. I have the right to request for a break.
    d. I. have the right to request a change in the subject of the artwork.
    e. I have the right to request that the student researcher omit certain information from their data analysis.
F. My participation in this study requires that I take part in three separate interviews throughout the sessions.
    a. My responses to the interview questions will remain anonymous and I cannot be identified from my responses.
    b. I have the right to not indulge information that I do not feel comfortable with.

        c. I have the right to refuse to answer the student researcher's questions.

        d. I have the right to request that the student researcher omit certain information from their data analysis.

G. The artwork, the destroyed artwork, and the recreated artwork that I make in this session may be presented in the thesis as an example of the process.

        a. I have to take photographs of my art and send them to the student researcher in a timely manner.

        b. All artworks will be presented anonymously and no identifiers such as my name and my face will be used.

        c. For the purpose of potential future studies, I understand that the researcher will keep anonymous records of the artwork created for the thesis.

        d. I can choose not to have my artwork presented in the thesis and kept for future studies.

H. All sessions, include the art making and interviews, will be video recorded. These recordings are for the purpose of qualitative data analysis.

        a. All recordings will only be viewable by the student researcher.

        b. All recordings will be destroyed once all data is gathered, and the thesis is complete.

        c. I have the right to refuse being recorded.

I. My participation in this study will remain completely anonymous and I cannot be identified by my responses and my artwork.

        a. All recorded data, video and artwork will be contained in a secured external hard drive and in an encrypted folder that is only accessible by the student researcher.

        b. All recorded data, video, and artwork will only be viewed by the student researcher.

        c. All research reports, presentations, and writings about the study will only present the findings from the data and I will not be personally identified.

By signing this form, you agree that you are between the ages of 18-30 years old, you have read and understand your rights, and that you consent to participation in the study.

Name (printed): _____

Signature _____ Date _____

Appendix D

Consent Form to Use Artwork

Putting the Pieces Back Together: Using a Kintsugi-Based Directive to Promote Self-Forgiveness in Young Adults with Shame and Self-Loathing

Student Researcher: Marieev Krista Princer

Email: kintsugiarttherapy2021@gmail.com

In addition to agreeing to participate, I consent to having all artwork I create during sessions to be photographed and used and presented in the thesis. The artwork that will be photographed will be the initial artwork, the destroyed artwork, and the recreated artwork. I understand that all photos of my artwork will be used as both data analysis and as samples of the results of the directive.

I understand that the presentation of my artwork will remain anonymous, and my name and other identifiers (e.g., face and physical description) will not be associated with any photos used. I understand that even after the thesis is finished, the student researcher will keep copies of the artwork for the purpose of future studies and samples.

A.   I consent to having my artwork photographed, used in the thesis, and to the student researcher keeping it for future studies.

Name (printed): _____

Signature _____ Date _____

B.   I **<u>DO NOT</u>** consent to having my artwork photographed, used in the thesis, and to the student researcher keeping it for future studies.

Name (printed): _____

Signature _____ Date _____

Appendix E

Consent Form for Audio/Video Recording

Putting the Pieces Back Together: Using a Kintsugi-Based Directive to Promote Self-Forgiveness in Young Adults with Shame and Self-Loathing

Student Researcher: Marieev Krista Princer

Email: kintsugiarttherapy2021@gmail.com

In addition to agreeing to participate, I consent to having the art making sessions and interview sessions video recorded. I understand that the recordings are going to be used for data analysis and <u>will be erased</u> once all data is gathered and transcribed and the thesis is complete. The transcripts of my recordings will not be presented in any presentations or writing resulting from the study.

The content of my recordings, such as my behavior, may be described in any presentations and writing about the study. But neither my name nor any other identifying information (e.g., voice, face, physical description, etc.) will be used. My participation in the recordings for this study will remain completely anonymous and only known by the student researcher conducting the study.

A.   I consent to having the art making sessions and interviews video recorded.

Name (printed): _____

Signature _____ Date _____

B.   I **<u>DO NOT</u>** consent to having the art making sessions and interviews video recorded.

Name (printed): _____

Signature _____ Date _____

Appendix F

Sample of Google Sign-up Form

Are you between the ages of 18-30?

Do you identify as normal-functioning?

Name:

Age:

Gender:

Race/Ethnicity:

Religious Affiliation:

Occupation (Optional):

Do you have any past experience with making art?

Email: