

In Search of Homoeostasis: Arts-Based Inquiry on Focusing-Oriented Art Therapy

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ABSTRACT

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This arts-based heuristic inquiry explores the somatic and emotional experiences of integrating the focusing-oriented method into the creative process. Through Moustakas' (1990) six-step inquiry and Rappaport's (2009) focusing-oriented art therapy method, the researcher (who is a student art therapist) examines her own somatic and emotional interaction with the focusing technique coined by Gendlin (1996a). Over a six-week period, the arts-based exploration was divided into two phases. The first part involved regular focusing sessions followed by art-making. The resulting images were divided into themes related to emotions and somatic responses, as well as the body-mind relationship. The first part of the research was an inspiration for the second part, which was a weekly creation of a large-scale canvas. The art process was assessed weekly through the video-recording of the sessions with the Art Therapy Self-Inquiry Scale (ATSI) and the Expressive Therapies Continuum Observation Tool (Hinz, Riccardi Gotshall & Nan, 2017). The purpose of the research is to explore how focusing can serve as a visual representation of the author's somatic and emotional experiences. The findings indicated that access to the visual representation of the body while creating in a focused setting could help foster a better understanding of inner experiences. Furthermore, four different concepts emerged from the research: active, inactive, liminal, and uncertain. This is further reinforced through the Expressive Therapies Continuum (ETC) framework as it provides parallels into the felt sense through the author's inner representation of the art process explored, thus pointing to the value of applying the ETC Assessment under a focusing paradigm to explore the mind and body relationship.

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Chapter 1. Introduction

I was drawn to this research by the desire to understand the relationship between the body and the mind while being immersed in the creative process. Using arts-based and heuristic inquiries through the use of mindfulness techniques, the research integrated Focusing-Oriented Art Therapy (FOAT), coined by Rappaport (2009) and influenced by Gendlin's (1981) concept of the felt sense. This theoretical framework offers a focusing technique that gives access to the implicit sensations flowing through the body. It was described as a body and mind tool that invites one to listen in a gentle way to the body's sense of whatever may arise, challenging the concept of the unconscious (Gendlin, 1981).

By reviewing the literature on Focusing Oriented Art Therapy (FOAT), it becomes evident that there have been many explorations of the focusing method in relation to the creative arts therapies: experiential focusing through drawing (Leijssen, 1993), focusing through collage (Ikemi et al., 2007), and focusing in relation to play therapy (Marder, 1997; Murayama et al., 1988). This body of research demonstrated positive therapeutic outcomes for focusing techniques, such as them being a positive outlet for emotions. Despite the growing literature in focusing in an art therapy setting, no article has been published from a first-hand perspective adding elements of the Expressive Therapies Continuum (ETC) as an assessment tool of the felt sense.

Over six weeks, using arts-based and heuristic research methods, I investigated the following question: "What are my somatic and emotional experiences when integrating focusing in my creative process?" Through a combination of Moustakas' (1990) six-step inquiry and Rappaport's (2009) focusing-oriented art therapy method, I have explored somatic and emotional experiences using the focusing technique coined by Gendlin (1996a). The art portion of the research was divided into two parts. The first part included regular focusing sessions ranging from four to seven times a week, followed by art-making serving as a visual representation of the felt sense experiences. The artworks were titled and analyzed into bodily and emotional themes. The second part was created on large-sized canvases, using the drawings made beforehand. The final artwork arose by using the focusing techniques and was assessed with the ATSI and the ETC Observation Tool (Hinz, Riccardi Gotshall & Nan, 2017). While working on the large-sized paintings, the process was video-recorded to assess the somatic and kinesthetic experiences, as well as to evaluate the changes that occurred in the process.

The purpose of the research was to explore how focusing in art therapy could be assessed with the ETC as a visual representation of the author's somatic and emotional evolution. Information was collected visually and in writing in relation to the implicit bodily felt feelings with the intent to acknowledge the creative expression and give the inner feelings an outer aesthetic form. This process facilitated the understanding of the relationship between my mind and body as an attempt to understand the artistic process.

The following literature review explores focusing and the felt-sense's theoretical framework within an art therapy perspective. Moreover, an explanation of the therapeutic presence, as well as theory on the ETC, is presented. Using the ETC has the potential to demonstrate how kinesthetic action can be soothed by sensory stimulation allowing a release of emotions through fluid media. This process showed how the inner dialogue can describe the felt experience and convey personal symbols. Afterward, the heuristic and arts-based methodology used for this paper is described. The subsequent sections offer the results of the research, followed by a discussion of the researcher's findings, and conclude with the significance and future recommendations.

Chapter 2. Literature Review

Focusing Theoretical Framework

Felt Sense. The felt sense is described as a mind/body practice that intends to bring forth a friendly attitude towards an implicit feeling on an issue, situation, or experience that is yet to be formulated (Rappaport, 2009). It is considered as access to one's bodily awareness and experience of one's inner state (Rappaport, 2009). This implicit feeling can be brought forth through emotional awareness: an ability to identify, understand, and discriminate between feelings (Bodena & Berenbaum, 2011). The limited comprehension of emotion and what caused it may leave individuals feeling confused, which may be detrimental to their psychological and physical well-being. Practising a bottom-up or body-to-mind approach offers awareness to bring about emotional change (Wagner, 2006; Bakal et al., 2006; Gendlin, 1996b). It is important to note that focusing offers some benefits: facilitates connection with the mind and the body; allows access to the body's innate wisdom; and most importantly, cultivates acceptance, loving kindness, and compassion towards the self and others (Hikasa, 2012).

Focusing can be almost anything, whether it is positive or negative (Rappaport, 2009). Taking a moment to listen to the felt sense with a focusing attitude means unfolding steps

towards the implicit feeling and allowing life to move in a forward direction, which can result in a felt shift or actual change (Rappaport, 2009). For focusing to work properly, a connection with the body's felt sense and a positive focusing attitude are imperative.

Bodily Felt Sense. Focusing simply cannot happen if the body is not utilized. Without the bodily felt sense, the ability to extract feelings and understand where they came from and what is inside would not be possible (Gendlin, 1969; Rappaport, 2009). Focusing aims to help in the development of a healthy somatic awareness, which is described as a feeling of comfort within the body (Bakal et al., 2006). Once awareness is inside the body, mindful awareness is utilized to notice the sensation of the felt sense (Rappaport, 2009). Focusing observes how the problem is held and brings it to the surface; meditation allows one to simply let it go. It offers an “added dimension of connecting the imaginal realm with mindfulness and the bodily felt experience” (Rappaport, 2009, p. 17). Focusing can be used as a mindfulness technique offering a bridge towards meditation by observing how the problem is held within the body, to observe the inner states of being projected into the world (Welwood, 1980). The visualization of focusing offers a connection with the imaginal realm and mindfulness (Rappaport, 2009).

Six-Step Process. The felt sense can be accessed through six steps developed by Eugene Gendlin (1981). The first step is to find a quiet place, the second step is to locate the felt sense of the problem through listening, and the third step, called the handle, is to allow a word or an image that symbolizes the felt sense to emerge (Rappaport, 2009). The fourth step is to resonate with the image or word to capture the felt sense, the fifth step is to ask the feeling and inquire for greater understanding, and the six and final step is to receive and welcome what is present (Gendlin, 1996a). The steps can change and adapt depending on the individual's bodily needs (Gendlin, 1996a). The handle can be directly linked to the art therapy process due to the image in itself bringing forth experience to consciousness, allowing a forward motion to the inner experience (Cooney, 2012).

Felt Shift. The felt shift is felt in the body and the art (Rappaport, 2009). When a felt shift is suspected, it is encouraged to help the client see the changes in their body and their art (Rappaport, 2009). The artwork serves as a visual reminder of growth during the process (Rappaport, 2009). The life forward direction opens and unfolds the body's knowing (Gendlin, 1996a).

