



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service

Services des thèses canadiennes

Ottawa, Canada
K1A 0N4

CANADIAN THESES

THÈSES CANADIENNES

NOTICE

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

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

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

Previously copyrighted materials (journal articles, published tests, etc.) are not filmed.

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

**THIS DISSERTATION
HAS BEEN MICROFILMED
EXACTLY AS RECEIVED**

AVIS

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

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

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

Les documents qui font déjà l'objet d'un droit d'auteur (articles de revue, examens publiés, etc.) ne sont pas microfilmés.

La reproduction, même partielle, de ce microfilm est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30.

**LA THÈSE A ÉTÉ
MICROFILMÉE TELLE QUE
NOUS L'AVONS REÇUE**

The Use Of Art Therapy With Individuals In Whom Physical Pain
And Symptoms Are Main Modes Of Expression For The Unconscious;
Presented In An Archetypal Perspective.

Christiane Monique Corbeil

A Thesis
in
The Department
of
Art Therapy

Presented In Partial Fulfillment Of The Requirements
For The Degree Of Master Of Arts At
Concordia University
Montréal, Québec, Canada

August 1987

© Christiane Monique Corbeil, 1987

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-37083-1

ABSTRACT

The Use of Art Therapy with Individuals in Whom Physical Pain and Symptoms are Main Modes of Expression for the Unconscious, Presented in an Archetypal Perspective

Christiane Monique Corbell

This thesis includes references to Jungian psychological theory and descriptions of the practice of art therapy.

In the first part, the selected archetypal theory interprets the personality traits of individuals in each of whom there appears to be a conscious/unconscious disconnection. The focus is on two archetypes: the persona, the shadow. The anima and the animus will be referred to also. Relevant images are presented mainly as examples of these main archetypes; therefore symbols are not analysed in a reductive way.

Also, this first chapter contains occasional reference to pertinent personal experience regarding my own individuation process and images created in the analytical context.

Three case studies are presented in the second chapter. They are cases of patients who have been referred for Art Therapy by the hospital's pain clinic.

Each case study is composed of a detailed description of important sessions, and corresponding discussion reflecting the theory presented in the first chapter. The patients' images are analysed in terms of verbalization and symbolic meaning.

Complementary approaches to art therapy, such as: A. Mindell's "Dreambody" [Mindell, 1985] approach and the use of touch as a therapeutic tool, as described by Anita Green [Green A. 1984] are presented in the third chapter.

The concluding chapter consists of a review of the case studies, in the light of my reflections, mainly in terms of transference and countertransference issues. Other pertinent art therapy aspects are briefly discussed.

Dedications

This Thesis Is Dedicated:

To my husband and children

Wagdy Rabbat

Sébastien and Isabelle

And to my dear friend

Manon Laurin

In appreciation of their

love, support and understanding

Also to my supervisors,

Michael Edwards

Peter Byrn

and Committee Members,

Jan Bauer

and Julia Byers

With much gratitude for

their time and enlightening guidance

TABLE OF CONTENTS

	<u>PAGE</u>
INTRODUCTION	1
CHAPTER I	
A. Personae	2
B. Shadow	8
C. Anima, Animus as Subsidiary Elements	12
CHAPTER II	
Case Studies in Art Therapy	
A. Introduction	23
B. Case Study of Paula	26
C. Case Study of Jeanine	58
D. Case Study of Armand	95
CHAPTER III	
Possible Complementary Approaches	115
CHAPTER IV	
CONCLUSION	121
BIBLIOGRAPHY	125

LIST OF ILLUSTRATIONS

	<u>NUMBER</u>	<u>PAGES</u>
<u>CHAPTER I</u>		
A Person's Images	1 Flower	16
	3 Rabbits	17
	5 Horses	18
	7 Flowers	19
	8 Abstract	19
	9 Image of the Soul	20
B Shadow Images	2 Mountains	16
	4 'Mess'	17
	6 Painted News Paper	18
	10 Shadow Images	21
	11 Ibid	21
C Animus Images	12 Animus Intergration	22
	13 Animus Awareness	22
<u>CHAPTER II</u>		
A Paula's Images	1 Hitler	46
	2 Heart	47
	3 Tree	48
	4 House	49
	5 Horses	50
	6 Romeo and Juliette	51

LIST OF ILLUSTRATIONS

CHAPTER II

A Paula's Images

<u>NUMBER</u>		<u>PAGES</u>
7	Richard Burton	51
8	Venice	52
9	Paolo Noel	53
10	Sugar House	54
11	Road to the Universe	55
12	Apple, Serpent, Eagle	56
13	Casimir	57
14	Ibid	57

B Jeanine's Images

1	Beach	78
2	Airplane	79
3	Sweating Sun	80
4	Bedroom	81
5	'Maison Natale'	82
6	Concorde	83
7	Santa-Maria	84
8	The Old Fort	85
9	Bedroom	86
10	Smurph	87
11	Elvis and Koala	87
12	Alaska	88
13	Breast Machine	89
14	Cemetery	89

LIST OF ILLUSTRATIONS

NUMBER

PAGES

CHAPTER II

B Jeanine's Images

15	Woman on the Beach	90
16	Bridge	91
17	Ducks	92
18	Ranch	92
19	Waterfall and Bridge	93
20	Boats	94

C Armand's Images

1	House	110
2	Family	111
3	Canoe	113
4	Collage of Summer	113
5	Collage of Winter	114

INTRODUCTION

The first chapter of this thesis consists of the definition and discussion of the persona and shadow archetypes. Anima and animus archetypes are briefly referred to also.

The theory focuses mainly on the personality traits of individuals in whom there appears to be a conscious/unconscious disconnection. This appears in the art work, so examples are given of images corresponding to these archetypes both in their disfunctioning and therapeutic aspects. In the light of the presented theory, there is occasional reference to pertinent personal experience regarding my own individuation process and images created in the analytical context.

The second chapter consists of the presentation of three case studies of patients, who have been referred for Art Therapy, by the hospital's pain clinic.

Each case study is composed of a detailed description of important sessions, and corresponding discussion reflecting the theory presented in the first chapter. The patients images are analysed in terms of verbalization and symbolic meanings encompassed in both the image and the medium. The discussion of media as being relevant in psychosomatic disturbance leads to a discussion of complementary somatic approaches to art therapy such as: A. Mindell's "Dreambody" [Mindell, 1985] approach and the use of touch as a therapeutic tool. As described by Anita Green [Green A. 1984]; these are presented in the third chapter.

The concluding chapter contains a review of my own reflections about the case studies in regards to pertinent aspects of art therapy and of transference and countertransference issues.

CHAPTER I

A - PERSONA ARCHETYPE

Persona is the latin word for "actor's mask, and is defined as "the archetypal drive towards adaption to external reality and collectivity" [Whitmont, 1969, p156]. The persona may also be seen as the individual's way of responding to social situations, which is necessary and normal.

It is used to hide and conceal intimate reactions when necessary. As quoted by J. Singer, Jung wrote: "When we analyse the persona we strip off the mask and discover that what seemed to be individual is at the bottom collective; in other words, that the persona was only a mask for the collective psyche. Fundamentally the persona is nothing real: it is a compromise between the individual and society as to what a man should appear to be" [Singer, 1973, p210].

The persona usually begins to form quite early in one's life as a somewhat defensive function of ego development. For children the main roles are set by parental expectations. An early pattern of ego formation is to try to please and win approval from seniors, which can be detrimental if the demand to please is too strong. "From infancy children have been programmed to perform. Rather than living from their own needs and feelings, they learn to assess situations in order to please others" [Woodman, 1985, p16]. Their identity becomes absorbed by collective stereotypes.

Children learn by imitating parental behaviour and thus may be seen as extensions of their parents' psyches. If parents are emotionally disturbed, children are affected. "A child's nervous disturbances or bad behaviors can often be traced to parental difficulties which have been carefully concealed from the child" [Fordham, 1953, p108]. In many cases of problematic families, a 'family persona' is unconsciously developed as a cover-up for the existing underlying disturbances.

Often, in such families each member learns to create a mask with infinite care, therefore neglecting to develop a strong and genuine ego. In such cases the persona no longer serves as a normal and positive ego defense but serves as a defense against unconscious contents. The ego clings to the persona, thus controlling and preventing any other aspect of the unconscious from being expressed. Over a longer period of time "the construction of a collectively suitable persona means a formidable concession to the external world, a genuine self-sacrifice which drives the ego straight into identification with the persona so that people really do exist who believe what they pretend to be" [Woodman, 1985, p94]. Such a belief can be extremely detrimental to personality growth. Ego and persona become indistinguishable.

A persona identification causes a person to become very rigid and lacking in genuineness, while inwardly weak and open to influence. The person who is unconsciously possessed by the persona archetype learns to enact a social role somewhat compulsively; the ego becomes separated from the intentions of self, forming a fragile and brittle pseudo-ego.

With such an artificial personality the unconscious self strives to exist for it cannot be ignored to the point of extinction. This striving of the unconscious self causes inner turmoil, and "sooner or later will need to find a way to collapse the out of balance persona" [Singer, 1973, p220].

People with persona identification show little if no interest in their unconscious process, therefore, creating inner disharmony. This inner turmoil is ignored and not allowed to be expressed on a psychic level. The only channel left open seems to be the body. A physical symptom becomes a mode of expression for the unconscious.

A physical symptom may give the illusion of inner equilibrium, and serve as a stabilizing element in one's life. To maintain this false equilibrium, such individuals become very apathetic, claiming nothing disturbs them. Meanwhile, their inner lives becomes almost completely paralysed. They attempt to cure the body or deaden their pain, while ignoring their psychic life. The body never seems to be cured completely, if one symptom is treated another problem often occurs. Medical treatment is rarely successful.

The body cannot be cured without the constellation of a true psychic process and its resolution. Attention has to be given first to the unconscious self, after which the body truly begins to respond positively to medical treatments.

Thus paradoxically, the beginning of a healing process must first be at a psychic level, in order to truly cure the body.

Quite often individuals who have found an 'equilibrium' between their strong personae and their physical symptoms continue to function

in this way, for a lifetime. This situation may underlie many chronic pain patients who are never cured.

For the few who attempt a psychotherapeutic solution to this body/mind problem, the first task is to deal with the persona, which is on the surface. In practice it is very difficult to deal verbally with the persona, it often seems to control and filter words.

In such cases, graphic images, created in a psycho-therapeutic or art therapy milieu, can help diminish the power of the persona, by drawing attention to the more unconscious parts of the personality.

Graphic images created by children who are under the 'spell' of the persona archetype, are often of a stereotyped nature, representing reproductions of images that are 'nice', thus responding to their need to please. Genuine images are therefore rarely produced. Examples of such stereotype images are, illustrations number (1, 3, 5, 7, 8).

Illustration number 1 [p16], is a flower collage, created by a nine year old girl 'S', who was seen individually in an art therapy program offered at her public school. She had been referred because of her extreme shyness, her lack of self-confidence.

The flower collage is a reproduction of a project previously done in class, it is not a 'personal' picture. Despite this fact it is interesting to note the overlaying of paper covering up the larger paper may possibly be linked with her persona.

Illustrations number 4 and 5 [p17-18], are of clay representing rabbits and horses. These clay figures were created by 'K', a twelve year old girl. She was seen individually in an art therapy program

offered at her school. 'K' was referred for art therapy because of her introversion and occasional 'explosive' temper.

'K' copied these sculptures from an exercise done with clay in her art classes. 'K' covered her clay animals (created during the art therapy sessions) with many layers of thick black paint. Again the covering up may symbolize the persona.

Illustrations number 7 and 8 [p19], are my images. The geometric flowers (7), was a picture I copied and created several times during childhood. The abstract collage (8) created during adolescence also represents a persona image. Images created in art classes may have therapeutic quality and bring about satisfaction, but in cases of persona identification they rarely serve as expressions of the unconscious. Occasionally however, in times of desperation, unconscious images are spontaneously created. An example is illustration number 9 [p20]; the image of a 'collapsed persona', which I drew as a young adult.

It can happen, following such a collapse, that material from the unconscious will be symbolically expressed through graphic imagery.

This kind of image reflects the state of the unconscious, and can be most threatening. It represents a crisis, a time of breakdown of the personality structures. Total collapse of the persona is however a turning point, when an unconscious choice is made. This may bring about strong revelations and encourage the individual to seek psychological help.

In less fortunate cases, such a breakdown can destroy the individual and create total psychic disharmony.

A compromise response is when individuals fight the breakdown and struggle to regain old ways of functioning. They strive to find the old mask, and return to the old self. Everything 'seems' to be back in order and images of the crisis are either destroyed or safely put away.

In setting aside and thus partly repressing such intense and important material (which secretly continues to exist) one must face possible consequences, which may be the emergence of physical symptoms.

The unconscious alliance of a physical symptom and a ego/persona identification, tends to control all forms of self-expression (verbal or graphic) allowing only stereotyped communication.

In the context of therapy, one can confront the persona, which is when images begin to change and become more authentic.

The process of confronting the persona is a slow one and can often remain at a standstill, because as soon as the persona is confronted defenses arise to protect what is behind it.

Such an inner battle again can often provoke physical and emotional collapse, at which point the role of the art therapist, analyst or psychotherapist is essential in assisting the individual in crisis.

June Singer describes well such a collapse; "anyone who has experienced it knows that the collapse of the conscious attitude is no small matter. Previously ordered systems become chaotic, burdens become intolerable, the life situation seems to be completely out of control and there is absolutely nothing one can do about it. It is anguish beyond comprehension". [Singer, 1973, p223].

Through the experience of such a collapse, one begins to change, and images start to reflect other archetypes of the unconscious personality, such as the shadow.

B - SHADOW ARCHETYPE

The shadow is defined by Marie-Louise Von Franz [1979] as the "mythological name for all that is within me of which I cannot directly know" [p5]. It also "refers to that part of the personality which has been repressed for the sake of the ego ideal" [Whitmont, 1969, p160]. It is the inferior aspect of our personality which we do not allow to be expressed. The shadow consists of the dark side of the individual, including also its own potential in an underdeveloped form. Ego development occurs in response of the demands of inner potential (individuality) and outer collectivity (persona values). Aspects of individuality which differ too much from persona values are not accepted by the ego; such aspects are usually repressed. These repressed elements are only withdrawn from ego awareness, therefore continue to exist as complexes.

"The shadow then consists of complexes of personal qualities resting on drives and behavior patterns which are a definite 'dark' part of the personality structure" [Whitmont, 1969, p163]. In Jungian terms, "[the] nature of a disruptive complex [is described as being] an autonomous set of impulses grouped around certain kinds of energy charged ideas and emotions; it is expressed in identity, compulsiveness

and primitivity, inflation and projection for as long as it remains unconscious." [Whitmont, 1969, p58].

In the cases of ego/persona identification, projection often serves as an expression of the shadow. Two forms of projection exist, one is towards individuals and the other is towards the general population. In either case, projections create a situation in which ones own 'face' is reflected upon others, but not recognized as being part of one's self.

The surrounding world is an illusory one, because of the blurring effect of projections and a subjective relation to others and one's self.

Projections are usually very strongly implanted in the individual and can become with time, almost insoluble.

By projecting the shadow, one does not eliminate it, for it will always exist and continue to function in the unconscious.

In individuals with an ego/persona identification, shadow projection inhibits any confrontation with the 'dark' side. The shadow seems to be expressed through projections and physical symptoms. The dark part of the personality remains unconscious. The realization and integration of the shadow is not allowed, thus preventing psychic wholeness. Ignorance and negligence of the shadow will create profound inner disharmony.

The capacity to ignore the shadow in favor of a demanding persona is often a process inherited from previous generations and may be part of the collective shadow, which "is particularly bad because people

support each other in their blindness" [Von Franz, 1974, p8], thus preventing individual progress and growth.

"Man has in [Jung's] view, to find some way of living his dark side, his mental and physical health often depend on this" [Fordham, 1953, p5]. "Shadow is the door to our individuality" [Whitmont, 1969, p164] and "to all deeper transpersonal experiences" [Whitmont, 1969, p160].

The shadow when recognized and integrated can bring a source of renewal and lead to psychic wholeness.

Whitmont [1969] quotes what he believes is Jung's most profound definition of the shadow archetype: "recognition of the shadow...leads to the modesty we need in order to acknowledge imperfection. And it is just this conscious recognition and consideration that are needed whenever a human relationship is to be established. A human relationship is not based on differentiation and perfection, for these only emphasize the differences or call forth the exact opposite; it is based rather, on imperfection, on what is weak, helpless and in need of support - the very ground and motive for dependence. The perfect has no need of others, but weakness has for it seeks support and does not confront its partner with anything that might force into an inferior position and even humiliate him. This humiliation may happen only too easily when high idealism plays too predominant a role". [p169]

A great contrast exists between shadow and persona images. Shadow images are not as easy to identify and have to be seen in the

context of a process and in relation to previous images.

A shadow image may take a long time to appear but when it does it almost creates itself. Illustrations number 10 and 11 [p21] are examples of shadow images which I created in the course of my personal analysis.

In terms of composition these shadow images are simple in comparison with illustration number 9 [p20], and contain fewer symbols. They are more focussed and authentic.

In the case of children, the dark side is often a reflection of the parents' shadow. This is particularly true if the parents have 'perfect personae' and have never taken responsibility for their own shadow, which is therefore projected upon their children.

Parental oppressions are felt by children who, as a result, feel secretly responsible. In order to compensate, they may develop 'perfect' personalities.

Children of this type rarely create shadow images because their environment does not allow them to do so. However over a period of time in an art therapy context, they will sometimes create shadow images.

Children will exteriorize their dark side by making a mess and covering up newspaper with paints. Or as in illustration number 2 [p16], 4 [p17], 6 [p18], (mentioned earlier on pages 4 and 5) they create very different types of imagery.

C - ANIMA AND ANIMUS ARCHETYPES AS SUBSIDIARY ELEMENTS

"Anima is the latin word for soul and is the unconscious, feminine side of man's personality" [Bauer, 1982, p133]. "Animus is also a latin word for spirit, the unconscious, masculine side of a women's personality" [Bauer, 1982, p133].

Whitmont [1969] points out that "the shadow represents unconscious personal characteristics - though it too has its transpersonal level - while anima and animus personify the general human a priori unconscious instinct patterns upon which many of these personal characteristics are based" [p185].

The anima and animus archetypal figures serve in many ways as compensations in the unconscious for the masculine and feminine conscious attitudes. They are further away from consciousness and are seldomly recognized or realized.

As with the persona and the shadow but at a deeper level, the anima and animus are mediators between conscious and unconscious contents; therefore the persona and shadow must be dealt with before possible encounters with the anima or animus.

The transition from shadow to anima or animus is likely to be demanding. In the context of analysis the process slows down because the anima or animus context is very subtle and deeper in the unconscious. Thus they are assigned a subsidiary role in this thesis.

To facilitate understanding of the anima and animus, it is necessary to discuss them separately.

ANIMUS: The animus for a woman can be seen as her masculine drive and also "the aspect which tends towards clarifying the facts, gaining the authority to make the decisions and implementing them with logic, strength and determination. But the animus can also be negative. To the degree that the animus is repressed, he may become hostile and inimical to femininity" [Singer, 1973, p242]. The animus is also a powerful moralizer.

When neglected the animus becomes autonomous, negative, working destructively, causing poor self-esteem and inner inertia. Whitmont [1969] describes an "animus-ridden woman [as being] ruled by preconceived notions, prejudices and expectations, is [also] dogmatic, argumentative and overgeneralizing. An animus-possessed woman argues not to discover the truth but in order to be 'right', to win and to have the last word" [p201]. Another possibility is identifying with the animus. In such cases, a woman can achieve a so called masculine way of life but faces the possibility of leaving "the feminine side out in the cold" [Jung Emma, 1957, p13].

"The animus forms the basis of complexes through the associational network in which father, brother, teacher and other authority figures become personalized and incarnated... A woman whose relationship to her father was favorable will have a pattern of expectation similar to the father's mode of expressing aggressiveness, order and authority. The woman whose relationship to her father was unfavorable will be equally bound by the father's pattern, but in a negative fashion." [Whitmont, 1969, p208]

If the animus is ignored and not approached the ego may become either hostile and aggressive or fragile and unstable. Sometimes both extremes exist in the same woman.

On the other hand if a woman attempts to consciously assimilate part of the aggressiveness, domineering and autonomous aspect of her animus, she as a result, will experience a sense of true wholeness.

The sculpture in picture number 12 [p22], representing a strong and sturdy figure (own personal art work) reflects an early animus awareness.

Illustration number 13 [p22], (also my own art work) represents beginning signs of animus presence and recognition.

It must be specified that my personal art work representing the shadow and the animus were created during the course of my analysis. Only in retrospect was I able to identify their specific meaning.

ANIMA: The anima is the feminine within the man and represents irrational psychic existence.

"As a pattern of behavior the archetype of the anima represents those drive elements which are related to life as life, as an unpremeditated, spontaneous, natural phenomenon, to life of the instincts, the life of flesh, the life of concreteness, of earth, of emotionality, directed toward people and things... As a pattern of emotions the anima consists of the man's unconscious urges, his moods, emotional aspirations, anxieties, fears, inflations and depressions, as well as his potential for emotion and relationship" [Whitmont, 1969, p184]. When the anima remains unconscious (like all unconscious elements) it is expressed through identity, inflation and projections.

Anima identity is seen in different behaviors such as moodiness, self pity, depression, oversensitivity.

When the anima is expressed through inflation, facts and realities are confused with hopes and desires. A man becomes in love with his own greatness and therefore unrealistic in regard to his human limitations.

The anima in projection, is most frequent and difficult to recognize. The anima is usually projected upon a real woman creating great dependance upon her, while also serving as a complementary element to the man's persona. "Complexes [which are] formed around the anima core direct the man's reactions to emotional situations and to particular women and also shape his unconscious expectations of the way they will behave" [Whitmont, 1969, p198].

As part of the individuation process a man must confront his anima. Such confrontation requires awareness in attempting to adapt to its urges and needs. Resulting from the true acceptance of the anima, previously 'empty' emotions become more genuine.

