A THEORETICAL INQUIRY EXPLORING ARCHETYPAL ART THERAPY WITH

ADOLESCENT CLIENTELE

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ABSTRACT

A THEORETICAL INQUIRY EXPLORING ARCHETYPAL ART THERAPY WITH
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This research seeks to answer the question: What is archetypal art therapy and how can it be applied in an art therapy context with adolescent clientele? An archetypal approach to art therapy is grounded in the theories of archetypal psychology, a post-Jungian school of thought founded by James Hillman. It approaches questions of psychology through imagination and the image. Three important ideas to practicing archetypal art therapy are the image's structure and content, an imaginal approach, and metaphorical and poetic language. This research addresses the need for a recent, accessible survey of archetypal art therapy, and discusses how to utilize this approach with adolescent clientele. The findings of this paper can be applied to the creation of a new art therapy framework for working with adolescent clientele which addresses aspects of the soul and an understanding of experience that does not rely on development models or isolated pathologies.

ACKNOWLEDGEMENTS

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I look to arts for understanding, to ritual for enactments, and to the lives… of the past and how they came through. I need something further than community and civilization for they may be too human, too visible. I need imaginal help from tales and images, idols and altars, and the creatures of nature, to help me carry what is so hard to carry personally and alone (Hillman, 1989, p. 164)

Chapter 1. Introduction

The motivation to complete this research comes from the enduring impact of a high-school art project. When I was in my last year of high school our final assignment within the capstone art class was to create a self portrait based on a chosen character archetype and represent this archetype through symbolic imagery. What came out of this assignment was a lasting fascination with archetypes and the work of Carl Jung. My fascination with archetypes endured through a four-year undergraduate degree in studio art and psychology and received a new context and renewed vitality within my art therapy graduate coursework.

I entered this program feeling committed to a different research topic. While in the process of proposing this previous project, however, I felt the call to revisit archetypes and seek to understand how the art project I completed at 17 could be supported by art therapy literature. This foundational curiosity generated an initial inquiry into archetypal theory and current art therapy frameworks for working with adolescents. Two observations emerged: 1) the need for a recent survey of archetypal art therapy and how to consider this approach within a course of treatment, and 2) the opportunity this topic provides for the development of a new, relevant framework of working with adolescent clientele in an art therapy context. Thus, this research addresses the question, what is archetypal art therapy and how can it be applied in an art therapy context with adolescent clientele?

Archetypal psychology is a school of thought within Post-Jungian analysis reflecting the need for approaches beyond scientific models of treatment (Samuels, 2007) to address "the soul's problems" (Hillman, 1970). It was founded by psychologist James Hillman, whose archetypal perspective envisions "the basic nature and structure of the soul in an imaginative way" (Hillman, 1989, p. 23) approaching questions of psychology through the imagination and the image (Lageman, 1986). Hillman (1985) first used the term 'archetypal psychology' in 1970 to distinguish his approach from Jung's analytical psychology, maintaining the archetypal concept as integral, but further reflecting the global implications of the work beyond the clinical world of psychological practice seeking practical directions (Hillman, 1970; Samuels, 1982; Hopcke, 1999).

Archetypal art therapy, therefore, is approaching art therapy using the theory and techniques of archetypal psychology. This paper consults the literature of James Hillman (1972, 1977, 1979, 1985, 1989, 1992, 2014, 2017) to understand the prominent archetypal perspectives

and theories. Archetypal thinkers Patricia Berry (1974, 2008) and Mary Watkins (2000, 2008) are also consulted to support these perspectives. Archetypal art therapist Howard McConeghey (1986, 2003/2017), the founder of the only archetypal art therapy university program in the United States, provides insights on perception and the soul in artmaking. Linney Wix (1996, 1997, 2015), both individually and in her article with Josie Abbenante (2016) provides literature on archetypal art therapy in practice.

This paper begins with my methodology and is followed by a literature review of archetypal art therapy and art therapy with adolescents. The paper concludes with the findings and discussion chapters.

Chapter 2. Methodology

This theoretical inquiry seeks to answer the research question: What is archetypal art therapy and how can it be applied in an art therapy context with adolescent clientele? It is the goal of this research to create a document that provides, 1) a succinct review of available archetypal art therapy literature and 2) the theoretical foundation that could be applied to developing a new framework for working with adolescent clientele within art therapy. These are two areas within art therapy research which are underdeveloped and require more structured, accessible resources for art therapists, and resources that are "topically organized" (Hopcke, 1999, p. 4).

Method

Due to the limited research available on how an archetypal art therapy framework has been used with adolescent clientele in an art therapy context, theoretical research is an appropriate first step. More specifically, this paper will utilize historical-documentary and bibliographical methodologies in investigating, analyzing, and synthesizing the textual data with the goal of producing "systematic, reliable statements that either increase the available pool of knowledge about a given topic or bring existing knowledge into a more precise focus by means of new interpretive pattern" (Reitzel & Lindemann, 1982, p. 169).

I accessed journals and books through the CLUES Library Catalogue at Concordia University using the following keyword searches: "archetypal art therapy", "adolescen*" AND "archetypal art therapy" OR "archetypes", "archetypal art therapy" OR "analytical art therapy", "Jungian" AND "art therapy" AND "adolescen*". An asterisk is used to return both

'adolescents' and adolescence' in searches. Hardcopy books and journal publications were accessed through Concordia's Webster Library, Concordia Interlibrary Loans (ILL) via Colombo, and The James Hillman Collection of the OPUS Archives and Research Center. Important resources for finding other archetypal thinkers was SPRING PUBLICATIONS, a niche publishing house founded by James Hillman in the 1940s. The SPRING PUBLICATIONS website provides a comprehensive list of archetypal authors and publications.

Procedure

To advance on defining and exploring the extensive theory and practice of archetypal art therapy in a manageable way, a framework was required. With the aforementioned CLUES search I found "Archetypal Art Therapy" by Abbennante and Wix (2016) within *The Wiley Handbook of Art Therapy.* This is the first and only synthesized presentation of art therapy theory and practice grounded in literature of prominent archetypal thinkers (Abbennante & Wix, 2016). Their established criteria of working with images within archetypal art therapy informs the grand skeleton of my literature review: 1) primary focus on structure and content, 2) an imaginal approach, and 3) hearing images through metaphoric language (Abbennante & Wix, 2016). I consulted the reference list of this text to find additional seminal texts on archetypal art therapy and archetypal psychology.

When it was found that there is very limited available research on utilizing an archetypal approach with adolescent clientele, I chose to consult literature about art therapy approaches to working with adolescents experiencing difficulties with identity formation. Additional books and journals were accessed through CLUES using the following keyword searches: "art therapy", "adolescen*" AND "identity" OR "identity formation;" "art therapy", "adolescen*" AND "self-concept." In a similar method, seminal articles were identified, and their reference lists consulted to access additional literature.

Data and Data Analysis

Consulted electronic journal articles and eBooks were saved into a folder on my desktop, organized into two folders, "Archetypal Art Therapy" and "Adolescent Literature." Reference files were named using the format "Author, Year." While reading through collected references, I copied significant data onto cue cards and organized the cue cards by themes. This helped to inform the structure of both my literature review and findings section.

The analysis of the empirical and textual data will be included in the findings section (Denzin & Lincoln, 2011) of this paper. This section will synthesize the ways in which archetypal art therapy can be applied when working with adolescent clientele through the integration of identified themes. This echoes Denzin and Lincoln's (2011) definition of qualitative research as "a set of complex interpretive practices" (p. 6).

Ethical Considerations

As noted by Linesch (2016), the contemporary theoretical understandings of adolescence must seek to include discussion of the intersection of identities and social locators when considering identity development and difficulties faced by the adolescent demographic. Social locators like race, sexuality, socioeconomic status, ethnicity, and gender do not exist outside of a social, political, and cultural context, nor are mental health difficulties solely attributable to neurobiological predispositions.

The researcher will therefore remain cognoscente of not generalizing this demographic while conducting research and seek to include the relevant "contemporary sociological and postmodern ideas to investigate and understand current and culturally complicated clinical work" (p. 255) which will include critical review of literature where needed (Linesch, 2016). However, it remains important to note that this research remains within a Western discourse, and as discussed by Westwood and Low (2003), it is inevitable that research conducted from within the western discourse "will have cause to deploy western constructs to account for cross cultural differences" (p. 238).

Validity and Reliability

There is an aim to consult a variety of theories, methods, and data sources on each topic within the research question to gain a holistic understanding of what is being studied: what Creswell and Miller (2000) refer to as triangulation. The research will also aim to consider alternative interpretations or explanations of the data where possible. This will be reinforced through the consultation of a research advisor and peer reviewers. Ultimately, as stated by Altheide & Johnson (2011) "evidence is bound up with our identity in a situation" (p. 586). It is the goal that this research remains objective, despite having conclusions that are hoping to be drawn from conducting it. I have not studied archetypal art therapy formally so it will remain important that the theoretical frameworks being studied are organized in a coherent and

responsible way to utilize primary authors and practitioners. It will also be important to present the addressed theories in an accessible way while maintaining their depth and complexity (Mallard-Savett, 2016).

As Hillman (1977) stated "I want to be operational. I want to inquire by sticking to the actual phenomena" (p. 67). This method is echoed within the archetypal approach, which will be discussed within the literature review.

Assumptions and Biases

This research topic is directly inspired by my own experience researching character archetypes as an adolescent. This remains to be a meaningful process because it provided a frame for aspects of my experience I was struggling with and allowed me to externalize different parts of myself through a self portrait. The process was ultimately therapeutic for me but I won't assume it would be therapeutic for other adolescents without more research.

I consulted a lot of research about art therapy with adolescent clientele during my second-year internship with 13 to 16-year-olds. From this initial consultation I observed that there is limited art therapy research and literature discussing adolescents struggling with identity formation. This evidence leads to my assertion to claim that there is an opportunity to develop new art therapy approaches (Altheide & Johnson, 2011) to working with this clientele and particular presenting problem.

This research is being conducted on the belief that some conclusions will be drawn about the nature of the interrelationship that will be identified between the theory and practice of archetypal art therapy and contemporary approaches to working with adolescents. The conclusion to this research is that there is a fundamental connection between the theories of archetypal art therapy and adolescent clientele that can be applied to identity formation and the imaginal understanding of self with adolescents.