Focusing-Oriented Art Therapy

Integrating Focusing in Art Therapy. “This experience of discovering within oneself present attitudes and emotions which have been viscerally and physiologically experienced, but which have never been recognized in consciousness, constitutes one of the deepest and most significant phenomena of therapy” (Rogers, 1951, p. 76). Rappaport (1988) pioneered the integration of combining focusing with art to explore the implicit. Focusing-oriented art therapy is a mindfulness-based approach that integrates Eugene Gendlin’s focusing and the art therapies (Rappaport, 2009). Focusing offers a way to access the body’s wisdom while art therapy activates creative intelligence (Rappaport, 2009). According to Rappaport, although focusing and art therapy are both compatible and even though they are different therapeutic practices, each model accesses the felt sense. Art therapy offers focusing a multitude of methods, tools, materials as well as the depth of understanding of the image’s ability to heal and give visual expression to what Gendlin named as the felt sense. It grounds the experience in the body, assessing one’s inner knowledge to enhance one’s ability to stay attuned to the present moment (Rappaport, 2014). Gendlin (1981) determined through the analysis of therapy transcripts that the clients who had access to this felt sense beyond the cognitive mind were more successful in bringing about change.

Focusing is most beneficial when combined with other actions, thus reiterating the importance of using art and focusing together (Gendlin, 1991). Benefits of adding art therapy to focusing include the visual representation of the felt sense through the art, as well as the art product being used as a projective tool to explore the felt sense further (Hikasa, 2012). Art-making can be represented as the handle, which is found in the third step mentioned previously (see Figure 1).

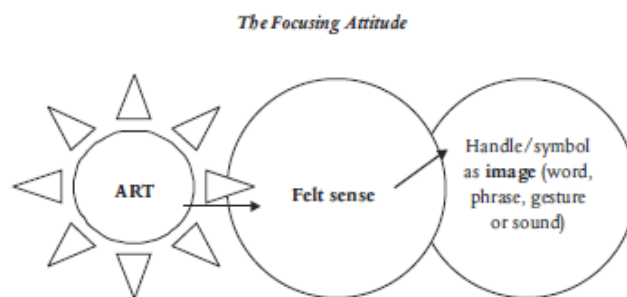


Figure 1. Getting a felt sense of the art (Rappaport, 2009)

Within art therapy, a basic step to integrate focusing is to express the felt sense into visual art, grounding the artistic experience in the body and bringing a sense of mindful awareness (Rappaport, 2009). The focusing attitude (see Figure 1) allows the felt sense of inner experiences to be accessed and propelled into the explicit environment by interpretations, reflections, cognitive reframing, images, bodywork, and dance movements (Hendricks, 2007). It is the practice of being friendly to and accepting and welcoming of whatever arises through focusing (Rappaport, 2009). When focusing, all is considered welcome (Rappaport, 2009). Its key components are: welcoming, being friendly to, keeping company with, and developing a friendly curiosity towards the felt sense (Rappaport, 2009). When that interaction is not positive, the term “critic” is said to take its place. Considered the opposite of the focusing attitude, it is described as the interference with the focusing process and is characterized as a harsh, negative and critical experience (Gendlin, 1996b). When the critic becomes quieter, focusing becomes stronger, resulting in a kinder relationship with the body and the self (Rappaport, 2009). Integrating mindfulness qualities through FOAT “waters the positive seeds that are there as a resource during challenging moments, and expands a sense of well-being” (Rappaport, 2014, p. 206). Art expression offers a non-verbal manner to capture the specific moment within the felt sense that cannot be found specifically in words (Rappaport, 2009). Indeed, by taking the time to listen and observe the felt sense, something new or not yet known will emerge, allow an understanding, and push towards change. Art allows for the communication of a profound experience within a therapeutic space; it is a tool that allows the visual expression of emotions (Sherwood, 2008; Czamanski-Cohen & Weihs, 2016). Art-making can lead to present moment engagement through the quieting of the mind, which is then connected with the state of flow found in meditation (Whitaker, 2004; Czamanski-Cohen & Weihs, 2016; Rappaport & Kalmanowitz, 2013). In a study by Brooker (2015), focusing with art-making allowed participants exploring their own experience of abortion an opportunity to express, reflect upon, and ground a felt sense. FOAT that focused on identifying sources of strength was also beneficial as a stress reduction group for women with breast cancer (Klagsbrun et al., 2005). When practising a focusing-oriented approach, it is essential for therapists to be aware of the felt sense within themselves.

ETC

Theoretical Framework. Kagin and Lusebrink (1978) created the ETC to provide a common transtheoretical framework observing how an individual accesses and experiences his interactions with the artistic material, thus providing a framework for addressing therapeutic decisions. Hinz (2009) continued to develop the ETC, integrating behavioural, emotional, and cognitive aspects, giving clinicians the opportunity to understand therapeutic processes. Further described by Lusebrink as “the synthesis of inner experience and outer reality, the synthesis between the individual and the media utilized, and the synthesis between the different experiential and expressive components of the ETC” (as cited in Hinz, 2009, p. 169). It is used as a tool to assess and explain the brain structures utilized during the art-making process (Lusebrink, 2004, 2010; Lusebrink, Martisone & Dzilna-Silova, 2013).

Knowledge of the ETC can help art therapists understand the parallels between how individuals engage with art media and process it, and how the ETC is expressed along a continuum of fluid to resistive qualities (Hinz, 2009; Penzes Et al., 2014). The ETC is defined as a model that incorporates a developmental hierarchy in a continuum composed of four levels: (1) Kinesthetic/Sensory, (2) Affective/Perceptual, (3) Cognitive/Symbolic, and (4) Creative dimension (Hinz, 2009). As seen in Figure 2, the ETC is organized along four levels of increasingly complex processing; the higher the level, the more information requires elaborate cerebral processing (Hinz, 2009; Lusebrink, 1991). On the right side of the graph: the sensory, affective, and symbolic components are activated with the use of fluid materials, such as paint, watercolour, chalk pastels, oil pastels, or fingerpaint (Hinz, 2009; Lusebrink, 1990; Lusebrink et al., 2013). Resistive materials such as clay and pencil crayons can enhance the components on the left side of the graph depending on how the art material is used (see Figure 2): kinesthetic, perceptual and cognitive components (Hinz, 2009; Lusebrink, 1990; Lusebrink et al., 2013). The fourth and final level, the creative dimension, refers to the integration of all levels (Hinz, 2009). Lusebrink (1991) described the two sides as having a curvilinear relationship in the shape of an inverted *U*. Each level has an emergent function that may lead to further levels (Hinz, 2009).

The fluid resistive continuum of media properties was further analyzed by a psychologist in Japan and associated with energy and emotion, and resistive media was associated with psychological safety and control (Ichiki & Hinz, 2015). There has been further research on material interaction in the Netherlands (Pénces, van Hooren, Dokter, Smeijsters, &

Hutschemaekers, 2014; 2016). Research continues to help art therapists determine the appropriate materials for individual clients.