"The anima - animus are forever defiant of complete understanding and taming. They connect us with the limitlessness of psyche itself". [Whitmont, 1969, p215]

In conclusion, it can be said that when the anima or animus are dealt with, they may lose their negative energy and become collaborators, but at the same time one must not forget the fundamental fact: "the anima or animus are not subject to will and conscious control. We can never tame or eliminate them..." [Whitmont, 1969, p198]



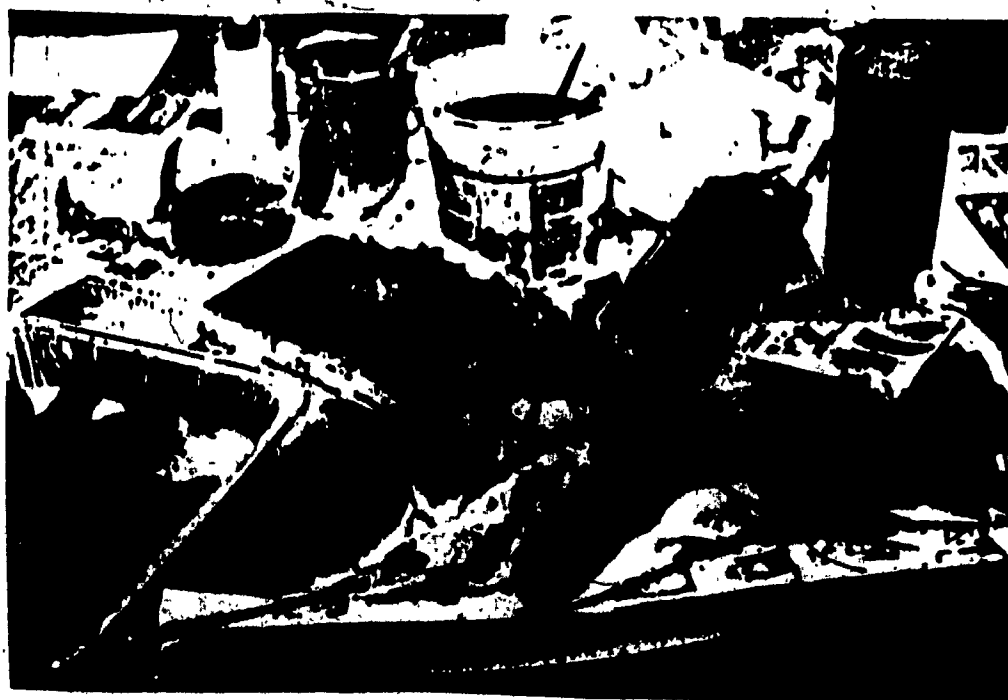
1. Persona Image; Flower Collage



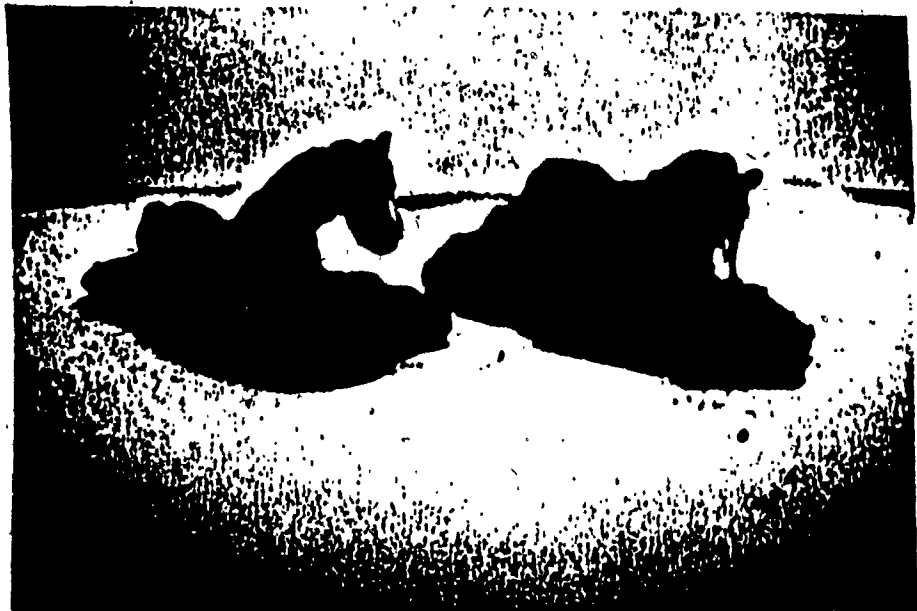
2. Shadow Image; The House
In the Mountain



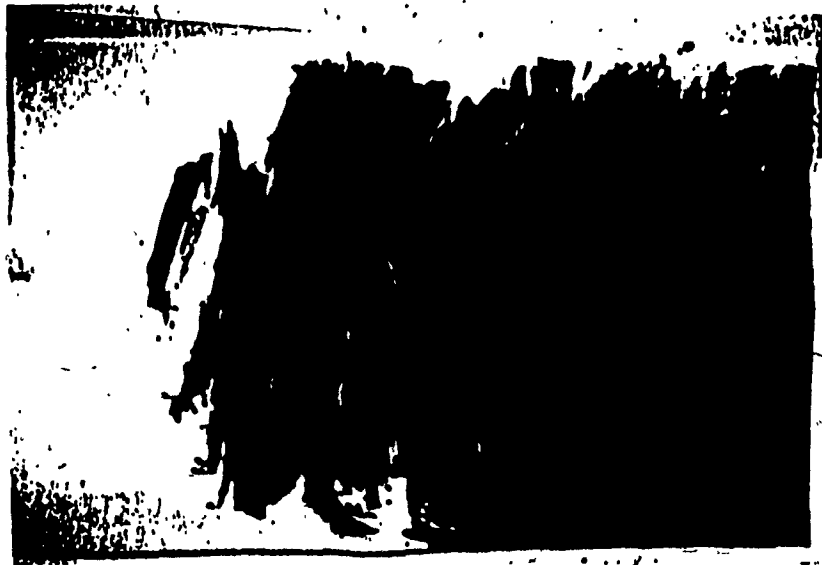
3. Persona Image; Clay Rabbits



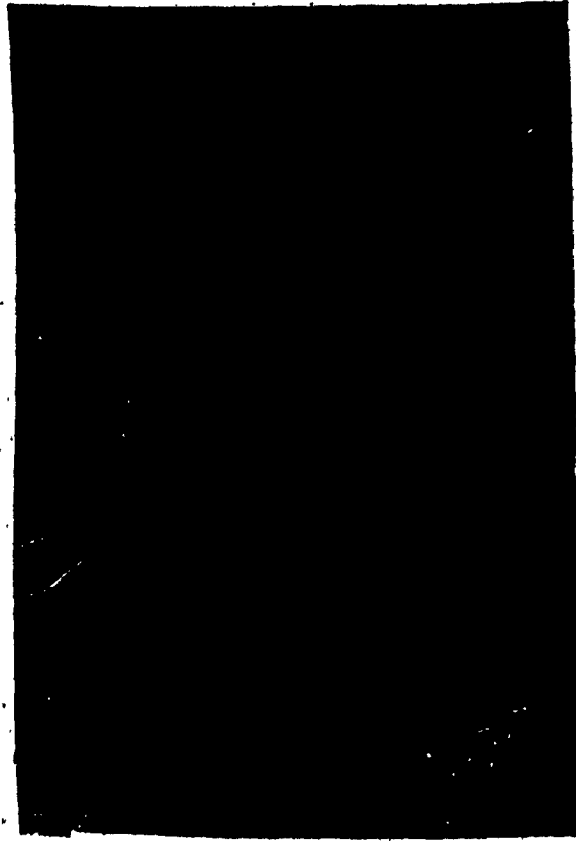
4. Emergence of Shadow; Mess



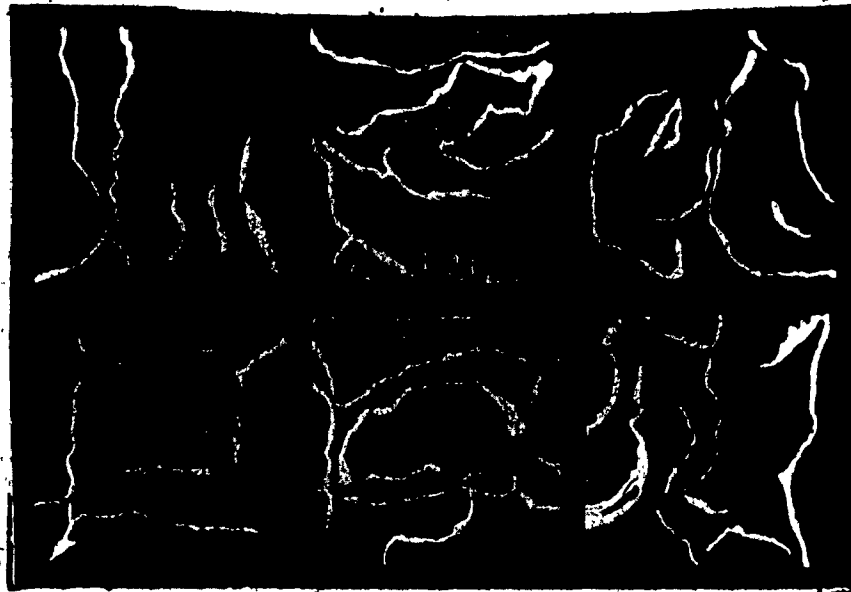
5. Person Image; Clay Horses



6. Shadow Image; Layers of
Paints



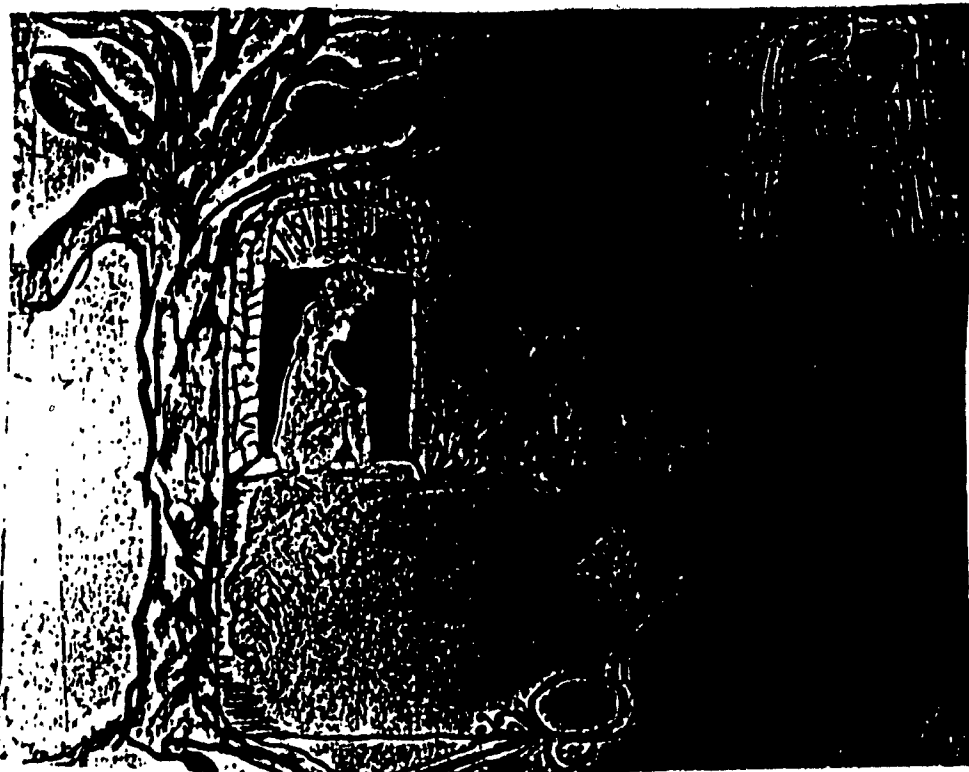
7. Persona Images; Geometric
Flowers



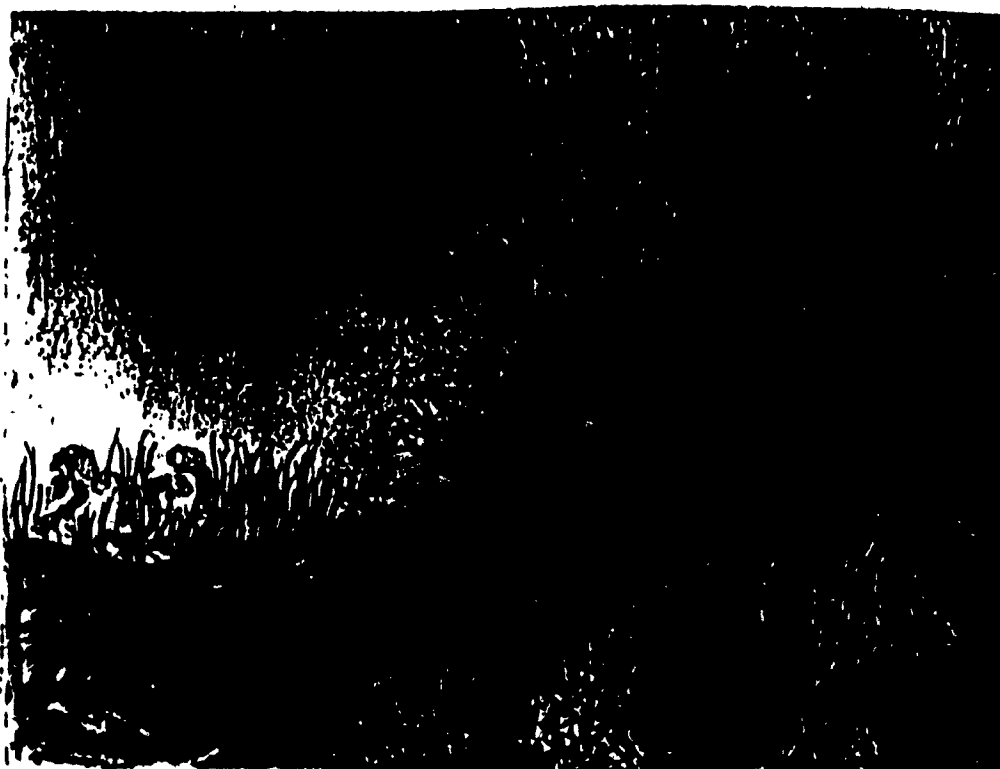
8. Persona Images; Abstract
Collage



9. 'Collapse' Persona Image;
Spontaneous Image

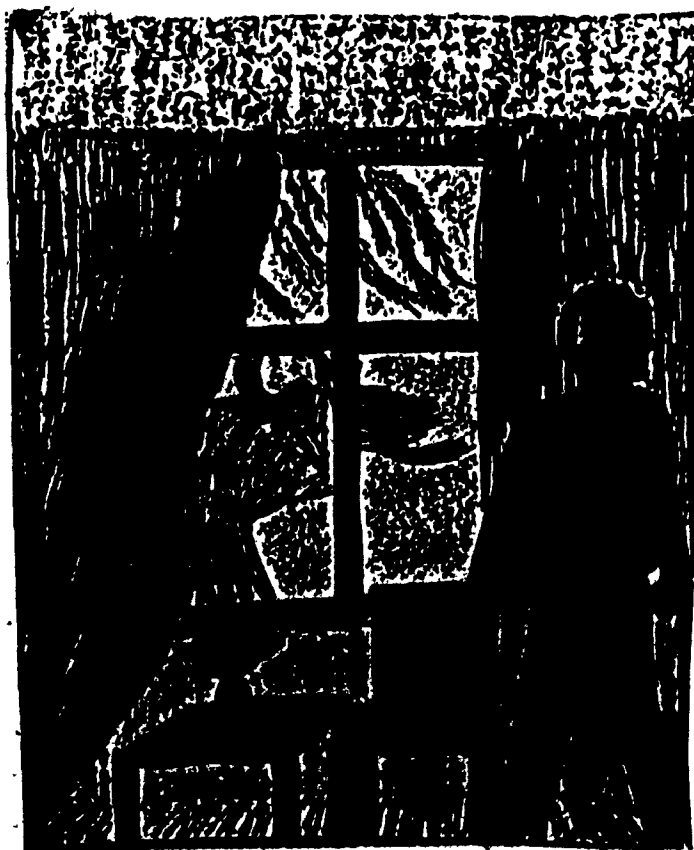


10 - 11 Shadow Images





12. Early Animus Integration



13. Animus Awareness

CHAPTER II

Introduction

This second chapter consists of three case studies of chronic pain patients in art therapy. These patients (2 women, 1 man) were referred to the intern art therapist, by the anesthesiologist of the hospital's pain clinic. All medical treatment had failed with these patients and anesthesia only partially reduced their pain.

Despite the fact that their pain always remained, the patients were overly fond of the anesthesiologist and often came to see him, clinging to him for support. They all in various degrees showed helplessness and hopelessness regarding their physical pain, which is why their treating doctor referred them for art therapy. With great reluctance and resistance the patients agreed to 'try' art therapy.

Despite their reluctance they created images and verbalized about their present and past life. Generally their verbalization seemed somewhat disconnected and without emotion, as if they were talking about strangers, not about themselves.

A common element was the presence of violence (in their families) during their childhood. Also, they had been emotionally deprived and still suffered from a sense of inner poverty.

When talking about various subjects and difficult experiences in their lives, they would often divert the discussion and revert to describing their physical pain. The subject of physical illness was for them a buoy, allowing them almost always to avoid talking about their emotional pains.

These patients all claimed never to dream and had very disturbed sleep patterns. None of them recalled childhood dreams.

Such incapacity to recall dreams reflects a possible dissociation between conscious and unconscious, making access to the unconscious very difficult.

This type of personality corresponds to the description of individuals with ego/personae identification. In such patients a 'thick mask' is suffocating their souls, creating total inner disharmony and disconnection with symbolic expression.

Usually symbols are natural and spontaneous products of the unconscious, but for the individuals described above, symbols are rarely expressed except as symptoms, making it seemingly impossible to reach deeper layers of the unconscious. Therefore healthy contact with archetypes never occurs through symbols, but only through their complexes or symptoms.

E. Whitmont's [1969] explanation of Jung's view of this situation is that: "The symbol is the 'essence' and image of the psychic energy'. Consequently, one can never encounter the 'archetype as such', but only indirectly when it is manifested in the archetypal imagery in a symbol, or in a complex or a symptom. As long as something is unconscious, no statement can be made about it, hence any statement about the archetype is an 'influence'"[p118].

For the patients under study, the encounter with archetypes occurs indirectly through their symptoms. The actualization of archetypes is realized through their somatic reactions.

The main goal, in using art therapy with these patients, was to help them come into contact with unconscious material symbolically instead of somatically. I believed that the use of art material and creation of images would possibly produce a switch from somatic reactions (bridges the outer to the inner) to a symbolic experience (bridges the inner to the outer).

My approach was non-confrontive, mostly making use of empathic reflections of the patients' verbalizations. The short duration of the practicum did not allow for working through of direct confrontation, which might have in any case caused more withdrawal.

In the following text I will discuss each case study individually.

CASE STUDY OF PAULA

History

Paula was a forty-nine year old woman, referred to the chronic pain unit from the rheumatology department. The hospital file stated that Paula suffered from pain in the back of her thigh and calf (left leg). The pain was described as a constant burning sensation. Several analgesic medications had been tried and had only barely alleviated her pain.

As was stated in Paula's file: "the results of her psychological tests indicated a hypochondriac behaviour, with an incapacity to mourn or to recognize her non-existent interior life."

The psychiatrist suggested that an approach involving a relaxation technique rather than a psychiatric one, would be beneficial.

When Paula began in art therapy, she was slightly overweight but seemed well and in good health. Her grooming was always perfect, and from day to day varied in styles ranging from conventional to eccentric.

Paula described her main activities as: shopping, walking, going to doctor appointments, taking care of her boyfriend. She also occasionally worked voluntarily in different commercial settings (travel agency, hairdresser, restaurant), saying she just loved helping others.

This type of devotion to others is extreme and resembles A. Zigler's description of arthritic patients: "no matter how arthritic patients are examined, psychologically or clinically the same

phenomenological pattern emerges. These patients seem indefatigably active; they slave overconsciously for others; they are busy night and day on the job or at home.

They remain self effacing, forbearing to the point of submissiveness and most of all, are without complaint. What they lack, a kind of spontaneous 'NO' toward excessive self-sacrifice, is simply expressed physically" [Ziegler, 1983, p114].

Paula came twice a week for art therapy sessions (75 minutes each).

FIRST SESSION

Description

Paula's first sentence was: "I don't know how this is going to help me, I'm a person who says everything, who never cries and I think of others all the time."

She seemed intimidated by the art supplies and did not know how to start.

I therefore suggested a joint drawing, to which she agreed. I used a blue crayon for the whole drawing, Paula used mostly red and a few other colors (she also used the same blue I had used).

At the beginning the drawing was composed of abstract lines and shapes, such as a circle on a base line with two vertical lines in the center. Paula created a face, adding mouth, eyes, I added hair and

hat. She then associated the image with a childhood memory and said: "it reminds me of a picture of Hitler in the toilet bowl, the picture came from a joke magazine..."

"When I was a kid I was always laughing everywhere, in class too. I never finished school, my mother was sick at the end of the year. The boys would pinch me or steal my ruler, I laughed, I never got mad, but the teacher would accuse me."

Paula drew the neck saying: "I could never do necks in school, I'll do it like this..."

When the drawing was almost finished, after I added a handkerchief in the pocket, Paula said: "I never cry, ask Dr. Jodouin, he saw me only once crying I regret that so much, I wish he had not seen me."

At the end Paula, in joking wrote Perrette (sounds like her real name) and Hitler (Picture number 1, p46).

Discussion

This first significant session reflected Paula's avoidance of anger and sadness. She claimed to laugh at everything, even during childhood. Her 'happy face' mask had been developed early in life. Much energy was put in creating and maintaining her happy easy going persona, in order to repress reality. Her difficulty with the neck may have symbolized her body/mind disconnection.

This image is not a funny one, it is rather sad and pathetic, reflecting more the reality of her situation. Paula saw the image as a joke, in her case Hitler could have possibly symbolized an aspect of her negative animus, which is not at all taken seriously. Even Hitler was transformed into a 'joke'.

SECOND SESSION

Description

The following session Paula talked of her separation, which happened many years ago. Her husband had left her, taking all their belongings with him, while she was away for a few hours.

Paula said: "When I saw that I felt paralysed as if my two legs, my thighs were paralysed." Paula said this without making a connection with her present pain, claiming that today everything was fine, because nothing disturbed her.

Paula in talking of her past, only referred to her physical reactions and not about her emotional ones.

Then upon seeing the first session's picture she said: "Well he (Hitler) can't hit me."

I commented, "he has no arms." Paula then talked of her father: "I could not take care of him when he was sick. He died almost four years ago. I could not, because of my illness. I felt close to him during his last five years of his life because he had stopped drinking

and was not violent... We don't say it, but he used to drink, so did my uncle, my brothers, my grandfather, they all drank... 40 years of my life to see that... but today it's o.k., it does not disturb me..."

Paula then drew a heart filled in with color, lines, adding the frame and outer lines. Paula took the rest of the session to complete her drawing. At the end she wrote: Heart of our Lord Jesus Christ pray for us. Religion has according to Paula, helped her 'accept' her situation (Picture number 2, p47).

Discussion

The verbalization of this session is significant, but Paula is disconnected and does not recognize the importance of her words. There nevertheless seems to be a link between her verbalization and her image reflecting more accurately the seriousness of her words. In this second image Paula's enclosed heart may symbolize her controlled, boxed in feelings. Religion in Paula's case seems to be part of the collective persona, with which she identifies, through which she learned to live by 'will', therefore ignoring the rest of her unconscious. According to the 'Dictionnaire des Symboles', "in modern traditions the heart became a symbol of profane love, of charity as divine love, of friendship and of straight forwardness [Chevalier, Gheerbrant, 1969, p266]. Her first image of Hitler, incited her to talk about her father, her brothers, her uncles, and their drinking problem, it seems that she has incarnated their weakness, which formed

in her a serious father complex and negative animus. There appears to be a link with her pain, which makes it difficult for her to stand-up at times, and may symbolically represent her inability to stand-up against her father complex. Her negative animus image (Hitler) does not have legs at all, which may also pertain to what is mentioned above.

Paula also talked of the death of her father. This was a second major loss in her life (after her husband's abandonment). Paula did not seem to have mourned those losses, except through her physical pain.

The way Paula tells her story, it seems that, when her father dealt with his drinking problem, she began having more pain in her thigh, her illness was bad and she could not take care of him.

A hypothesis may be that during the years her father was drinking she could project her negative animus upon him and hate him, but without his addiction and violence, she could no longer project that undesirable aspect of herself, nor was she ready to take responsibility for it. The 'unacceptable' seemed to be put into her body, her unconscious was expressed in a somatic form.

THIRD SESSION

Description

The main subjects of this session were: her aggressive mother and her helpless boyfriend. She said: "he is like a baby I always have to take care of him, my mother does not like that. She is so aggressive, she wants me to be with her all the time."

★ Paula then drew a tree, apples and a ladder, writing:

"St. Hilaire, bon appetit" (Picture number 3, p48).

Discussion

Paula's tree is like a winter tree in the center, with a detached out of proportion foliage. The apples do not seem attached.

Symbolically the tree has very many meanings, one of which is: "general relationship between the three worlds. The lower-world: the underworld, hell; the middle world: earth; the upper world: heaven." [Ciriot, 1962, p347]. The ladder is also related to the tree's symbolism.

~~Paula~~ In Paula's drawing the middle world occupies most of the space, the foliage takes up the whole upper space of the paper while just a small portion of the ground is seen (as if there is not too much space for the underground). Paula created a 'nice' image, which did not correspond to her verbalization and underlying problems. The mention of her 'aggressive mother' and 'helpless boyfriend' reflect her own ignored and repressed malaises. Her mother's aggressiveness may represent her own hostility, her repressed shadow, while her helpless boyfriend reflects her weak animus.

FOURTH SESSION

Description

Paula talks more of elements in her present life.

While cutting out the picture of a house for her first collage Paula smiled and talked of her aggressive mother, and of her friends who did not call her anymore, since she had her new boyfriend. Again Paula claimed not to be disturbed at all. But later she said: "I don't want to be depressed like all the others I want to go to the end. Maybe I have bad blood and maybe I'll have to have my arteries cut, I'm not afraid... I'm much more afraid of what is upstairs" (Psychiatric Ward).

I asked her what frightened her. She answered: "The pills, they are always on pills those patients. I see them at Doctor Jodouin's, they are depressed and have tousled hair. I don't like to see someone with untidy hair... I always have my hair done, by a hairdresser."

All along Paula was doing the collage of a house, she then wrote (as a joke); where we sleep 1984 (actual year of session) (Picture number 4).

Discussion

It is interesting that Paula chose an outside view of a house; there were many other pictures, also ones of insides of homes. Here the focus is on the front of the house; windows and doors are closed.

"The house can symbolically represent different layers of the psyche. The outside of the house signifies the outward appearance of man: his personality or his mask" [Cirlot, 1971, p153].

Paula's house may represent her own persona. She wrote "where we sleep," as if the whole inside of the house was put to sleep just like her whole inner life, her unconscious.