Chapter 3. Literature Review

This literature review occurs in two parts. The first part discusses archetypal art therapy. It will begin by outlining Jung's visual approach within analytical psychology, then defines the relevant theories of the collective unconscious and archetypes. It will then consult archetypal psychology through various Hillman texts and address the departures it takes from the aforementioned analytical psychology methods and move into a thorough exploration of

archetypal art therapy. The literature review will end with a short review of relevant literature addressing adolescent development models within literature and define identify formation and self concept. It will conclude by outlining aspects and themes within the literature about art therapy with adolescents, and common mental health difficulties faced by this demographic.

Part I: Archetypal Art Therapy

Analytical Foundations

The personal estrangement between Freud and Jung in the early 20th century contributed to the separation and direction of their theoretical work into the distinguished fields of psychoanalysis and analytical psychology, respectively (Hopcke, 1999; Doran, 2017). Major aspects of dissent included disagreements about sex versus religion and methodology (Doran, 2017). Also noteworthy for this research was the difference between their respective visual and verbal approaches to expressing unconscious material of their clients (Bello, 1994). Jung believed that just creating an image of a dream or fantasy was not enough, he also thought that images "must be consciously integrated, made intelligible, and morally assimilated" (Jung, 1966, in Edwards, 2001) within treatment. Despite these reflections, Edwards (2001) notes the limited clinical documentations of his use of images within his psychotherapy practice.

What is accessible for study now, however, is the *The Red Book*. Published in 2009, *The Red Book* is a manuscript that contains Jung's imaginative experience and own process through images and writing from 1913 to 1917 (Owens & Hoeller, 2014). Jung was the only major psychologist at the time of his practice who used visual art as a source of his own personal insight (Edwards, 2001). Within *Lament of the Dead: Psychology After Jung's Red Book*, Hillman and Shamdasani (2013) emphasize the book's impact on the revision of clinical understanding, creative expression, and imaginative activity. They state that Jung's creative process within *The Red Book* "is not symbolism, [nor] this is not art for art's sake, in terms of certain aesthetic currents in the late nineteenth century" (Hillman & Shamdasani, 2013, p. 44). This observation places Jung's creative process outside of existing art practice of the early twentieth century and the art historical canon. *The Red Book* is a presentation of Jung's psyche from the inside (Hillman & Shamdasani, 2013).

Psyche and Soul. Archetypal psychology is scaffolded with the Jungian idea that the psyche is not made of images, but is rather image itself (Jung, 1967; Avens, 1982; McNiff,

1986). In this, the concept of an image is not just the visual representation of a stimulus but also an expression of the soul. Within Jungian and Post-Jungian thought, the terms soul and psyche hold a synonymous meaning to the entirety of conscious and unconscious psychic phenomena (Mallard-Savett, 2014). They will consequently be used interchangeably in this research paper.

  Collective unconscious. Principle to understanding psyche, soul, and image is the relationship between the individual and the collective. The collective unconscious, a theory attributed to Jungian and Post-Jungian thought, is the shared level of consciousness containing "essential human experiences" and "patterns of psychic perception" (Hopcke, 1999, p. 14). Hillman (1989) grounds the psyche within the collective unconscious by describing it as a communion where "the many persons echo the many gods who define the worlds that underlie what appears to be a unified human being" (p. 37). An authentic, autonomous individual is in fact a reflection of a much wider and deeper scope of forces within the collective unconscious. This multiplicity of the psyche and soul denotes its many sources of value, meaning and direction, consequently connecting psychology to transcendental human conditions of religion, love, death, and destiny (Hillman, 1989, p. 5). This collective and personal expression of the psyche, a dimension of reality outside of conscious knowledge (Bello, 1994) is articulated and catalyzed further through archetypes.

  Archetypes. Hopcke (2013) discusses how conceptions of archetypes and the collective unconscious are two parts of a single theory, as each could not be discussed or conceptualized without the other. Archetypes exist within the collective unconscious, forging recognizable paths and patterns shared among people. Jung posited the existence of both through empirical observation of recurrent symbols and images which were often (a) identical to those within myths and religions across millennia and (b) untraceable to his client's experiences and knowledge within their individual lives (Hopcke, 2013). Jung recognized a shared phenomena (archetypes) and sought to conceptualize a context in which they originate (the collective unconscious).

  Of Jung's psychological concepts, archetypes are the most fundamental because they relate directly to the nature of being (Hillman, 1970; Avens, 1982). Due to this fundamental role within Jungian and Post-Jungian thought, there are many active definitions within psychology literature. Integral to the concept of archetypes is the duality of their precision and their inability to be defined, which is specific to their nature (Hillman, 1970/1989). Jung (1968) defined them

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as the "universal psychic substrate" (p. 4). Archetypes are often referenced to being 'typical,' 'inherited,' 'common,' or 'shared' patterns and dispositions of images, emotions, and ideas (Jung, 1968; Casey, 1974; von Franz, 1975; Avens, 1982; Hillman, 1985; McConeghey, 1986). They are not entities to themselves (Mattoon, 2005) but rather "unconscious universal structures, inherited blueprints, or templates that organize psychic energy along certain repeatable and recognizable paths" (Swan-Foster, 2016, p. 179).

As seen within this collection of understandings, archetypes are unconscious content shared among all human beings. This contributes to their inability to be confined to a single recognizable manifestation. Archetypes can be understood and contextualized further through exploring their many manifestations, the theories of typological framework and quantity, classifications, and their instinctual nature.

Manifestation. Jung (1968) describes that archetypes are "altered by becoming conscious and by being perceived" (p. 5) and therefore take the specific historical context, culture, and individual consciousness in which they appear (Mattoon, 2005). These manifestations within consciousness include "physical, social, linguistic, aesthetic, and spiritual modes" (Hillman, 1985, p. 1) which account for culture tradition, roles, and myths (Jung, 1968; McConeghey, 1986). To exemplify this is the 'break down' of the Hero archetype into 'clusters' or 'constellations' identified by Hillman (1989) and Samuels (1982). This illustrates four different components of an archetypal image and how one can conceptualize them.

The archetype. The first appearance is within behaviour. The Hero archetype is identified through "the drive to activity, outward exploration, response to challenge, seizing and grasping and extending" (Hillman, 1989, p. 24). Within this behaviour one can see a movement forward and a constant vigilance.

Its images. The second appearance is through the archetype's images like Hercules, Achilles, Samson performing their tasks that reflect the archetype's behaviour (Hillman, 1989). These are what archetypes are often associated by.

 Its vehicle. Thirdly, the vehicle is conceptualized within a specific "style of consciousness" which, in this example, are "feelings of independence, strength, and achievement, in ideas of decisive action, coping, planning, virtue, conquest… and in

psychopathologies of battle, overpowering masculinity, and singlemindedness" (Hillman, 1989, p. 24).

Polytheism. This final cluster of polytheism acknowledges, honours, and consolidates the potential tension, paradoxes, ambivalence, and confusion of all the sides presented from an archetype (Hillman, 1989). The acceptance of multiplicity allows for an idea to not be conquered or devalued by being placed in a hierarchy (Hillman, 1989).

Hillman (1977) explains that "In most contexts where we come across the word archetypal... archetypal could readily be replaced by one or another of the backgrounds in which it relies: mythical, religious, institutional, instinctual. Philosophical, or literary" (p. 83). This represents the multitude of influences, sources, and associations that archetypes have come to identified within and without. This is especially pertinent when related to images (Hillman, 1977) and will be explored further within the literature review.

Typological framework and quantity. Casey (1974) discusses how archetypes maintain order within the experience and process of active imagination by acting as "regulative conditions for specific imagined content by providing the content with a typological framework" (p. 6). There is no definite numerical schema to categorize archetypes (Mattoon, 2005; Casey, 1974). This contributes to their openness, their inability to be succinctly defined. However, Jung has suggested two answers to this quantitative inquiry. Summarized by Mattoon, they are: "(a) there is only one archetype, the collective unconscious, which is the producer of all archetypal images; and (b) there is an unlimited number of archetypes. As many as the typical situations in life" (p. 39). Casey (1974) suggests that they may be numerical in certain groupings of manifestations but maintain their inability to be measured.

Classification. Mattoon (2005) cites Jenette Jones, a Jungian-oriented anthropologist who "has developed a classification of archetypal categories that organizes and augments Jung's list" (p. 39). Within an archetypal perspective, Hillman (1989) would define these classifications as the images that present from an archetypal behaviour or instinct. Jones' classification is as follows:

- Geometric figures (mandala, tetrahedron and pyramid);
- Patterns (spiral, meander, and explosion) and natural forms (sun, moon, stars, earth, mountain, the four elements, plants, animals);

- Personifications, and;

- Alchemical processes (p. 39).

Personifications. Hopcke (1999) asserts that for some archetypes "personification is necessary in order to bring the psychological power of the pattern into consciousness for greater awareness and individual growth," while others are "less readily personalized" (p. 15). This can include giving archetypes a character or role—the example of the Hero archetype supplied by Hillman (1989) is an example of this. The characterized image-categories within personified form can include forms such as the Divine Child, death and rebirth, the Great Mother, Christ, marriage, anima and animus, and demons (Mattoon, 2005, p. 39) to name a few. Von Franz (1975) also states that the Self can also emerge personified as manifestations of other archetype personifications. The findings and discussion section will address the ways in which personifications of archetypes (as they originate within Jungian theory) have become, perhaps, the most identifiable aspect within archetypal theory.

Archetypal instinct. Many authors note the instinctual aspect of archetypes and their manifestations within consciousness. Avens (1982) defines archetypes as "the psychic instincts of the human species" (p. 115). When a person is born, the archetypes have already pre-structured the deepest levels of the unconscious, creating a psychological parallel to biological instincts (Edwards, 2001; von Franz, 1975). This theory posits instincts within archetypal structures of the psyche. These structures exist outside rational understanding on a conscious level because sense perceptions are not the primary mode of perception.

This previous section has presented pieces of the foundation that has brought the research to explore archetypal psychology and archetypal art therapy. When seeking to understand the notion of centre, McConeghey (2003) states "The circular reconnaissance of the psyche can be seen in the process of the epistrophe—leading a thing or event back to its archetypal roots" (p. 13). The psyche operates in patterns that lead something back to a universal structure and psychic instinct. This research is leading the reader back to the reestablishment of the soul within psychological practice through an archetypal approach to art therapy.