ETC Assessment. The Expressive Therapies Continuum Assessment (ETCA) is an arts-based assessment that evaluates the physical, emotional, and integrative intellectual structure of the human experience. It has been used in educational and clinical settings in North America, Europe, and Asia (Hinz et al., 2017). It is a psycho-educational intervention that informs the client and the art therapist, promoting the freedom to make choices and take risks (Hinz et al., 2017). It can help the client broaden his perspective through a new visual language (Hinz, 2009). Through the observation of the client's interactive and preferential method of art-making, the therapist can gain knowledge on and infer the client's mental health, and assess his strengths and weaknesses (Pénzes et al., 2014). The assessment can show the client's ability to rationalize and be flexible and motivated depending on the experience with the material, the process, and the product which, in turn, determines the therapeutic objectives (Pénzes et al., 2014). It is used as a tool to gain knowledge on the client's mental health and assess his strengths and weaknesses through the interaction with the material, which guides the treatment objectives (Pénzes et al., 2014). How a client moves between levels can indicate areas of functioning that are overused or blocked (Lusebrink, 2010). Assessing the individual with the ETC framework can increase accuracy and reduce guesswork during treatment. To gather additional information about the work of art and the art process of the client, the art therapist can use the ETC Observation Tool (see Appendix E) and the ETC Component Assessment Tool (see Appendix E). The ETCA can provide a framework for self-exploration, which can prove useful to the therapist to self-evaluate his or her preferences and aversions with the art materials that can influence the therapeutic outcome (Hinz, 2009). The ATSI allows the therapists to be aware of their preferences and aversions, of their creative experience and potential biases (Hinz et al., 2017). The ATSI has been developed to help in this process of understanding one's media preferences and aversions.

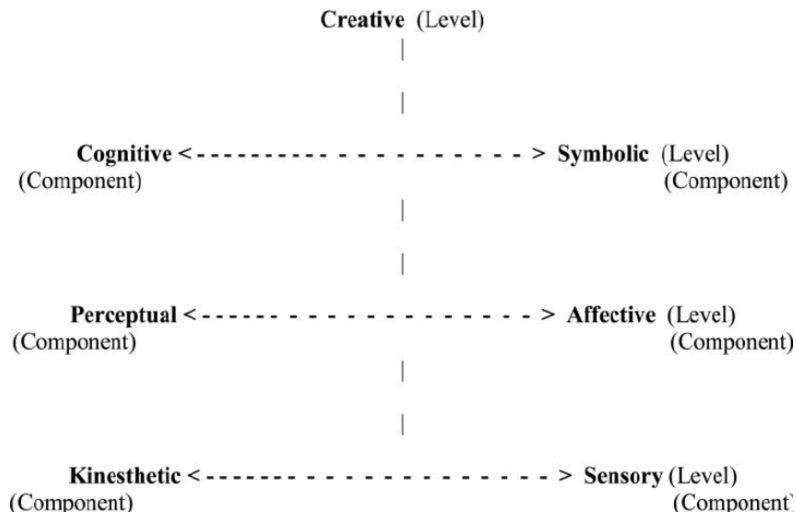


Figure 2. Expressive Therapies Continuum Graph (Hinz, 2009)

Therapeutic Presence. Focusing offers access to the body through the felt sense, which can unlock the implicit feeling, allowing life to move forward and resulting in change (Rappaport, 2009). Without the bodily felt sense, understanding where the feeling came from would not be possible (Gendlin, 1969). By developing a friendly attitude and taming the inner critic, one can have access to the body’s wisdom (Rappaport, 2009). Adding art to focusing allows for the visual representation of the felt sense, the handle, to be accessed into the explicit and be observed, thus encouraging a felt shift over time and propelling towards change (Rappaport, 2009). Within a therapeutic setting, therapists must be aware of their own bodily felt sense in order to be fully present with the client; this can be explored with the ATSI (Hinz, Riccardi Gotshall & Nan, 2017).

The practice of focusing that can help the therapist be aware and welcoming, nonjudgmental and accepting of their own inner felt sense should, in turn, cultivate self-compassion and compassion for the other (Rappaport, 2014). The therapeutic presence begins with the therapist being aware of his or her own state: being present to welcome and meet the “person in there” (Rappaport, 2009). The therapist must develop a healthy alliance with herself in order to facilitate a healthy therapeutic presence with the client. Considering that the therapist is her own tool, being present with the client is imperative in the development of a secure therapeutic alliance (Millon & Halewood, 2015). The development of mindfulness techniques with a client heightens therapeutic understanding of the internal happenings within the self and the external emotions of the client, which increases their ability to relate to the other

(Charoensukmongkol, 2014; Milton & Halewood, 2015). It can be inferred that teaching a client about the felt sense in therapy can help the client have a more positive outcome within the sessions, thus offering a foundation for therapeutic change (Rappaport, 2014). Through the experience in the process of creation, there is an opportunity to integrate bodily experiences with cognitive and emotional experiences (Czamanski-Cohen & Weihs, 2016). Due to the felt sense being a primarily somatic feeling, it can be beneficial to orient the client towards their body to allow them to understand this information and allow them to move beyond places in which they may be feeling blocked or stuck (Fleisch, 2009). The body can inform the therapist through spontaneous movement, nonverbally (Lin & Payne, 2014). The client's movements can be observed through rigidity and fluidity of the artwork as a reflection of their body as it allows an individual to accept the sensations as they happen (Czamanski-Cohen & Weihs, 2016). The artwork created through focusing can be further assessed by the ETC to gain further insight into the bodily and emotional functions.

Chapter 3. Methodology

Theoretical Framework

In my role as an art therapy student, as an art educator and as an artist, I have witnessed the revealing implications that art offers and have come to know the implications that art-making has in understanding myself and others. Questioning the art is what we do as arts-based therapists (Kossak, 2012). This artistic inquiry includes a multitude of ways of knowing the artistic process as a clinical practice: including the affective, sensory, creative, observational, and intuitional, as well as the use of experimentation, risk-taking, discovery, and the meaning-making through art-making (Kossak, 2012). To allow the art to speak for the felt sense, it was imperative to find a methodology where the relationship between mind and body could be observed and where the feelings related to the somatic experience could be explored and symbolized. Essentially, art wakes us up and gives us a new perspective by allowing us to see more, feel more, imagine more, and know more (Franklin, 2012). Art-making allows us to connect visually with the physical felt sense, providing further insight. Spontaneity in art-making was imperative in this research to acquire an authentic response and offered insight into the felt feeling that could not be verbalized.

A heuristic methodology is a qualitative approach to research, described as a “process of internal search” used to define human experience (Douglass & Moustakas, 1985, p. 39).

Heuristics is self-directed, self-motivated, and demands more flexibility and spontaneity than other methodologies (Douglass & Moustakas, 1985). The heuristic framework allows us to look into each experience through art-making by using self-inquiry as a guide (Moustakas, 1990).

Through Moustakas' (1990) six-step inquiry and Rappaport's (1988) focusing-oriented art therapy method, it was possible to explore the somatic and emotional experiences using the focusing technique coined by Gendlin (1996a). The arts-based inquiry of the research was divided into two parts. Part one involved the practice of a daily focusing technique and art-making. In part two, the artworks from part one served as an inspiration to weekly create a large-sized work. The process was analyzed using video-recordings and the ETC Assessment tools. Every day for six weeks, meditation and focusing techniques on the felt sense were used to create art as a response in order to assess emotional and bodily experiences. The art pieces became a witness that inspired a larger size piece that presented the researcher's findings.

Part one. Over a period of six weeks, for ten minutes, I would meditate with the Gendlin focusing technique four to seven times a week. This was followed by five-minute art-making serving as a visual representation of my felt sense. The artworks were titled and categorized into bodily and emotional themes.

Part two. Every week, the artwork derived from focusing was used as inspiration for a large-sized art piece (5 ft. x 3 ft.). The renderings of the artwork were assessed with the ATSI and the Expressive Therapies Continuum Observation Tool (Hinz et al., 2017) as a means to further understand the bodily and emotional implications of focusing. While working on the large-sized painting, the process was video-recorded to further assess the kinesthetic and sensory bodily expressions.

Rappaport's (2009) focusing technique guided me in my understanding of the emotional and somatic implications of focus orientation as an art therapy intervention tool. This process may allow future clients to grow within the therapeutic process, as mentioned in Gendlin's study (1981).