Again Paula refers to her body's illnesses as a source of all her problems and admits being 'afraid' of 'psychiatry', she would rather have her arteries cut, then face her unsound psychic state.

FIFTH SESSION

Description

Paula was talkative referring to superficial subjects, she only occasionally mentioned important aspects of her life.

A few important things she said were: "My husband left me and since then I never thought of it..."

"When I gave birth to my son it was difficult, it was a breach, he also suffered..."

"My childhood was difficult and very strict, it was better when I was married. I had nothing, no bicycle, my parents could pay for one, but they did not want to buy it... My brothers would kick me, it was no fun... today it's better..."

"My boyfriend is like a baby he's afraid I'll leave him, he is uncomfortable with himself..."

"People who know me, know nothing about here, thank god because if they did they would think I'm crazy."

Near the end of the session Paula looked at pictures and picked one of 'horses'.

She wrote "1934", "Vermont" and the title of a french song, which reminded her of her uncle and father; when they were very drunk they played that song many times on the jukebox (Picture number 5, p50).

I asked Paula about the date (1934) and Vermont, she said: "it's just because it looks like an old picture."

She said nothing about Vermont. (20 sessions later Paula mentioned that she and her husband had gone to Vermont for their honeymoon). Later I looked up Paula's file and realized that 1934 was the year she was born.

Discussion

Paula talked a lot, but again without any apparent emotional implication. She could not relate verbally to the year of her birth or the place of her honeymoon, but did so in writing.

The two men in the picture might have a link with her husband and her father, but she may not see or realize it yet.

Description

For the following five sessions Paula created a series of collages, while verbalizing about her life stories. Several main

themes often re-emerged, such as: the death of her father, her mother's aggressiveness, her husband's abandonment and her son's life. Paula referred to her physical illness during those sessions, and often repeated that nothing disturbed her today.

Each collage has a title: 'Romeo and Juliette' (Picture number 6, p51), 'Richard Burton and Elizabeth Taylor' (Picture number 7, p51), 'Dreamland in Venice' (Picture number 8, p52), 'Paolo Noel and his daughter' (Picture number 9, p53), and lastly 'Sugar house 1953' (Picture number 10, p54).

Discussion

This later series partly reflects Paula's verbalization (without her being conscious of it).

The first collages are related to love stories. Paula saw Romeo and Juliette in the mandala image, while in fact, it is Sleeping Beauty and Prince Philipp. But Romeo and Juliette is an old love story, where both lovers die in the end, whereas, Richard Burton and Elizabeth Taylor is a dramatic love story, that ended long ago.

When doing the collage of Venice, Paula mentioned her difficulty in accepting her freedom when, her husband left her.

These three collages seem to represent Paula's idealization of what her own love story could have been like, if her 'loved' one was still with her. During session number 5 before this series began,

Paula said that her life was better when she got married. Her collages indicate that she would have probably wanted to be married all her life.

The collage number 9, is interpreted by Paula as being a picture of Paolo Noel (a french Québécois singer) and his daughter (In fact, the pictures did not represent these people).

Paula talked about this singer's beautiful love story, with his wife Diane and their daughter. Paula idealized the story of this couple and their child, as if she wished she was the daughter in the picture or at the same time experiencing a lovely perfect family life such as theirs. It is interesting to note that there is no wife in the picture, only father and daughter.

Her writing around the picture is significant, she wrote: 'Quel 'bel' histoire d'amour (What a beautiful love story); partons la mer est 'bel' (let's leave, the sea is beautiful); Revenez-nous (come back to us). After completing her collage Paula mentioned the time her husband left: "...he said nothing, he took everything... I was in shock, I could have been paralysed, it 'got' me in the thighs... (ça m'a 'poigné' dans les cuisses).

Her verbalization stated a clear link between her present pain in her thighs and her husband's abandonment. But Paula still did not recognize it.

The last collage of this series is an important one. This picture of a sugar house reminded Paula of her grandparents. She mentioned the death of her grandmother (who died at home) she also

talked about the death of her little (1 1/2 year old) brother, admitting how much 'they' cried over him. For the first time Paula mentioned that she did cry in her life. But there was no sign of sadness in her when she told this story. Paula wrote 1953 on the collage with a green background (green meant hope for her). Paula said 1953, was the year of her engagement and wedding.

ELEVENTH SESSION

Description and Discussion

Paula discussed the time a friend brought her to a terrible meeting called, 'meeting des emotifs', where everyone seemed depressed.

Paula then glued a picture of early winter on a large bristol board, (Picture number 11, p55) asking for suggestions on what to do next. I suggested that she extend the picture by drawing on the board.

Paula liked that idea, and with a black crayon she faintly drew: a fence (on the side I was sitting), a continuation of upper branches of a tree (no trunk). Paula also glued a small picture of a woman's face in the upper left corner, saying 'she is Josephine' and wrote: Josephine voit la vie en rose comme nous, (Josephine sees life beautifully as we do), sur la route de Berthier allons-y gaiement et gentiment (On Berthier road lets go happily and nicely); Chemin qui nous mène vers l'univers (the road which leads us towards the universe); début d'automne 1^{er} Novembre chemin pour aller à

'Halloween' (Beginning of autumn, November 1st, road to go to Halloween).

For the first time (since beginning art therapy) Paula seemed to express sorrow (graphically). Although the session was in June, she picked a picture of early winter and wrote 'November' the month of the dead. The road to the universe might also be associated to death.

This whole image may symbolize a death/rebirth theme, connected with inner transformation.

The woman who 'sees life beautifully' may symbolize for Paula, a sense of self being revived and possibly healed. Also, Halloween in this context may symbolize her shadow.

TWELFTH AND THIRTEENTH SESSIONS

Description

Paula talked very little and seemed very calm, while creating in clay what she entitled an 'eagle serpent apple'. In the following session she painted it.

Paula also said it was Adam and Eve's apple from Paradise and she wished she could have been there (Picture number 12, p56).

Discussion

This session confirms the healing quality of the previous image. This symbolically rich and unusual piece seemed to have spontaneously emerged from the collective unconscious. Paula's persona seemed totally absent that day, allowing her to work almost silently. It was therefore a remarkably intense session, so much that Paula seemed to be under a spell.

She did not see her sculpture as a 'joke' as with some of her previous images, it was what it was, 'eagle serpent apple'.

It is interesting to analyse the symbolic meaning of these three elements combined in one.

In the "Dictionnaire des Symboles", the apple symbolizes earthy desires and materialism as opposed to spiritual life [p14].

From the same source the eagle serpent is an expression of earth and sky duality or the struggle between the devil and the angel. [p13].

In the Dictionary of Symbols it is mentioned that Jung defines the eagle as being a symbol of height. While the serpent symbolizes the inferior psyche, the obscure, rare and mysterious. [p93]. It is also stated by Jung that; "the snake is a symptom of anguish, expressive of abnormal stirrings in the unconscious, that is of a reactivation of its destructive potentiality" [Cirlot, 1962, p287].

The serpent in Paula's case may represent parts of her unconscious trying to emerge. Her serpent is also an eagle ready to fly away, which may symbolize a striving for animus spirituality.

As for the apple it may signify a possible attempt to reconnect body and psyche. The apple being linked with earth, as matter and as body.

Paula painted her sculpture in the following session, again talking about her husband, mentioning how much of a hypocrite he was, since he knew all along that he would leave her.

I commented: "It must have been so difficult."

Paula: "Yes it got me in the thighs."

A.T.: "Did you have anything wrong with your thighs before then?"

Paula: "No, maybe that's it, my pain today."

A.T.: "Yes, there seems to be a link"

It was amazing for Paula to admit such a possible link with her pain and the abandonment of her husband.

But Paula did not seem to grasp what she said, therefore saw the link as only physical.

Termination Phase

Description

Paula worked with plasticine for the next sessions until termination (15 sessions).

At first Paula was experiencing and rediscovering working with plasticine, which she enjoyed very much.

For the last twelve sessions Paula worked on the creation of Casimir, a plasticine 'bonhomme'. He was actually created on her fiftieth birthday which was very important for her.

Each session she created something for Casimir, such as: a ground base, hat and scarf, ball, skis, arms, decorations.

Paula was very fond of Casimir and said she loved him very much. She talked about him and to him with affection as if she was talking to a son.

Paula even said: "Grand-ma (her own mother) does not know you yet, thank god I told no one I come here, they might think I am crazy." She also asked me if Casimir screamed a lot when he was in the cupboard, then she realized he had no mouth, so she made him a smiling mouth.

While working on the creation of Casimir, Paula often said: "I've fallen back" into childhood, well I do it here because it's o.k. Here, I know its not for long, so you have seen me under my true light."

Occasionally Paula would spit in her hands to clean them, (as she did in childhood) after working with plasticine.

To decorate Casimir, Paula brought pink 'pearls' from home.

"I will never forget Casimir, I'll remember him until I'm 90 years old..." said Paula. She added: "it does something to me that we are stopping... at first I did not want to start, now I do not want to stop."

At the last session Paula did a kind of wrap-up of the main themes she had previously mentioned and did a wall for Casimir. These main themes, were her father's death, her illness, her family, her doctor, depressed people.

Paula: "They take too many pills, those depressed persons, thank god I did not take many because I would not be here and Casimir would not be born."

Discussion

During the termination phase of art therapy Paula did not only talk about her recurrent themes but also about and to Casimir. She felt great affection and tenderness for Casimir and accepted him as he was. At times Casimir almost became real for her, and through him she could metaphorically talk about her own feelings. He may also be seen in a way, as her reconstructed father animus figure.

Casimir allowed her to touch upon her wounded inner child and maybe attempt to heal it. He also allowed her to deal with termination. The use of plasticine is significant and, because of its sensory and tactile qualities it may again reflect an attempt to reconnect with the body.

Thus, I believe that for Paula, the use of plasticine and the creation of Casimir may have generated in her the beginning of a healing process.

Even though Paula did not seem to connect verbally with her unconscious nor to quite recognize her psychic problems, she connected symbolically through Casimir (Pictures Number 13, 14, p.57).

Paula's love, care and respect for Casimir might be a positive indication that she is beginning to love, care and respect part of her own unconscious self. Allowing herself to 'fall back into childhood' and play is also for Paula a progression towards being in touch with her unconscious. Edith Wallace, wrote: "In play we allow ourselves to speak a language which is more connected with that of the unconscious, and therefore brings with it a more direct connection with statements from and expressions of the unconscious. It is a kind of connection that cannot be reached when we are 'serious' and logical only" [Baker, I.F. Ed, 1980, p225].

CONCLUDING REMARKS

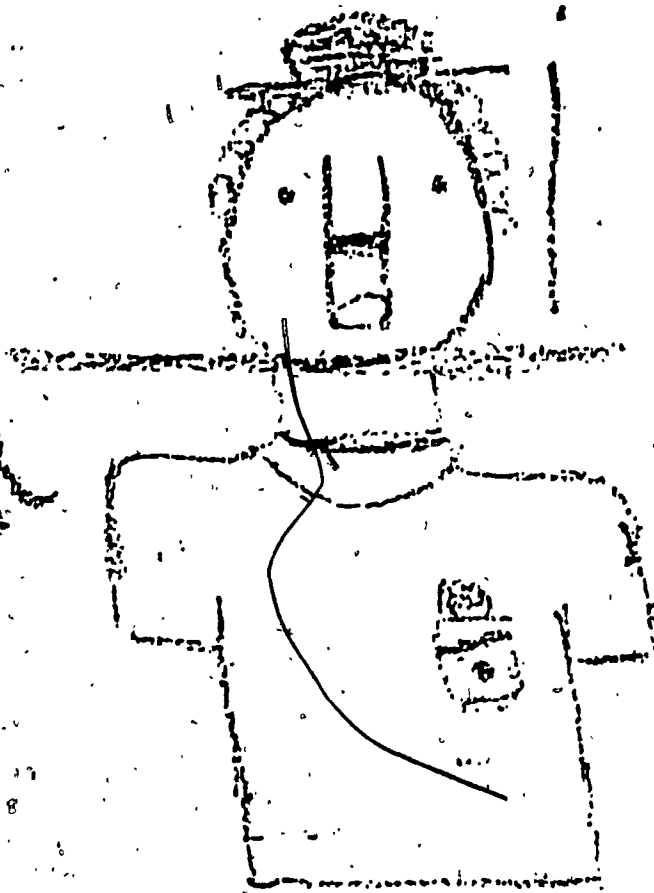
I believe that art therapy has helped Paula in diminishing her resistance towards her own inner healing potential. Through the encounter of her creative process, her ego seemed to surrender therefore allowing a possible psychic/body reconnection.

During the last few weeks in art therapy Paula succeeded in reducing her weight, by following a diet (given by one of her doctors).

She was delighted with herself, it was the first time she obtained such results. This desire and capacity to lose weight indicated Paula's new positive care for her body and possibly her unconscious attempt to reconnect with it, in a healthier way.

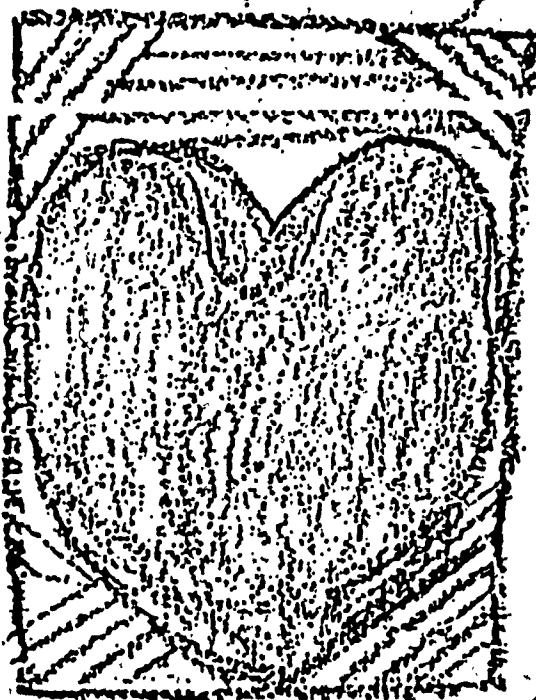
It would have been interesting to continue working with Paula because I believe art therapy has proven to be appropriate for her and has triggered in her the beginning of a new process.