Archetypal Art Therapy

It is through the image, "a phenomenon of the psyche," (Maclagan, 2014, p. 33) that archetypal psychology accesses the soul and the depths of the unconscious (McConeghey, 2017). The following section will discuss how archetypal perspectives are applied to art therapy. This section will address the different ways in which archetypal art therapy places primacy on the image (Maclagan, 2014; McConeghey, 2017) and by extension, the artwork (Abbenante & Wix, 2016). Ultimately, this approach "sticks to the image" and injunction that Hillman (1977) borrows from Raphael Lopez-Pedraza, that is carried through archetypal thought and literature. Further articulating this sentiment, Berry (1974) encourages therapists to "discover what the image wants and from that determine our therapy" (p. 78).

Abbenante and Wix (2016) provide the most recent, comprehensive literature review about the theory and practice of art therapy grounded in seminal writings of archetypal thinkers. Their three criteria for archetypal art therapy are (a) placing focus on close attention to image structure and content; (b) working with images through an imaginal rather than symbolic approach, and; (c) using metaphorical language to hear images in their own words (Wix, 2015; Abbenante and Wix, 2016, p. 38). This literature review will utilize these three criteria as a grand skeleton to organize other textual data about archetypal art therapy.

Structure and content of images. Abbenante and Wix (2016) state that maintaining a close focus on the structure, medium, and content of a client's artwork help both the therapist and the client remain in the image, establishing "[trust in] the images to inform and guide the therapy" (p. 38). These components are the 'aesthetic properties' of the image (Maclagan, 2001; McConeghey, 2003/2017). Content indicates the things that are depicted in the image, while the medium refers to the art materials that are used. Structure is the arrangement and relationship between the different elements in a piece which can include content and medium. These components express the artistic imagery (Moon, 2004) and should be placed at the same level of importance that feeling and emotional content have in more mainstream therapeutic practice (Abbenante & Wix, 2016). Consequently, everything necessary is within the structure and content of images. They cannot be separated from each other, nor separated from the context in which they occur (Berry, 1974; Hillman, 1977).

Autonomy of image. The image is understood as something existing separately from its maker, and it is the acknowledgement of its power that scaffolds the archetypal approach to art

therapy (Abbenante & Wix, 2016; Edwards, 2001; Hillman, 1977; McNiff, 1986). Images do not need to be made real by corresponding to something external (Berry, 1974). In archetypal art therapy, images are everything within themselves. This directive of autonomy also implies that the image does not need to connect back to the client's presenting problem (Abbenante & Wix, 2016). This notion deviates significantly from certain art therapy frameworks, especially those grounded in assessments. Beittel (in Wix, 1997) describes the process through archetypal art therapy to be experienced "aesthetically, i.e., in its own immediacy and as its own reality" (Introduction, para. 5).

Hillman (in McNiff, 1986) summarizes this notion: "The image lives; is treated with respect; is distinct from the person, of the client, and the therapist…" (p. 101). Edwards (2001) refers to this as the 'otherness' of images: the separation of the image from individual and its right to exist within its own authority. Avens (1982) states that imagining, too, is "autonomous and self-generating" (p. 118).

Imaginal approach. Since images are made by the imagination rather than empirical senses (McConeghey, 2003/2017) they reside in the intermediary, imaginal world that sits between "the sensible world and the intelligible world" (Avens, 1982, p. 17). Thus, foundational to the imaginal approach is moving away from rational, comprehensible thought.

The imaginal style of discourse (Hillman, 1989) is a key element within archetypal theory which establishes a key difference between Jung and Hillman. Archetypal art therapy's imaginal approach to working with images can be understood as a departure from a symbolic approach (Abbenante & Wix, 2016; Hillman, 1977) which emerged from the work of Jung and Freud. The symbolic approach to psychotherapy emerged as a mainstream approach with the work of Jung and Freud who "developed our symbolic consciousness" (p. 71) that has contributed to a general working knowledge of symbolic understanding across disciplines (Hillman, 1977).

If the symbolic approach enters images via symbols, then the imaginistic (imaginal) approach is understood as approaching symbols via images (Hillman, 1977). Hillman (1977) emphasizes the attempt "to get back to the unknown, that only a few years ago lay in the symbol, by exploring the image" (p. 68). Therefore, archetypal art therapy requires paying close attention to the structure and meaning of the image rather than relying on the universality of symbols and the interpreter's knowledge of them (Abbenante & Wix, 2016). This is done by

'particularizing' symbols by the specific context, mood, and scene they occur in, allowing them to be seen and heard as images (Abbenante & Wix, 2016; Hillman, 1977). Through a Jungian lens, when aspects in a dream or image represent a wider, symbolic concept they are taken out their context and specifics and are universalized, generalized, and conventionalized; they are, therefore, no longer images (Abbenante & Wix, 2016; Hillman, 1977). Archetypal art therapists utilize adverbs and avoid nouns to describe the particularities of an image.

Within archetypal art therapy, "archetypal images (unlike symbols) do not represent anything but themselves" (Avens, 1982, p. 39). An imaginal approach places emphasis on 'hearing' rather than interpreting these aspects symbolically and, instead, the focus is on the way in which the aspect appears (Abbenante and Wix, 2016). As stated by Hillman (1977), the imaginal approach "considers each aspect of the dream as image… and that these images are all intra-related" (p. 69). Avens (1982) further adds "together with simultaneity goes the non-sequential and non-narrative characters of image" (p. 119). Simultaneity refers to the co-relativity of images (Avens, 1982; Berry, 2017) Approaching symbolically (one aspect at a time, with independent, symbolic understandings) will break up the image. Berry (1974) emphasizes that "there are no privileged positions in the image" (p. 64) and all aspects rely on each other.

Re-examining interpretation. Within an archetypal way of working, Hillman (1977) emphasizes that the usual interpretive moves of psychology are not necessary to see the meaning that emerges from image-making. A key component to imaginal understanding of an image is maintaining a departure from the ingrained habit of the rational mind to inquire behind images (Avens, 1982). McConeghey (1986) calls this ingrained habit 'rational psychology,' which is observable and understood through conscious processes. Samuels (1982) states that "spirit and science want to discipline and harness soul and its phantasy images" (p. 390) through interpretation. Abbenante and Wix (2016) state the importance of 'seeing' and 'hearing' artworks imaginally rather than literally or rationally, "with the aim of making them matter" (p. 38). Giosa (2008) after Morin (2001), uses the term "sensualize" to "minimize the rationalization process" (p. 153). This allows one to remain with the artwork.

Abbenante and Wix (2016) state that art therapists engage in more of a counsellor role when they focus on the 'problem,' rather than acting as witness or serving through the art itself. Art therapists are most likely to seek these reasons, rational senses, or intellectual descriptions

within a client's artwork when they are uncomfortable with ambiguity and seeking a concept they understand (Abbenante and Wix, 2016; Moon, 2004). This search for reason and comfort are very much contained by diagnostic approaches and frameworks that are driven by analysis and assessment (Watkins, 2000). Berry (1974) emphasizes that working in a way that contextualizes an image within 'the text' of a person's life neglects the textual weaving of the image that is finished and full itself (p. 63). This is a reflection of polytheism.

McNiff (1986) states that "I feel within an art therapy context, analytic interpretation according to a particular psychological system stops the process of dialogue, it establishes a distance between people, and between the person and the phenomena" (p. 101). A process which seeks to fit a clinical category or diagnostic criteria isolates the client (Maclagan, 1989; McNiff, 1986; Wix, 1997). Berry (2008) outlines how interpretations reduce the aim to make images matter and can place images into psychological reductions, like sexual reductions, transference reductions, personalistic reductions, and existential reductions. This would constitute a more psychoanalytic interpretive approach wherein the latent meaning is more important that the manifest image (Watkins, 2000). Abbenante & Wix (2016) summarize Hillman's (1977) guide to working imaginally by emphasizing what approaches to avoid:

> When working imaginally, art therapists do not amplify, symbolize, moralize, sexualize, pathologize, personalize, generalize, correct, add emotion in or abstract it out, turn the image into a narrative, devise a course of action from, apply negative or positive value, use a developmental model, or confine the image to a single meaning. (p. 39)

It is important to note that within this list exists many methods that Jung utilized. These include amplification and symbolization, two methods that Jung used as "a means of demonstrating the validity of the concept of the collective unconscious" (Samuels, 2007; Psychoanalysis Learning from Post-Jungian Analysis, para. 2-3). Hillman, who was often paradoxical in his theories, did support amplification as an approach to soul-making, but reframes it within the archetypal perspective as a way to view the pathologies of the world.

Ultimately, an imaginal approach brings one back to the artwork, the image, as there is no where else to go to find the unknown (Abbenante & Wix, 2016; Hillman, 1977). Through imaginative inquiry and dialogue a relationship is encouraged between the maker and the image (Edwards, 2001) wherein the image does not diagnose through hierarchal components or psychoanalytic disguises (Watkins, 2000). Describing the image in its specificity uses language

of metaphor and poetics that lends its imaginal background and "[raises] the day world onto the plane of metaphorical meanings" (Watkins, 2000, p. 198). The following section will describe this metaphoric and poetic language that circles the image.

Metaphoric and poetic language. Hillman (1989) states that archetypes "tend to be metaphors rather than things" (p. 23). This requires a change in language when discussing them. A metaphor, loosely defined, is a pattern of speech which describes something by referring or comparing it to something else with similar characteristics. Archetypal art therapists engage in an approach called 'image-work' which emphasizes hearing images through metaphors by de-literalizing language (Abbenante & Wix, 2016; Wix, 1997).

In his book *Art and Soul*, McConeghey (2017) discusses how the literal language utilized within clinical psychotherapy rooted in "concepts of external behaviour, analysis, and development" (p. 9) was not an appropriate foundation for his art therapy practice. Much like interpretation, applying this literal language within therapy limits opportunities for self expression, confines clients "to an ego-centred consciousness," (Bello, 1994, p. 3) and "[sterilizes] metaphors into abstractions" (Hillman, 1999, p. 121) which removes conversation from the image.