Ethical Considerations

Bias. As art therapists in training, it is essential to adhere to ethical guidelines. Caution was used to ensure that the information provided was done with care and represented the art process accurately to avoid distortion or misuse according to code 6.7 (American Art Therapy Association, 2013). According to Kapitan (2018), there are ethical implications relating to issues

around the safeguard of the student's mental health as the research process may bring forth unconscious emotions and feelings. Consequently, the researcher may be affected by the artistic process due to the uncertainty of what may arise. It was fundamental to take into consideration the virtual publication of this research to protect personal information according to code 15.1 (American Art Therapy Association, 2013). Indeed, using the arts in research has ethical implications as artworks can have a strong impact on the viewer (O'Donoghue, 2009). Particular attention was given to exclude information that was private. According to Moon (2010) and Hinz (2009) regarding the use of art materials, the art therapist is required to understand individual preferences and aversions in order to be aware of biases.

Limitations. This research is based on subjective experiences relating to social locators, artistic experience, as well as preferences and aversions to the art materials used. Additional practical training in FOAT would give additional knowledge and greater introspective. The heuristics-based methodology made it possible to make significant findings through the very precise lens of the experience of a beginning art therapist. The results presented are relevant to all professionals in the mental health field using art as a way to understand oneself. However, the omission of the clients' perspectives is a limitation. Additionally, time constraints were a significant limitation. Consequently, the research findings would have been more explicit if more time was allotted to conduct and analyze this project. This research can foster a dialogue amongst art therapists to encourage them to become aware of themselves through mindfulness techniques as well as of their relationship to diverse artistic media, which can further help them understand their clients and the therapeutic alliance.

Data Collection

Collecting the data is the first step in the research process. It is important to plan data collection methods to allow the artistic experience to be depicted comprehensively and accurately (Moustakas, 1990). The data collection process is borrowed from Moustakas's (1990) six phases of heuristic inquiry as well as Gendlin's (1996a) six-step focusing technique as adapted by Rappaport (2009).

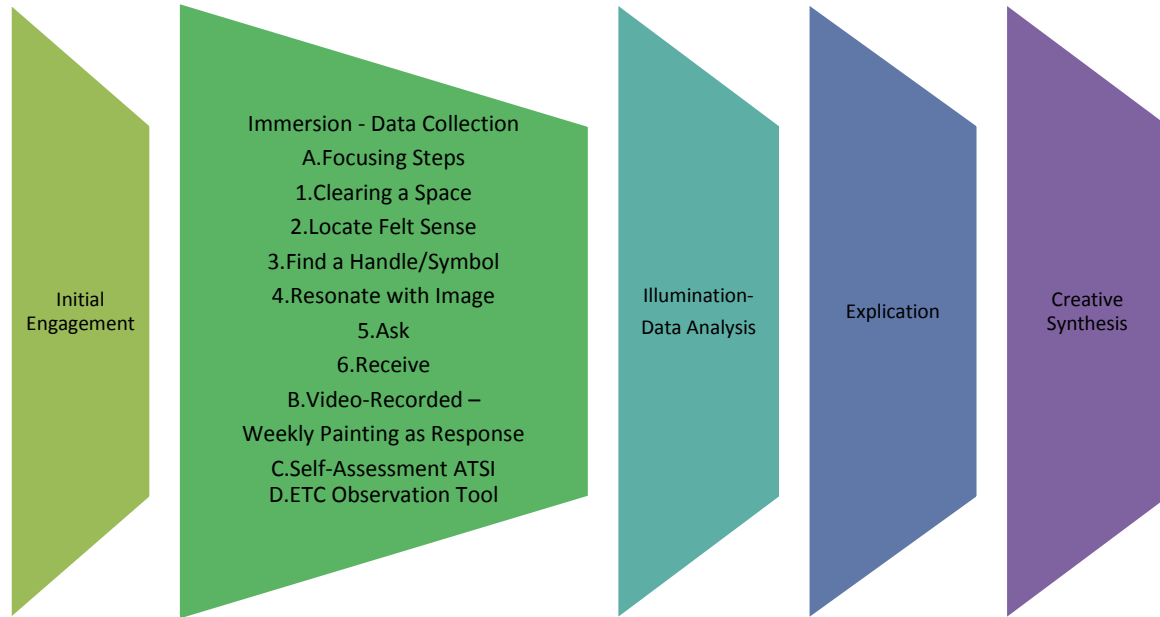


Figure 3. Syntheses of Data Collection and Analysis through Moustakas’s (1990) six phases of heuristic inquiry as well as Gendlin’s (1996a) six-step focusing technique as adapted by Rappaport (2009).

Initial Engagement. The first step is whatever it is that initially sparks interest in the topic. It is considered an internal draw that is unconscious (Sela-Smith, 2002). My interest in this topic began upon my learning about the correlation between my stress and my body, noting my somatic experience. I sought to do this research to learn how art-making can help with the understanding of the body and mind through meditation as well as to experience first-hand its benefits and discomforts. Following upon Rappaport’s (2009) variation of Gendlin’s (1996a) focusing technique allowed me to explore and understand my somatic. In this phase, a literature review was conducted to investigate different aspects of the research question: the somatic and emotional experience with a body-focused meditation technique. More specifically, how the creative process responds to focus-oriented meditation over a six-week period. This developed my understanding of the research question and helped to guide the creative process further.

Immersion. The immersion phase is the creative process in arts-based research. It makes it possible to live the question consciously and unconsciously as a means to gain knowledge (Douglass & Moustakas, 1985). It involves a deep engagement in “creative activities that structurally guide the question” (Kapitan, 2010, p. 167). I began engaging in focus-oriented meditation through the following steps: (1) clearing a space, (2) locating the felt sense through a

10-minute meditation period, (3) finding the Handle/Symbol: creating the image with oil pastels, (4) resonating with the image, (5) asking the image for the title, and (6) receiving the image.

The artworks created throughout the week were then observed and used as inspiration for a large-sized artwork. The creation of the art piece was recorded to help assess movement. There was no time limit, but on average, thirty minutes of creation was needed. The materials used were a mix between conventional and unconventional: chalk pastels, paint, a spray bottle, a rag, as well as my hands. The fluidity of the media allowed me to further evoke affect, further connecting me with my felt sense (Hinz, 2009). Fluid media is fast and allows for kinesthetic movement as it quickly fills the page, offering little time to think about fluid expression as it is occurring (Hinz, 2009). The Self-Assessment Art Therapist Self-Inquiry Scale (Hinz, Riccardi, Nan & Perier, 2015) (see in Appendix F) evaluated preferences and responses to the materials used in the large-sized art piece and encouraged reflections about the somatic experience and emotional feelings. The ETC Observation Tool (see Appendix E) allowed further insight (Hinz et al., 2015). The ATSI (Hinz et al., 2015) and the ETC Observation Tool (Hinz et al., 2017) were primordial in the data collection and analysis process. Within this phase of the research, I expected to feel lost and attempted to let go of conclusions and allow myself to be open to spontaneity (Sela-Smith, 2002).

Incubation. This phase is a retreat from the question consciously aimed to gain new input from the immersion period. My incubation period lasted three months, which gave me time to gain a fresh perspective on the artistic manifestation of the immersion phase. This period allowed me to shift my perception of my psychological and bodily needs.

Illumination. This phase explored and answered the topic that I was exploring in this research (Moustakas, 1990). This is the phase where I analyzed the artwork and categorized it by themes in relation to the body-mind awareness: active, uncertainty, liminal, and inactive. Dialoguing with the images brought new perspectives on my lived experience; these dialogues were written down and then further analyzed. This allowed me to understand how I feel about my somatic and psyche and the feelings anchored to them.