PERGAMON
HITLER

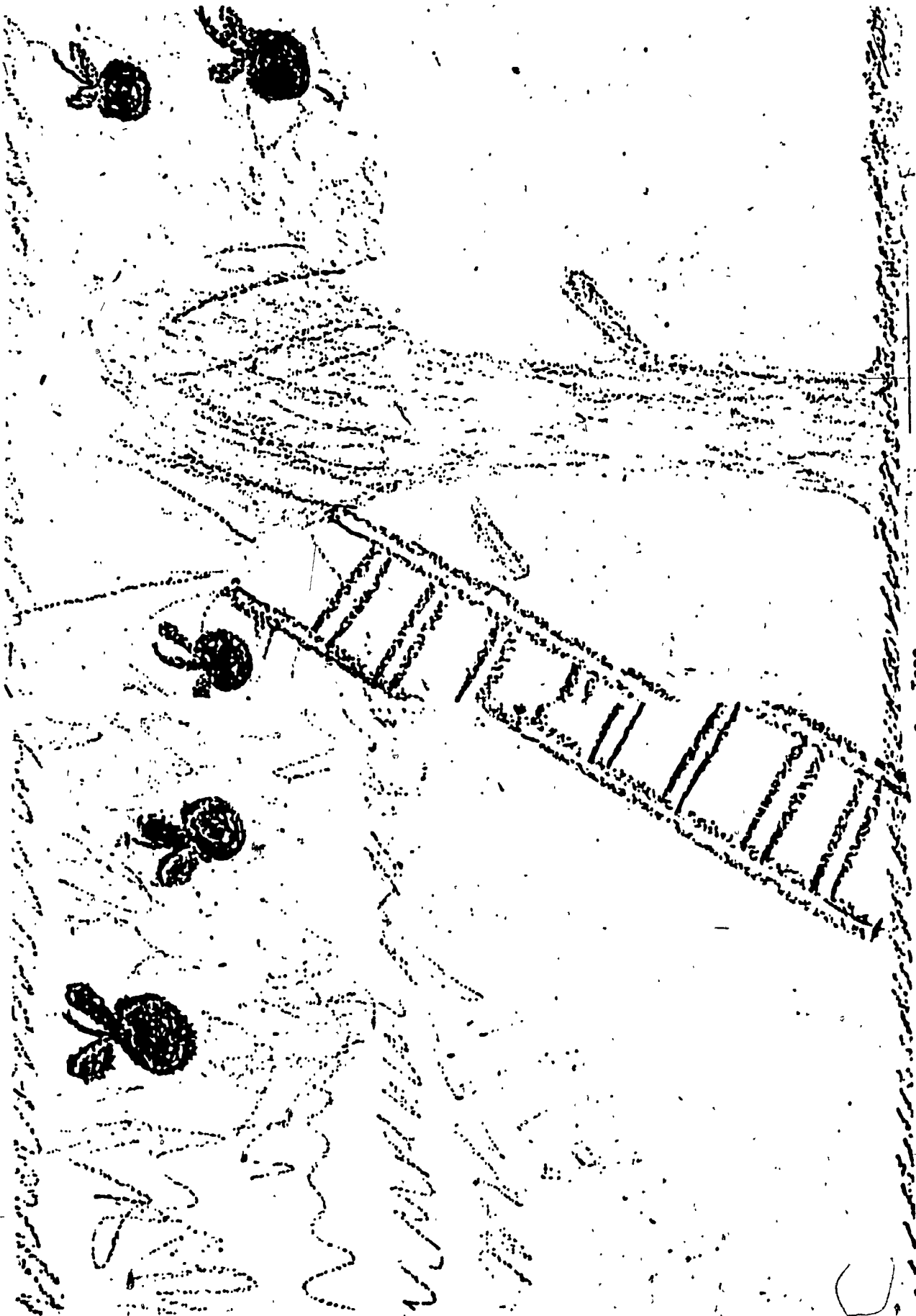


1 Hitler

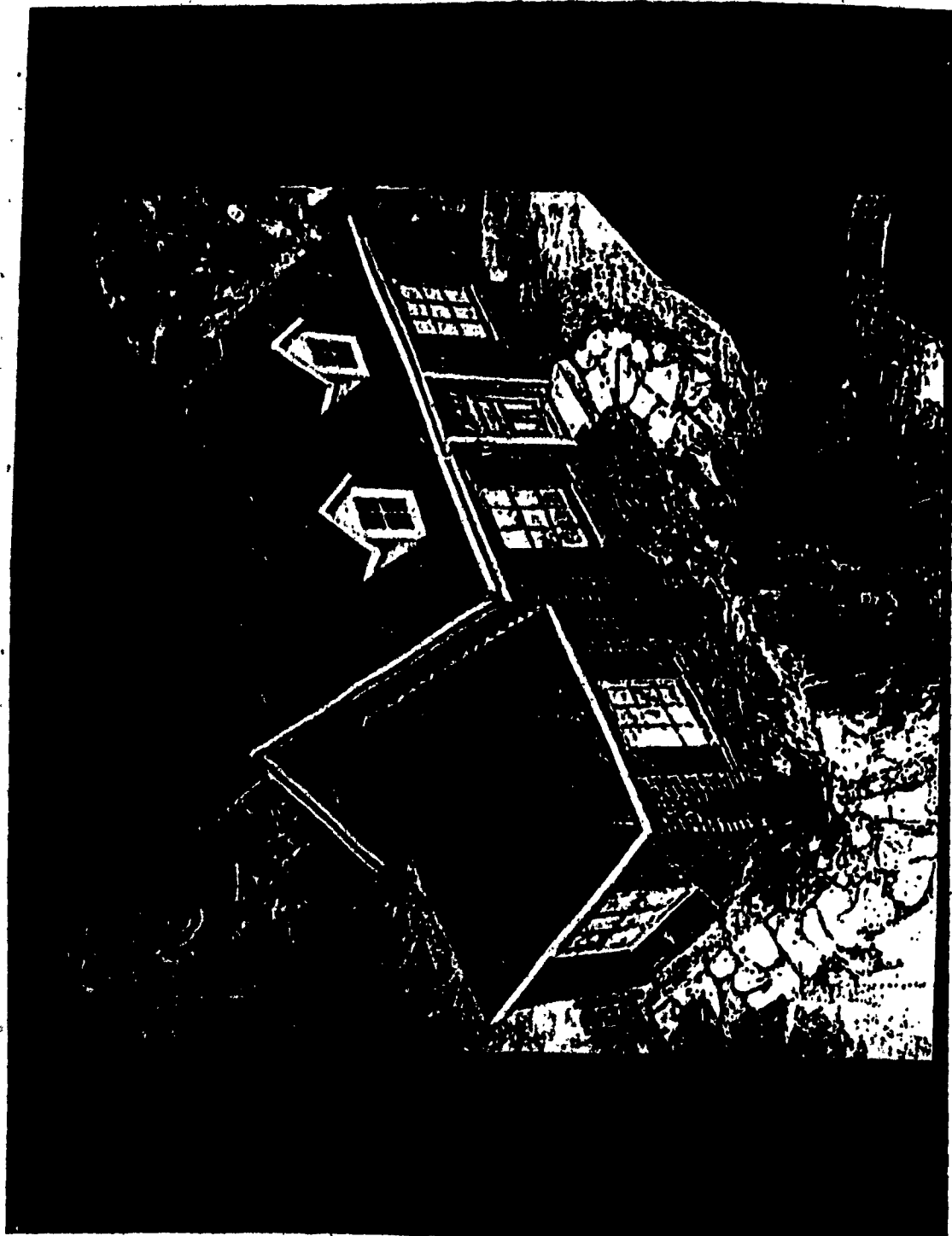
COEUR
NOTRE
SEIGNEUR
JESUS
CHRIST



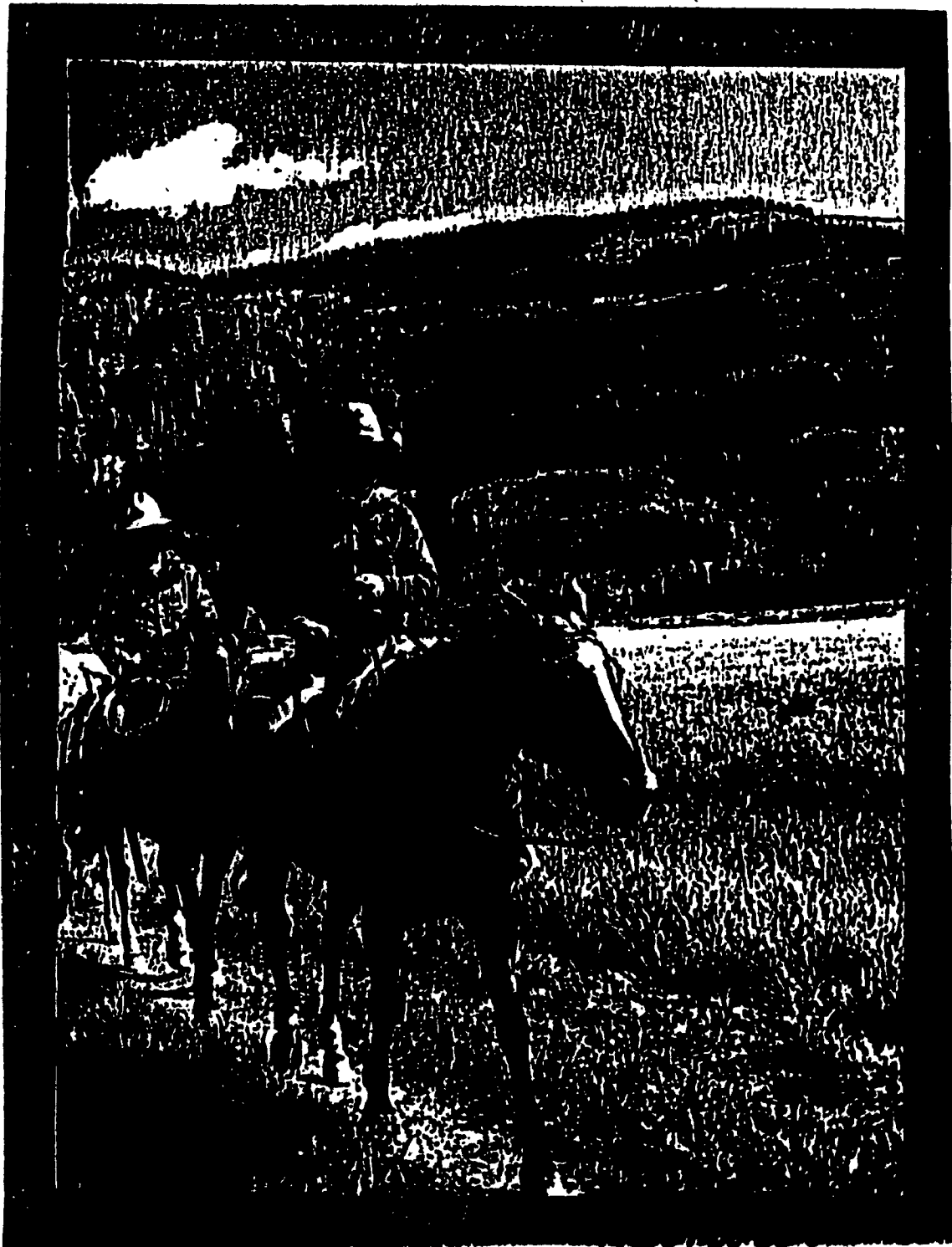
PRIEZ
POUR
NOUS



3 Tree



4 House



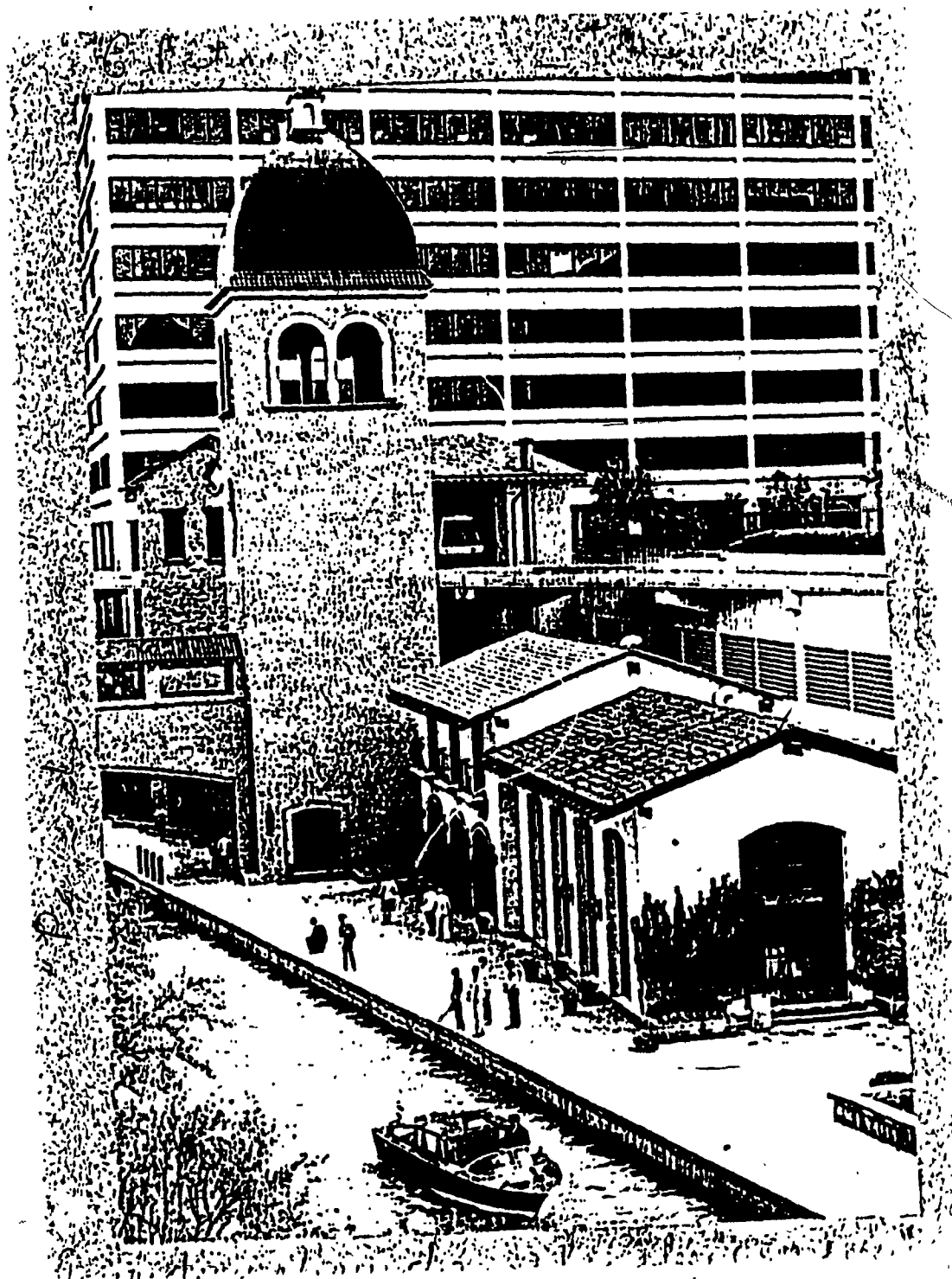
5 Horses



6 Romeo and Juliette



7 Richard Burton



8 Venice



9 Paolo Noë

Debit d'automne

le novembre

et d'aller à

l'abbaye



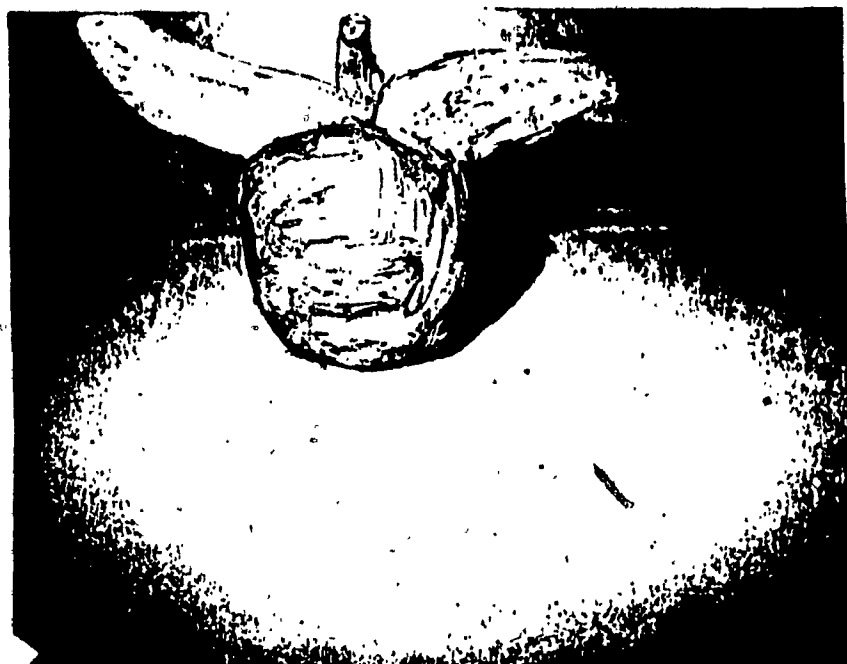
Sur la route de Berlin

aller à

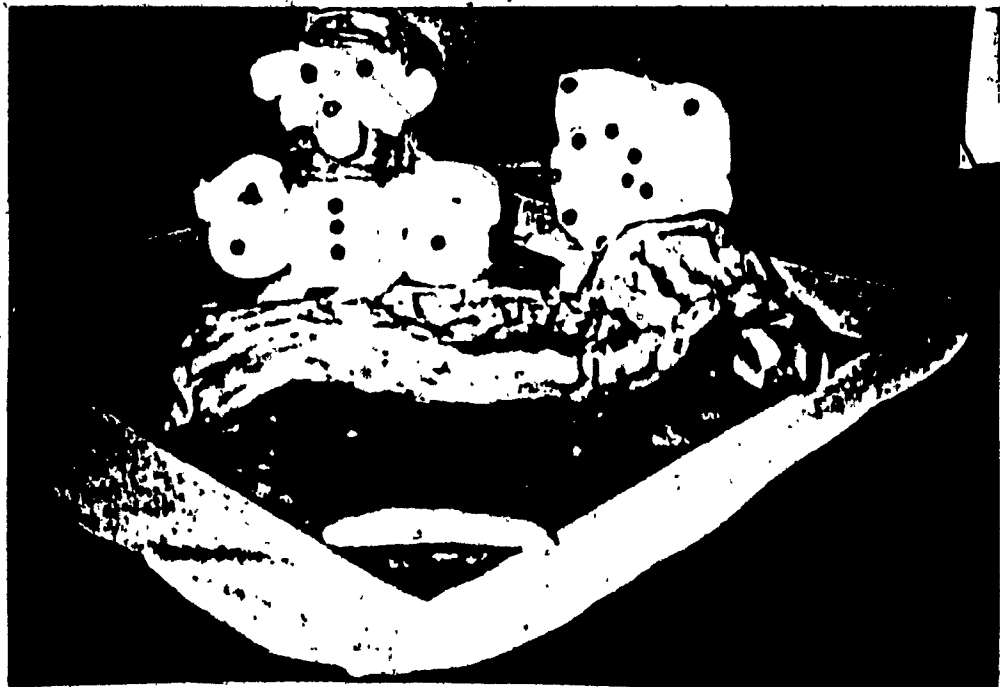
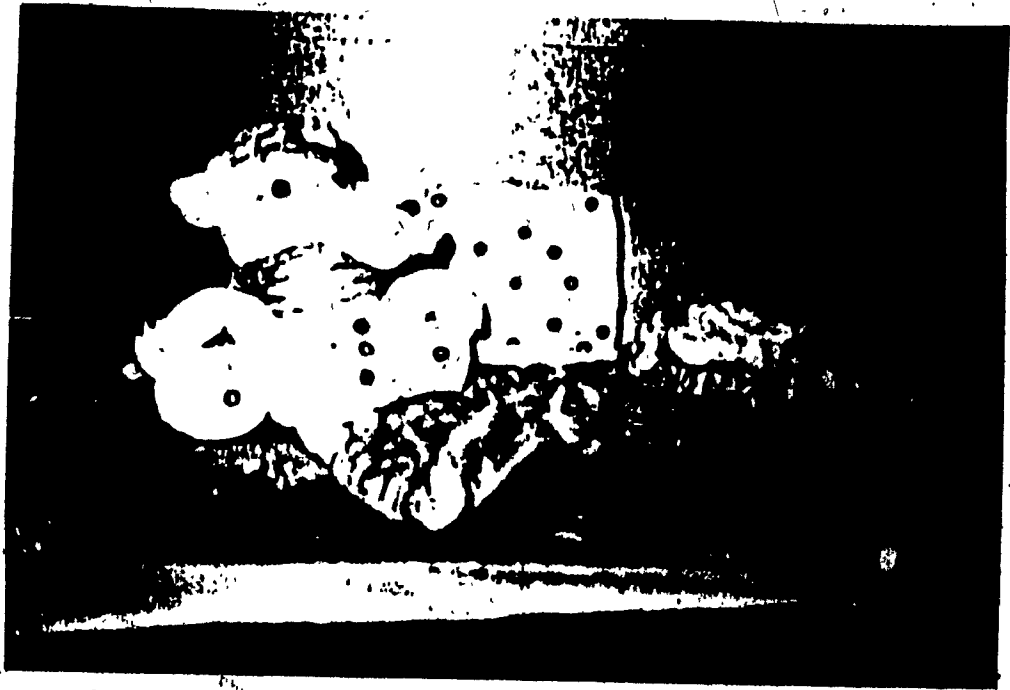
général

général

11 Road to the Universe



12 Apple, Serpent, Eagle



13 14 Casimir

CASE STUDY OF JEANINE

History

This is the case of a woman in her mid forties, Jeanine. Her weighty hospital file contained mainly information about her physical problems and reports of her various operations, many of which were done for aesthetic reasons (nose, stomach tuck, eye lids).

Jeanine was referred to the pain clinic, by the hospital disintoxication department (she had been intoxicated by many different kinds of sedatives).

Her records also indicated the presence of chronic pain in different parts of her body, mainly in her lower spinal column.

As a result of a psychological test, it was concluded that Jeanine "somatized in order to express psychological difficulties." She was therefore referred for art therapy.

Jeanine was a petite and frail looking woman. Her complexion was pale and her facial expression reflected tension and anxiety. Her life story was complex and sad.

Jeanine came for art therapy twice a week (60 minute sessions) during a period of two months and once a week during one month.

During the first six weeks Jeanine talked about her life bit-by-bit, while creating images relating to present and past life situations. She then focused more on her somatic problems, creating collages for the following sessions until termination.

Jeanine suffered from many inner wounds both on a physical and psychic level.

She was overburdened by traumatic life events and complexes, which are described in the following pages.

FIRST SESSION

Description

Jeanine decided to draw with pastels, but she first only placed the material in front of her and immediately verbalized a lot, telling almost her life story during that first session. Her voice trembled as if she was crying, but without tears.

Following are quotes from Jeanine's own words (which I have simplified for the reader's sake): "my mother, I can't stand her anymore, I hate her. My father died when I was one year old. On my baptismal certificate, it's written 'unknown father', but it's more like 'unknown mother'... I would like to live alone" (at the time of her therapy Jeanine lived with her mother, stepfather and sister).

Jeanine continued: "I came to see Doctor Jodouin (anesthesiologist) for my breasts, because at 28 years old I had a car accident and have had a curved back since, so I always wanted to have my breasts operated upon because they were 'saggy'... I only had six hundred dollars, it was not enough for the operation so I went to New York to have silicone shots but now it hurts a lot, they are swollen like full moons."

Jeanine goes on and on, not allowing me to say much, as if her most important need was just to 'expell' her story.

Jeanine added: "I have a nephew, Shawn; his mother, she can do everything she wants, she's my second father's daughter... I gave Shawn his bottle when he was little... I have three daughters. I got married near Toronto, to a German guy. The chief of police had told me 'leave your husband' (the German guy). He used to beat me up. One day, he banged me against a brick wall, so I decided to run away.

I called my mother and she said 'you can come but not the girls'. I left and never went back. I had one of seven, one of six and a sweetie who was only two - she was a baby". Jeanine cried when telling her story. She then went on: "I was to remarry when I was 28 but, we had a car accident; that's what happens when you abandon your kids... but my husband threatened to strangle me with his bare hands if I placed a complaint against him... so I had to leave."

Jeanine who had up until that point just talked, started drawing a cloud with rain, the sun (saying she would also draw an eclipse by adding the moon) then the airplane (with great difficulty).

Jeanine felt the airplane was more like somekind of a bug or also like a missile that is going to destroy something.

Jeanine then drew a beach and water with waves, saying that she hates the sun and the heat, (Picture number 1, p78).

Discussion

The first session was intense for both Jeanine and I, which required on my part some inner strength in maintaining a healthy distance from Jeanine's story in order not to be overwhelmed by it.

My role was mainly one of empathic receptor. Jeanine felt so threatened and bombarded by difficulties that I could at that point only offer empathy. Even the neutral mirroring reflection approach could have been threatening for Jeanine.

There is an interesting link between Jeanine's description of some elements in her drawing and their symbolism, reflecting perhaps her inner turmoil.

Jung suggests that: "in our contemporary dreams airplanes replace, fabulous animals and monsters from far away times." [Chevalier, Gheerbrant, 1969, p.89].

Monsters "symbolize an unbalanced psychic function: the affective whipping up of desire, paroxysms of the indulged imagination... they are, then par excellence, the antithesis, - or the adversary - of the 'hero' and of 'weapons'... Weapons then are the symbolic antithesis to monsters [Cirlot, 1962, p213].

"The weapon becomes a genuine representation of a state of conflict [Cirlot, 1962, p213]. I see the "monster" also related the Jeanine's shadow.

Jeanine drew a beach, sun and water, even though she hates the sun and the heat. This contradiction may also reflect her state of conflict.

The presence of the sun with a heavy gray cloud, is also contradictory and an indication of conflict.

It is interesting to note that Jeanine drew the ocean in the foreground and the beach in the background, the reverse is more

frequent. In the 'Dictionnaire des Symboles', the sea is described as "a symbol of a transitory state,... a situation of ambivalence, which is one of uncertainty, doubt, indecision and which can terminate well or bad... The sea is at the same time the image of life and of death" [p623].

SECOND SESSION

Description

Jeanine came in late and did not want to work with the art material, claiming she was 'shaking too much'. She nevertheless nervously looked at pictures, keeping beside her one of an airplane (Picture number 2, p79).

Jeanine talked again about her unknown father, her mother and her stepfather. After a moment of silence Jeanine said: "I know my second father, it's all because of him everything is wrong... he used to touch my breasts when I was young. My mother was jealous. He talks of his daughters the Labreque's (stepfather's pseudonym) not me. I hate their fucking faces. I ask myself a lot of questions about the past, who is who?..."

Jeanine remained silent while looking at the airplane picture. She then said: "when an airplane crosses the solar screen it makes a hole and it never closes up, so people in hot countries are going to burn up. I can't stand the sun I am a true Maurin," (her pseudonym).

Discussion

This was also an intense session, Jeanine seemed confused and hurt. Again she focuses on the image of an airplane flying over the clouds. This image seems to symbolize a desire to evade therefore to deny reality.

During this session Jeanine mentioned being physically abused by her stepfather when she was young, and he did so by touching her breasts. At the time of the therapy Jeanine was being treated in a pain clinic to alleviate the pain in her breasts. There may be a connection between these two facts.

When talking about the 'solar screen' (probably referring to the earth's atmosphere) Jeanine seems to be talking metaphorically about herself. When the solar screen is damaged in Jeanine's view, it can never be restored. The solar screen seems to be like her own wounded body, that might never heal, as if she herself has been 'burned up' like the people in hot countries.

The stirring up of unconscious material has prompted Jeanine to miss the following session.

THIRD SESSION

Description

Jeanine drew immediately when she came in, a picture of a 'sweating sun' (Picture number 3, p80) explaining she had seen such a picture.

She then drew the sea and said: "my half sister who lives in Miami, well her husband was shot and last week he died... He also had back problems and had told me: 'come on down Jeanine' but I told him I was afraid of flying."

Jeanine then drew an aerial view of her bedroom, adding to it only her bed (she said she had more furniture but could not draw it) (Picture number 4, p81).

Discussion

The central theme of this session was death. The death of her brother-in-law brought her to think of flying, as if the two subjects were (associated) in her mind. It is interesting to note that Jeanine drew during the previous session an aerial view of her room, there appears to be a link between these two facts.

In the drawing of her room, Jeanine focused on her bed, which might also be linked to death for 'it is where death takes place' [Chevalier, Gheerbrant, 1969, p578]. In Jeanine's case the bed may also be related to her experience of being sexually abused.



FOURTH SESSION

Description

Jeanine drew the house where she was born. She drew the outside of the house, the roads, the backhouse, the trees, then the ladder and

bed (inside) Jeanine described her drawing as she created it and seemed to enjoy doing so. She wrote 'Maison Natale, New Brunswick' and lastly drew a full moon (Picture number 5, p82).

Jeanine was extremely fond and proud of her drawing, her eyes were shining. She was more lively than usual. She then talked of incidents she remembered from her childhood.

Jeanine: "Once I drank naphthalene, thinking it was root beer that the neighbors made. They turned me upside down to make me throw up and gave me milk... I have a scar here on my hand; once I almost fell in a well, fortunately I cut myself which stopped me from falling, and they took care of me... Another time I went on a picnic with a little friend and we saw a bull, we left our lunches and ran towards the door, my mother laughed to see our little legs go so fast." Jeanine was laughing joyfully when telling that story.

Discussion

Jeanine's drawing is simple and naive, yet somehow special. It represents for her memories of her early childhood, which may have been the happiest (even though deprived) moments of her life. When Jeanine talked of childhood memories, there was joy in her voice, even though she was describing extreme situations (swallowing poison, falling in a well, being chased by a bull) where according to her she could have died. These were dramatic incidents, but also times when she received 'some kind' of attention and affection.

In this image Jeanine did not draw a path towards the house but instead the road continues all the way to the backhouse (toilet) in the upper left corner. The excrement, the waste matter may symbolize part of Jeanine's shadow.

FIFTH SESSION

Description

Jeanine was calm and immediately wanted to draw the Concorde, which she had seen on television. She picked a dark paper and drew the Concorde with a white pencil (Picture number 6, p83).

Jeanine felt her airplane looked more like a whale or a fish than the Concorde. She then mentioned 'General Hospital', her favorite television show, and told this story: "once while watching that show, I died for awhile; my sister said 'she's dead' she could not hear my heart. 'Urgence Santé' was not taking my mother seriously, asking her if she had money to pay for an ambulance. My father took the phone and said, 'hey my daughter is on the floor, we don't even know if she's dead, so get the fuck over here with an ambulance, I'll pay for it'." Jeanine laughed while telling the story.

Discussion

As in an earlier session, the image of an airplane prompts Jeanine to talk about death.

Jeanine's Concorde does not have proper wings, it therefore cannot fly. Her association with the whale and her story of dying seem to have similarities with the myth of Jonas. "The entry of Jonas in the whale, is the entry in the period of obscurity, intermediate between two states or two modality of existence [Chevalier, Gheerbrant A., 1969, p102].

SIXTH SESSION

Description

Influenced by the festival of 'Les grands voiliers' in Quebec, Jeanine decided to draw Jacques Cartier's largest boat, the 'Santa Maria'.

Jeanine drew the sea, the boat with many sails, two of which (at extremities) are in opposition, as if the wind is blowing in two directions (Picture number 7, p84). She said: "the sailors had scurvy, so did I once, so I had all my teeth removed, but I lost my new ones in the car accident."

A.T.: "Can you tell me about the car accident?"

Jeanine: "We fell over a precipice. My friend John wanted to pass a car, but it was foggy, he did not know the road. I wanted him to stop, but he didn't, so we went over a precipice. We almost died, we were in the hospital for a long time. He is still alive, but he is not himself anymore. The old John I knew died in the hole."

Discussion

"The boat is a symbol of the trip, of an accomplished passage, either by the living or by the dead [Chevalier, Gheerbrant, 1969, p108]. This definition could correspond to the discussion that followed and also to Jeanine's previous reference to death.

It seems that part of Jeanine might also have 'died' in the 'accident'.

SEVENTH SESSION

Description

Jeanine drew on a large paper 'the old fort', where she lived between the ages of ten and fifteen (Picture number 8, p85), saying: "At fifteen I ran away because everything gets to be known. The girl who lived here (referring to her picture) was pregnant.

Everything gets to be known by everybody. When I was a kid I fell into this river (at the bottom of her drawing), my father laughed. He would not have laughed if I had not come up again. One little boy fell and passed through the electric dam and he was torn into pieces..."

Jeanine was silent for a moment and added: "My father had an old truck, he wanted me to go everywhere with him. Him it was up here (showing her breasts). I told him, to leave me alone. My mother told everyone that he touched me, he fondled me,..."

"She never kissed me or held me in her arms..."

"I once told my mother that he was also going after girls and did far worse. I could have had him arrested, but I didn't, my half sisters were like my own sisters. If he had been sent to prison, no one could have earned money. At least he knew how to work. So I ran away, they found me the first time and put me in a convent. My sisters wanted me out saying I didn't belong in the house anymore..."

Jeanine got up and said she needed to go to the bathroom, when she came back she asked if she could leave (there was 10 minutes left before the end of the session).

A.T.: "I understand your feeling of wanting to leave, but I would like you to stay a little bit. You may be wanting to leave because you have just talked about difficult moments in your life. It's not always easy to do that and I respect you to have such courage."

Discussion

Jeanine's drawing of the 'old fort' triggered the emergence of traumatic memories. Jeanine was a victim of sexual abuse, saying her stepfather had only touched her breasts but she also seemed to hint that he did more than that. She also discussed her mother's lack of love and physical holding. It seems obvious that such grave childhood incidents (physical abuse and mother's rejection) have caused profound negative mother/father complexes in Jeanine.

She seemed to be projecting onto me such complexes, when she asked to leave. Her fear of being rejected made her want to 'run away'.

At that point it felt important to ask her to stay. Her need to leave might have been an unconscious way of testing if I still accepted her. If I had not asked Jeanine to stay, she may have had a feeling of rejection, as she had previously experienced with her sisters and mother.

EIGHTH SESSION

Description and Discussion

Jeanine drew an aerial view of her bedroom, carefully representing every detail. She had previously (third session) attempted to draw her room, but was then unable to complete it.

Jeanine's capability of completing her image may have been a result of my non-judgemental acceptance of her in the previous session.

The bedroom is drawn as if Jeanine was viewing it from a higher level 'up in the air', which may be linked with her difficulty of accepting reality.

NINETH SESSION AND TENTH SESSION

Description and Discussion

Jeanine did a plasticine 'strumph' while talking of her nephew who rebels against his 'crazy' mother (Picture number 10, p87). The use of plasticine incited her to touch upon her inner child and verbalize about her negative mother complex, which seems to be projected upon her nephew and his mother.