Instead, archetypal art therapy uses "authoritative language" (McConeghey, 2017) that is descriptive, concrete, and provides metaphoric responses to images (Abbennante and Wix, 2016; Wix, 1997). It always sticks to the images (Hillman, 1977; Kidd & Wix, 1996) and "brings [the client] back to the artwork rather than wander into the territory of a problem" (Wix, 1997, Introduction, para. 6). Language is used as a "symbolic mediator... a process, not as a final product of grammatical structures" (Giosa, 2008, p. 151). Emphasizing this process, Wix (1997) states "remaining focused on the image through description and metaphoric play gives form to the essential elements of process and image, offering both patients and art therapists new insights for further work" (Therapeutic Process section, para. 2).

Franklin (in Abbenante and Wix, 2016) defined poetic language as "language through which ideas and feelings are given body and transformed, and through which relationships among parts are displayed and understood" (p. 40). It is important for practitioners to support clients in using this language (Abbenante and Wix, 2016) because "most people… have difficulty expressing their soul and their heart in words" (Bello, 1994, p. 3). Hillman "encourages art therapy to find its metaphors for healing within art… challenging the very

essence of technological belief systems when he describes 'the poetic base of mind'" (McNiff, 1986, p. 100).

Leaving out the Ego

A key component of the archetypal perspective is ensuring that "the sequence of events [doesn't fall] prey to the idea of progressive betterment" (Berry, 1974, p. 69) produced by the ego. Archetypal art therapy identifies the ego's contributions to one's own internal occupations that may interfere with the autonomy of the image and fall victim to defenses (Bello, 1994; Berry, 1974; Hillman, 1977; McNiff, 1986). It is the role of the image, rather than the ego, to inform and it is the role of witness to trust the image to do so (Abbenante & Wix, 2016). Kidd and Wix (1996) state that "part of the challenge for the art therapist is waiting out the emergence so the image is allowed to present its own meaning" (p. 113). Focusing on the image this way uncovers the necessity of what the image wants, rather than what the maker wants: this increases the value of the image (Abbenante & Wix, 2016; Wix, 2015).

Part II: Art Therapy with Adolescents

For this literature review, Kirk and Rey-Okazawa's (2006) definition of identity formation will be utilized. The authors define identity formation as "the result of a complex interplay among individual decisions and choices, particular life events, community recognition and expectations, and societal categorization, classification, and socialization" (Kirk & Rey-Okazawa, 2006, p. 9). Within her publication "Identity Formation: Art Therapy and an Adolescent's Search for Self and Belonging," Parisian (2015) states that "no justice or charity has spared [adolescents] the task of finding themselves, fitting in, or forming alliances" (p. 130), highlighting the difficulty adolescents may experience with establishing a sense of self and forming and maintaining healthy personal and community relationships. It is fundamental to understand how changes attributed to adolescence may be impacting their sense of self, their relationships, and their perceived place in the world. The contents of this section will be analyzed through an archetypal lens in the findings and discussion sections.

Adolescent Development in Literature

Across literature, adolescence is identified as the approximate 7-year period from puberty to physical maturity, which is approximately 12-19 years of age (Goossens, Seiffge-Krenke, & Marcoen, 1992; Lapsley & Rice, 1988; Preckel, Niepel, Schneider, & Brunner, 2013;

Sebastian, Burnett, & Blakemore, 2008; Stepney, 2001; Ybrandt, 2008). This is regarded as a period of rapid development, with physical, cognitive, moral, social and emotional changes taking place (Stepney, 2001; Miller, 2012). Many adolescents are often accompanied by intense emotional states and increased social pressures during this period. These changes occur across the individual micro level, the social meso level, and the global macro level of identity (Kirk & Rey-Okazawa, 2006). Adolescents may feel the effects of developmental changes on their sense of self, the contexts allowing for social interactions, and as they attempt to situate themselves within a global context.

Perhaps the most widely regarded adolescent development model is Erikson's (1963) "Identity vs. Role Confusion" stage within his psychosocial development theory. He states that an adolescent's main developmental task is to successfully navigate the integration of previous experiences to develop a sense of self, as it relates to their goals and future adult choices (Erikson, 1963). Within this developmental stage, Erikson (1963) also notes the importance of peer relationships as adolescents create distance from their families within the individuation process.

Two additional constructs within adolescent development that regard the importance of peers and peer relationships are (a) the imaginary audience, an individual's belief that they are the constant object of their peers' attention and evaluation; and (b) personal fable, or self-focus, where one believes in their own individuality, omnipotence, and personal invincibility (Lapsley & Rice, 1988; Goossens et al., 1992). Many clinicians, notably Bruce Perry, advocate for the practice of applying neurobiologically sensitive interventions with adolescent clientele because of the changes they experience (MacKinnon, 2012).

Identity formation and self-concept. The emphasis resides on the complex interplay of these aspects of experience and how culturally mandated adolescent milestones, developmental classifications, and peer engagement interacts with each. Parisian (2015) regards this as "[managing] the rite of passage into adulthood" (p. 130).

Adolescence is a period of active self-exploration and experimentation that interact with each of these facets and can often resemble a "low-commitment to one's identity" (Beaumont, 2012, p. 7) as they 'try on' many different versions of themselves during the process. Paris (2016) describes this as a "process of incessant construction/deconstruction/reconstruction" of identity (p. 123). Supporting adolescents in their development of a positive self-concept remains

fundamental and can include assisting with the establishment and maintenance of protective factors, healthy psychological adjustment and decrease and prevention of problem behaviours (Preckel et al., 2013; Sebastian et al., 2008; Ybrandt, 2008).

The adolescent identity crisis (Erikson, 1968) is a "normative developmental task" (Beaumont, 2012. p. 7) though this literature states that staying within it for more than the length of adolescence can be problematic. Often within this process, and certain contexts, adolescents are considered 'at-risk' when they exhibit problem behaviours and specific characteristics with their personalities and attitudes, showing the potential to develop academic, behavioural, or social difficulties (Stepney, 2001). This is especially true when systemic experiences within their lives make them more susceptible to these difficulties. This conception of symptoms and pathology will be analyzed through an archetypal perspective within the findings and discussion chapters.

Art Therapy with Adolescents

A method of supporting this long, complex exploration and consolidation of this development and personal experiences is the use of art therapy. Belfer (1990) states that "adolescents search for identity as much as they seek a context for the expression of their identity" (p. 558). Within the field of art therapy, the artmaking process is utilized as the primary mode of therapeutic exploration and communicative channel (McNiff, 1984; Stepney, 2001). Moon (1999) suggests that the "truly unique gift" art therapy offers to adolescent milieu, regardless of clinical context, is this art making process (p. 78). It is evident that art therapy is an effective process for the development of positive self concept for adolescents because of its foundation in the translation of impulses, fantasies, and defenses into physical forms and personal symbols through the art materials (McMurray et al., 2000; McNiff; 1984; Moon, 1999, 2012; Parisian, 2015). This approach to art therapy would be described as client's benefiting from the 'experience' with the image or artmaking process (Watkins, 2000).

Eliade (1963) stated that it is the responsibility of therapist to place a client "in profound and intimate relationship to the past, his physical surroundings and his social group" (in McConeghey, 1986, p. 113). This has a direct connection to the aforementioned components of identity formation experienced by adolescents: one's understanding of their past, their current context, and how the individuals one interacts with are present throughout their development. Rothenburg (in Fliegel, 2000) states that "turning to creative work to help solve and crystallize

issues of identity is a cardinal feature of the adolescent phase" (p. 81). Moon (1999) emphasizes that art therapy (and healing) with adolescents must involve all aspects of their development and include perceptual, emotional, imaginal, social, physical, and spiritual.

Riley (1999) also adds that "tapping into the adolescent's creativity is not difficult if the art therapist suggests expressive tasks in a manner which shows respect for their way of reinventing meaning and involves subject matter that is of interest to the teen" (p. 38). It is the client that declares the subjective context of the personal image, as the creative process and artwork made within the course of therapy provide a concrete representation of the therapeutic process (Chilton, 2007; McConeghey, 1986). Continuing this thought, Stepney (2001) states that artwork is "considered a metaphor… it is a record of reaction and/or a record of interpretation" (p. 8). These visual expressions are recognized as meaningful, just as articulated verbal thoughts would be within talk therapy: however, they provide an additional entrance into a client's exploration and insight, especially for clients who may struggle to verbally articulate their thoughts.

Themes. A theme in the artwork of adolescents across varying social locators appears to be the assertion of individuality and identity formation, a reflection of previously outlined internal and external forces (Linesch, 1988; Moon, 1999; Parisian, 2015; Stepney, 2001). Miller (2012) states that,

> [C]reative expression becomes a natural choice for the adolescent, stimulated by tendencies toward magical thinking and narcissism, while trying to balance the challenging necessity for communicating strong emotions, thoughts, and experiences often fueled by isolation, withdrawn behavior, and unresolved confusion about the self, others, and the surrounding environment. (p. 246)

Explored topics within the artwork of adolescent clients often includes experiences and influences including family and peers, race and ethnicity, sexuality, gender, and popular culture (Parisian, 2015). With the types of images that emerge in adolescent artwork, the artmaking process is often the primary mode of accessing the depth of therapy and establishing the foundational work for the therapeutic relationship (Moon, 1999).

Therapeutic alliance. Within a goal-oriented approach with adolescents, Olsen (2006) discusses the importance for establishing purposeful goals and an effective working

relationship. This therapeutic approach will be addressed through an archetypal lens in the discussion. Art therapists should take these contextual elements of adolescent experience into consideration when creating interventions to help facilitate connection and authenticity within the relationship (Miller, 2012). Many authors discuss the importance of the therapeutic alliance with adolescents, within the context that most adolescents do not seek therapy, initiate the contact, or are thankful to be there (Edgette, 2006; Miller, 2012; Olsen, 2006). This emphasizes the importance of tracking the process of a client as a way of being fully present, communicating empathy through feeling, and providing encouragements through the identification of the adolescent's inner resource and strengths (Roaten, 2011). Additionally, art therapists can actively request and seek to understand the perspective of their client (Fjermestad et al., 2016). This approach is successful when in a stance of curiosity as a therapist. Roaten (2011) suggests that a quick establishment of the therapeutic relationship is foundational to successful treatment: this can include the first few minutes of interaction.