Explication. This phase allowed me to consciously examine the material revealed during the illumination phase (Moustakas, 1990). During this phase, I visualized the data more concretely by making graphs and tables. The data analysis involved looking at the emerging data and relating it back to the research question. It involved “organizing and reorganizing, finding

patterns, forming similar meaning units, and recognizing themes” (Hervey, 2009, p. 49). In the first part of the arts-based research, through a deductive approach, the artwork was categorized into four themes: active, uncertainty, liminal, and inactive. Data from figures 10 to 15 was used to categorize the themes emerging from how I was feeling.

In order to synthesize from the ATSI and the ETC Observation Tool, extrapolation of the most pertinent data was used to create a graph (see Figure 19). It is a visual representation of how the ETC level shifted from week to week. Seeing these graphs allowed for more efficient cross-verification of the data, which served to further strengthen the findings. The ATSI questionnaire helped deepen the reflection on the creative process and reaffirm results; although no further analysis resulted from it.

Creative Synthesis. This part pieced everything together as it connected my unconscious internal connection with my body and mind (Moustakas, 1990). The research was compiled, analyzed, and further described in the Findings section.

Data Analysis Procedure

Once the data collection is complete, the data is reduced through filtering and coding through Kapitan’s (2018) arts-based method. It provides an overview and understanding of the whole and draws conclusions through the patterns and relationships between them (Kapitan, 2018). According to Moustakas (1990), the data analysis phase is a process of “timeless immersion inside the data, with intervals of rest and return to the data until intimate knowledge is obtained” (p. 49). In summary, the data includes: (1) daily oil-pastel drawings, (2) titles of the drawings, (3) weekly large-sized paintings, (4) weekly video-recordings of each painting session, (5) ATSI, and (6) the ETC Observation Tool. Most of the oil-pastel drawings were abstract, except for the occasional figurative pieces near the end of the six-week period. The materials used on the large-sized pieces included art materials and methods such as drawing with oil pastels and soft pastels and painting with acrylic with the use of paintbrushes and fingers on canvas. Less conventional methods were used, i.e. methods not considered traditionally used in the art-making process such as rags and a spray bottle to promote movement of the soft pastels and paint.

The following section will provide an analysis of regular art-making, the way of interacting with the art materials and the large-sized pieces and the functions and themes that emerged from the large-sized pieces.

Chapter 4. Findings

Through data analysis, the following reflections emerged in relation to the somatic and emotional experiences in the integration of focus-oriented mindfulness meditation and the arts-based process. The creative process allowed me to understand the benefits and difficulties of meditation as it related to my subjective view of my somatic and emotional experiences. This section further compared the themes that emerged from the artworks made in the first part of the research and the ETC assessments completed on the large-sized art pieces. These were then assessed with the ETC Observational Tool (see Appendix E) as well as the ATSI (see Appendix F). In order to facilitate the understanding of the findings, the emerging themes were categorized based on four themes: active, liminal, uncertainty, and inactive. These themes were used to understand the felt sense experiences in relation to somatic and emotional awareness, as well as body-mind interactions.



Figure 4. Week 1. Large-Sized Artwork

Week 1. Resistance. The first week was challenging, having never practised focusing techniques regularly. Over the duration of the week, I felt discomfort within my body as my emotions were sprouting to the surface. They were difficult to contain. The primary themes that emerged from the drawings reflected active and liminal energy describing my bodily experience and my thoughts (see Figure 10). I struggled with developing a focusing attitude, described by Rappaport (2009) as a welcoming and friendly curiosity, towards what I was feeling. The inner critic was rising to the surface, and I simply wanted to dismiss the negative feelings that arose. Upon reflecting on the drawings made over the course of the week, I sought out to paint on the canvas with a paintbrush. Upon meeting resistance from the canvas, I opted to paint directly from the paint tube. Using the ATSI (Hinz et al., 2017), I was able to determine that the dominant expressive component was perceptual due to the lines serving as boundaries, which

contained the affect expressed (see Figure 4). The forms are incomplete, figure and ground are not apparent, and there is a lack of details, thus emphasizing formal elements (Lusebrink, Martinsone & Dzilna-Silvona, 2013). According to Hinz (2009), this component can help contain affect, which can help me feel safe to express my emotions.



Figure 5. Week 2. Large-Sized Artwork

Week 2. Shedding Light. I found myself developing an understanding of my resistance. I chose to embrace my emotions to the best of my ability, despite feeling easily overwhelmed. My somatic remained inactive over the course of the week, and the feeling of uncertainty reigned emotionally (see Figure 11). Through the reflection of the drawings made that week, the canvas revealed a need to purge these feelings. In the second part of the research, when I needed to release my anxiety, I started using chalk pastels on raw canvas to allow further containment of the kinesthetic movement. The affective component came to surface through the Art Therapist Self-Inquiry Scale (Hinz et al., 2017) as the dominant component, contrasting heavily with the previous week. On the canvas, there is an increase of hues, an indiscriminate mixing of colours, as well as a merging of figures and ground (Lusebrink, 2008). Use of chalk pastels is fluid, which further allowed the expression of emotions (Hinz, 2009).



Figure 6. Week 3. Large-Sized Artwork

Week 3. Finding a Balance. Halfway into the research, I perceived further acceptance. Indeed, I began to manifest a focusing attitude: the “welcoming of whatever may,” as expressed by Rappaport (2009). Essentially, according to Rappaport (2009), letting my feelings and thoughts through art-making validated my felt sense. My somatic experience was active as well as liminal, my emotions remained uncertain, my body and mind conjoined harmonically with a drawing entitled “Harmony,” indicating a possible shift in perception (see Figure 12). The main tool used was a rag, serving the purpose of blending the colours. The emergent component was kinesthetic due to the manifestation of energy and movement being the predominant activity (Lusebrink, Martisome & Dzilna-Silova, 2013; Hinz, 2015; Hinz, 2009).

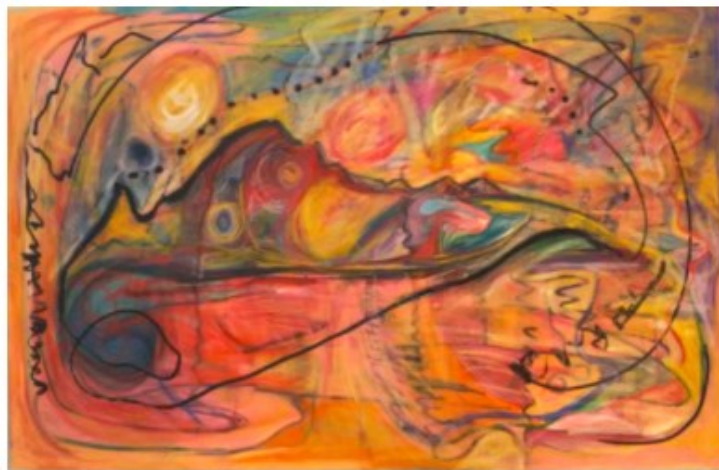


Figure 7. Week 4. Large-Sized Artwork

Week 4. Respecting My Needs. That week, I meditated and created only four times, which allowed for reflective distance from my emotions. The theme that emerged in my somatic experience was inactive, and in my emotions the themes reflected inactivity as well as

uncertainty. The felt experience between my body and mind remained active (see Figure 13). My energy was low during that week. Instead of pushing myself to stand up as in the previous weeks, I allowed myself to sit down and create from the floor. I instinctively allowed the image that I had been unconsciously trying to deny to materialize: symbols of a mountain and a sun. Instinctively, similarly to week 1, I added lines to contain the image. I believe the symbol of the mountain to be the manifestation of an overall handle, described as the symbolization of the felt sense (Rappaport, 2009). The symbolic component of the ETC was dominant that week, with due concern for intuition, subjective abstractions as well as self-representation symbol (Hinz, 2009).