The following session, Jeanine drew her nephew's Koala and the picture of Elvis (poster she has in her room), talking again about her nephew and his mother (Picture number 11, p87).

Jeanine's drawing of the Koala and Elvis, may again represent issues pertinent to her inner child and her idealized version of a father, husband, friend.

ELEVENTH SESSION

Description

Jeanine attentively looked at pictures, selecting three for possible collages: one of a boat in Alaska (Picture number 12, p88), one of what she called a 'breast machine' (Picture number 13, p89) (artificial heart) and (in her view) one of a cemetery on the beach (city-scape near a beach). (Picture number 14, p89).

Discussion

Jeanine's attraction to the picture of a boat in Alaska, is reflective of her resistance. "Ice and coldness implies resistance to all that is inferior [Ciriot, 1971, p155].

The picture of the artificial heart, is for Jeanine a breast machine, and a solution to her physical problem. As if she would prefer being a machine herself.

As in earlier sessions, Jeanine touches upon the subject of death, seeing a cemetery beside the beach.

TWELVETH SESSION

Description

Again Jeanine decided to do a collage.

While Jeanine was choosing pictures, I informed her of a schedule change and also told her about our termination date, (due six weeks later).

Jeanine remained silent and went on selecting pictures.

She did a first collage, matching the same picture, from two different pages of a magazine, and said: "she has just put perfume on, and is taking it easy now" said Jeanine about the woman in her collage (Picture number 15, p90).

Jeanine experienced difficulty in realizing her second collage. The picture of a bridge, also came from two different pages and did not quite match. Jeanine managed to glue them together, she then added 'bits of earth' on the left side and also a small picture of the statue of liberty, taken out of a caricature of New York (where she got her silicone shots) (Picture number 16, p92).

Discussion

Jeanine did not react verbally to the issue of termination, but did in her first image.

In her first collage the woman is passively sitting in between two seas, in the middle of nowhere. This image seemed to express Jeanine's ambivalent feelings about termination.

In the second collage, Jeanine glued together two main pictures and various cut outs of smaller ones, as if she was unconsciously putting together bits and pieces of her life story.

These collages may be linked with the subject of termination, but I believe they could also be symbols of death. The issue of death has been a recurrent theme in Jeanine's verbalization.

"In great many cultures the bridge symbolizes the link what can be perceived and what is beyond perception...the bridge is always symbolic of a transition from one state to another - of change or desire to change [Cirlot, 1971, p33].

"A passage from earth to sky, of the human state to the ultra supra-human states..." [Chevalier, Gheerbrant, 1969, p777].

In Jeanine's view the bridge continued into infinity, and there was just water underneath it, which is why she added a little piece of earth.

THIRTEENTH SESSION

Description

Jeanine did two collages. A first one of a wooden mother duck and ducklings, (Picture number 17, p92) And said: "They are phony those ducks."

Jeanine then did a 'poster of a ranch'; she glued over the bottom part (which was a field of flowers) a picture of a road. (Picture number 18) Jeanine said: "I might have to get operated upon so I would not be able to continue anyway."

A.T.: "Whatever happens I will be here until September 12th."

Discussion

While doing her first collage Jeanine said "they are phony", she may have also been unconsciously referring to the therapeutic relationship. I also felt that way, because of the practicum arrangements, termination was pre-planned. In Jeanine's case termination was premature. In a regular therapeutic setting she may have continued much longer.

Jeanine mentioned a possible surgical operation to express her frustration with regards to termination, saying she would have had to stop, regardless of me.

In her second collage Jeanine added a picture of a road which is cut off, ending in the middle of a field; just like her therapy which seemed to be cut short.

The cut off road may also symbolically represent the possible ending of her own life.

FOURTEENTH SESSION - One Before Last

Description and Discussion

Jeanine was very nervous, flipping through pictures and saying: "I saw the surgeon yesterday and maybe they'll have to remove my two breasts. Maybe there's cancer in there."

She did not produce any image. This resistance towards producing images may have been her way of responding to termination. It may also reflect her fear of death.

FIFTEENTH AND LAST SESSION

Description

Jeanine's attitude and appearance were quite different today. She had a bit of make-up on and appeared calmer.

She asked to see her 'posters' and looked at all of them, saying she liked them.

Jeanine wanted to do more collages. She created a first one by gluing a picture of a water fall beside a picture of a small primitive looking bridge, (Picture number 19, p93).

Jeanine then asked for a very large paper (80cm x 50cm) and very carefully selected pictures of boats. Jeanine took much time to arrange them on the large board, (Picture number 20, p94).

I asked Jeanine: "What does your poster make you think of?"

Jeanine: "of different places, different countries, somewhere far away."

Discussion

The symbolism of the first collage (number 18) is quite significant. The main theme is water; powerful waters of the fall as opposed to quieter waters of the river.

Some psychological research indicates that often in pictures "the left side is the past and the right side is considered the future" [Hays, Lyons, 1981, p208].

The water fall (left side) may represent Jeanine's past while the calmer waters (right) may represent the future.

As for the bridge "Jung speaks of the crossing of a river as a symbolic image for a fundamental change of attitude" [Quoted by Hays, Lyons, 1981, p207].

In Jeanine's last 'poster' all the large boats (not the smaller ones in the port) are moving towards the right. In the upper right corner is a picture of a lighthouse.

The boats all seem to be peacefully moving, going away.

"Travels express a profound desire for inner change, a need of new experiences..." [Chevalier, Gheerbrant, 1969, p1029].

In Jeanine's case, I believe this last 'poster' may symbolize, her own death. She often brought up death, throughout her therapy, as if she may be possibly sensing it.

I also believe that through art therapy Jeanine may have begun a life reviewing process. Which Butler describes as: "a... universal mental process characterized by the progressive return to consciousness of past experiences, and particularly, the resurgence of unresolved conflicts."

"...Presumably this process is prompted by the realization of approaching dissolution and death... the life review, as a looking back process that has been set in motion by looking forward to death, potentially proceeds toward personality reorganization" [Zeiger, 1976, p47]. "This is 'a process that is believed to occur universally in all person in the final years of their lives, although they may not be totally aware of it and may in part defend themselves from realizing its presence. It is spontaneous, unselective, and seen in other groups as well (adolescence, middle age)" [Butler, 1977, p204].

CONCLUDING REMARKS

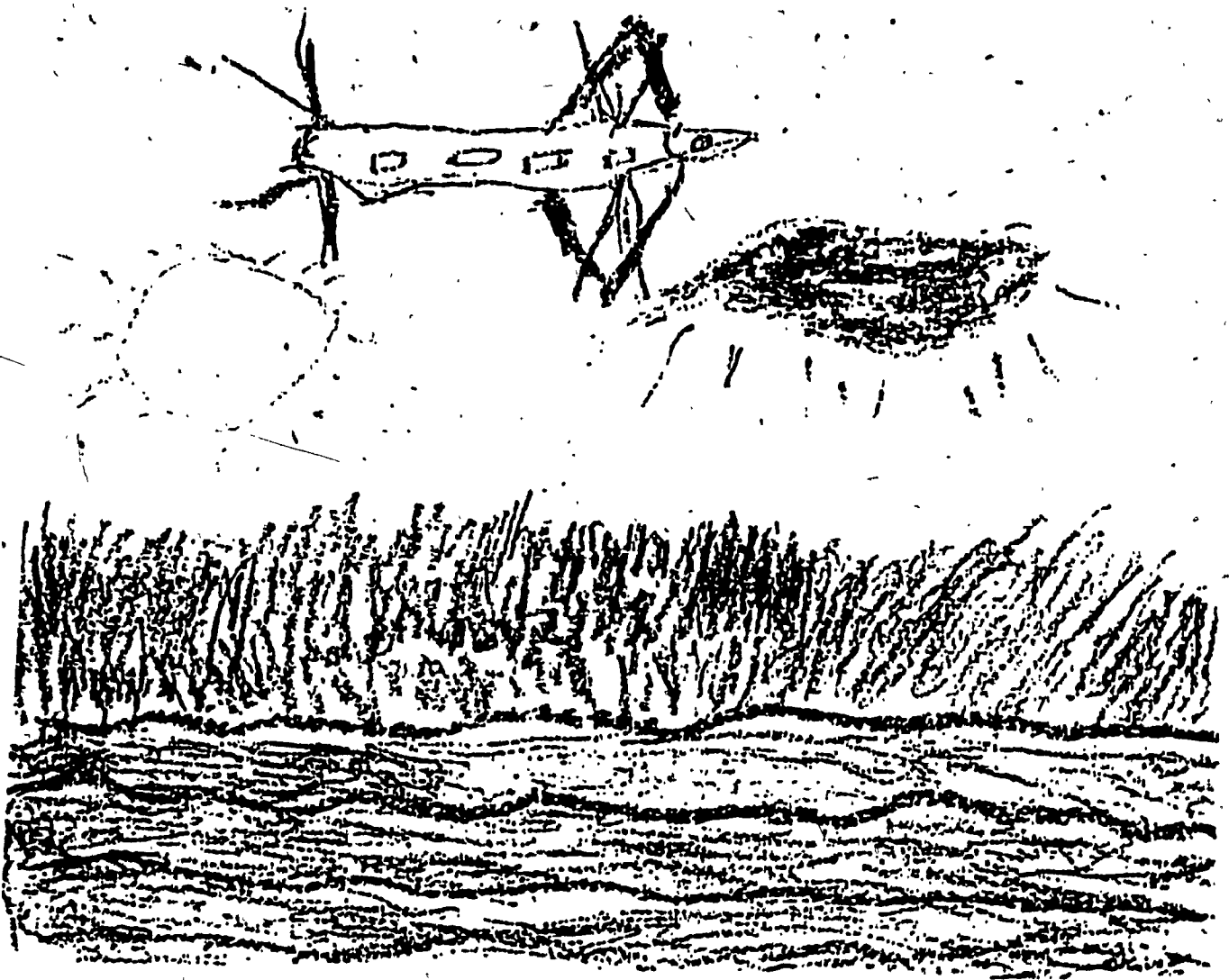
Jeanine seemed to have learned quite early in life to repress and bottle-up her feelings. A. Mindell wrote: "[feelings are] repressed so often and so strongly that they are forced to express themselves through body symptoms and hence cause much pain. Feelings then become violent when they are repressed for too long and may come out in dramatic diseases like cancer" [Mindell, 1985, p56].

Throughout her life Jeanine seemed to have incorporated her complexes in her body and has in a way concretely experienced archetypes through her body.

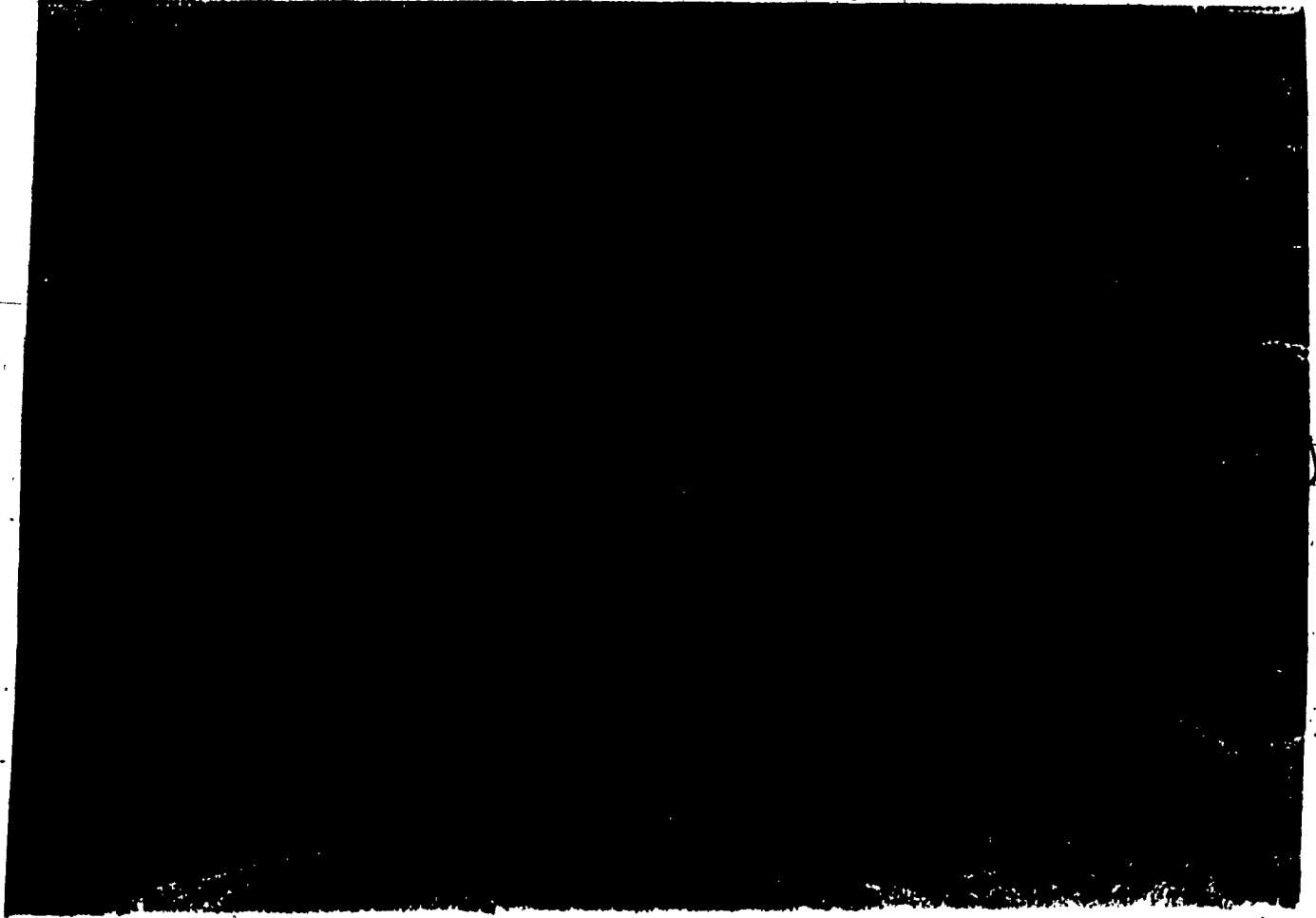
It was as if the persona archetype existed not only at a psychic level but also at a somatic one. This may have been why Jeanine opted for many plastic surgeries. In that sense she has herself abused her own body almost to a point of destruction.

This self destructive behaviour reflects the consequences of a strongly denied shadow archetype which seemed to be expressed through her physical pain. Jeanine was so profoundly wounded and deeply rooted in her misery, that the next step to eliminate her pains, could be death. Death for Jeanine may be her means of transformation.

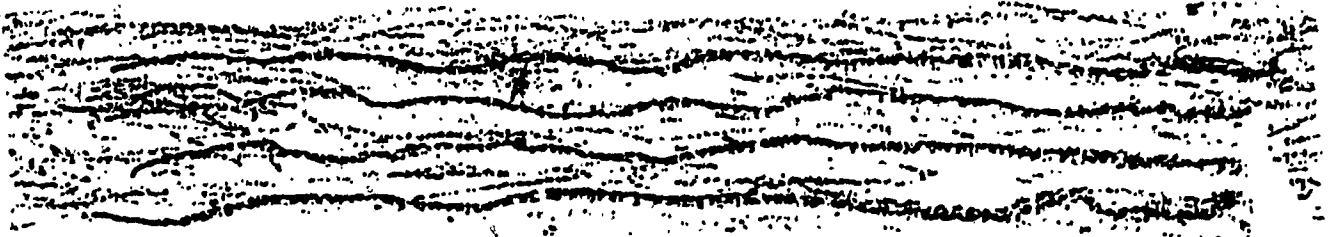
Jeanine's images symbolism and verbalization may indicate her unconscious process of preparation for death.