Even if art therapists are faced with a dynamic of resistance within sessions, adolescents need to feel that they are being viewed as mature, capable and aware, regardless of whether they are presenting in a way that could be perceived as self-centred, emotional, or defiant (Roaten, 2011). Riley (1999) makes a point about the importance of therapists to not approach adolescent sessions through psychological techniques utilized with adults. Miller (2012) also encourages therapists to seek understanding of resistance or 'acting out' as an adolescent protecting themselves from "perceived abandonment related to this new relationship" (p. 243). A client's fear of abandonment can be understood further when a therapist gains a deeper insight into their client's attachment history.

Attachment History

Attachment style and history reflect the ability for adolescent clients to form relationships that are trusting and adaptive (Baldwin, Wampold, & Imel, 2007; Zack et al., 2015). In their study, Zack et al. (2015) found that the treatment outcomes with participants were moderated by the attachment strength of their primary-caregiver before treatment began. They found that therapeutic alliance played a more significant role in treatment with individuals with poor attachment history, and a less significant role with clients who had stronger attachment history in their research with adolescents experiencing substance dependence (Zack

et al., 2015). This study reinforces the importance of asking the client about their childhood and their relationship to their primary caregivers, both in the past and present.

Newfeld & Mate (2008) discuss the changing realities of attachment. They state that "social, economic, and cultural trends in the past five or six decades have displaced the parent from this intended position as the orienting influence on the child. The peer group have moved into this orienting void, with deplorable results" (Newfeld & Mate, 2008, p. 8). They maintain that when attachments are unsteady so too are our instincts (Newfeld & Mate, 2008). The antidote to this issue is improving our understanding and awareness of what may be causing these shifts with young people. When considering what may be considered a 'deplorable result' one can include the state of mental health issues faced by contemporary adolescents.

Adolescent Mental Health

In the current year, Youth Mental Health Canada identifies mental illness as the "number one disability affecting people in the world" (n.p.). Within Canada, approximately 10-20% of youth (individuals between 15 and 34) are affected by a mental illness or disorder (YMHC, 2018; Canadian Mental Health Association, 2018). Statistics Canada (2017) places approximately 2 million youth in their late adolescence (ages 15-19).

In Canada, youth mental disorders are ranked as the second highest hospital care expenditure, surpassed only by injuries (CMHA, 2018). CMHA (2018) cites that approximately 5% of male and 12% of female 12 to 19 year-olds have an experience of a 'major depressive episode, and 1 in 100 individuals receive a schizophrenia spectrum diagnosis. Corriveau (2016) emphasizes that the demand of the internal and external changes of adolescence can be destabilizing, rendering young people emotionally, physically and mentally vulnerable to early psychosis (p. 13). Statistics Canada (2017) places mood disorders as the highest within 15 to 24 year-olds, with young women having the highest rate at 10%. Statistics Canada (2017) also cites that the increase in opioid-related hospitalization is the fastest among youth. Suicide is the second leading cause of death for individuals aged 15 to 24, accounting for 24% of deaths (Statistics Canada, 2017; YMHC, 2018; CMHA, 2018).

CMHA (2018) reports that 80% of youth who seek support for their mental health difficulties 'recover,' however only 1 in 5 who seek support receive it (Mental Health Commission, 2018). The Mental Health Commission of Canada (2018) calls for the collective

responsibility of parents, educators, healthcare professionals, and community groups to engage in youth mental health.

When one regards these statistics, it becomes evident that there is a high need for accessible mental health services for adolescents. Each of the mental health associations cited within this section emphasize the importance of laying a strong foundation of mental wellness and resilience within childhood and adolescence to maintain healthy social and emotional development. The following section identifies the archetypal perspective of mental health difficulties, and the role that archetypal knowledge plays in healing people and the world.

Chapter 4: Findings

The following section will discuss the ways in which archetypal psychology has made a departure from a Jungian understanding of archetypes and explores ways of working archetypally in a therapy context. It will then discuss the importance of culture, context, and universality to the archetypal perspective, and approach theoretically reframing symptoms and development. It will finish with a note on demographics discussed within the consulted references.

Archetypes versus Archetypal

An observation that arises from this research is that the inclusion of archetypes within therapeutic discourse or intervention does not make the art therapy approach archetypal. This could be simplified as 'working with archetypes' and 'working archetypally.' Hopcke (2013) emphasizes the importance in distinguishing the foundation that

> The archetype itself is neither an inherited idea nor a common image. A better description is that the archetype is like a psychic mold into which individual and collective experiences are poured and where they take shape, yet it is distinct from the symbols and images themselves (p. 15).

This reflects the tendency for the word 'archetype' to be associated with or referred to as a particular image manifestation or *content* of the archetype (Hopcke, 2013).

A case study that exemplifies the notion of working with an archetype's image and vehicle clusters is written by Nez (1991). Although the article provides a description of archetypal art therapy in the introduction, the course of treatment focuses on identifying the parallels between the client's artwork and the stories of the Greek myth, the *Rape of*

Persephone, placing the artwork within the "mythical 'container'" of the myth (Nez, 1991). By incorporating this myth's themes of death, rebirth, and transformation into the course of treatment, the client's experience is personified by Persephone (Nez, 1991). This case study is an example of McConeghey's (1986) statement that "the art therapist must have a rich background in myth and legend in order to help the patient connect with the structure of reality and multiple realities of being in the world" (p. 113). This case study exemplifies the use of archetypal images and symbols within the art therapeutic process, assisting a client to articulate the meaning of her own images and lead her to closure (Nez, 1991). Similar to this example is Stepney's (2001) intervention "persona and anima self-portraits" (p. 85) which uses the juxtaposition of the outwardly presented social self and the part of an individual's being that bridges on to the unconscious aspect of their selves (Jung, 1968), and Chilton's (2007) use of bookmaking as a "rich source for… archetypal meanings" (p. 60).

Perhaps the most apparent example of working with the images and symbols of archetypes is demonstrated through the book *Awakening the heroes within: Twelve archetypes to help us find ourselves and transform our world* by Pearson (1991), SoulCards by Koff-Chapin (2018), and Archetype Cards by Myss (2006). Pearson (1991) created a guide book that assigns different personified archetypes to sequential psychosocial life stages, explaining how they are expressed within individual and global lives, while Koff-Chapin (2018) and Myss (2006) both created a card deck with character archetypes that facilitate inner wisdom and insight. These modalities are not archetypal psychology publications as they do not guide the reader through image-work.

Working Archetypally

The following section will now identify the ways in which an art therapist can work archetypally, primarily grounded in the explanations provided by Hillman (1977, 1978, 1979) and Wix (1997, 2015). Hillman (1977) makes it known that his work is not presented as 'A New Method' but rather considers how theoretical and practical considerations regarding images are revealed. This is supported by Casey (1974) who says "it is true that [interior] images are latently rich in archetypal meaning, but to enter the archetypal region itself an archetypal or visionary imagination is required…" (p. 21). This includes the consideration of image structure and content, and imaginal approach, and metaphorical language as outlined by Abbenante and Wix (2016).

To approach art therapy with this perspective, Hillman (1977) specifies that "we need ask only what it is in particular about an image that draws the modifier 'archetypal'" (p. 70) keeping focus on the image itself. Important to note is that it does not matter what the image is of or how it is created. It is simply the approach to images and find their specifics.

Gadgets. When approaching the image, Wix (1997, 2015) begins by asking the client for a description of what they have created or found. This description can be enhanced metaphorically by "gadgets" that Hillman (in Wix, 1997) developed to aid in the particularization of the symbols into images. As cited in Wix (1997) these are:

- "The use of 'when-then' statements; simultaneity suggests that in images, as in dreams, all parts of the image happen concurrently.

- Placing one image next to another and asking 'why this and not that?' Contrasting imagines differences.

- The use of 'only when ... then …' statements which specify the occasion and prevent generalization of symbolic content.

- Identifying particular, ongoing connections in the client's life by the use of 'whenever, then …' statements.

- Asking the question, 'What is this like?'" (Introduction, para. 8).

- Maclagan (2008) also offers the question "what is this *doing* here?" (p. 33).

Similarly, McConeghey (2017) offers insight for how to approach something archetypally, especially when a client may be preoccupied with art-making techniques to manifest an idea:

> Sometimes I am asked for techniques, for example how to draw a hand. I say, 'but there is not such thing as 'a hand.' Which hand do you want to draw? What is it doing? What is its intention? How is it feeling? What does it want to say? What is the image? When a person focuses on the particularity of the unique image, the precise hand will appear in its singularity and clarity. No standard or conventional formula will do. One's thinking will be transformed from analytic to aesthetic. (p. 24)

Exemplified here is how to approach identifying the particularities of an aspect of an image. In this example, the hand itself is already an archetypal image, and is particularized to remove symbolic reading. McConeghey (2017) is also offering a way to respond to a technical inquiry while remaining within an archetypal approach.

Responding metaphorically. In order to respond to images metaphorically Hillman (1977) discusses describing, in 'precision,' what is presented within the images and "… the actual qualities of the images" which can include "vagueness, dullness, [and] indifference" (p. 69) in addition to more defined positive and negative qualities. Describing with precision removes the "I" language, ensuring the aesthetic response doesn't remain within "a subjective report of [one's] feelings" (Hillman, 2014, p. 75). Hillman (2014) uses an example of riding a bus within his seminal text *The Thought of the Heart and the Soul of the World*: when asked how a bus ride is, one responds "miserable, terrible, desperate" (p. 75) but the bus ride itself is bumpy, crowded and long. The response is a subjective report.

Wix (1997, 2015) also gives an example of what metaphorical description looks like within her process. Wix (2015) describes image-writing as another way of making, using "sticking-to-the-image words" (p. 13) to engage in an ongoing cycle of images, both visual and written. The following is an excerpt of her post-session progress notes of working with an adolescent girl and her mother. The girl created an image of a heart, after arriving to the session in a low mood; Wix (1997) writes:

> Central to the page is a heart, darkly reddened and all stirred up in the middle. Above the heart are two blue clouds. Floating in the Blue? When the heart is painted red, it is outlined thickly in black. The blackened outline holds the heart; it is in-between and connects the heart and clouds. Black interfaces heart below and clouds above. The middle of the heart of the 'worried daughter' is deep red and stirred up. In the heart of the daughter who worries there is a stirring. Whenever there's a stirring inside, there is a reddening; whenever a reddening, a deep stirring. Cornered left is a quarter sun, rayless. When the daughter worries is the sun/son left cornered? A whitening of the page surrounds the heart, the clouds, the sun like white-face. In making prints of the original, there is a placing over and a robbing with the hands that results in a paler and weaker heart of the 'worried daughter.' Is there a disheartening in the worrying? (Introduction, para. 13)

Here, one can see Wix (1997) employing the use of the "when-then" statements to emphasize the interplay of all aspects of the image and "whenever, then" statements to specify the occasion. All this is utilized without a rigid formulaic structure and without making subjective interpretations.