Figure 8. Week 5. Large-Sized Artwork

Week 5. Grasping the Whole. Nearing the end of the research, I felt that I was grasping something more tangible, finally beginning to fully accept what was arising as it was. In the first section, the somatic did not manifest itself within the themes; the emotions manifested as inactive; the mind and body remained active but presented liminality as well as uncertainty (see Figure 14). It is important to note that most of the images were categorized within the mind and body relationship, manifesting a resolution between the two. Also, three of the five images depict figurative forms for the first time, instead of abstract ones. This may further infer this resolution. While creating on the large canvas, new materials were instinctively added: a spray bottle and a sponge, indicating some risk-taking. A shadow emerged underneath the floating mountain, grounding it in space, no longer floating. That week was the first time I felt a sense of “flow,” allowing the symbol to be as it is. This process can be described as the felt sense: “a manifestation of change occurring within the body-mind” (Rappaport, 2009, p. 33). The

kinesthetic and the affective component manifested themselves equally through the use of movement and fluid media.



Figure 9. Week 6. Large-Sized Artwork

Week 6. Destruction. The final week meant letting go: destroying what was no longer necessary. The themes of uncertainty and liminality have disappeared, leaving active within the somatic and emotions as well as the mind and body. Negativity presented itself partially within the mind: the fear manifesting itself (see Figure 15). Upon creating on canvas, attempting to grasp this final week into the image, the perceptual component briefly manifested alongside the kinesthetic, only to be replaced with the affective and sensory near the end of the process. For the first time, I used my hands, emphasizing the sensory component of the ETC, encouraging a sense of calm (Hinz, 2009). What was born as the felt sense, the mountain and the sun, had been destroyed to bring a new narrative towards a felt forward direction. This may represent the life-forward direction as described by Gendlin (1996a). The creative component manifested itself through the use of multiple modalities, described as the “synthesis of inner experience and outer reality, the synthesis between the individual and the media utilized, and the synthesis between the different experiential and expressive components of the ETC” (Kagin & Lusebrink, 1978).

The Journey. In the first section of the research, while using focusing in the creation of artwork, I unlocked a profound process of working with imagery. Indeed, focusing offers a connection with the imaginal realm, with mindfulness and the bodily felt experience (Rappaport, 2009). Creating on the large-sized canvas allowed me to embody that felt experience and create something that was able to encompass the whole. Each week served a purpose towards my understanding of the felt sense and a felt-forward direction.

In the first part of the research, week by week, I noticed that my somatic manifested itself negatively, presenting disconnect with pockets of liminal feelings, but ending on an active note (see Table 1). In terms of feelings, I mostly exhibited an impending sense of uncertainty for the first five weeks, ending with some active and inactive feelings (see Table 2). My mind and body, when working together, mostly demonstrated liminal feelings and sometimes a steady wave of active energy, with some uncertainty (see Table 3). It is interesting to note that my somatic never touched upon uncertainty and my feelings never exhibited liminality. Logically, the mind and body component of the art pieces touched upon all the themes. In the second part of the research, where the canvas reflected the artworks made in the first phase of the research, I processed all the ETC components: perceptual, affective, sensory, kinesthetic, cognitive, and symbolic, as well as the creative component of the ETC (see Table 4). The affective component was expressed mostly while the cognitive component was minimally expressed. The implication is that I have to further develop an ability to express my emotions through the bodily felt sense.

Chapter 5. Discussion

Themes Discovered. Using an arts-based heuristic approach through the integration of focusing was an efficient methodology to explore somatic and emotional experiences. Separating the arts-based methodology into two distinct parts allowed for a deeper understanding of working in a larger scale for a six-week period. Through an immersive experience, where I became the creator and the observer, I was able to name the felt feelings and observe change, allowing me to answer the research question: “What are my somatic and emotional experiences when integrating focusing in my creative process?” The themes that emerged through the titled oil-pastel works of art represented the felt feelings explored within this period (see figures 10 to 15). The themes explored were: active, uncertain, liminal, and inactive. Each theme was connected to the emotions, the somatic experiences, and the body-mind awareness.

The theme active manifested itself in relation to the somatic and emotional experiences as well as my body-mind awareness. It mainly revealed itself in the final week, representing a felt shift. Active days were positive, optimistic, and energetic days. Uncertainty presented itself during days of self-doubt, along with the feeling of not being in control. Often this period would manifest with some bodily tension. The liminal sentiment describes the feeling of transition, of not being quite there yet. The feeling of inactivity typically manifested itself on days of lethargy and emotional sadness.

The themes of uncertainty, liminality and inactivity are manifestations of the inner critic and represent the struggle with daily focusing. The feelings of uncertainty and liminal paralleled the feelings of transition of the unknown. Noticing the prevalence of anxiety through the research process, I strived to improve my quality of life through the development of a focusing attitude. This process was reinforced each week, culminating in the symbol of the mountain painted and drawn on a large canvas, expressing the quality of the felt sense visually (Gendlin, 1996b). These themes presenting as a multitude of handles of the felt feeling expressed through the artwork allowed me to further understand the implications in my emotions, my somatic and the attunement between my body/mind.

Engaging With the Art Materials. Mindful engagement with art materials on a large-sized canvas lead to an increased understanding of how art-making can set the stage for interpreting the felt sense, allowing for an eventual felt shift, which implies an easing in the body (Hendricks, 2007). In the second phase of the art-based process, the large-sized canvas served as a witness and a response to the images created through focusing. I focused on my creativity while attuning to the effects of diverse art media properties onto physical, emotional, and psychological states. The ETC Assessment made it possible to continuously assess and pace the depth of exploration that suited my personal needs for self-care. Undeniably, my emotions were further unraveled through the affective component and expressed symbolically. The creative component peaked in the final weeks when the use of other modalities altered my perception. With the ability to watch myself move through the recordings, I gained insight that I would not have otherwise had on my bodily awareness; I was dancing into a landscape of change.

Symbolic Imagery. The central symbol represented is a floating mountain, symbolizing that need for grounding techniques in my life. The felt shift was expressed through the transformation of this symbol in the final week, acting as an integrative piece for previous and future art responses. The transformation of the mountain may represent a personal voyage and the myriad facets of role changing, from a student to an art therapist. Working with a personal symbol makes an abstract experience more concrete (Hinz, 2009). This process of changing the artwork made me conclude that life's process is uncertain and that it is our perception that must change. For years, I had the narrative that I had to always feel solid on my feet, and that it was not appropriate to feel uncertain in transitional moments. The shift that I witnessed allowed me to perceive change as a process and not a definite end. Reflecting on the use of the ETC, the use

of sensorial and kinesthetic practices in the last week seemed to increase my bodily awareness. The alteration of the culminating symbol of the mountain, using my hands and other fluid media, allowed me to be aware of my physical discomfort, my accelerated breathing, and the disheartened sensations in my body. The destruction of the image in the final week allowed me to challenge my inner critic and convert it into a focusing attitude, transforming my awareness of the steep mountain into a soothing landscape.

Body-Mind Awareness. These findings explored the overall insights on the somatic and emotional implications through the integration of focusing in my creative process while using the Art Therapists Self-Inquiry Scale (see Appendix F) and the ETC Observation Tool (see Appendix E), as well as the observation of the weekly videos provided insight into how my movement was affected by emergent expressive components on a weekly basis. This allowed the use of personal media preferences with a primary focus of fluid media, associated with energy and emotion (Ichiki & Hinz, 2015). The framework of the ETC was valuable in guiding the process in the second part of the research as it allowed for awareness of media properties while also exploring its implications on the mind-body attunement. Starting the journey with feelings that overwhelmingly manifested themselves, the perceptual component was able to contain the overpowering feelings. Indeed, the perceptual component offers boundaries to promote healing (Hinz, 2009). As I gained confidence and was able to contain my affect, I used sensory exploration and kinesthetic movements to explore the larger canvas. I became more comfortable taking risks using chalk pastels, rags, sponges, and a spray bottle. Connecting to the affective component allowed me to integrate the healing function of the component, described as an understanding of the purpose and function of emotions, and to further understand my needs (Hinz, 2015). To reiterate, it would seem that focusing allowed me to connect with my senses as I developed a routine to check in with daily emotions. As a secondary finding, by regularly focusing, using a large-sized canvas, and witnessing the action of art-making, I observed the direct implications on the body of the use of various media through the ETC Assessment.