1 BEACH

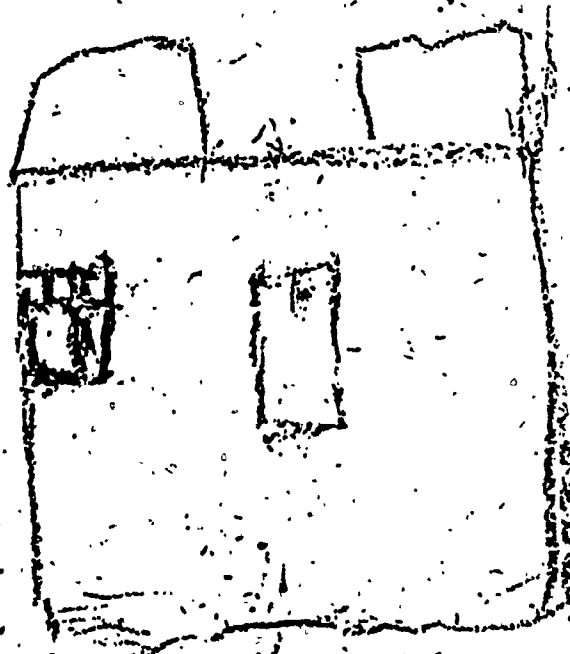


2 AIRPLANE

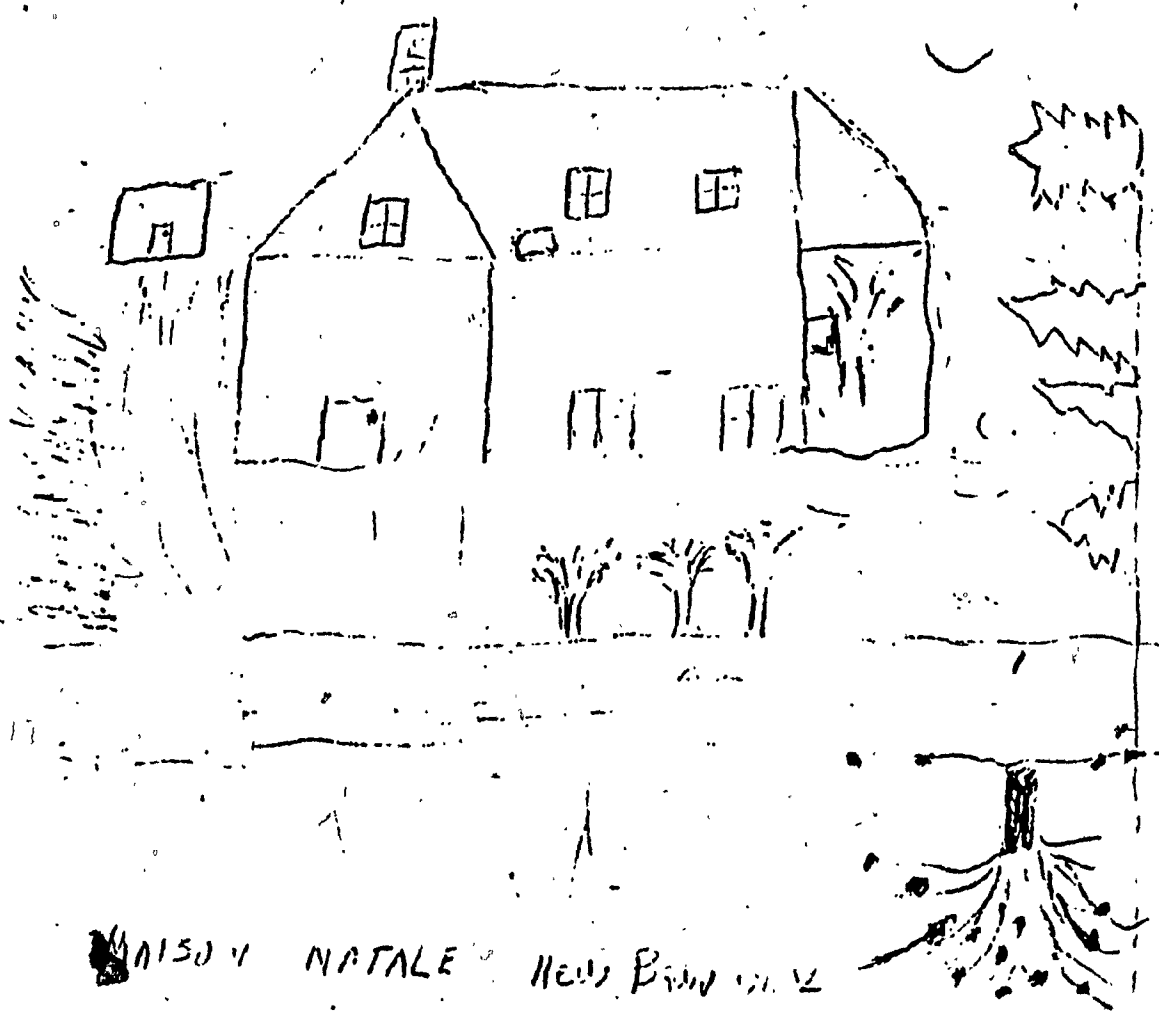


3

SWEATING SUN

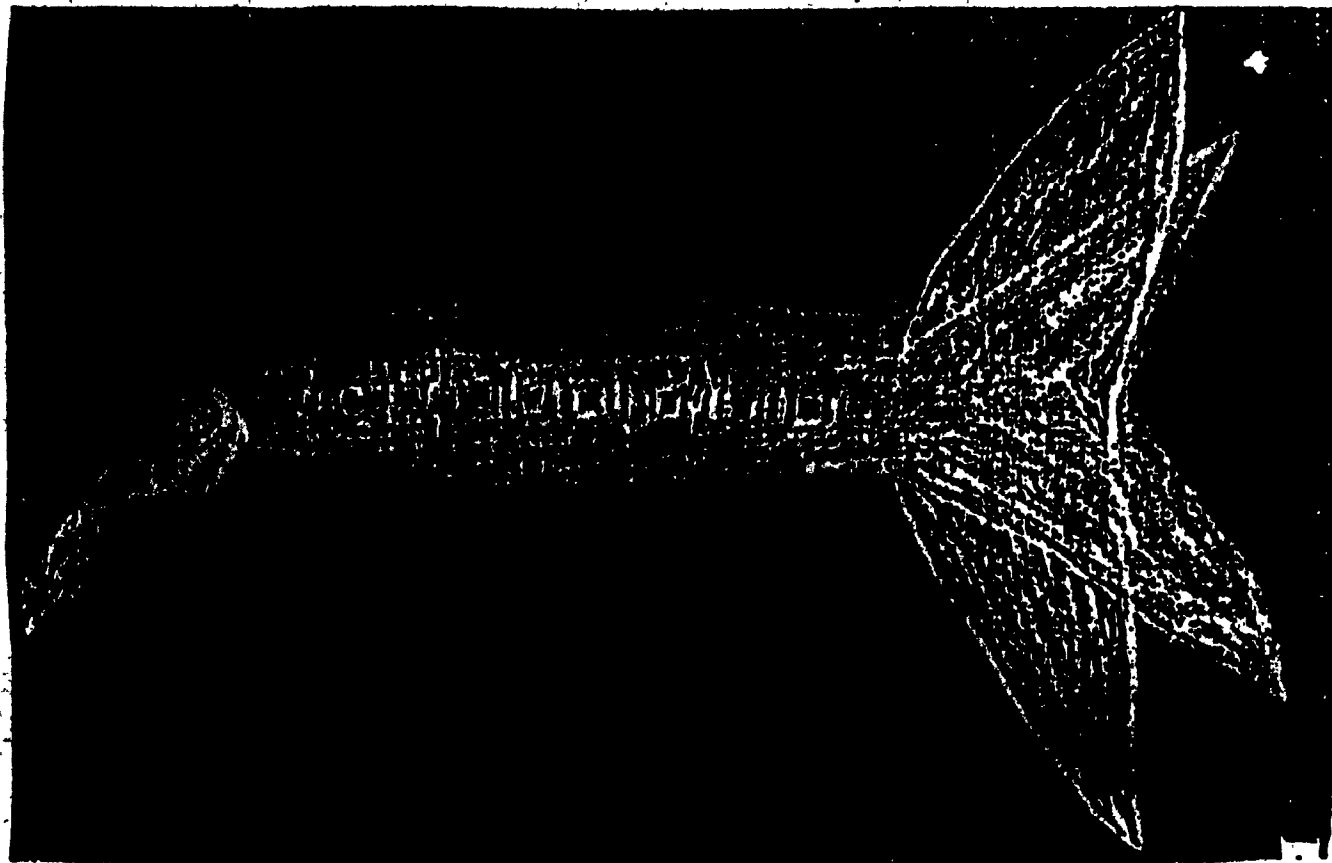


4 BEDROOM

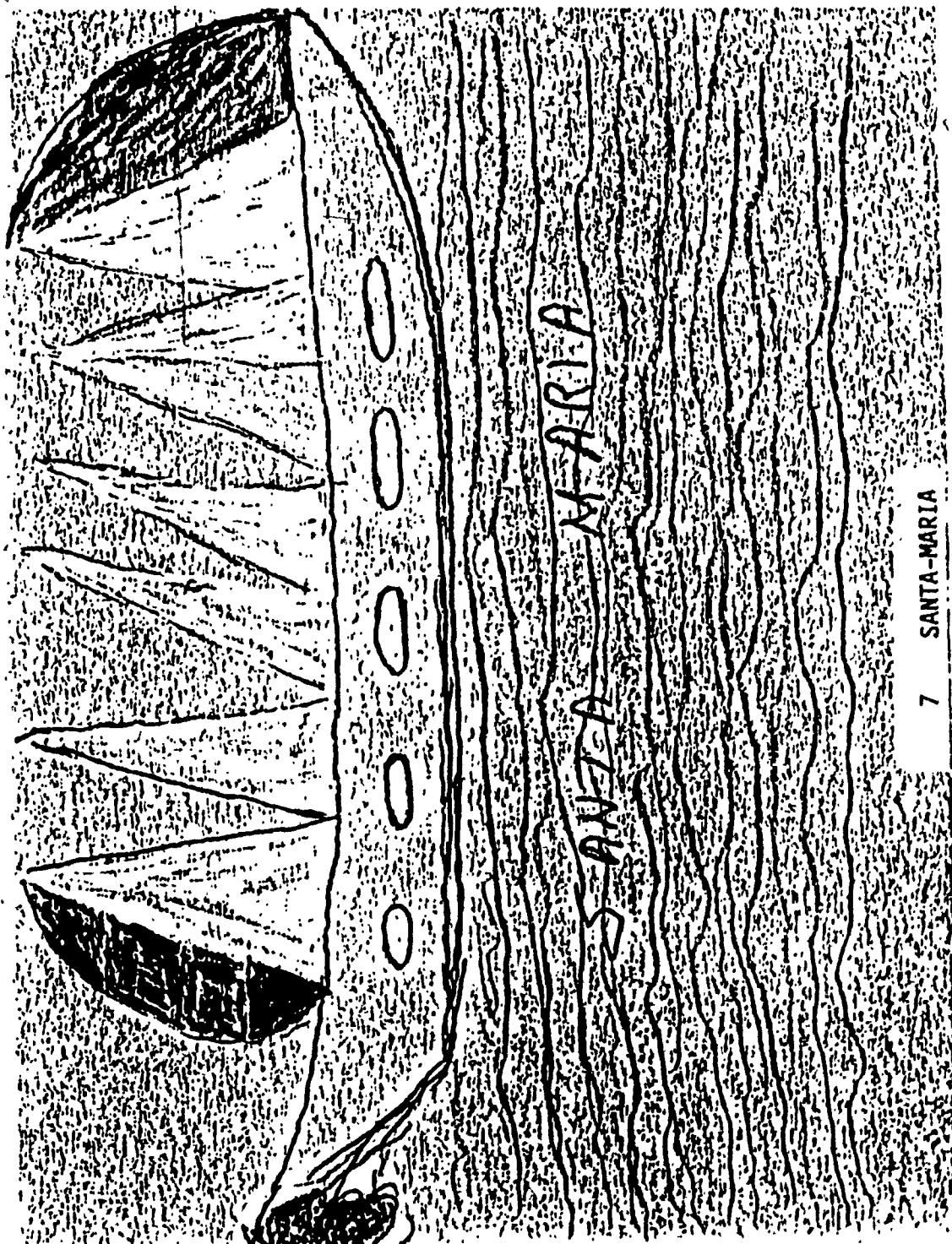


MAISON NATALE NEW BRUNSWICK

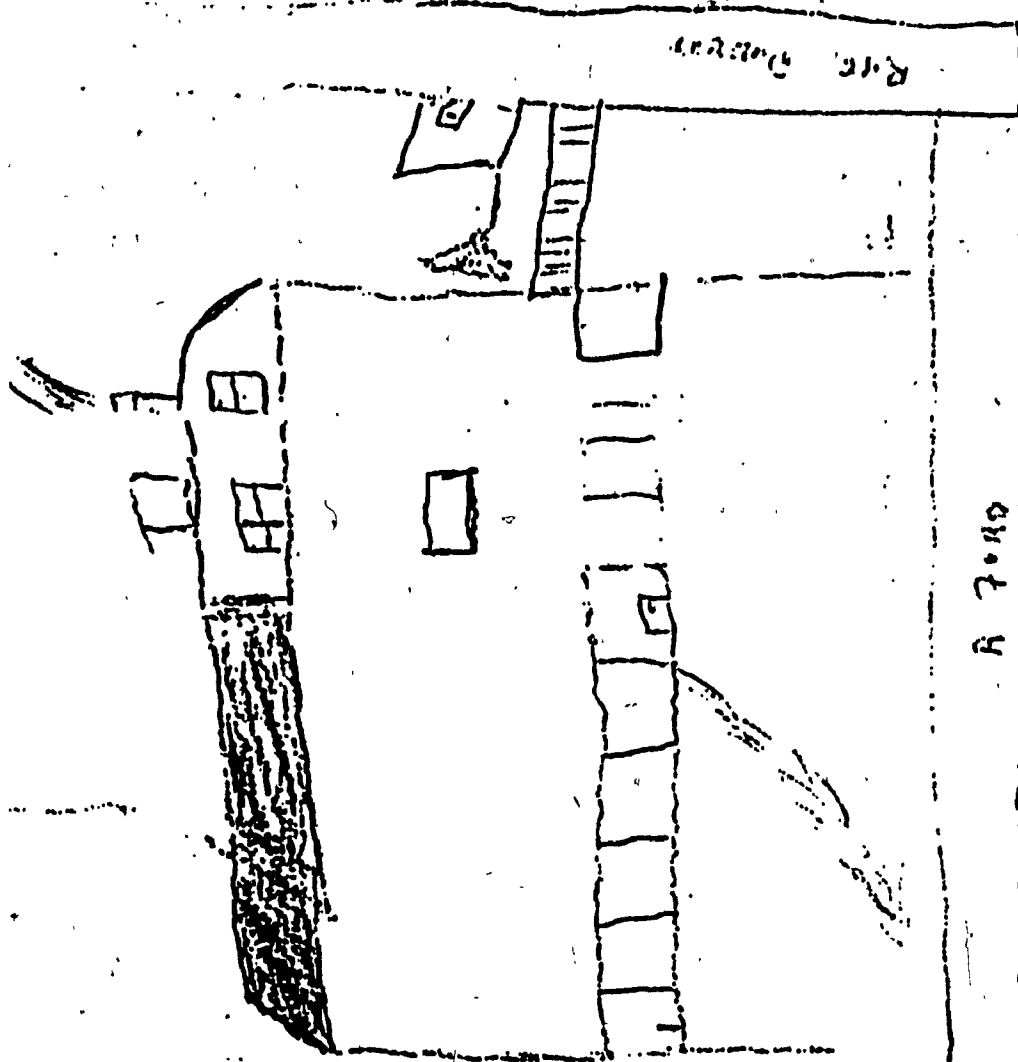
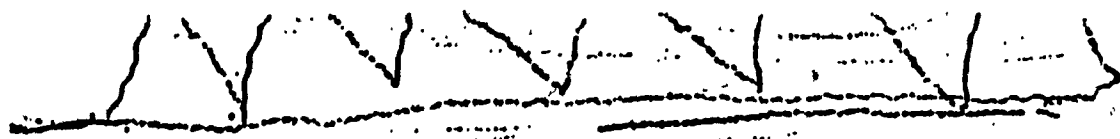
5 'MAISON NATALE'



6 CONCORDE

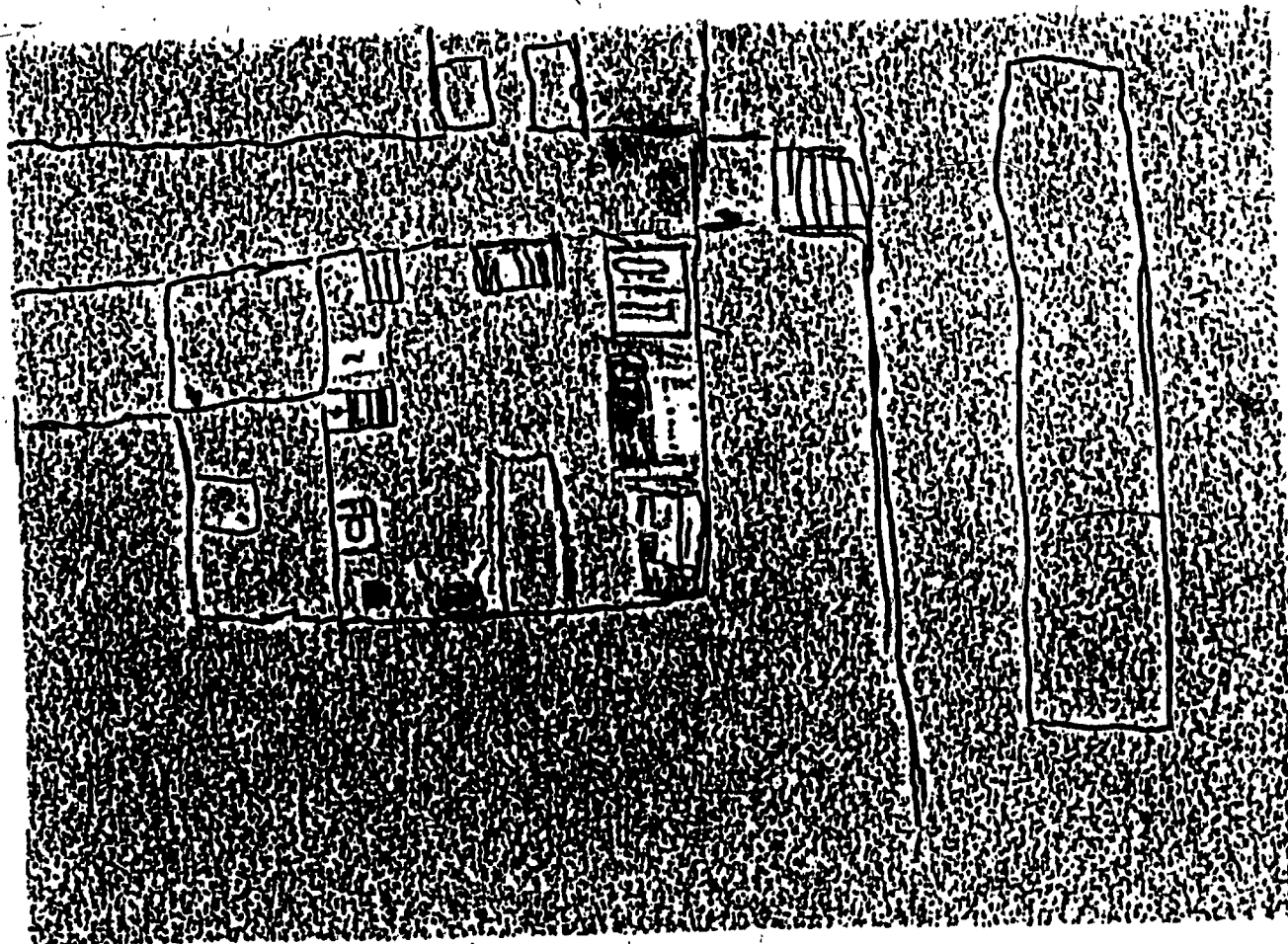


7 SANTA-MARIA

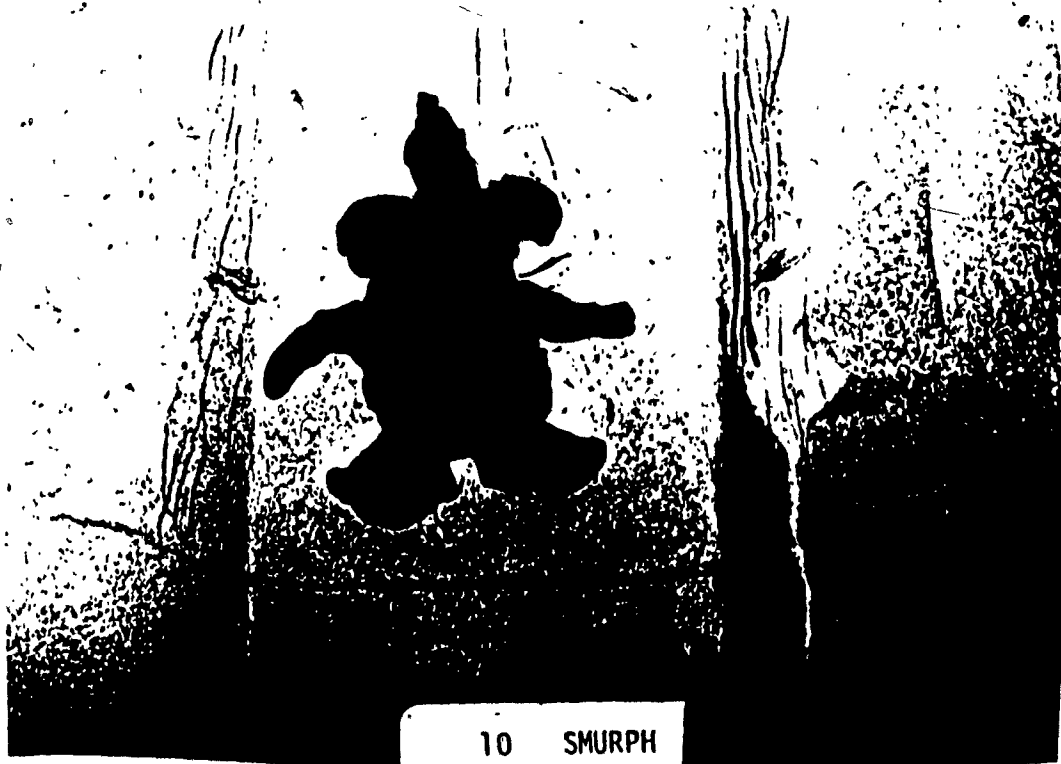


A 7.11.12

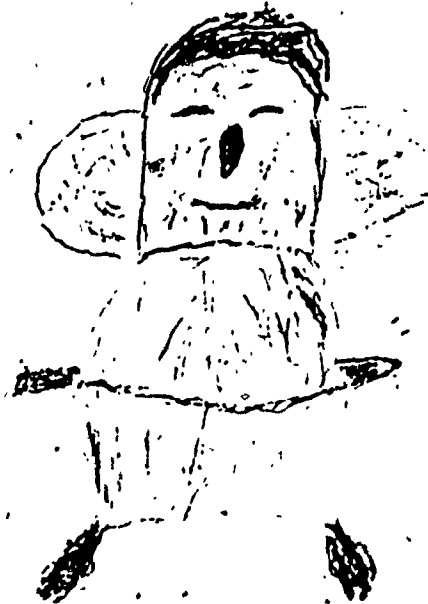
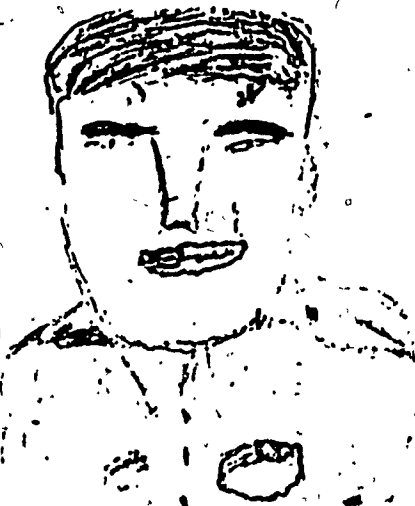
8 THE OLD FORT