Wix (1997) states that through this post-session image-work she better understood the depth of the daughter's worrying, and the containment required within the mother-daughter relationship. Reinforcing this example, Hillman (in McNiff, 1986) states "what I try to do with actual cases is discover the imagination shaping and informing the problems and troubles and then work them out on the level of images" (p. 103). He stays within the image both to discover and work through the troubles a client may be facing. Furthermore, in Wix's (1997) example it is seen that aspects of the image which could be read as symbols (heart, clouds, red, rayless sun, whitening, etc.) have now been precisely specified, and even without expressed emotion, there is mood and scene. "The symbols—without introducing any new connections between them or affects—now provide a context for each other" (Hillman, 1977, p. 74).

The archetypal image. Hillman (1977) presents a way in which images can be identified and realized as archetypal. He states, "archetypal quality emerges through: (a) a precise portrayal of the image; (b) sticking to the image while hearing it metaphorically; (c) discovering the necessity within the image; and (d) experiencing the unfathomable analogical richness of the image" (p. 82). Within these four criteria is the importance of making an image clearer through remaining within it. It also increases the value of the image (Hillman, 1977; Wix, 2015). Hillman (1979) focuses the "invisible perception" of one's sense of smell, emphasizing that this is the sense perception that the psyche uses to perceive "the invisible, inaudible, intangible essences" (p. 140).

Maclagan (2014) addresses the difficulties that could arise from approaching certain kinds of non-figurative paintings through archetypal psychology. He states that because archetypal psychology is emphatically figurative there is a temptation in focusing on the figurative 'what' over the aesthetic 'how' (Maclagan, 2014, p. 34). He suggests approaching such images with the notions that the unconscious is a dynamic field of forces and non-representational images present "a crucial intercourse between conscious and unconscious, surface and depth" (Maclagan, 2014, p. 36). This approach ultimately circles back to Hillman's (1989) statement that an archetypal perspective envisions the soul in an imaginative way and posits image making as a predisposition in everybody, which McConeghey (2017) reinforces by stating "we perceive images prior to our rational concepts" (p. 17).

Therefore, components that are self-evident like emotional affect, symbolic universality, and complex, dramatic structure are not required to qualify an image as archetypal (Hillman,

1977). When regarding these unnecessary axiomatic qualities, certain found writings are no longer accurate. For example, Mattoon (2005) emphasizes the importance of arousing intense emotional affect, possessing a strong presence of divine or cosmic quality, and having a dramatic structure, but these attributes are not defined as necessary within a treatment process (Berry, 1974; Hillman 1977; Wix, 1997).

Culture / Context / Universality

  State of the world. Hillman (2014) within *The Thought of the Heart and the Soul of the World* argues for a psychology that reflects the world it works in (p. 62)

  Various authors discuss the general worsening of human contact and increase of feelings of alienation and rootlessness through colonialism, increase in population, technology and industrialization, and an overemphasis in the rational side of consciousness (Bello, 1994; Hillman, 2014; O'Callaghan, 1986; von Franz, 1975; Watkins & Shulman). Neufeld and Mate (2008) also speak of this in the context of adolescence, with "visible eruptions of a widespread malaise, an aggressive streak rife in today's youth culture" (p. 5). They identify a cultural attachment void that forces youth to rely on peer orientation and point to economic pressures, secularization, and changing school systems as contributors to this phenomenon (Neufeld & Mate, 2008). Various 'behavioural problems' can be identified as a result of this reliance on their peers when they are unable to healthily attach to their parents or adults.

  Bringing the world into psychotherapy. Within their book *Towards Psychologies of Liberation*, Watkins and Shulman (2008) build a case for acknowledging that a person's "intimate psychological orientation and suffering" (p. 49) is directly related to the health of their communities and environment. The starting point for reorienting psychology to context would be addressing the historical and cultural contexts a person lives in and how one has learned to think about them (Watkins & Shulman, 2008). This statement reflects that this consideration is largely left out of current psychological practice. This is reinforced by Hillman's (2014) sentiment that within both *inter*subjective and *intra*subjective perspectives (inner and interpersonal psychodynamics, respectively) the contextual world remains an external, 'dead' backdrop for subjectivity to appear on (Hillman, 2014, p. 62).

  Therapists must address how the body politic is affected by the decisions made by the current economic-political system (Safranksy, 1991, n.p.). These sentiments reflect a need for

contemporary psychology to acknowledge and understand how people's identities do not exist autonomous to the systems that they live in. Hillman (2014) discusses how terms used to describe individuals in therapy like 'collapse,' 'depression,' 'breakdown' and 'lowered productivity' are "equally valid… for objective public systems and the things within the systems" (p. 64). An archetypal perspective is that contemporary psychotherapy isolates clients by missing the archetypal depth of the material (Hillman, 2014; McConeghey, 1986).

   Integration of the universal and the particular. Archetypal psychology and archetypal art therapy seek to deconstruct this notion of the universal and the particular as dichotomous experiences. The problems "will be collective and therefore will be archetypal" (McConeghey, 1986, p. 111). McNiff (1984) maintains the "universal essence" as a fundamental component to the therapeutic process because it facilitates the connection between the universal and the particular. It is the therapist's task to identify and express the universal dilemmas found within the patient's pathology, which allow the problems discussed in therapy to become a "universal ailment" (McConeghey, 1986, p. 111).

   Changing dominant modes. A departure from lexical approaches to therapy is required to initiate this shift (Bello, 1994; Watkins & Shulman, 2008). Through this paradigm shift, Watkins and Shulman (2008) insist that when offered the appropriate space, "what is imprisoned in silence, yearning, and marginalization, will have the chance to escape into image, language, symbol, performance and action" (p. 47). Bello (1994) maintains that this 'imprisonment' is perpetuated by the dominance of lexical communication in patriarchal industrial societies which separates humanity from its essential nature of visual expression. Thus, humanity does not benefit from the global partiality of verbal approaches to expression.

   Images. Humanity's rejection of non-sensory states of knowing does not contribute to the evolution of humanity's consciousness (Bello, 1994, p. 3). McConeghey (2003/2017) discusses how most of society, through secularity, have lost the ability to see that "the speech of psyche is always presented in images," (p. 10). These images present other ways of knowing like intuition, self-esteem, personal mythology, and creative characteristics like risk-taking and welcoming ambiguity (Bello, 1994) which are emphasized within an archetypal perspective. When this process and archetypal perspective is applied to art therapy it gains the ability to cross the barriers of culture, and ultimately expand personal understanding.

Wix (2015) discusses the impact an imaginal perspective within an art-making community through giving form to images and working with them closely as "an aesthetic act involving empathy" (p. 15). This aesthetic empathy (Wix, 2015) is grounded in actively caring for the artwork participants produce, and them as makers, and "encompasses process, relationship, imagination" (p. 16). Watkins (2000) furthers this notion by explaining that images can offer a way to determine our responses to others and ourselves, and for therapists, determine one's response to clients. This active seeking of images will allow us to trust our images, and therefore change the discourse surrounding other ways of knowing and creative characteristics.

Reframing symptoms. Archetypal art therapy is not concerned with the diagnostics of symptoms as the client's presenting problem, but rather turn to what a symptom may reveal about the larger context in which they live. In their text *Towards Psychologies of Liberation*, Watkins and Shulman (2008) identify that a main issue with the disease model is locating "pathology within individuals, looking only to the most local context of intimate and familial relations for understanding" (p. 53). They maintain than when a clinician cannot or does not "follow the symptom into its surrounding context," (p. 59) or if the environment makes doing so unsafe, the symptom becomes misinterpreted and invalidated (Watkins & Shulman, 2008). Archetypal psychology, instead, insists that "the pathology of the individual may be a reflection of the pathology of the culture" (McConeghey, 1986, p. 111).

Noteworthy here is Hillman's (1992) theory of pathologizing which he defines as "the psyche's autonomous ability to create illness, morbidity, disorder, abnormality, and suffering in any aspect of its behavior and to experience and imagine life through this deformed and afflicted perspective" (p. 57). This is framed as something inherent to the archetypal framework of the psyche. Millard-Savett (2014) emphasizes that adolescents need the process of pathologizing because it is a preparation of the psyche that echoes adolescence as a "period of confrontations with the younger innocent self that requires dying for movement into adulthood" (p. 156). This is marked by rebellion, clinging to diagnoses, and overidentifying with dark context (Mallard-Savett, 2014).

Hillman (2014) insists that theories and categories of neurosis and psychopathology need to extended if therapy practices are to 'improve' pathologies they seek to reduce. With this statement, he describes his inability to distinguish between neurosis of the self and the world, respectively. Dr. John Weir Perry, in O'Callaghan (1986) discusses how a society that refuses to

seek to understand the healing nature within the phenomenon of symptoms only perpetuates them within the medical model for approaching mental health.

Furthermore, Hillman's (2017) acorn theory, discussed in the following section, affirms that dysfunctions and psychopathologies affirm a child's "inherent uniqueness and destiny" (p. 15) and are not contingent to the authenticity of an individual. These symptoms instead force one to go deeper into an individual's personal calling (London, 1997). When urges and intuitions (Hillman, 1996) are unacknowledged they appear "as eccentricities, compact with angry resentments and overwhelming longings" (p. 5) and are called symptoms. He urges that symptoms may be the most urgent part of a child (London, 1997). This perspective removes pathologies and symptomatology from the discussion of development.

This approach rings within Fliegel's (2000) statement that "the failure to view symptoms as meaningful obstructs the treatment alliance and renders the adolescent powerless as he or she approaches the task of individuation" (p. 82). Within her archetypal art therapy work with a mother and daughter, Wix (1997) states that her archetypal approach "allowed [them] to hear metaphorically what they had previously seen as failures in their relationship, allowing them to be together in a different way" (Discussion, para. 4). The symptoms and presenting problems are reframed so that their relationship was not viewed as wrong or broken when viewed through the image and metaphor of the course of treatment (Wix, 1997).