Material Properties. Material properties can help art therapists understand their media inclinations and explore their biases. Fluid materials allow for emotional expression (Hinz, 2009). Through focusing, I was able to take additional risks and use unusual materials such as a spray bottle and a rag to encourage movement. Thus, focusing helped to adapt to new experiences. It also allowed the creative process to externalize the transitions within my somatic

and emotional state. Encouraging regular focusing and art-making between sessions may allow future clients to try new art interventions in a safe place. Additionally, during sessions, the use of the same canvas week to week may foster change and integration. Essentially, focusing makes it possible to connect with oneself, which can be taught to help clients with their somatic, thus offering a foundation for therapeutic change (Rappaport, 2014). The use of FOAT is beneficial in terms of present-moment engagement. Having personally explored this process, I can further guide my clients safely and adequately by following the step-by-step process introduced by Rappaport. This can be an important intervention tool that can symbolize growth, using weekly imagery. FOAT may allow an enriched understanding of the cognitive process and further extrapolating on how the individuals connect with themselves and into the world. The use of the ETC grounds the focusing experience concretely as it is something that can be observed. The therapist can observe the change from week to week based on the client's personal media preferences and aversions.

Chapter 6. Conclusion

This research intended to explore my somatic and emotional experiences heuristically through focusing techniques and acquire a deeper understanding of my creative process. Using arts-based assessments facilitated the exploration of relevant themes related to the felt sense. Using an arts-heuristic approach, this research allowed me to connect to, dialogue with, and make reflections on my somatic and my emotions. Linking to the question presented to the ETC Assessment: "What are my somatic and emotional experiences when integrating focusing in my creative process," allowed me to witness how kinesthetic action can be soothed by sensory stimulation allowing a release of emotions through fluid media. This process revealed that focusing provided me access to the affective component through sensory and kinesthetic gestures, disconnecting myself from my cognitive thoughts, and allowing direct access to my emotions. Indeed, grounding my experience in the bodily sensations allowed me to stay attuned in the present moment. The ETC can explain areas of functioning and possibly indicate materials and interactions that can further explore focusing.

The use of art materials allowed me to understand parts of my bodily felt sense that were hidden or causing discomfort. When this research started, looking at where I held my pain in my body proved to be overwhelming. The creation process provided important insight from week to week, allowing me to understand how the felt feeling manifested itself. Being able to look back

at the video while I was creating in the second part of the research allowed me to observe myself much like a therapist would witness her client.

Validity was maintained by the consistency within the methodological steps for research as well as through the time, size, and set up for the art-making process. Furthermore, by using systematic forms of measurement, including the ETC Assessment Form (Riccardi, Hinz, Gotshall & Nan, 2017), I generated reliable conclusions in relation to material interaction. In this regard, making art and observing the process helped acquire a deeper understanding of the vulnerability felt in the presence of oneself and others. Incorporating focusing within an ETC framework may provide clients with a link to the body on a biological level as well as a link to the handle through affective and symbolic processes (Hinz, 2009).

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Appendix A

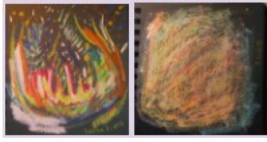

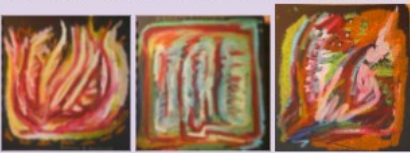

	Active	Uncertainty	Liminal	Inactive
Week 1 Body: 1/7 Mind: 1/7 Both: 5/7	Day 3: Sensations Day 7: Fluidity 	Day 4: Ambiguity 	Day 1: Retract & Release- Day 2: Navigate & Contain Day 5: -Catalyst 	Day 6: Frigid 

Figure 10. Week 1. Focusing Drawings

	Active	Uncertainty	Liminal	Inactive
Week 2 [8-14] Body: 2/5 Mind: 2/5 Both: 1/5		Day 12: Gauge Day 13: Chance 	Day 8: Unravel 	Day 9: Unrest Day 14: Tense 

Figure 11. Week 2. Focusing Drawings




	Active	Uncertainty	Liminal	Inactive
Week 3 [15-21] [minus 2 days] Body: 2/5 Mind: 2/5 Both: 1/5	Day 17: Comfort Day 21: Harmony 	Day 18: Choice Day 19: Scatter-Brained 	Day 20: Cocoon 	

Figure 12. Week 3. Focusing Drawings

Appendix B



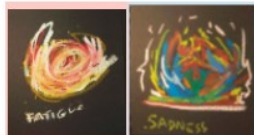
	Active	Uncertainty	Liminal	Inactive
Week 4 [22-28] [minus 3 days] Body: 1/4 Mind: 2/4 Both: 1/4	Day 22: Connection 	Day 26: Calm Ambiguity 		Day 23: Fatigue Day 28: Sadness 

Figure 13. Week 4. Focusing Drawings




	Active	Uncertainty	Liminal	Inactive
Week 5 [29-35] (-2 days) Body: 0/5 Mind: 1/5 Both: 4/5	Day 33: Release 	Day 29: Fragmented 	Day 30: Transition Day 34: Progress/Process 	Day 31: Vulnerable fear 

Figure 14. Week 5. Focusing Drawings



	Active	Inactive
Week 6 [36-42] Body: 1/5 Mind: 2/5 Both: 1/5	Day 36: Symbiosis Day 39: Redemption Day 40: Energized Day 41: Elevation 	Day 38: Reactive 