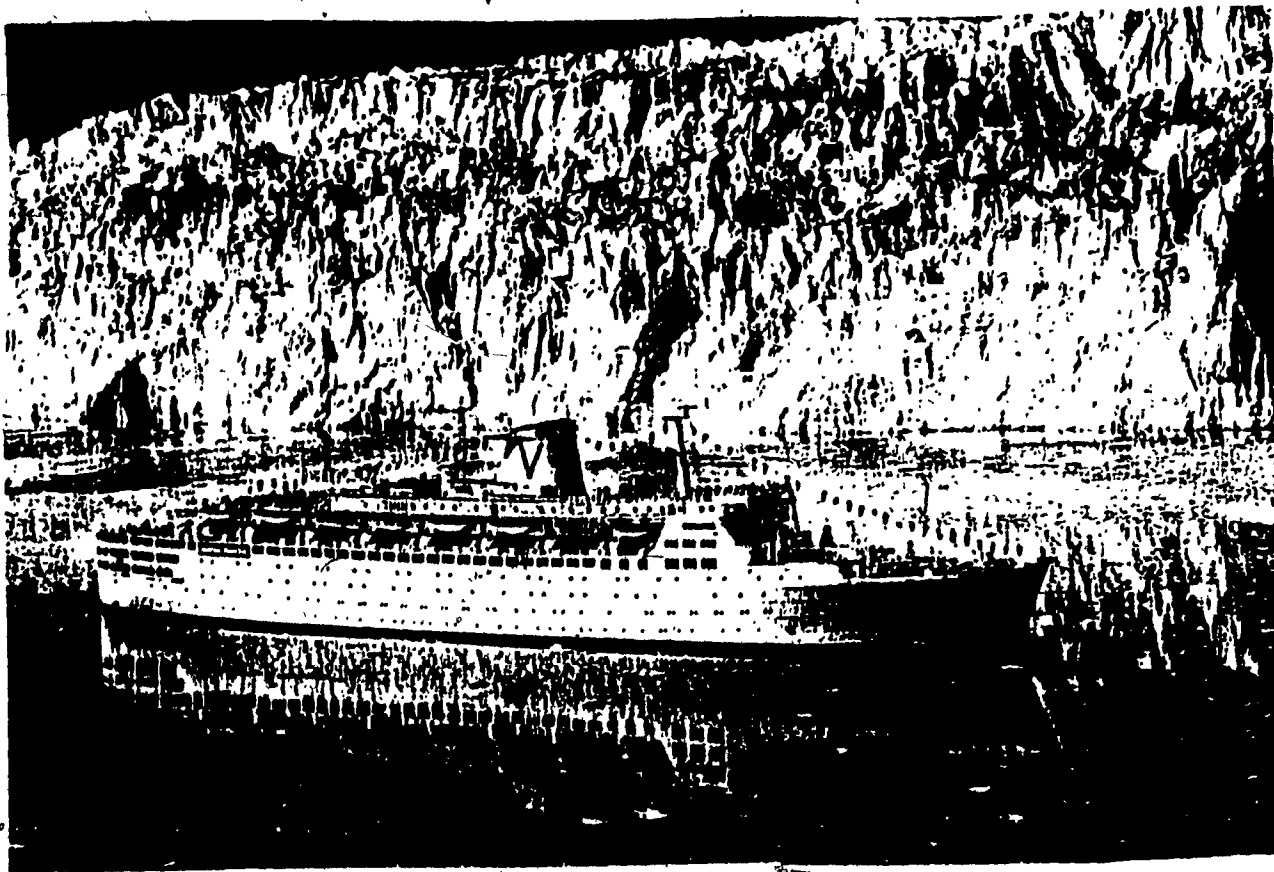
9 BEDROOM



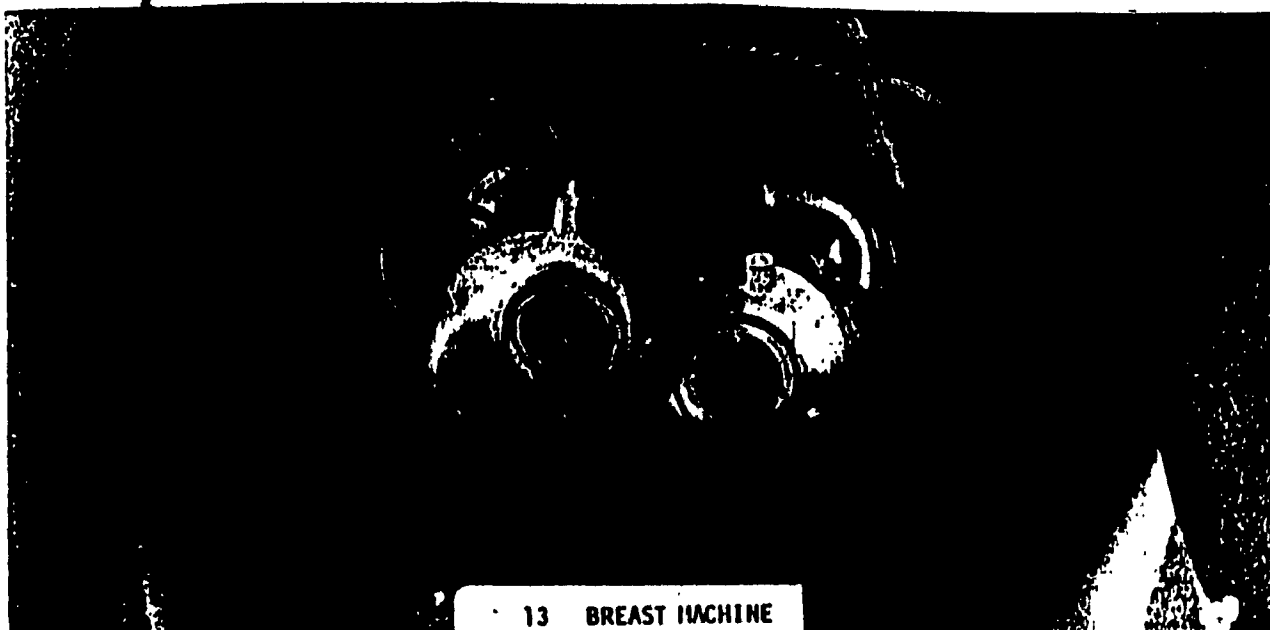
10 SMURPH



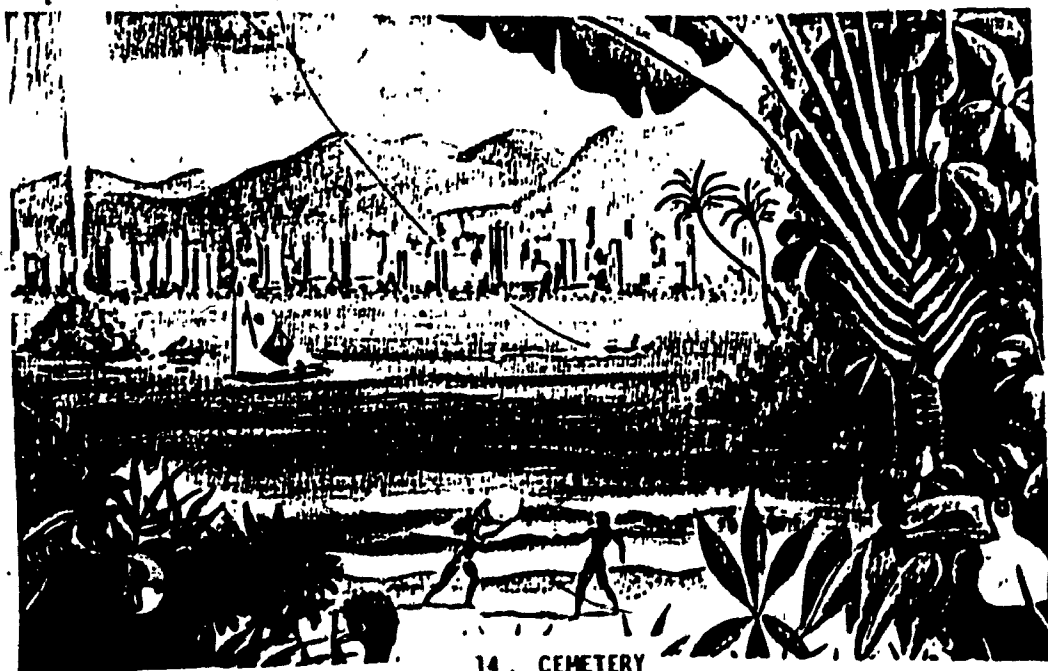
11 ELVIS AND KOALA



12 ALASKA

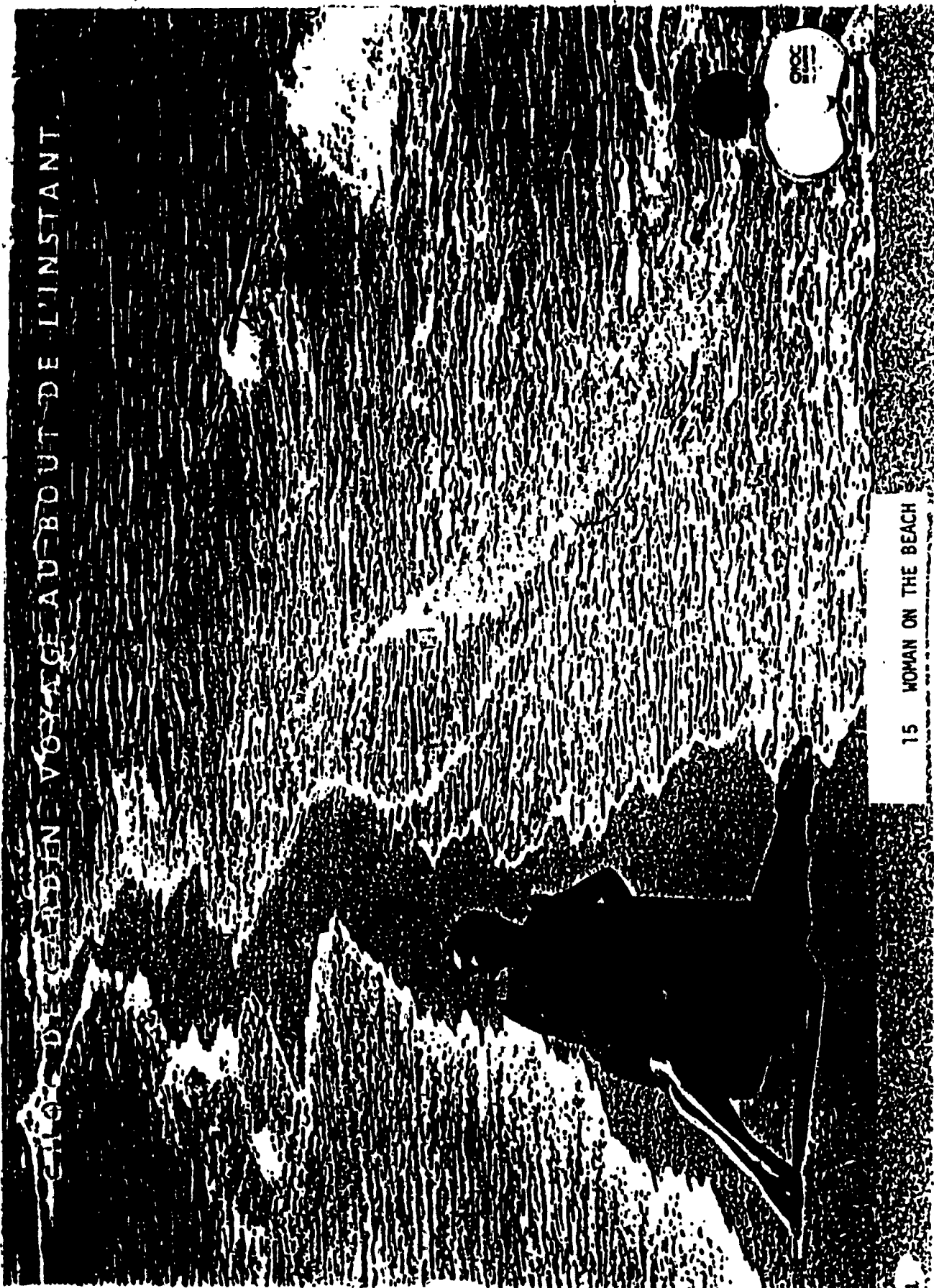


13 BREAST MACHINE

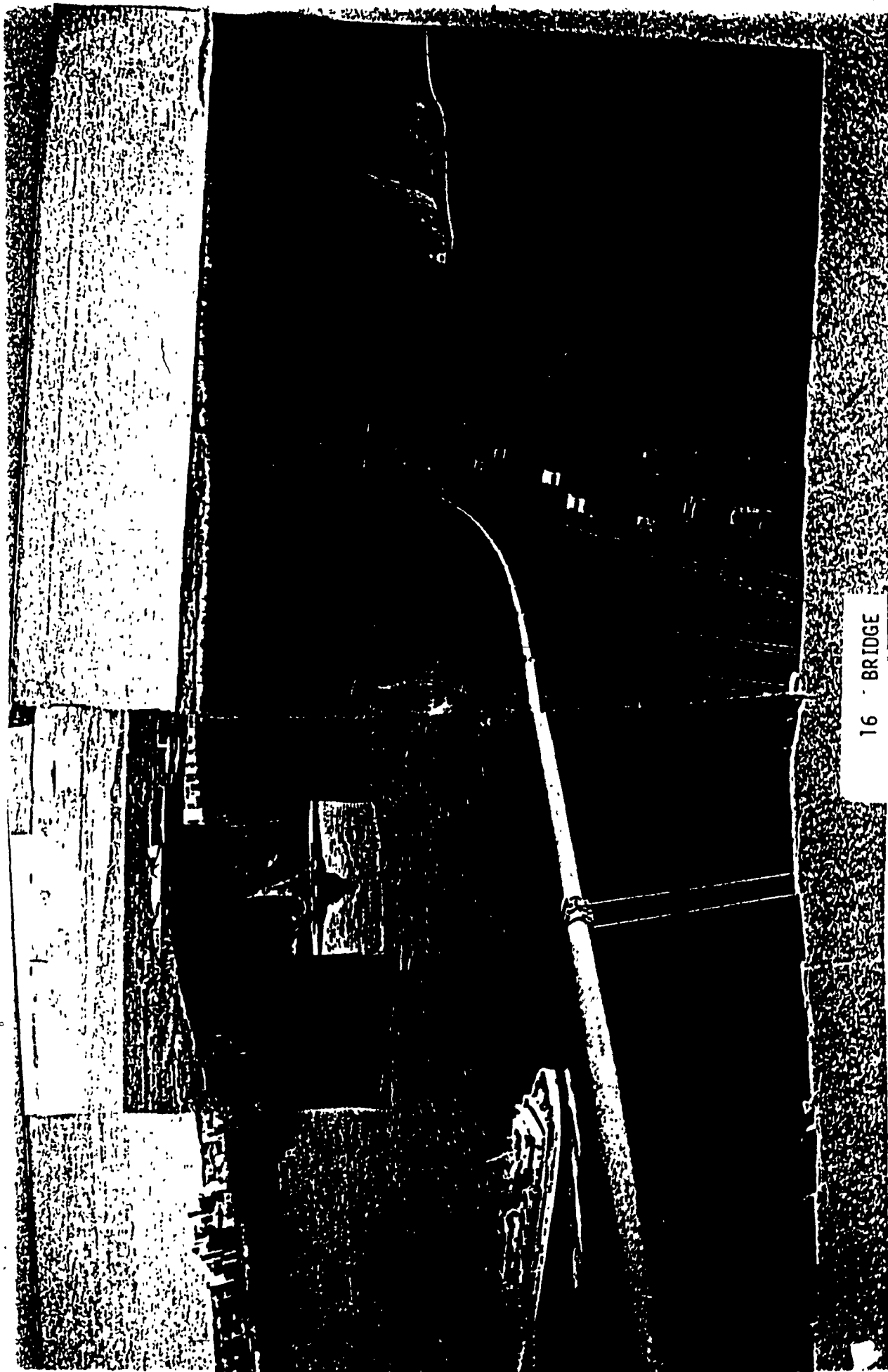


14. CEMETERY

CHOC DE GARDEN VOYAGE AU BOUT DE L'INSTANT



15 WOMAN ON THE BEACH



16 BRIDGE

Les cadeaux-décoration

En guise de conclusion à cette série, une sélection de cadeaux choisis pour leurs qualités décoratives.

par Margaret Surpiff

Au cours des derniers mois, nous avons parlé de maisons rénovées ou restaurées de manière à exprimer le style et les goûts individuels de leurs propriétaires. Souvent il a fallu pour cela des mois et même des années de travail ardu et d'attention aux détails, mais la plupart du temps les résultats en valaient la peine.

Pour mettre un point final à cette série, et en restant

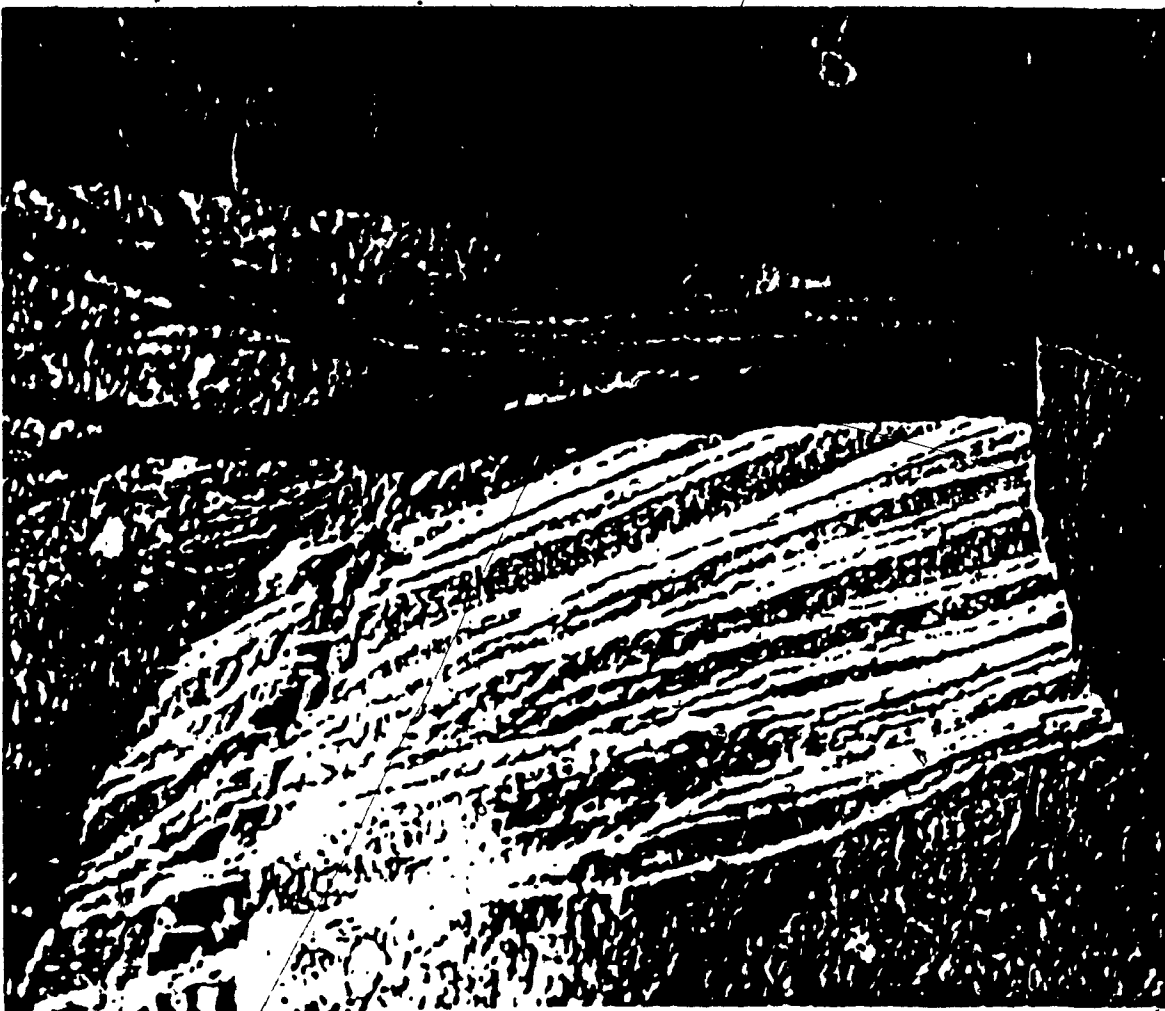
fidèles au même thème, nous avons choisi des cadeaux qui mettent en valeur ces préférences individuelles. Il y a un choix d'accessoires de styles canadien, victorien, art déco et contemporain/moderne. Pour ceux dont les goûts sont plus éclectiques, un grand nombre d'articles peuvent être mêlés ou interchangeables. Tous coûtent moins de 100\$, et certains



17 DUCKS



18 RANCH
92



19 WATERFALL AND BRIDGE



20 BOATS

CASE STUDY OF ARMAND

History

Armand was a thirty three year old patient. His hospital file stated that he was suffering from chronic lower back pain for the past eight years. He also suffered from severe migraine headaches.

No treatment has helped this patient, who experienced constant pain.

His file confirmed he had been married for ten years and had three children, a daughter of nine and two sons, one of seven and one of two.

This patient could not work because of his pain. His wife worked while he took care of the children and did the housework. Armand was described as being very defensive, negating any possible implication of psychological factors in his illnesses.

Armand was very thin and had a curved back. He walked slowly and always seemed to be in terrible pain.

Armand accepted coming to art therapy because the doctor said it could help him, but he said he did not think so. He was therefore very resistant both verbally and with the art materials. Armand nevertheless created a few images. He came for eight weekly sessions (60 minutes) after which he decided to stop because he felt it was not helping him at all.

FIRST SESSION

Description

Armand drew his house in green and coloured a kind of road on the right side, while talking (Picture number 1, p110).

Armand said: "I have such bad backaches and headaches that I vomit all the time...my wife is spoiled, I do everything for her, she has nothing to do at home...I'm against separation, divorce it's bad for the kids. Today it's the woman who leaves...My house, my father bought it for me, he made the loan but I never returned it to him...My kids, I always have to pick-up after them...I'm used to it, when I was young my mother was always sick she had diabetes, and a heart condition. I had to take care of my brothers and sisters...I had a paralysed brother: That was difficult for my mother. She also lost five others, at a few months, other at a few days...That's why I can do everything in the house...My son the youngest is very fast and awake because of his brother and sister...But you know, he is not really mine...My wife when I got sick left me, I had custody of the children. She called me later telling me that she was pregnant and she would get an abortion. But I'm against that, so she came back and, he (the child) is like my own, he even looks like his brother. I'm lucky for that. People must wonder, because I can't do anything and my wife has a child...So o.k: now I told you everything, you must be happy now because, "you people like to know everything!" I commented: "You tell me only what you want to say, I don't need to know everything. But it's a fact that you said a lot today about yourself and the difficult things in your life."

Armand: "Not me, my wife's difficulties mainly. So that's it - you know everything of my life."

Discussion

For Armand his life revolved around his wife's and mother's problems, his children, his wife's child and his illness. Besides his pains Armand claimed having no problems.

Armand obviously has had to develop over the years a strong and rigid persona, with which he identifies. As indicated in the first chapter, in identifying with his rigid persona he had to deny other significant elements in himself, mainly the shadow and anima.

He not only denies the negative aspect of his shadow but also the positive ones.

Armand's strong resistance is an indication of his persona identification.

His drawing of the house is rather pathetic, reflecting his strong defensiveness. He drew the house very quickly but during all the time he was talking he coloured over and over again the sort of green path on the right side, starting or ending under the house.

Armand did not draw a path to get to the front door of the house, which may also reflect his resistance, and repressions.

Near the end of the session Armand briefly hinted that he was sexually impotent. In his case the impotence seems to be more than only sexual, it was rather a kind of generalized powerlessness.

SECOND SESSION

Description

Armand arrived late, and decided to paint saying: "It's funny to draw, it's babyish."

A.T. - "It may seem like that, because as you mentioned last time you didn't draw or paint since school days."

Armand painted his daughter, and two sons and a 'doggy' (Picture number 2, p111). Armand said: "there is no place left for my wife... the kids are my headaches, not my backache, but my headaches."

"Two years ago, after I came out of the hospital my wife was playing with my nerves, she would leave and come back many times. When I came out of the hospital she told me she was pregnant, she left and called back in tears, I told her to come back. I saw the baby's birth, it wasn't like for other men, I found it extraordinary. I wasn't even there for my own kids birth or after, I was too busy with two jobs, I just couldn't anymore I had to stop... In the end everything gets to be known, there is nothing to hide."

Discussion

Due to his strong persona needing to have total control Armand was not fond of the art supplies, for they do not allow him to control the outcome.

But despite this, much of himself is expressed in his drawing. Armand painted the three children and a dog (which he does not own) but not his wife, nor himself.

The children are just there, as stick figures in empty space; the dog seems more realistic than the stick figures. "According to Jung, the animal stands for the non-human psyche, for the world of subhuman instincts, and for the unconscious areas of the psyche" [Ciriot, 1971, p13]. In Armand's case the animal is barely there.

His daughter is the only figure with some kind of clothing, a skirt that looks rather like a box. The transparent 'box skirt' is covering up her genitals.

Armand associated his headaches with his kids, he then mentioned his backache after which he talked of his wife and her child. Armand's backache might be related to his wife.

Again (as in the first session) near the end of the session, he seemed to make allusion to his impotence.

Armand was absent the following week, possibly because of his difficulty in dealing with the stirring up of his feelings during the previous session.

FORTH SESSION

Description

Armand again came in late saying: "it's more trouble to come here than anything else, I have to find a babysitter. Today's not so bad, my wife is on holiday and she's at home."

Armand was very talkative and began to address himself to me with 'tu' (in french) rather than 'vous' as he did previously. He seemed more relaxed, but did not touch the art supplies.

During this session Armand spoke most of the time, I could only occasionally reflect his words.

Armand: "The other day my son who is seven told me that a little girl of eleven touched his penis a hundred times, and my daughter was there; the girl also told her to touch her clitoris. I did not like that at all, I talked to other parents, they think it's only funny... People are weird, I don't understand. My kids are traumatized by what happened with the other ones, I told them that if they liked touching themselves that I would put them naked outside."

"I like to raise my kids the old way, we go to church every Sunday. So I told my daughter to go and confess to the priest... Something has to be done otherwise kids start masturbating and never stop."

"It's not easy because my wife never comes with us to Mass..."

"My wife does not want to see my brother and his wife, I don't like it, I hate fights..." Armand almost cried then, and goes on saying: "My wife sometimes goes to see her 'best one' (ex-boyfriend), he's good for her, he's good in bed, I'm not, she knows that..."

"When I was young I was in boarding school, I didn't like it, I would have rather worked with my father, but he would often insult me, and call me stupid and imbecile in front of everybody. We did not get along then, but now it's better, I told him I understood since I have kids of my own..."

"As for my mother she is a good person, she has her faults but she prays a lot. I hate it when people talk bad of her, I once told my brother, would you rather Mom be a whore, you would be so ashamed, I think the opposite is better..."

"My wife hates my mother. She (wife) had a boyfriend and maybe many others, I wonder who is the whore..."

"But I can't complain, it's not so bad... My wife had a bad childhood - she was like an orphan, her parents divorced, her father was a tramp, he beat her... My wife does not want to hear anything about psychiatrists, they make her say the truth, she hates that."

Discussion

Armand clearly projects his shadow upon his children and his wife.

His children's sexuality frightens him, he is disgusted, which seems to be a result of his own projections, and also linked with his impotence.

Religion is part of his collective persona, he also identifies with it.

Armand has sent only his daughter to confession, her sexuality is even more threatening to him than his son's.

In discussing his mother and wife he expressed his own inner conflict and disharmony. Armand has introjected his mother's piety and unconscious use of illnesses for power purposes. He therefore suffers from a negative mother complex and possibly an anima identification.

Armand missed a session, again possibly because of his fear of touching upon unconscious contents.

FIFTH SESSION

Description

Armand arrived on time and immediately did a canoe in plasticine (Picture number 3, p112), saying he loves boats and maybe one day he'll own one.

He also repeated his previous discussion about his mother. He often got up to alleviate his pain, while working on his canoe.

Armand talked of childhood memories: "Once I came back from school and my mother was in an ambulance... Another night she had a hemorrhage, her bed was full of blood... Another time she was very depressed and she did not recognize us, that was very frightening... she once had a knife and wanted to kill my father... she was tired because of my handicapped brother..."

"My wife does not appreciate me... Dr. Jodouin (Doctor's pseudonym) thought this might help me, but I can't say it does, as a matter of fact it's worse at times."

I reflected: "You say it's worse at times."

Armand: "Yes, it's stupid to talk of all this."

A.T.: "I don't find it stupid, it may feel worse because it is not always easy to talk about the issues you brought up."

Armand: "I don't know."

Discussion

The use of plasticine was quite a change for Armand who seemed so disconnected with his body. It allowed him to focus (for a short moment) on something positive, which for him was to own a boat.

Armand's canoe could be associated with his fragile ego, which can easily be upset. The canoe is a boat with primitive qualities. On water it is fine, so long one controls every movement, otherwise it tips over very easily. This seems to correspond to Armand's attitude towards life, he just wants to stay still, not to turn over.

For Armand it was easier to accept his mother's physical illnesses, then it was to accept her psychological ones. In his life it is the same, physical pains are well accepted, while psychological pains have no place at all.

SIXTH SESSION

Description

Armand arrived and looked at his boat, saying: "I don't like it, it's not smooth enough. He then nervously looked at pictures, very fast, selecting images of summer and others of winter. Armand rapidly did a summer collage (Picture number 4, p113), saying (about the man in the far left picture) "he's well in his domain with his sheep."

Afterwards Armand did a winter collage, on which he spent much more time, saying: "I'm tired of my pains, it's so difficult but there is nothing that can be done, it's life... my wife is a nymphomaniac she likes 'fooling around' too much..."

"In my will I leave everything to her, but for the kids really."

Armand was very nervous and seemed very anxious. He looked at his summer collage saying he liked the rain, how it smelled good, he also like nature for "it's the most beautiful thing in the world." And he mentioned enjoying very much the relaxing sound of rain on a metallic roof.

Discussion

Armand's first collage may be have been associated with the neglected aspect of the self, his potential, the things he liked. In the center are two pictures, one of two totems, one of the country houses. According to Jung the totem is associated with rites of passage.

When "a young man takes possession of his animal soul and at the same time sacrifices his own animal being through circumcision. He then becomes a man and establishes a relation with his totem animal" [Chevalier, Gheerbrant, 1969, p259].

Armand's selection of this totem picture might have indicated his unconscious desire to be more in touch with his primitive self and sexuality.

The picture of the two houses has a very peaceful feeling, reflecting Armand's longing for inner tranquility.

The surrounding pictures are ones of calm waters, which symbolize "peace and order" [Chevalier, Gheerbrant, 1969, p378].

The second collage of winter might represent Armand's present psychic state of inner inertia, due to his negative parental complexes and archetypes. Whitmont [1969] wrote: "the more threatened the ego has been by lack of certain constancy in childhood, through lack of love, and affirmation, the more the resulting instability is compensated by rigidity, by excessive psychic inertia... as to be expected we experience psychic inertia most powerfully where parent archetypes are involved" [p123-124].

The cabin in the winter collage seems very isolated possibly reflecting Armand's own feeling of isolation in life.

SEVENTH SESSION

Description

Armand looked at his collages expressing that he preferred the winter one with the "isolated and abandoned house." He chose to 'try' clay and formed a vase (no picture of it). He concentrated more on the inside of the vase.

Armand seemed very anxious. I felt his stress and anxiousness.

While working on the Vase Armand said: "my daughter is very small, she is nine years old and weights only forty pounds, its troubling..."

"My wife wants to have everything, in bed I'm not good, she does not believe in my pain, she thinks I don't have any. My neighbors don't know, but my family does, they saw me vomit and have pain in my back..."

"Today there is not enough discipline, I oblige my children to pray every night."

"My wife is a non believer of religion, I can't change her..."

"We never kiss, she never gives me a back massage... I'm happy because she'll soon have an operation and she will know what pain is, but as I know myself I'll just go on and take care of her..."

Discussion

The vase may have been a feminine symbol, which brings him to verbalize about his daughter, his wife, his impotence, his pain, his persona (discipline) and his longing for affection.

Armand only expresses his feelings through projections and physical pain. His suffering is his way to take responsibility for his repressed shadow.

The following week Armand called to say that he would not come back, that 'the course' was not helping him at all; which might possibly indicate his negative transference.

I expressed understanding and asked him to come back only once.

I felt that to have stopped so abruptly, would have been inappropriate and that one last session would allow for some kind of termination.

EIGHTH SESSION

Description

Armand arrived early saying: "I don't want to do anything today".

I was standing up and arranging the art supplies. Armand sat at my usual place. I did not say anything, but sat on a third chair, oblique to him (I consciously did not take the chair he usually uses).

Armand talked fast and a lot. His main subjects were repetitions of previous ones. He seemed to be suffering more than ever, saying: "I can't continue, I liked coming here, it took my mind off my pain, it was alright but it did not take away my pain. You, do you think you can take away my pain?"

"I don't believe that words can take away my pain..."

"My son the youngest is a sacrifice for me, I was not physically ready to have a son, another child, I needed more freedom."

I reflected: "You weren't ready."

Armand was silent for a long while looking at me straight in the eyes. I found his staring imposing, intimidating. Armand then said "so many women are not thankful, not demonstrative not grateful. You, you must like that your husband tells you how he loves you, I don't know if you're married."