Reframing Development

Watkins and Shulman (2008) note that before the mid-eighteenth century, the term 'development' was used in biology to describe plants and animals in the process of reaching a complete stage. It was then applied to social and economic changes, "carrying over the connotations from biology of development as growth, evolution and maturation" (Watkins & Shulman, 2008, p. 32). Watkins and Shulman (2008) state that Euro-American psychological theories are directed towards "values concerning individual development… [and] culturally preferred ways of being are stationed as endpoints, with sequential stages of change laid out like stepping-stones on a path toward them" (p. 32). This ultimately structures therapeutic course of treatment on a continuum of progress-oriented language (Hillman & Ventura, 2009; Watkins & Shulman, 2008). Watkins and Shulman (2008) state that this "discourse of 'development,'" grounded in Euro-American cultural ideals, was used to rationalize colonization through the ranking of cultures. Hillman (2017) reject the discourse of development, instead focussing on

the innate image found within each individual and calling for a "psychological theory that grants primary psychological reality to the call of fate" (p. 5). These notions are presented within his acorn theory.

Acorn Theory. Hillman's (2017) acorn theory within *The Soul's Code: In Search of Character and Calling,* centralizes around the notion that mainstream psychology ignores the innate image, the acorn, that is born within each individual and asking to be lived (Hillman, 2017). It is an individual's true biography: an image, fate, daimon, character, genius, soul, and destiny (Hillman, 2017, p. 9; London, 1997). Hillman (2017) states that this "sense of personal calling" (p. 4) occurs beyond a genetic and environmental level of understanding and believes that people go to therapy to recover this. Hillman's (2017) acorn theory sits directly between the faith found within institutionalized religion and the observation of phenomena found within institutionalized science. It suggests that humans are deprived of something in the current psychological culture, acknowledging that there exists "some purpose that has come with them into the world" (London, 1997, n.p.).

Within the acorn theory, Hillman (2017) states that "Your person is not a process or development" (p. 8). Each person is born with what they are. He states that:

> To uncover the innate image we must set aside the psychological frames that are usually used, and mostly used up. They do not reveal enough, they trim a life to fit the frame: developmental growth, step by step, from infancy, through troubled youth, to midlife crisis and aging, to death. (Hillman, 2017, p. 5)

This process involves removing time. Hillman (2017) states that growing the acorn requires one to feed their imagination, which can be done by surrounding oneself with individuals who respond to imagination. Watkins and Shulman (2008) discuss liberation psychologies and setting "goals beyond and in place of development" through engaging "renewed communities in dialogue and solidarity" (p. 48). The discussion section of this research will integrate the acorn theory while analyzing current developmental frameworks that are consulted while working with adolescents in art therapy.

Something that stands out from this research is the rejection of the literalization of the image and the departure from pragmatism (McConeghey, 2003/2017). McConeghey (2017) discusses the tendency "to overlook the natural beauty of the soul's speech by turning

exclusively to empirical analysis and morality is to expel soul from art therapy" (p. 19). Archetypal art therapy is interested in questioning the "dogmatism and unconscious acceptance" of mainstream psychological principles that habitualizes containing experience within symptomatology and placing it within conceptual boundaries (McNiff, 1986, p. 99). It remains unaddressed about whether this is possible within the current structure of art therapy practice that is founded in psychiatric, behavioural, developmental, and art-as-therapy approaches.

Demographics

A significant identification within this research has been the absence of any specifications or adjustments to approach different demographics: age, language, ethnicity, socio-economic status, sexuality, and so forth. This undoubtedly reflects the notion that archetypal art therapy is accessible to anyone because of the inherent human ability to create, and to address whatever arises from the image, however, it poses the question about whether this approach truly is accessible to anyone seeking art therapy treatment.

Hillman (1972) states that within archetypal art therapy the archetype, image and mythology intersect and interact within the soul and the "opus of soul-making: it leads the soul to awareness of its fundamental symbols, one of which is creativity" (p. 41). Within this theory, and the context of art therapy, creativity and art making is the foundational tool of identity-formation through the identification and establishment of personal symbols. He does not specify for whom. When considering the experiences that adolescents face, one wonders how these would manifest within a course of treatment and how empirical research could be conducted.

Chapter 5: Discussion

This paper sought out to answer the question, what is archetypal art therapy and how can it be applied to working with adolescents? I chose to embark on this research because I connected it to a meaningful moment within the timeline of my own artmaking, and it was an area of study I was extremely curious about and called to. As my understanding of the archetypal perspective improved, so too did my feelings of humility in the face of this great and important area of study. Through many stages of the research process I questioned whether it was possible to synthesize such a wealth of data into this document's required page count, while maintaining the soul of the words used to write about the archetypal perspective.

I began this research process on the assumption that using archetypes within an art therapy session or course of treatment would constitute archetypal art therapy. My understanding of what archetypal art therapy is and is not improved significantly when I reflected on my own image I made at age 17. We were instructed to choose an archetype and use symbolic imagery to represent its different attributes within a self portrait. I chose to represent myself as the Wanderer archetype, whose attributes included the pursuit of knowledge and truth, but also sentiments of feeling ungrounded, like a 'lost soul.'

With my new understanding of archetypal perspective, I now understand that our focus within this assignment remained within the first two archetype clusters defined by Hillman (1989): the archetype's behaviour and pursuits, and the images that it may appear through. This reflects the aforementioned reflection from Hopcke (1999) about the power of the personification of certain archetypes to heighten awareness. We also did not particularize the symbols within our images to take them out of a universal understanding and chose our archetypes from Myss' (2003) 78-card deck of character archetypes. The purpose of this discussion is not to diminish its profound impact by listing reasons why it was not an example of working imaginally within art education or art therapy (Wix, 2015). I have, however, found that my image has provided a postmark for me to return to throughout this research process to help identify my blind spot to the transition from the Jungian theory of archetypes (exemplified by Myss, 2003) to archetypal psychology and art therapy, grounded in the work of archetypal thinkers.

This is simplistic for someone well versed in archetypal theory. For me, the process of understanding symbols and images was fundamental, allowing me to differentiate symbolic versus imaginal approach. I emerge from this research having a more comprehensive and accurate understanding of what archetypal art therapy is and am able to identify misconceptions that arise from associations with the word 'archetype.'

Metaphors and Adolescents

An important component of working archetypally with adolescents is the focus on image rather than literal language. It is apparent that this approach alleviates the pressure to verbalize emotional processes or experiences that are difficult to put into words. Roaten (2011) states that for most adolescents, the ongoing development of the frontal lobe makes putting verbal articulation of thoughts and feelings difficult and sustained, one-on-one conversations

infrequent. This indicates that a lexical approach to therapy that focuses on sustained, verbal exchange is not an intuitive way to gain information from adolescent clients. It is known that an asset to art therapy is the way in which the art making process can communicate experiences, both inner and outer that may escape words (Miller, 2012).

Archetypal art therapy's use of metaphors can supplement the difficulty with articulating complex meaning of experience. This use of imaginal process and speaking through metaphors allows a collaborative effort to take the 'talk' out of the therapy frame, which could decrease and adolescent's resistance to the therapy process, and make the process more meaningful and accessible to them. Ultimately, from this research, I would argue that the imaginal process is extremely well suited to adolescent clientele. A process which symbolizes the work of clients allow aspects to be universalized, generalized, and conventionalized: a process which may not align with an adolescent's sense of self which seeks individuality and autonomy. Rational and comprehensible thought is not needed in this approach to therapy.

Polytheism

The polytheistic re-visioning that occurs within archetypal art therapy ensures that anything presented within a therapy session or course of treatment is not placed in a hierarchy of value. This redirects any perceived dichotomies of good/bad, progress/regression, or healthy/unhealthy that occur within a course of treatment. Succinctly put by Berry (1974) is the observation that "before and after have come also to mean worse and better" (p. 69). Polytheism does not require a balance, integration or consolidation of these dichotomies. This also means that the concept of a meaningful 'whole' within therapy is not relevant. This acknowledgement of time and 'wholeness' as important constructs within therapy will be explored in the following section on development.

I believe working with polytheism in therapy would be an effective way of eradicating any performance anxiety felt in therapy. In my internship pursuits, I have seen this include perceived technical execution of an image, saying 'the right thing,' and maintaining a certain persona. Ultimately, this approach suspends the notion of progress only occurring through hierarchal stages (Hillman, 1989) which further deconstructs and presents alternatives to a medical model of art therapy. Polytheism also holds space for accepting tension, ambivalence, or general discomfort of what an archetype may present to an individual. This notion, extended beyond the events of a single session, could translate to an adolescent's experience, as Hillman

(1989) states, building a "tolerance for the nongrowth, non-upward, and nonordered components of the psyche" (p. 40) and its contents. I imagine that an intentional space for 'stagnant' experience could be refreshing should an adolescent feel pressured or distressed by institutions that place emphasis on psychological betterment.

Deconstructing Development

I think the most significant and surprising finding of this research was the ways in which an archetypal approach deconstructs psychological staples (constructs) like development and pathology within its approach to healing. Redefining a sense of time both to deconstruct development, and to allow for the soul-making process to occur through the evolution of images, the latter as defined by Wix (2015). This includes emphasis on accepting the 'falling apart' within pathologizing to be an innate archetypal process experienced by adolescents. This requires reframing one's perspective of the progress-based developmental stage that this demographic is placed into. Hillman and Ventura (2009) posit the notion of substituting 'growing into oneself' with an experience of shrinking, dehydration, loss of inflations and illusions (p. 8) to suggest that one must lose something to grow.

The word 'development' is peppered throughout the sections of this research paper, as it was often utilized within consulted literature. While I was synthesizing textual data and began to look at Hillman's acorn theory I did a 'control+find' search to locate all the times I used the words development, developmental, or developing within the paper. This helped me to understand how engrained this vernacular is within psychological rhetoric and assist me in further reflecting on the art therapy frameworks I have learned in my course of study. Most notable, perhaps, is Erikson's (1963) psychosocial stage of Identity versus Role Confusion, which emphasizes an adolescent actively developing their sense of self, establishing future goals, and consolidating social relationships—all within the time frame of 12 to 19 years of age. It is explained as a finite process that must be achieved so that adolescents become well-adjusted adults, placing expectations on establishing a static sense of self which is a foundation for the rest of a person's life. The basic virtue within this stage is fidelity (Erikson, 1963) which can only be achieved when the adolescent develops their 'ego identity.'