Figure 15. Week 6. Focusing Drawings

Appendix C

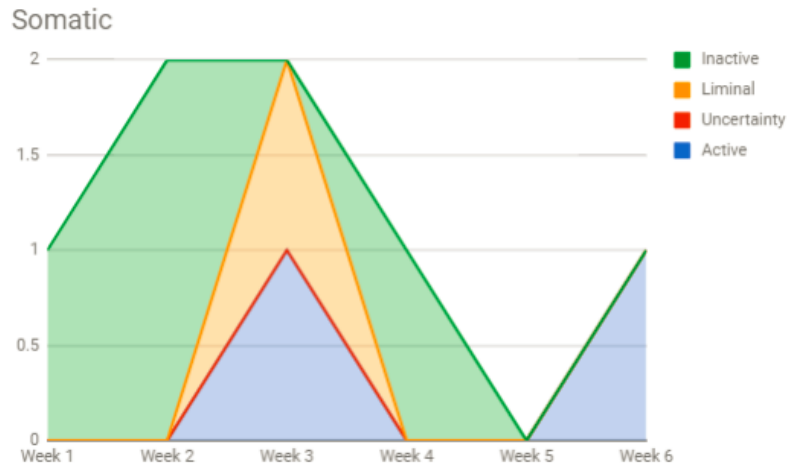


Table 1. Somatic Theme Compiled Week by Week

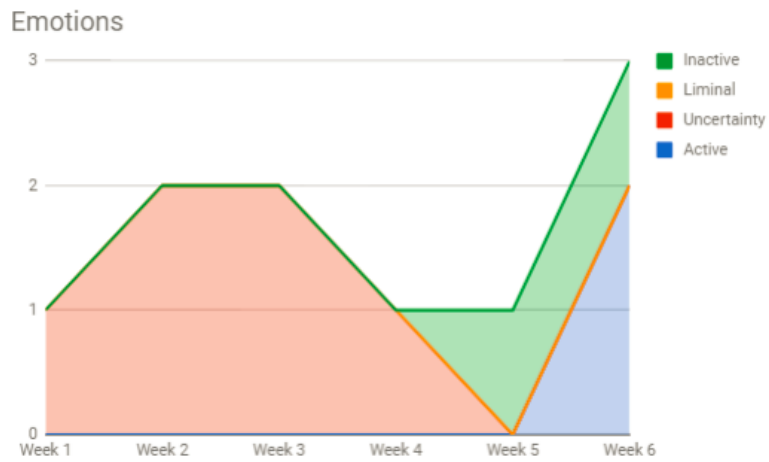


Table 2. Emotion Theme Compiled Week by Week

Appendix D

Both Mind & Body

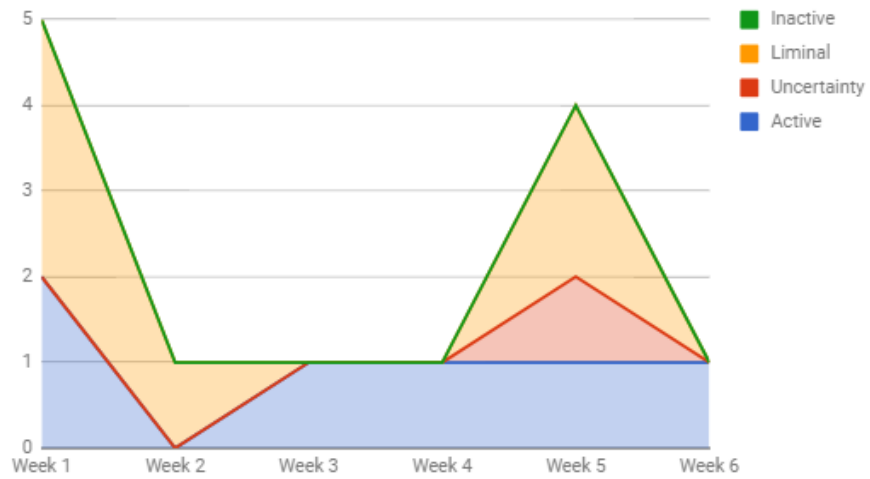


Table 3. Body and Mind Theme Compiled Week by Week

ETC Assessment Form

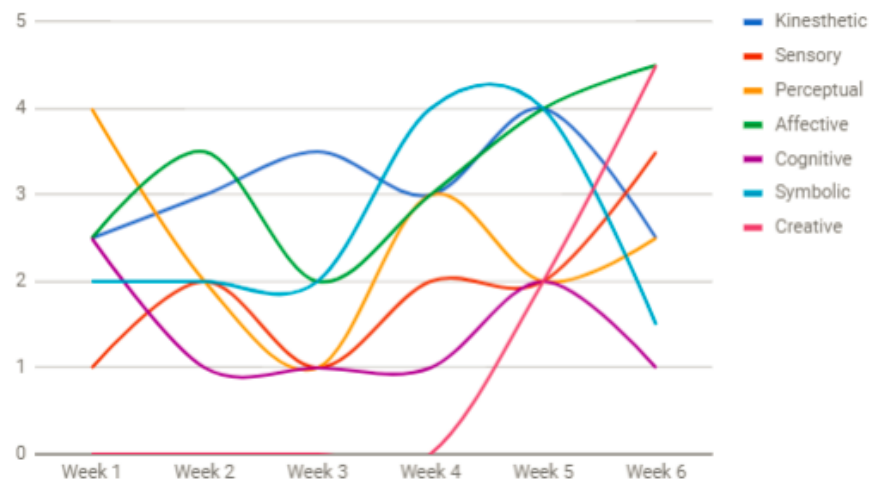


Table 4. ETC Compilation Week by Week

Appendix E

ETC OBSERVATION TOOL

Preferred Medium	Media Properties Strength Preference Risk Taking	
Manner of Interaction with Medium	Responses to Boundaries and Limits Commitment and Frustration Tolerance Level of Energy Coping Skills	
Stylistic or Expressive Elements of Final Art Product	Developmental Level Line Quality Form Quality Use of Space Color Use Integration Organic Indicators Content and Symbolism	
Verbal Communication	Quality of Verbal Comments Rate and Volume of Speech Logic Displayed	

ETC COMPONENT ASSESSMENT FORM

Kx (-) <-----	K (+)	CRK-s	(+) S	(-) ----> Sx
Agitated scribbles Poor line quality Dots and Dashes Throwing material Destruction of materials Disregard for limits of the paper or studio	Pressing Stabbing Daubing Pinching Tearing Standing to enhance K functioning	Dynamic kinesthetic expression with concurrent sensory feedback	Sensory explorations of surfaces, materials, and textures Closing eyes to enhance sensory involvement	Two Extremes: 1) Absorption in sensory experience. Stillness or very slow movements. 2) Avoidance of sensory experience. Lack of sensory integration
Px (-) <-----	P (+)	CRp-a	(+) A	(-) ----> Ax
Geometrization of forms. Incomplete forms. Stereotypical images. Copying or tracing Predominance of outlines. Overemphasis on details. Lack of details or color Decreased or minimal use of space (<25%)	Perceptual integration. Form predominance. Line/shape mixture. Outline/shape/ size variations. Differentiation of details. Adequate use of space.	Good or complex gestalts. Formal order of forms. Aesthetical order of forms. Dynamic forms. Creative color use Creative color blending. Involvement in expression	Color use predominant. Expressive use of color. Dynamic outlines. Incomplete outlines. Open forms. Descriptive color. Affectively expressive forms.	Disintegration of form. Agitated forms. Overtly clashing colors. Affective images as hallucinations. Overly large or looming forms. Most space used (>75%).
Cx (-) <-----	C (+)	CRc-sy	(+) Sy	(-) ----> Syx
Spatial disintegration. Obscure abstractions. Loss of conceptual meaning. Extreme poverty of images. Rigid structures. Exclusive use of words Lack of color	Cognitive/spatial integration. Abstractions. Categorization. Pictographs. Word inclusion. Problem solving Objective meaning. Storytelling	Intuitive problem solving. Self-discovery. Spiritual search.	Integrative symbolism. Metaphorical or multilayered meaning. Subjective abstractions. Symbolic use of color. Intuitive concept formation. Elements of mystery or ambiguity. Symbol self-representation	Over identification with symbols. Idiosyncratic or obscure symbolism. Symbolic perception of reality Symbols that disguise unacceptable feelings

E

Appendix F

Art Therapist Self-Inquiry Scale

Please Rate Your Artistic Process and Product Today:

Kinesthetic (Movement/Release of Energy)

1 Limited Movement 2 3 4 5 Movement Fully Describes Experience

Sensory (Involvement with Sensation)

1 Limited Sensory Involvement 2 3 4 5 Sensation Fully Describes Experience

Perceptual (Involvement with Formal Elements of Artistic Expression)

1 Form is not prevalent 2 3 4 5 Form, Line, Pattern Describes Experience

Affective (Accessed and/or Expressed Emotion)

1 Emotion is not prevalent 2 3 4 5 Emotional Expression Describes Experience

Cognitive (Effortful Thought was Involved)

1 Conscious Thought was not prevalent 2 3 4 5 Deliberate Analysis Describes Experience

Symbolic (Symbolic Content was Important)

1 Symbolism or metaphor not prevalent 2 3 4 5 Symbolism or metaphor Describes Experience

Creative (Experienced Satisfaction of Self-Expression)

1 Creative Distance 2 3 4 5 Full Immersion in Creation Describes Experience

Riccardi, Hinz, Gotshall, and Nan, 2017