I answered "I understand your feelings, it's quite human to want to be told that one is loved."

Armand: "For the past years, my wife said nothing to me, the other guy is an athlete in bed, not me, it's not everything in life... What time is it? I must go, the kids you know..."

Discussion

Armand had in his mind already terminated, he therefore sat in my chair. Armand unconsciously indicated that he no longer wanted therapeutic sessions. He nevertheless verbalized his difficulty in accepting his wife's child.

For Armand that child is a 'sacrifice', he was not 'physically' ready, focusing again upon his illness.

Through transference he seemed to project upon me his negative anima.

Concluding Remarks

Armand has assigned himself a rigid way of dealing with life (which had been imposed upon him during childhood), and clings to it, without taking responsibility for what is happening in his life. This rigid frame of mind allowed Armand to repress his hostility, putting a lid over it. He is so profoundly identified with his persona, and his negative anima, making it impossible to reach his unconscious at all. He experienced his mother as a saint sufferer, he in turn has incarnated such a martyr type of anima. His anima is expressed through self pity, moodiness, depression and withdrawal.

He experiences his wife as a 'prostitute', as the "Black Madonna". M. Woodman [1982] explains that "consciously the woman attempted to live out the so-called Madonna role-perfect mother,

loving, compassionate, dutiful and chaste. Unconsciously she carried the so-called whore in her body, with the result that her feminine ego was cut off from her feminine body. Unconsciously the children related to that dark side, the Black Madonna, and it is she who is now demanding attention in our society". [p119].

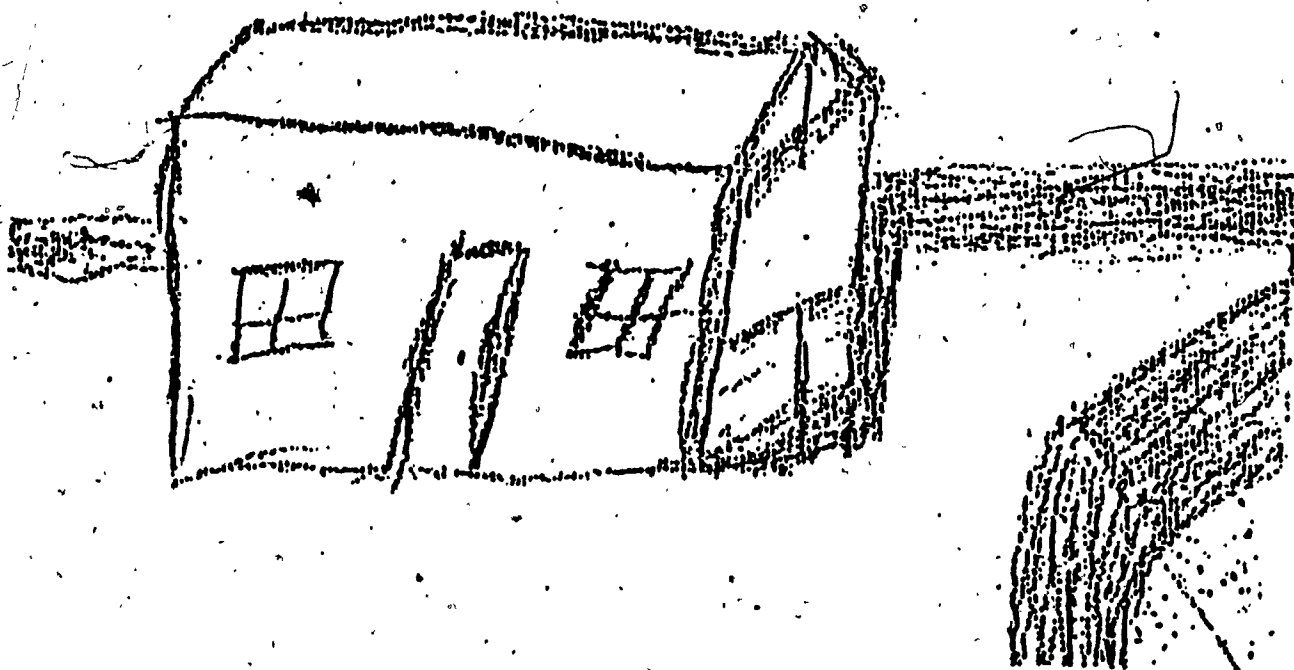
Armand experienced his shadow and anima only through projections. In his case, "his projections are intermingled with getting sick" [Mindell, 1985, p25]. Making it merely impossible for him to recognize his projections. As a result Armand's life seems to be going downhill.

My role as an art therapist with Armand, has been very difficult. He was not at all interested in psychology and remained resistant throughout the duration of the art therapy. He nevertheless created an interesting series of images.

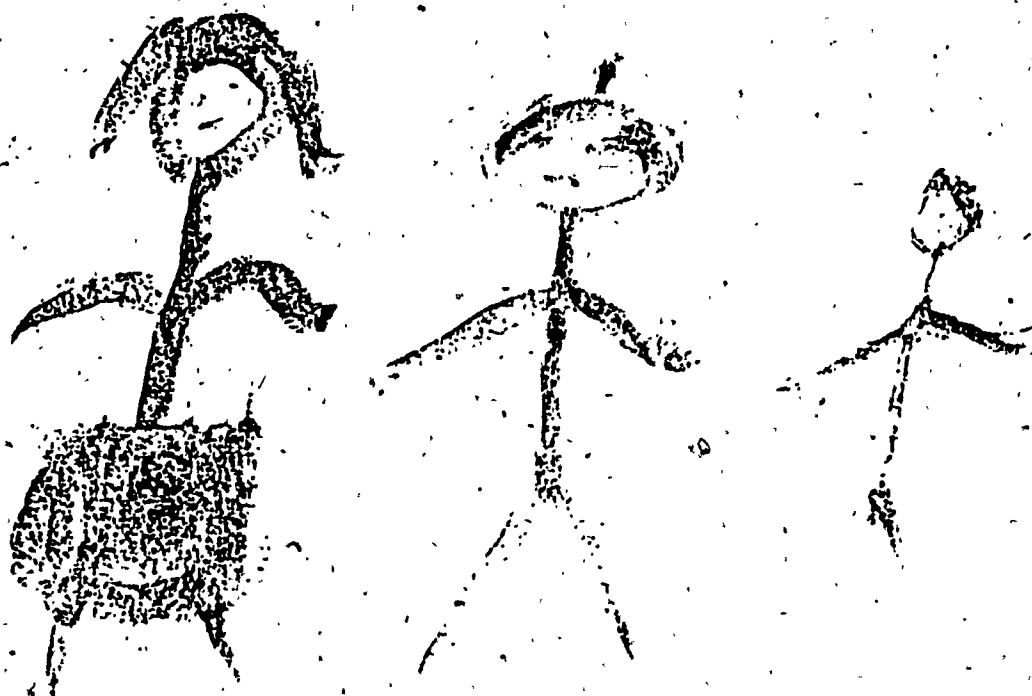
Perhaps with patients such as Armand, it might help to make use of different complementary approaches in parallel with art therapy.

Some possibilities could have been Dr. Arnold Mindell's dreambody process work of focussing on illness and amplifying pain and Anita Green's body work approach.

The following chapter contains a more detailed description of these approaches.



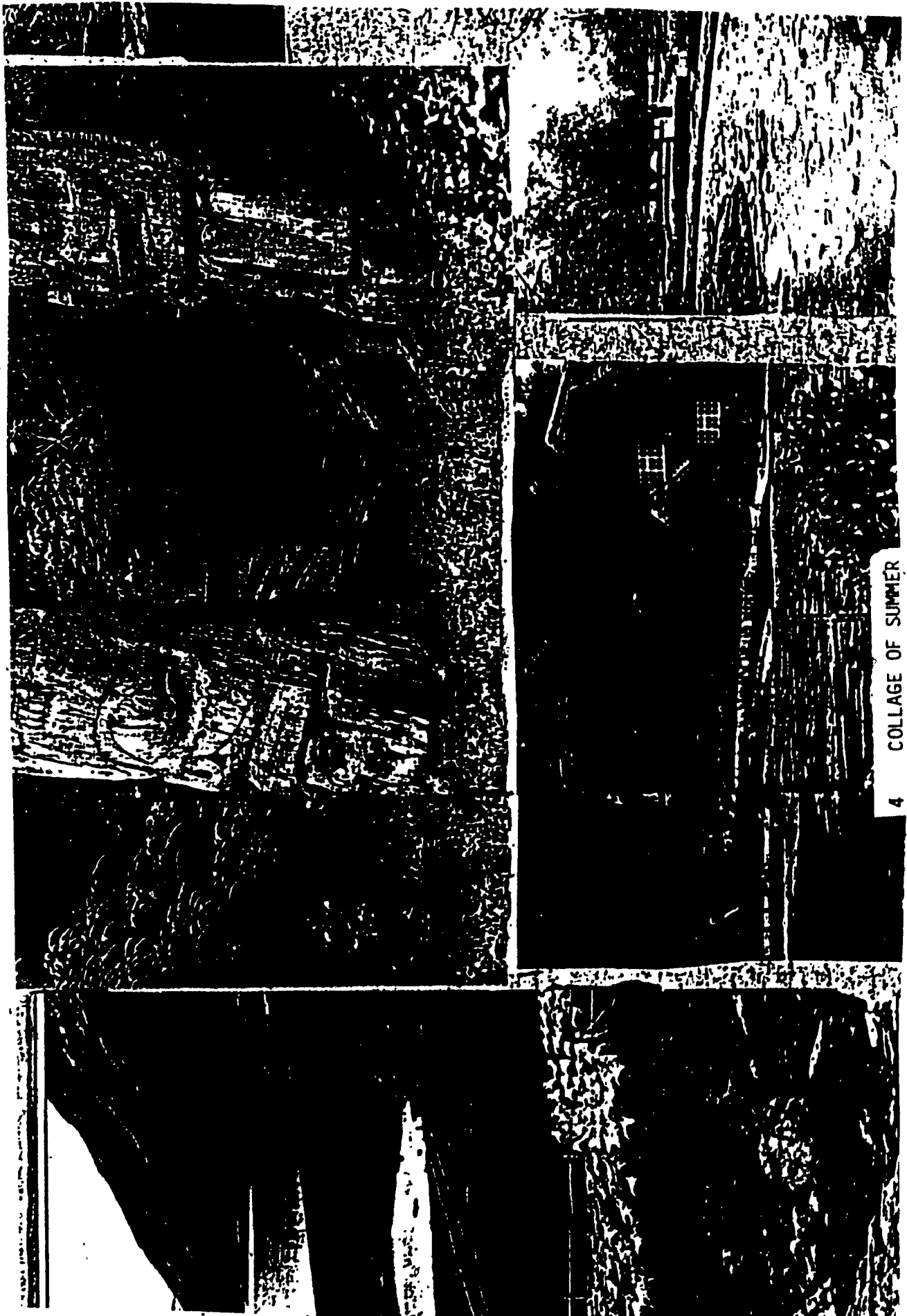
1 HOUSE



2 . FAMILY



3 CANOE



4 COLLAGE OF SUMMER



5 COLLAGE OF WINTER

CHAPTER III

Possible Complementary Approaches

As discussed in the previous chapter, art therapy is a privileged mean of reaching some 'therapy resistant' patients. I also believe that with some of these patients other complementary form of therapeutic encounter, may provide additional help in reaching them.

My attention was drawn to the work of Arnold Mindell, who was until recently a psychotherapist, analyst and teacher at the Jung Institute. In his book entitled Dreambody, A. Mindell describes "the way in which messages from the unconscious are communicated through physical symptoms, gestures and other bodily phenomena, in much the same way as through the images and symbols of dreams" [Mindell, 1985, Backcover]. The Dreambody is "the empirical name for a mystery which appears in practice as dreams and body life. The dream is that part of you trying to grow and develop in life. The dreambody is your wise signaller, giving you messages in many different dimensions, when it signals to you in the body, we call it symptom, when it signals to you through a dream we call it a symbol." He calls his approach "process work", and it consists of finding "the mode" or "channel" in which an individual 'is' [Mindell, 1985, p2].

A. Mindell believes that "one can begin the individuation process with a big dream or a terrifying symptom" [Mindell, 1985, p39]. And that by "focussing on illness, psychology learns to appreciate the 'ordinary man on the street', and is extended to touch the everyday reality of people" [Mindell, 1985, p3]. In his view a disease may be an expression of messages from the soul.

Many of A. Mindell's patients have only shown interest in being healed and maintain "that it is only their physical bodies that are in pain and their problem has nothing to do with their minds. They don't know about the 'connection' between their illness and psychological process" [Mindell, 1985, p18].

But nevertheless, illness may help in promoting inner development, through process work as described by the author.

The process work which is mainly done through amplification is to discover the channel in which a dream or body is trying to manifest itself, and to amplify according to the channel" [Mindell, 1985, p9].

With his patients Mindell first suggests self-exploration, inviting them to feel their symptoms, and "focus intently upon feeling sick" [Mindell, 1985, p87]. Secondly he invites them to amplify the pain, without trying to explain or avoid it.

Through many experiences with patients A. Mindell has observed what he calls channel switch. The patients have to stay long enough with their amplification and reach the limit of what they can bear. As a result they will experience a channel switch. "The channel change gives another channel, another way of experiencing and understanding dreambody process" [Mindell, 1985, p90].

A. Mindell states many successful cases of patients with whom he tried his above-mentioned approach.

A combination of art therapy and dreambody approach may possibly be an answer for resistant chronic pain patients. A patient such as Armand might have benefited from Mindell's approach. At the time I worked with him, I was not aware of dreambody work, therefore the thought never occurred to me, to focus mainly on his pain.

I could have possibly asked him to draw his pain; and if he could associate a color to it or how he imagines what is happening inside his back, in his head when he has migraine attacks. I believe that to strictly focus on his pain (not his lifestory) could have been more fruitful. But Armand seemed to be the type of patient who will resist any psychic insight, perhaps until the illness forces hospitalization, before responding to any therapeutic intervention.

An important aspect to remember is not to try forcing a healing process. As C.G. Jung wrote: "I wanted the healing processes to grow out of the patient's own personality, not from suggestions given by me, that would have only a passing effect" [Jung, G.G.] 1968, p45].

A. Mindell also wrote: "I do not press people, their bodies and souls know better than I do...things should take their natural course. Whatever happens, seems to be their fate, their journey" [Mindell, 1985, p9-10].

Another complementary approach to art therapy could also be "body work" as defined by Anita Green.

Anita Green in discussing her own individuation process and Jungian analysis, wrote: "I knew with certainty that no amount of talking about body or dreaming, about physical contact would ever reunite me to the center of my being or repair the early damage that had resulted in my split-off body complex" [Green, 1984, p9].

Through her own personal journey and research A. Green developed "a method of body work" in the attempt at "giving the body its due" [Green, 1984, p9].

Her work was inspired by J  ng's writings, from which she quotes an important passage: "The body lays claim to equal recognition; like the psyche, it also exerts a fascination. If we are still caught by the old idea of an antithesis between mind and matter, the present state of affairs means an unbearable contradiction; it may even divide us against ourselves. But if we can reconcile ourselves to the mysterious truth that the spirit is in the living body seen from within, and the body the outer manifestation of the living spirit - the two being really one - then we can understand why the striving to transcend the present level of consciousness through acceptance of the unconscious must give its due to the body."

There are three main elements to Anita Green's approach to the body. "The first element is the perceptual awareness by the analyst of the bodily reality of the patient and its symbolic implications" [Green, 1984, p13].

"The second element to her approach is the use of her own body as an organ of perception to discern what the patient is experiencing".

"The third element is the actual use of physical touch as a therapeutic tool" [Green, 1984, p15].

This third element is also present in the art therapy approach for it too has kinesthetic qualities and makes use of touch through the art material.

As the author stresses, such an approach cannot be applied verbally, through theory only. "It has to be experienced through extensive training. To touch another with "open hand" is a skill that requires a sensitive kinesthetic awareness of one's own bodily blocks and tensions in order to avoid bringing them to the patient, in much the same manner as a good analytical training exposes and neutralizes one's complexes to avoid contaminating the psychic container" [Green, 1984, p15].

According to Green, images and memories, whether positive or negative, are "imprisoned in body tissues" and "may never appear in the analytical work until released through touch" [Green, 1984, p16]. She also states how body work can help, build ego strength, develop a sense of ego boundaries and restore a division between body and psyche.

Anita Green also discusses the "strong resistance 'which' remains within the traditional analytic community to using touch as a therapeutic tool" [Green, 1984, p23]. She believes this resistance, is due to "incest taboo and fear of sexualizing the therapeutic relationship" [Green, 1984, p23]. The author describes this attitude as being "overly anxious and ill-informed. It does not appreciate that touch, as much as feeling, thinking, or any other function and mode of interaction, can be highly differentiated in its use and, therefore, in its effect" [Green, 1984, p23].

Anita Green therefore stresses the strong necessity of a "thorough training analysis in the body" I believe that such approaches are not meant to be taught as 'recipe methods', for their theoretical definitions are not sufficient to use in practice.

These approaches must therefore be personally experienced and profoundly understood through individual inner process. [Green, 1984, p24].

CONCLUSION

This conclusion consists of a review of the case studies, focusing on the emergence of the archetypal images of the persona and shadow and on art therapy practice at the intern level where transference and countertransference issues affected the therapeutic process.

In the introduction to the case studies I have described my goal as being mainly: to help patients come into contact with unconscious material symbolically instead of somatically.

I do believe that through the creation of images these patients did come into contact with their unconscious.

The images created by the patients contained symbols linking conscious and unconscious material such as complexes and archetypes, the persona and the shadow being the most prominent although anima/animus images did surface but were not worked through at any deep level.

As might be expected the patients rarely provided verbal interpretations of the symbolic meaning of their imagery. In such cases the images alone may begin to establish a relationship to unconscious contents. This in itself may not result in profound change or healing, especially at such an early stage in art therapy, but may nevertheless prepare the way for later changes in the personality structure.

Work with the anima/animus archetypes could be undertaken once the defensive persona and shadow material had been revealed.

In retrospect the patients' difficulty in recognizing the meaning of their symbols was partly caused by my own unconscious influence. At the time of my internship I had limited readiness to fully acknowledge the presence of transference and countertransference within the art therapeutic relationship or in the actual images. Apart from my limited knowledge, my psychic development displayed itself in the therapeutic encounter. Being then, at an early stage of analysis, I myself showed resistance towards my own inner process and this partial unawareness may have hampered the full potential of the therapeutic relationship (which validates the necessity for art therapists to undergo personal analysis).

E. Whitmont [1969] makes an interesting point in comparing the role of the analyst to the role of a guide, he wrote: "it would be against common sense to hire a guide to take us up to remote areas that he has never seen himself; nobody can lead us through darkness with which he is unfamiliar" [p.304].

Issues concerning both recognizing and healing psychic wounds intruded, because at the time of my internship I was less familiar with my own shadow and had not yet confronted it. So that in the first place some of these patient's life experiences touched upon part of my own inner process, then as a positive result, there has been authentic unconscious psychological connections, a kind of intuitive therapeutic relationship and participation mystique. But these psychological connections were limited by the fact that in the second place I had not yet consciously attempted to heal my own psychic wounds. However, I believe as Anita Green [1984] wrote: "the wounded places in our

psyches are often the sources of the most creative work we do with our own patients" [p.9]. So paradoxically the intuitive therapeutic relationship existed because of possible common inner wounds. Another component of the therapeutic relationship was the images I was able to elicit. The patients willingness to create images has been influenced by my intuitive understanding (and authentic acceptance) of their productions.

The process of creating images as an expression of unconscious material is one which I had intuitively understood since childhood. Thus despite my limited experience regarding my own analysis something was indeed happening with these patients, for they did express graphically many unconscious issues, symbolized as archetypes.

Such an intuitive therapeutic relationship is a positive and solid base for any art therapist but evidently not sufficient. Now in retrospect I can see limitations. On the one hand my work as an art therapist allowed and encouraged the patients to express in images unconscious issues but on the other, my limitations had to do with my inability to recognize or deal with existing transference/countertransference issues. This meant that underlying unconscious projections existed between myself and the patients, which remained unacknowledged. Through such a 'two way projection' it was difficult to see the patients in an adequate light.

With the patients Paula and Jeanine (possibly because they were female patients) there appeared to be more positive transference/countertransference feelings, enabling further investment in the therapeutic relationship. Whereas with Armand there seemed to be more negative transference and countertransference aspects, which

led to an abrupt termination. The unrecognized negative transference/countertransference issues most certainly enhanced Armand's resistance. He had through negative transference unconsciously provoked me to reject him, as his mother and wife had done. Thus I also experienced negative countertransference feelings which could have been worked through had I been more aware of it's existence.

Nevertheless, although this therapeutic relationship was not fully successful it did go on during at least eight sessions. This was for Armand a new step, since he had always refused psychological help (as was stated in his hospital file). This partial success could be attributed to the use of images, as opposed to the use of verbal therapy only, because although negative transference and countertransference feelings were indeed not consciously and verbally recognized they were, unconsciously experienced in images, which greatly contributed in making this therapeutic relationship possible.

As Michael Edwards wrote: "transference feelings are less strongly projected onto the therapist because they are experienced more objectively through the artwork. The therapist is able to channel countertransference feelings into caring, and bringing ideas to the image" [Rubin (Ed), p.104].

In Armand's case I do not believe the therapeutic encounter could have been pursued, without the use of graphic expression; art therapy is indeed a privileged mode of reaching pain patients, as opposed to a purely verbal approach.

The combination of art therapy and approaches focusing on the body may hopefully in the future contribute to help and to heal patients such as the ones described in this thesis.

BIBLIOGRAPHY

BOOKS

BAUER Jan, Alcoholism and Women, Inner City Books,
Toronto, 1982

BAKER, Ian F. Ed., Methods of Treatment in Analytical Psychology,
Verlag Adolf Bonz GMBH, Fellbach 1980

CHEVALIER Jean, Gheerbrant A. Dictionnaire Des Symboles, Robert
Laffont/Jupiter, Paris, 1969

CIRLOT J.E., A. Dictionary of Symbols, Routledge & Kegan Paul,
London, 1971

FORDHAM Frieda, An Introduction to Jung's Psychology, Penguin Books,
Great Britan, 1953

HILLMAN James, M.L. Von Franz, Jung's Typology, Spring Publications,
Dallas, 1957

JUNG Emma, Anima and Animus, Spring Publications, Dallas, 1957

JUNG Carl G., Man and his Symbols, A Laurel Edition, New York, 1968

JACOBI Yolande, Complex, Archetype, Symbol in the Psychology of
C.G. Jung, Bollingen Series LVII Princeton University Press
New York, 1959

JACOBI Mario, The Analytic Encounter, Transference and Human
Relationship, Inner City Books, Toronto, 1925

MINDELL Arnold, Working With the Dreaming Body, Routledge & Kegan
Paul, Boston 1985

MINDELL Arnold, River's Way, The Process Science of the Dreambody,
Routledge & Kegan Paul, Boston, 1985

RUBIN (Ed), Approaches to Art Therapy, Brunner/Mazel
U.S.A. 1987

SINGER June, Boundaries of the Soul, The Practice of Jung Psychology,
Anchor Books, New York, 1973

STORR Anthony, The Essential Jung, Princeton University Press, New
Jersey, 1983

VON FRANZ Marie-Louise, Alchemical Active Imagination, Spring Publications, Dallas, 1979

VON FRANZ Marie-Louise, Shadow and Evil in Fairytales, Spring Publications, Dallas, 1974

WHITMONT E.C., The Symbolic Quest, Basic Analytical Psychology, Princeton University Press, New Jersey, 1969

WOODMAN Marion, Addicted to Perfection, Inner City Books, Toronto, 1980

WOODMAN Marion, The Pregnant Virgin a Process of Psychological Transformation, Inner City Books, Toronto, 1985

ZIEGLER Alfred J., Archetypal Medicine, Spring Publications, Dallas, 1983

ZOJA L., Hinshaw R. Editors, The Differing Uses of Symbolic and Clinical Approaches in Practice and Theory, Daimon, Zurich, 1986

ARTICLES

GREEN Anita, Giving the Body Its Due, Quadrant Journal of the C.G. Jung Foundation for Analytical Psychology, Vol. 17, No. 2, Fall 1984, (pp. 9-24)

HAYS R.E., Lyons Sherry, The Bridge Drawing: A Projective Technique for Assessment in Art Therapy, Arts Psychotherapy Journal, Vol. 8, 1981 [Pages 207-217]

ZIEGER Betty L., Life Review In Art Therapy With the Aged, American Journal of Art Therapy, Vol. 15, January 1976, (pp. 47-50)