However, this emphasis on a static sense of self is unrealistic if we acknowledge the different components of identity, presented by Kirk and Rey-Okazawa's (2006), through an archetypal lens. These include an individual's decisions and choices (interpersonal), community

recognition and expectations (intrapersonal) and societal classification and socialization (global), as previously described. When these components are reviewed through an archetypal aspect such a formula does not present aspects that are static, rational, or anticipatory. For example, an archetypal psychology perspective would argue that interpersonal drives are guided by archetypal instincts. It would also maintain that contemporary psychotherapy does not truly regard the context that an adolescent would find themselves operating in (as previously mentioned, in psychology, the world is a 'dead' backdrop). Archetypal psychology seeks to acknowledge the world's pathology, so understanding the components of an adolescent's identity with an archetypal lens would need to identify and understand how an adolescent would be impacted by this.

When I think about the acorn theory and how I can integrate this way of thinking into my interactions with clients, something that comes to mind is replacing "what do you want to be when you grow up?" with "what do you want your life to look like while you are growing down?" Asking the latter question alleviates two issues seen within the first: 1) it does not situate the task within a finite timeframe, and 2) it is not restrict oneself to one definite answer, framed within goal completion. This, of course, may oversimplify an attribute of the acorn theory however I think it is a good place to begin. I chose the question "what do you want to be when you grow up?" because it appears to be the quintessential coming-of-age question that children are asked. It situates the child outside of adulthood, within the 'life-stage' of adolescence.

Addressing Isolation

Another theme across the consulted literature was that of experiences of isolation: adolescents may have feelings of isolation as they seek to understand and consolidate the changes they are experiencing, and contemporary psychotherapy has the tendency to isolate it's clients by missing the archetypal depth of material, as previously outlined by McConeghey (1986). When regarding this theme of isolation, I found it advantageous to address how archetypal art therapy addresses connection through images.

For example, archetypal art therapy avoids the interpretation of images by viewing them imaginatively and with metaphoric language. It therefore avoids power dynamics that could arise by making a false interpretation. When a psychological approach seeks to place adolescent clients into a clinical category or diagnostic criteria, it isolates the client because a distance and

disjointed dialogue is created. This contributes to the efforts of shifting clinical language so that individuals are not defined by their diagnosis or symptoms within a medical model.

This conversation of personal and collective suffering is certainly universal, though two authors did place it into the context of adolescence. Campbell (1998) states that adolescents operate in their own defined and individualized initiations, and have become separated from the global concepts, such as rites of passage. He believes the disintegration of the 'great myths' can be held responsible for current youth's lack of relating to a greater global context (Campbell, 1998). Mattoon (2005) states that "a lack of initiation ceremonies, then and now, may contribute to such a negative adult-youth relationship" (p. 45) though personal and academic milestones remain significant.

Autonomy. The image's value increases when it is given autonomy and seen as an alive, existing thing. There is emphasis place on the maker's relationship to the image by keeping focus on the image itself. The archetypal approach reframes a 'successful' course of treatment by taking focus off of axiomatic qualities like large revelations that are expressed through intense emotion. The image exists as a separate entity from its maker. Archetypal art therapy addresses the necessity of what the image desires rather than the ego, thus increasing the value of the image rather than the value of the maker. As previously mentioned, the process of imagining is "autonomous and self-generating" (Avens, 1982, p. 118). This idea creates a great vessel for adolescents, many of whom are seeking their own autonomy and generating a sense of self and place within their world.

Archetypal and Intersectional

I believe that art therapy which is grounded in archetypal psychology speaks to increasing accessibility by addressing the blind spots in current psychotherapy practice. It seeks to include all individuals based on their own humanity, rather than the presentation of a certain set of symptoms or pathology, restricted to a specific clinical setting. Through this, it addresses psychotherapy as a system that responds to the world.

This psychological perspective parallels an intersectional analytical framework. This framework acknowledges the intersection of identities in a social, political and cultural context and what makes individuals more or less vulnerable to things like climate change, geopolitics and state violence, or have more or less access to rights like healthcare, education, and food

security. More emphasis within Western psychological practice needs to be placed on integrating these global contexts affected by capitalism, patriarchy, and colonialism. Archetypal psychology names these phenomena and states the importance of bring the contextual world into therapy. This thought reflects something noteworthy being experienced by today's youth: this generation's youth people are increasingly educated, diverse, and socially engaged however not all individuals share the benefits of being well-positioned within the complex global society (Statistics Canada, 2018). Archetypal art therapy, by addressing the particular and the collective, is therefore an apposite approach with adolescent clientele.

Fliegel (2000) says that "We are therapists, but we are also mentors, preparing our patients to go forth into a society that values their creativity" (p. 81). A challenge with this material, however, is that the imaginal language of the intuition or the soul does not have a carved space within Western culture. Archetypal art therapy creates an opportunity for a new approach to therapy, one which seeks to understand and change the very system is operates in through imaginal and metaphorical ways of understanding. It is with this notion that archetypal art therapy inspires new directions with research.

Directions for Future Research

Contemporary visual culture. As art therapy practices seek to integrate technology-based media into image-making practices and the creative process (Malchiodi, 2017), archetypal art therapy could seek to include considerations of contemporary visual culture. This is especially relevant with its application to adolescent clientele, a demographic that is widely acknowledged as being 'plugged in.' The scope of information and visual stimulation that individuals experience seems to be growing larger with the increased connectivity of communication through technology. Future areas of research should incorporate contemporary visual culture wherein "the boundaries of visual culture have been constructed by and given coherence to groups through the establishment of meaningful symbol systems, the creation of agreed upon cultural capital, and the telling of visual narratives of common experience" (Freedman, 2006, p. 25). With adolescents this must include their "virtual and offline selves," especially as it relates to identity formation (Yang, Quan-Haase, Nevin, & Chen, 2017, p. 78) and the self that they present to their peers and the world. There is an opportunity to expand archetypal thinkers' definitions and understandings of 'images' as they relate to the changing media landscape that contemporary clients exist within, which is social-media heavy. An author

who has begun this discussion is Mallard-Savett (2014) whose research investigates virtual game design through an archetypal psychology perspective.

Expressing universal dilemmas with clients. Facilitating the exploration of the ways in which art therapy with adolescents can expand a solely individual process into a more global context is, theoretically, intriguing. This research paper highlights the opportunity to conduct further research on how an imaginal approach to art therapy might influence the therapeutic alliance and course of art therapy treatment with adolescent clients. The research—that points to the adolescent experience of ego-centrism, personal fable, and feelings of omnipotence, for example—rests heavily on the notion that an integral part of adolescent development is living very deeply within your own mind, until fear of abandonment, rejection, or competition pulls one out. I believe an important next step in art therapy research with adolescent clientele would explore ways to address the integration of the connection between the universal and particular (McNiff, 1984) through image-work within art therapy. This would contribute to a systematic reframing of the progress-based developmental model in which contemporary psychotherapy is situated in, and that adolescents are categorized into.

An important consideration within this research trajectory would be incorporating adolescent voices in the research design. The absence of their own subjective report reflects a lack of opportunity for adolescents to engage in research and to advocate for their desires and preferences within therapy (and interesting with the amount of art therapy and psychotherapy research that discusses ways to work with 'resistant' adolescent clients). I propose that an appropriate step to determine whether an archetypal art therapy approach could be effective with adolescents is a research design that *asks* adolescent clients to reflect on an archetypal approach in some capacity.

And so, I will reflect on an archetypal approach, by returning to my own image. Using the insight acquired through this research, when I reflect on the portrait I made in high school I can identify the ways in which I was engaging in active soul-making through my artmaking process. The self knowledge I gained from exploring the Wanderer archetype had sources of meaning in the archetypal realm, and my soul's realization of personal values: the image was a catalyst for belief in my own potential, life-long learning and the quest for knowledge, and 'growing down' into an authentic self (identifying my acorn). Eight years later, I see the ways this image helped my personal journey of finding a place in the world, elevated the value of

artmaking and images, and supported my desire to contribute to a more ensouled culture in my future pursuits. Image-work, as it has been explored through this research, is something I will seek to integrate into my art therapy practice moving forward.

Chapter 6: Conclusion

This paper reviewed the literature addressing archetypal are therapy and art therapy with adolescents. It explored the foundation and implications of archetypal theory, establishing the importance of valuing the structure and content of images, imaginal understanding, and metaphoric and poetic language. It also gained further insight on how adolescent development is discussed within psychology and art therapy literature, and what mental health ailments contemporary adolescents face. This research outlines the importance of validating the creative expression of adolescents and give value to their images by staying within them and acknowledging their autonomy.

With my research question in mind, I sought to find the ways in which archetypal art therapy could be used with adolescent clientele and analyze current theories through an archetypal lens. This research remains significant because it addresses archetypal art therapy, an approach that is not often integrated at large to art therapy learning or approach. With the completion of a literature review, something that has not been completed at length, save for Abbenante and Wix's (2016) survey, this paper can contribute to the re-integration of archetypal art therapy as a valuable approach within the art therapy canon.

Archetypal art therapy returns to the archaic and creative core of humanity, placing value once again in the creative endeavor as an archetypal process. By encouraging clients to "stay with the image long enough and closely enough to be stained by it" (Abbenante & Wix, 2016, p. 40) we gain a deeper access in our understanding of 'self' and the world. Art therapists should seek to gain the knowledge required for the art therapy profession to engage the image fully, as well as widen our scope to include culture, fine art, literature, religion, history, myth, and philosophy (McNiff, 1986).

To leave with a quote from the founder himself, Hillman (1977) suggests we return to psychology "as an ongoing operation with the soul's images, where the term archetypal connotes rather than denotes, gives importance rather than information, evokes rather than describes, and where by recognizing value it furthers inquiry into our images" (p. 84). Through

soul and image-work, art therapists can carry the imagination into culture at a grassroots level (McNiff, 1986). Archetypal art therapy views the world as a mirror of the psych. The archetypal perspective calls us in, not out, to access psychology through our imagination and find new value and importance for images and the imagination.

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